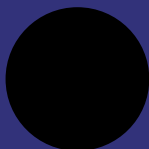
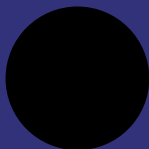
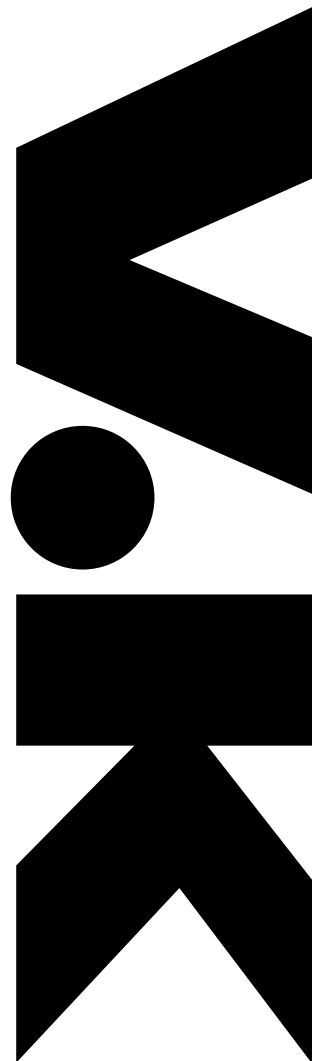
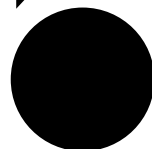
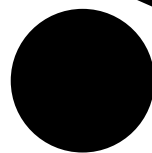
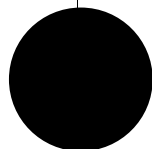
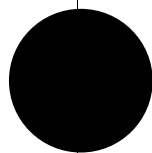
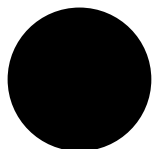
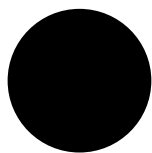


74/24/24





74/24/24

**VK 74/24/24 — Viktor Kovačić
i status modernosti**

**Znanstveno-stručni skup
povodom 150. godišnjice
rođenja i 100. godišnjice
smrti Viktora Kovačića**

/

**VK 74/24/24 — Viktor Kovačić
and the Status of Modernity**

**Academic Conference Marking
the 150th Anniversary of
Birth and 100th Anniversary
of Death of Viktor Kovačić**

organiziran je u suradnji Udruženja hrvatskih arhitekata,
Arhitektonskog fakulteta Sveučilišta u Zagrebu i Instituta za
povijest umjetnosti, a pod pokroviteljstvom Ministarstva kulture i
medija Republike Hrvatske

/

organized in collaboration with the Croatian Architects'
Association, the Faculty of Architecture of the University of Zagreb,
and the Institute of Art History, all with the support of the Ministry
of Culture and Media of the Republic of Croatia

Udruženje hrvatskih arhitekata /
Croatian Architects' Association
Trg bana Josipa Jelačića 3/1, HR-10000 Zagreb
Hrvatska / Croatia

21-23/10/2024

Kontakt / Contact:
tajnistvo@uha.hr



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Viktor Kovačić i status modernosti

/

Viktor Kovačić and the Status of Modernity

— Karin Šerman

HR Godine 1900., na prijelomu novog stoljeća, Viktor Kovačić objavio je u časopisu *Život* svoj znameniti programatski članak „Moderna arhitektura“. Amblematično tempiran, članak je efektno najavio ulazak u razdoblje razvoja arhitektonskog modernizma. Njegov razvoj svojim je tezama Kovačić primjereno i usmjerio, definiranjem glavnih ideja i obilježja arhitektonske modernosti, odnosno naznakom stvaralačkih postupaka kako do nje doći. Time su bile postavljene pouzdane konceptualne smjernice za produktivno poimanje, postizanje i prakticiranje arhitektonske modernosti. Upravo zbog takvoga operativnog pristupa, a ne uspostavom kakvoga oblikovnog i stilskog predloška ili diktata, Viktor Kovačić pokrenuo je modernizacijske procese neobično produktivno te s vremenom zaslužio laskavu titulu „oca hrvatske moderne arhitekture“, stvorivši preduvjete za uspostavu aktivne hrvatske arhitektonske modernističke kulture i scene.

Na tako postavljenim smjernicama hrvatska moderna arhitektura razvijala se suvereno, kreativno i uvjerljivo, sa zapaženim rezultatima ostvarenim već u međuratnom razdoblju te s pojačanim zamahom i produkcijom u poslijeratnom vremenu, promovirajući i dalje razvijajući uspostavljene konceptualne trajektorije. Turbulencije razdoblja postmoderniteta 1970-ih i 1980-ih godina protresle su i profilirale zaživjele modernističke postulate, no tek propitujući njihovu održivost i robusnost, komplementirajući ih dobrodošlim novim perspektivama i čitanjima.

Kao sljednici takvih propitanih i testiranih principa, kao i njihovih kritičkih revizija, danas, u našem novom poslijetransicijskom periodu — koji, ovisno o gledištima, možemo nazivati transmodernizmom, supermodernizmom, hipermodernizmom, posthumanizmom ili sličnim spekulativnim određenjima — čini se dobrodošlim i opravdanim otvoriti pitanje statusa modernosti danas. Što danas konstituira arhitektonsku modernost? Što je danas znak napredne, progresivne arhitekture? Pogotovo se to čini opravdanim pitati u godini posvećenoj proslavi dvostruke obljetnice pokretača ovdašnje arhitektonske modernosti — 150. godišnjice rođenja i 100. godišnjice smrti Viktora Kovačića. U trenutku kada registriamo zbunjujuće napade na naslijeđe arhitektonskog modernizma i osporavanje njegovih temeljnih vrijednosti i postignuća, vrijeme je da postavimo pitanje kako se arhitektonska modernost danas

uopće poima. U čemu se ona manifestira? Što danas podrazumijeva progresivno arhitektonsko mišljenje i djelovanje? Oko kojih ideja se ono strukturira? Je li to doživljaj, ambijent, atmosfera, učinak, senzacija, uključenost, ekološka svijest, društvena savjest ili neka druga dominantna ideja? Svjesni zauvijek nestale mogućnosti manifestiranja modernosti u kategorijama formalne pojavnosti, kojim se idejama i kvalitetama i danas okrećemo u poimanju i promoviranju arhitektonске naprednosti?

Kovačićevo inauguriranje arhitektonskog modernizma na početku 20. stoljeća dovelo nas je tako do točke nužnosti preispitivanja pozicije modernosti danas. Upravo toj aktualnoj temi, i upravo u odnosu na njen temelj u djelu i misli Viktora Kovačića posvećuje se ovaj znanstveno-stručni skup.

Sukladno svojim interesima, skup ima tri temeljna fokusa: prvi je pogled koji s današnjih pozicija i spoznajnih gledišta upućujemo natrag samom Kovačiću – u pogledu studija kontekstualnih određenja Kovačićeva stvaralaštva i umreženja u širu kulturnu i umjetničku scenu (*Kovačić i modernistička kulturna scena*) te novih istraživanja njegova opusa, djela, teorije, kontakata, misli i naslijeđa (*Suvremenost o Kovačiću*); drugi je onaj koji istražuje kontinuitet Kovačićevih ideja u kasnijoj modernističkoj produkciji (*Modernističke prakse*); a treći je pogled koji, s osloncem u Kovačiću, usmjerujemo prema današnjem trenutku i njegovim specifičnim izazovima, raspoloženjima i vidovima poimanja arhitektonске progresivnosti (*Status modernosti*).

EN In 1900, at the turn of the new century, Viktor Kovačić published his renowned programmatic article "Modern Architecture" in the magazine *Life/Život*. Released at an emblematic time, the article effectively heralded the beginning of the era of architectural Modernism. Through his theses, Kovačić not only guided this development but also defined the key ideas and characteristics of architectural modernity, outlining creative processes for achieving it. In doing so, he set reliable conceptual guidelines for the productive understanding, attainment, and practice of architectural modernity. This operational approach, rather than establishing a formal or stylistic template or decree, allowed Kovačić to initiate modernization processes in an exceptionally productive way. Over time, he earned the prestigious title as "the father of Croatian Modern architecture," laying the foundation for an active Croatian architectural Modernist culture and scene.

On the basis of these established guidelines, Croatian modern architecture developed confidently, creatively, and convincingly, with notable achievements already seen in the interwar period, and with increased momentum and production in the postwar period. This further promoted and developed the established conceptual trajectories. The turbulence of postmodernity of the 1970s and 80s shook up and sifted through modernist principles, but only to test their sustainability and robustness, complementing them with welcomed new perspectives and observations.

As a follow-up to these tried and tested principles and their critical revisions, it seems both necessary and justified to reassess the status of modernity today. This is largely due to our current post-transitional period which, depending on viewpoints, we may call transmodernism, supermodernism, hypermodernism, posthumanism, or some other speculative term. What constitutes architectural modernity today? What is the hallmark of an advanced, progressive architecture? These questions are especially relevant now, in a year dedicated to celebrating the dual anniversary of the founder of local architectural modernity – the 150th anniversary of Viktor Kovačić's birth and the 100th anniversary of his death.

At a time when we are witnessing unsubstantiated attacks on the legacy of architectural Modernism and the questioning of its core values and achievements, it is time

to ask how architectural modernity is currently understood. How is it manifested? What currently defines progressive architectural thought and action? Around which ideas is it structured? Is it experience, ambiance, atmosphere, effect, sensation, inclusivity, ecological awareness, social conscience, or perhaps some other dominant idea? With our current awareness that the ability to manifest modernity through the aspect of form has been lost forever, what ideas and qualities can we harness towards understanding and promoting architectural advancements?

Kovačić's inauguration of architectural Modernism at the beginning of the 20th century has inevitably resulted in the contemporary need to reassess the position of modernity. The specificity of this timely topic, particularly in its relation to the foundation of Viktor Kovačić's work and thought, serves as the main focus of this academic conference.

The conference therefore has three primary points of interest: the first perspective assesses Kovačić from our current positions and knowledge — through studies of his work via contextual determinations and its networking within the broader cultural and artistic scene (*Kovačić and the Modernist Cultural Scene*), alongside recent research on his opus, works, theory, contacts, thoughts, and legacy (*Contemporary Views on Kovačić*); the second explores the continuity of Kovačić's ideas in later Modernist production (*Modernist Practices*); and the third perspective, grounded in Kovačić's influence, is directed toward the present moment and its specific challenges, dispositions, and ways of understanding architectural progressiveness (*The Status of Modernity*).

09:45–10:00

Početak i uvod / Introduction

10:00–10:15

Pozdravni govori organizatora skupa /
Welcome Speeches by the Conference Organizers:
dr. sc. Katarina Horvat-Levaj (Institut za povijest
umjetnosti / Institute of Art History, Zagreb),
dr. sc. Siniša Justić (Arhitektonski fakultet Sveučilišta u
Zagrebu / University of Zagreb, Faculty of Architecture),
dr. sc. Mia Roth-Čerina (Udruženje hrvatskih arhitekata /
Croatian Architects' Association)

10:15–10:20

Otvorenje skupa / Conference Opening:
Ministrica kulture i medija RH / Minister of Culture and
Media of the Republic of Croatia dr. sc. Nina Obuljen
Koržinek

10:20–10:35

Uvodna riječ / Opening Remarks:
dr. sc. Karin Šerman

10:35–10:50

Najava tematskih blokova /
Announcement of Thematic Sessions:
dr. sc. Ana Šverko

10:50–11:15

Predstavljanje programa digitalizacije baštine Ministarstva
kulture i medija / Digitization of Cultural Heritage –
program presentation by the Ministry of Culture and Media
Kovačićev digitalizirani katalog i virtualna izložba /
Digitized Catalog and Virtual Exhibition of Viktor Kovačić
Anuška Deranja Crnokić i Krešimir Galović
Viktor Kovačić 150/100 – od analognoga k digitalnom /
Viktor Kovačić 150/100 – From Analog to Digital

11:15–12.00

Pauza / Break

Kovačić i modernistička kulturna scena /
Kovačić and the Modernist Cultural Scene

Moderatorice / Moderators: Karin Šerman, Ana Šverko

12:00–12:20

Irena Kraševac

U potrazi za boljim svijetom. Suradnja Viktora Kovačića s hrvatskim umjetnicima na prijelazu iz 19. u 20. stoljeće / In Search of a Better World. Collaboration of Viktor Kovačić and Croatian Artists at the Turn of the 20th Century

12:20–12:40

Nikolina i Filip Šimetin Šegvić

Kovačić i habsburški svjetovi na prijelazu stoljeća / Kovačić and the Habsburg Worlds at the Turn of the Century

12:40–13:00

Lana Majdančić

Viktor Kovačić i Ivan Meštrović – kronološki prikaz suradnje / Viktor Kovačić and Ivan Meštrović – A Chronological Overview of Collaboration

13:00–13:20

Antonio Grgić

Viktor Kovačić i pitanja moderne arhitekture i ideologije u hrvatskoj kulturi dvadesetog stoljeća / Viktor Kovačić and the Questions of Modernist Architecture and Ideology in 20th-Century Croatian Culture

—

Slavica Nikolčić

Komparativna analiza pojma modernosti u arhitekturi u Jugoslaviji / Comparative Analysis of the Concept of Modernity in Yugoslav Architecture

13:20–13:45

Rasprava / Discussion

Pauza / Break

17:00–18:00

Krešimir Galović

Temeljna načela Kovačićeva modernizma / Fundamental Principles of Kovačić's Modernism

Utorak / Tuesday 22/10/2024

Suvremenost o Kovačiću /

Contemporary Views on Kovačić

Moderatorice: Mia Roth-Čerina, Ana Šverko

09:45–10:00

Početak i uvod / Introduction

10:00–10:40

Karin Šerman

Viktor Kovačić – teorijski oslonci i konceptualne trajektorije / Viktor Kovačić – Theoretical Foundations and Conceptual Trajectories

10:40–11:00

Karlo Seitz

Iskorak u moderno – projektantski principi Kovačićevih gradskih vila / A Step into Modernity – Design Principles of Kovačić's Urban Villas

11:00–11:20

Leon Husnjak

Osnova za pregradnju trsatskih stuba na Sušaku. Modernost i naslijeđe u djelu Viktora Kovačića / Foundation for the Reconstruction of the Trsat Stairs in Sušak. Modernity and Heritage in the Works of Viktor Kovačić

11:20–11:40

Dora Stupalo

*Interijeri Viktora Kovačića: prilagodba i prenamjena /
Viktor Kovačić's Interiors: Adaptive Reuse*

11:40–12:00

Rasprava / Discussion

12:00–12:30

Pauza / Break

12:30–12:50

Mihaela Cik, Klara Kranjčec

*Preobrazbe arhitektonskog poziva – aspekti modernog
arhitektonskog djelovanja na primjerima stambene
arhitekture u Zagrebu, od Viktora Kovačića do danas /
Transformations of the Architectural Profession – Aspects
of Modernist Architectural Practice in Examples of
Residential Architecture in Zagreb, from Viktor Kovačić to
the Present*

12:50–13:10

Darko Kahle

*Adaptacija, interpolacija ili rekonstrukcija: metodologija
projektantskog postupka Viktora Kovačića u zadanom
ambijentu /
Adaptation, Interpolation, or Reconstruction: The
Methodology of Viktor Kovačić's Design Process in the
Existing Environment*

13:10–13:30

Zlatko Jurić, Anja Krmpotić

*Uređenje crkve sv. Blaža u Zagrebu od 1923. do danas /
The Restoration of St. Blaise Church in Zagreb, From 1923
to Today*

13:30–13:45

Pauza / Break

13:45–14:05

Nataša Jakšić

*Emanacija Kovačićeve retoričnosti u Denzlerovoj kapeli na
Sljemenu /
The Emanation of Kovačić's Rhetoric in Denzler's Chapel
on Sljeme*

14:05–14:25

Krunoslav Ivanišin, Iva Ivas

*Obnova Svetog Blaža /
Restoration of St. Blaise Church*

14:25–15:00

Rasprava / Discussion

Pauza / Break

Moderatorice / Moderators: Irena Kraševac, Karin Šerman

17:00–17:50

Nina Gazivoda

*Englishness (engleskost / ono englesko) u tlocrtnoj
dispoziciji i interijerskom uređenju Vile Vrbanić
(i Vile Frangeš) arhitekta Viktora Kovačića /
Englishness in the Layout and Interior Design of Villa
Vrbanić (and Villa Frangeš) by Architect Viktor Kovačić*

18:00–18:50

Vera Grimmer

*Isti izvor – divergentni tokovi: Kovačić i Plečnik /
Same Source – Divergent Flows: Kovačić and Plečnik*

19:00–19:30

Rasprava / Discussion

Modernističke prakse /
Modernist Practices

Moderatorice / Moderators: Aida Idrizbegović-Zgonić,
Mia Roth-Čerina

09:45–10:00

Početak i uvod / Introduction

10:00–10:20

Hrvoje Bartulović, Ana Grgić
*Palača Nakić u Splitu – put od progresivne arhitekture do
kulturnog dobra /*
*Nakić Palace in Split – The Journey from Progressive
Architecture to Cultural Heritage*

10:20–10:40

Antonela Čelan
U zagrljaju modernizma Dječjeg lječilišta u Krvavici /
*In the Embrace of Modernism: The Children's Sanatorium
in Krvavica*

10:40–11:00

Dora Štublin
*Pukotine modernizma: status očuvanja crkve Uznesenja
Marijina u Podgori /*
*The Cracks of Modernism: Status of Preservation, The
Assumption of St. Mary Church in Podgora*

11:00–11:20

Silvia Bekavac, Željko Miletić
Signal u eteru – odašiljač na vrhu Biokova /
Signal in the Air – The Transmitter at the Biokovo Summit

11:20–11:40

Rasprava / Discussion

11:40–12:15

Pauza / Break

Status modernosti /
The Status of Modernity

Moderatori / Moderators: Renata Novak Klemenčič,
Marko Špikić

12:15–12:35

Alan Braun
Suvremena načela očuvanja moderne arhitekture /
*Preservation of Modern Architecture – Contemporary
Principles*

12:35–12:55

Relja Petrović, Iva Lokas
*Heritage in Between: The Perception of Modernity as an
Antagonist in the Identification of Cultural Assets /*
*Baština u međuprostoru: percepcija modernosti kao
antagonista u identifikaciji kulturnih dobara*

12:55–13:15

Marija Barović, Karin Šerman
*Arhitektura i ekološka kriza. Pozicije i pristupi hrvatske
modernističke arhitekture /*
*Architecture and the Ecological Crisis: Positions and
Approaches in Croatian Modernist Architecture*

13:15–13:35

Tomislav Pletenac
*Međuprostori Viktora Kovačića – postkolonijalna
modernost /*
*The Interspaces of Viktor Kovačić – Postcolonial
Modernity*

13:35–14:00

Rasprava / Discussion

14:00–14:30

Završna riječ / Closing Remarks

**Viktor Kovačić 150/100 —
od analognoga k digitalnom**

/

**Viktor Kovačić 150/100 —
From Analog to Digital**

**— Anuška Deranja Crnokić,
Krešimir Galović**

HR U Ministarstvu kulture i medija zbrinuto je više umjetničkih zbirki i ostavština iz fundusa nekadašnjega Konzervatorskog zavoda, koje su tijekom stoljeća pristizale putem otkupa i raznih donacija. Neke od njih nabavljali su i sami djelatnici konzervatorske službe stvorivši danas jedan od najvrjednijih nacionalnih fundusa koji obuhvaća u vrlo širokom vremenskom rasponu, od 16. do kraja 20. stoljeća, slike, crteže, grafike, povijesne karte, zbirke arhitektonskih planova, fotografije te bogatu zbirku pisane građe. Mnoge od tih zbirki danas su važan izvor podataka za proučavanje nacionalne povijesti i umjetnosti.

Među najznačajnijim je zbirka skica, crteža, arhitektonskih planova, fotografija i pisane građe iz ostavštine arhitekta Viktora Kovačića — oca hrvatske moderne arhitekture. Kovačićeva ostavština svojim karakteristikama i značajem nadilazi nacionalne okvire te zauzima neizostavno mjesto za proučavanje razvoja srednjoeuropske moderne. Upravo je to jedan od ključnih razloga zašto je Ministarstvo kulture i medija Kovačićevu zbirku 2018. godine uvrstilo na listu Registra kulturnih dobara Republike Hrvatske.

Sustavna stručna i kataloška obrada Kovačićeve zbirke započela je tijekom 2007. godine. No osim stručne obrade, tada je započeo i sustavan proces zaštite, odnosno konzervacije i restauracije građe u suradnji sa stručnjacima Hrvatskoga restauratorskog zavoda. Tijekom višegodišnjeg rada Kovačićeve je zbirka sređena i podijeljena na nekoliko tematskih segmenata: skice i crteže, planove neostvarenih projekata i realizacija, fotografije i pisanu građu.

U sklopu projekta e-Kultura — „Digitalizacija kulturne baštine“, sufinanciranoga u sklopu Operativnog programa Konkurentnost i kohezija iz Europskog fonda za regionalni razvoj, Kovačićeve je zbirka skica, crteža, arhitektonskih planova i fotografija digitalizirana te uvrštena u digitalni katalog javno dostupan stručnjacima i širokoj javnosti.

EN The Ministry of Culture and Media has preserved several artistic collections and legacies from the holdings of the former Department for the Protection of Cultural Heritage, which were accumulated over centuries through acquisitions and various donations. Some of the pieces were acquired by the conservatory staff themselves, creating one of the most valuable national collections today.

This collection includes works spanning from the 16th to the late 20th century and includes paintings, drawings, prints, historical maps, collections of architectural plans, photographs, and a rich array of written documents. Many of these collections have now become essential sources for the study of national history and art.

Among the most significant is the collection of sketches, drawings, architectural plans, photographs, and written documents from the legacy of architect Viktor Kovačić, the father of modern Croatian architecture. The significance and characteristics of Kovačić's legacy extend beyond national borders, making it an indispensable resource for the study of Central European Modernism. This is one of the key reasons why, in 2018, the Ministry of Culture and Media included Kovačić's collection in the Register of Cultural Property of the Republic of Croatia.

Experts began systematically cataloging Kovačić's collection in 2007. Alongside this effort, a comprehensive process of preservation, conservation, and restoration of the materials was initiated in collaboration with experts from the Croatian Conservation Institute. After years of meticulous work, Kovačić's collection was organized and divided into several thematic segments: sketches and drawings, plans for unrealized and completed projects, photographs, and written documents.

As part of the project e-Culture "Digitalization of Cultural Heritage", co-financed under the Operational Programme Competitiveness and Cohesion through the European Regional Development Fund, Kovačić's collection of sketches, drawings, architectural plans, and photographs was digitized and included in a digital catalog, now publicly accessible to both professionals and the general public.

