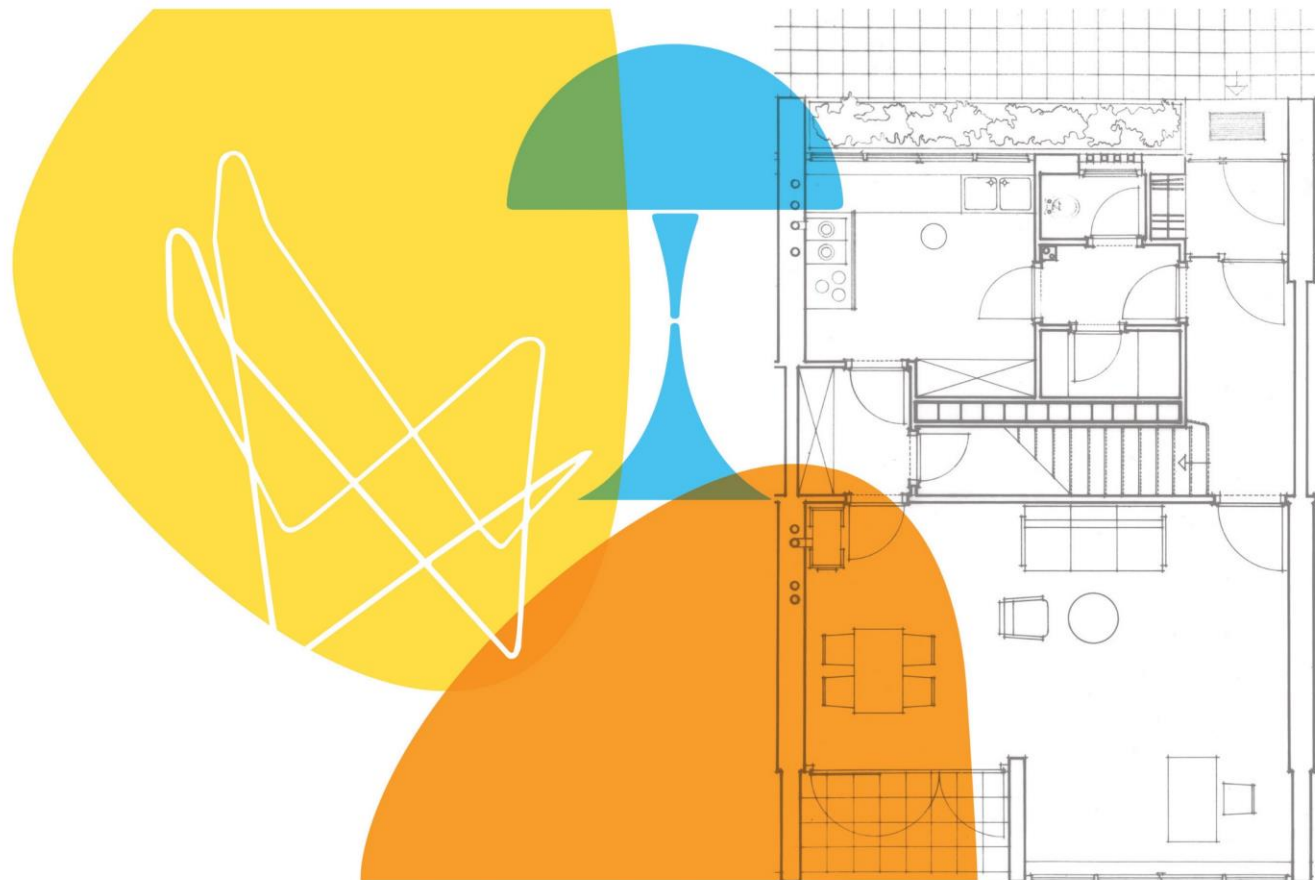


Dina Vulin Ileković

**Ishodišta
zagrebačkih
interijera:**
prostori
privatnosti

**Origins
of Zagreb
Interiors:**
Private
Spaces





80 za 80

¹ S. Hribar, J. Seissel i A. Ulrich surađivali su s V. Antolićem u izradi prijatelne regulacijske osnove Zagreba. S. Hribar, J. Seissel and A. Ulrich collaborated with V. Antolić on the development of the pre-war redevelopment plan of Zagreb.

² Radna grupa Zagreb pripremala je pored ostalih aktivnosti i materijale za Četvrti kongres CIAM-a s temom Funkcionalni grad. The Zagreb Working Group also prepared the materials for the Fourth CIAM conference entitled Functional City.

³ Antolićev rad prestaje 1953., kada plan još nije usvojen. Detaljnije o uloji V. Antolića te o nastanku, razvoju i percepciji današnje Ulice grada Vukovara vidjeti u: Ivanković, Vedran: *Ulica grada Vukovara 1945.-1971. i moderne vizije Zagreba u 20. stoljeću*, disertacija, Sveučilište u Zagrebu, Arhitektonski fakultet, Zagreb, 2008. Antolić stopped his work in 1953 before the plan was adopted. For more details about V. Antolić's role in the origin, development and perception of the street called today Ulica grada Vukovara see in: Ivanković, Vedran: *Ulica grada Vukovara 1945.-1971. i moderne vizije Zagreba u 20. stoljeću*, dissertation, University of Zagreb, Faculty of Architecture, Zagreb, 2008.

