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MATICA HRVATSKIH OBRAZLOŽENJA

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Istraživanja arhitekture 19. i 20. stoljeća

Željka Čorak

Prostor/vrijeme, poslije naslov knjige profesora Preloga, bila je otpočetka teza pristupa arhitekturi u Institutu za povijest umjetnosti. Sve su epohe, do tekućega trenutka, bile jednako historizirane, a pažnja je bila usmjerena na građu svih hrvatskih regija. Kako je i profesoru Prelogu i profesoru Gamulinu bilo veoma stalo do baze podataka, i do topografije i do pojedinačnih kurikula živih arhitekata, s Instituta je razaslan upitnik na stotine adresa. Upitnik je još dugo, možda do danas, bio korišten u srodnim ustanovama, ali na Institutu su, *in illo tempore*, stigla, slovima i brojkama, dva odgovora. Čast je navesti ta dva imena, jer označuju duh epohe s kojom smo se možda još stigli dodirnuti. Bili su to Zdenko Strižić i Aleksandar Freudenreich. Uz to prikupljanje podataka u predinformatičko doba stvari su odmah viđene u širem planu. To je značilo da se arhitektura nije razmatrala odvojeno od urbanizma, zaštita baštine od prostornog planiranja, da se spomenik nije valorizirao bez ambijenta, da se naglašavala komponenta gradotvornosti zdanja, da se kategorija kulturnog krajolika prepoznavala davno prije negoli ju je proklamirao UNESCO.

**Aleksandar
Freudenreich
i Zvonimir Požgaj,
Matica hrvatskih
obrtnika, Zagreb**
Aleksandar Freudenreich and Zvonimir Požgaj, Association of Croatian Craftsmen, Zagreb (1937–1940)

The Studies of Architecture of the 19th and the 20th Century

Željka Čorak

From the beginning, *Space/Time* - which was later the title of a book by Professor Prelog - was the very thesis of the approach to architecture at the Institute of Art History. All of the epochs, until present day, were equally historicised, and attention has been focused on the material of all Croatian regions. Moreover, as both Professor Prelog and Professor Gamulin were greatly interested in a database and topography, as well as the individual curricula of living architects, the Institute sent out a questionnaire to hundreds of addresses. For a long time, perhaps even until today, this questionnaire has been utilised by peer institutions, but the Institute itself received, *in illo tempore*, a total of only two

responses. It is an honour to spell out those two names because they signify the spirit of an epoch with which we perhaps still have only just managed to briefly meet; they were Zdenko Strižić and Aleksandar Freudenreich. Along with this data collecting during the pre-information age, things were instantly seen in a much broader perspective. This meant that architecture had not yet been considered separately from urban development, nor the protection of heritage viewed independently from urban planning. In other words, at that time monuments were not yet valorised autonomously of the ambient. It also meant that the component of buildings' city-making potential had been emphasised, while the category of cultural



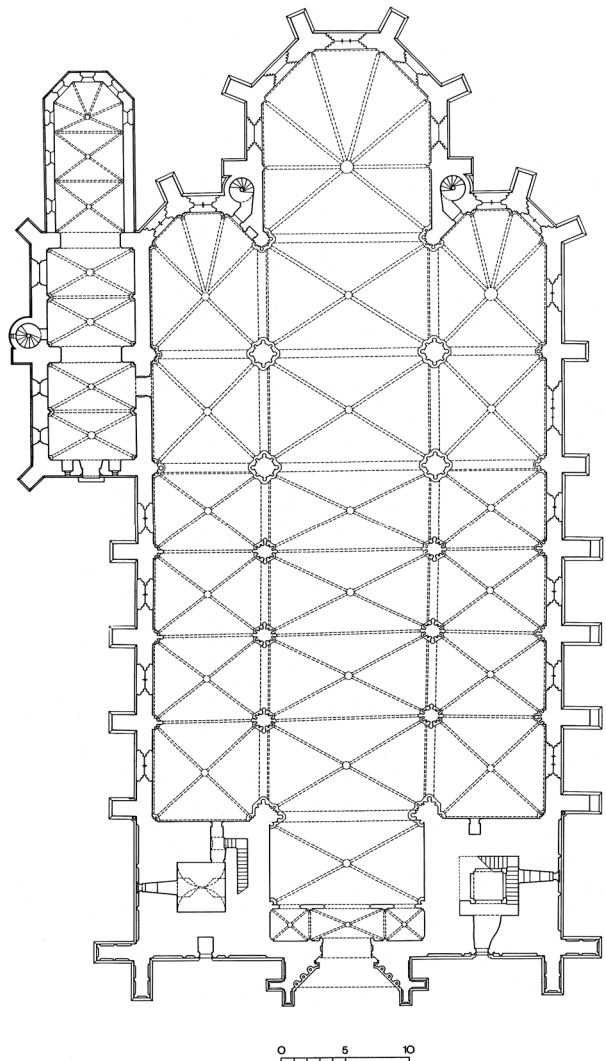
Nikola Dobrović,
Hotel “Grand”,
Lopud
Nikola Dobrović,
Grand Hotel, Lopud
(1936)