21/10/2024
ponedjeljak / monday

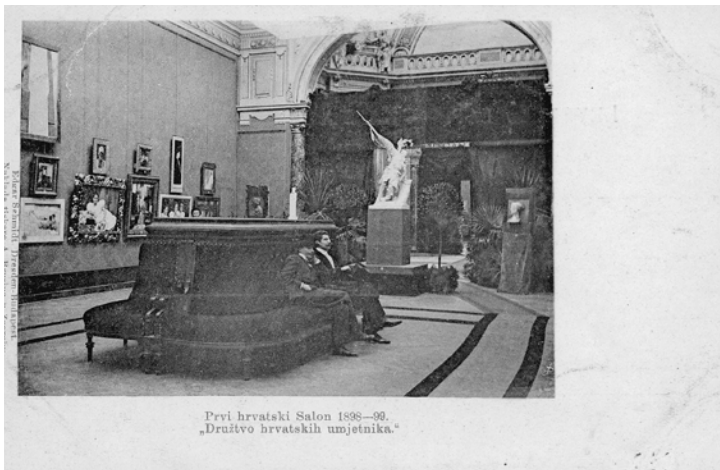
kovačić i
modernistička
kulturna
scena

/

kovačić and
the modernist
cultural scene

**U potrazi za boljim svijetom.
Suradnja Viktora Kovačića
s hrvatskim umjetnicima na
prijelazu iz 19. u 20. stoljeće**

**In Search of a Better World.
Collaboration of Viktor Kovačić
and Croatian Artists at the
Turn of the 20th Century**



Prvi hrvatski Salon 1898–99.
„Društvo hrvatskih umjetnika.“

Prvi hrvatski salon 1898./1899. godine. Izložba Društva hrvatskih umjetnika; nakladnik Antun Brusina, Edgar Schmidt, 1899. Zagreb–Dresden–Budapest; Muzej grada Zagreba, MGZ-fot-14077 / First Croatian Salon 1898–1899. “Croatian Artists Association” Exhibition; publisher Antun Brusina, Edgar Schmidt, 1899. Zagreb–Dresden–Budapest; Museum of the City of Zagreb, MGZ-fot-14077

HR Generacija umjetnika, pokretača hrvatske likovne moderne, tvorila je kompaktnu grupaciju djelatnu u Zagrebu na prijelazu iz 19. u 20. stoljeće. Njihova su nastojanja prepoznata zahvaljujući izložbama u Umjetničkom paviljonu na kojima su sudjelovali s arhitektima, izdavanju časopisa *Život* te na temelju osobnih nastojanja inscenacije vlastitih životnih i radnih ambijenata gradnjom obiteljskih kuća i atelijera. Viktor Kovačić aktivno je uključen u programe Društva hrvatskih umjetnika koje će postati platformom likovnog modernizma u Zagrebu tako da je radio postav izložbe Hrvatski salon 1898. i grafički dizajn časopisa *Život*. Zahvaljujući svojim osobnim prijateljstvima sa slikarom Robertom Auerom i kiparom Robertom Frangešom, projektira njihove vile na Rokovu perivoju kao odraz snažnih individualnosti i visokoga estetskog kriterija naručitelja i projektanta. Te su suradnje pridonijele još jednom zanimljivom, ali nerealiziranom projektu za gradnju nove zgrade Akademije likovnih umjetnosti s galerijskim prostorom u Ilici 85. Izlaganje će naglasiti Kovačićevu ulogu u Društvu hrvatskih umjetnika i suradnju s umjetnicima hrvatske likovne moderne sa zajedničkom težnjom prema kvalitativnim promjenama u zagrebačkom, a time i u cjelokupnom hrvatskom nastojanju približavanja umjetničkim standardima europskog prostora u razdoblju *fin de siècle*.

EN The generation of artists — pioneers of Croatian visual Modernism — formed a tight knit group active in Zagreb at the turn of the 20th century. Their efforts were recognized thanks to the exhibitions at the Art Pavilion — in which they participated alongside architects — the publications of the journal *Life/Život*, and through their personal efforts in staging their own living and working environments by building family houses and studios. Viktor Kovačić was actively involved in the programs of the Croatian Artists Association, which would become a platform for visual Modernism in Zagreb. He worked on the exhibition setup of the “Croatian Salon, 1898,” and as a graphic designer for the *Life/Život* journal. Due to his personal friendships with the painter Robert Auer and sculptor Robert Frangeš, he was commissioned to design their villas in Roko’s Park, which came to reflect the strong individualities and high aesthetic standards of both the clients and the architect. These collaborations contributed to another interesting,

albeit unrealized project design of a new building for the Academy of Fine Arts, with accompanying gallery space, in Ilica St. 85. Additionally, the act of exhibiting would highlight Kovačić's role in the Croatian Artists' Association and his collaborations with the visual artists of Croatian Modernism. Their collective aim was to bring about qualitative changes within the Zagreb art scene, including the overall Croatian effort to better align itself with the artistic standards of the European space during the *fin de siècle*.

O autorici / About the author

HR Irena Kraševac povjesničarka je umjetnosti, znanstvena savjetnica u trajnom zvanju na Institutu za povijest umjetnosti u Zagrebu. Područje njezina znanstvena interesa je hrvatska umjetnost 19. i prve polovice 20. stoljeća u srednjoeuropskom kontekstu.

EN Irena Kraševac is an art historian and tenured senior scientific advisor at the Institute of Art History in Zagreb. Her field of scientific interest lies in Croatian Art of the 19th and the first half of the 20th century, within the Central European context.

**Kovačić i habsburški svjetovi
na prijelazu stoljeća**

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**Kovačić and the
Habsburg Worlds at the
Turn of the Century**

HR Specifičnu atmosferu završetka 19. i početka 20. stoljeća teško može objasniti bilo kakva događajnica. Ako će neki politički orijentirani povjesničari ukazati na gorčinu poraza Francuske od Prusije 1870./71. kao na ishodišnu točku „bolesti prijelaza stoljeća“ koja je zahvatila francusko društvo i koja se manifestirala u tendenciji prema alkoholu (apsint), povlačenju, autorefleksiji i mislima o dekadenciji, objašnjenje nije ni približno cjelovito. Još bliži primjer Austro-Ugarske, za koju brojni suvremenici tvrde da u 20. stoljeće ulazi stabilna, a povjesničari vole i danas zaključiti da se nalazila pred raspadom, dodatno zbunjuje. Mentalitet koji je oko 1900. umjetnike i intelektualce isticao diljem Europe, tjerajući ih čas prema pogledima unazad, čas unaprijed, koji je stvarao potrebu iznošenja sveobuhvatne vizije budućnosti, stav prema apokaliptičnim mislima, modernističkom misticizmu i svakodnevnom pesimizmu, svojstven je za različite inačice i podinačice *fin de siècle* svjetova (Michael Saler). Općeniti kontekst približavaju nam pojedinci, koji nas opet vode u različite krugove međusobnih interakcija skupina (urbanih, društvenih, umjetničkih itd.). Glavni cilj ovog izlaganja analiza je djelovanja Viktora Kovačića kao intelektualca i umjetnika u kontekstu hrvatskoga, austrougarskog i europskog društva na prijelazu stoljeća. Metodama komparativne historije nastojat će se pozicionirati Kovačića u krugu intelektualne elite Banske Hrvatske iz perspektive skupina urbanih elita u društvenom kontekstu (Péter Hanák), ali i ponuditi intelektualnohistorijsko čitanje njegovog teksta „Moderna arhitektura“ (*Život*, br. 1, 1900.), koji je proizašao iz svih navedenih okolnosti.

EN The specific atmosphere surrounding the late 19th and early 20th century is difficult to delineate through any single event. While some politically-oriented historians might point to the bitterness of France's defeat by Prussia in 1870-71 as the starting point of the French *fin de siècle malaise* – manifested in alcoholic tendencies (absinthe), social withdrawal, self-reflection, and rise of decadence – this explanation is far from complete. An even closer example can be found in Austro-Hungary, where many contemporaries claimed it was stable upon entering the 20th century, while today's historians might conclude that it was in fact on the verge of collapse, adding further confusion. The mentality that enabled artists and intellectuals across

Europe to stand out in the 1900s, compelling them to both reflect as well as move forward – which called for comprehensive visions of the future, attitudes towards apocalyptic thoughts, modernist mysticism, and everyday pessimism – proved intrinsic to various versions and their delineations of *fin de siècle* worlds (Michael Saler). The general context is brought closer to us by individuals who shed light onto different spheres of interaction among groups (urban, social, artistic, etc.). The main goal of this presentation is to analyze the efforts of Viktor Kovačić through the lens of an intellectual and artist within the context of Croatian, Austro-Hungarian, and European society at the turn of the century. Using comparative history methods, the aim is to position Kovačić within the circles of the intellectual elite of Croatian Banate, from the perspective of urban elites in a wider social context (Péter Hanák), accompanied by an intellectual-historical reading of his text, “Modern Architecture” (*Life/Život*, no. 1, 1900), which emerged from the circumstances of the times.

O autorima / About the authors

HR Nikolina Šimetin Šegvić asistentica je na Odsjeku za povijest Fakulteta hrvatskih studija Sveučilišta u Zagrebu. Diplomirala je povijest na Filozofskom fakultetu Sveučilišta u Zagrebu, a na istom fakultetu predala je doktorsku disertaciju pod nazivom „Intelektualna povijest hrvatske moderne arhitekture u Zagrebu 1900.-1980.“ (mentori: prof. dr. sc. Ivica Šute i prof. emeritus Andrej Uchytíl). Autorica je više znanstvenih i stručnih radova, urednica knjiga i zbornika radova, udžbenika povijesti za 3. razred gimnazije (u izdanju Meridijana) te znanstvene monografije (*Kraj Habsburške Monarhije: intelektualna povijest debata i prijepora u britanskoj i američkoj historiografiji*, Plejada, 2022.). Organizirala je i sudjelovala na nizu domaćih i međunarodnih znanstvenih skupova. Članica je nekoliko strukovnih udruženja. Područje njezina znanstvenog interesa su intelektualna, urbana i društvena povijest u 19. i 20. stoljeću s naglaskom na povijest Zagreba te povijest historiografije i metodologija povijesne znanosti.

EN Nikolina Šimetin Šegvić is an assistant at the Department of History at the Faculty of Croatian Studies, University of Zagreb. She graduated History from the Faculty of Humanities and Social Sciences, University of Zagreb, where she also submitted her dissertation, titled, “Intellectual History of Croatian Modernist Architecture in Zagreb, 1900–1980” under the mentorship of Prof. Ivica Šute, PhD, and Prof. Emeritus Andrej Uchytíl. She is the author of several scholarly and professional articles, and editor of books and digests, history textbooks for the 3rd year of high school (published by Meridijani), as well as the scientific monograph, “The End of the Habsburg Monarchy: Intellectual History

of Debates and Controversies in British and American Historiography” (Plejada, 2022). She has organized and participated in numerous domestic and international scientific conferences, and is a member of several professional associations. Her research focuses on intellectual, urban, and social history of the 19th and 20th centuries, with an emphasis on the history of Zagreb, as well as the history of historiography and the methodology of historical science.

HR Filip Šimetin Šegvić (Zagreb, 1986.) docent je na Odsjeku za povijest, Katedri za povijest Sredozemlja, Srednje i Jugoistočne Europe. Doktorirao je 2020. na Filozofskom fakultetu Sveučilišta u Zadru temom „Vlast, politika i kultura u Banskoj Hrvatskoj od 1883. do 1903. godine“. Objavio je jednu autorsku knjigu (*Patriotizam i bunt: Franjo Josip I. u Zagrebu 1895. godine*, Srednja Europa, 2014.), različite zbornike radova, znanstvene i stručne radove te druge priloge. Sudjelovao je na nizu znanstvenih skupova u Hrvatskoj i inozemstvu. Bio je glavni urednik časopisa *Pro tempore*, a danas je član brojnih stručnih redakcija (*Historijski zbornik*, *Radovi Zavoda za hrvatsku povijest*, *Croatica Christiana Periodica*). Od 2022. godine voditelj je Centra za inovativne studije Filozofskog fakulteta Sveučilišta u Zagrebu. Posebno područje interesa mu je povijest historiografije, kulturna i intelektualna povijest 19. i 20. stoljeća, u okvirima povijesti Habsburške Monarhije, te veze između Hrvatske i Austrije.

EN Filip Šimetin Šegvić (Zagreb, 1986) is an assistant professor at the Department of History, specializing in the History of the Mediterranean, and Central and Southeastern Europe. He earned his PhD in 2020 at the Faculty of Humanities and Social Sciences, University of Zadar, with the dissertation, “Power, Politics, and Culture in Croatian Banate, from 1883 to 1903.” He has authored one book, “Patriotism and Rebellion: Franz Joseph I in Zagreb in 1895” (Srednja Europa, 2014), in addition to various collections of papers, scholarly and professional articles, and other contributions. He has participated in numerous scientific conferences in Croatia and abroad. He was the editor-in-chief of the *Pro Tempore* Journal and is currently a member of several editorial boards (*Historical Digest*, *Journal of the Institute of Croatian History*, and *Croatica Christiana Periodica*). Since 2022, he has been the Head of the Center for Innovative Studies at the Faculty of Humanities and Social Sciences, University of Zagreb. His main areas of interest include the history of historiography, cultural and intellectual history of the 19th and 20th centuries, within the historical framework of the Habsburg Monarchy, specifically regarding the connections between Croatia and Austria.

**Viktor Kovačić i Ivan Meštrović –
kronološki prikaz suradnje**

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**Viktor Kovačić and Ivan
Meštrović – A Chronological
Overview of Collaboration**

HR Rad prikazuje kronološki tijek suradnje Ivana Meštrovića s arhitektom Viktorom Kovačićem, a posredno i s arhitektom Hugom Ehrlichom. Istraživanje je temeljeno na podacima prikupljenim u tadašnjem tisku i sačuvanoj korespondenciji. Pozivi na suradnju prema sačuvanoj korespondenciji započeli su 1912. godine, no najvećim su dijelom nerealizirani. Te godine Meštrović poziva Kovačića i Ehrlicha na suradnju na njegovim arhitektonskim projektima: Vidovdanskom hramu ili Prvom muzeju hrvatskih spomenika na kninskoj tvrđavi koji su tada aktualni. Kovačić i Ehrlich, pak, žele surađivati na Spomeniku Josipu Jurju Strossmayeru, izvedbi reljefa u vili Karmi u Clarensu u Švicarskoj, čiju gradnju preuzima Ehrlich nakon Adolfa Loosa. Nadalje se razjašnjava pitanje Meštrovićeve uređenja crkve sv. Blaža u vidu postavljanja sakralnih reljefa te uređenja baptisterija. U radu će biti objavljeno i Kovačićovo pismo s odgovorom na poziv na sudjelovanje na Izložbi jugoslavenskih umjetnika u Parizu koje je često interpretirano, ali nije objavljivano. Prikaz suradnje završava i jedinom, iako ne u potpunosti ostvarenom, suradnjom koja se odnosi na izgradnju atelijera i atrija u Mletačkoj ulici 6 te utjecaj Viktora Kovačića i Huga Ehrlicha na uređenje interijera u Mletačkoj ulici 8 i 10.

EN This work presents the chronological path of Ivan Meštrović's collaboration with architect Viktor Kovačić, and indirectly with architect Hugo Ehrlich. The research is based on data collected from contemporary press clippings and preserved correspondences. The invitations to collaborate, according to the preserved correspondence, began in 1912 but were mostly unrealized. That year, Meštrović invited Kovačić and Ehrlich to collaborate on his active architectural projects: the Vidovdan Temple and the First Museum of Croatian Monuments at Knin Fortress. Kovačić and Ehrlich, in turn, wanted to collaborate on the Monument to Josip Juraj Strossmayer, along with the execution of the reliefs at Villa Karma in Clarens, Switzerland, whose construction was taken over by Ehrlich after Adolf Loos. The work further clarifies Meštrović's involvement in the interior design of the Church of St. Blaise in terms of the placement of sacred reliefs and baptistery arrangements. The work will also publish Kovačić's letter in response to the invitation to participate in the Exhibition of

Yugoslav Artists in Paris, which has often been interpreted but never published. The overview of their collaboration concludes with the only collaboration — albeit not fully realized — related to the construction of the studio and atrium at Mletačka Street 6, as well as the influence of Viktor Kovačić and Hugo Ehrlich on the interior design of Mletačka Street 8 and 10.

O autorici / About the author

HR Lana Majdančić zaposlena je u Muzejima Ivana Meštrovića — Atelijeru Meštrović u Zagrebu kao kustosica dokumentaristica. U dosadašnjem stručnom radu osmislila je i realizirala nekoliko studijskih izložbenih projekata — *Plakati: svjedoci Meštrovićeve vremena* i *Prodanović: umjetnik i njegov fotograf*. Trenutačno se bavi obradom sekundarne građe koju sustavno revalorizira, istražuje i digitalizira.

EN Lana Majdančić works as a curator and documentarian at the Ivan Meštrović Museums — Atelier Meštrović in Zagreb. In her professional work, she has designed and realized several exhibition projects, including *Posters: Witnesses of Meštrović's Time*, and *Prodanović: The Artist and His Photographer*. She is currently engaged in the processing of secondary resources, through systematic re-valorization, research, and digitization.

Viktor Kovačić i pitanja moderne arhitekture i ideologije u hrvatskoj kulturi dvadesetog stoljeća

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Viktor Kovačić and the Questions of Modernist Architecture and Ideology in 20th Century Croatian Culture



Znakovi zabrane ispred Spomenika domovini, 2023., fotografija Antonio Grgić / Prohibition signs in front of the Homeland Monument, 2023, photo by Antonio Grgić

HR Od svih revolucionarnih pokreta izniklih u moderno doba nacionalizam se pokazao najuspješnijim. Arhitektura, kao i čitav kompleks kulture, imala je suštinsku ulogu i u razvijanju projekta moderne i u formiranju modernih nacija kao njezinih izvedenica. Dijete te moderne, Viktor Kovačić, na samom je početku dvadesetog stoljeća ideološki upregnuo arhitekturu u hrvatski nacionalni projekt. U gotovo isto vrijeme još jedan bečki student arhitekture donosi slične ideje iz austrougarske metropole – Ivan Meštrović, koji formira svoju viziju arhitekture jugoslavenskog nacionalizma. Obojica su arhitekturu oblikovala u ideološko oruđe za emancipaciju malih slavenskih nacija od imperijalnih posezanja. Gotovo simultano Josip Vancaš pokušava formulirati bosanski zemaljski stil sa sličnom političkom pozadinom. Taj pluralizam korištenja arhitekture kao avangarde u nizu političkih ideologija stvorio je političku polifonost hrvatske kulture dvadesetog stoljeća. Nakon Kovačića, Meštrovića i Vancaša svaka sljedeća generacija hrvatskih arhitekata sudjelovala je u formuliranju nove ideologije putem medija arhitekture. Od barbarogenijskog *Zeniteuma* Josipa Seissela, do Planićevih minareta Poglavnikove džamije, socrealizma sovjetskog tipa Drage Galića te, nakon razlaza sa Staljinom, stvaranjem novoga socijalističkog samoupravnog čovjeka, arhitektura je davala svoj odgovor na trenutačni ideološki *Zeitgeist*. Na kraju dvadesetog stoljeća, nakon uspostave samostalne Republike Hrvatske, pitanja kao i odgovore koje je formulirao Viktor Kovačić o odnosu zajednice i njezine arhitekture potrebno je ponovno postaviti. To je nužno posebno u svjetlu trenutačnoga ideološkog *Zeitgeista* u Hrvatskoj koji se prepoznaje u destrukciji zajednice, njene javne infrastrukture, njene arhitekture, urbanizma i prostora. To je također nužno posebice u svjetlu činjenice da se ta ideologija poziva na političke ideje Viktora Kovačića čije vrijednosti svojom praksom zapravo negira.

EN Of all the revolutionary movements that emerged in modernity, nationalism proved to be the most successful. Architecture, as well as the broader cultural complex, played a crucial role in both the development of Modernist projects and the formation of modern nations as its derivatives. A child of modernity, Viktor Kovačić, ideologically harnessed architecture into the Croatian national project at the very beginning of the 20th century. Around the same time, another Viennese architecture student, Ivan Meštrović, brought similar ideas from the Austro-Hungarian capital, shaping his vision of Yugoslav nationalist architecture. Both utilized architecture as an ideological tool for the emancipation of small Slavic nations from imperial aspirations. Almost simultaneously, Josip Vancaš attempted to formulate a Bosnian national style with a similar political backdrop. This pluralism of using architecture as the avant-garde of various political ideologies created a political polyphony in Croatian culture of the 20th century. Following Kovačić, Meštrović, and Vancaš, every subsequent generation of Croatian architects participated in the formulation of new ideologies through the medium of architecture. From Josip Seissel's barbaro-genic *Zeniteum*, to Drago Galić's Soviet-style socialist realism, to post-Stalinist efforts to create the new socialist self-managed man, architecture continually responded to the ideological *Zeitgeist*. At the conclusion of the lengthy and turbulent 20th century and following the establishment of the independent Republic of Croatia, the questions and answers regarding the relationship between community and architecture posed by Viktor Kovačić sorely need to be revisited. This is particularly crucial in light of the current ideological *Zeitgeist* in Croatia, characterized by the destruction of the community, its public infrastructure, architecture, urbanism, and space. It is especially necessary given that this ideology claims to be based on the political ideas of Viktor Kovačić, whose ideas it in fact negates through practice.

HR Antonio Grgić diplomirao je arhitekturu u Zagrebu. Vodi zagrebački arhitektonski studio Arhitekti kulture koji se bavi projektima u kulturi i u Hrvatskoj i u inozemstvu. S beogradskom arhitekticom Mijom David pobijedio je na međunarodnom natječaju za rješenje Spomenika žrtvama genocida u Srebrenici koji je raspisala Inicijativa mladih za ljudska prava. Za zagrebački spomenik žrtvama holokausta izradio je projekt na tragu haptičke arhitekture u obliku sjene sinagoge koja je srušena za vrijeme Drugoga svjetskog rata. Na natječaju za Spomenik domovini u Zagrebu predložio je natječajnim projektom da se postojećim zelenilom oblikovan prostor ostavi nedinutim. Autor je niza stručnih i znanstvenih radova te je sudjelovao i na domaćim i na međunarodnim znanstvenim konferencijama. Izlagao je u zemlji i inozemstvu. Bio je član nadzornog odbora Hrvatskog društva likovnih umjetnika primijenjenih umjetnosti te Stručnog savjeta i Savjeta za nakladništvo Udruženja hrvatskih arhitekata. Član je Hrvatskoga filozofskog društva.

