

IGNJAT FISCHER – ARHITEKTURA NA VISOKOJ FREKVENCiji

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MARINA
BAGARIĆ

10

IGNJAT FISCHER – ARCHITECTURE AT HIGH FREQUENCY

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U arhitektonskoj biografiji Ignjata Fischera kao važna se činjenica redovito ističe rad s plejadom mladih arhitekata. Od 1923. do 1932. u Fischerovu su ateljeu u Demetrovoj 3 zaposleni Bela Auer, Zvonimir Vrkljan, Zoja Nepenina Dumengjić, Milovan Kovačević, Frane Cota, Slavko Löwy i Zvonimir Požgaj. Oni su nedvojbeno utjecali na Fischerovo konačno prihvaćanje modernizma internacionalnog stila, no sagledavanjem cjelokupnoga opusa Ignjata Fischera pokazat će se koliko bi pretenciozno bilo proglasiti ih revolucionarima u njegovu ateljeu. Mlade suradnike u približno istom vremenskom odsječku imaju i drugi zagrebački arhitektonski ateljei i građevna poduzetništva; praktični rad bio je uostalom uvjet za stručni ispit / ovlaštenje za samostalnu djelatnost. Praksa, međutim, nije bila samo puka formalnost za licenciju: staž kod etabliranih arhitekata mogao je bitno utjecati na buduću karijeru. Kod arhitekta Huga Ehrlicha bili su zaposleni Mladen i Veljko Kauzlaric, Alfred Albini, Juraj Denzler, Vladimir Potočnjak, Drago Galić, Branko Bon, Josip Pičman, a Stjepan Gomboš bio je i suradnik ateliera Rudolfa Lubynskog u kojem su arhitektonsku praksu počeli Stjepan Planić, Vjekoslav Muršec, Lavoslav Horvat, Juraj Neidhardt, Hinko Bauer, Marijan Haberle, Gustav Bohutinsky, Edvard Mikloš Schreiner, Stanko Bučar, Bogdan Petrović.¹ Navođenju

brojnih imena na ovome mjestu cilj je jasan: pokazati da su u tri najuglednija i (ujedno) i najveća ureda – kod Fischera, Ehrlicha i Lubynskog – kraće ili duže vrijeme djelovali gotovo svi ključni protagonisti hrvatske arhitektonske moderne. Neki su od njih desetljećima kasnije i različitim povodima govorili o svojim profesionalnim počecima i njihova su svjedočenja dragocjeni prilozi povijesti nacionalne arhitekture 20. stoljeća.² Znakovit je gotovo istovjetan način funkcioniranja triju ateljea, koji otkriva mnogo o načinu “pristajanja uz epohu”. Rudolf Lubynski projekte je “koncipirao sam, dok je suradnicima prepustio detaljiranje”, svjedoče Hinko Bauer i Lavoslav Horvat. U Ehrlichovoj je monografiji, a na temelju sjećanja dugogodišnjeg voditelja njegova biroa Jurja Menige, zapisano kako je “(Ehrlich) u većini slučajeva davao pojedincima kao radni zadatak samo grubo nabačenu idejnu skicu, koju su oni zatim samostalno razrađivali, a ponekad i definitivno oblikovali”. O Ehrlichu je govorio i Zvonimir Vrkljan: “Ehrlich je prije svega bio poslovan čovjek koji je u birou imao ulogu koordinatora i duhovnog vođe”. Sasvim moderan način rada u arhitektonskom birou, gdje stariji poslodavac, afirmirani arhitekt, dopušta mladim suradnicima velik stupanj samostalnoga rada, u zagrebačkoj sredini nije nov – najpoznatiji je primjer secesijskoga Bastla u “historicističkom” ateljeu Hönigsberga & Deutscha. Model se,

IGNJAT FISCHER (*GRADJEVNO-TEHNIČKI BUREAU/GRADJEVNO PODUZETNIŠTVO FISCHER & HRUBÝ*),
KUĆA RADO, STROSSMAYEROV TRG 7, ZAGREB, 1897.–1898., FOTOGRAFIJA S IZLOŽBE POLA VIJEKA
HRVATSKE UMJETNOSTI, ZAGREB, 1938. (MUZEJ GRADA ZAGREBA)

IGNJAT FISCHER (*FISCHER & HRUBÝ BUILDING AND TECHNICAL BUREAU/BUILDING ENTREPRENEURSHIP*),
RADO HOUSE, STROSSMAYER SQUARE 7, ZAGREB, 1897–1898, PHOTOGRAPHY TAKEN FROM
THE EXHIBITION *HALF A CENTURY OF CROATIAN ART*, ZAGREB, 1938 (ZAGREB CITY MUSEUM)

