

muzejski objekti u hrvatskoj arhitekturi od 1945. do 1990.

museum buildings in croatian architecture, 1945-1990



¹ MARKITA FRANULIĆ, Pregled muzejskih zgrada u Hrvatskoj, u: *Informatica museologica*, 33. (3.-4.), 2002., 74.

² IVO MAROEVIĆ, Elementi za projektni program izgradnje muzeja, u: *Informatica museologica*, 33. (3.-4.), 2002., 68.

³ WILLIAM J.R. CURTIS, Modern Architecture and Memory: New Perceptions of the Past, u: *Modern Architecture Since 1900*, 2002., 618.

⁴ WILLIAM J. R. CURTIS (bilj. 3), 618.



¹ MARKITA FRANULIĆ, Pregled muzejskih zgrada u Hrvatskoj [Overview of museum buildings in Croatia], in: *Informatica museologica*, 33 (3-4), 2002, 74.

² IVO MAROEVIĆ, Elementi za projektni program izgradnje muzeja [Elements for a pilot programme of museum construction], in: *Informatica museologica*, 33 (3-4), 2002, 68.

³ WILLIAM J.R. CURTIS, Modern Architecture and Memory: New Perceptions of the Past, in: *Modern Architecture Since 1900*, Phaidon Press, 2002, 618.

⁴ WILLIAM J. R. CURTIS (n. 3), 618.

1. Boris Magaš, Edo Šmidihen, Radovan Horvat: Muzej revolucije / Museum of the Revolution, glavno pročelje / main facade. Sarajevo, 1963. Foto / photo: Boris Magaš
2. Boris Magaš, Edo Šmidihen, Radovan Horvat: Muzej revolucije / Museum of the Revolution, tlocrt kata / first floor plan



Kad govorimo o muzejskim objektima projektiranim i izgrađenim u Hrvatskoj nakon Drugoga svjetskog rata, a zaključno do 1990. godine koja omeđuje jednu veliku kreativnu arhitektonsku epohu u našoj modernoj i suvremenoj arhitekturi, dolazimo do prilično maloga broja realiziranih muzejskih objekata.¹ No, ta nas činjenica ne bi smjela obeshrabrili. Iako se muzejski objekti, odnosno “zgrade izgrađene posebno za smještaj muzejskih ustanova”² u Hrvatskoj u definiranom razdoblju svode na tek nekoliko ostvarenja, možda smo upravo u ovom trenutku, s dovoljnom i za objektivno vrednovanje nužnom vremenskom distancom, oterećeni ideoloških upliva te osobnih simpatija ili antipatija prema opusima arhitekata koji su se bavili muzejskim objektima, spremni progovoriti o njihovoj stvarnoj vrijednosti i širem značenju za povijest hrvatske moderne arhitekture.

Mnogi se teoretičari arhitekture slažu kako je konačno nastupilo razdoblje *nakon* postmoderne u kojemu na novi način pristupamo arhitekturi šezdesetih i sedamdesetih godina 20. stoljeća: vizualnu čistoću uspješnih ostvarenja koja su na rafinirani način koristila naslijeđe modernizma, funkcionalizma, odnosno, internacionalnog stila, “ne možemo više na zadovoljavajuće načine predstavljati i analizirati kroz općeprihvaćene termine poput regionalizma, neoracionalizma, klasicizma, kontekstualizma, minimalizma i *high-techa*”.³ Nema više imperativa ni stila niti ideologije. Ono što bi nas kao istraživače trebalo radovati, ističe Curtis, jest da ključna djela navedena razdoblja teško možemo podvrgnuti diktatu ili teorijskim postavkama bilo kojeg pokreta: pred nama je jedinstveno i kompleksno arhitektonsko naslijeđe.⁴

Mali broj realiziranih hrvatskih muzejskih objekata kao da savršeno pristaje tim Curtisovim postavkama. Prvi je u nizu Tehnički muzej u Zagrebu Marijana Haberlea iz 1949., zatim Galerija naivne umjetnosti u Hlebinama Miroslava Begovića (projekt 1965., izvedena 1968.), Muzej hrvatskih arheoloških spomenika u Splitu Mladena Kauzlarića (projekt 1954., dovršen 1976.) te Arheološki muzej u Zadru istoga autora (projekt 1965., dovršen 1973.), Muzej narodne revolucije u Rijeci (danas Muzej grada Rijeke) Nevena Šegvića (1975.-1976.), Galerija “Vjekoslav Karas” u Karlovcu Želimiru Žganjera iz 1976., i Galerija Gradec u Zagrebu Igora Emilija i Raula Goldonija (1979.-1985.).⁵ No možda najbolji muzej-



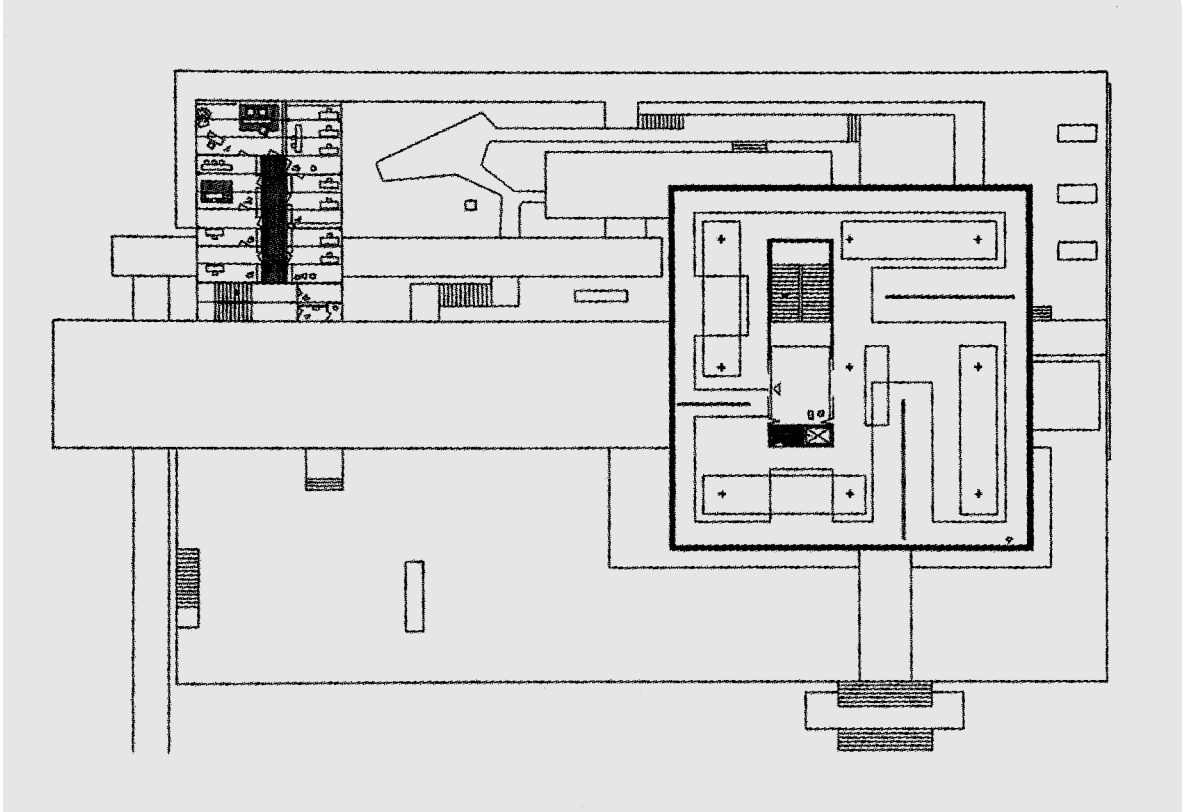
Speaking about the museum buildings that were designed and constructed in Croatia between World War II and 1990, the year that marks out a significant creative epoch in Croatian modern and contemporary architecture, we are bound to encounter a rather small number of completed museum buildings.¹ However, we should not be discouraged by that fact. It is true that museum buildings, that is, those “constructed with the special purpose of hosting a museum”², can be reduced in Croatia to only a few examples. However, it may be exactly now, when we have gained a sufficient and indispensable time distance necessary for objective assessment, when we have liberated ourselves from the influences of ideology and personal biases or animosities towards products of certain architects specialised for museums, that we are ready to speak about their true value and their significance for the history of modern Croatian architecture.