Nova gradska os

Urgentnost rješavanja prostornih potreba grada i artikuliranje duha novoga vremena obilježili su poslijeratno planiranje Zagreba. Prepoznat je potencijal središnjeg položaja neizgrađenoga dijela Trnja, posebice širega prostora dotadašnje Varaždinske ceste, današnje Ulice grada Vukovara. Za afirmaciju tog ključnog pravca budućeg razvoja grada kojom je namijenio ulogu novoga središta najzaslužniji je Vladimir Antolić. Dugogodišnji prijateljni rad na regulacijskoj osnovi Zagreba, pa i djelovanje u sklopu Radne grupe Zagreb², imali su svoj logični nastavak u poslijeratnom Antolićevu angažmanu na izradi regulacijske osnove grada³. U njegovu radu isprepleću se utjecaji zapadnih i istočnih uzora: Le Corbusier i CIAM, sovjetski urbanizam novih gradova nastalih u međuratnom razdoblju i Miljutinov model linearnoga grada. Varaždinska cesta, preimenovana najprije u Moskovsku ulicu, potom u Beogradsku ulicu, a 1956. u Ulicu proleterskih brigada, zamišljena je kao najznačajnija os planiranoga širenja grada, položena u smjeru istok-zapad.

Nove, velike dimenzije, reprezentativni slobodnostojeći volumeni buduće izgradnje, funkcionalno prometno rješenje i kontinuirane zone zelenila činili su projekt tadašnje Moskovske ulice suvremenim arhitektonsko-urbanističkim odgovorom na potrebe formiranja modernoga gradskog središta. Prema Antolićevu prijedlogu iz 1949. rahla izgradnja prati široki profil ulice, a kao oblikovni akcent zamišljena su četiri nebodera smještena na sjevernoj strani i simetrično raspoređena s obzirom na os Kaptol-Zrinjevac-Sava. Visoke zgrade položene su u smjeru sjever-jug, čime je osigurano vizualno prožimanje novoga gradskog središta s prirodnim okruženjem – Sljemenom i savskom ravnicom.

Model kolektivnog stanovanja

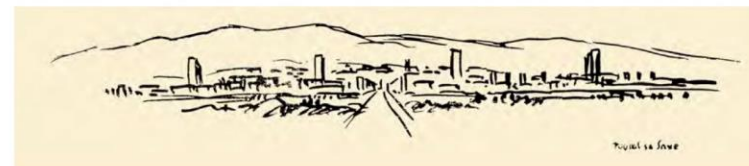
Arhitektura kolektivnog stanovanja otvorila je put racionalnom raspolaganju prostorom te je smatrana mogućim rješenjem sveprisutne nestašice stanova. Soliterni volumeni – udaljeni od prometnica, okruženi zelenilom, izloženi suncu i otvoreni pogledu – projektirani su prototipovi zdravog, primjerenog, kvalitetnog i suvremenog stanovanja u zajednici. Ideju modela zgrade namijenjene kolektivnom stanovanju Le Corbusier je razvijao desetljećima, a referentne su točke: projekt bez konkretne lokacije nazvan *Immeubles-villas*⁴ iz 1922., zgrada Clarté⁵ u Genevi projektirana 1928. i realizirana 1931./32. te realizacija *Unité d'habitation*, izgrađena u Marseilleu 1947.-1952. Projekt za *Unité* nastajao je godinama, najprije kroz brojne studije bez lokacije, a pošlje i na raznim lokacijama. Le Corbusier je bio uvjerenja da je sedamnaesterokatnicom građenom bez ikakvih urbanističkih ograničenja ostvario model stanovanja po mjeri čovjeka. Odgovor za dimenzioniranje prostora i elemenata pronašao je u vlastitu sustavu mjera i proporcija nazvanom *Modulor*.

A New Urban Axis

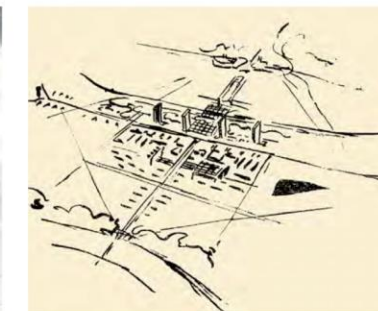
Post-war planning and development in Zagreb was clearly marked by a pressing need to address the problems of spatial requirements and articulate the spirit of a new era. The potential of the central position of the undeveloped area was recognized, in particular the wider area around the street called until then *Varaždinska cesta*, today *Ulica grada Vukovara*. Vladimir Antolić fully recognized the importance of this area as a potential new urban centre and a key axis of the city's development. His work on planning and regulation of Zagreb² as well as his professional activity in the Working group Zagreb³ before the war was logically followed by his post-war engagement in the development of the city's redevelopment plan³. He was under the influence of both western and eastern role models: Le Corbusier and CIAM, Soviet urbanism of the new cities that grew up between the two World Wars and Miljutin's linear model of the city. The street first called *Varaždinska cesta* (*Varaždin Road*) renamed *Moskovska ulica* (*Moscow Street*), then *Beogradska ulica* (*Belgrade Street*) and finally in 1956 *Ulica proleterskih brigada* (*Proletarian Brigades Street*) was conceived as a vital axis of the city's planned development in the east-west direction. The Moscow street project that envisaged new, large and representative free-standing volumes, functional traffic organization and uninterrupted green areas seemed to be an effective and modern architectural and urban-planning solution since it served as an appropriate model of a modern city centre. In his preliminary design of 1949 Antolić provided for a loose urban fabric along a wide street with four high-rise buildings as design accents placed on the north side and arranged symmetrically in relation to the axis *Kaptol-Zrinjevac-Sava*. High-rise buildings placed in the north-south direction visually integrated the new city centre with its natural surroundings – Sljeme mountain and the valley of the river Sava.