Architectural biographies of Ignjat Fischer have regularly extolled his cooperation with a myriad of young architects as an important fact. In the period from 1923-1932, Fischer's atelier at 3 Demetrova Street engaged Bela Auer, Zvonimir Vrkljan, Zoja Nepenina Dumengjić, Milovan Kovačević, Frane Cota, Slavko Löwy, and Zvonimir Požgaj. But even though they undoubtedly had an impact on Fischer's eventual embracing of international-style Modernism, an analysis of his entire opus will undoubtedly show how pretentious it would be to claim that they revolutionarized his studio. Other architectural studios and construction companies in Zagreb also employed young assistants in the same period; after all, practical work was a precondition for the professional exam or a certificate for independent practice. However, such apprenticeship was not merely a formality serving to obtain the licence: a period spent in the studio of an established architect could significantly enhance one's career. Architect Hugo Ehrlich had at some point engaged in his studio Mladen and Veljko Kauzlaric, Alfred Albini, Juraj Denzler, Vladimir Potočnjak, Drago Galić, Branko Bon, and Josip Pičman, while Stjepan Gomboš was employed at the studio of Rudolf Lubynski, in which Stjepan Planić, Vjekoslav Muršec, Lavoslav Horvat, Juraj Neidhardt, Hinko Bauer, Marijan Haberle, Gustav Bohutinsky, Edvard Mikloš

Schreiner, Stanko Bučar, and Bogdan Petrović also began their practice as architects.¹ I have included this long list of names for an evident purpose: namely, to show that almost all main protagonists of Croatian architectural Modernism were active for a shorter or longer period of time in one of the three most distinguished and (also) largest studios – those of Fischer, Ehrlich, and Lubynski. Decades later, some of these apprentices would write or tell of their professional beginnings on various occasions, and their testimonies are valuable contributions to the history of 20th-century national architecture.² It is significant that the three studios functioned in almost the same way, which tells a lot about the principle of “accommodating to the spirit of the times.” Rudolf Lubynski used to “create his designs by himself and then leave it to his assistants to work out the details,” according to Hinko Bauer and Lavoslav Horvat. In a monograph on Ehrlich, Juraj Meniga, who managed his studio for many years, remembered that “in most cases, Ehrlich gave to his assistants only a rough sketch of his idea, which they would then independently elaborate, sometimes even producing the final design.” Zvonimir Vrkljan said the following about Ehrlich: “He was above all a business man, who played the role of coordinator and spiritual leader in his office.” It was an utterly modern way of functioning

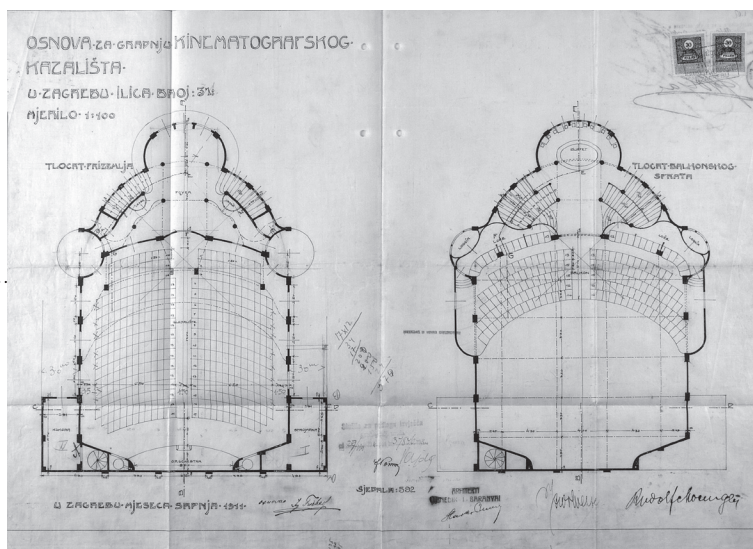
dakle, ponavlja: nove se tendencije prihvaćaju postupno, ali bez oklijevanja, uhodani veliki ateljei apsolutno su otvoreni idejama mladih, dopuštaju im rad i suradnju na projektima za značajne javne i privatne investitore na atraktivnim gradskim lokacijama. Fenomenu velikih ateljea koji u međuratnom Zagrebu postaju inkubatori nove arhitekture nije posvećena adekvatna pažnja, premda su i realizirani i nerealizirani projekti uvršteni u preglede i antologije zagrebačke arhitekture 20. stoljeća, monografije arhitekata, eseje i rasprave... Koliko su 'stari' utjecali na 'mlade' (jer tek puka logistika nisu bili), zašto su spremno prihvaćali nove ideje, kao i osjetljiv problem koautorstva, pitanja su koja većinu povjesničara arhitekture nisu ozbiljnije okupirala. Stoga su gotovo redovita pojava nedosljednosti u kriterijima bilježenja autora pojedinih ostvarenja – negdje se isključivo navode imena 'poslodavaca', negdje samo mladih suradnika. Vidjet ćemo da svojim curriculumom Ignjat Fischer (a metoda bi se mogla primijeniti i na Hugu Ehrlicha i Rudolfa Lubynskog)

pobija stereotype o preokretu koji se događa u trenutku kad zaposli mlade arhitekthe. Isto tako, Fischer i njegovi suradnici gotovo su idealan case study o funkcioniranju velikoga arhitektonskog ateljea u vremenskom protegu od ranih 1920-ih do ranih 1930-ih kao i u pokušaju rješavanja problema (ko) autorstva.