Various theoreticians of architecture agree that the time has finally come, *after* the post-modernism, in which we are approaching the architecture of the 1960s and 1970s in a new way: the visual purity of successful examples, those which used the heritage of modernism, functionalism, i.e. the International Style, in a refined manner, “can no longer be presented and analysed in a satisfactory way with the help of generally accepted terms, such as regionalism, neo-rationalism, classicism, contextualism, minimalism, or high-tech”.³ There are no more imperatives, style, or ideology. What we, the researchers, will rejoice about, as Curtis says, is the fact that it is difficult to force the key works of that period under the dictate of theoretical premises typical of any particular movement: we are facing a unique and complex architectural heritage.⁴

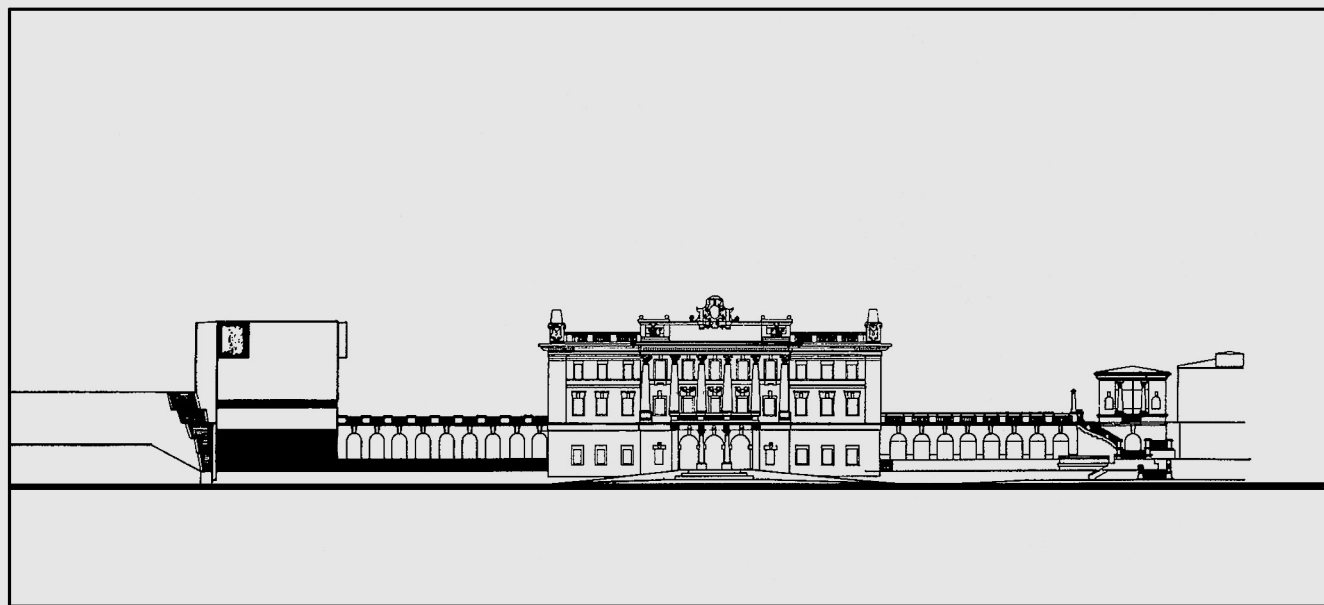
A small group of existing museum buildings in Croatia seems to fit Curtis's statement perfectly. The first is that of the Technical Museum in Zagreb, designed by Marijan Haberle in 1949, followed by the Gallery of Naive Art in Hlebine by Miroslav Begović (project from 1965, built in 1968), the Museum of Croatian Archaeological Monuments in Split by Mladen Kauzlarić (project from 1954, completed in 1976) and the Archaeological Museum in Zadar by the same author (project from 1965, completed in 1973), the Museum of People's Revolution in Rijeka (today the City of



1



2



3

ski objekt hrvatske, odnosno zagrebačke arhitektonske scene šezdesetih godina realiziran je u Sarajevu: Muzej revolucije autora Borisa Magaša, Ede Šmidehena i Radovana Horvata (1958.-1963.), čija nas geografska dislociranost neće spriječiti da ga uvrstimo u ovaj pregled⁶ i koji, prema Maroju Mrduljašu, čini posebno blisku tipološku cjelinu muzejskih objekata zajedno s Kauzlarićevim i Šegvićevim muzejima.

Najranije sagrađen muzejski objekt, Tehnički muzej u Savskoj ulici u Zagrebu Marijana Haberlea iz 1949., podignut je u funkciji proširenja tadašnje lokacije Zagrebačkog velesajma. Tlocrt L-oblika s blago zaobljenim glavnim krakom iskazuje sve odlike izlagačkih hala za muzealije velikih dimenzija. Estetika je zamijenjena svrsishodnošću, Haberleovom inženjerskom komponentom obrazovanja i krajnjom jednostavnošću objekta koji zapravo djeluje poput montažne građevine s vješto riješenim detaljem - slobodnijom oblom formom nadstrešnice glavnog ulaza. Haberle je oduvijek bio arhitekt sjajnih detalja, obuzet strojno-inženjerskom metaforikom. Ipak, Tehnički muzej nije monolitna monumentalna građevina; velikim prozorima koji asociraju na tvorničke pogone poslijeratne izgradnje omogućen je maksimalan dotok dnevne svjetlosti, ali i otvorena komunikacija s gradom i velikim prometnim gradskim čvorištem. Blago ukošeni krov gornje etaže i drvom obložena fasada pridonijela je decen-

Rijeka Museum) by Neven Šegvić (1975-1976), Vjekoslav Karas Gallery in Karlovac by Želimir Žganjer from 1976, and Gradec Gallery in Zagreb by Igor Emili and Raul Goldoni (1979-1985).⁵ However, perhaps the best museum building belonging to the Croatian, or better Zagreb architecture scene of the 60s, was constructed in Sarajevo: it is the Museum of the Revolution by Boris Magaš, Edo Šmidehen, and Radovan Horvat (1958-1963). Its geographic detachment should not prevent us from mentioning it in this overview,⁶ since it forms, according to Maroje Mrduljaš, an especially close typological unity with the museum buildings of Kauzlarić and Šegvić.

The earliest museum building, that of the Technical Museum in Savska Street, Zagreb, planned by Marijan Haberle in 1949, was constructed with the purpose of enlarging the premises of the existing Zagreb Fair. Its L-shaped ground plan with the mildly rounded main arm shows all the typical features of exhibition halls made for large-format exhibits. Aesthetic considerations are substituted by the principles of functionality, revealing Haberle's training of a civil engineer and the utmost simplicity of the building, which actually appears as a ready-made construction with a single, carefully designed detail - a rather liberal rounded form of the roof above the main entrance. Haberle was known as an architect of excellent details and he was fasci-

3. Neven Šegvić: Muzej narodne revolucije / Museum of the People's Revolution, Rijeka, 1976., pročelje i presjek / facade and cross-section

4. Neven Šegvić: Muzej narodne revolucije / Museum of the People's Revolution, Rijeka, 1976.

tnoj uklopljenosti muzeja u okolno gradsko tkivo. Današnje stanje objekta ne odaje godine, osim što je nužno mijenjati drvenu oplatu gornje etaže.

Drvo se, kao strukturalni materijal, nakon velike vremenske distance, javlja na još jednom muzejsko-galerijskom objektu. Galerija naivne umjetnosti Miroslava Begovića u Hlebinama zapravo već iskazuje sve elemente kritičkog regionalizma, svijesti o potrebi projektiranja arhitekture za određeno mjesto, kontekst, odnosno lokalni identitet. Na međunarodnoj arhitektonskoj sceni to je razdoblje žestokih obračuna s tradicijom modernizma, s "velikom petoricom: Le Corbusierom, Frank Lloyd Wrightom, Gropiusom, Miesom van der Roheom i Alvarom Aaltom".⁷ S današnje nam se distance, međutim, čini kako mnogi inozemni, a posebice naši arhitekti toga vremena, ipak nisu uspjeli umaknuti utjecajima velikih učitelja: što su radikalnije bježali od njih, to su se više lijepili za njihovu duhovnu ostavštinu na suptilnije načine. Iako nas cigla korištena u Hlebinama upućuje na predratni opus Miesa van der Rohea, promatrana zajedno s drvenim dijelovima konstrukcije i opne svojevrsna je pohvala lokalnoj tradiciji seoske arhitekture. Terasasto razveden i stupnjevan, pod pravim kutovi-

nated by metaphors from the world of machinery and engineering. Still, the Technical Museum is not a monumental, monolithic building; its large windows, reminiscent of factory complexes from the post-war period, allow maximum daylight, as well as open communication with the city and the large traffic knot nearby. The mildly sloping roof of the upper story and the façade plated with wood contribute to the delicate incorporation of the museum into the surrounding urban texture. The building does not reveal its age, except for the wooden plating of its upper story, which needs to be changed sporadically.

After a major break, wood reappears as a structural material on another museum/gallery. The Gallery of Naïve Art in Hlebina, designed by Miroslav Begović, actually has all the elements of critical regionalism: awareness of the need to plan architecture for a certain place, certain context, that is, for the local identity. As for the international architecture scene, it was the period of fierce conflicts with the modernist tradition of the "glorious five: Le Corbusier, Frank Lloyd Wright, Gropius, Mies van der Rohe, and Alvar Aalto."⁷ From today's distance, however, it seems that many European and American, and especially Croatian archi-

- ▼
⁵ Navedeni popis ključnih muzejskih objekata koji su predmetom analize ovoga teksta zaključen je nakon pornih razmatranja o tipu, veličini i funkciji objekata koji služe za smještaj muzejskih zbirki. Prvi je uvjet slobodnostojeći objekt, zatim postojeće depoa u koje se sustavno arhiviraju muzejski artefakti s izložbi, otkupa ili donacija. No, najvažniji je uvjet razina kvalitetne i inventivne arhitektonske koncepcije koja je doprinijela urbanističkoj situaciji u kojoj se objekt nalazi. Stoga je izostavljen interijer Tiflološkog muzeja u Zagrebu, jer su prostori jednoga kata postojeće vrlo prosječne uglovnice namjenski projektirani za muzej 1958., a iznimno je uvrštena Galerija "Vjekoslav Karas" u Karlovcu (u sklopu Gradskog muzeja Karlovac) autora Želimira Žagara iz 1976., jer se radi o samostalnom objektu većih dimenzija, koji zadovoljava navedene muzealne funkcije.
⁶ U tom kontekstu, kao vrijednomu ostvarenju hrvatske moderne arhitekture šezdesetih godina 20. stoljeća, posvećen mu je iscrpan tekst "Manifest 'čiste arhitekture'" Stjepana Roša, u: *Oris*, VI-26-2004., 21.-27.
⁷ NEVEN ŠEGVIĆ, Stanje stvari, jedno viđenje 1945.-1985., u: *Arhitektura u Hrvatskoj 1945.-1985.*, Zagreb, god. XXXIX, 196.-199./86., 123.

