



Zagreb

20th Century City Tour

British-Croatian Society

7-10 October 2022

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Friday, 7th October 2022, 16-18h

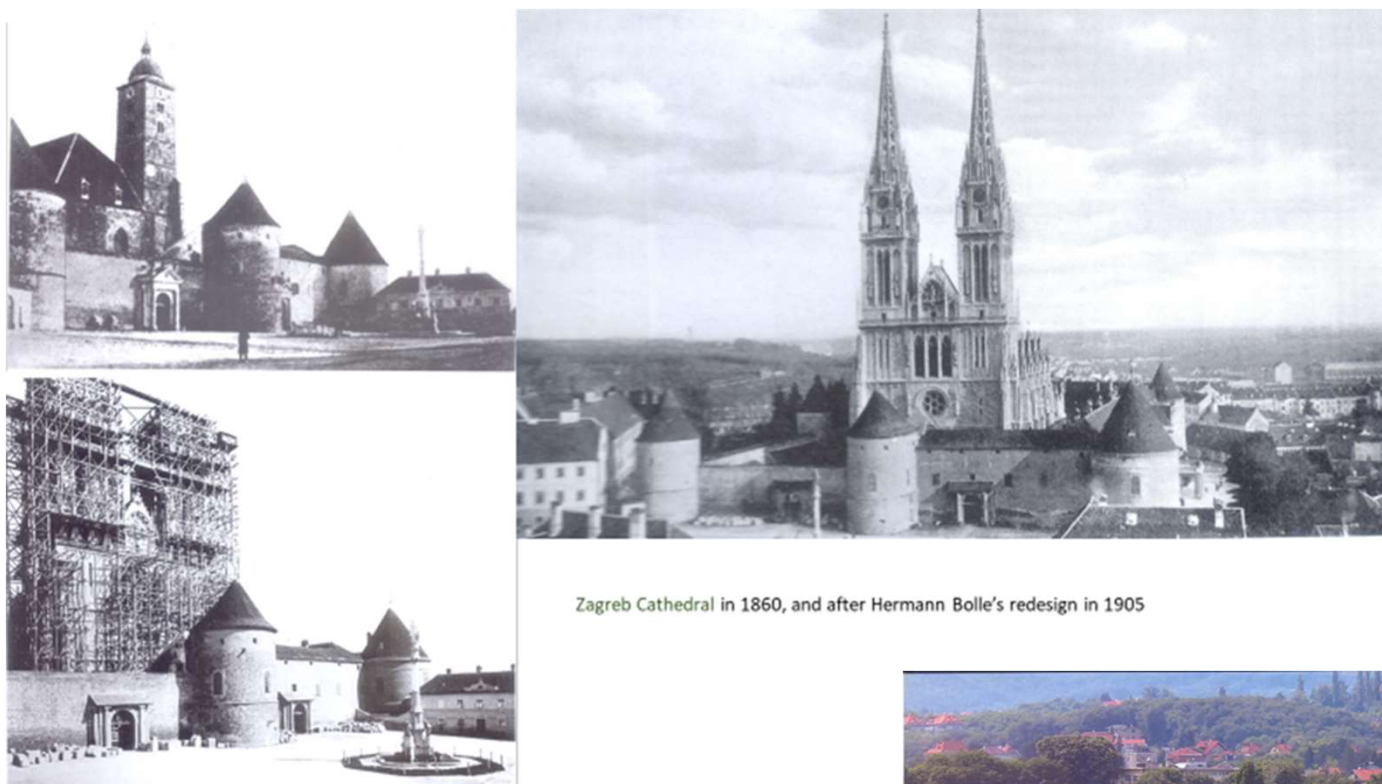
Meeting point – Ban Jelacic Square (next to Ban Jelacic statue)

TOUR 1 - TWO TOWNSHIPS: GRADEC (Upper Town) & KAPTOL and - BAN JELACIC SQUARE

We'll get a taste of Zagreb's 11th-century roots on the cobbled streets of the area known collectively as Upper Town, where city began as two townships: Kaptol, with its largely clerical population, and Gradec, where artisans and merchants settled.

United in 1850 after centuries of feuding, the districts still have distinct personalities fuelled by their origins.

Kaptol still holds the city's visual calling card: the neo-Gothic **Cathedral of the Assumption of the Blessed Virgin Mary**, which originally dates from 13th century, though it has gone through multiple reconstructions in the centuries since.