Velikom i raznovrsnom opusu Ignjata Fischera (1870.–1948.) atribut jedinstvenog priskrbljuju radovi označeni kao ključna i prijelomna ostvarenja u povijesti hrvatske moderne arhitekture. Neprijeporna je činjenica da je Fischer uvijek prvi ili među prvima prihvaćao, reinterpetirao i prenosio na domaći teren sve nove trendove i stilska strujanja u europskoj arhitekturi. Na samom početku njegove četiri desetljeća duge karijere stoji antologijska uglovnica dr. Eugena Rada, projektirana krajem 1897. (Gradjevno-tehnički bureau/Gradjevno poduzetništvo Fischer & Hrubý). Neposredni uzor tome prvom značajnom otklonu od neostilske arhitekture Zagreba već je otkriven u bečkim

IGNJAT FISCHER, KINO APOLLO,
ILICA 31/1, ZAGREB, 1911.–1912,
TLOCRTI (DRAŽAVNI ARHIV U ZAGREBU)

IGNJAT FISCHER, APOLLO CINEMA,
ILICA STREET 31/1, ZAGREB,
1911–1912, GROUND-PLANS
(CROATIAN STATE ARCHIVES, ZAGREB)



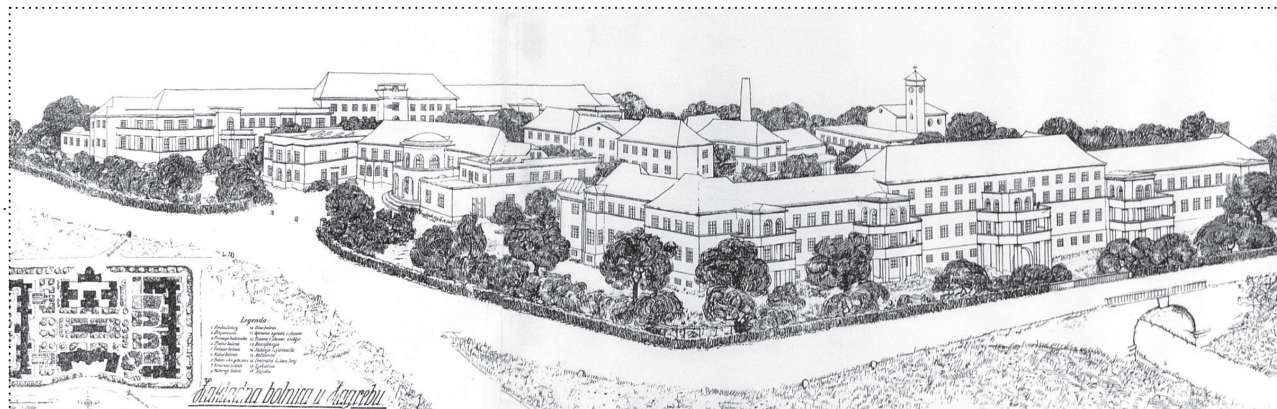
for an architectural studio, with a senior employer and distinguished architect allowing his younger colleagues a large amount of working freedom, and it was not rare in Zagreb – the most famous example being the “Secessionist” Basti in the “historicist” studio of Hönigsberg & Deutsch. We may say that this model was universally present: there was a gradual, but decisive acceptance of new tendencies and well-established, large studios were thoroughly open to the ideas of their young employees, allowing them to work and participate on projects for important private and public investors on attractive urban localities. Nevertheless, the phenomenon of large studios, which became the incubators of new architecture in Zagreb between the two World Wars, has not received sufficient attention in modern scholarship, even though their realized and unrealized projects alike have found their place in overviews and anthologies of 20th-century Zagreb architecture, as well as in monographs, essays, and debates on architecture... Yet

to what extent did the ‘old’ influence the ‘young’ (for they did not play the role of mere logistics), why they were readily accepting new ideas, as well as the sensitive problem of co-authorship – none of these questions have seriously preoccupied historians of architecture. As a consequence, there have been regular inconsistencies in listing the authors of particular designs, since sometimes they mention only the names of the ‘employers’, while at others only those of their younger colleagues. It can be observed that the career of Ignjat Fischer (and the same could be said about Hugo Ehrlich and Rudolf Lubynski) negates all stereotypes about a revolution having taken place with the employment of young architects. Moreover, Fischer and his assistants are an almost ideal case study for exploring the functioning of a large architectural studio in the period from the early 1920s until the early 1930s, including the various ways in which they solved the issue of (co-)authorship. The large and manifold opus of Ignjat Fischer (1870–1948) has been