Od samoga početka, budući da je Institut bio zamišljen kao središnja energetska i koordinacijska točka struke u Hrvatskoj, rad se zasnivao jednako na stalnim zaposlenicima kao i na vanjskim suradnicima, među kojima su se kolege s Odsjeka za povijest umjetnosti Filozofskog fakulteta vanjskima jedva i mogle nazvati. Jednako tako uska je bila suradnja s urbanističkim institucijama i sa zavodima za zaštitu spomenika, a posebno je to vrijedilo za dubrovački zavod. Dubrovačko područje bilo je područje jakoga testa za prostorni angažman Instituta. To je posebno došlo do izražaja u suradnji na planu Južni Jadran, šezdesetih godina, gdje je bilo prilike za pojedinačne analize i opće teze, za valorizaciju renesansnih ljetnikovaca i Dobrovićeva modernizma, za čitanje naslijeđenih modela naselja i sugeriranje razvojnih oblika. Tako je prva urbanistička diploma u Hrvatskoj bila analiza i projekt razvoja Lopuda kao fasadnog grada – arhitekta Ivana Prtenjaka, prvog zaposlenog arhitekta na Institutu za povijest umjetnosti, u nesumnjivom kontaktu s profesorom Milanom Prelogom. Najbliža problematika, problematika Zagreba, bila je stal-

landscape had been recognised long before it was proclaimed by UNESCO.

Since the Institute was conceived as a central energy and coordination point of the profession in Croatia, from the very outset the work was based equally on permanent staff and on external associates; among these, the colleagues from the Department of Art History of the Faculty of Humanities and Social Sciences could hardly be called the external ones. Equally close was the collaboration with urban development institutions and the institutes for the protection of monuments, which was particularly true for the Dubrovnik Institute. The Dubrovnik area was the scene of an important test to the Institute's involvement in spatial matters. This was particularly evident during the cooperation on the Southern Adriatic plan in the sixties, where there were opportunities for individual analyses and general theses, for the valuations of Renaissance summer mansions and Dobrović's modernism, for the reading of the inherited models of settlements, and for the suggestions of developmental forms. Thus the first graduate work in the field of urban development in Croatia was that of architect Ivan Prtenjak, the first architect employed at the Institute, who was undoubtedly in contact with Professor Milan Prelog. His work entailed the analysis and project for the development of Lopud as a façade city. However, the most familiar issues, those concerning Zagreb, were also constantly

**Zagrebačka
katedrala, tlocrt
nakon restauracije
Hermana Bolléa**
Zagreb Cathedral,
ground floor plan after
the restoration by
Herman Bollé
(nakon / after 1880)





**Herman Bollé,
Zagrebačko groblje
Mirogoj, crkva
Krista Kralja**

Herman Bollé,
Mirogoj Cemetery
in Zagreb, Church
of Christ the King
(1879–1929)

no na dnevnom redu. Teze elaborata za planiranje Trnja, na primjer, još su danas, nakon tridesetak godina, potpuno aktualne i provlače se i u suvremenim raspravama.