- ⁵ The list of main museum buildings on which this analysis is based was compiled after careful considerations of the type, size, and function of objects serving for exhibiting museum collections. The first condition was that it should be a self-standing building; moreover, it should have a depot in which artefacts from exhibitions, acquisitions, or donations are systematically archived. However, the most important condition was a certain level of the high-quality and inventive architectural conception, which contributed to the urban setting in which the building is situated. For that reason, the interior of the Museum of Typhology in Zagreb has been omitted, since the rooms of one storey of the pre-existing, rather average corner building were intentionally planned for the museum in 1958, while Vjekoslav Karas Gallery in Karlovac (part of the Municipal Museum of Karlovac) by Želimir Žagar from 1976 was included as an exception, since it is a self-standing building of large dimensions, which fits the afore-mentioned functions of a museum.
⁶ In that context, as a precious example of Croatian modern architecture from the 1960s, it has merited the detailed text by Stjepan Roš entitled "Manifest 'čiste arhitekture'" [A manifesto of 'pure architecture'], in: *Oris*, VI-26-2004, 21-27.
⁷ NEVEN ŠEGVIĆ, Stanje stvari, jedno viđenje 1945.-1985 [The state of things, an observation], in: *Arhitektura u Hrvatskoj 1945.-1985*, Zagreb, XXXIX, 196-199/86, 123.



5. Mladen Kauzlarić: Arheološki muzej /
Archeological Museum, Zadar, 1973., glavno
 pročelje / main facade,

6. Mladen Kauzlarić: Arheološki muzej /
Archeological Museum, Zadar, tlocrt prizemlja /
ground floor plan

ma na manje cjeline razlomljen tlocrt u sebi
sjediniuje sve potrebne muzealne funkcije.
Velike prozorske staklene stijene razizemlja
blago su uvučene pod drvene strehe te uz
koso nadsvjetlo gornje etaže daju zanimli-
vu igru svjetla i sjene u interijeru. Kvaliteta
ovog objekta je u njegovoj cjelovitoj podre-
đenosti ljudskom mjerilu i karakteru iz-
loženih umjetničkih djela. Toplina prirodnih
materijala, skromnost i intimnost interijera i
eksterijera u savršenom su skladu s postav-
kama Hlebinske slikarske škole.

Iako u analizu arhitektonskih objekata
trebamo vrlo pažljivo uvoditi kategoriju tzv.
stilske bezvremenosti ili arhitektonske kla-
sike - koja podliježe subjektivnoj procjeni
istraživača - smatram da se s velikom sigur-
nošću može konstatirati kako Begovićeva
Galerija u Hlebinama uz Magašev Muzej
revolucije u Sarajevu te Kauzlarićev Muzej
hrvatskih arheoloških spomenika u Splitu
posjeduju te odlike lišenosti radikalnog stil-
skog dogmatizma i citatnosti.

S Magaš - Šmihlen - Horvatovim Mu-
zejom revolucije (danas Muzej istorije) u
Sarajevu (1958.-1963.) dolazimo do sku-
pine tzv. monolitnih, jedinstvenih arhitek-
tonskih kubusa koji svojim snažnim volu-
menima sugeriraju muzejsku funkciju po-
hrane i čuvanja (Kauzlarić u Splitu i Zadru,

texts still could not avoid being influenced
by the great teachers: the more radically
they were running away from them, the
more stuck they were to their spiritual her-
itage in subtle ways. Even though the brick
used in Hlebine reminds of the pre-war opus
of Mies van der Rohe, it is a sort of praise to
the tradition of rural architecture if viewed
together with the wooden parts of the con-
struction and the casing. The ground plan,
partitioned and graduated by means of ter-
races and cut up in smaller units at right
angles, combines all functions needed in a
museum. The large window panes of the
ground level are slightly indented under the
wooden roofs and produce an interesting
play of light and shade in the interior with
the obliquely falling light from the upper
story. The quality of this building rests on
the fact that it was made entirely according
to human measure and subjected to the
character of exhibited artwork; warm, natu-
ral materials and modest, intimate interior
and exterior harmonize perfectly with the
principles of the Hlebine school of painting.

Even though one should be cautious
with introducing the category of stylistic
timelessness, or architectural classicism,
into the analysis of architecture - since it is
subject to the researcher's personal asses-



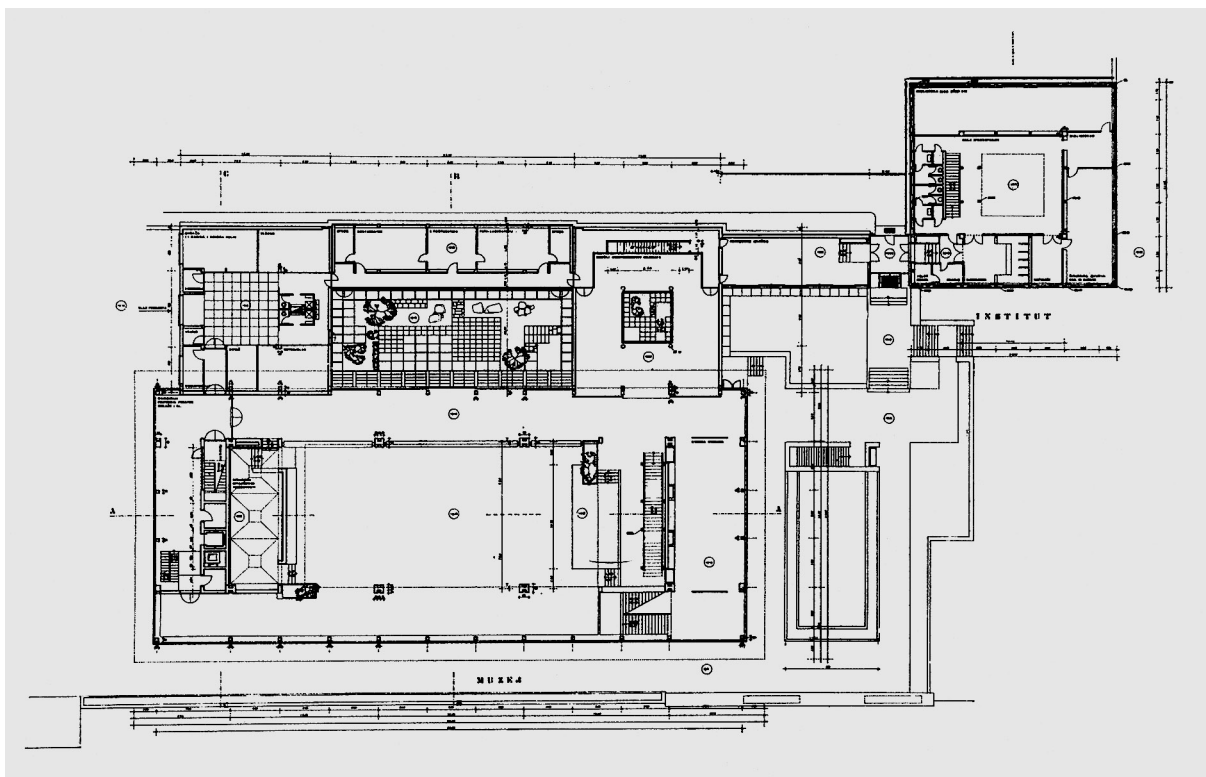
Šegvić u Rijeci). Taj je muzej već početkom šezdesetih godina 20. stoljeća prepoznat kao važno i iznimno kvalitetno djelo arhitekture šezdesetih, koji "odudara od uobičajenih shema arhitektonske kompozicije".⁸ Muzej je postavljen na platformu koja je dva metra podignuta od tla pa se čini kao da volumen zgrade lebdi dok kompozicijom dominira veliki bijeli zatvoreni kubus gabarita 25x25x5 m. Stjepan Roš ističe kako je Muzej revolucije manifest "čiste arhitekture" Miesa van der Rohea, "sklopljen od više konstruktivnih kutija, transparentnih i punih".⁹ Igra bijelog kamena, bijele fasade, staklenih površina i fine željezne konstrukcije Roša asocira na neoplasticizam El Litsitzkog i primjenu tzv. otvorenog slobodnog plana, a može se uspostaviti veza tretmana staklenih plohi s manirom Miesa van der Rohea. U svom volumenu Muzej revolucije krije atrij i unutrašnji vrt te se svojim raskošnim staklenim površinama otvara na način koji su Mies van der Rohe i Philip Johnson preuzeli od japanske arhitekture. Unatoč tipskim paralelama, ovaj je muzejski objekt po arhitektonskom programu i općem dojmu među najboljim ostvarenjima muzejske arhitekture koju je iznjedrila zagrebačka arhitektonska scena u drugoj polovici 20. stoljeća.