Collective Housing Model

The collective housing model paved the way for a rational use of space. It was considered a possible solution for the dire shortage of apartments. Solitary volumes, far from the streets, surrounded with greenery, exposed to the sun and open to the view were considered prototypes for healthy, adequate, high-quality modern living in a community. Le Corbusier spent decades trying to develop an appropriate concept of a multi-unit collective housing model in his seminal projects: his no-specific-site model called *Immeubles-villas*⁴ from 1922, the Clarté⁵ building in Geneva designed in 1928 and built between 1931 and 1932, and *Unité d'habitation* built in Marseilles between 1947 and 1952. The *Unité* project evolved over many years first in the form of numerous no-site studies and later on various sites. Le Corbusier firmly believed that his seventeen-story building built without any urban planning restrictions, effectively met the housing needs of modern man. He invented *Modulor* – his own system of measurements and proportions as a suitable model for the dimensioning and proportioning of space and elements.

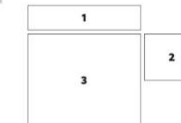


¹ VLADIMIR ANTOLIĆ: IDEJNA SKICA ZA REGULACIJU ZAGREBA, POGLED SA SAVE, 1949. VLADIMIR ANTOLIĆ: PRELIMINARY SKETCH FOR THE REDEVELOPMENT OF ZAGREB, VIEW FROM THE SAVA RIVER, 1949



² VLADIMIR ANTOLIĆ: IDEJNA SKICA ZA REGULACIJU ZAGREBA, 1949. Nova reprezentativna os rahle izgradnje prožete zelenilom postavljena je okomito na glavnu os grada koja se pruža u smjeru sjever-jug. VLADIMIR ANTOLIĆ: PRELIMINARY SKETCH FOR THE REDEVELOPMENT OF ZAGREB, 1949. The new loosely developed showcase axis shot through with greenery is perpendicular to the main north-south city axis.

³ DOVRŠETAK IZGRADNJE STAMBENE ZGRADE DRAGE GALIĆA U VUKOVARSKOJ ULICI 35-35A, 1956. COMPLETION OF DRAGO GALIĆ'S RESIDENTIAL BUILDING AT 35-35A, VUKOVARSKA ST., 1956



Za dobro stanovanje potreban je uz kvalitet objekta i ugodan milieu. No istodobno je potrebno da je kod korisnika stana razvijen smisao za urednost, čistoću, ljepotu i intimnost. Ukratko potrebna je njegova vlastita stambena kultura. Good housing requires not only a high quality structure but also a pleasant setting. But at the same time it is necessary for the users of the dwelling to have a developed sense for tidiness, cleanliness, beauty and privacy. In brief, it needs to have its own culture of living. Vladimir Antolić

11

JOSIP SEISSEL (1904-1987), slikar, urbanist i arhitekt, poznat je po svom prijateljskom radu vezanom za avangardna strujanja: kubizam, futurizam i konstruktivizam. Nakon rata uglavnom se bavio urbanizmom, a bio je i profesor Arhitektonskog fakulteta.

JOSIP SEISSEL (1904-1987), painter, urban planner and architect, well known for his pre-war art in avant-garde context: cubism, futurism, and constructivism. After the war he worked in the field of urban planning. He was also a professor at the Faculty of Architecture.

JOSIP FRANKOL (1924-1979) bio je profesor i dekan Arhitektonskog fakulteta.

JOSIP FRANKOL (1924-1979), was a professor and a dean at the Faculty of Architecture.

Tehnički fakultet do 1956. sastojao se od šest odjela, od kojih je jedan bio arhitektonski. S obzirom na veliku raznovrsnost područja kojima se bavio, Fakultet je 1956. godine podijeljen na četiri nova fakulteta: Arhitektonsko-gradovinsko-geodetski, strojarstvo-brodogradbeni, Elektrotehnički i Kemijsko-prehrambeno-rudarski fakultet. Godine 1962. Arhitektonski fakultet postaje samostalna znanstvena i nastavna ustanova, a prvi dekan bio je profesor Drago Galić.

Stambena jedinica

Slobodno položenu u ozelenjenom prostoru i udaljenu od nove prometnice, zgradu u Vukovarskoj 35-35a nosi konstruktivni sustav poprečnih nosivih zidova raspoređenih na ukupno 14 raspona, osnovnog razmaka 7,4 metara. Zidovi su u prizemlju svedeni na stupove, a prizemlje je namijenjeno javnim sadržajima: pošta, knjižnica, trgovina, restoran. Ukupno 68 stanova raspoređeno je na sedam stambenih etaža. Prvih šest katova sadrži 52 dvoetažna stana i 4 garsonijere. Na sedmom se katu nalazi 6 atelijera, 4 manja dvosobna stana i dva središnja, veća dvosobna stana.

Atelijeri imaju veću visinu, a velika ostakljena ploha ima najpovoljniju, sjevernu orijentaciju. Krovna etaža bila je namijenjena svim stanarima. Tu su se nalazile terase s tuševima i južno orijentiranim sunčalištem, praonica i sušionice rublja te zajedničke prostorije. Prema iskazima prvih stanara zajednički su se prostori po izgradnji objekta intenzivno koristili i doista poslužili druženju stanara.

Poželjna dvostrana orijentacija ostvarena je kod svih tipova stanova osim kod garsonijera, koje su orijentirane na jug. Tlocrt koji omogućuje tzv. kružnu vezu ostvaren je u razini dnevnih prostora dvoetažnih stanova i kod svih ostalih stanova osim onih koji se nalaze unutar raspona s vertikalnim komunikacijama, pa su stoga tlocrtom morali biti prilagođeni raspoloživu prostoru.

Grijanje na kalijeve peći ubrzo je zamijenjeno centralnim grijanjem s radijatorima, kojima je Galić prilikom projektiranja predvidio pozicije ugradnje u parapetnim nišama tipičnih dnevnih boravaka. Staklene su stijene prema *loggijama* projektirane tako da je moguće potpuno rastvaranje preklapanjem vratnih krila kako bi se unutarnji prostor mogao proširiti na vanjski prostor *loggie*. Debeli platneni zastori na cjevastim vodilicama šttilili su *loggie* od sunca. Dva središnja konstruktivna raspona na 7. katu zauzimaju dva slična, ali ne sasvim identična dvosobna stana. Na toj etaži vertikale nisu spojene galerijom pa se zbog toga središnji stanovi protežu na oba pročelja zgrade. Koso ostakljenje na središnjem dijelu sjevernog pročelja još je jedan element s diskretnom asocijacijom na brod.