EN Antonio Grgić graduated Architecture in Zagreb. He runs the Zagreb-based architectural studio "Architects of Culture/Arhitekti kulture," focusing on cultural projects both in Croatia and abroad. Together with Belgrade architect Mija David, he won an international competition for the design of the Memorial to the Victims of Genocide in Srebrenica, organized by the Youth Initiative for Human Rights. He created the design for Zagreb's Holocaust memorial, drawing from haptic architecture, in the form of the shadow of a synagogue demolished during the Nazi regime. In the competition for the Homeland Monument in Zagreb, he proposed a design that would leave the space as defined by existing greenery untouched. He is the author of numerous professional and scientific papers and has participated in both national and international scientific conferences. He has exhibited in Croatia and abroad and has served on the supervisory board of the Croatian Association of Artists of Applied Arts, as well as on the Expert Council and the Publishing Council of the Croatian Architects' Association. He is also a member of the Croatian Philosophical Association.

**Komparativna analiza
pojma modernosti u
arhitekturi u Jugoslaviji**

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**Comparative Analysis of
the Concept of Modernity
in Yugoslav Architecture**

HR Rad istražuje razvoj modernizma u arhitekturi, počevši od njegova globalnog značaja kao složenog fenomena koji odbacuje tradiciju u korist inovativnih tehnologija i materijala. Kroz ovaj širi okvir, rad zatim fokusira analizu na specifičan lokalni kontekst modernizma u Jugoslaviji, istražujući kako su osobe poput Viktora Kovačića, Nikole Dobrovića, Jože Plečnika i Ivana Meštrovića interpretirale taj pojam u regionalnom okviru. Analizom odabranih projekata i njihovih doprinosa rad pruža uvid u ključnu ulogu tih arhitekata u oblikovanju jugoslavenskog modernizma od 1900. do 1934. godine. Cilj rada nije promatranje jugoslavenskog modernizam izolirano, već kao dijela dinamične mreže različitih utjecaja. I naglašava potrebu za integrativnim pristupom u analizi ovog pravca, koji omogućava dublje razumijevanje kulturnog pejzaža i njegovih kompleksnih interakcija.

EN This paper explores the development of Modernism in architecture, beginning with its global significance as a complex phenomenon that rejects tradition in favor of innovative technologies and materials. Within this broader framework, the work then focuses on the specific local context of Modernism in Yugoslavia, examining how figures such as Viktor Kovačić, Nikola Dobrović, Jože Plečnik, and Ivan Meštrović interpreted this concept within the regional setting. Through the analysis of selected projects and their contributions, the paper provides insight into the key role these architects played in shaping Yugoslav Modernism from 1900 to 1934, with the aim of examination Yugoslav Modernism, not in isolation, but as part of a dynamic network of diverse influences. It emphasizes the need for an integrative approach when analyzing this movement, allowing for a deeper understanding of the wider cultural landscape and its complex interactions.

HR Slavica Nikolčić je arhitektica i dizajnerica interijera s magistarskom diplomom iz arhitekture sa Sveučilišta u Beogradu, gdje je također započela doktorski studij. Radila je na raznim projektima, uključujući dizajn interijera za stanove u Beogradu i Hotel Zlatibor. Uza svoj *freelance* rad stekla je iskustvo u Studiju ASMV i Agro Travelu, s posebnim fokusom na grafički dizajn i tehničku dokumentaciju. Slavica je sudjelovala u nekoliko arhitektonskih natječaja i izložbi, poput natječaja za bolnicu u Cetinju.

EN Slavica Nikolčić is an architect and interior designer with a Master's degree in Architecture from the University of Belgrade, where she also pursued her doctoral studies. She has worked on a variety of projects, including the interior design of apartments in Belgrade and Hotel Zlatibor. In addition to her freelance work, she gained experience at Studio ASMV and Agro Travel, where she focused on graphic design and technical documentation. Slavica has also participated in several architectural competitions and exhibitions, including a design for a hospital in Cetinje.

Temeljna načela Kovačićeva modernizma

/ Fundamental Principles of Kovačić's Modernism



Viktor Kovačić, interijer vile Vrbančić, Zagreb, 1911./12., MK-UZKB-OVK /
Viktor Kovačić, Interior of Villa Vrbančić, Zagreb, 1911/12, MK-UZKB-OVK

HR Prema svjedočenju Izidora Kršnjavog, kada se 1899. godine Viktor Kovačić vratio u Zagreb nakon školovanja na bečkoj Akademie der bildenden Künste, pokucavši u potrazi za poslom na vrata jednom vladinom službeniku, rekao je: „Došao sam da bih arhitekturu postavio na nove osnove, ja sam sunčev zrak novog umjetničkog stremljenja.” Štefa Iskra, supruga Kršnjavoga, o tome je 1900. u *Narodnim novinama* objavila satirični dramolet o mladom arhitektu Slaviši Poletarcu (Kovačić, op. a.) i njegovu učitelju Kolariću (Otto Wagner, op. a.).

No u toj rečenici nije ništa drugo rečeno od onoga što se tada govorilo o mladim umjetnicima u krugovima bečkih modernista. Bečki kritičar Ludwig Abels je, pišući svoje osvrtne o godišnjim izložbama Wagnerovih đaka, koje je objavljivao u suplementima bečkog časopisa *Der Architekt*, vrlo jasno smjestio mladog Kovačića i njegovu generaciju s prijelaza stoljeća među lučonoše novih modernističkih strujanja. „Dajte prostora mladima”, napisao je Abel, „vrijeme je njihove umjetnosti!”

Ta uvodna misao otvara ključna pitanja o Kovačićevu značaju u hrvatskoj i europskoj moderni te njegovu razumijevanju modernosti putem teorijske misli, novih materijala, tehnologije i kulture stanovanja. Ključne su pritom bile dvije osobe: Otto Wagner, Kovačićev učitelj, i Adolf Loos, njegov uzor i prijatelj. Wagnerova knjiga *Moderna arhitektura* inspirirala je Kovačića da 1900. objavi programski članak pod istim naslovom u časopisu *Život* u kome, prvi u Hrvatskoj, jasno definira položaj umjetnika i arhitekta u suvremenom kontekstu izražavajući, kako je napisao Jürgen Habermas u knjizi *Filozofski diskurs moderne*, „samosvijest moderne” putem slobode subjektivnosti, odnosno individualizmom i autonomijom djelovanja.

Važan aspekt u proučavanju Kovačićeva moderniteta je prijateljstvo s Loosom koje je započelo 1905. godine. Kovačić je prihvatio Loosove principe stambene arhitekture, posebno u kontrastu između jednostavnih pročelja i bogato opremljenih interijera. Kamin i metalni ovjesi, koje je Kovačić preuzeo od Loosa, postali su karakteristični detalji njegovih interijera. Loosove metalne ovjese nalazimo u nekoliko Kovačićevih interijera, među inim na peći u Kovačićevu stanu te na radijatoru u dnevnom boravku vile Vrbančić.

Njihovo druženje nastavilo se do Kovačićeve smrti, a bliskost i suradnja vidljive su u raznim dokumentima sačuvanim u Loosovoj ostavštini u bečkoj Albertini, kao i u Kovačićevoj, poput nekoliko Loosovih crteža i projekata sačuvanih u Kovačićevoj ostavštini, među kojima su skice interijera vile Karma (1905.) i projekt Wintersporthotela na Semmeringu (1913.).

EN According to the testimony of Izidor Kršnjavi, when Viktor Kovačić returned to Zagreb in 1899 after studying at the Viennese *Akademie der Bildenden Künste*, he knocked on the door of a government official in search of a job and said, "I've come to lay new foundations for architecture; I am the ray of sunshine of a new artistic aspiration." In 1900, Kršnjavi's wife, Štefa Iskra, published a satirical playlet in the *Official Gazette* about a young architect Slaviša Poletarac (Kovačić, editor's note) and his teacher Kolarić (Otto Wagner, editor's note).

However, nothing more was said in that statement than what was commonly expressed about young artists in Viennese Modernist circles at the time. In his reviews of the annual exhibitions of Wagner's students, which he published as supplements to the Viennese magazine *Der Architekt*, Viennese critic Ludwig Abels clearly positioned the young Kovačić and his generation from the turn of the century as the torchbearers of new Modernist trends. "Give space to the young!" Abels wrote, "Time has come for their art!"

This introductory thought opens key questions about Kovačić's significance in Croatian and European Modernism, as well as his understanding of modernity through theoretical thought, new materials, technology, and housing culture. Two key figures were central to this: Otto Wagner, Kovačić's teacher, and Adolf Loos, his mentor and friend. Wagner's book, *Modern Architecture*, inspired Kovačić to publish a programmatic article under the same title in the magazine *Life/Život* in 1900, in which – for the first time in Croatia – he clearly defined the position of artists and architects in the contemporary context. He expressed the 'self-consciousness of modernity' through the freedom of subjectivity, from individualism and the autonomy of action, inspired by Jürgen Habermas's book *The Philosophical Discourse of Modernity*.

An important aspect of studying Kovačić's modernity is his friendship with Loos, which began in 1905. Kovačić adopted Loos's principles of residential architecture, particularly in the contrast between simple façades and richly decorated interiors. The fireplace and metal fixtures, which Kovačić took from Loos, became characteristic details in his interiors. Loos's metal fixtures are found in several of Kovačić's interiors, including the stove in Kovačić's apartment and the radiator in the living room of Villa Vrbanić.

Their friendship continued until Kovačić's death. Their closeness and collaboration are evident in various documents preserved in Loos's estate in Vienna's Albertina, as well as in Kovačić's, including several of Loos's drawings and projects found in Kovačić's estate, such as sketches for the interior of Villa Karma (1905) and the project for the Wintersporthotel in Semmering (1913).

O autoru / About the author

HR Krešimir Galović (1966.), povjesničar umjetnosti, zaposlen je u Upravi za zaštitu kulturne baštine u Ministarstvu kulture RH. Živi i djeluje u Zagrebu. Proučava povijest hrvatske arhitekture i urbanizma te problematska pitanja vezana uz razvoj hrvatske moderne. Objavio je velik broj stručnih prikaza i članaka u časopisima i novinama, sudjelovao je u realizaciji niza televizijskih priloga posvećenih arhitektonskoj problematici i urbanizmu. Autor je i koautor nekoliko knjiga s područja povijesti arhitekture. Od 1997. do 2000. godine s V. Penezićem, K. Roginom i I. Muckom uređivao je časopis *Čovjek i prostor*. Od 2000. do 2007. godine bio je suradnik časopisa *Vijenac*, gdje je s V. Penezićem uređivao rubriku „Prostor i čovjek”. Bio je član nekoliko organizacijskih odbora Salona zagrebačke arhitekture. Autorski je postavio više izložbi o arhitekturi i zaštitu arhitektonske baštine.

EN Krešimir Galović (born 1966) is an art historian employed at the Department for the Protection of Cultural Heritage in the Ministry of Culture of the Republic of Croatia. He lives and works in Zagreb. He explores the history of Croatian architecture and urbanism, as well as issues relating to the development of Croatian Modernism. He has published a large number of professional reviews and articles in journals and newspapers, and has participated in the production of numerous television features dedicated to topics on architecture and urbanism. He is the author and co-author of several books dealing with the history of architecture. From 1997 to 2000, along with V. Penezić, K. Rogina, and I. Mucko, he edited the magazine *Čovjek i prostor (Man and Space)*. From 2000 to 2007, he was a contributor to the magazine *Vijenac*, where he co-edited the section *Space and Man* with V. Penezić. He has been a member of several organizational committees for the Zagreb Architecture Salon, and has curated numerous exhibitions on architecture and the preservation of architectural heritage.

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suvremenost
o kovačiču

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contemporary
views on
kovačić

**Viktor Kovačić — teorijski oslonci
i konceptualne trajektorije**

/

**Viktor Kovačić — Theoretical
Foundations and Conceptual
Trajectories**

HR Rad se posvećuje mapiranju teorijskih okvira i konceptualnih pristupa koji su informirali i uobličili misao i djelovanje Viktora Kovačića. Polazeći od potvrđene pivotalne uloge Viktora Kovačića u pokretanju i usmjeravanju hrvatske arhitektonske modernističke scene, u radu se nastoje ustanoviti oslonci za tako produktivan i stvaran učinak. Bez sumnje su tu bila ključna sama Kovačićeva visoko kvalitetna arhitektonska djela; bez sumnje je tu bilo središnje i njegovo strastveno i angažirano šire društveno djelovanje i neumorno istupanje u obranu digniteta struke i najviših umjetničkih vrijednosti i ideala; presudno je tu bilo i njegovo publicističko djelovanje i trud da svoja umjetnička uvjerenja jasno artikulira i objavljuje u teorijskim napisima. Svime time Kovačić je galvanizirao lokalnu društvenu, kulturnu i umjetničku sredinu i ključno doprinio uspostavljanju žive i aktivne arhitektonske scene. No način na koji je mogao istinski profilirati tu scenu i uspostaviti konkretne i funkcionirajuće tračnice za njen modernistički razvoj, morao se nalaziti u određenim operativnim konceptualnim alatima kojima ju je opremio. Rad se stoga okreće otkrivanju upravo tih konceptualnih trajektorija koje su rukovodile ponajprije samu Kovačićevu misao i stvaranje, a koje su onda mogle biti s dobitkom prepoznate i predane dalje kao alat koji će rukovoditi i daljnje razvijanje ovdašnje modernističke putanje. Upravo u tome „kako“ a ne „što“, u samom postupku i metodi a ne u sadržaju i formi, čini se da se mogu locirati Kovačićevi presudni načini utjecanja i njegovi održivi stvaralački principi — fleksibilni a otporni, otvoreni svakoj opravdanoj promjeni a opet lojalni duboko uspostavljenoj logici. Glavnim komponentama i obilježjima toga Kovačićeva konceptualnog sustava bavi se ovaj rad, istražujući njegove korijene u bitnim formativnim okolnostima i teorijskim sustavima njegovih učitelja, kolega i utjecajnih figura — prvenstveno Otta Wagnera i Adolfa Loosa, a posebno velikoga njemačkog arhitektonskog teoretičara Gottfrieda Sempera, na kojeg se i sam Kovačić poziva u svom programatskom članku „Moderna arhitektura“ iz 1900. godine.

EN This work is dedicated to mapping the theoretical frameworks and conceptual approaches that informed and shaped the thought and work of Viktor Kovačić. Starting from the well-established, pivotal role of Viktor Kovačić in initiating and steering the Croatian Modernist architectural scene, this paper seeks to identify the foundations of such a productive and genuine impact. Undoubtedly, Kovačić's own high-quality architectural solutions were key; equally important was his central role in passionate and engaged broader social activism, tirelessly defending the dignity of the profession and highest artistic values and ideals. Equally crucial was his journalistic activity and his effort to clearly articulate and publish his artistic convictions in theoretical writings. Through all of this, Kovačić galvanized the local social, cultural, and artistic environment, significantly contributing to the establishment of a vibrant and active architectural scene. However, the way in which he could truly shape the scene, establishing concrete and functional pathways for its Modernist development, must have been rooted in specific, conceptually operational tools which he provided. The work therefore turns to uncovering precisely those conceptual trajectories that guided Kovačić's thought and creation, and which could then be effectively recognized and passed on as tools for further development of the local Modernist path. It seems that Kovačić's decisive methods of influence and his sustainable creative principles – flexible yet resilient, open to any justified change yet loyal to a deeply established logic – can be located in the how rather than the what, in the process and method rather than in the content and form. The focus here is on the main components and characteristics of Kovačić's conceptual system, exploring its roots given the essential formative circumstances and theoretical systems of his teachers, colleagues, and influential figures – primarily Otto Wagner and Adolf Loos, and especially the great German architectural theorist, Gottfried Semper, whom Kovačić himself references in his programmatic article "Modern Architecture" from 1900.

HR Karin Šerman arhitektica je i teoretičarka arhitekture, profesorica arhitektonske teorije na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Studij arhitekture završila je na Arhitektonskom fakultetu u Zagrebu 1989., magisterij znanosti u području arhitektonske teorije i povijesti na Harvard University Graduate School of Design 1996., a doktorirala na Sveučilištu u Zagrebu 2000. U svom se radu posvećuje proučavanju recentne arhitektonske teorije i istraživanju moderne i suvremene hrvatske i svjetske arhitekture i kulture. Radove publicira u brojnim domaćim i inozemnim znanstvenim i stručnim časopisima i knjigama. Bila je izbornica hrvatskog nastupa na 14. Venecijanskom bijenalu arhitekture *Fundamentals: Absorbing Modernity 1914–2014*.

EN Karin Šerman is an architect and architectural theorist, Professor of Architectural Theory at the Faculty of Architecture, University of Zagreb. She graduated from the Zagreb Faculty of Architecture in 1989, received her Master in Design Studies in Architectural History and Theory from the Harvard University Graduate School of Design in 1996, and her PhD from the University of Zagreb in 2000. Her work focuses on modern and contemporary architecture and culture, and current theoretical research. Her work has been published in numerous Croatian and international architectural journals and books. She was the curator of the Croatian entry *Fitting Abstraction* at the 14th Venice Architecture Biennale *Fundamentals: Absorbing Modernity 1914–2014*.

Iskorak u moderno – projektantski principi Kovačićevih gradskih vila

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A Step into Modernity – Design Principles of Kovačić's Urban Villas

HR Viktor Kovačić jedan je od najznačajnijih hrvatskih arhitekata s početka 20. stoljeća, čije su napredne projektantske ideje te beskompromisni društveni angažman transformirali hrvatsku arhitektonsku scenu. Kovačić se ističe i kao ključan projektant čija teorijska promišljanja, ali i brojne realizacije, naznačuju prijelaz prema arhitekturi moderne. Iako je njegov život protkan intenzivnim stručnim djelovanjem tijekom kojeg kreativno odgovara na najrazličitije arhitektonske i urbanističke projektne zadatke, Kovačićevi iskoraci u projektima individualnog stanovanja od izuzetnog su značaja za daljnji razvoj hrvatske arhitekture. Tip samostojeće gradske vile posebno je relevantan za valorizaciju Kovačićeva naslijeđa jer je prisutan u svim fazama autorovoga arhitektonskog stvaralaštva, te je omogućio direktno širenje naprednih prostornih ideja među istaknutim pripadnicima više srednje klase. Ovaj rad identificira i valorizira projektantske principe prisutne u Kovačićevim gradskih vilama u kontekstu razvoja arhitekture zagrebačkih gradskih vila s kraja 19. i početka 20. stoljeća. Rad sustavno sagledava Kovačićeve projekte individualnog stanovanja te oslovljava konceptualne veze s projektima drugih istaknutih arhitekata zagrebačkih gradskih vila, poput Hönigsberga i Deutscha ili Kune Waidmanna, u čijem je atelijeru Kovačić imao prilike i raditi. Istovremeno, registriraju se prvi autorski iskoraci prisutni u pojedinim Kovačićevim vilama, poput individualiziranog rješenja funkcionalne prostorne organizacije, kompozicijske redukcije ili specifičnog oblikovanja usko povezanog s karakterom individualnog investitora. Njihova valorizacija u kontekstu povijesnog trenutka – sudara međunarodnog utjecaja i lokalnoga graditeljskog naslijeđa te osobnog senzibiliteta arhitekta Kovačića – ocrta projektantske specifičnosti autorskog iskoraka u moderno i njegov utjecaj na daljnji razvoj arhitekture zagrebačkih gradskih vila.

EN Viktor Kovačić is one of the most significant Croatian architects of the early 20th century, whose progressive design ideas and uncompromising social engagement transformed the Croatian architectural scene. Kovačić stands out as a key architectural designer whose theoretical reflections, as well as numerous realizations, mark a shift towards Modernist architecture. Although his life was interwoven by intense professional activity, during which

he creatively addressed various architectural and urban design challenges, Kovačić's advancements in individual residential projects were of exceptional importance for the further development of Croatian architecture. The standalone urban villa type is particularly relevant for the valorization of Kovačić's legacy, as it was present in all phases of his architectural work and enabled the direct dissemination of advanced spatial ideas among prominent members of the upper-middle class. This work identifies and valorizes the design principles present in Kovačić's urban villas in the context of the development of urban villas of Zagreb at the turn of the 20th centuries. The work systematically assesses Kovačić's individual residential projects and addresses the conceptual connections with the urban villa designs of other prominent Zagreb architects, namely Hönigsberg and Deutsch, and Kuno Waidmann, in whose atelier Kovačić had the opportunity to work. At the same time, the first signs of Kovačić's personal breakthroughs can be observed in certain villas, such as individualized solutions for functional spatial organization, compositional reduction, or customized designs catering to the character of the individual investor. Their valorization in the context of the historical moment – the confrontation of international influences and local building traditions, along with Kovačić's personal architectural sensibility – outline the design specificities of his drive towards Modernity and its influence on the future development of Zagreb's urban villas.

O autoru / About the author

HR Karlo Seitz, mag. ing. arch., asistent je na Katedri za teoriju i povijest arhitekture Arhitektonskog fakulteta Sveučilišta u Zagrebu, gdje je i polaznik poslijediplomskog doktorskog studija Arhitektura i urbanizam. Fokus njegova istraživanja usmjeren je na zagrebačku stambenu arhitekturu s kraja 19. i početka 20. stoljeća te na njezin doprinos društvenoj i kulturnoj transformaciji grada. Posebno ga zanimaju arhitektonske operacije, osnovni projektantski principi te specifične emocionalne kvalitete izgrađenih okolina, kojima arhitektura materijalizira nematerijalne osjećaje poput kulturnog identiteta, koncepta morala ili ideje modernosti.

EN Karlo Seitz, M.Arch., is an assistant at the Department of Theory and History of Architecture at the Faculty of Architecture, University of Zagreb, where he is also enrolled in the PhD program in Architecture and Urbanism. His research focuses on residential architecture of Zagreb,

from the late 19th and early 20th century, and its contribution to the social and cultural transformation of the city. He is particularly interested in architectural operations, fundamental design principles, and the specific emotional qualities of built environments through which architecture is able to materialize the intangible feelings of cultural identity, concepts of morality, or the ideas of modernity.