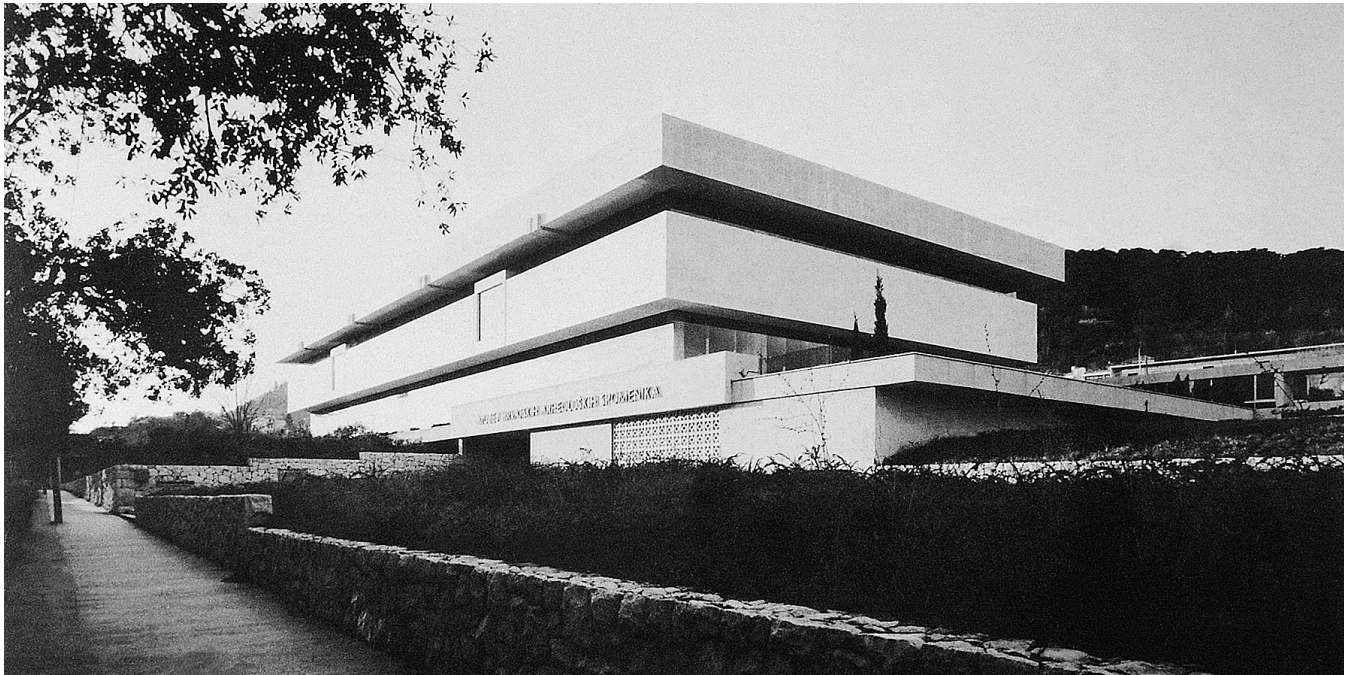
sment -I think that one may claim with considerable certainty that Begović's Gallery in Hlebine, together with Magaš's Museum of the Revolution in Sarajevo and Kauzlarić's Museum of Croatian Archaeological Monuments in Split, shows such emancipation from all radical stylistic dogmatism and citation.

With the Museum of the Revolution (today the Historical Museum) in Sarajevo, designed by Magaš, Šmihlen, and Horvat (1958-1963), we are approaching the group of the so-called monolithic, cohesive architectural cubes, with powerful structures that suggest the museum functions of depositing and preservation (Kauzlarić in Split and Zadar, Šegvić in Rijeka). It was in the early 60s that this museum was acknowledged as an important work of period architecture, moreover, a very high-quality one and "different from the usual formats of architectural composition."⁸ The museum is set on a platform two meters elevated from the ground, so that it seems as if the whole structure were floating, while the composition is dominated by a large, enclosed white cube, sized 25x25x 25 m. Stjepan Roš has emphasized that the Museum of the Revolution is a manifesto of the "pure architecture" of Mies van

- ▼
- ⁸ VLADIMIR TURINA, Muzej revolucije u Sarajevu, u: *Arhitektura*, Zagreb, god. XVI, 5.-6., 1962., 16.
- ⁹ STJEPAN ROŠ (bilj. 6), 25.
-
- ⁸ VLADIMIR TURINA, Muzej revolucije u Sarajevu [Museum of the Revolution in Sarajevo], in: *Arhitektura*, Zagreb, god. XVI, 5-6, 1962, 16.

6





7

- ▼
- ¹⁰ MLADEN KAUZLARIĆ, O nekim problemima kod izgradnje muzeja, u: *Arhitektura*, Zagreb, god. XVI, 5.-6., 1962., 5.-6.; SENA SEKULIĆ-GVOZDANOVIĆ, Živa baština posljednjih projekata arhitekta Kauzlarića, u: *Čovjek i prostor*, 226., 1972., 12.-15.

-
- ⁹ STJEPAN ROŠ, (n. 6), 25.

Muzej hrvatskih arheoloških spomenika Mladena Kauzlarića u Splitu (projekt 1954., dovršen 1976.) monolitni je volumen čija je masa na dva horizontalna nivoa prerezana uvučenim trakama prozora. Po dvije velike prozorske "kopče" etaže prvoga kata dinamiziraju fasadu, što na izvjestan način više korespondira s vremenom izgradnje, nego razdobljem projektiranja. Dok je glavna fasada prilično zatvorena, ostala tri pročelja u prizemlju (koje je zapravo zbog visinske razlike parcele prvi kat) otvorena su staklenim plaštem. Nosivu konstrukciju preuzimaju stupovi u unutrašnjosti, postavljeni iza staklenog zida. Ovaj muzej svojim uličnim pročeljem pripada duhu sedamdesetih godina 20. stoljeća (detalji kamenog pristupnog zida i rešetkaste pregrade u prizemlju), a staklenom stražnjom frontom nepogrešivo iskazuje duh pedesetih godina 20. stoljeća. Mladen Kauzlarić bio je izvrsno upućen u muzejsku problematiku i specifično projektiranje muzejskih sadržaja¹⁰ pa ne čudi spoj slobodnog otvorenog plana u interijeru sa složenim muzejskim funkcijama. Snažna voluminoznost objekta skladno korespondira s okolinom koja nije previše gusto izgrađena.

Kauzlarićeva druga muzejska zgrada, Arheološki muzej u Zadru (1965.-1973.), svojim specifičnim i za svakog dobrog arhi-

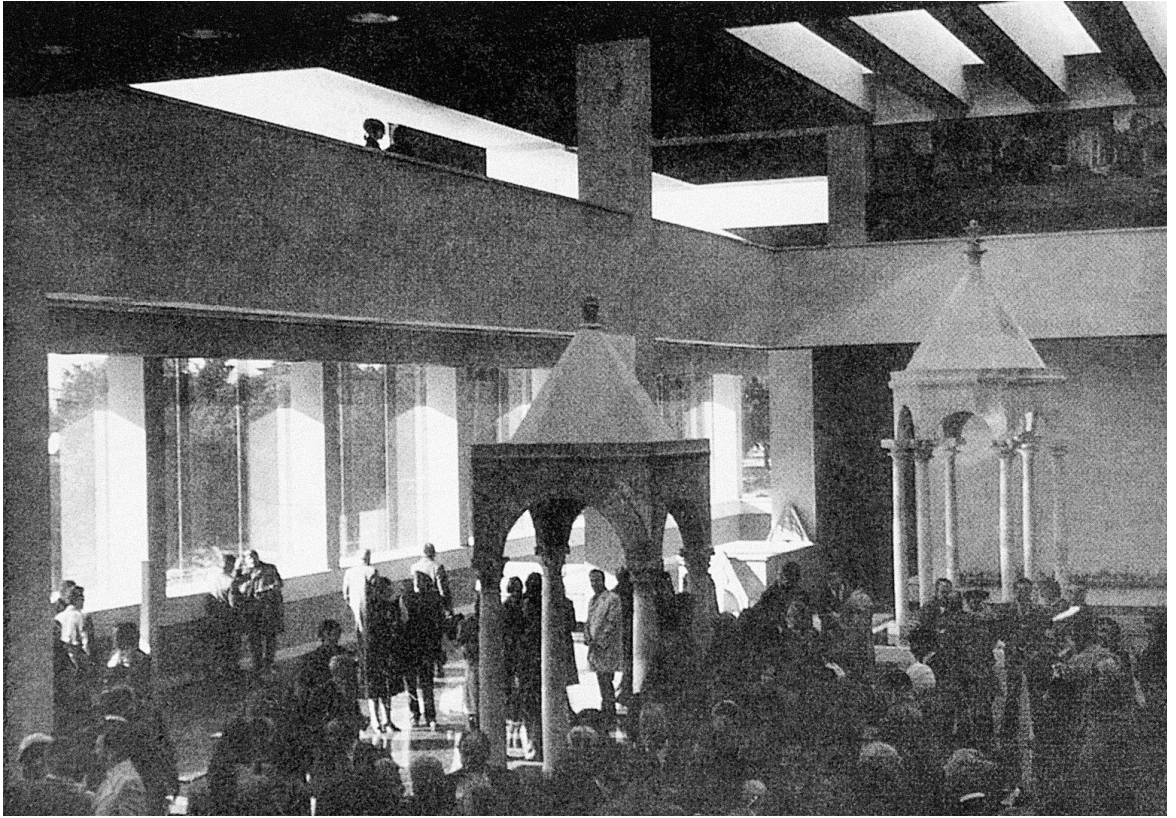
der Rohe, "composed of several construction boxes, both transparent and opaque".⁹ Roš's play of white stone, white façade, glass surfaces, and a fine iron construction reminds of the Neo-Plasticism of El Lissitzki and the implementation of the so-called open and free plan, while the treatment of glass surfaces may also be linked to the manner of Mies van der Rohe. In its main body, the Museum of the Revolution conceals an atrium and an inner garden, while its luxurious glass surfaces open it up in a way that Mies and Philip Johnson had taken over from Japanese architecture. Despite these typological parallels, this museum building is one of the best examples of museum architecture created by the Zagreb scene in the second half of the 20th century, both in its architectural programme and the general impression it produces on the observer.