Zagreb Cathedral in 1860, and after Hermann Bolle's redesign in 1905

In **Gradec**, a 10-minute walk west of the Cathedral, the **Zagreb City Museum** is a visitor's window into the city's political, architectural, and artistic history. Most fascinating: the room-sized miniature Lower Town – **the Green Horse-shoe** – street plan.

Once a stream that separated Gradec and Kaptol, pedestrian-only **Tkalciceva street** is now jammed with cafes, boutiques, and ateliers





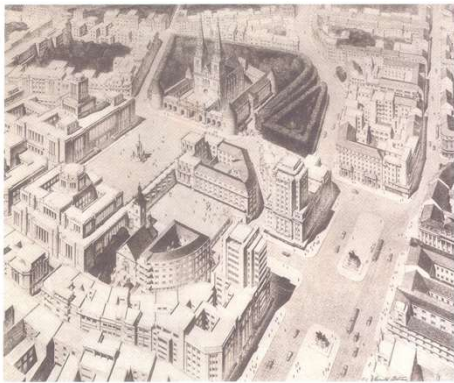
Industrially-produced **urban stairs** built in Zagreb in the early 1870s provide an example of how infrastructure and technologies – in this case railway technology – have been appropriated in Zagreb for development of new, highly specific spatial practices and forms of urbanism that are based on urban performance, rather than of representation.

Composed of standardized mass-produced parts (iron railings and frames and wooden risers) produced in local railway workshops, the system could be adapted to the particularities of site and terrain. The stairs became an instrument of urban expansion, connecting - often in conjunction with the new serpentine streets - as yet unurbanized areas in the foothills, making them available for urban development.

Ban Jelacic Square – Cultural Recycling:

Throughout Zagreb's modernization, Ban Jelacic's Square - the city's central public space – was a barometer of political change.

1866 **the statue of Ban Jelacic** is erected (his sword in the direction of Budapest – the north)
 1946 the statue is dismantled and in 1991 the statue is returned and rotated due south, facing the direction of Zagreb's urban growth.



Popović House, architects Slavko Benedik & Aladar Baranyai, 1906-1906. - Art Nouveau (Secession) with Ivan Meštrović relief

Feller-Stern House, architect Vjekoslav Bastl, 1905-06 and Peter Behrens 1928

Eugen Viktor Feller was the owner of pharmaceutical brand Elsa Fluid, popular in Austro-Hungarian Empire. This Art Nouveau façade was redesigned in late 1920s by architect Peter Behrens. At the time the new owner Otto Stern insisted on the modernist approach. It was one of the first examples of modern movement in architecture in Zagreb.

Elsa Fluid Building, Jelačić Square, before and after remodeling of existing building by Peter Behrens (1927).



Saturday, 8th October 2022, 9-12:30h

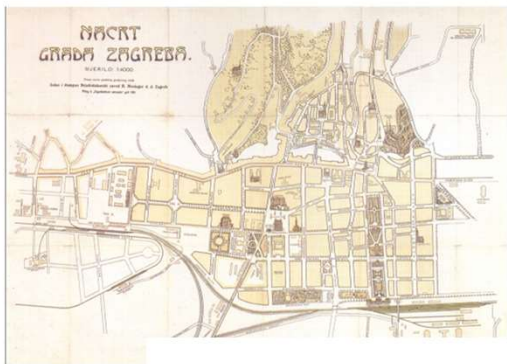
Meeting Point - Ban Jelacic Square (next to Ban Jelacic statue)

TOUR 2 – ZAGREB CENTRE – LOWER TOWN: The Green Horseshoe or “Zagreb Ring” (from 1870s) and its extensions (from 1950s) with the new City Hall by Kazimir Ostrogovic

Shaping the Great City 1865-1918: **Lower Town** has a 19th century Habsburgeseque layout dominated by a **“Green Horseshoe” – sequence of urban parks** with scientific and cultural institutions.

The overlap of three strategies - institutions, infrastructure and staged public spaces – creates an open figure for future development.

The railway restricts further growth of the city towards the south at the beginning of the 20th century.



Plan of the city of Zagreb, 1911



The Green Horse-shoe in Zagreb, panoramic view of the East Wing and partly the South Wing, from The Art Pavilion on the right towards the Esplanade Hotel on the left (postcard around 1925)



The Green Horse-shoe in Zagreb, panoramic view of the West Wing, from The Croatian National Theatre towards the National and University Library (postcard from 1913)



The “unfinished figure” of the Horseshoe has continued to be a strategic device for growing the city after the WW2.