zgradama Otta Wagnera (Universitätsstrasse 12, 1888., Am Graben 10, 1893.–1895. i Rennweg 3, 1890./91.), gdje je arhitekt na vrlo jednostavno i kompaktno građevno tijelo (Grundstruktur) postavio dekoraciju u plitkom reljefu.³ Wagnerov je pristup fasadi sasvim slikarski, a svoju će kulminaciju doživjeti u slavnoj Majolikahaus (1898./99.) s pročeljem – florealnom tapetom. Spoj takvog «sekundarnoga ovitka» (Moravanszky) i racionalno organiziranoga prostora put je prema modernoj arhitekturi, a kao prvi Wagnerov sljedbenik u nas deklarirao će se upravo kućom Rado arhitekt Ignjat Fischer. Nemoguće je ne primijetiti podudarnosti godina: u vrijeme dok Fischer pod – dakako, neizravnim – Wagnerovim utjecajem projektira i gradi kuću Rado, arhitekt Viktor Kovačić studira na Akademiji kod Otta Wagnera, a njegove studentske radove hvali Adolf Loos. Upravo su te činjenice iz Kovačićeve biografije također determinirane «prijelomnom točkom, u kojoj se, na sutoku wagnerijanskog protofunktionalizma i loosovskog

racionalističkog prosvjetiteljstva artikulira ishodište zagrebačke moderne arhitekture».⁴ Dva su arhitekta tako, na različite načine i na različitim mjestima, ali s istim uzorom, označila početak novog vremena u zagrebačkoj arhitekturi. U projektima iz prvog i drugog desetljeća 20. stoljeća Ignjat Fischer odabire radikalnu interpretaciju “sekundarnoga ovitka” – on postaje izomorfan protofunktionalističkim prostorima. Ljuska je ukrašena tek elementima secesije ili Wagnerovoj školi omiljenog neobidernajera. What-you-see-is-what-you-get zgrada Sanatorija u Klaićevoj ulici (1908.–1909.) i društva Ljubav bližnjega (1911.) najbolje su ilustracije Fischerova pristupa. Gotovo konstruktivistički purizam u osnovnoj koncepciji kina Apollo (1911.–1912.) razotkriven je adaptacijom što ju 1951. godine provodi Zlatko Neumann. U istom je periodu (1910.) izgrađena kuća Katičić (Gajeva 57), a jednostavnost njezina pročelja osobito je naglašena kontekstom – elaboriranim pročeljima susjednih suvremenih Goldscheiderovih kuća.

IGNJAT FISCHER, ZAKLADNA I KLINIČKA BOLNICA, BIJENIČKA CESTA, ZAGREB, 1924.,
PERSPEKTIVNI PRIKAZ I POLOŽAJNI NACRT /NEIZVEDENO/ (MUZEJ GRADA ZAGREBA)



IGNJAT FISCHER, ENDOWMENT AND CLINICAL HOSPITAL AT ŠALATA, BIJENIČKA ROAD, ZAGREB, 1924,
PERSPECTIVE VIEW AND LAYOUT PLAN /UNREALIZED/ (ZAGREB CITY MUSEUM)

characterized as unique owing to his designs, which have been perceived as crucial and path-breaking achievements of Croatian Modernist architecture. It is an irrevocable fact that Fischer was always the first, or at least among the first, who accepted, reinterpreted, and transplanted all those new trends and stylistic currents of European architecture into the local setting. At the very outset of his four-decade long career, one finds the seminal corner building of Dr. Eugen Rado, designed late in 1897 (*Gradjevno-tehnički bureau/Gradjevno poduzetništvo Fischer & Hrubý*). The immediate model of that first significant departure from the Neo-Stylistic architecture of Zagreb has been discovered in the Viennese buildings of Otto Wagner (12 Universitätsstrasse from 1888, 10 Am Graben from 1893–1895, and 3 Rennweg from 1890/91), with their decoration in shallow relief on a very simple and compact basic structure (*Grundstruktur*).³ Wagner had a typical painter’s approach to the façade, which culminated in the famous *Majolikahaus* (1898/99) with its floral

wallpaper on the front. The combination of such a “secondary mantle” (Moravanszky) and rationally organized space was a way towards modern architecture and Wagner’s first declared follower in Croatia was precisely Ignjat Fischer with his Rado house. The chronological overlapping cannot be ignored: at the time when Fischer was designing and building the Rado house under the influence of Wagner – albeit an indirect one – architect Viktor Kovačić was studying at the Academy, in the class of Otto Wagner, and Adolf Loos was praising his student work. It is precisely these facts from Kovačić’s biography that were likewise determined by that “breaking point in which, in a confluence of Wagnerian proto-functionalism and Loosian rationalist enlightenment, the origins of Zagreb Modernist architecture were articulated.”⁴ Thus, it was these two architects, in two different ways and places, but with the same model, that marked the beginning of a new era in Zagreb architecture. In his designs from the first and second decades of the 20th century, Ignjat Fischer chose to employ a radical interpretation of