The Museum of Croatian Archaeological Monuments in Split, designed by Mladen Kauzlarić (project from 1954, completed in 1976) is a monolithic structure cut into two horizontal levels by means of indented strips of windows. Two large window "claps" of the first floor introduce some dynamics into the façade, which in a way corresponds to the time of construction rather than the period in which the building

7. Mladen Kauzlarić: Muzej hrvatskih arheoloških spomenika / Museum of Croatian Archeological Monuments, Split, 1976., glavno pročelje / main facade

8. Mladen Kauzlarić: Muzej hrvatskih arheoloških spomenika / Museum of Croatian Archeological Monuments, Split, 1976., interijer / interior

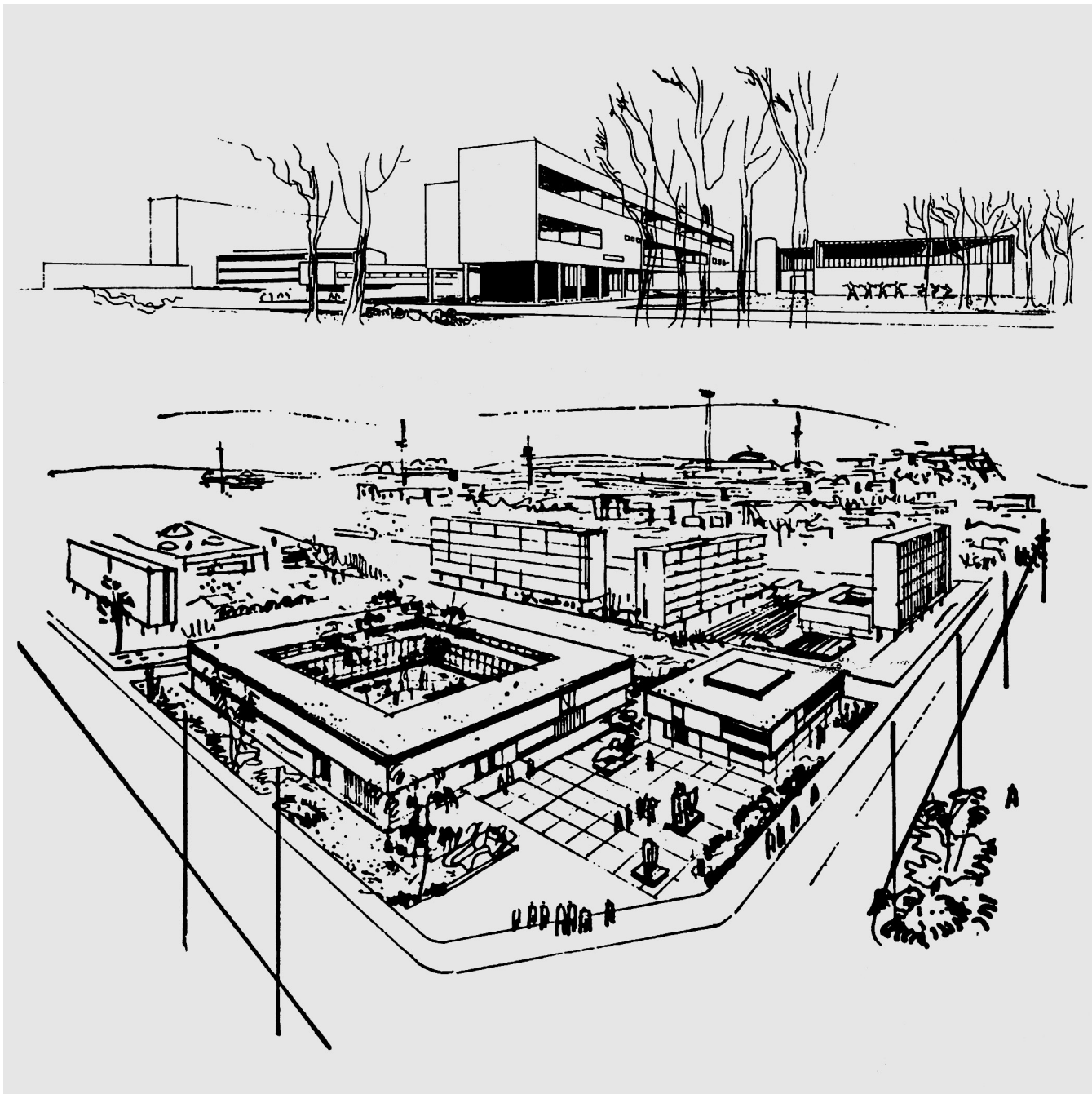
9. Mladen Kauzlarić: Arheološki muzej / Archeological Museum, Zadar, 1973., detalj fasade / facade, detail



8



9



10

10. Zdravko Bregovac i Vjenceslav Richter: Muzej / Museum, Alep, 1956., perspektiva / perspective view, nerealizirano / unbuilt

11. Grozdan Knežević: Muzej revolucije / Museum of the Revolution, Novi Sad, 1960., maketa / scale model, nerealizirano / unbuilt

tekta vrlo zahtjevnim mikrourbanističkim kontekstom, nije najsretnije riješen arhitektonski volumen. Veliki kubusni blok glavnim je pročeljem, kojim djelomično formira ulicu, otvoren prema forumu, okružen zgradama Rašice i Milića s kojima dobro korespondira. Cijela građevina pomalo je stiješnjena na parceli, iako je interijer maestralno riješen u čistim, velikim svijetlim potezima. Prizemlje je na glavnoj uličnoj fasadi riješeno staklenim zidom nad kojim se uzdiže zatvoreni kubus muzeja s tek "četiri cezure naglašenih otvora da se izbjegne monotonija kamene fasade i omoguću prirodno provjetranje".¹¹ Specifičnost je ovoga muzeja što su kustoske, arhivske i pomoćne prostorije smještene u obnovljeni objekt bivšeg parlatorija samostana i susjednu stambenu zgradu, dok su depoi smješteni u prostranom podrumu. No stanovit hladnoća u dojmju pročelja spram povijesnog arhitektonskog okruženja (Sv. Donat, Samostan benediktinki i Crkva sv. Marije) oduzela je stupanj kvalitetne interpolacije ovom inače zanimljivom i solidnom muzejskom projektu.

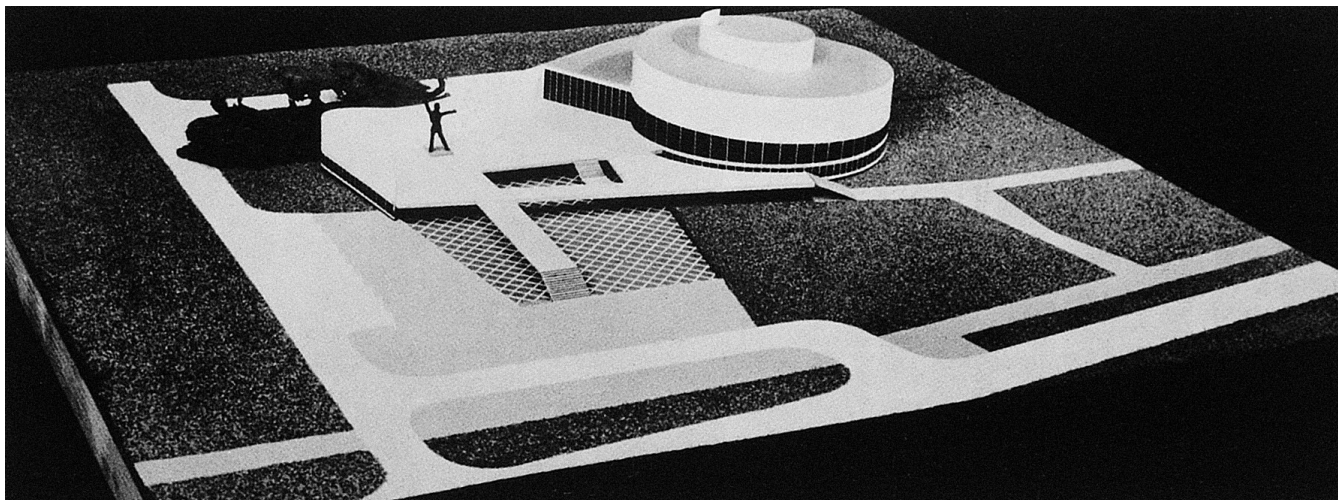
Muzej narodne revolucije (danas Muzej grada Rijeke) u Rijeci Nevena Šegvića (1975.-1976.) primjer je nevelikog muzejskog objekta na manjoj i delikatnoj parceli, na kojem je projektant gornje tri etaže koso izbacio u slobodan prostor. Iskustva koja zamjećujemo pri oblikovanju pročelja muzeja sukladna su europskim trendovima u arhitekturi sedamdesetih godina 20. stoljeća, ali bez ikakva kopiranja i dogmatizma. I Curtis ističe kako je teško prilijepiti izdvojenu stilsku ili ideološku etiketu cijelo-