U sredini stanova nalaze se skromnije dimenzionirani, ali detaljno riješeni funkcionalni prostori kuhinje i kupaoznice, oko kojih je omogućena kružna tlocrtna veza. Sobe su relativno velike. Dojam prostornosti pojačava bogato ostakljenje oba pročelja, a *loggie*, zaštićene tamno plavim zastorima od gustog platna, u ovome slučaju zauzimaju cijelu širinu stana odnosno konstruktivnog raspona.

Housing Unit

The free-standing building at 35-35a, Vukovarska street is immersed in greenery and distanced from the new thoroughfare. Its structural system of transversal loadbearing walls is based on 14 spans, with axial distance (span) at 7.4 m. The walls on the ground-floor levels are reduced to columns, while the entire level was occupied by public facilities: a post-office, a library, shops, a restaurant. A total of 68 apartments occupy seven residential floors. The first six floors accommodate 52 duplex apartments and 4 studio apartments. The seventh floor is occupied by 6 studios, 4 smaller one-bedroomed apartments and two central and larger one-bedroomed apartments.

Studios have higher ceilings. The large glazed wall has favourable north orientation. The roof floor was intended for use by all tenants. Here were terraces with showers and south-oriented solariums, laundry rooms and communal spaces. In the words of the first residents, those communal spaces were really actively used as places for social gatherings.

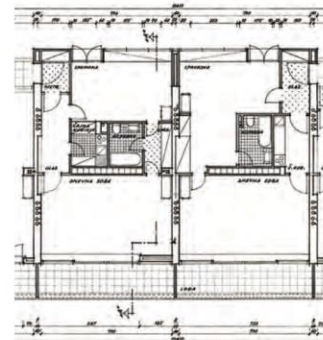
All types of apartments except the south-facing studio apartments have desirable two-side orientations. A layout which allows the so-called circular connection was realized at the level of the living rooms in duplex apartments as well as in all other apartments except those that are placed within spans with vertical communications so that their layouts had to be adapted to the available space.

Tiled stoves used for heating were soon replaced by central heating with radiators. Galić provided for them in his design in the parapet niches of the typical living rooms. The glass walls providing access to loggias could be fully opened by overlapping door wings so that the interior living space could extend outwards onto the loggias. Thick linen curtains on the loggias served as protection from excessive sunshine. Two central structural spans on the seventh floor occupy two similar, yet not entirely identical one-bedroomed apartments. On this floor the verticals are not connected with the gallery and therefore the centrally-placed apartments extend on both facades of the building. The slanted glazed surface on the central segment of the north-facing facade is another element that is slightly reminiscent of a ship.

Central areas of the apartments are occupied by modestly-scaled yet carefully designed kitchen and bathroom areas with a circular connection. The rooms are relatively spacious. Two glass facades add to the impression of their spaciousness while loggias screened by dark blue linen curtains, in this case take up the entire width of the apartment, i.e. its structural span.

U stanu s pristupom s ulaza br. 35a živjela su Silvana i Josip Seissel¹¹, a u onome vezanom za ulaz br. 35 stanovala je obitelj arhitekta Josipa Frankola¹², koji je na projektu zgrade surađivao s projektantom Dragom Galićem, tada izvanrednim profesorom na Tehničkom fakultetu¹³ u Zagrebu.

In the apartment accessed from entrance 35a lived Silvana and Josip Seissel¹¹ while the one accessed from the entrance 35 was occupied by the architect Josip Frankol¹² and his family. He closely collaborated with Drago Galić (then associate professor at the Technical Faculty in Zagreb¹³) on the design of this building.



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DRAGO GALIĆ: TLOCRT DVAJU SREDIŠNJIH STANOVA NA 7.KATU STAMBENE ZGRADE U VUKOVARSKOJ ULICI 35-35A

DRAGO GALIĆ: LAYOUT OF TWO CENTRAL APARTMENTS ON THE 7TH FLOOR OF THE RESIDENTIAL BUILDING AT 35-35A, VUKOVARSKA ST.

21, 22

INTERIJER STANA OBITELJI FRANKOL NA 7.KATU STAMBENE ZGRADE U VUKOVARSKOJ ULICI 35-35A SNIMLJEN PO ZAVRŠETKU OBJEKTA

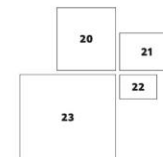
THE FRANKOL FAMILY' APARTMENT ON THE 7TH FLOOR OF THE RESIDENTIAL BUILDING AT 35-35A, VUKOVARSKA ST. AFTER THE BUILDING HAD BEEN COMPLETED



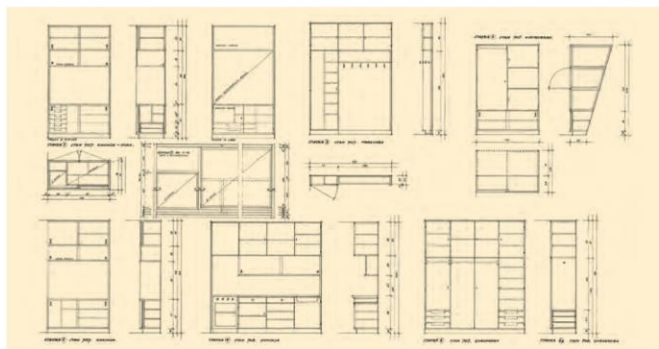
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INTERIJER STANA JOSIPA I SILVANE SEISSEL NA 7.KATU STAMBENE ZGRADE U VUKOVARSKOJ ULICI 35-35A SNIMLJEN PO ZAVRŠETKU OBJEKTA

JOSIP AND SILVANA SEISSEL'S APARTMENT ON THE 7TH FLOOR OF THE RESIDENTIAL BUILDING AT 35-35A, VUKOVARSKA ST. AFTER THE BUILDING HAD BEEN COMPLETED



13 Until 1956 the Technical Faculty comprised six departments including the Department of Architecture. Due to the fact that it contained various departments, the Faculty split into four new faculties in 1956: Faculty of Architecture, Civil Engineering, and Geodesy, Faculty of Mechanical Engineering and Naval Architecture, Faculty of Electrical Engineering, and Faculty of Chemistry, Food Technology, and Mining. In 1962 the Faculty of Architecture became an independent scientific and higher education institution headed by its first dean, Drago Galić.