I u vremenu, a ne samo u prostoru, postoje bijele mrlje. Postoje i crvene mrlje. Riječ je o subvaloriziranim i o hipervaloriziranim područjima. Subvalorizirano bilo je, dakako, razdoblje historicizma: u Hrvatskoj kao i u cijeloj Europi. U Hrvatskoj ranu je učinila težom sudbina tako kapitalnog nacionalnog spomenika kao što je zagrebačka katedrala. Nakon gubitka bitnih povijesnih svjedočanstava bilo je teško obratiti pogled uočavanju onoga doista vrijednog što su novi zahvati na starim vrijednostima donijeli. Krajem 1976. godine, gotovo tri godine prije velike retrospektive Viollet-le-Duca u Parizu, Institut je u Muzeju grada Zagreba priredio retrospektivu Hermana Bolléa. Nažalost je retrospektiva ostala bez kataloga, ali je bila popraćena simpozijem koji je registriran u časopisu *Život umjetnosti*, 26/27 (1978.). Bitni hrvatski povjesničari umjetnosti tu su naznačili nov odnos prema historicizmu, a dalekosežne posljedice, u obliku magisterija, doktorata, zaštite spomenika, kulturoloških studija, traju do danas. U pozitivne

on the agenda. For instance, the theses of the study for the planning of Trnje neighbourhood are even today, thirty years later, completely up-to-date and still permeate contemporary debates.

In time, and not only in space, there are white spots. There are also red spots. Those are undervalued and overvalued areas. Undervalued, of course, was the Historicism: in Croatia as well as throughout the rest of Europe. Within Croatia, the wound was made even more problematical by the fate of capitally important national monuments, such as the Zagreb Cathedral. After the loss of crucial historical testimonies, it was difficult to turn the eye to the perception of what really was valuable in the things that were brought about by new undertakings, with respect to the old values. Toward the end of 1976, almost three years before the great retrospective of Viollet-le-Duc in Paris, the Institute prepared a retrospective of Herman Bollé at the Zagreb City Museum. Unfortunately, the retrospective remains without a catalogue, but it was accompanied by a symposium that was recorded in the journal *Život umjetnosti*, 26/27 (1978). There, important Croatian art historians indicated a new attitude toward Historicism, while the far-reaching consequences of the event - in the form of master's and doctoral theses, as well as cultural studies and the protection of monuments - continue even to this day. Among other positive outcomes of such research is the inclusion of Mi-rogoj into the world anthology



of monumental cemeteries and, even more significantly, the new valorisation of the contributions of Croatian urban development to European achievements (such as the valorisation of the so-called "Green Horseshoe", a sequence of parks in Zagreb Lower-town, in the seventies).

Zagreb, Lenucijeva (zelena) potkova, zračni snimak

Zagreb, aerial view of the centre - the so called Lenuzzi's Green Horseshoe



posljedice takvoga proučavanja spada unošenje Mirogoja u svjetsku antologiju spomeničkih groblja, a što je za nas još značajnije, to je nova valorizacija hrvatskih urbanističkih doprinosa europskim ostvarenjima (valorizacija “Zelene potkove” sedamdesetih godina).

U neposredni nastavak te revizije-vizije povijesti spada detaljno proučavanje opusa tako važnih pojava kao što je, nakon Hermana Bolléa, Milan Lenuci (tekstovi i izložba Eugena Frankovića), a s njim i razaznavanje svojstava

After the retrospective of Herman Bollé, part of the direct continuation of this “re-visioning” of history included the thorough studying of the collections of works by other important personas, such as Milan Lenuci (the texts and the exhibition by Eugen Franković) and, with it, also the distinguishing of the features of urban development in the Secession-period. Moreover, the foundation was laid at the Institute for the insights into Expressionist architecture – the architecture of the “in-between period” or

the “anti-styles” and, following the oscillations of the tastes and techniques, of the other notable periods: all the way to Socialist realism, to Informel and on to our “unlabeled” present day. Finally, in this context one should especially emphasise individual, rigorously conducted studies on the architecture and urban development of Croatian cities in the 19th century (Marija Stagličić, *Classicism in Zadar*, 1996; and Jagoda Marković, *Šibenik in the Age of Modernisation*, 2009).