Functional City:

The first planned extension, north-south boulevard running from East towards Sava river, was conceived in the 1950s & 60s as a central administrative and cultural axis linking the oldest and newest parts of the city in Trnje and Novi Zagreb across the river. The boulevard itself is today still “unfinished”, but continues to have enormous figurative power as a spatial concept, generating projects for its completion that are currently under consideration in Zagreb.

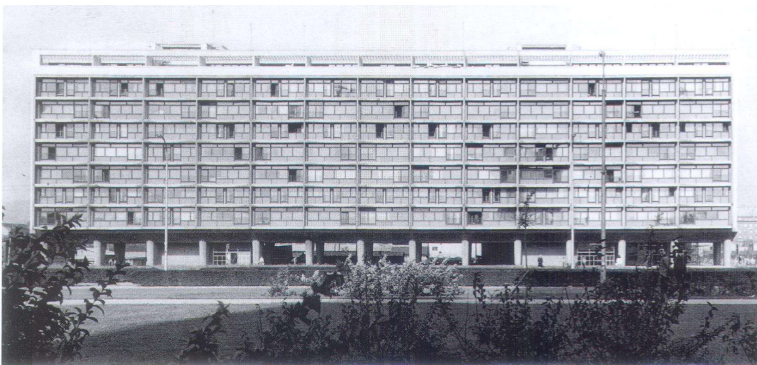
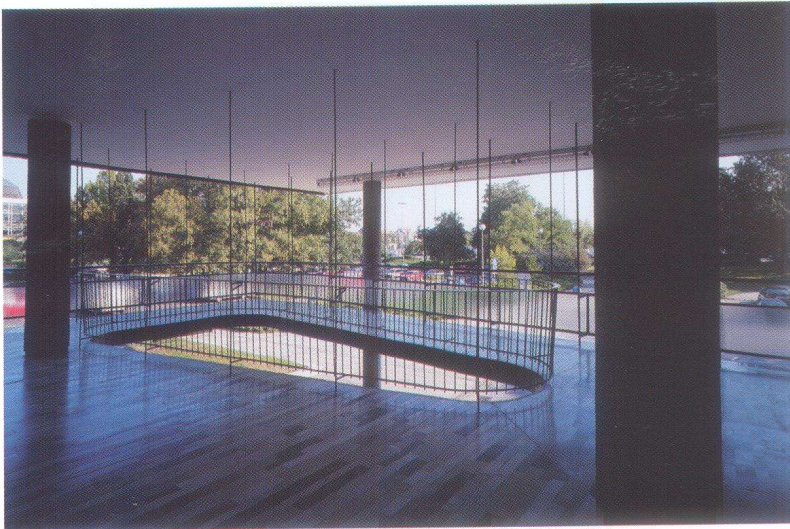


The second extension of the Horseshoe is another north-south axis, the so-called “College Allee”, a continuation of the west flank of the Horseshoe. The idea here was to generate an academic precinct that would connect the old University buildings on the Horseshoe with the new Workers University building, perpendicular to the Avenue of the Proletarian Brigades (now Vukovarska Avenue) - here on the left.



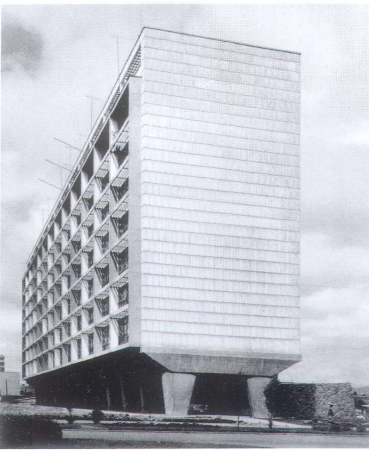
City Hall, Kazimir Ostrogovic, 1955-58

The point of intersection between the new Zrinjevac extension and the Avenue of the Proletarian Brigades was developed as the administrative-cultural nexus of the socialist city, where the new City Hall (Kazimir Ostrogovic, 1955-58), Vatroslav Lisinski Concert Hall (Marjan Haberele, 1958-72), Court House (Ninoslav Kucan, 1961-67), and other civic structures are located.

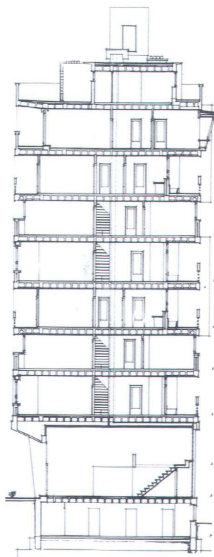


Drago Galic, Housing Block for Military Officers (Vukovarska Avenue), 1957

Galic's block is based on Le Corbusier's Unite d'Habitation, built as free-standing slab that defines the edge of the Avenue. The building connects the unfinished ensemble with the City Hall complex, reinforcing the space of the street while remaining dynamic and open.