**Osnova za pregradnju
trsatskih stuba na Sušaku.
Modernost i naslijeđe u
djelu Viktora Kovačića**

**Foundation for the
Reconstruction of the Trsat
Stairs in Sušak. Modernity
and Heritage in the Works
of Viktor Kovačić**

HR Viktor Kovačić, odsudan protagonist hrvatske moderne arhitekture, osim u produkciji novih, modernih gradnji, dio svog opusa ostvario je u donekle „neslobodnim“ zadacima vezanim uz očuvanje i adaptaciju njemu toliko bitnog sloja graditeljskog naslijeđa. U razdoblju kristalizacije novih kreativnih ideja, on tako aktivno promišlja i o prošlim graditeljskim vrijednostima te autorskom stvaralačkom imaginacijom ostvaruje kreativni susret modernizacije i naslijeđa u ranoj fazi modernog pokreta. U svojim projektima i intervencijama u postojećem graditeljskom fondu promišljeno ekvilibrira između zahtjeva novog vremena i očuvanja vrijednosti naslijeđenoga. Jedan od takvih projekata je i „Osnova za pregradnju trsatskih stuba na Sušaku“. Riječ je o neizvedenom projektu izrađenom u razdoblju Kovačićeve i Ehrlichove suradnje, signirano Kovačićevim potpisom. Analizom arhivskih nacrti i relevantne literature u radu se detaljno analizira taj projekt i njegov doprinos u osvjetljavanju složene problematike odnosa modernizacije i naslijeđa, u proklamirano antagonističkom odnosu dualnosti novoga i staroga. Projekti adaptacija, pregradnji i dogradnji nerijetko su, dapače, tijekom 20. stoljeća bili izvan fokusa pažnje ili pak interpretirani kao drugorazredni zadaci sputane kreativnosti. Međutim, upravo ti projekti danas postaju izrazito aktualni i relevantni, kada intervencije na naslijeđenom graditeljskom fondu postaju dio naše modernosti i kada se javlja potreba za jednom novom vrstom „neslobodne“ projektantske kreativnosti. To su projekti u kojima se traži sadržajno i oblikovno povezivanje novih i starih slojeva i oblika snagom autorske misli, upravo kao što je to bila ona Kovačićeva, čime se otkriva relevantnost njegovih projektantskih pristupa i postupaka i danas.

EN Viktor Kovačić, a key figure in Croatian Modernist architecture, contributed not only to the production of new, modern constructions but also dedicated part of his work to somewhat 'limiting' yet personally important tasks related to the preservation and adaptation of architectural heritage. During a period when new creative ideas were coming to light, he also actively reflected on architectural values of the past, and through his creative authorial imagination, achieved a synthesis between modernization and heritage in the early phases of the Modernist movement.

With his projects and interventions into existing architectural assets, he thoughtfully balanced the demands of the new era with the preservation of values of heritage. One such project is the "Foundation for the Reconstruction of the Trsat Stairs in Sušak." This unrealized project was created during Kovačić's collaboration with Ehrlich, bearing Kovačić's signature. By analyzing archival drawings and relevant literature, this work thoroughly examines the project and its contributions in illuminating the complex relationship between modernization and heritage, often perceived as an antagonistic duality of the new and the old. Throughout the 20th century, projects involving adaptations, reconstructions, and extensions were often overlooked or interpreted as secondary tasks of restrained creativity. However, it is precisely these projects that are becoming highly relevant today, as interventions in the inherited architectural assets become part of our modernity, with a growing need for new kinds of 'limited' creative solutions. These are projects that require meaningful and well-designed integration of various historical layers and forms, driven by sheer authorial vision. A vision similar to the one Kovačić demonstrated, testifying to the enduring relevance of his design approaches and methods even to this day.

O autoru / About the author

HR Leon Husnjak, mag. ing. arch., asistent je na Katedri za teoriju i povijest arhitekture Arhitektonskog fakulteta Sveučilišta u Zagrebu, gdje je i polaznik poslijediplomskog doktorskog studija Arhitektura i urbanizam. U svom se znanstvenom radu bavi istraživanjem projektantskih pristupa očuvanju graditeljskog naslijeđa u razdoblju arhitektonskog modernizma u Hrvatskoj. Diplomirao je na Arhitektonskom fakultetu Sveučilišta u Zagrebu 2021. projektom „Stambeno-radni suživot na Radničkoj cesti“ ocijenjenim kao najbolji diplomski rad u akademskoj godini 2020./2021. Tijekom studija dobitnik je Rektorove nagrade za individualni znanstveni i umjetnički rad u akademskoj godini 2019./2020. za projekt „Arboretum Valcane“. Godine 2016. sudjelovao je u međunarodnoj urbanističko-arhitektonskoj radionici temom „Rethinking domestic space / Reassessing Porto's Ilha“ pod vodstvom Martina Tattare (DOGMA).

EN Leon Husnjak, M.Arch., is an assistant at the Department of Theory and History of Architecture at the Faculty of Architecture, University of Zagreb, where he is also enrolled in the PhD program in Architecture and Urbanism. His research focuses on design approaches to the preservation and restoration of built heritage in the period of architectural modernism

in Croatia. He graduated from the Faculty of Architecture, University of Zagreb in 2021, with the project "Housing and Work Cooperative in Radnička Street", which was recognized as the best diploma work in 2020/2021. During his study, in 2019/2020, he received the Rector's Award for individual scholarly and artistic work for the project "Arboretum Valcane". In 2016 he participated in the international urban-architectural workshop "Rethinking domestic space/Reassessing Porto's Ilha" led by Martino Tattara (DOGMA).

Interijeri Viktora Kovačića: prilagodba i prenamjena

/

Viktor Kovačić's Interiors: Adaptive Reuse

HR Ovim se istraživanjem želi pridonijeti valorizaciji interijera Viktora Kovačića, primarno distinkcijom projekantskih i dekoraterskih postupaka u oblikovanju interijera. Premda je Viktor Kovačić jedan od najznačajnijih protagonista hrvatske arhitekture općenito, a naročito moderne, njegovi interijeri mogu biti dodatno istraženi, pogotovo u aspektu potencijala njihova današnjeg života i mogućega prilagođenog korištenja. Kovačića su iznimno zanimali unutarnja arhitektura i umijeće dekoriranja, o kojima je u društvu često držao prigodna predavanja. U radu se stoga predstavlja njegova metodologija osuvremenjivanja postojećih zagrebačkih stanova. Osuvremenjivanje unutarnjeg prostora podupire dva istraživačka pravca. Prvi je istraživanje metodologije prilagodbe i prenamjene (*adaptive reuse*) određenog autora, a drugi je iščitavanje specifičnosti prostora i vremena u kojima je taj interijer nastao. Rad će sagledati oba ta važna pravca, kao i pokušati postaviti konceptualne smjernice za realizaciju modernih interijera na primjerima Kovačićevih projekata i realizacija, uključujući autorov stan u Zagrebu. Daljnji je cilj istraživanja prinos poznavanju razvoja suvremenih pristupa prepoznavanju, zaštiti, adaptaciji i očuvanju značajnih interijera moderne, ali i u svrhu prepoznavanja onoga što je progresivno u modernoj arhitektonskoj misli i djelu, u čemu nam pouke Kovačićevih interijera mogu biti od kapitalne pomoći.

EN This research aims to contribute to the valorization of Viktor Kovačić's interiors, primarily through distinction of design and decorative processes in interior design. Although Viktor Kovačić is one of the most significant figures in Croatian architecture, particularly Modernism, his interiors can be further studied, especially regarding their potential for contemporary usage and possible adaptive reuse. Kovačić held great interest in interior architecture and the art of decor, and often gave public lectures on the topic. The study presents his methodology of modernization of existing Zagreb apartments. Modernizing interior spaces supports two lines of research. The first investigates the methodology of adaptive reuse by a particular author, and the second interprets the specific spatial and temporal characteristics from which that interior arose. The work will explore both of these important directions and attempt to establish conceptual guidelines for

the realization of modern interiors, using examples from Kovačić's projects and realizations, including the author's own apartment in Zagreb. The further goal of research is to contribute to the knowledge of the development of contemporary approaches to recognizing, protecting, adapting, and preserving significant Modernist interiors. It also seeks to identify progressive aspects of Modernist architectural thought and work, in which lessons from Kovačić's interiors can be of essential importance.

O autorici / About the author

HR Dora Stupalo Maletić samostalna je istraživačica na polju tehničkih znanosti i arhitektica projektantica. Diplomirala je 2018. arhitekturu i urbanizam na Fakultetu građevinarstva, arhitekture i geodezije u Splitu. Od 2020. doktorandica je na Arhitektonskom fakultetu Sveučilišta u Zagrebu s temom „Kriteriji vrednovanja interijera hrvatskih autora od 1900. do 2020. godine“. Od 2018. zaposlena je u arhitektonskom uredu Atelier Šverko i Šverko u Splitu.

HR Dora Stupalo Maletić is an independent researcher in the field of technical sciences and an architectural designer. She graduated in 2018 with a degree in Architecture and Urbanism from the Faculty of Civil Engineering, Architecture, and Geodetics in Split. Since 2020, she has been a PhD candidate at the Faculty of Architecture, University of Zagreb, focusing on the topic "Evaluation Criteria for Interiors of Croatian Authors from 1900 to 2020." Since 2018, she has been employed at the architectural Atelier Šverko and Šverko in Split.

Preobrazbe arhitektonskog poziva – aspekti modernoga arhitektonskog djelovanja na primjerima stambene arhitekture u Zagrebu, od Viktora Kovačića do danas

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Transformations of the Architectural Profession – Aspects of Modernist Architectural Practice in Examples of Residential Architecture in Zagreb, from Viktor Kovačić to the Present

HR Postulati koje je Viktor Kovačić baštiniio od svojih suvremenika, arhitekata Otta Wagnera i Adolfa Loosa, a predstavio javnosti 1900. godine u programatskom tekstu „Moderna arhitektura“ odjekuju u arhitektonskim prosegima tijekom čitavog 20. stoljeća. Trajna preokupacija arhitekata od Kovačića nadalje ostaje kako „umjetničke ciljeve spojiti sa praktičnošću“. Odgovori na taj zahtjev mijenjaju se u skladu s ekonomskim, političkim i tehnološkim kretanjima te potrebama investitora, što neposredno utječe na percepciju arhitekata u društvu. Na početku prošlog stoljeća Kovačić arhitekta prvenstveno pozicionira kao umjetnike koji stvaraju za „modernog čovjeka“, a cilj ovog istraživanja je ponuditi uvid u procese, okolnosti i razloge preobrazbi arhitektonskog poziva otada do danas. Polazište je arhitektonsko djelovanje Viktora Kovačića koji, slijedeći tada aktualne težnje u arhitekturi, stvara prototip moderno oblikovane obiteljske kuće i suvremene stambeno-poslovne zgrade. U teorijskom smislu proklamira suvremene tendencije, ali govori da „moderni život nije počeo sa tabulom rasom“ jasno izrazivši stav da baštinu ne valja odbaciti, nego iz nje učiti. On inzistira na logičnosti i praktičnosti u odnosu prema materijalu i prostornoj organizaciji te dosljednosti u provođenju ideja do najmanjeg detalja. Upravo u tim kategorijama nastojat ćemo detektirati Kovačićev utjecaj na kasnije generacije hrvatskih arhitekata te ujedno pokušati definirati koji su njegovi postulati ostali aktualni kao temeljne postavke moderne arhitekture. Usporedna analiza programatskih zapisa protagonista arhitektonske scene 20. i 21. stoljeća s izvedenim autorskim projektima individualnog i kolektivnog stanovanja u Zagrebu pokušat će prikazati kompleksnost razvoja profesije koja balansira između ideja i njihove ostvarivosti.

EN The principles Viktor Kovačić inherited from his contemporaries, architects Otto Wagner and Adolf Loos, and which were publicly presented in 1900 in his programmatic text “Modern Architecture,” resonate throughout 20th century architectural practices. From Kovačić onwards, the subject of combining artistic goals with practicality remains a lasting preoccupation for architects. The responses to this demand change in accordance with economic, political, and technological shifts, as well as the needs of investors, which invariably influences how society

perceives architects. At the turn of the century, Kovačić positioned architects primarily as artists creating for the *modern man*. This research aims to provide insight into the processes, circumstances, and reasons behind the transformations of the architectural profession ever since.

The starting point is the architectural work of Viktor Kovačić, who, following contemporary architectural aspirations, created a prototype for modern family homes and contemporary residential-commercial buildings. Theoretically, Kovačić proclaimed Modernist tendencies but also stated that “modern life did not begin with a blank slate,” clearly expressing that heritage should not be discarded but learned from. He insisted on logic and practicality in the use of materials and spatial organization, as well as the need for detail-oriented consistency while executing ideas.

Precisely through these categories, we aim to detect Kovačić’s influence on later generations of Croatian architects, and attempt to define which of his principles remain relevant as fundamental tenets of Modernist architecture. By using comparative analysis of programmatic writings from key figures of the 20th and 21st century architecture scene, along with executed projects of individual and collective housing in Zagreb, we demonstrate the complexity of the profession’s development in balancing the creation of ideas and their subsequent realization.

O autoricama / About the authors

HR Mihaela Cik diplomirala je povijest umjetnosti i komparativnu književnost na Filozofskom fakultetu Sveučilišta u Zagrebu 2018. godine. Na istom fakultetu od 2023. polazi doktorski studij Povijest umjetnosti, kulturna baština i vizualna kultura u sklopu kojeg obrađuje temu likovne opreme knjiga i časopisa na prijelazu iz 19. u 20. stoljeće. Zaposlena je kao kustosica u Muzeju za umjetnost i obrt u Zagrebu.

EN Mihaela Cik graduated in 2018, with a degree in Art History and Comparative Literature from the Faculty of Humanities and Social Sciences, University of Zagreb. Since 2023, she has been pursuing a PhD in Art History, Cultural Heritage, and Visual Culture at the same faculty, focusing on the visual design of books and magazines at the turn of the 20th century. She works as a curator at the Museum of Arts and Crafts in Zagreb.

HR Klara Kranjčec diplomirala je arhitekturu i urbanizam na Arhitektonskom fakultetu Sveučilišta u Zagrebu 2023. godine. Radi u arhitektonskom uredu Siloueta u Zagrebu kao projektantica suradnica na projektima javne namjene te obnove sakralne baštine. Sudjeluje u održavanju nastave na Arhitektonskom i Agronomskom fakultetu

EN Klara Kranjčec graduated in 2023, with a degree in Architecture and Urbanism from the Faculty of Architecture, University of Zagreb. She works as a design collaborator on public projects and sacred heritage restorations at the architectural studio Siloueta in Zagreb. She also participates in lectures at the Faculty of Architecture and Faculty of Agriculture.

**Adaptacija, interpolacija ili
rekonstrukcija: metodologija
projektantskog postupka
Viktora Kovačića u
zadanom ambijentu**

**/
Adaptation, Interpolation,
or Reconstruction: The
Methodology of Viktor
Kovačić's Design Process in
the Existing Environment**



Viktor Kovačić, rekonstrukcija i nadogradnja stambene zgrade Winkler, Zagreb, Preradovićeve 14, 1902.–1903., pročelje, recentni izgled (Darko Kahle, 2023.) / Viktor Kovačić, Reconstruction and Extension of the Winkler Residential Building, Zagreb Preradovićeve 14, 1902–1903, facade, recent appearance (Darko Kahle, 2023.)

HR Ovaj prilog analizira metodologiju projektantskog postupka Viktora Kovačića u urbanom ambijentu, koristeći kao predložak šest realizacija nastalih u zatečenom prostoru: 1. erker na zgradi na Trgu Nikole Šubića Zrinskog; 2. dogradnju uglovnice s Trenkovom ulicom na zgradu u Gajevoj ulici; 3. pregradnju zgrade u Preradovićevoj ulici; 4. pregradnju zgrade u Hebrangovoj ulici; 5. pregradnju zgrade u Ćirilometodskoj ulici i 6. projekt nadogradnje uglovnice Masarykove ulice i Trga Republike Hrvatske. U postupku analize bit će korištena relevantna svjetska literatura njemačkoga i austrijskog kulturnog kruga, usporedba sa suvremenima Viktora Kovačića, od kojih je najvažniji sudrug sa studija arhitektonskog projektiranja kod Otta Wagnera na bečkoj Akademiji likovnih umjetnosti Jože (Josip) Plečnik te analiza kontakata sa suvremenim njemačkim stručnjacima poput Corneliusa Gurlitta, odnosno Hermanna Muthesiusa.

EN This contribution analyzes the methodology of Viktor Kovačić's design approach in an urban environment, using examples from six realized projects developed in existing spaces: 1. Bay window on the building at Nikole Šubića Zrinskog Square; 2. Corner extension at the intersection of Trenkova Street and a building in Gajeva Street; 3. Partition of a building in Preradovićeve Street; 4. Partition of a building in Hebrangova Street; 5. Partition of a building in Ćirilometodska Street; and 6. Project for the extension of a corner building at the intersection of Masarykova Street and Republic of Croatia Square. The analysis will utilize relevant world literature from German and Austrian cultural circles, comparisons with Kovačić's contemporaries—the most important being his fellow architectural design student, Jože (Josip) Plečnik, under the mentorship of Otto Wagner at the Vienna Academy of Fine Arts, and an examination of his connections with contemporary German experts such as Cornelius Gurlitt and Hermann Muthesius.

HR Dr. sc. Darko Kahle, dipl. ing. arh., viši znanstveni suradnik, ovlaštenu arhitekt/urbanist (HKA), Arhitekt (AKNW/Sjeverna Rajna Vestfalija – Njemačka), Architect/Chartered (ARB/RIBA – Velika Britanija), član AIA, NCARB, SAH, ASHRAE – Sjedinjene Američke Države, samostalni znanstvenik. Rođen u Zagrebu 1962., maturirao u MIOC-u 1980., diplomirao 1989. godine, a doktorirao 2007. na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Autor je više desetaka stručnih i znanstvenih članaka. Usmeno je izlagao na više hrvatskih i međunarodnih znanstvenih konferencija. Služio je u znanstvenim odborima međunarodnih znanstvenih udruženja. Održao je više znanstvenih i stručnih predavanja na sastavnicama Sveučilišta u Zagrebu i drugdje. Projektirao je nekoliko rekonstrukcija i adaptacija. Nagrađen je trima otkupima, od toga dvaput samostalno, a jednom kao suradnik profesora arhitekta Ivana Crnkovića. Istražuje povijest hrvatske arhitekture od 1850. do 1991. godine, naročito modernog pokreta / novoga građenja u Hrvatskoj od 1928. do 1973. godine, nadalje novoga građenja / Neues Bauen u Ruhrskom području te globalne stambene arhitekture modernog pokreta od 1902. do 1972. godine. Živi i radi u Essenu, Sjeverna Rajna Vestfalija, SR Njemačka.

EN Dr. Darko Kahle Dipl. Eng. Arch., is a Senior Research Associate and licensed architect/urbanist (HKA), also registered in North Rhine-Westphalia, Germany (AKNW), the UK (ARB/RIBA), and the USA (AIA, NCARB, SAH, ASHRAE). Born in Zagreb in 1962, Kahle graduated in 1989 and earned his PhD in 2007 from the Faculty of Architecture, University of Zagreb. He has authored numerous scientific and professional articles and has presented at various Croatian and international conferences. He has served on scientific committees of international organizations and has delivered lectures at various universities. He has designed several reconstructions and adaptations and won three architectural competition awards, one in co-authorship with architect prof. Ivan Crnković and two individually. Kahle's research focuses on Croatian architectural history from 1850 to 1991, especially the Modernist Movement/Neues Bauen in Croatia between 1928 and 1973, with additional focus on Neues Bauen in the Ruhr region, as well as the global Modernist residential architecture from 1902 to 1972. He lives and works in Essen, North Rhine-Westphalia, Germany.

Zlatko Jurić
Ana Krmpotić

Uređenje crkve sv. Blaža u Zagrebu od 1923. do danas

/
The Restoration of St. Blaise Church in Zagreb, From 1923 to Today

HR Stoljeće nakon smrti Viktora Kovačića, 21. listopada 1924. godine, interijer i eksterijer crkve sv. Blaža u potpunosti su dovršeni. Kovačić je arhitekt koji je doveo modernističku arhitekturu u naše krajeve te je usprkos relativno kratkoj karijeri iza sebe ostavio značajan i prepoznatljiv opus arhitektonskih ostvarenja i ideja. Jedno od njegovih najpoznatijih djela crkva svetog Blaža u Zagrebu, dovršena 1915. godine, dugi je niz godina bila u funkciji iako joj je unutrašnjost ostala nedovršena od posljednjih intervencija arhitekta Stjepana Hribara i suradnika, kipara Ive Kerdića te slikara Ljube Babića iz 1930-ih godina. Godine 1995. objavljen je opći, javni i pozivni, anonimni natječaj za izradu idejnog rješenja uređenja unutrašnjosti crkve sv. Blaža u Zagrebu u nadi da će jedan od prijavljenih radova ponuditi adekvatno rješenje. Iako nijedan od radova nije izveden, uskoro se pojavio arhitekt koji je prema mišljenju tadašnjeg župnika mogao odgovoriti izazovu te je početkom novog tisućljeća arhitekt Željko Kovačić izradio idejni projekt. Nakon gotovo desetljeća korekcija, 2014. godine započinju radovi na uređenju svetišta, kao prva faza projekta obnove, a do 2019. godine bit će završene i druga i treća faza Kovačićeva projekta uz određene intervencije i korekcije Nadbiskupskoga duhovnog stola i Gradskog zavoda za zaštitu spomenika kulture i prirode. Potresi 2020. godine ubrzali su početak intervencija na konstrukcijskim ojačanjima u unutrašnjosti koje su izvedene pod ravnanjem arhitektonskog ureda IVANIŠIN.KABASHI.ARHITEKTI. Cijeli je proces uređenja odvija se pod budnim okom javnosti i medijski je dobro popraćen te podložan kritikama i komentarima stručnjaka i laika. Izlaganje će se baviti projektima i ostvarenjima pri uređenju toga značajnog arhitektonskog spomenika ranog modernizma u Hrvatskoj.

EN A century after the death of Viktor Kovačić (October 21, 1924), the interior and exterior of St. Blaise Church have both been fully completed. Kovačić, an architect who introduced Modernist architecture to the region, left behind a significant and distinct body of work and ideas despite his relatively short career. One of his most famous works, the Church of St. Blaise in Zagreb, completed in 1915, was in use for many years, though its interior remained unfinished after the last set of interventions by architect Stjepan Hribar, sculptor Ivo Kerdić, and painter

Ljubo Babić in the 1930s. In 1995, an anonymous General Public Open Call was announced for the conceptual design solution of the interior of St. Blaise Church in Zagreb, hoping that one of the submitted works would provide an adequate approach. Although none of the designs were executed, very soon an architect emerged who, in the opinion of the parish priest at the time, could meet the challenge. In the early 2000s, architect Željko Kovačić created a conceptual design, and after nearly a decade of revisions, work on the sanctuary began in 2014, marking the first phase of the restoration project. By 2019, the second and third phases of Kovačić's project were completed, with certain interventions and corrections made by the Diocesan Spiritual Council and the City Institute for the Protection of Cultural and Natural Monuments. The earthquakes of 2020 accelerated the work on structural reinforcements in the interior, carried out under the supervision of the architectural studio IVANIŠIN.KABASHI.ARCHITECTS. The entire design process is closely monitored by the public and well-covered by the media, making it subject to criticism and comments from both experts and laypeople. This presentation will explore the projects and achievements in the restoration of this significant architectural monument of early Croatian Modernism.