Za sve stanove projektiran je ugrađeni namještaj koji pridonosi racionalnom korištenju prostora, prilagodljivosti različitim svakodnevnim scenarijima i doživljaju prostranosti. Ugrađeni namještaj dimenzioniran je i oblikovan prema različitim namjenama, smješten u projektirane niše raznih dubina. Riješeni su gotovo svi potrebni elementi: od garderobnih ormara, polica za izbe i kupaonice do kuhinjskih i ostalih elemenata raznih namjena. Obrada i primijenjeni materijali ovisili su o funkciji i smještaju pojedinog elementa. Elementi su trebali zauzimati punu visinu i širinu prostorije ili niše za koju su projektirani.

Dubine projektiranih elemenata kretale su se od 20 cm za otvorene police u dnevnom boravku do 60 cm za kuhinjske i garderobne elemente. Zbog smanjivanja troškova odustalo se od izvedbe projektiranog namještaja namijenjenog svim stanovima. Izvedene su samo kuhinjske radne plohe od sivog terrazzo sa bijelim emajliranim sudoperom i niski, bijeli, drveni parapetni ormarići u nišama tipičnih spavaćih soba, a za ostale elemente trebali su se pobrinuti budući stanari. U obama središnjim stanovima na 7. katu realizirani su svi projektirani elementi. Posebno je zanimljiv element dubine 70 cm, koji služi kao pregrada između dviju prostorija – kuhinje i sobe, a nalazi se u zapadnijem stanu. Element ima dva različito oblikovana lica visine prostorije i koristi se s obje strane.

Reducirani interijeri središnjih stanova na 7. katu manifesti su novoga načina života i stanovanja neopterećenog predmetima iz prošlosti, gotovo nomadskoga karaktera. Naglašen je slobodan prostor koji omogućuje jednostavne promjene. Odgovarajući izazovu modernosti, težište je sa sadržaja preusmjereno na prazninu kao trajni potencijal. Odbačena su ograničenja determinirana tradicijom i poviješću, a odsutnost suvišnog usmjerena je k ostvarenju vizije novoga života.

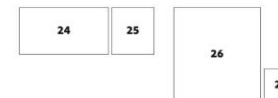
All apartments are equipped with custom-designed built-in furniture contributing to a rational use of space, adaptability to various everyday scenarios and the impression of spaciousness. Built-in furniture designed for various purposes is placed in the specially designed niches of varying depths. All necessary elements are here: closets, pantry and bathroom shelves, kitchen cabinets and other elements for various purposes. The treatment and the materials depended on the function and placement of each element. Elements were perfectly fitted to fill in the full height and width of the room or the niche for which they were designed.

Depths of the designed elements varied from 20 cm for the open shelves in the living room to 60 cm for kitchen and closet elements. In order to reduce the costs, the designers gave up on the idea of having designed furniture for all apartments. The only elements that were made were grey terrazzo kitchen worktops, white enamelled sinks and low, white, wooden parapet cabinets in the niches of the typical bedrooms. All the rest was left to future tenants. In the two central apartments on the seventh floor all the elements that were designed were actually realized. An especially interesting element in the west-facing apartment is 70 cm deep and serves to divide the kitchen and the bedroom. The element has two different fronts of the same height as the room and can be used from both sides.

The reduced interiors of the central apartments on the 7th floor were manifestations of a new way of life unburdened with elements from the past, of an almost nomadic character. Emphasis was placed on the free space that allowed changes. Responding to the Modernist requirements, the focus was transferred from the content to the void as a permanent potential. All restraints coming from the past and tradition were rejected while the absence of the superfluous was refocused in the direction of the attainment of a new vision of life.



Klizne staklene stijene omogućuju proširenje interijera na vanjski prostor dubokih loggia. Začetak budućega bujnog zelenila za obje je loggie oblikovala Silvana Seissel, krajobrazna arhitektica i supruga Josipa Seissela. Interijer sadrži nekoliko esencijalnih elemenata: stolice AA, stolove, jednostavnu direktnu i indirektnu rasvjetu te policu s metalnim nosačima prilagodljivim različitim visinama prostorije. Zidovi nisu bili bijeli, nego su bojani zagasitijim tonovima. The interior is extended outdoors onto deep loggias through sliding glass doors. Silvana Seissel, landscape architect and Josip Seissel's wife designed the green areas for both loggias. The interior contains some essential elements: AA chairs, tables, simple direct and indirect lighting, and a shelf with metal girders adaptable to various heights. The walls were not white but painted in some darker shades.



24 NACHT UGRAĐENIH ORMARA SREDIŠNJIH STANOVA NA 7.KATU STAMBENE ZGRADE U VUKOVARSKOJ ULCICI 35-35A

DRAWINGS OF THE BUILT-IN CLOSETS IN THE CENTRAL APARTMENTS ON THE 7TH FLOOR OF THE RESIDENTIAL BUILDING AT 35-35A, VUKOVARSKA ST.