Plan showing circulation cores (red) and bathrooms (light red)



Saturday, 8th October 2022, 14:30-18h

Meeting Point – Dezmanov Prolaz at Ilica street 40

TOUR 3 – MODERN ARCHITECTURE 1930's – Architect Stjepan Planic

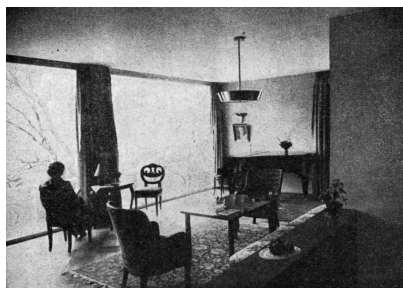
Modernism in Croatia was not linked primarily to new materials and building technologies, but rather to the new application of traditional materials.

One of the most luxurious among architect Stjepan Planic's villas – **Villa Cuvaj**, Zamenhoffova street 17, 1937 - supports the old statement that this architect "knows very well all the theories of purpose and functionality, but they can never limit his inventiveness". Planic's project of Villa Cuvaj was undoubtedly inspired by the poetics of Frank Lloyd Wright (large glass walls, powerful pitched roof, the relationship between the building and the garden levels) and built in the same street as the earlier Villa Blazekovic (Zamenhoffova street 1) by architect Drago Ibler (Planic's tutor and leader of the Modern Architectural school at The Academy of Fine Arts and the "Zemlja" movement).

We'll visit Villa Cuvaj by Stjepan Planic around 15h, accompanied by architect Ivana Haničar Buljan

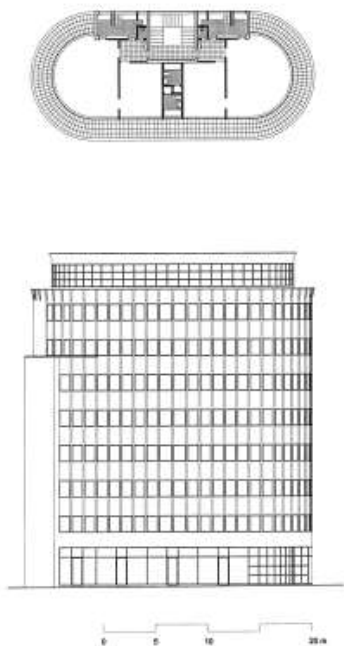


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Endowment Block on Ban Jelacic Square: Interpolation and introduction of the flat roof

The Endowment Block is the most significant **large-scale urban development** in central Zagreb originating in the interwar period. It is exemplary of the practices that evolved out of various strategies of interpolation and extrapolation. The project began with the demolition of an old hospital on the site and a competition organized by the City in 1930 for a multipurpose urban complex to be built on a parcel comprising one and a half city blocks.



Stjepan Planić, *The Napredak Cooperative*,
Bogovičeva 1, Zagreb, 1935





The tower on the Endowment block was completed in 1958. Here as seen from the Cathedral in 1968.

We'll visit Napredak building by Stjepan Planic around 17h – joined by architect Ivana Hanicar Buljan



Sunday, 9th October 2022, 9-12:30h

Meeting point - Trg hrvatskih velikana (Croatian Nobles Square) - in front of the Zagreb Stock Exchange

TOUR 4 - Developing strategies for generating the modern city in the 1920s and 1930s: Eastern Extension of Lower Town



The sequence of three squares (Croatian Nobles Square – Square of the Victims of Fascism – Kresimir Square) is the backbone of the eastern part of Zagreb's city centre.

Zagreb's **most important urban planner** of this period, **Milan Lenuci**, lined up three squares along a diagonal axis whose function was to connect the city centre with the suburbs. With the detailed regulatory plan in 1905, he defined the key elements of this area, which was almost entirely built in the 1920s and 1930s.