IGNJAT FISCHER -
ARHITEKTURA
NA VISOKOJ
FREKVENCIJI

IGNJAT FISCHER -
ARCHITECTURE
AT HIGH
FREQUENCY

Uz kuću Rado i istinski originalne zgrade nastale u secesijskoj epohi sljedeći senzacionalni prilog za biografiju Ignjata Fischera adaptacija je kuće Elza Fluid (V. Bastl, 1905.–1906.) na uglu Jelačićeva trga i Jurišićeve ulice za novog vlasnika, Fischerova višegodišnjega klijenta Otta Sterna. Autor idejnoga projekta iz 1927. godine slavni je Peter Behrens, u to vrijeme bečki profesor – nasljednik Wagnerov na Akademijinoj Meisterklasse für Architektur.⁵ Njegov je zagrebački povjerenik Fischer, Behrens je 1928. posjetio atelje u Demetrovoj, “malo je pogledao nacрте i porazgovarao s prisutnima”.⁶ Behrensovo rješenje pročelja Sternove uglovnice vrlo je blisko njegovu istodobnom projektu za štutgartske Weissenhofsiedlung, nenadmašnu hrestomatiju internacionalnog stila u kojoj participiraju i Le Corbusier i Mies van der Rohe. Pojava takvoga oblikovnoga govora na izazovnoj lokaciji u centru Zagreba nepobitni je arhitektonski događaj, o čijoj je važnosti za zagrebačku arhitekturu govorio već 1931. Hugo Ehrlich.⁷ Premda temom

kritika i karikatura u kojima se sarkastično naziva “zvijezdom Jelačićeva trga”, kuća Stern svojim odlučnim rješenjem ugla u kontekstu perimetra glavnoga gradskog trga podržava, također kritizirani, nešto raniji “hohcilindar” – toranj Sunkova hotela Milinov (danas Dubrovnik) na uglu Gajeve i savršeno logičnom čini nešto kasnije propisanu višekatnicu u susjednom Zakladnom bloku na početku Ilice.⁸ Za razliku od radikalne izmjene pročelja, prostorne adaptacije kuće Stern maloga su opsega (dodavanje etaža koje uglavnom ponavljaju raspored prostorija ranije secesijske zgrade, uređenje prostranih reprezentativnih salona na prvom katu) i može ih se označiti Fischerovim skromnim, ali vrijednim doprinosom ovoj značajnoj gradnji. Novi važan Fischerov potez bio je postupno okupljanje sposobne ekipe mladih arhitekata, koje počinje zapošljavanjem Bele Auera 1923. godine. Već u ranim 1920-ima Fischerov je rukopis značajno pročišćen, iz trendovskog neoklasicističkog repertoara on uzima tek pojedinosti, što dobro ilustriraju dvije uglovnice



PETER BEHRENS, KUĆA STERN,
JURIŠIĆEVA 1, ZAGREB,
1927.–1928., RAZGLEDNICA (MUZEJ
ZA UMJETNOST I OBRT, ZAGREB)

PETER BEHRENS, STERN HOUSE,
JURIŠIĆEVA STREET 1, ZAGREB,
1927–1928, POSTCARD (MUSEUM FOR
ARTS AND CRAFTS, ZAGREB)

MARINA
BAGARIĆ

the “secondary mantle” – making it isomorphic through proto-functionalist spaces. The shell was decorated only by Secessionist or Neo-Biedermeier his student work, so dear to the Wagnerian school. The “what-you-see-is-what-you-get” building of the Sanatorium in Klaićeva Street (1908–1909) and that of *Ljubav bližnjega* association (1911) are perfect illustrations of Fischer’s approach. His almost constructivist purism in the basic conception of Apollo cinema (1911–1912) was laid bare with Zlatko Neumann’s adaptation in 1951. In the same period (1910), the Katičić house was built at 57 Gajeve Street, with the simplicity of its frontal façade particularly emphasized by the context – the elaborated fronts of modern Goldscheider’s houses in its neighbourhood.