25, 26 INTERIJER STANA JOSIPA I SILVANE SEISSEL NA 7.KATU STAMBENE ZGRADE U VUKOVARSKOJ ULCICI 35-35A SNIMLJEN PO ZAVRŠETKU OBJEKTA

JOSIP AND SILVANA SEISSEL'S APARTMENT ON THE 7TH FLOOR OF THE RESIDENTIAL BUILDING AT 35-35A, VUKOVARSKA ST. AFTER THE BUILDING HAD BEEN COMPLETED



27 JOSIP SEISSEL: PAFAMA, 1922.

Josip Seissel autor je prve poznate apstraktne kompozicije u hrvatskoj likovnoj umjetnosti. Kompozicija je nazvana Pafama prema početnim slovima riječi: Papier, Farben, Malerei.

JOSIP SEISSEL: PAFAMA, 1922.

Josip Seissel is the author of the first known abstract composition in Croatian fine arts. The composition was named Pafama after the initial letters of the words: Papier, Farben, Malerei.

Richter, Vjenceslav: *Sinturbanizam, Mladost*, Zagreb, 1964., 66.
Richter, Vjenceslav: *Sinturbanizam, Mladost*, Zagreb, 1964., 66.

Stolica B.K.F. uspješna je reinterpretacija sklopive stolice za kampiranje

JOSEPH B. FENBYJA, 1877. patentirane u Engleskoj, a 1881. u Americi i nazvane Paragon.

Autori su arhitekti ANTONI BONET I CASTELLANA (1913-1989.), JORGE FERRARI HARDY (1914-1977.) I JUAN KURCHAN (1913-1972.).

Krajem 1930-ih radili su u Le Corbusierovom ateljeju u Parizu na glavnom urbanističkom planu za Buenos Aires. Nakon tog iskustva odlučili su zajednički započeti svoj rad baš u Buenos Airesu. Neposredno po dolasku osmislili su stolicu nazvanu početnim slovima prezimena Bonet-Kur-

chan-Ferrari. *Chair B.K.F. is a successful reinterpretation of a folded camping chair designed by JOSEPH B. FENBY,*

patented in England in 1877 and in America in 1881 (under the name Paragon). Its designers were actually architects ANTONI BONET I CASTELLANA (1913-1989.), JORGE FERRARI HARDY (1914-1977.) and JUAN KURCHAN (1913-1972.).

In the late 1930s they used to work in Le Corbusier's studio in Paris on Buenos Aires master plan. Drawing on their experience, they started to work together in Buenos Aires. Right at the beginning they designed the chair and called it after the first letters of their surnames Bonet-Kur-

chan-Ferrari.

During the 20th century, architects responded gladly to the challenge of designing a chair capable of sublimating their understandings of time and space. Designing the ideal microworld of one of the most necessary but also most demanding of everyday objects, they had the chance to express their designer point of view, addressing a potentially large number of people. If the answer to this difficult task gives the impression of a solution that has been easily arrived at, it must have involved great creative ability and an excellent embodiment of an astute idea.

Tijekom 20. stoljeća arhitekti su prisno vezani za izazov dizajna stolice kao moguće sublimacije svoga shvaćanja vremena i prostora. Oblikujući idealan mikrosvijet jednog od najnužnijih, ali i najzahtjevnijih svakodnevnih predmeta, imaju priliku izraziti svoje projektantsko gledište, čime se obraćaju potencijalno velikom broju ljudi. Ako odgovor na taj teški zadatak odaje dojam lako postignutog rješenja, nedvojbeno se radi o velikom majstorstvu autora i odličnoj realizaciji pronicave ideje.

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Duh vremena u detalju – stolica

U interijerima obaju stanova vlada ozračje spontane neformalnosti i jednostavne pročišćenosti kroz izbor osnovnih funkcionalnih elemenata. Među njima se ističu primjerki popularne stolice, u Zagrebu tada zvane stolica AA.

Uloga dobro dizajnirane stolice, između ostalog, leži u uspostavljanju emotivnog odnosa s korisnikom. Rijetki su modeli uspjeli postići takvu komunikaciju kao stolica prvotno nazvana B.K.F. Iako nas realizacija prototipa vodi u Buenos Aires prosinca 1938., svoju najveću popularnost stolica je doživjela u poslijeratnom razdoblju, uspostavljajući idealan oblikovni dijalog s kontekstom arhitekture kasnoga modernizma.

Anticipirajući duh vremena koje tek dolazi, stolica je projektirana za ležeran sjedeći položaj tijela, ostvarujući evidentan odmak od konvencionalnog. Jednostavne je i razumljive konstruktivne logike, ugodne taktilnosti (metal je sveden na konstrukciju) i umjereno organske forme. Vizualna i stvarna lakoća stolice idealno odgovara težnji k oslobođenju prostora i fleksibilnosti korištenja istoga. Tijekom 20. stoljeća bila je poznata još kao *Hardoy Chair*, *Butterfly Chair*, *Safari Chair*, *Sling Chair* ili *Wing Chair*.