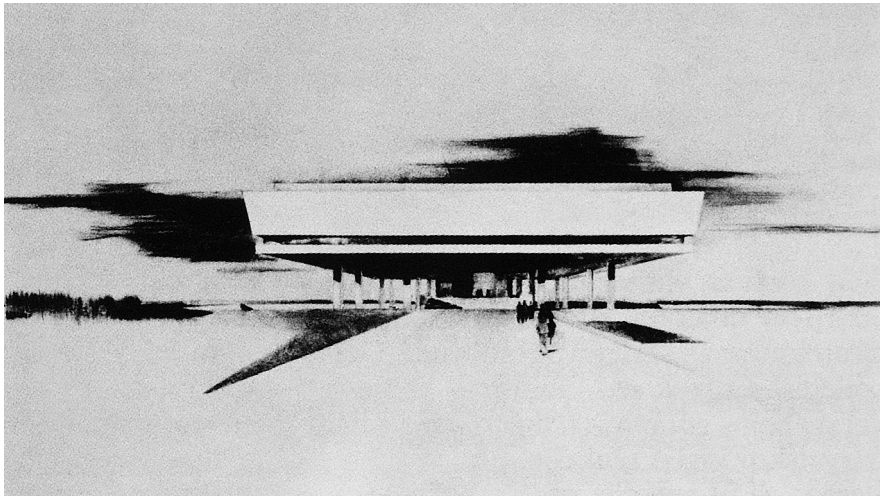
was designed. Whereas the main façade is rather enclosed, the other three are opened up by means of glass screens on the ground level (the first floor, as a matter of fact, since the ground is sloping). The supporting construction is based on the pillars in the interior, situated behind a glass wall. In its street front, the museum reveals the spirit of the 70s (see details of the stone entry wall and the latticed screens on the ground floor), while the rear front made of glass unmistakably reflects the 50s. Mladen Kaulzarić was an expert on museums and the specific type of planning exhibitions,¹⁰ which explains the fusion of the free, open plan in the interior with complex museum functions. The powerful structure of the building communicates harmoniously with the surrounding, which is not built up too densely.

Kaulzarić's other museum building, the Archaeological Museum in Zadar (1965-1973), is not the best architectural structure in terms of its specific micro-urban context, which any good architect would consider very demanding. The large cubic bloc is opened up towards the Forum with its main front, which partly forms a street, and is surrounded by buildings by Rašica and Milić, with which it communicates rather well. The entire construction is somewhat squeezed in its location, although the interior is masterfully resolved in pure and large strokes of light. The ground floor is supplied with a glass wall on the main, street front, above which an enclosed cube of the museum is elevated, with only "four caesurae created by accentuated openings in order to

▼
¹¹ SENA SEKULIĆ-GVOZDANOVIĆ, *Živa baština* posljednjih projekata arhitekta Kaulzarića, u: *Čovjek i prostor*, 226., 1972., 13.

●
¹⁰ MLADEN KAULZARIĆ, O nekim problemima kod izgradnje muzeja [On certain issues relevant for museum construction], in: *Arhitektura*, Zagreb, XVI, 5-6, 1962, 5-6; SENA SEKULIĆ-GVOZDANOVIĆ, *Živa baština* posljednjih projekata arhitekta Kaulzarića [The living heritage of the last projects of architect Kaulzarić], in: *Čovjek i prostor*, 226, 1972, 12-15.





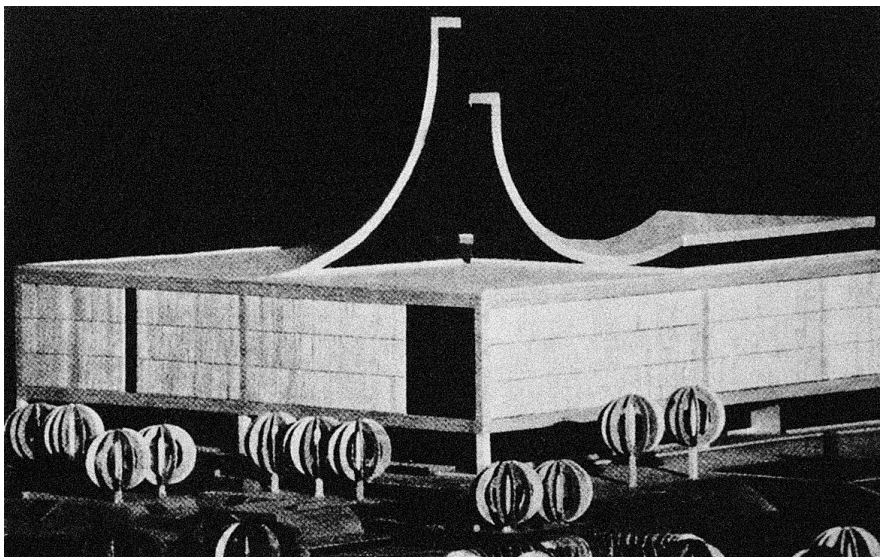
12. Grozdan Knežević i Vojtjeh Delfin: Muzej revolucije naroda Jugoslavije / Museum of the Revolution of Yugoslav Nations, Novi Beograd, 1961., perspektiva / perspective view, nerealizirano / unbuilt

13. Vjenceslav Richter i Božo Antunović: Muzej revolucije naroda Jugoslavije / Museum of the Revolution of Yugoslav Nations, Novi Beograd, 1961., maketa / scale model, nerealizirano / unbuilt

14. Marijan Haberle: Tehnički muzej / Museum of Technology, Zagreb, 1949., tlocrt prizemlja / ground floor plan

15. Marijan Haberle: Tehnički muzej / Museum of Technology, Zagreb, 1949.

12



13

▼

¹² WILLIAM J. R. CURTIS (bilj. 3), 590.

¹³ WILLIAM J. R. CURTIS (bilj. 3), 591.

¹⁴ RADOVAN NIKŠIĆ, Muzej narodne revolucije u Rijeci, u: *Čovjek i prostor*, 289., 1977., 4.

¹⁵ IVO MAROEVIĆ, Arhitektura sedamdesetih godina u Hrvatskoj, u: *Arhitektura*, 176.-177./81., 1981., 51.

●

¹¹ SENA SEKULIĆ-GVOZDANOVIĆ, *op. cit.*, 13.

¹² WILLIAM J. R. CURTIS (n. 3), 590.

mu nizu ideja i zgrada sagrađenih u sedamdesetima.¹² Tako Šegvićev muzej tek na drugi pogled otkriva usvojena iskustva japanske moderne arhitekture druge polovice 20. stoljeća i "modernog reduktivizma"¹³ predratnog naslijeđa Miesa, Neutre, Breuera, kao i iskustva projekata španjolskog arhitekta Alejandra de la Sote iz pedesetih i šezdesetih godina koji je svoje zgrade često komponirao s konzolnim istacima volumena. Naravno da ta posljednja paralela ne mora imati nikakvo značenje za Šegvića, ali treba naglasiti kako ova zgrada svakako nije uniformirani proizvod olako shvaćena arhitektonskoga zadatka, bez obzira na neke manje uspješno oblikovane detalje sporednih pročelja. Sama pozicija muzeja na krajnjem zapadnom rubu parka "uvjetovana je

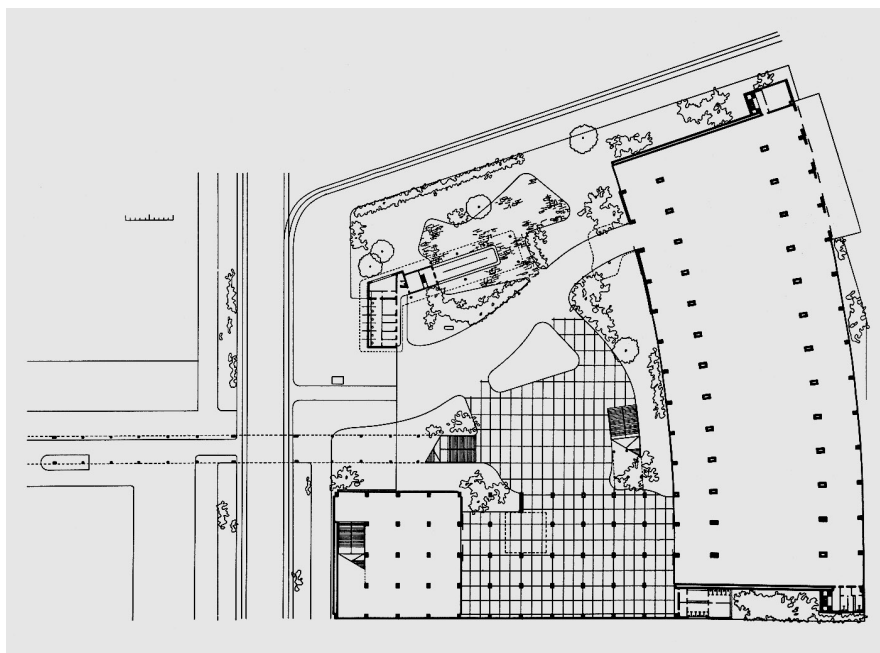
avoid the monotony of the stone front and enable natural ventilation."¹¹ This museum is specific in the fact that the curatorial, archival, and auxiliary rooms are situated in the renewed building of the former *parlatorium* of the monastery and the neighbouring residential building, while the depots are located in its spacious basement. Nevertheless, a certain amount of coolness in impression with respect to the historical architectural environment (St Donatus, Benedictine nunnery, and the church of St Mary) deprives this otherwise interesting and solid museum of some of its quality as a first-rate interpolation.