Beside the Rado house and the truly original buildings created in the epoch of Secession, the next sensational contribution to the biography of Ignjat Fischer was his adaptation of the *Elza Fluid* building (V. Bastl, 1905–1906) on

the corner of Jelačić Square and Jurišićeva Street, which he did for its new owner and his own old client, Otto Stern. The author of its entry project from 1927 was the famous architect Peter Behrens, at that time lecturer in Vienna – Wagner’s heir at the Academy’s Meisterklasse für Architektur.⁵ His Zagreb commissioner was Fischer and Behrens visited the studio in Demetrova in 1928, “glancing through the plans and talking with those who were present.”⁶ Behrens’s solution to the façade of Stern’s corner building was very close to his parallel project of Weissenhofsiedlung in Stuttgart, an unsurpassable chrestomathy of the international style, which also included Le Corbusier and Mies van der Rohe. The emergence of such expression on a prominent locality in the centre of Zagreb was undoubtedly an architectural event and Hugo Erlich wrote of its importance for Zagreb architecture as early as 1931.⁷ Even though subject to criticism and caricatures, in which it was sarcastically nicknamed “the Star of Jelačić Square,” the

na Trgu žrtava fašizma (kuća Brunner iz 1922. i kuća Ivanović–Steinhardt iz 1924.), a pogotovo neizvedeni projekt Zakladne bolnice na Bijeničkoj cesti iz 1924. Arhitektu čijim je zgradama temeljno svojstvo – kako vrlo precizno definira Planić – “dobro građevno tijelo”, nije bilo nimalo teško odbaciti konvencionalni ukras neoklasicističkih fasada. (Proto)funktionalistički pristup u organizaciji prostora Fischeru je također svojstven već od najranijih radova. U tome svjetlu i prihvaćanje realizacije projekta “kriptoklasicista” Petera Behrensa čini se sasvim očekivanim slijedom događaja u Fischerovoj arhitektonskoj biografiji. Zapošljavanje mladih arhitekata pokazuje se tako kao jedan od aspekata Fischerove “druge modernizacije”. Kreativnu i nesumnjivo ugodnu atmosferu u ateljeu Ignjata Fischera oslikao je Zvonimir Vrkljan u intervjuu iz 1993. i Sjećanjima iz 1995. godine. Mladi su arhitekti u Fischerovu ateljeu imali vrlo različite backgrounde.⁹ Ignjat Fischer poklanjao im je, očito, jednako povjerenje, omogućivši svima angažman i

veliku slobodu u radu na značajnim projektima. S Požgajem i Cotom Fischer sudjeluje na arhitektonskom natječaju, s Vrkljanom u ljeto 1930. posjećuje Međunarodnu higijensku izložbu u Dresdenu i Arhitektonsku izložbu u Stockholmu. Sačuvane su fotografije uredskih zabava na Sljemenu. Nakon napuštanja ateljea u Demetrovoj svi su Fischerovi suradnici izgradili respektabilne karijere, a često su i kasnije surađivali i zajedno nastupali na arhitektonskim natječajima. O Fischerovu načinu suradnje sa zaposlenicima ateljea Zvonimir Vrkljan zapisao je sljedeće: “Sam je Fischer rijetko projektirao više od idejne razine – suradnicima je bila povjerena gotovo potpuna autorska realizacija projekta, a g. Fischer bi, između dva poslovna razgovora, samo navraćao da odobri napravljeno”.¹⁰ Ipak, u svakom od projekata koje Vrkljan spominje i uz koje veže imena pojedinih mladih suradnika lako je moguće determinirati niz zajedničkih oznaka: izrazitu racionalnost u organizaciji prostora, domišljatost i originalnost rješenja u odnosu na urbanistički



IGNJAT FISCHER -
ARHITEKTURA
NA VISOKOJ
FREKVENCII

IGNJAT FISCHER -
ARCHITECTURE
AT HIGH
FREQUENCY

IGNJAT FISCHER I JOSIP NEUMANN SA
SURADNICIMA NA SLJEMENU, 1930.; U PRVOM
REDU, SLIJEVA NADESNO: JOSIP NEUMANN,
IGNJAT FISCHER, MILAN DELENARDO, IRINA
NEPOKOJČICKAJA, BELA AUER; U DRUGOM REDU
SLIJEVA NADESNO: FRANE COTA, ZVONIMIR
VRKLJAN, ZOJA NEPENINA DUMENGIĆ, SELIMIR
DUMENGIĆ; NN (OSTAVŠTINA ZVONIMIRA
VRKLJANA, ARHITEKTONSKI FAKULTET U ZAGREBU)

IGNJAT FISCHER AND JOSIP NEUMANN WITH
COLLABORATORS, ON SLJEME MOUNTAIN, 1930
/FIRST ROW, FROM LEFT: JOSIP NEUMANN,
IGNJAT FISCHER, MILAN DELENARDO, IRINA
NEPOKOJČICKAJA, BELA AUER; SECOND ROW,
FROM LEFT: FRANE COTA, ZVONIMIR VRKLJAN,
ZOJA NEPENINA DUMENGIĆ, SELIMIR DUMENGIĆ;
NN (HERITAGE OF ZVONIMIR VRKLJAN, FACULTY OF
ARCHITECTURE, ZAGREB)