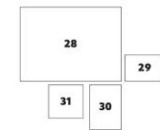
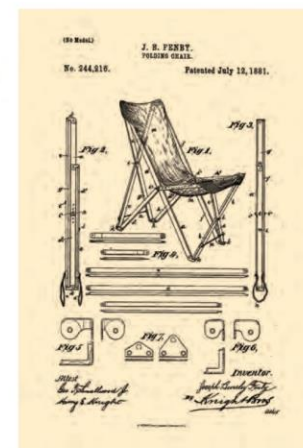
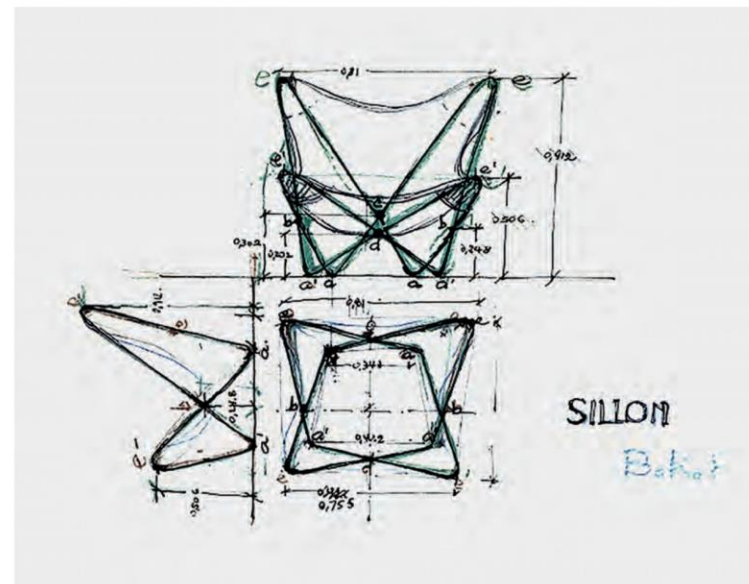
Kod nas je gotovo isključivo zvana stolica AA, za koju Vjenceslav Richter piše da *prekida potpuno sa svakom tradicijom tadašnjih stolica*¹⁴. U likovnom, plastičnom smislu svaki ju suvremeni prostor *podnosi i traži* pa se *doživljava kao igra plohe, boje i linije*¹⁵. Pristupačna i s minimalnim utroškom materijala te u skladu s estetikom modernizma, stolica B.K.F.¹⁶ može se koristiti u vanjskom i unutarnjem prostoru.

The Spirit of the Age in a Detail – a Chair

The ambience in the interiors of both apartments may be characterized as spontaneous, informal, simple and purified. This effect is due to a careful selection of basic functional elements such as the model of a chair that was very popular in Zagreb at the time, known as chair AA.

The role of a well designed chair lies, among other things, in the establishment of an emotional relationship with its user. Only occasionally did some models communicate so successfully as the chair that was first called B.K.F. Although the realization of its prototype takes us back to Buenos Aires of 1938, this chair reached the peak of its popularity in the post-war period when it was a perfect fit for the context of Late Modernist architecture.

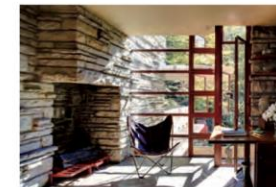
Anticipating the coming spirit of the age, the chair was designed for a relaxed sitting position and thus was far from the conventional. It was simple and showed an understandable structural logic, pleasant tactile experience (metal is reduced to the structure) and a moderately organic form. The visual and physical lightness of the chair perfectly matches the tendency to liberate the space and use it in a flexible way. During the 20th century it was also known as *Hardoy Chair*, *Butterfly Chair*, *Safari Chair*, *Sling Chair* or *Wing Chair*. In our country it has always been known only as chair AA described by Vjenceslav Richter as the chair that *breaks with all traditional types of chair*¹⁴. Concerning its visual impression, it fits all contemporary spaces and is *experienced in its playfulness of surface, color and line*¹⁵. Widely available, economical in terms of the quantity of material needed, in line with Modernist aesthetics, the chair B.K.F.¹⁶ can be used both indoors and outdoors.



28 ANTONI BONET I CASTELLANA, JUAN KURCHAN, JORGE FERRARI HARDY: SKICA STOLICE B.K.F., 1938.
ANTONI BONET I CASTELLANA, JUAN KURCHAN, JORGE FERRARI HARDY: SKETCH OF THE B.K.F. CHAIR, 1938

29 FRANK LLOYD WRIGHT: KUĆA KAUFMANN (FALLINGWATER), ambijent s jednim od prvih primjeka stolice B.K.F.
FRANK LLOYD WRIGHT: KAUFMANN HOUSE (FALLINGWATER), interior with one of the first examples of the B.K.F. chair

30 JOSEPH FENBY: PATENT SKLOPIVE STOLICE, 1881.
JOSEPH FENBY: FOLDING CHAIR PATENTED IN 1881



31 ANTONI BONET I CASTELLANA, JUAN KURCHAN, JORGE FERRARI HARDY: STOLICA B.K.F.

Artec-Pascoe prva je kompanija koja je od 1941. prodavala stolicu *Butterfly* s golemim uspjehom. Edgar Kaufmann Jr., zaslužan za dobru promociju stolice u Sjevernoj Americi, smjestio je 1944. jedan primjerak u MoMA-u, a jedan u Wrightovu kuću Kaufmann ili kuću na slapovima. Direktor francuskog časopisa *L'Architecture d'aujourd'hui* želio je stolicu B.K.F. pod imenom AA proizvoditi za čitatelje, dok ju je tvornica Knoll pod imenom *Butterfly chair* proizvodila od 1947. No tržište je bilo zasićeno primjercima nastalim nelicenciranom proizvodnjom raznih tvrtki. Izvorno ručno radena kožna navlaka doživjela je brojne interpretacije u materijalu, boji i uzorcima kože, krzna i tkanina.

ANTONI BONET I CASTELLANA, JUAN KURCHAN, JORGE FERRARI HARDY: B.K.F. CHAIR

Artec-Pascoe is the first company which has been extremely successful in selling the *Butterfly chair* since 1941. Edgar Kaufmann Jr., who really deserves credit for its successful promotion in North America, placed one example in MoMA in 1944 and another one in Wright's Kaufmann House, popularly known as Fallingwater. The director of the French magazine *L'Architecture d'aujourd'hui* wanted to manufacture the chair B.K.F. known as AA chair for his readers while the Knoll factory has been producing it under the name *Butterfly chair* since 1947. But the market was saturated with products made by various unlicensed manufacturers. The original leather has been reproduced many times in various materials, colors and patterns of leather, fur, and fabric.