**Drago Ibler,
Vila Blažeković,
Zagreb
(1936–1937)**





**Stjepan Planić,
Vila Fuhrmann,
Zagreb
(1935.)**

secesijskog urbanizma. Jednako tako, na Institutu je udaren temelj spoznajama o ekspresionističkoj arhitekturi, o arhitekturi “međuvremena” ili “protustilova”, pa prateći oscilacije ukusa i stilova sve do soerealizma, do informela i do neetiketiranog dana današnjeg. Naposljetku, u tom sklopu valja posebno istaknuti pojedinačne, metodološki vrlo rigorozne sudije o arhitekturi i urbanizmu hrvatskih gradova 19. st. (Marija Stagličić, *Klasicizam u Zadru*, 1996.; Jagoda Marković, *Šibenik u doba Modernizacije*, 2009.).

Crvena mrlja obuhvaćala je, kao što se može i pretpostaviti, područje modernizma, internacionalnog funkcionalizma, “zagrebačke škole”, i kako li se sve već to međuratno razdoblje može nazvati. Nakon studije o Dragi Ibleru i hrvatskoj arhitekturi između dva rata (Željka Čorak, 1981.), Darja Radović-Mahečić sa suradnicima obavila je velik posao inventariziranja dostignuća, dopunjavanja nepoznatim činjenicama, omogućujući na taj način nove smjerove

As one might have guessed, the red spot encompassed the area of Modernism, International Functionalism, "Zagreb School", or whatever this interwar period may be called. After the study on Drago Ibler and Croatian architecture between the two World Wars (Željka Čorak, 1981), Darja Radović Mahečić and her associates have done a great job inventorying the achievements and updating them by adding previously-unknown facts, thereby enabling the new directions for the evaluations of periods (*Modern Architecture in Croatia in 1930s*, 2007) to take place. This applies both to the chapters of social engagement in the space, and the aesthetic peaks for the inclusion into the world's panoramas. With respect to the period between the two wars, one should mention the Institute's major exhibition of works by architect Stjepan Planić, exemplary in the aforementioned context of the interwar art creation (D. Radović Mahečić and Ivana Haničar). The third major emphasis has, of course, been on the observation of contemporary

art creation and everything that it brings forth – or by which it is brought about.

From the crisis of the city to the new appropriation of space, the Institute of Art History has not only registered and historicised the phenomena, but it also sought to participate in the destiny of its own country. Many associates have left their mark in this research area during the fifty years of the Institute's existence, including: Grgo Gamulin, Milan Prelog, Ivo Maroević, Radovan Ivančević, Olga Maruševski, Anđela Horvat, Ana Deanović, Lelja Dobronić, Marija Planić Lončarić, Snješka Knežević, Josip Stošić, Krešimir Tadić, Nenad Gattin, Miljenka Fischer, Tihomil Stahuljak... as well as countless other additional associates not mentioned here. It is comforting to know that these few words – whose supplementation and elaboration will be found in bibliographies and other instruments of objectification – represent infinitely less, rather than more, of what has happened and what has been accomplished.

vrednovanja razdoblja (*Moderna arhitektura u Hrvatskoj 1930-ih*, 2007.). To vrijedi kako za poglavlja socijalnog angažmana u prostoru tako i za estetske vrhunce za *input* u svjetske panorame. U okviru tog bavljenja razdobljem između dva rata valja spomenuti veliku institutsku izložbu arhitekta Stjepana Planića, egzemplarnu u navedenom kontekstu međuratnog stvaralaštva (Darja Radović Mahečić i Ivana Haničar).

Treći je veliki naglasak, dakako, praćenje suvremenog stvaralaštva i svega što ono sa sobom donosi – ili čime je nošeno. Od krize grada do novog prisvajanja prostora, Institut je ne samo registrirao i historizirao pojave, nego nastojao sudjelovati u sudbini vlastite zemlje.

Grgo Gamulin, Milan Prelog, Ivo Maroević, Radovan Ivančević, Olga Maruševski, Anđela Horvat, Ana Deanović, Lelja Dobronić, Marija Planić Lončarić, Snješka Knežević, Josip Stošić, Krešimir Tadić, Nenad Gattin, Miljenka Fischer, Tihomil Stahuljak... i koliki još nespomenuti suradnici koji su ostavili traga na ovom području istraživanja u ovih pedeset godina Instituta za povijest umjetnosti! ... Utješno je da je ovih nekoliko riječi, koje će dopunu i obrazloženje naći u bibliografijama i ostalim instrumentima objektivizacije, beskrajno manje, a ne više od onoga što se dogodilo i što se privrijedilo.