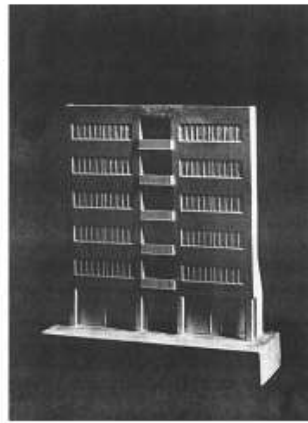
Visual contacts with the old city centre and a large number of exceptional architectural achievements gave the district its recognisable identity. The joint efforts of other architects and artists shaped one of the **most recognisable ambiance** in the urban physiognomy of Zagreb.



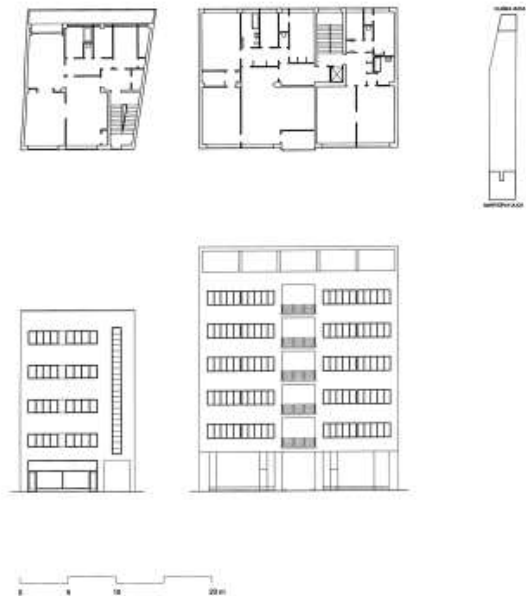
Modernist Architecture: Interpolation

Strategically interpolating novel modern building forms and spatial typologies into the 19th century fabric – **Wellisch apartment building**.

1930 Wellisch sisters decided to develop their parcel and hire Drago Ibler to design two separate apartment buildings at either end of the parcel. Ibler maintains the informal passage by lifting their volumes on pilotis and allowing pedestrians continued access through the block, redesigning a series of workshops that line the informal route to maintain the block's urban porosity.



Drago Ibler,
Wellisch apartment buildings,
Martićeva 13 and Vlaška 60
Zagreb,
1930



The representative assembly of **State High Schools in Krizaniceva Street** - by Egon Steinmann, 1930 – one the largest building in this part of the city, certainly stood out.

Egon Steinmann, **Secondary School building**, Krizaniceva 4, Zagreb, 1930-1932





Kresimir Square was planned and realized as the largest park square in Zagreb during the interwar period.



The House of Croatian Artists, designed by sculptor Ivan Mestrovic and the collaborating architects – 1934-38 – is one of the most important buildings in this part of the city in terms of urban planning and symbolism. Its construction added a powerful new dynamic to the given axis of the three squares and the city district with its appearance and function. The round pavilion was the important landmark that stood out in the characteristic symmetrical view from the Stock Exchange down Rackoga street, accentuated the centre of the Square of the Victims of Fascism and positioned itself equally towards the surrounding blocks of houses and streets that radiated from it.

Marticeva street

In the 1950s and 1960s, the new cooperative settlements were integrated into the old fabric of the Lower Town bourgeois city. The Marticeva Cooperative grew incrementally from the first intervention: a group of freestanding slabs and a park (designed by Ivan Zemljak) inserted into an existing block in 1948. The **free plan urbanism** of the slabs and the perimeter block logic of the Lower Town were gradually knitted together by a series of housing projects, culminating in **Ivo Vitic's housing project** in 1958 for the National Bank.

In the 1960s, this complex fabric was consolidated into a self-sufficient cooperative by the insertion of social infrastructure – schools, clinics, retirement homes, shopping, and light manufacturing – merging the late 19th century *raster plan*, modernist *patch urbanism*, and mid-century *free plan urbanism* into a new synthetic urban-architectonic unity.



Sunday, 9th October 2022, 15-18h

Meeting point – Europski trg

TOUR 5 – NOVAKOVA STREET – cluster of 1930s modernist houses on Salata Hill

Novakova Street, Zagreb, 1930-1939

A street is planned to connect the future Endowment hospital and the Lower Town.

In 1930 the City Regulation Office prepares a parcelization scheme that follows the paradigm for serpentine streets and urban stairs, established a generation earlier.

The coherent urban and architectonic unity of the Novakova Street development (designed by different architects for a variety of clients) is the result of collaboration among architects, clients and city planning officials who, by consensus, established the scale of formal vocabulary of the buildings, as well as the spatial relationships between them.

The Façade Commission edited the projects, eliminating ornament to maintain a consistent formal vocabulary.