9 Sekulić-Gvozdanović, Sena: *Prijedlog za monografiju Mladena Kauzarića*, neobjavljen rukopis, 1991., 25. Sekulić-Gvozdanović, Sena: *Prijedlog za monografiju Mladena Kauzarića (Proposal for a monograph on Mladen Kauzarić)*, unpublished manuscript, 1991., 25



31, 32

HANS WEGNER:
STOLICA VALET, 1953.

Stolicu po modelu Valet Hansa Wegnera imao je Mladen Kauzarić u spavaćoj sobi svoga stana u Petrinjskoj 11. Naslon je oblikovan kao vješalica, a sjedalo je otklopno i može se postaviti u uspravan položaj kako bi poslužilo kao vješalica za hlače. Ispod sjedala nalazi se pretinac za odlaganje sitnica – sata, ključeva, novčanika i sličnog.

HANS WEGNER:
VALET CHAIR, 1953

Mladen Kauzarić owned a chair made according to Hans Wegner's design of the Valet chair. He kept it in the bedroom of his apartment at 11 Petrinjska st. The back is shaped like a hanger while the seat is movable so that it can be put into a vertical position to serve as a trouser hanger. Beneath the seat is a compartment for storing small items – watch, keys, wallets and the like.



Neostvarena želja

Neposredno po završetku Drugoga svjetskog rata Mladen Kauzarić se sa suprugom Margaretom uselio u stambeno-poslovnu zgradu Frisch u Petrinjskoj 11. Tijekom rada na tom projektu arhitekt nije znao da će poslije u izvedenoj zgradi i stanovati. Iako skromnih dimenzija, interijer njegova stana na trećem katu odisao je prostornom harmonijom obilježenom notom rafiniranoga umjetničko-intelektualnog senzibiliteta. Zidove stana krasili su japanski drvorezi i radovi suvremenih hrvatskih umjetnika – Vilka Gecana, Miroslava Kraljevića, Milivoja Uzelca i drugih. Uz projektirane predmete u stanu su se nalazili i predmeti suvremene primijenjene umjetnosti. Arhitektova je želja bila vlastiti stan donirati gradu Zagrebu s namjerom da bude otvoren javnosti, a ponajprije studentima arhitekture. Zamišljeno je da interijer dijela stana ostane potpuno sačuvan, dok bi gospodarski prostori mogli poslužiti za smještaj arhivske građe. Usprkos zalaganju i nastojanjima obitelji, ova ideja do danas, na žalost, nije ostvarena.

Uz potreban vremenski odmak, možemo konstatirati da cjelovita arhitektonska ostvarenja nastala 1930-ih u atelijeru Gomboš i Kauzarić još uvijek zrače svježinom i aktualnošću, pri čemu prepoznajemo njihov originalan i istaknut doprinos formiranju posebnoga, zagrebačkog *geniusa loci*.

An Unfulfilled Wish

Immediately after World War Two, Mladen Kauzarić and his wife Margareta moved into the Frisch mixed-purpose building in Petrinjska 11. While he was working on this project, he could not possibly have known that he would live in this building one day. Although modest in size, the interior of his apartment on the third floor emanated a sense of spatial harmony coupled with a touch of refined artistic and intellectual sensitivity. The walls of his apartment were covered with Japanese woodcuts as well as paintings of contemporary Croatian painters – Vilko Gecan, Miroslav Kraljević, Milivoj Uzelac, and others. In the apartment were design objects as well as the objects of contemporary applied arts. His wish was to donate his apartment to the city of Zagreb with the aim of making it open to the public, primarily students of architecture. The idea was to preserve the apartment's interior intact, the service area housing the archives. Despite great efforts on the part of his family, this idea has never been put into practice.

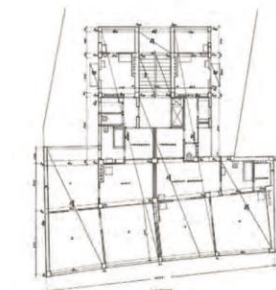
From today's perspective, we may state that the entire architectural production of the Gomboš and Kauzarić practice in the 1930s still radiates freshness and modernity. Their architecture is universally acknowledged as an original and valuable contribution to the formation of a special, Zagreb type of *genius loci*.

Arhitektura je kreativna umjetnost, a kreativnost se ne može izučavati, može se njegovati stanovita atmosfera i stavovi kod definiranja arhitektonskih problema, ali student zatim beskonačno putuje u traženju samoga sebe?..
Architecture is a creative art. However, creativity cannot be studied. One can cultivate a certain atmosphere and certain attitudes in defining architectural problems but then the student travels infinitely in search of himself?.. M. Kauzarić



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MLADEN KAUZARIĆ:
VLASTITI STAN, PETRINJSKA 11, 1950-IH
MLADEN KAUZARIĆ:
HIS OWN APARTMENT, 11 PETRINJSKA ST., 1950S

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GOMBOŠ I KAUZARIĆ:
ZGRADA FRISCH-SILBERSCHNIG-GUTTMANN,
PETRINJSKA 11 (PRIJE PETRINJSKA 17), 1932./33.
GOMBOŠ AND KAUZARIĆ:
FRISCH-SILBERSCHNIG-GUTTMANN BUILDING,
11 PETRINJSKA ST. (EARLIER AT 17, PETRINJSKA ST.), 1932/33



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GOMBOŠ I KAUZARIĆ:
TLOCRT KARAKTERISTIČNE ETAŽE
STAMBENO-POSLOVNE ZGRADE FRISCH
GOMBOŠ AND KAUZARIĆ:
TYPICAL FLOOR PLAN IN THE FRISCH
MIXED-PURPOSE BUILDING