O autorima / About the authors

HR Anja Krmpotić rođena je 1998. godine u Rijeci, od 2013. do 2017. godine pohađala je Prvu sušačku hrvatsku Gimnaziju u Rijeci. Diplomirala je jednopredmetnu povijest umjetnosti 2024. godine i obranila je diplomsku radnju pod naslovom „Crkva svetog Blaža u Zagrebu: Uređenje unutrašnjosti od 1923. do danas“ na modulu za konzervatorstvo pod mentorstvom red. prof. dr. sc. Zlatka Jurića, dipl. ing. arh.

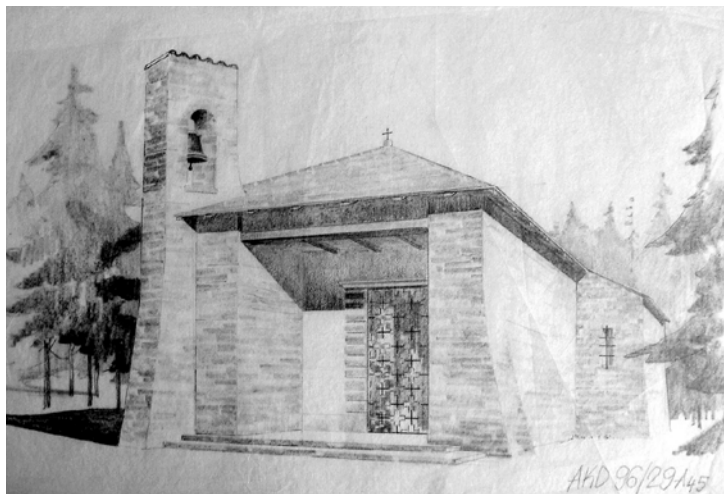
EN Anja Krmpotić was born in 1998 in Rijeka and attended the First Croatian Sušak Gymnasium in Rijeka from 2013 to 2017. She graduated Art History in 2024 with a thesis titled, *The Church of St. Blaise in Zagreb: Interior Design from 1923 to Today*, as a part of conservation curriculum, under the mentorship of Prof. Dr. Zlatko Jurić, Dipl. Eng. Arch.

HR Zlatko Jurić rođen je 1959. godine u Zagrebu, od 1973. do 1977. polazio je V. gimnaziju „Bogdan Ogrizović“ u Zagrebu. Diplomirao je 1983. godine pod mentorstvom prof. dr. sc. Nevena Šegvića na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Od 1983 do 1998. zaposlen je kao projektant suradnik III/II/I, projektant, odgovorni projektant, voditelj projekta, voditelj arhitektonskog odjela u INA-Inženjeringu/INA projektu/INA-Agi. Magistrirao je 1988. pod mentorstvom prof. dr. sc. N. Šegvića na postdiplomskom studiju za znanstveno usavršavanje Graditeljsko nasljeđe na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Doktorirao je 1991. pod mentorstvom prof. dr. sc. Nevena Šegvića i prof. dr. sc. Nikole Filipovića na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Od 1998. do 2024. zaposlen je kao viši asistent, docent, izvanredni profesor, redovni profesor i redovni profesor u trajnom izboru na Odsjeku za povijest umjetnosti Filozofskog fakulteta u Zagrebu. Od 2024. godine je u mirovini.

EN Zlatko Jurić was born in 1959 in Zagreb. From 1973 to 1977, he attended the Bogdan Ogrizović Fifth Gymnasium in Zagreb. He graduated in 1983 under the mentorship of Prof. Dr. Neven Šegvić at the Faculty of Architecture, University of Zagreb. From 1983 to 1998, he worked as a junior/senior designer, chief architect, project manager, and head of the Architectural Department at INA Engineering/INA Project/INA-Agi. He earned his Master's Degree in 1988, again under the mentorship of Prof. Dr. Neven Šegvić, at the postgraduate program for Scientific Advancement in Built Heritage at the Faculty of Architecture, University of Zagreb. In 1991, he earned his PhD under the mentorship of Prof. Dr. Neven Šegvić and Prof. Dr. Nikola Filipović at the same faculty. From 1998 to 2024, he was employed as a senior assistant, associate professor, full professor, and tenured professor at the Department of Art History, Faculty of Humanities and Social Sciences, University of Zagreb. He retired in 2024.

Emanacija Kovačićeve retoričnosti u Denzlerovoj kapeli na Sljemenu

The Emanation of Kovačić's Rhetoric in Denzler's Chapel on Sljeme



Juraj Denzler, projekt kapele na Sljemenu, perspektivni prikaz. Nije datirano, vjerojatno 1932. godina. Hrvatska akademija znanosti i umjetnosti, Kabinet za arhitekturu i urbanizam, AKD 96/29A / Juraj Denzler, Chapel Project on Sljeme, perspective view. Undated, probably from 1932. Croatian Academy of Sciences and Arts, Cabinet for Architecture and Urbanism, AKD 96/29A

HR Viktor Kovačić, posebno intrigantna arhitektonska osobnost na hrvatskoj kulturnoj sceni, promovirao je arhitekturu kao suvremeni medij mišljenja, obvezan govoriti istinu. Do istinite arhitekture modernoga doba Kovačić je pak dolazio korištenjem kompleksne stvaralačke procedure, stvarajući po pravilima ispravno konstruirane logike te dosljednim unutarnjim promišljanjem. Kovačićeve projektantske procedure bile su potom suptilno preuzimane te ugrađivane u arhitektonsko stvaralaštvo sljedeće generacije hrvatskih arhitekata. Jedno takvo preuzimanje i produktivno implementiranje potvrđuje već i međuratno projektantsko djelovanje arhitekta Jurja Denzlera, Kovačićeva đaka. Pritom, posebno zanimljivu dionicu Kovačićeva, a potom i Denzlerova projektantskog opusa čine projekti sakralnih građevina, koji sami po sebi podrazumijevaju formalizaciju osjećaja pripadnosti i identiteta. Crkva sv. Blaža Viktora Kovačića, kao učitelja, a potom i kapela na Sljemenu Jurja Denzlera, kao učenika, ukazuju na jasne autorske pristupe arhitekata koji su svjesni značenja svojih rješenja za nacionalnu kulturu, isto kao i dužnosti da u kontekstu svoga vremena izađu iz prevladavajućega arhitektonsko-estetskog okvira te da propituju ustaljene ideologije. Logično je tada, pa i očekivano, njihovo oslanjanje na principe i operacije razvijene još u razdoblju prve kulturne afirmacije Hrvata na prostorima današnje Hrvatske – hrvatskoga predromaničkog stvaralaštva. No uza sve prepoznatljive predromaničke elemente koje koriste njihovi agilni i snalažljivi projektantski postupci – u kojima su se čitko isticali pragmatičnost, svrsishodnost i jednostavnost – generirali su ipak nove, slojevitije i inovativne koncepte. U promišljeno sažetoj prostornoj kompoziciji, koja stremlje modernoj redukciji, njihova rješenja uspostavljaju važnu dionicu u evoluciji hrvatske moderne sakralne arhitekture. Riječ je o poetički snažnim arhitektonskim djelima, s prostorno sofisticiranim rješenjima, koja nadilaze puku patriotsku fantaziju. Emanacija Kovačićeve implicitne retoričnosti i njegovo korištenje modernizma kao kohezijskoga konceptualnog alata u Denzlerovu su rješenju tako generirali pročišćeni skup formalnih idioma koji i danas uspješno prenose ideje i modernoga, i sakralnoga, i nacionalnoga.

EN Viktor Kovačić, a remarkably intriguing architectural figure within the Croatian cultural scene, promoted architecture as a contemporary medium of thought that is bound to speaking the truth. To achieve a genuine architecture of the modern era, he employed a series of complex creative procedures, following the rules of well-constructed logic and consistent internal reflections. Kovačić's design methods were subsequently adopted and integrated subtly into the architectural work of the subsequent generation of Croatian architects. One such adoption and successful implementation can be seen in the design work of Juraj Denzler, Kovačić's pupil, during the inter-war period. Some particularly interesting aspects of both Kovačić's and later Denzler's design opus, are their project designs for sacred buildings, which inherently formalized feelings of belonging and identity. The Church of St. Blaise by Viktor Kovačić, as the teacher, followed by a chapel on Sljeme by Juraj Denzler, as the student, demonstrate clear authorial approaches of architects who are aware of the national cultural significance of their solutions, as well as the responsibility to break with the prevailing architectural-aesthetic framework of the time and challenge established ideologies. It is therefore logical, even expected, that they would rely on the principles and practices developed during the first cultural affirmation of Croats in the region of present-day Croatia – the pre-Romanesque period. However, despite the recognizable pre-Romanesque elements they employed, their agile and resourceful design processes – marked by pragmatism, functionality, and simplicity – generated new, multilayered, and innovative concepts. Through thoughtfully concise spatial compositions, leaning toward modernist reduction, their solutions establish an important chapter in the evolution of modern sacred Croatian architecture. These are poetically powerful architectural works, with sophisticated spatial solutions that transcend mere patriotic fantasies. The emanation of Kovačić's implicit rhetoric and his use of Modernism as a cohesive conceptual tool, has in turn generated a refined set of formal idioms in Denzler's work, that to this day successfully convey the ideas of the modern, the sacred, and the national.

HR Dr. sc. Nataša Jakšić arhitektica je i povjesničarka arhitekture, izvanredna profesorica na Arhitektonskom fakultetu Sveučilišta u Zagrebu. U svom se znanstvenom radu posvećuje istraživanju nacionalne povijesne srednjovjekovne arhitekture i arhitekture moderne. Svojim radovima obrađuje istaknute teme i poglavlja nacionalne produkcije, koje primjereno kontekstualizira u svjetskim okvirima te ih na taj način adekvatno prezentira i čini dostupnima široj internacionalnoj znanstvenoj zajednici. Posvećuje se također važnim pitanjima metodološkog pristupa analizi arhitektonskog djela te utjecajima povijesne arhitekture na suvremeno arhitektonsko stvaralaštvo. Aktivno sudjeluje na znanstveno-istraživačkim projektima, poput projekta Hrvatske zaklade za znanost *Pojmovnik klasične arhitekture*, međunarodnog istraživačkog i izložbenog projekta *Bauhaus: Networking of Ideas and Practice*, te je bila članica autorskog tima hrvatskog nastupa na 14. Venecijanskom bijenalu arhitekture – izložbe *Fitting Abstraction* o hrvatskom arhitektonskom modernizmu u razdoblju od 1914. do 2014. godine izbornice prof. dr. sc. Karin Šerman. Pored znanstvenog i nastavnog rada bavi se i stručnim radom, autorica je i koautorica desetak arhitektonskih natječaja te je dobitnica prve nagrade za višestambenu zgradu POS-au Zagrebu 2001. godine u koautorstvu s Goranom Rakom.

EN Dr. Nataša Jakšić is an architect and architectural historian, working as an associate professor at the Faculty of Architecture, University of Zagreb. Her scientific work focuses on the study of national historical medieval architecture and modern architecture. In her writings, she addresses prominent topics and periods of national production, appropriately contextualizing them within global frameworks, thereby adequately presenting them in an accessible manner to the wider international scientific community. She has also dedicated herself to addressing important issues of methodological approaches with regard to the analysis of architectural works and the influence of historical architecture on contemporary architectural creations. She actively participates in scientific research projects, such as the Croatian Science Foundation project, "Glossary of Classical Architecture," the international research and exhibition project, "Bauhaus: Networking of Ideas and Practice," and was a member of Croatia's authorial team at the 14th Venice Biennale of Architecture with the "Fitting Abstraction," a presentation of Croatian architectural modernism from 1914 to 2014, curated by Prof. Dr. Karin Šerman. In addition to her scientific and professorial work, she is also engaged in professional practice, being either the author or co-author of a dozen architectural competitions. In collaboration with Goran Rako, she won the first prize for a multi-residential building for Socially Stimulated Housing (POS), in Zagreb in 2001.

Obnova Svetog Blaža

/ **Restoration of St. Blaise Church**

HR Crkva svetog Blaža s krstionicom, zvonikom i župnim dvorom izvedena je 1914. godine po izmijenjenom natječajnom projektu Viktora Kovačića kao eklektično komponirana cjelina kombinirane armiranobetonske i zidane konstrukcije, modernih i arhaičnih elemenata. Kompleks je zaokružen Katoličkim domom Marijana Haberlea 1944. godine, ali crkva u interijeru nikad nije dovršena. Njena cjelovita obnova nakon potresa 2020. krenula je od istraživanja pronađene dokumentacije i sagledavanja izgrađene cjeline suvremenim metodama. Obuhvatila je iznutra skidanje svih slojeva do konstruktivnih elemenata, njihovo ojačanje i povratak najvećeg dijela interijera u pretpostavljeno izvorno stanje. U tijeku je sličan postupak izvana. Tijekom procesa obnove bilo je moguće neposredno razumjeti prostornu i konstruktivnu logiku cjeline. U zadanom financijskom i pravno-upravnom okviru trebalo je donijeti niz odluka u vezi rješenja očekivanih i neočekivanih, na prvi pogled nevidljivih, prostornih i konstruktorskih problema.

EN The Church of St. Blaise, along with its baptistery, bell tower, and parish house, was constructed in 1914 based on a modified competition project by Viktor Kovačić. It was designed as an eclectic composition of reinforced concrete and masonry, blending modern and archaic elements. The complex was unified with the addition of the Catholic Hall by Marijan Haberle in 1944, although the church's interior was never finalized. Following the 2020 earthquake, thorough restoration first began by researching the available documentation and analyzing the existing constructions using contemporary methods. The restoration included stripping all interior layers down to their structural elements, reinforcing them, and returning most of the interior to its presumed original state. A similar process is currently underway on the exterior. The restoration process enabled a direct understanding of the spatial and structural logic of the entire complex. However, within the financial and legal-administrative framework, numerous decisions had to be made towards solving spatial and construction-based issues, some of which were quite unexpected due to a lack of their initial visibility.

HR Krunoslav Ivanišin doktor je znanosti s međunarodnim iskustvom u publicistici i podučavanju, izvanredni profesor na Katedri za projektiranje Arhitektonskog fakulteta Sveučilišta u Zagrebu. Arhitektonski ured IVANIŠIN. KABASHI. ARHITEKTI osnovao je 2003. s Lulzimom Kabashijem. Izveli su zgrade raznih namjena i mjerila, pobijedili na više natječaja u Hrvatskoj i inozemstvu, izlagali na Venecijanskom bijenalu, pet puta bili nominirani za nagradu „Drago Galić“ te je i dobili za Villu u pogledu u Dubrovniku.

EN Krunoslav Ivanišin holds a PhD and has international experience in publishing and teaching. He is an associate professor at the Department of Architectural Design at the Faculty of Architecture, University of Zagreb. In 2003, he founded the architectural firm IVANIŠIN. KABASHI. ARCHITECTS with Lulzim Kabashi. They have completed buildings of various purposes and scales, and won several competitions in Croatia and abroad. They have also exhibited at the Venice Biennale, and were five time nominees for the Drago Galić Award, with one win for the *Villa in View* in Dubrovnik.

HR Iva Ivas projektantica je u arhitektonskom uredu IVANIŠIN. KABASHI. ARHITEKTI od 2006. godine. Obnovu crkve svetog Blaža prati od početka.

EN Iva Ivas has been a designer at IVANIŠIN. KABASHI. ARCHITECTS since 2006 and has been involved in the restoration of the Church of St. Blaise from the very onset.

Englishness (engleskost / ono englesko) u tlocrtnoj dispoziciji i interijerskom uređenju

Vile Vrbanić (i Vile Frangeš) arhitekta Viktora Kovačića

/ Englishness in the Layout and Interior Design of Villa Vrbanić (and Villa Frangeš) by Architect Viktor Kovačić



FRANGEŠ, ROKOV PERIVOJ



VRBANIĆ, JOSIPOVAC

Vila Frangeš i vila Vrbanić. Edo Schön, Mapa – monografija Viktora Kovačića, Tab. XVI. / Villa Frangeš and Villa Vrbanić. Edo Schön, Viktor Kovačić Monograph Map, Tab. XVI.

HR Arhitekt Viktor Kovačić, u sklopu Atelijera Kovačić i Ehrlich, projektira i gradi 1910./1911. godine jednodatnu obiteljsku vilu za Rudolfa i Miru Vrbanić na Josipovcu 2 (danas Ulica Ivana Gorana Kovačića 2), u sjevernom gradskom predjelu Zagreba. Kovačićev projekt i realizacija te dvije kasnije intervencije (tvrtka Pollak i Bornstein 1928. i arh. Juraj Denzler 1938.) predstavljaju kvalitetne faze oblikovanja vile Vrbanić. Kao i u knjizi *Vila Vrbanić arhitekta Viktora Kovačića – Das englische Haus*, u ovom je radu naglasak stavljen na analizu prostorne organizacije, namještanje, opremanje i izvedbu interijera engleskih kuća druge polovice 19. i početka 20. stoljeća, i to kako ih njemački arhitekt Hermann Muthesius analitički i sveobuhvatno obrađuje u svojoj knjizi *Das englische Haus* iz 1904./1905. godine. Kovačić primjenjuje načela i iskustva te demonstrira utjecaje engleskog pokreta *Domestic Revival* i obiteljske arhitekture pokreta *Arts and Crafts*, ali crpi i šire i dublje iz vrlo bogate i raznolike engleske arhitektonske produkcije. Engleski utjecaj posebno je izražen u samom tlocrtu vile Vrbanić – u Kovačićevoj transpoziciji tlocrtnog rasporeda engleske *country house* u bregovitu podsljemensku zonu. Prostorije u vili Vrbanić analizirane su u interakciji s engleskim primjerima. U malom salonu – *Den* – engleski utjecaj je najizraženiji. Posebnu pažnju Kovačić je posvetio gospodarsko-servisnom traktu, karakterističnom za englesku stambenu arhitekturu. Reprezentativne prostorije otvara vidicima i vizurama; uspostavlja se vizualna i fizička komunikacija s vrtom i perivojem. U cjelini, Kovačić osigurava visoku kvalitetu stanovanja riješenu na način engleskog domaćinstva više srednje klase, za koju su projektirali Philip Webb, Richard Norman Shaw, Baillie Scott, C. F. A. Voysey, Charles Robert Ashbee i drugi. Polazna točka za razumijevanje utjecaja *Domestic Revival* na Viktora Kovačića mogli bi biti inventivni i fleksibilni tlocrti R. N. Shawa, kao i slobodna i asocijativna uporaba historijskih elementa. Interakcija (povijesti) engleske arhitekture i dijela Kovačićeva opusa iznimno je intrigantna i motivirajuća.

EN Between 1910 and 1911, while working in the Kovačić and Ehrlich Atelier, architect Viktor Kovačić designed and built a one-story family villa for Rudolf and Mira Vrbanić at Josipovac 2 (now Ivana Gorana Kovačića St. 2), in the northern part of Zagreb. Kovačić's project and its realization, along with two later interventions (Studio Pollak and Bornstein in 1928, and architect Juraj Denzler in 1938), represent qualitative phases in the design of Villa Vrbanić. As in the book, "Villa Vrbanić by Architect Viktor Kovačić: Das englische Haus," this work focuses on analyzing the spatial organization, furnishings, and interior execution of English homes from the second half of the 19th and early 20th century, as comprehensively analyzed by German architect Hermann Muthesius in his book "Das englische Haus" from 1904/1905. The representative rooms are designed to open up to views and vistas, establishing visual and physical communication with the garden and greenery. Overall, Kovačić ensured a high quality of living that mirrored the domesticity of upper-middle class English households, such as those designed by Philip Webb, Richard Norman Shaw, Baillie Scott, C. F. A. Voysey, Charles Robert Ashbee, and others. A starting point for understanding the influence of the Domestic Revival in Viktor Kovačić's practice could be the innovative and flexible floor plans of R. N. Shaw, along with the free and associative use of historical elements. This interaction between the (history of) English architecture and Kovačić's work is considered especially intriguing and inspiring.



Lođa; zapadno pročelje vile Vrbanić. Snimio Goran Vranić, 2004. / Loggia; west facade of Villa Vrbanić. Photo by Goran Vranić, 2004.

HR Dr. sc. Nina Gazivoda završila je Klasičnu gimnaziju u rodnom Zagrebu. Diplomirala je na Filozofskom fakultetu Sveučilišta u Zagrebu (povijest umjetnosti i engleski jezik i književnost). Magistrirala je 1997. („Namještaj prema projektima zagrebačkih arhitekata u prvoj četvrtini XX. Stoljeća“, mentor prof. dr. sc. Radovan Ivančević) te doktorirala 2007. godine („Vila Frangeš na Rokovu perivoju u Zagrebu. Suodnos arhitekture i ambijentalne zbirke Frangeš-Mihanović“, mentor prof. dr. sc. Ivo Maroević). Od 1991. godine radi u zagrebačkom Gradskom zavodu za zaštitu spomenika kulture i prirode. Istražuje teme iz područja arhitekture, dizajna, slikarstva i kiparstva, radi na valorizaciji i zaštiti spomeničke baštine. Posebice je usredotočena na projektirane interijere gradskih vila sljemenskog područja i stanova donjogradskih višekatnica. Objavila je knjigu *Vila Frangeš na Rokovu perivoju u Zagrebu* 2008. godine te knjigu *Vila Vrbanić arhitekta Viktora Kovačića – Das englische Haus* 2023. godine.

EN Dr. Nina Gazivoda completed the Classical Gymnasium in her hometown of Zagreb. She graduated from the Faculty of Humanities and Social Sciences at the University of Zagreb (Art History, and English Language and Literature). She earned her Master's degree in 1997 with the thesis, *Furnishings Designed by Zagreb Architects in the First Quarter of the 20th Century*, under the mentorship of Prof. Radovan Ivančević, PhD. In 2007, she completed her dissertation, *Villa Frangeš in Roko's Park, Zagreb. The Correlation Between Architecture and the Frangeš-Mihanović's Ambiental Collection*, under the mentorship of Prof. Ivo Maroević, PhD. Since 1991, she has worked at the City Institute for the Protection of Cultural and Natural Monuments in Zagreb. She researches topics in fields of architecture, design, painting, and sculpture, with a focus on the valorization and protection of monumental heritage. She is particularly interested in the designed interiors of city villas in the Sljeme region, and apartments in multi-story buildings of the Lower Town. She published, "Villa Frangeš in Roko's Park in Zagreb" in 2008, as well as, "Villa Vrbanić by Architect Viktor Kovačić – Das englische Haus" in 2023.