The Museum of People's Revolution in Rijeka (today the City of Rijeka Museum) by Neven Šegvić (1975-1976) is a rather

neometanjem glavne fronte palače bilo kakvom izgradnjom".¹⁴ Unutrašnji muzejski prostor povezan je u veliku transparentnu izložbenu prostornu cjelinu. I Ivo Maroević navodi ovaj Šegvićev projekt kao iznimno uspješno muzejsko ostvarenje, kako interijera tako i eksterijera.¹⁵

I dok Galeriju "Vjekoslava Karasa" u Karlovcu arhitekta Želimira Žagara (dovršena 1976.) navodimo kao primjer zanimljiva objekta čiji je vanjski betonski, robusni fasadni plašt gotovo u potpunosti podređen kvadraturi izložbene etaže (a na račun pojavnosti volumena), ipak se radi o djelu koje

small museum, situated on a small and awkward strip of land, with the upper three storeys obliquely cast into empty space. The experiences discernible in the façade form correspond with the European trends of the 70s, but with no outright imitation or dogmatism. Curtis has likewise emphasized that it is difficult to attach a single stylistic or ideological label to the entire series of ideas and buildings built in the 70s,¹² so it is only at a second glance that Šegvić's museum reveals some traits adopted from the Japanese architecture of the second half of the 20th century and the "modern



14

15



- ▼
- ¹⁶ RASTKO SCHWALBA, Igor Emili, Muzej grada Rijeke, Rijeka, 1999., 152.-154.
- ¹⁷ IGOR EMILI, Na jugoistoku Gornjega grada, u: *Čovjek i prostor*, 6./1983., 363., 1983., 11.
- ¹⁸ TOMISLAV ODAK, Hrvatska arhitektonska alternativa 1945.-1985., u: *Arhitektura u Hrvatskoj 1945.-1985.*, Zagreb, god. XXXIX, 196.-199./86., 31.
-
- ¹³ WILLIAM J. R. CURTIS (n. 3), 591.
- ¹⁴ RADOVAN NIKŠIĆ, Muzej narodne revolucije u Rijeci [Museum of the People's Revolution in Rijeka], in: *Čovjek i prostor*, 289, 1977, 4.
- ¹⁵ IVO MAROEVIĆ, Arhitektura sedamdesetih godina u Hrvatskoj [Croatian architecture of the 1970s], in: *Arhitektura*, 176-177/81, 1981, 51.
- ¹⁶ RASTKO SCHWALBA, Igor Emili, Muzej grada Rijeke, Rijeka, 1999, 152-154.
- ¹⁷ IGOR EMILI, Na jugoistoku Gornjega grada [The southeast of the Upper Town], in: *Čovjek i prostor*, 6/1983, 363, 1983, 11.
- ¹⁸ TOMISLAV ODAK, Hrvatska arhitektonska alternativa 1945-1985 [Alternative architecture scene in Croatia], in: *Arhitektura u Hrvatskoj 1945-1985*, Zagreb, god. XXXIX, 196-199/86, 31.

u posljednjih nekoliko godina sve više jača prvenstveno na muzealnom planu. Pomoćne prostorije prizemlja za zaposlenike, depoi i infrastruktura očito su projektirani s idejom o budućem pretvaranju u muzej. To je prostor koji može primiti i pohraniti različite izložke, a bilo kakve daljnje inicijative za adaptacije interijera ovisit će o lokalnom proračunu.

Objekt od kojega se mnogo očekivalo, a čija je trenutna sudbina više nego tužna i pomalo neizvjesna, svakako je interpolacija Galerije Gradec u Zagrebu arhitekta Igora Emilija (1979.-1985.) na samom kraju Strossmayerova šetališta i starog gradskog bedema. Mikrourbanistički i tlocrtno taj je objekt sjajno i, na žalost još i danas, za mnoge previše radikalno ostvarenje muzejsko-galerijske arhitekture. Objekt je projektiran s ciljem smještaja dijela Mimarine muzejske zbirke, ali je donator od toga odustao pa je Emili zgradu prepravio za izložbeni prostor.¹⁶ Visinsku razliku previoskoga šetališta Emili je premostio podrumskim atrijem u kojem su trebali biti smješteni popratni muzejski sadržaji s trgovinama i kavanom-restoranom.¹⁷ Raul Goldoni riješio je pitanja interijera i materijala fasade, čije su ploče od lijevana ljubičastoga stakla postale njezinim zaštitnim znakom. No, zbog tvorničke greške pri izradi staklenih opeka, Galerija Gradec oduvijek je djelovala kao da je iznimno nekvalitetno sagrađena. Višekatna zgrada prislonjena je uz gimnaziju, a jedini je povijesni citat na Emilijevoj izložbenoj građevini koso odrezan zabat kao na pučkim gornjogradskim kućama. Interijer je ostao nedovršen, dapače, *sklepan* na brzinu - neobjašnjivo loš u detaljima i općemu dojmu. Iako se radi o kvalitetnom i originalnom projektu iz razdoblja kad se kod nas najavljuje opasnost od loše i dogmatske postmoderne, velika je šteta što je u konačnom dojmu prevladala loša izvedba. Recepciju neupitne elegancije oblika Galerije Gradec, kao i velike mogućnosti njezinih muzealnih funkcija očito će prepoznati tek mlade generacije arhitekata i muzealaca.

“Crtež, plan i riječ nisu arhitektura, ali su nužan uvjet njezina ostvarenja”, navodi Tomislav Odak.¹⁸ Stoga ćemo samo spomenuti neke važne i zanimljive nerealizirane natječajne projekte muzejskih objekata. Ističe se Kauzlarićev projekt za Modernu galeriju u Beogradu iz 1950. s niskim, vodoravno izduljenim volumenom u kojemu su pravilno objedinjene sve muzealne

reductionism”¹³ of the pre-war heritage of Mies, Neutra, Breuer, as well as the Spanish architect Alejandro de la Sota from the 50s and 60s, who frequently composed his buildings with console-like protrusions in the structure. Certainly, the last parallel need not have any meaning regarding Šegvić, but it should be emphasized that his building is by no means a uniform product of a superficially understood architectural task, regardless of some less successfully shaped details on the side fronts. The very position of the museum at the extreme western edge of the park is “conditioned by the demand of not disturbing the main front of the palace with any building.”¹⁴ The museum’s interior merges into a large, transparent exhibition hall. Ivo Maroević has also mentioned this project of Šegvić as an exceptionally successful example of museum architecture, referring to both its interior and its exterior.¹⁵

Although we have mentioned Vjekoslav Karas Gallery in Karlovac, designed by Želimir Žagar (completed in 1976), as an example of interesting building with its external front casing made of robust concrete, since it is almost totally subjected to the surface of the exhibition floor (at the expense of its visual aspect), it is still a building that has become more prominent precisely as museum in the past few years. The auxiliary rooms on the ground floor: staff rooms, depots, and the infrastructure, were obviously planned with the idea of turning the building into a museum in the future. It is a sort of space that is now able to receive and deposit various exhibits, whereas all further initiatives for interior adaptations will depend on the local budget.

A building that used to be very promising, but its present destiny is more than sad and rather uncertain, is the interpolation of Gradec Gallery in Zagreb by Igor Emili (1979-1985) at the very end of the Strossmayer Promenade and the old city walls. In terms of micro-urbanism and its ground plan, the building is an excellent example of museum and gallery architecture, though unfortunately still too radical for many. It was designed in order to house a part of Mimara’s collection, but the donor changed his mind, so Emili restructured the building as an exhibition space.¹⁶ The sloping surface of the promenade was bridged by means of a basement atrium, which was supposed to house programmes auxiliary to the museum, such as shops and a coffee-