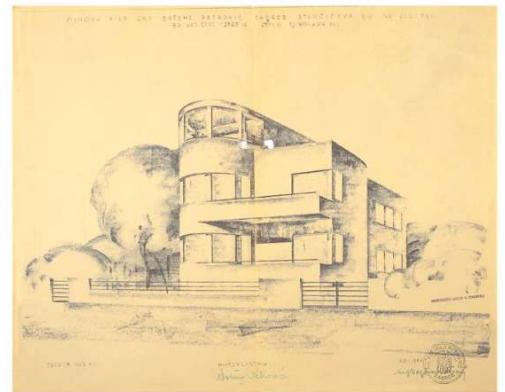
Novakova Street, Zagreb
(photo: Tošo Dabac,
around 1937)

Novakova street, Zagreb
(photo: Tošo Dabac, around 1937)



We will visit Villa Pucar by Mladen Kauzlaric around 15h, accompanied by historian Matko Marusic

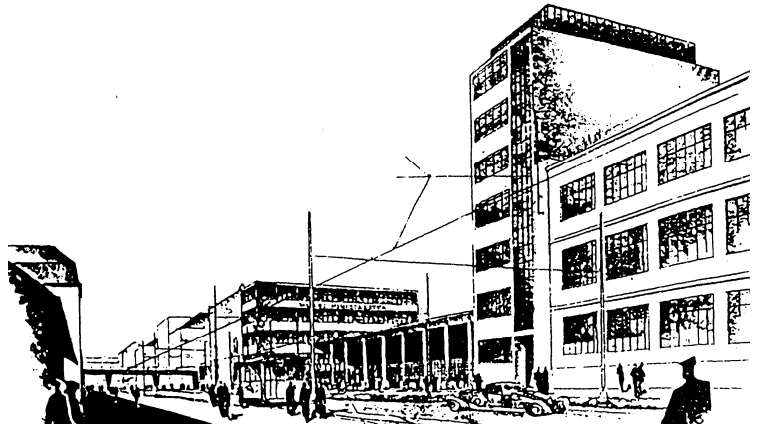
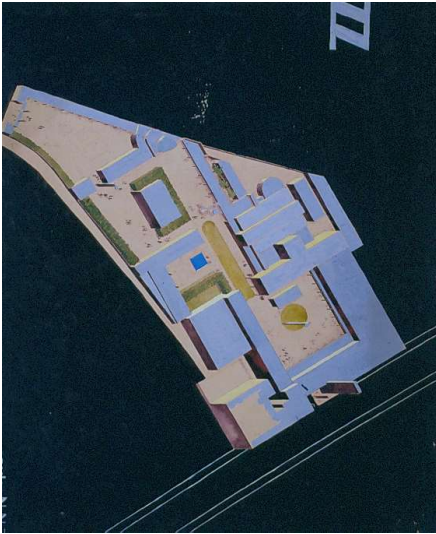
Bogdan Petrović,
Petrović Villa,
Novakova 28, Zagreb
1931/1932



Monday, 10th October 2022, 9-12h

Meeting point – Ban Jelacic square (next to Ban Jelacic statue) – we'll take the tram

TOUR 6 - TOWARDS SAVA RIVER



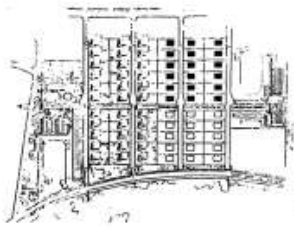
Zagreb Fair pavilions of the 1930s at Savska Road with Technical Museum “Nikola Tesla” as its 1950s extension.

Bernard Lafaille, French Pavillion, 1936



Flower Housing Estate - Cvjetno naselje - by Vlado Antolic, 1939-1940

Architect Vlado Antolic designed a modern version of a pile house, made of reinforced concrete in order to protect it from occasional floods. The outer walls were made of bricks, which shows that it was an experimental period, in which houses with construction made of reinforced concrete were built by craftsmen that had not yet begun with serial production.



Originalna parafinirana Cvjetna stanica Vlado Antolice, 1939 - jedna od prvih planova integriranih projekata u objektu Sava.

Vladimir Antolić, **Rail Workers Cooperative Housing**, Cvjetno naselje, Zagreb, 1939



Cvjetno Estate is the best example of planned residential architecture realised at the outskirts of Zagreb between two World Wars. Even though its quality was appreciated immediately after the first wave of constructions, its conception of low-built settlement with family houses was never followed in the neighbourhood, while high-built, skyscraper architecture of collective residence was preferred.