Isti izvor — divergentni tokovi: Kovačić i Plečnik

Same Source — Divergent Flows: Kovačić and Plečnik



Viktor Kovačić,
Zagrebačka burza,
fotografija Miljenko
Bernfest / Viktor
Kovačić, Zagreb Stock
Exchange, photo by
Miljenko Bernfest

HR Dva mlada čovjeka — Jože Plečnik i Viktor Kovačić — koji će postati arhitektonske ikone svojih matičnih sredina, dolaze iz provincije Monarhije u njen sam centar — Beč 1900-ih, u vrijeme turbulentnih, inovativnih procesa u umjetnosti i znanosti čiji utjecaji sežu i do današnjeg vremena. Otto Wagner u to doba, nakon Hasenauerove smrti 1894. godine, preuzima Arhitektonski odjel Akademije likovnih umjetnosti, raskida s historizmom i donosi ideje estetske funkcionalnosti, otvarajući put prema moderni. Naši mladi protagonisti — Plečnik već 1894. godine, a Kovačić 1896. — dolaze vlastitom odlukom na tu najugledniju arhitektonsku školu Monarhije. Studentski radovi obojice u skladu su s učiteljevim usmjerenjima, pri čemu se u završnom Kovačićevu radu osjeća sklonost schinkelovskoj klasiци. Klasična jasnoća čvrstih korpusa ostat će bitna oznaka cijeloga Kovačićeva opusa. Plečnikovo djelo, međutim, potpuna je suprotnost — ambivalentni opus raskošne senzualnosti.

Odnos prema klasiци te dvojice arhitekata također je oprečan. Kovačić aplicira klasične elemente kako bi ukazao na kulturni i civilizacijski značaj antike. Plečnik, međutim, forme antike i povijesnih stilova transformira u posve osobnu arhitekturu „parlante“ za koju granice imaginacije kao da ne postoje; bez obzira radilo se o infrastrukturnim objektima, javnom prostoru, pojedinim građevinama, interijerima ili predmetima umjetničkog obrta, zalihe oblika doimaju se neiscrpima.

Sve faze školovanja dvaju arhitekata pritom su vrlo slične — Kovačić završava obrtnu školu zidarskog smjera u Grazu, zatim surađuje s čuvenim zagrebačkim arhitektima, a Plečnika obrtnu školu stolarskog smjera također u Grazu, pa djelomično samostalno djeluje u poznatoj bečkoj tvornici namještaja. Konačno su obojica pohađala prvorazrednu arhitektonsku školu *Meisterklasse* Otta Wagnera. Međutim, svi osobni aspekti, od biografskih, karakternih, svjetonazorskih, posve su različiti. Dok je Kovačić u Beču upoznao krug slobodnih mislilaca oko Loosa, Plečnik se kretao u krugu predstavnika katoličke misli; kod Kovačića vidimo principijelnu društvenu aktivnost koja mu ponekad donosi i neprijatelje, dok je za introvertiranog Plečnika karakteristična potpuna predanost vlastitom radu; dok Plečnikovi najavangardniji radovi — kuća Zacherl i crkva Svetog Duha — pripadaju njegovu mladenačkom bečkom opusu,

posljednje Kovačićevo djelo — zgrada Burze — predstavlja reminiscenciju, pogled unatrag na temelje zapadne civilizacije i na određen je način u suprotnosti s njegovim zagrebačkim nastupnim manifestom „Moderna arhitektura“ od 20 godina ranije.

EN The two young men, Jože Plečnik and Viktor Kovačić, who would become architectural icons of their respective environments, arrived from the provinces of the Monarchy to its very center — Vienna in the 1900s, during a time of turbulent, innovative processes in art and science, whose influences extend to the present day. At that time, after Hasenauer's death in 1894, Otto Wagner took over the Architecture Department at the Academy of Fine Arts, breaking with historicism and introducing ideas of aesthetic functionality, thus paving the way for Modernism. Our young protagonists — Plečnik in 1894 and Kovačić in 1896 — enrolled of their own volition at this most prestigious architectural school in the Monarchy. Their student works aligned with their mentor's teachings, with Kovačić's final work already showing a tendency towards Schinkelian Classicism. This classical clarity of solid forms would remain a significant feature of Kovačić's entire oeuvre. Plečnik's work, however, presents a complete opposite — an ambivalent opus of lavish sensuality.

The relationship of these two architects towards classicism is also oppositional. Kovačić applies classical elements to highlight the cultural and civilizational significance of antiquity. Plečnik, on the other hand, reshapes the forms of antiquity and historical styles into a deeply personal *architecture parlante*, where the boundaries of imagination appear limitless; whether it is infrastructural projects, public spaces, individual buildings, interiors, or craft objects, with the range of forms seemingly inexhaustible.

All educational phases of the two architects were fairly similar — Kovačić attended a vocational school for masonry in Graz, followed by collaborations with renowned Zagreb architects, while Plečnik went to a carpentry vocational school, also in Graz, and later worked semi-independently in a famous Viennese furniture factory. Ultimately, both attended the top architectural school: Otto Wagner's "Meisterklasse." However, all their personal aspects, from biographical, character traits, to ideological,

were entirely different. While Kovačić encountered the circle of free thinkers around Loos in Vienna, Plečnik moved within the circles representing Catholic thought; Kovačić exhibited principled social activism, sometimes earning him enemies, while the introverted Plečnik was characterized by a complete dedication to his work. Plečnik's most avant-garde works — the Zacherl House and the Church of the Holy Spirit — belong to his early Viennese period, while Kovačić's last work — the Zagreb Stock Exchange building — is a reminiscence, a look back at the foundations of Western civilization, and in a certain way it stands at odds to his proclaimed Zagreb manifesto, "Modern Architecture," dating 20 years earlier.



Plečnikovi kapiteli,
izvor: časopis *Arhitektov
bilten*, br. 62/62,
fotografija Damjan Gale
/ Plečnik's Capitelli,
source: *Architecture
Bilten* magazine, no.
62/62, photo by
Damjan Gale

O autorici / About the author

HR Vera Grimmer studij arhitekture završila je na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Objavila je mnogobrojne tekstove u domaćim i inozemnim arhitektonskim časopisima, kao i kataloške priloge. Bila je urednica časopisa *Oris*. Dobitnica je Nagrade „Neven Šegvić“ za 2003. godinu.

EN Vera Grimmer graduated Architecture at the Faculty of Architecture, University of Zagreb. She has published numerous articles in both domestic and international architectural magazines, as well as catalog contributions. She was the editor of the *Oris* Magazine. She won the Neven Šegvić Award in 2003.

23/10/2024
srijeda / wednesday

modernističke
prakse

/

modernist
practices

**Palača Nakić u Splitu —
put od progresivne arhitekture
do kulturnog dobra**

**Nakić Palace in Split —
The Journey from Progressive
Architecture to Cultural Heritage**



Špiro Nakić, palača Nakić, fotografija Hrvoje Bartulović, 2024. /
Špiro Nakić, Nakić Place, photo by Hrvoje Bartulović, 2024.

HR Razdoblje konca 19. stoljeća bilo je razdoblje gospodarskog prosperiteta Splita koji se zasnivao na trgovini. Zbog trgovine vinom promet u splitskoj luci je postupno, ali stalno kontinuirano rastao te je Split postao najznačajnije privredno središte Dalmacije. Takve okolnosti su pozitivno utjecale i na kulturno-umjetnički život grada te se tada osnivaju mnoga kulturno-umjetnička društva, atelijeri i izložbeni saloni, pokreću se razna glasila i časopisi, društva organiziraju predstave i izložbe te početkom 20. stoljeća Split pršti od aktivnosti unatoč skromnim uvjetima. U tom periodu i takvim okolnostima, točno na prijelazu iz 19. u 20. stoljeće, Špiro Nakić, sin uspješnog vlasnika trgovine, završava studij arhitekture u Beču i vraća se živjeti u Split. Školovan u modernom duhu, prvenstveno tada proplamsale secesije, uspješno nagovara svog oca da investira u izgradnju nove reprezentativne palače modernog izričaja unutar povijesne jezgre grada Splita. Bila je to prva kuća izgrađena u secesijskom stilu u Splitu što nije prošlo nezamijećeno, o čemu svjedoče zapisi iz lokalnih novina tadašnjeg vremena. Kuću, međutim, ne definira samo njena oblikovna komponenta — koja je neosporne kvalitete dekoracije i elegancije što je dovelo do toga da sama zgrada ubrzo postaje lajtmotiv razglednica Splita — nego to što njeno pročelje ubrzo postaje i aktivni medij komunikacije: razgovor zgrade i tadašnjega glavnoga gradskog trga čime se upotpunjuje dijapazon uloga javnog prostora čiji obod kuća definira. Taj jednom uspostavljeni dijalog možemo pratiti i u sljedećim desetljećima, te je stoga istraživanje tog procesa svojevrsne semantičke metamorfoze, odnosno održavanja kontinuiteta i relevantnosti uspostavljene komunikacije, ono što intrigira te dovodi nekadašnju progresivnu arhitekturu u njen današnji status zaštićenoga kulturnog dobra.

HR The late 19th century was a period of economic prosperity for the city of Split, primarily driven by trade. Due to the Dalmatian wine trade, the commercial traffic in the Port of Split gradually but steadily increased, making Split the most important economic center in Dalmatia. In turn, these circumstances had a positive impact on the cultural and artistic life of the city, with the founding of numerous cultural and artistic associations, ateliers and exhibition salons, and the launching of various publications

and magazines. Associations continually organized performances and exhibitions, and despite its modest conditions, Split was bustling at the turn of the 20th century. During this period and under these circumstances, Špiro Nakić, the son of a successful merchant, completed his architectural studies in Vienna and returned to live in Split. Educated in the modern spirit—primarily that of the then-emerging Art Nouveau movement—he successfully persuaded his father to invest in the construction of a new, representative palace with a Modernist expression in the historic core of Split. It was the first house ever built in the Art Nouveau style in the city, an event that did not go unnoticed, as evidenced by records in local newspapers of the time. However, the house is not defined solely by its design components — undeniably of high quality in its decoration and elegance, which quickly made the building a *leitmotif* of Split's postcards. More importantly, its façade soon became an active medium of communication, a dialogue between the building and the city's main square of the time, encompassing a range of roles within the public space as defined by the boundaries of the structure itself. This established dialogue can be observed throughout the decades that follow, making the research into this process of semantic metamorphosis particularly intriguing — i.e. the maintenance of continuity and relevance of established communication — which consequently brings the once-progressive architecture of the past into today's status as protected cultural heritage.

HR Hrvoje Bartulović započeo je svoju akademsku karijeru na Fakultetu građevinarstva, arhitekture i geodezije u Splitu 2008. godine, a trenutačno je docent na Katedri za urbanizam gdje sudjeluje u radu kolegija na preddiplomskom studiju Arhitekture i urbanizma. Doktorirao je u polju Arhitektura i urbanizam na Sveučilištu u Zagrebu, Arhitektonski fakultet 2014. godine. Fokus njegovih istraživačkih zanimanja razvoj je urbane morfologije i urbane transformacije grada, s posebnim osvrtom na razvoj grada Splita. Uz disertaciju, objavljivao je radove u časopisima, zbornicima skupova i monografijama. Koautor je knjige *Arhitektonski natječaji u Splitu 2011.–2022.* i bio je suradnik na nekoliko knjiga, koautor je pet članaka objavljenih kao izvorni znanstveni radovi te pet cjelovitih radova i dva sažetka objavljenih u zbornicima međunarodnih znanstvenih kongresa. Također je sudjelovao kao organizator, koordinator ili član u međunarodnim i lokalnim suradnjama i projektima kao što su Tempus, URBACT, Erasmus+. Recenzira znanstvene članke te radi u uredničkim odborima, organizacijskim odborima stručnih skupova i odborima lokalnih udruga arhitekata. Aktivno se bavi i stručnim radom te je sudjelovao na urbanističko-arhitektonskim natječajima s nagrađenim radovima.

EN Hrvoje Bartulović began his academic career at the Faculty of Civil Engineering, Architecture, and Geodetics in Split in 2008. He is currently an associate professor in the Department of Urbanism, where he teaches courses in the undergraduate Architecture and Urbanism program. He earned his PhD in Architecture and Urbanism from the Faculty of Architecture, University of Zagreb, in 2014. His research interests focus on the development of urban morphology and the urban transformations of Split, particularly regarding its growth. In addition to his dissertation, he has published articles in journals, digests, and monographs. He co-authored the book, "Architectural Competitions in Split 2011-2022," and contributed to several other books. He has co-authored five original scientific papers, and contributed five complete works and two abstracts in digests of several international scientific conferences. Bartulović has been involved in international and local collaborations and projects such as Tempus, URBACT, and Erasmus+. He reviews scientific articles and serves on editorial boards, organizing committees for professional conferences, as well as local architectural association boards. He actively works in the professional field and participates in architectural and urban design competitions, earning him several awards for his work.

HR Ana Grgić diplomirala je na Arhitektonskom fakultetu u Zagrebu 2000. godine, gdje je 2011. godine obranila doktorsku disertaciju. Nakon trogodišnjeg rada u arhitektonskom uredu počela je raditi na Fakultetu građevinarstva, arhitekture i geodezije u Splitu, prvo kao stručna suradnica, a zatim kao znanstvena novakinja na projektu „Splitska arhitektura 1945.–2000.“ Trenutačno je docentica i šefica Katedre za urbanizam te predaje predmete na preddiplomskom i diplomskom studiju arhitekture i urbanizma. Najznačajnija područja interesa u njenom znanstvenom radu uključuju istraživanje metoda urbanog planiranja u Splitu tijekom 20. stoljeća unutar okvira prakse i širih povijesnih i teorijskih okvira, te otvoreni javni prostor i njegove manifestacije u diskursu planiranja, dizajna i izvedbe. Aktivna je u međunarodnoj suradnji od 2006. godine te je sudjelovala kao organizatorica i mentorica na

brojnim međunarodnim radionicama održanim u Hrvatskoj i inozemstvu. Kao urednica radila je na stručnim publikacijama i godišnjacima studija. Kao suradnica i voditeljica sudjelovala je u Tempus i Erasmus+ projektima, kao i na urbanističkim i arhitektonskim natječajima s nagrađenim radovima. Aktivno se bavi stručnim radom koji, osim arhitekture i urbanizma, dotiče i područja uređenja interijera i grafičkog dizajna.

EN Ana Grgić graduated from the Faculty of Architecture, University of Zagreb, in 2000, where she defended her doctoral dissertation in 2011. After working in an architectural office for three years, she joined the Faculty of Civil Engineering, Architecture, and Geodetics in Split, first as an expert associate and later as a research assistant on the project "Split Architecture 1945-2000." She is currently an associate professor and head of the Department of Urbanism, where she teaches courses in the undergraduate and graduate Architecture and Urbanism programs. Her main research interests include urban planning methods in Split during the 20th century, examined through practice and broader historical and theoretical contexts, as well as the study of open public spaces and its manifestations in the discourse of planning, design, and execution. Grgić has actively participated in international collaborations since 2006 and has organized and mentored numerous international workshops in Croatia and abroad. She has also worked as an editor for professional publications and periodicals. She has participated in the Tempus and Erasmus+ projects and took part in architectural and urban planning competitions with award-winning projects. In addition to architecture and urbanism, her professional work extends to interior design and graphic design.

**U zagrljaju modernizma
Dječjeg lječilišta u Krvavici**

**/
In the Embrace of
Modernism: The Children's
Sanatorium in Krvavica**



Lebdeći objekt, segment arhitekture Dječjeg lječilišta u Krvavici, fotografija
Željko Miletić, 2024. / Floating Object, architectural segment of the Children's
Sanatorium in Krvavica, 2024, photo by Željko Miletić

HR Svemirski brod, leteći objekt, kružna forma — samo su neki od naziva modernističkoga arhitektonskog projekta Rikarda Marasovića, Dječjeg odmarališta-lječilišta u Krvavici nedaleko od Makarske. Arhitektura kružnoga lebdećeg volumena postavljena na „L” blok nastala je u svrhu liječenja respiratornih smetnji kod djece vojnih osiguranika. Nakon nekoliko promjena funkcije i konačnog napuštanja objekta započinje njegova devastacija i on postaje besplatan depo radnog materijala, čime se njegova prvotna ideja i misao postojanja počinje kidati komadić po komadić. Jedinstvena forma sljubljena s krajolikom posljednjih godina plijeni pozornost brojnih istraživača, lokalne zajednice, udruga i slučajnih prolaznika. Svojom fotogeničnošću i slikovitošću objekt u svoje okrilje privlači sve zainteresirane i znatiželjne te iako je metaforički sam, nikada nije usamljen. Postojeće zanimanje ukazuje na potrebu da Marasovićevo ostvarenje živi i dalje i srasta s novim generacijama te da se prema njemu postupa kao prema zaštićenom kulturnom dobru, što u krajnjem slučaju i jest. Kratki pregled povijesnog tijeka od početka gradnje do danas metodološki je interdisciplinaran te na povijesnoumjetničku osnovu nadograđuje neizostavan sociološki pristup temi. Cilj rada je predstaviti rijetko dobar primjer prakse u kojem su mještani, udruge i pojedinci zaslužni za konzervatorsku zaštitu objekta, a svojim učestalim akcijama kritiziraju inertnost i uspavanost sustava koji ne mari za realizaciju obnove toga modernističkog spomenika.

EN A spaceship, a flying object, a circular form — these are just some of the names given to Rikard Marasović's Modernist architectural project, the Children's Resort-Sanatorium in Krvavica, near Makarska. The architecture of the circular floating volume resting on an "L" block was designed for the treatment of respiratory ailments in children of military personnel. After several changes to function and its eventual abandonment, the structure faced devastation, becoming a free depot for building materials, while its original purpose and vision slowly eroded piece by piece. In recent years, this unique form, harmoniously integrated into the landscape, has drawn the attention of numerous researchers, local communities, associations, and passersby. Its photogenic and picturesque qualities

attract many curious and interested visitors, and although metaphorically alone, it is never truly lonely. The existing interest stresses the need for Marasović's work to continue on living and growing with each new generation, deserving of treatment as a protected cultural heritage, which it undeniably is. This brief historical overview, starting from its construction to its present state, is methodologically interdisciplinary in that it expands upon the art-historical foundation with an indispensable sociological approach. The goal of the work is to present a rare example of good practice, in which locals, associations, and individuals are responsible for the preservation of the building, frequently criticizing the inert and sluggish system that shows a lack of care in the restoration of this Modernist monument.

O autorici / About the author

HR Antonela Čelan, rođena u Splitu 1997. godine, diplomirala je 2023. godine na jednopredmetnom sveučilišnom diplomskom studiju Povijest umjetnosti, konzervatorski i muzejsko-galerijski smjer na Sveučilištu u Zadru na temu „Odnos arhitekture i prostora na primjeru Dječjeg lječilišta u Krvavici“, čime je stekla titulu sveučilišne magistre povijesti umjetnosti (univ. mag. hist. art.). S kolegom Ilijom Žamićem sudjelovala je na 8. Međunarodnom kongresu povijesnih gradova u Solinu, a u natjecateljskoj kategoriji za najbolji stručni rad studenata i mentora temom „Antička ambalaža u turističkom izlogu“ osvojili su srebrnu plaketu. Osvojila je Rektorovu nagradu u kategoriji nagrađenih studenata za iznimna dostignuća u 2022. godini. Od listopada 2023. zaposlena je kao asistentica na Odjelu za povijest umjetnosti Sveučilišta u Zadru. Kao asistentica izvodi seminarsku nastavu iz kolegija vezanih uz umjetnost 19. i 20. stoljeća. Sudjelovala je u raznim stručnim aktivnostima poput: *Green Pollock* (Noć istraživača 2023.), *ArtShoot* (Noć muzeja 2024.) i postavljanju izložbe *Rivijerolucija – uspon turizma* na Makarskoj rivijeri (izložba održana na Kačićevu trgu – Ljetnoj rezidenciji, Makarska, 2024.). Akademski, stručni i nastavni rad usmjeren je na područje umjetnosti 19. i 20. stoljeća, poglavito modernističku arhitekturu i njezin razvoj.

EN Antonela Čelan was born in Split in 1997. In 2023 she completed a graduate program in Art History, with a specialization in Conservation and Museum/Gallery Studies at the University of Zadar. Her thesis focused on the relationship between architecture and space, specifically examining the Children's Sanatorium in Krvavica, earning her the title of University Master of Art History (univ. mag. hist. art.). Alongside her colleague Ilija Žamić, she participated in the 8th International Congress of Historical Cities in Solin, competing for the best student/mentor work with their project, *Antique Packaging in a Tourist Display*, for which they won a silver plaque. In 2022, she received the Rector's Award for exceptional student achievements. Since October 2023, she has worked as an assistant in the Department of Art History at the University of Zadar,

where she conducts courses relating to 19th and 20th century art. She has participated in various professional activities, including *Green Pollock* (European Researchers' Night 2023), *ArtShoot* (Museum Night 2024), and organized the exhibition, *Rivijerolucija – The Rise of Tourism on the Makarska Riviera* (held at Kačić Square, Makarska, 2024). Her academic and professional work focuses on 19th and 20th century art, particularly Modernist architecture and its development.

Pukotine modernizma: status očuvanja crkve Uznesenja Marijina u Podgori

/
The Cracks of Modernism: Status of Preservation, The Assumption of St. Mary Church in Podgora



Ante Rožić, crkva Uznesenja Marijina u Podgori, 1964., fotografija Dora Štublin, 2023. / Ante Rožić, The Assumption of the St. Mary Church in Podgora, 1964, photo by Dora Štublin, 2023

HR Crkva Uznesenja Marijina u Podgori izgrađena je 1964. godine prema nacrtu arhitekta Ante Rožića. Na uzdignutoj parceli, tada okruženoj zelenilom, sakralni prostor uobličen je modernim materijalima slobodne lučne forme. Betonska ljuska izvija se svodno nad jednodimenzionalnim brodom i poput ruku u molitvi izdiže se nad svetištem, propuštajući svjetlost kroz vitraj na sjeveroistoku i kroz staklenu stijenkicu na jugozapadu. Netradicionalno oblikovanje crkve interpretirano je, prema urbanim legendama, kao metafora šatora iz izbjeglištva u El Shattu, što je u lokalnoj zajednici pojačalo dojam „sakralnosti“ prostora koji u modernoj crkvenoj arhitekturi često izbiva. Razigrana lučna struktura uklapa se u međunarodne tendencije omekšavanja reduktivizma moderne, čime građevina predstavlja ne samo vrhunac Rožićeva stvaralaštva nego i važan iskorak u hrvatskoj i jugoslavenskoj arhitekturi. Unatoč visokom likovno-povijesnom značaju crkva danas nema službenu zaštitu Ministarstva kulture i medija. S druge strane, crkva se danas suočava s ozbiljnim strukturalnim problemima koji su dosad sanirani nedovoljnim i neadekvatnim intervencijama. Izvorno okružena borovom šumom koja je činila njezinu prirodnu *buffer*-zonu, danas je crkva u potpunosti omeđena izgrađenim parcelama, čime su i njezini izvorni kontekst i ambijentalni dojam značajno narušeni. Korištenjem tradicionalnih i suvremenih interdisciplinarnih metoda, istraživanjem se nastoji osigurati znanstveno-stručni temelj za cjelovitu zaštitu crkve Uznesenja Marijina, a ujedno i njenu valorizaciju u kontekstu hrvatske modernističke arhitektonske baštine.