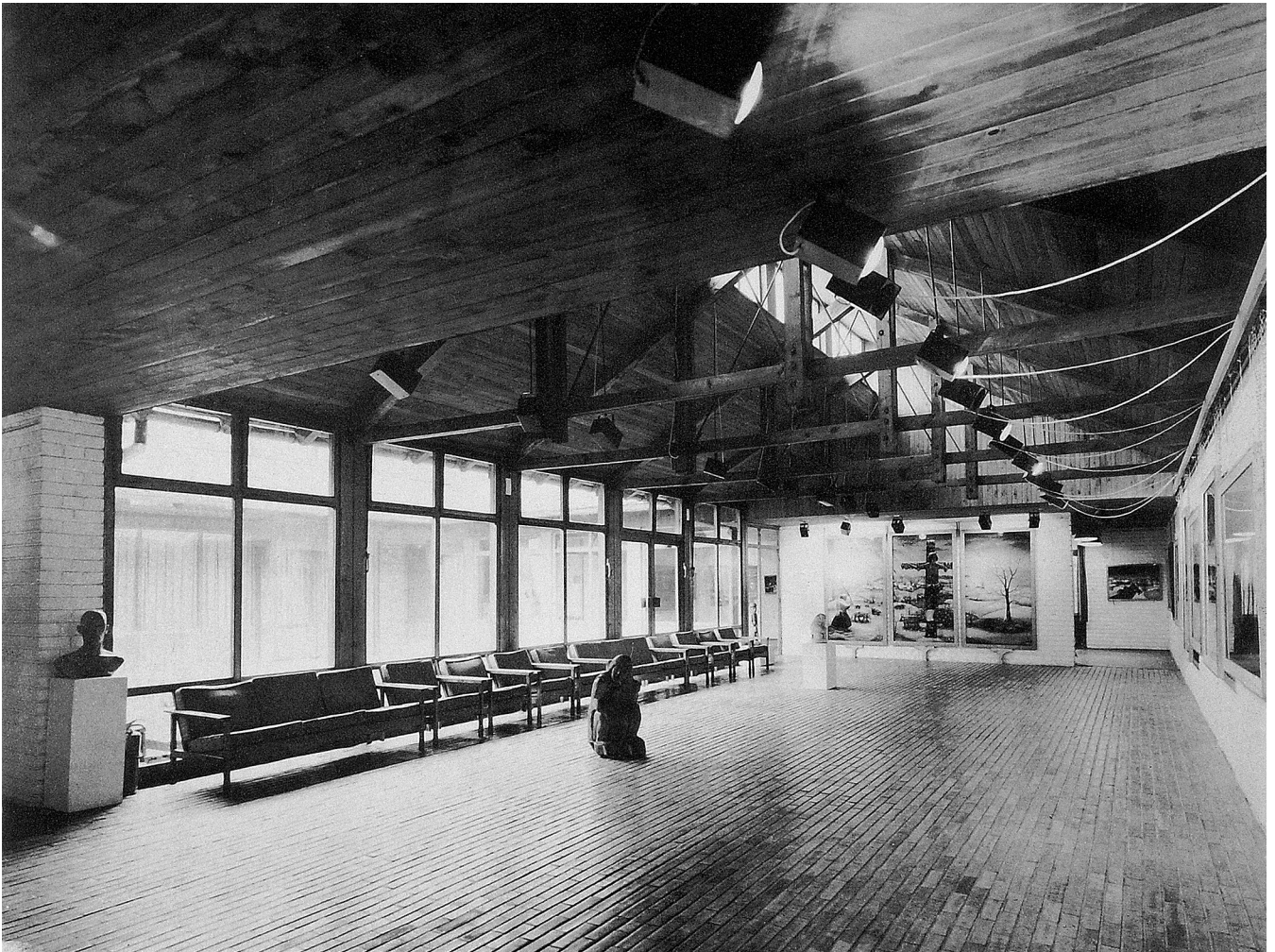
16. Miroslav Begović: Galerija naivne umjetnosti / Gallery of Naive Art, Hlebina, 1968., glavni ulaz / main entrance

17. Miroslav Begović: Galerija naivne umjetnosti / Gallery of Naive Art, Hlebina, 1968., interijer / interior

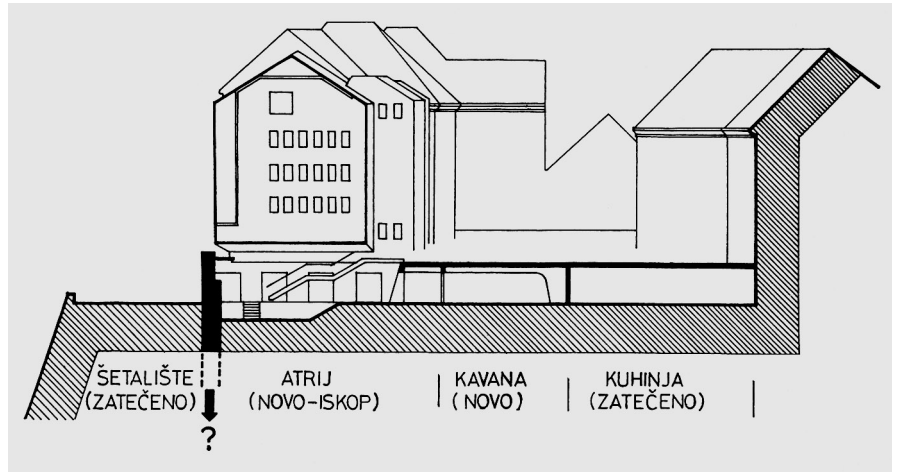


16

17



25



18

19



26

house/restaurant.¹⁷ Raul Goldoni solved the interior and the façade material: its plates made of violet melt glass have become the brand mark of the centre. Unfortunately, because of the flawed production of glass bricks, Gradec Gallery has always appeared as if it were built extremely recklessly. The multi-storeyed building is leaning on a high school and the only historical quotation of Emili's exhibition centre is the obliquely cut gable reminding of the commoners' houses on the Upper Town. The interior has remained incomplete, or even worse - it was *rigged up* in haste - and has turned out inexplicably badly, both in details and in its general impression. Thus, even though the museum centre is a high-quality, original project from the period in which Croatia was in danger of adopting a dull and dogmatic form of postmodernism, it is a great pity that it was eventually done so badly. The due impact of its unquestionable elegance of form, as well as the great possibilities of museum functions, will obviously have to wait for the future generations of architects and museum experts.

"Drawing, plan, and word are not architecture, but they are a necessary precondition of its realization," Tomislav Odak has written;¹⁸ therefore, we will mention only a few important and interesting projects of museum buildings that did not win in contests. A prominent example is Kauzlaric's

funkcije. Po sistemu monolitnog kubusa s unutrašnjim dvorištem riješen je Bregovčev i Richterov projekt za Muzej grada Beograda iz 1954., koji će sličnu ideju usavršiti u projektu za Muzej u Alepu iz 1956. u kojem povećavaju unutrašnje dvorište radi maksimalnog dotoka dnevnog svjetla i naglašenije ophodne funkcije muzeja. Grozdan Knežević u projektu Muzeja revolucije u Novom Sadu 1960. uvodi kružni tlocrt, dok u suradnji s V. Delfinom 1961. za Muzej revolucije naroda Jugoslavije u Novom Beogradu veliki izduženi volumen podiže gotovo u cijelosti na stupove-nosače. Za isti natječaj arhitekti Richter i Antunović ponudili su tip muzejske zgrade u obliku kocke čija pročelja podsjećaju na japansku tradicionalnu kuću velikih dimenzija, projektirajući je odignutu od tla, postavljenu na nosače.

Svim navedenim muzejskim objektima koji su obilježili drugu polovicu 20. stoljeća u hrvatskoj arhitekturi zajedničko je nepriustajanje na shematizirane oblike i stilsko-ideološke dogme. Pitanje stila kao da je trajno ostalo u drugomu planu, a arhitekti su, kako se čini, bili usredotočeni na traženje načina povezivanja muzealnih funkcija s volumenom zadovoljavajućih dimenzija u odnosu na parcelu i mikrolokaciju. Detalji pročelja povezani su u cjelinu, te je opći dojam - kod primjene konstruktivno-oblikovnih detalja - moguće promatrati u kontekstu pažljivo primijenjene tradicije europske i američke moderne arhitektonske misli 20. stoljeća. ▼

project for the Modern Gallery in Belgrade (1950), with a low, horizontally elongated structure, in which all museum functions are united in balance. A monolithic cube with an inner courtyard was the solution of Bregovac and Richter for the Belgrade Municipal Museum (1954). The two authors developed a similar idea in a project for the Museum of Alepo (1956), in which the inner courtyard was enlarged in order to ensure maximum daylight, while the sequential aspects of the museum were accentuated. In the project for the Museum of the Revolution in Novi Sad (1960), Grozdan Knežević introduced a round ground plan, while in 1961, in cooperation with V. Delfin on the Museum of the People's Revolution of Yugoslavia in New Belgrade, he almost entirely raised the elongated structure on supporting pillars. In the same contest, architects Richter and Antunović submitted their project for a cube-shaped museum building with fronts that reminded of a traditional Japanese house of large dimensions, planning it to be elevated above the ground and set on girders.

All museum buildings that I have mentioned here marked the Croatian architecture in the second half of the 20th century and they have one thing in common: their refusal to follow schematised forms, as well as any stylistic and ideological dogmatism. The question of style seems to have been pushed aside for a while, and the architects were, as it seems, focused on searching for a way to connect museum functions with structures of sufficient dimensions with respect to the available area and the micro-location. Details of the façade were linked into a unity and the general impression - as for the treatment of both constructive and formative details - should be observed in terms of cautiously applied 20th - century European and American architectural tradition. ●

prijevod / translation: Marina Miladinov

18. Igor Emili: Galerija Gradec / The Gradec Gallery, Zagreb, 1985., presjek kroz atrij i terasu / section of the atrium and the terrace

19. Igor Emili: Galerija Gradec / The Gradec Gallery, Zagreb, 1985.

→ Iva Körbler - povjesničarka umjetnosti i likovna kritičarka, asistentica na Institutu za povijest umjetnosti u Zagrebu. Od 1995. objavljuje likovne kritike i stručne tekstove o umjetnosti i arhitekturi 20. stoljeća.

Iva Körbler - art historian and art critic. Works as an assistant on the Institute of Art History in Zagreb. She's been publishing critical reviews and texts on the 20th century art and architecture since 1995.