Stern house actually supported the somewhat earlier and likewise criticized “Hochzylinder” – the tower of Sunko’s Hotel Milinov (present-day Dubrovnik) on the corner of Gajeva Street – and made the subsequent multi-storey building in the neighbouring Foundation Bloc at the beginning of Illica perfectly logical with its daring corner solution in the perimeters of the main city square.⁸ Contrary to its radical façade transformation, the spatial adaptations of the Stern house were rather modest (adding storeys that mostly repeated the spatial arrangement of the earlier Secessionist building or the decoration of spacious representative salons on the first floor) and may be considered as Fischer’s unpretentious, but valuable contribution to this significant building. Another of Fischer’s noteworthy actions was the gradual assembling of a talented group of young architects, beginning with the employment of Bela Auer in 1923. By the early 1920s, Fischer’s handwriting had already been significantly purified and he was only

taking over some minor details from the trendy, Neo-Classical repertoire, which is evident from the two corner buildings on Žrtava Fašizma Square (the Brunner house from 1922 and the Ivanović–Steinhardt house from 1924), especially the non-realized design of the Foundation Hospital on Bijenička Road from 1924. An architect whose building had a “good construction body” – as Planić had quite precisely identified – as its basic feature, did not find it at all difficult to cast away the conventional ornament of Neo-Classical façades. The (proto-)functionalist approach to space organization had been characteristic of Fischer from his earliest designs. Given that fact, his acceptance of a design by “crypto-Classical” Peter Behrens may be seen as a completely understandable sequence of events in Fischer’s architectural biography and his employment of young architects reveals itself as an aspect of his “second modernization.” Zvonimir Vrkljan illustrated the creative and doubtlessly pleasant atmosphere in the studio of Ignjat

kontekst, izvjesnu dozu monumentalnosti i klasične discipline, reminiscencije na ranije (Fischerove) projekte. Sve će te karakteristike Fischerova arhitektonskoga izričaja biti moguće odčitati i na kasnijim samostalnim projektima negdašnjih suradnika. Kronološki, prva gradnja na kojoj je velika odgovornost povjerena nekomu od mladih suradnika zrcalno su simetrične dvostruke kuće u Dežmanovu prolazu za dr. Oskara Aleksandera i Ružu Domac. Fischer na projektu angažira Zvonimira Vrkljana 1927. godine, a u poslu mu pomaže Fischerov dugogodišnji suradnik i voditelj biroa, graditelj Bogdan Milić. U maksimalnoj iskorištenosti uske parcele otkriva se jedna od Fischerovih 'specijalnosti' (kao npr. u projektu Sanatorija u Klaićevoj ulici). Suzdržanim rješenjem fasadnoga plašta katova sa širokim rizalitima i razdjelnim vijencem uz odlučno otvorenu zonu prizemlja, Vrkljan respektira tradiciju ateljea u kojemu počinje arhitektonsku praksu. Gotovo istodobno na projektu i gradnji uglovnice braće Alberta i Antuna Bauma zaposlen je Bela

Auer. Auer je arhitekt s najdužim, sedmogodišnjim stažem u Demetrovoj 3, u Fischerovu je ateljeu 1929. projektirao i vlastitu vilu u Rokovoj 13, hvaljeni rani primjer arhitekture internacionalnoga stila u nas, čiju izvedbu potpisuje Fischerov atelje. Loosovska elegancija i profinjenost Auerova rukopisa čita se i u projektu kuće Baum, smještene na mjestu negdašnje Činovničke zadruga na uglu Jurišičeve i Draškovićeve. S dugačkim balkonima i promišljenom kombinacijom tekstura, ta je poslovno-stambena zgrada u sjajnoj ravnoteži s nasuprotnom neznatno starijom kućom Janeković, djelom ateljea Huga Ehrlicha. Godine 1928. počinje gradnja kuće Deutsch na uglu Preradovićeve i Tesline, povjerena Milovanu Kovačeviću, arhitektu s kojim Fischer surađuje i na gradnji druge etape Gradske štedionice i uređenju Gradske kavane na Jelačićevu trgu. S dovršenjem izgradnje i uređenjem nove gradske tržnice 1929./30. godine povezana je gradnja kuće dr. Branka Arka i dr. Žige Hercoga smještena na istočnoj strani Dolca. Pročelje zgrade moralo

IGNJAT FISCHER I
ZVONIMIR VRKLJAN, KUĆE
ALEKSANDER-DOMAC,
DEŽMANOV PROLAZ 1-4,
ZAGREB, 1927.-1928./29.
(SNIMIO: V. BENOVIĆ)

IGNJAT FISCHER AND
ZVONIMIR VRKLJAN,
ALEKSANDAR-DOMAC
HOUSES, DEŽMANOV PROLAZ
1-4, ZAGREB, 1927-1928/29
(PHOTO: V. BENOVIĆ)