EN The Assumption of St. Mary Church in Podgora was built in 1964, based on the design of architect Ante Rožić. Situated on an elevated plot, once surrounded by greenery, the sacred space was shaped with modern materials in a free-form arch. The concrete shell arches over a single nave, like hands in prayer, rising above the sanctuary and allowing light to pass through stained glass on the northeast side and a glass wall on the southwest. The unconventional design of the church has been interpreted, according to urban legends, as a metaphor for the refugee tents in El Shatt, which for the local community, enhanced the sense of 'sacredness' of the space that is often absent in modern church architecture. The playful arched

structure aligns with international trends of softening modernist reductionism, making the building not only the pinnacle of Rožić's work, but also a significant advancement in Croatian and Yugoslav architecture. Despite its high artistic and historical significance, the church currently lacks official protection from the Ministry of Culture and Media. Moreover, the church is now facing serious structural problems which have so far been addressed with insufficient and inadequate interventions. Originally surrounded by a pine forest that served as a natural buffer zone, the church is now completely surrounded by developed plots, significantly disrupting its original context and environmental conception. By utilizing traditional and contemporary interdisciplinary methods, this research aims to establish a scientific and expert foundation for the comprehensive protection of the Assumption of St. Mary Church, while also valorizing its role within the context of Croatian Modernist architectural heritage.

O autorici / About the author

HR Dora Štublin završila je dvopredmetni prijediplomski i diplomski studij povijesti umjetnosti i sociologije na Sveučilištu u Zadru. Od listopada 2022. zaposlena je kao asistentica na Odjelu za povijest umjetnosti Sveučilišta u Zadru. Prijavljena je na doktorski studij „Humanističke znanosti“ iz znanstvenog polja Povijest umjetnosti na Sveučilištu u Zadru temom „Ante Rožić – modernistička transformacija kulturnog krajolika Makarske rivijere“. Izlagala je na više znanstvenih i stručnih skupova te je objavila nekoliko radova. Sudjelovala je na nekoliko znanstvenih i stručnih projekata, od kojih je trenutačno aktivan „EcoEcho – Ecological Echoes of Biokovo's Prehistory“ (EU-CONEXUS, 2023.). Putem znanstvenoga, stručnog i nastavnog rada usmjerava se u poljima digitalne humanistike, zaštite spomenika i modernističke arhitekture.

EN Dora Štublin completed a double-major undergraduate and graduate program in Art History and Sociology at the University of Zadar. Since October 2022, she has been working as an assistant at the Department of Art History at the same university, and is enrolled in the Art History doctoral program “Humanistic Sciences” with a dissertation, *Ante Rožić – The Modernist Transformation of the Makarska Riviera Cultural Landscape*. She has presented at numerous scientific and professional conferences and has published several papers. She has participated in several scientific and professional projects, including the ongoing, “EcoEcho – Ecological Echoes of Biokovo's Prehistory” (EU-CONEXUS, 2023). Her scientific, professional, and teaching practice focuses on the fields of digital humanities, monument protection, and Modernist architecture.

Silvia Bekavac
Željko Miletić

Signal u eteru — odašiljač na vrhu Biokova

/

Signal in the Air — The Transmitter at the Biokovo Summit



Ante Rožić, Odašiljač
na Biokovu, fotoarhiv
projekta DisKont, 2022.
/ Ante Rožić, Transmitter
on the Biokovo Summit,
photo: DisKont Project
Archive, 2022

HR Televizijski odašiljač Ante Rožića na Biokovu iz 1965. vrhunska je infrastrukturna građevina koja je Dalmaciji omogućila kvalitetan televizijski signal i konzumiranje najvažnijega medijskog sadržaja u idućim desetljećima. I u ovom ostvarenju Rožić propagira izraziti modernizam i utilitarizam naglašen skulpturalnom obradom čelične osovine i odašiljačkih jedinica, ali bez evociranja tradicijske arhitekture. Na tijelu građevine izostala su cilindrična ili sferična proširenja izgrađena na brojnim televizijskim tornjevima toga doba, evidentno zbog snažne bure. Likovnost odašiljača u rangu je znamenitog BBC-jeva televizijskog tornja koji je nastao iste godine, postao vodeći *landmark* Londona i uvršten je na popis zaštićenih građevina Engleske. Biokovski odašiljač upečatljiv je reper, vidljiv s dalmatinskih otoka, iz Zagore i dobrog dijela Hercegovine. Atraktivnost je potencirana činjenicom da je odašiljač sa svojih devedeset metara visine postao najviša točka Hrvatske. S obzirom na to da se nalazi na najvišem vrhu planine, na vrhu Sveti Jure, pridodana mu je i simbolička vrijednost. Njegovo krunjenje planine izmjestilo je kapelicu posvećenu spomenutom svecu nedaleko od današnje lokacije odašiljača, a kapelica je na isti način zaposjela i preslojila kulturno mjesto slavenskog boga Peruna. Gurnuvši novu kapelicu sv. Jure sa strane, odašiljač je tako preuzeo ulogu slavenskog drva života i znanja. Iz svih tih razloga, i stručnih i simboličkih, ne bi trebalo dopustiti da ta ikonična građevina odumre, nego joj treba osmisliti novu namjenu, uvažavajući višestoljetni semantički paket koji sadrži. U vrijeme nastanka odašiljač je bio moderna instalacija već stoga jer je funkcionirao kao prenositelj televizijskog signala, što je uvjetovalo montažnu izgradnju materijalima koji su opet omogućili da ogoljena forma iskaže žilavost i trajnost na zahtjevnoj poziciji. Pitanje koje se ovdje nameće jest tek treba li ovaj unikatni objekt sagledati kao desetljećima stari muzejski modernistički eksponat, odnosno vizualno i konceptualno fosilizirati, ili pokušati odabirom karaktera sadržaja i odgovarajućom likovno-arhitektonskom preradom stvoriti modernističku instalaciju 21. stoljeća.

EN The television transmitter on Biokovo, built by Ante Rožić in 1965, is an outstanding infrastructural construction that provided Dalmatia with high-quality television signals and access to the most important media content for decades to come. In this achievement, Rožić advocates for an expressive form of Modernism and utilitarianism, highlighted through the sculptural treatment of the steel shaft and transmission units, without evoking traditional architecture. The building lacks the cylindrical or spherical extensions typical of many television towers of that era, due to the strong regional winds. The transmitter's design is on par with the famous BBC television tower, constructed the same year, which became a leading London landmark and was listed as a protected structure in England. The Biokovo transmitter is also an impressive landmark, visible from the Dalmatian islands, the Hinterland, and much of Herzegovina. Its prominence is further enhanced by the fact that, at ninety meters tall, it became the highest point in Croatia. Situated on the highest mountain peak, Sveti Jure (St. George), it also gained symbolic significance. The transmitter's 'crowning' of the mountain resulted in the displacement of a chapel dedicated to the aforementioned saint, which had previously occupied the sacred site of the Slavic god Perun. By pushing the new chapel of St. George aside, the transmitter had assumed the role of the Slavic Tree of Life and Knowledge. Given these reasons, both technical and symbolic, this iconic structure should not be allowed to fall into further decay. Rather, it should be given a new purpose, which acknowledges the centuries-old semantic weight it carries. At the time of its construction, the transmitter was a modern installation in that it functioned as a transmitter of television signals, which necessitated the use of prefabricated materials that, in turn, allowed the exposed form to exhibit resilience and durability in such a demanding locale. The question that arises is whether this unique structure should be viewed as a decades-old Modernist museum exhibit – visually and conceptually fossilized – or whether, through the selection of appropriate content and careful architectural and aesthetic reworking, it can be transformed into a Modernist installation for the 21st century.

HR Izvanredna profesorica Silvia Bekavac arheologinja je i pročelnica Odjela za povijest umjetnosti Sveučilišta u Zadru. Njena znanstvena preokupacija su rimske teme (kult, vojska, arhitektura i stratigrafija rimskog društva) te kulturni krajobrazi, muzeologija, konzervacija i prezentacija spomenika kulture. Tim temama bavi se i u sveučilišnoj nastavi na svim stupnjevima, kao i u praktičnoj, terenskoj nastavi i eksperimentalnoj arheologiji. Objavila je dvije znanstvene knjige i dvadesetak izvornih radova, voditeljica je i suradnica u nizu projekata i terenskih istraživanja, izlagala je na petnaestak međunarodnih konferencija. Posljednjih nekoliko godina fokusirana je na spomeničku i krajobraznu baštinu planine Biokova.

EN Silvia Bekavac is an associate professor and the head of the Department of Art History at the University of Zadar. Her research focuses on Roman culture, including cults, military, architecture, and the stratigraphy of Roman society, as well as cultural landscapes, museology, monument conservation, and presentation. She incorporates these topics into her university teaching at all levels, including fieldwork and experimental archaeology. Bekavac has published two scientific books and around twenty original research papers. She leads and collaborates on numerous projects and field studies and has presented at over fifteen international conferences. In recent years, her work focuses on the monumental and landscape heritage of Mount Biokovo.

HR Redoviti profesor Željko Miletić radi na Odjelu za arheologiju Sveučilišta u Zadru. Njegove znanstvene preokupacije su kult i religija, rimska vojska, arhitektura i urbanizam te biografska istraživanja. Predaje kolegije iz rimske i grčke arheologije, bio je mentor pri izradi stotinjak diplomskih radova i četiri obranjene disertacije. Voditelj je i istraživač u nizu domaćih i europskih znanstvenih projekata, desetak terenskih istraživanja te je autor nekoliko muzealskih postava. Izlagao je na četrdesetak međunarodnih konferencija. Objavio je četiri znanstvene knjige i pet znanstveno-popularnih te pedesetak izvornih radova. Posljednjih nekoliko godina fokusiran je na spomeničku i krajobraznu baštinu planine Biokova.

EN Željko Miletić is a full-time professor in the Department of Archaeology at the University of Zadar. His research interests include cults, religion, Roman military, architecture, urbanism, and biographical studies. He teaches courses in Roman and Greek Archaeology and has mentored numerous graduate theses, including four PhD dissertations. Miletić is involved in numerous national and European research projects, has directed dozens of field investigations, and is the author of several museum exhibitions. He has presented at over forty international conferences and has published four scientific books, five popular science books, and around fifty original research papers. In recent years, his focus has been on the monumental and landscape heritage of Mount Biokovo.

23/10/2024
srijeda / wednesday

status
modernosti

/

the status of
modernity

**Suvremena načela očuvanja
moderne arhitekture**

/

**Preservation of
Modern Architecture —
Contemporary Principles**

HR Povijesno značajne promjene u pristupu očuvanju kulturnih dobara definiraju se na prijelazu iz 19. u 20. stoljeće prvenstveno u Beču, gradu u kojem svoje strukovno formiranje upravo u to vrijeme ostvaruje Viktor Kovačić. Teoriju moderne zaštite kulturnih dobara, na kojoj se u dobroj mjeri temelji i suvremena konzervatorska doktrina, Kovačić upozna je na samom izvoru te ju odmah po povratku u Zagreb pokušava nametnuti u otvorena pitanja konzervativnog odnosa prema graditeljskoj baštini Zagreba i Hrvatske na početku 20. stoljeća. Stotinjak godina kasnije, svjedoci smo teorijskih rasprava o očuvanju moderne arhitekture, upravo one kojoj je Viktor Kovačić svojim promišljanjem i djelovanjem postavio temelje razvoja. Premda se arhitektonska ostvarenja Viktora Kovačića svojim karakterom uklapaju u tradicionalne konzervatorske pristupe očuvanju graditeljskog naslijeđa, upravo je bogata baština modernog razdoblja, njena učinkovita zaštita i kvalitetna obnova u ovom trenutku jedan od vodećih izazova šire konzervatorske zajednice. Sustavna znanstvena istraživanja graditeljskog naslijeđa modernog razdoblja, njegova ispravna valorizacija te definiranje suvremenih načela njegova očuvanja nužna su za senzibiliziranje stručne, ali i šire zajednice na tu vrijednu baštinu. Na isti način na koji je Kovačić početkom 20. stoljeća upozoravao na kontroverze u zaštiti i obnovi istaknutih primjera naše graditeljske baštine, potrebno je danas, analizom primjera dobre konzervatorske prakse, definirati specifične pristupe obnovi naslijeđa modernog razdoblja temeljene na znanstveno potvrđenim rezultatima njene valorizacije. Potpuno novi pristupi u očuvanju graditeljskog naslijeđa modernog razdoblja upotpunjuju tradicionalnu doktrinu i omogućuju konzervatorskoj zajednici da ispravno reagira na očuvanje onoga esencijalnog u modernoj arhitekturi — same arhitektonske ideje.

EN Historically significant changes in the approach to the preservation of cultural heritage were defined at the turn of the 20th century, chiefly in Vienna, a city where Viktor Kovačić was realizing his professional formation at the time. Kovačić encountered the theory of modern cultural heritage protection at its very source, which still to a large extent underpins contemporary conservation doctrine. Upon returning to Zagreb, he immediately sought to insert it into the discourse regarding the conservative attitudes

towards architectural heritage of Zagreb and Croatia at the beginning of the 20th century. A hundred or so years later, we are witnessing theoretical debates regarding the preservation of Modernist architecture, the very architecture for which Viktor Kovačić, through his thinking and doing, set the foundations of development. And although Viktor Kovačić's architectural achievements objectively fit more within the traditional conservation approaches to preserving architectural heritage, it is precisely this rich heritage of Modernity, its effective protection and quality restoration, that is proving to be one of the leading challenges for the broader conservation community. Systematic scientific research of the modern-era architectural heritage, its proper valorization, and the establishment of contemporary preservation principles are essential for raising awareness regarding its value among both the professional and wider community. Just as Kovačić highlighted the controversies in the protection and restoration of prominent examples of our architectural heritage at the beginning of the 20th century, it is as necessary today to define specific approaches to the restoration of modern-era heritage based on scientifically verified valorization results through the analysis of good conservation practice examples. Completely new approaches to the preservation of the Modernist architectural heritage also complement the traditional doctrine, enabling the conservation community to appropriately respond to the preservation of what is essential in Modernist architecture – the architectural idea itself.

O autoru / About the author

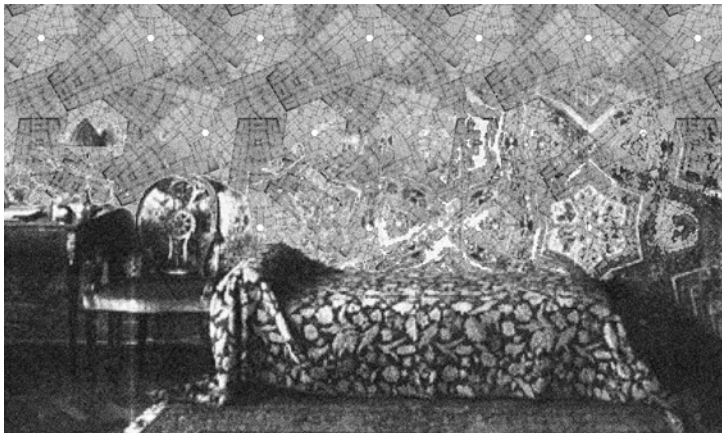
HR Dr. sc. Alan Braun, dipl. ing. arh., rođen je 1966. godine u Rijeci. Diplomirao je 1994. godine na Arhitektonskom fakultetu u Zagrebu otkada je ondje i zaposlen, na Katedri za teoriju i povijest arhitekture. Magistrirao je 2001. godine na istom fakultetu radom „Zagreb – grad i arhitektura osamdesetih godina XIX. stoljeća“ te doktorirao 2023. godine radom „Teorijski modeli i suvremeni principi očuvanja moderna arhitekture“. U svom znanstvenom, nastavnom i stručnom radu bavi se temama povezanim sa zaštitom i obnovom graditeljskog naslijeđa. Sudjelovao je u pet znanstveno-istraživačkih projekata te samostalno ili u koautorstvu izlagao na više domaćih i međunarodnih znanstvenih i stručnih skupova posvećenih očuvanju graditeljskog naslijeđa. Voditelj je redovnih kolegija: Zaštita i obnova graditeljskog naslijeđa, Hrvatski prostor i arhitektura – Istra i Istraživanja, seminari, projekti: Graditeljsko naslijeđe te izbornih kolegija: Dokumentiranje graditeljskog naslijeđa, Istraživanje graditeljskog naslijeđa i Terenska analiza graditeljskog naslijeđa. Predstojnik je

Zavoda za graditeljsko naslijeđe Arhitektonskog fakulteta Sveučilišta u Zagrebu i autor mnogih konzervatorskih elaborata i studija te projekata i realizacija obnove povijesne i moderne arhitekture. Za projekt obnove i prenamjene renesansne patricijske gradske kuće Moise u Cresu u Centar poslijediplomskih studija Sveučilišta u Rijeci nominiran je 2022. godine za međunarodnu nagradu Piranesi. Ovlašteni je arhitekt, a posjeduje i ovlaštenje Ministarstva kulture i medija RH za rad na kulturnim dobrima. Bio je član više stručnih i savjetodavnih povjerenstava, član je Hrvatske komore arhitekata, Udruženja hrvatskih arhitekata i ICOMOS-ova odbora Hrvatska.

EN Dr. Alan Braun, Dipl. Eng. Arch., was born in 1966 in Rijeka. He graduated in 1994 from the Faculty of Architecture in Zagreb, where he has been employed since, at the Department of Theory and History of Architecture. He earned his Master's degree in 2001 from the same faculty with a thesis, "Zagreb – City and Architecture of the 1880s," and completed his PhD in 2023 with a dissertation on "Theoretical Models and Contemporary Principles of Modern Architecture Preservation." In his scientific, professorial, and professional work, he focuses on topics related to the protection and restoration of architectural heritage. He has participated in five scientific research projects and has presented, either independently or in co-authorship, at numerous national and international scientific and professional conferences dedicated to architectural heritage preservation. He holds regular lectures on: *The Protection and Restoration of Architectural Heritage, Croatian Space and Architecture – Istria, and Research, Seminars, and Projects: Architectural Heritage*, as well as elective courses: *Documenting Architectural Heritage, Researching Architectural Heritage, and Field Analysis of Architectural Heritage*. He is the Head of the Institute for Architectural Heritage at the Faculty of Architecture, University of Zagreb, and the author of many conservation reports, studies, and restoration projects dealing with both historical and modern architecture. In 2022, he was nominated for the international Piranesi Award for the restoration and repurposing of the Moise Renaissance patrician townhouse into the Center for Postgraduate Studies of the University of Rijeka, on the island of Cres. He is a licensed architect and holds a certification from the Ministry of Culture and Media of the Republic of Croatia for work on cultural goods. He has been a member of several professional and advisory committees, and is a member of the Croatian Chamber of Architects, the Croatian Architects' Association, and the Croatian Committee of ICOMOS.

**Baština u međuprostoru:
percepcija modernosti kao
antagonista u identifikaciji
kulturnih dobara**

/
**Heritage in Between: The
Perception of Modernity
as an Antagonist in the
Identification of Cultural Assets**



Psychoanalyzing modernism, fotomontaža, glitch, prilog autora, 2024. /
Psychoanalyzing modernism, Photomontage, Glitch, Author's contribution, 2024

HR Oslobađanje modernizma od njegovih vremenskih oznaka stvorilo je iluziju suvremenosti. Tendencije modernizma imale su za cilj postizanje bezvremenosti objekata, a te su namjere vidljive i danas. Aktualne društvene rasprave pokazuju da upravo taj status iluzije suvremenosti često dovodi do neprepoznavanja povijesnih vrijednosti modernističkih građevina. Čini se da su u procesu valorizacije baštine koncepti suvremenosti i modernosti često u proturječju s percepcijom protoka vremena. Proučavajući beogradski opus hrvatskih arhitekata, uključujući i pojavu Viktora Kovačića, možemo uočiti putanje modernizma koje su slijedili pod utjecajem europskih škola iz kojih su potekli. Istraživanje problematizira percepciju baštine kroz perspektivu usmjerenu na pomak u izgledu građevina koji se dogodio tijekom razvoja moderne. Konkretno, gubitak ornamentike u razdoblju između Wagnera i Loosa ili, u kontekstu Beograda, između Kovačića i kasnijeg djelovanja Huga Ehrlicha, a što dovodi do naglih promjena u percepciji urbanog dizajna. Istraživanje ispituje promjene u prihvaćanju modernosti prepoznavanjem ključnih fenomena nastalih tijekom modernističkog pokreta. Tretman naslijeđa iz tog razdoblja istražuje se i preispitivanjem recepcije modernizma. Namjera je istraživanje provesti pomoću komparativne studije slučaja tematski usmjerene na objekte ranih oblika modernizma i njegovih kasnijih pojavnih oblika. Ishodi istraživanja otkrili bi razinu svjesnosti o važnosti povijesnih urbanih elemenata te, nadalje, definirali modele percepcije kulturne baštine. Izvedeni zaključci doprinijeli bi strategijama u obrazovanju povijesti arhitekture i dali nove smjernice stručnjacima u postupanju s graditeljskom baštinom.

EN The release of Modernism from its temporal markers created an illusion of contemporaneity. The tendencies of Modernism sought to achieve timelessness in objects, with the intentions still evident today. Current societal debates demonstrate that this illusory status of contemporaneity often leads to a lack of recognition regarding the historical values of Modernist objects. By valorizing heritage, it appears that the concepts of contemporaneity and modernity frequently collide under the perception of the passage of time. By examining the Belgrade oeuvre of Croatian architects, including the emergence of Viktor Kovačić, we

can clearly observe the Modernist trajectories that were guided under the influence of the European schools from which these architects emerged. The research problematizes the perception of heritage, focusing on the shift in the appearance of objects that occurred during the development of Modernism. Specifically, the loss of ornamentation between Wagner and Loos, or in the context of Belgrade, between Kovačić and the subsequent work of Hugo Ehrlich, leads to abrupt changes in the perception of urban design. The research examines shifts in the acceptance of modernity by identifying key phenomena that emerged during the Modernist movement. Moreover, the treatment of heritage from this period is explored through the reassessment of the reception to modernity, with the intention to conduct comparative case study research focused thematically on the objects of early forms of Modernism and its later manifestations. The findings aim to reveal the extent of awareness regarding the significance of historical urban elements and furthermore define models of cultural heritage perception. The conclusions drawn would then contribute to strategies in architectural history education and provide new guidelines for professionals in the treatment of built heritage.

O autorima / About the authors

HR Relja L. Petrović rođen je u Beogradu 1996. godine. Završio je Univerzitet u Beogradu – Arhitektonski fakultet 2022. godine, sa stečenim zvanjem master inženjera arhitekture. Nakon završetka studija radio je u Muzeju primenjene umetnosti u Beogradu na mjestu kustosa Odjela za Arhitekturu, urbanizam i arhitektonski dizajn. U toku svog kustoskog rada bio je organizator važnih izložbi među kojima se izdvaja 45. Salon arhitekture. Poslije angažmana u muzeju radio je na projektu od izuzetnog značaja za arhitektonsko i kulturno naslijeđe – Staro Sajmište. Od ožujka 2024. godine zaposlen je na Arhitektonskom fakultetu u zvanju asistenta na Departmanu za arhitekturu i aktivno učestvuje u nastavi na predmetima iz oblasti arhitektonskog projektiranja. Usporedo je student Doktorskih akademskih studija – Arhitektura i urbanizam.

EN Relja L. Petrović was born in Belgrade in 1996. He graduated from the University of Belgrade, Faculty of Architecture, in 2022, earning a Masters of Architecture degree. After graduation, he worked as a curator at the Museum of Applied Arts in Belgrade, where he organized major exhibitions, including the 45th Salon of Architecture. Following his museum role, he worked on a significant cultural heritage project *Staro Sajmište*. Since March 2024, he has been employed as an assistant in

the Department of Architecture at the Faculty of Architecture, where he actively participates in teaching architectural design courses. Concurrently, he is pursuing a PhD in Architecture and Urbanism.

HR Iva V. Lokas, rođena Šibalić u Beogradu (1995.), gdje je završila Školu za dizajn (2014.) kao student generacije i s nagrađenim diplomskim radom. Završila je osnovne akademske studije arhitekture (2019.) i master akademske studije unutrašnje arhitekture (2021.) na Arhitektonskom fakultetu u Beogradu. Trenutačno je studentica Doktorskih akademskih studija Arhitektura i urbanizam. Svoj istraživački rad započinje izradom završnog magistarskog rada na temu „Savremeni spektakl – tokovi kulture“ koji je uspješno obranila ocjenom 10 od 10. Težište istraživačkog rada, na doktorskim studijama, definirano je ispitivanjem utjecaja subkulture u oblikovanju prostora. Bavi se nastavnim radom na Univerzitetu u Beogradu – Arhitektonskom fakultetu u zvanju suradnika bez zasnivanja radnog odnosa (od 2018. godine).

EN Iva V. Lokas (née Šibalić) was born in Belgrade in 1995. She graduated top of her class from the School of Design in Belgrade in 2014 with an award-winning thesis. She completed her undergraduate architecture studies in 2019 and her Master's studies in Interior Architecture in 2021, at the Faculty of Architecture, University of Belgrade. She is currently pursuing a PhD in Architecture and Urbanism. Her research journey began with her Master's thesis, *Contemporary Spectacle – Flows of Culture*, which she successfully defended with a perfect score. Her doctoral research focuses on exploring the impact of subculture on spatial design. Since 2018, she has been a part-time teaching assistant at the University of Belgrade, Faculty of Architecture.

**Arhitektura i ekološka kriza.
Pozicije i pristupi hrvatske
modernističke arhitekture**

**Architecture and the
Ecological Crisis: Positions
and Approaches in Croatian
Modernist Architecture**

HR Uronjeni u globalnu ekološku krizu, akutno smo svjesni da su problemi izgrađenog okoliša i poremećene klime prioritetna tema današnjice. Ekološka kriza je stoga *par excellence* jedna od središnjih tema modernosti, koja danas potražuje biti oslovljena u raznim disciplinama, područjima i znanostima. No kako se ta kriza zapravo razumije i tumači, te kako sve tretira u različitim medijima? Prije svega, kako se oslovljava i ugrađuje u reakcije i promišljanja recentne arhitekture? U arhitektonskim poimanjima ekološkog izazova postavlja se također pitanje što se i na tom planu može naučiti iz modernističkog iskustva? Mogu li se i po pitanjima ekologije uočiti produktivne lekcije upravo iz modernističke ere? Odnosno, mogu li se na iskustvima tadašnjih primjera posvećenih odnosu s prirodom kristalizirati smjerovi smislenih arhitektonskih odgovora na današnje akutne manifestacije ekološke prijetnje? Jer tema ekološke krize svakako nije nova. Dapače, porast svijesti o potrebi zaštite okoliša u velikoj je mjeri obilježio 70-e godine 20. stoljeća i tadašnja strukovna promišljanja i arhitektonsku praksu. Ovaj rad stoga analizira odnos modernističke arhitekture prema aspektu okoliša te sagledava tadašnje arhitektonsko razumijevanje te problematike. Analiza se provodi na konkretnim primjerima hrvatske modernističke arhitekture, poglavito primjeru depandanse hotela "Helios" u Malom Lošinj u Zdravka Bregovca iz 1960. Uspostavljena arhitektonska praksa sagledava se iz perspektive današnjeg uvida u problem i s pozicija aktualne teorijske misli, dajući time novo čitanje i same te modernističke arhitekture, ali isto tako, temeljem njihovih kritički propitanih iskustava, otvara i horizont mogućih produktivnih suvremenih pozicija i pristupa.

HR Immersed in the global ecological crisis, we are becoming acutely aware that the problems of built environments and disrupted climate are the leading issues of today. The ecological crisis is therefore one of the central themes of modernity, demanding to be directly addressed across various disciplines, fields, and sciences. But how is this crisis actually understood and interpreted, and how is it ultimately treated across different media? Most importantly, how is it addressed and incorporated into the reactions and reflections of recent architecture? Given the architectural considerations of the ecological challenges,

can something be learned from the Modernist experience? Can productive lessons relating to environmental issues be drawn precisely from that era? In other words, can our past experiences and relationships with nature help crystallize meaningful architectural pathways in response to acute manifestations of ecological threats today? The topic of the ecological crisis is certainly not new. In fact, the rise of environmental consciousness largely marked the 1970s, influencing professional thinking and architectural practice of that time. This paper therefore analyzes the relationship between modernist architecture and environmental aspects, examining the architectural understanding of this issue during that period. The analysis focuses on specific examples of Croatian Modernist architecture, particularly the annex of the Helios Hotel in Mali Lošinj by Zdravko Bregovac from 1960. The established architectural practice is viewed through the lens of today's understanding of the issue and contemporary theoretical thought, providing in that way a new context and interpretation of modernist architecture itself. Moreover, based on such critically examined past experiences, it opens the horizon for possible productive contemporary positions and approaches.

O autoricama / About the authors

HR Karin Šerman arhitektica je i teoretičarka arhitekture, profesorica arhitektonske teorije na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Studij arhitekture završila je na Arhitektonskom fakultetu u Zagrebu 1989., magisterij znanosti u području arhitektonske teorije i povijesti na Harvard University Graduate School of Design 1996., a doktorirala na Sveučilištu u Zagrebu 2000. U svom se radu posvećuje proučavanju recentne arhitektonske teorije i istraživanju moderne i suvremene hrvatske i svjetske arhitekture i kulture. Radove publicira u brojnim domaćim i inozemnim znanstvenim i stručnim časopisima i knjigama. Bila je izbornica hrvatskog nastupa na 14. Venecijanskom bijenalu arhitekture *Fundamentals: Absorbing Modernity 1914–2014*.

EN Karin Šerman is an architect and architectural theorist, Professor of Architectural Theory at the Faculty of Architecture, University of Zagreb. She graduated from the Zagreb Faculty of Architecture in 1989, received her Master in Design Studies in Architectural History and Theory from the Harvard University Graduate School of Design in 1996, and her PhD from the University of Zagreb in 2000. Her work focuses on modern and contemporary architecture and culture, and current theoretical research. Her work has been published in numerous Croatian and international architectural journals and books. She was the curator of the Croatian

entry *Fitting Abstraction* at the 14th Venice Architecture Biennale *Fundamentals: Absorbing Modernity 1914–2014*.

HR Marija Barović ovlaštena je arhitektica i od 2019. godine asistentica na Katedri za teoriju i povijest arhitekture Arhitektonskog fakulteta Sveučilišta u Zagrebu, gdje trenutačno polazi doktorski znanstveni studij Arhitektura i urbanizam. Prije toga završila je poslijediplomski studij na Harvard Graduate School of Design (2022.), pohađala École Nationale Supérieure d'Architecture de Paris La Villette u Parizu u sklopu studentske razmjene (2014.) i diplomirala na Arhitektonskom fakultetu u Zagrebu (2015.).

EN Marija Barović is a licensed architect and, since 2019, an assistant at the Department of Theory and History of Architecture at the Faculty of Architecture, University of Zagreb, where she is currently pursuing a doctoral study in Architecture and Urbanism. Before that, she completed a postgraduate program at Harvard Graduate School of Design (2022), attended École Nationale Supérieure d'Architecture de Paris La Villette as part of a student exchange program (2014), and graduated from the Faculty of Architecture in Zagreb (2015).

**Međuprostori Viktora Kovačića –
postkolonijalna modernost**

**/
The Interspaces of Viktor
Kovačić – Postcolonial
Modernity**

HR U 18. stoljeću svjedočimo zaokretu u poimanju svijeta. Umjesto otkrića novih svjetova ekonomija, politika, a s njima zajedno i znanost, okreću se prema prostorima iza obale. Prostori nepreglednih biljnih, životinjskih i geoloških varijacija postaju visoko organizirani taksonomski sustavi u kojem svaki element postaje dijelom neke više kvalifikacijske cjeline. Iza prividnog kaosa europsko oko (naravno muško i privilegirano) uvodi/otkriva pozadinski poredak. Takav je sustav klasični imperijalizam prvih otkrića pretvarao u kolonijalne politike. Drugačiji sustavi razumijevanja prirode, kao i njihovi nosioci, reprezentirani su kao pogrešni, primitivni, divlji i zaostali. No takva se kvalifikacija neće pripisivati isključivo prekomorskim „novootkrivenim društvima“ nego će se i dobar dio europskih društvenih segmenata naći u sličnoj poziciji. To se prije svega odnosilo na seljaštvo, žene, ali i na pripadnike etničkih manjina. Taj proces koji je započeo u 18. stoljeća, a završio Prvim svjetskim ratom nazivat će se često i zreloom modernom. No takav oblik modernizma reflektirao se i u već spomenutim segmentima društva. U transkulturalacijskom procesu preoblikovanja moderne na njenim prostornim i društvenim marginama vidljivo je raslojavanje na dvije polutke. S jedne se strane ponovo otkrivaju forme koje su postojale prije kolonizacije i njima se pridaje gotovo sakralni karakter. S druge, pak, strane jednako sakralnu poziciju stječe i kolonizator kao utopijski društveni ideal. Te dvije pozicije često će biti politički, kulturno, pa i fizički suprotstavljene. Međutim, od samog početka tog procesa nastajali su i međuprostori koji su jednako bili skeptični i prema tradicionalistima i prema onima koji kolonizatora iščitavaju kao apsolutni ideal. Predstavnici tog međuprostora najčešće su bili subjekti obrazovani u kolonizacijskim centrima s karijerom na periferiji. U ovom tekstu detektira se taj međuprostor arhitektonskog oblikovanja u radu Viktora Kovačića, njegovih ideja i arhitekture.

EN In the 18th century, there was a conceptual shift in our understanding of the world. Instead of discovering new lands, the economy, politics, and even science began to turn towards spaces beyond the shores. These vast areas of plant, animal, and geological variation became highly organized taxonomic systems, in which each element was classified to fit a larger hierarchical whole. Behind the

apparent chaos, the European gaze (privileged and male, of course) introduced an underlying order. As such, this system transformed the classical imperialism of early discoveries into colonial policies. Invariably, different systems of understanding nature, as well as their representatives, were deemed incorrect, primitive, wild, and backwards. However, these qualifiers were not only assigned to the 'newly discovered societies' overseas. In fact, large segments of European society found themselves in a similar position—particularly peasants, women, and ethnic minorities. This process, which began in the 18th century and ended with World War I, is often referred to as mature modernity. Yet, this form of modernism also reflected on the aforementioned segments of society. In the transcultural process of reshaping modernity at its spatial and social margins, we witness a division along the two hemispheres. On one hand, forms that existed before colonization are rediscovered and given an almost sacred character. On the other hand, the colonizer attains an equally sacred position, seen as a utopian social ideal. These two positions are often politically, culturally, and even physically opposed. However, from the very onset of this process, interspaces emerged that were equally skeptical of both traditionalists and those who viewed the colonizer as an absolute ideal. The representatives of this interspace were often individuals educated in colonial centers, yet with careers on the periphery. Through examination of his ideas and architecture, this text identifies the interspace specific to architectural design of Viktor Kovačić.

O autoru / About the author

HR Tomislav Pletenac rođen je u Varaždinu 1967. godine. Nakon završenoga srednjeg obrazovanja upisuje Tehnički fakultet u Mariboru na kojem je stekao prvostupničku diplomu iz računarstva. Nakon toga upisuje Filozofski fakultet u Zagrebu, studije etnologije i informacijskih znanosti (smjer muzeologija). Od 1995. radi kao znanstveni novak na Odsjeku za etnologiju i kulturnu antropologiju Filozofskog fakulteta u Zagrebu. Nakon magisterija i doktorata zapošljava se kao docent na istom odsjeku. Nakon izbora u zvanje redovitog profesora rad nastavlja na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu na kojoj danas predaje kolegije Estetika, Sociologija umjetnosti, Etnografska istraživanja u umjetnosti, Umjetnost i trauma, Sociologija kulture i Etika. U svom znanstvenom radu bavi se postkolonijalnom teorijom, teorijskom psihoanalizom i kulturnom traumom. Napisao je dvije znanstvene knjige u koautorstvu s piscem i prevoditeljem

Borisom Perićem, *Fantastična bića Istre i Kvarnera te Zemlja iza šume*. Autor je knjige *Kako Zagreb izranja iz sna — stvaranje postsocijalističkog grada*. Uza znanstvene publikacije s Borisom Perićem napisao je i četiri knjige književnih eseja: *Ne možeš ti to*, *Priručnik za ekstremiste*, *Hrvatski politički bestijarij* i *Prisiljen da razmišljam*. Redovito objavljuje znanstvene članke u domaćoj i stranoj periodici.

EN Tomislav Pletenac was born in Varaždin in 1967. After completing his secondary education, he enrolled at the Technical Faculty in Maribor, where he earned a Bachelor's degree in Computer Science. He then pursued studies in Ethnology and Information Sciences (specializing in Museology) at the Faculty of Humanities and Social Sciences in Zagreb, and from 1995 has worked as a research assistant in the Department of Ethnology and Cultural Anthropology at the same faculty. After obtaining his Masters and Doctoral degrees, he was appointed an assistant professor and later a full-time professor. He currently teaches at the Academy of Fine Arts in Zagreb, offering courses in Aesthetics, Sociology of Art, Ethnographic Research in Art, Art and Trauma, Sociology of Culture, and Ethics. His research interests include Postcolonial Theory, Theoretical Psychoanalysis, and Cultural Trauma. He has co-authored two scientific books with writer and translator Boris Perić: "Fantastic Beings of Istria and Kvarner," and "The Land Beyond the Forest." He is also the author of "How Zagreb Emerges from a Dream: The Making of a Post-Socialist City." Alongside scientific publications, he also co-authored four literary essay books with Boris Perić: "You Can't Do That," "Manual for Extremists," "Croatian Political Bestiary," and "Forced to Think." He regularly publishes scientific articles in domestic and international journals.

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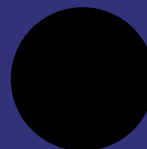
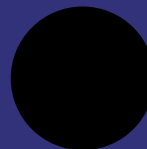
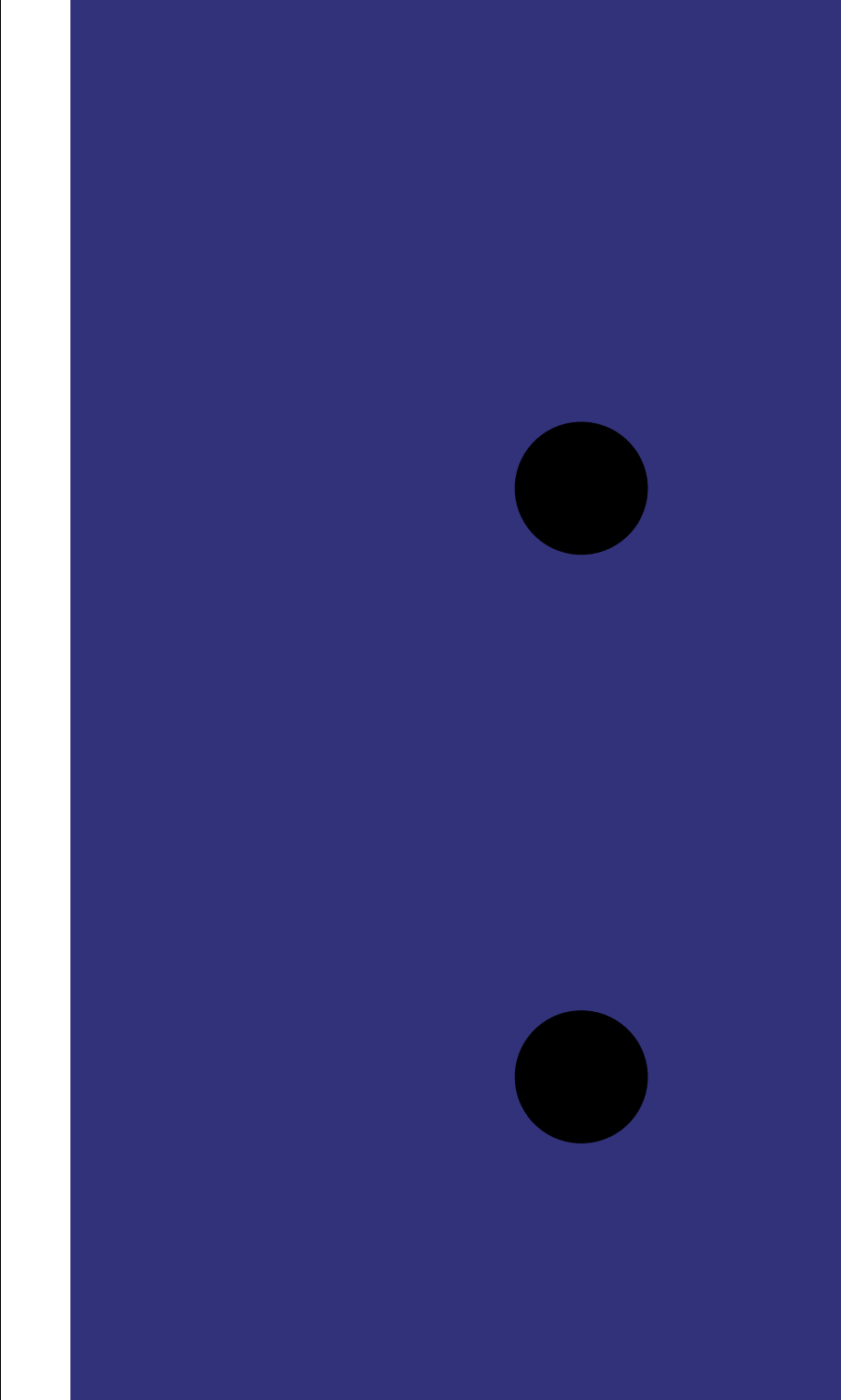
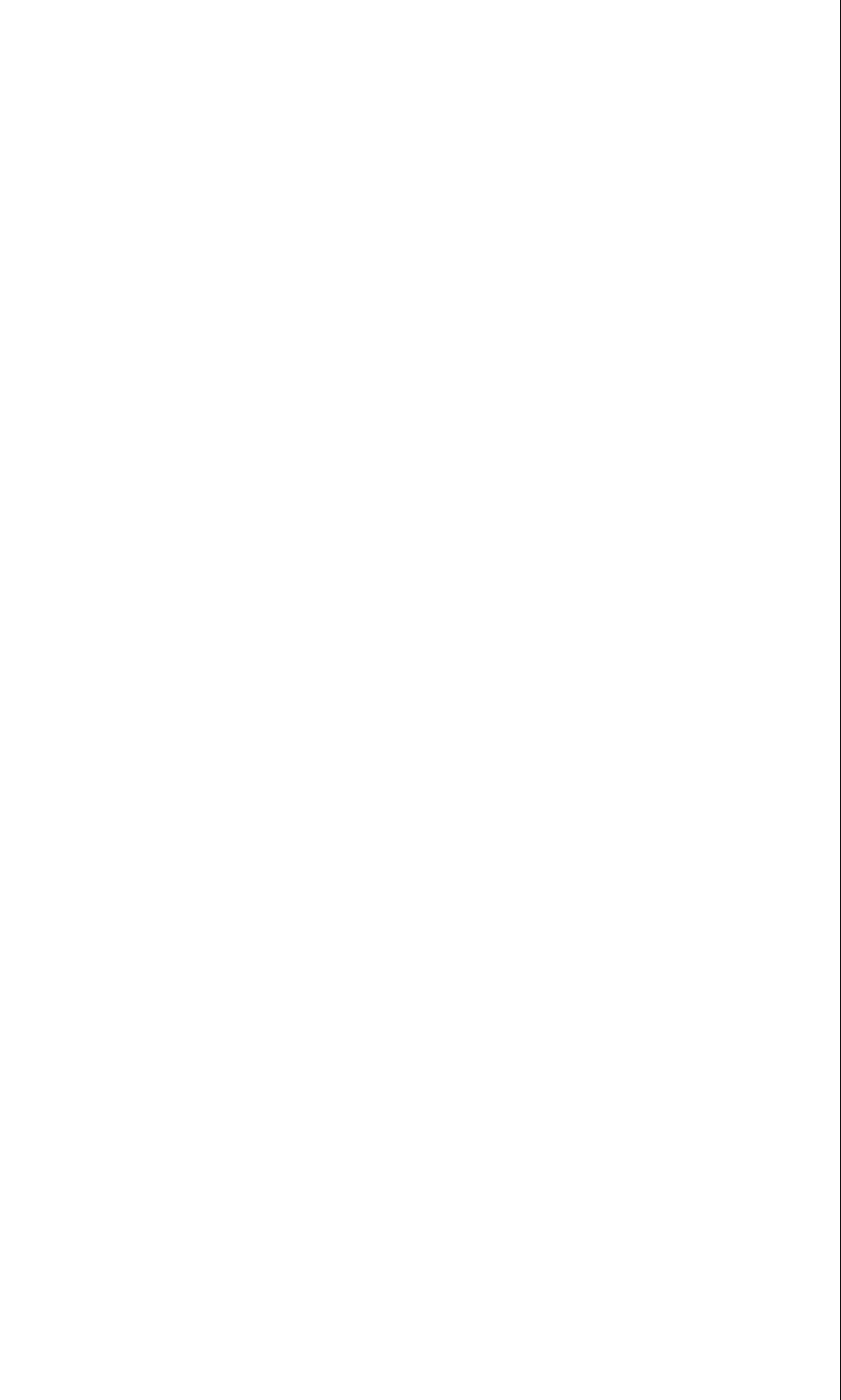
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