MARINA
BAGARIĆ

Fischer in an interview from 1993 and in his *Memoirs (Sjećanja)* from 1995. The young architects in Fischer's studio had come from very different backgrounds.⁹ However, the architect obviously had equal confidence in them and granted them engagement and a large amount of freedom when working on significant projects. He participated at an architectural competition with Požgaj and Cota, and with Vrkljan he visited the International Exhibition of Hygiene in Dresden and the Architectural Exhibition in Stockholm in the summer of 1930. Photographs have been preserved that show studio employees partying together on Sljeme. Having left the studio in Demetrova, all Fischer's assistants built respectable careers and they frequently cooperated or participated together in architectural competitions. On Fischer's style of working together with his assistants, Zvonimir Vrkljan wrote the following: "Fischer himself rarely went further than the level of ideas – his assistants were in charge of almost the entire realization of designs, while Mr.

Fischer would drop in between two business conversations in order to ratify what had been done."¹⁰ Nevertheless, one can easily identify several common features in all projects mentioned by Vrkljan and associated with the names of various assistants: exceptional rationality in space organization, inventiveness and originality of solutions with respect to the urban context, a certain dose of monumentality and classical discipline, and reminiscences to the earlier (Fischer's) projects. All these features of Fischer's architectural expression would also be noticeable in later, independent projects of his former employees. Chronologically, the first design in which a large amount of responsibility was entrusted to one of Fischer's younger colleagues was that of the twin buildings in Dežmanov Passage, designed for Dr. Oskar Aleksander and Ruža Domac. In 1927, Fischer engaged on that project Zvonimir Vrkljan, to be assisted by a years-long colleague of Fischer's and the manager of his office, Bogdan Milić. The fact that

se uskladiti s cjelinom Dolca izvođenom prema projektu Vjekoslava Bastla iz 1926., zbog čega je gradski Odbor za regulaciju Dolca i Odbor za prosuđivanje pročelja dva puta vraćao projekt pročelja na doradu i izmjene.¹¹ Posebnost gradnje je u činjenici da je ispod kuće Arko–Hercog uređena i spojena s gradskom tržnicom moderna privatna tržnica s glavnim ulazom iz ulice Pod zidom. U javnosti je prostorno rješenje te privatne tržnice i njezin spoj s gornjim etažama tržnice i kuće na Dolcu ocijenjeno kao jedno od najboljih djela Ignjata Fischera.¹² Na projektu kuće Arko–Hercog bio je od 1929. do 1931. angažiran Zvonimir Vrkljan, čiji se senzibilitet očito, kao i na gradnjama u Dežmanovu prolazu, u velikoj mjeri podudara s Fischerovim: kuća Arko–Hercog tipičan je primjer 'fischerovske' monumentalnosti, a fasadni plašt još uvijek nije sasvim modernistički 'očišćen' – tu su naglašeni razdjelni vijenci i profilirani prozorski okviri. Dr. Žiga Hercog gotovo istovremeno s kućom na Dolcu počinje pripreme za gradnju poslovno-stambene četverokatnice

u novouređenoj ulici Pod zidom. Nova je zgrada primjer sjajnog mikrourbanističkog rješenja: 'leđima' i novim, zajedničkim glavnim stubištem povezana je s kućom Gavella na Jelačićevu trgu, u prizemlju je probijen prolaz koji s Jelačićeva trga – donedavne glavne gradske tržnice – vodi ravno do ulaza u novu privatnu tržnu halu pod Dolcem. Jednostavnim pročeljem zgrade dominiraju dva ostakljena erкера u visini katova. Erkeri spojeni balkonima snažno asociraju na Fischerove stambene zgrade iz 1911./12. (Spitzer, Švrljuga–Mrazović, Fischer–Eggersdorfer). Smještaj zubarske ordinacije dr. Hercoga u prostoru erкера također neodoljivo podsjeća na razmještaj Fischerovih operacijskih dvorana u brojnim zdravstvenim objektima koje je projektirao. Zoji Nepeninoj Dumengjić bio je povjeren rad na razradi projekta kuće Hercog, a Fischerov atelje napustila je prije dovršetka gradnje 1932. godine. O pothvatima Fischerova ateljea poslije 1931. godine Zvonimir Vrkljan nije, naravno, pisao, jer se tada posvetio

IGNJAT FISCHER -
ARHITEKTURA
NA VISOKOJ
FREKVENCIJI

IGNJAT FISCHER -
ARCHITECTURE
AT HIGH
FREQUENCY



IGNJAT FISCHER I BELA AUER,
KUĆA BAUM, JURISIĆEVA
30, ZAGREB, 1927.–1929.,
PERSPEKTIVNI PRIKAZ
(DRŽAVNI ARHIV U ZAGREBU)

IGNJAT FISCHER AND
BELA AUER, BAUM HOUSE,
JURISIĆEVA STREET 30,
ZAGREB, 1927–1929,
PERSPECTIVE VIEW (CROATIAN
STATE ARCHIVES IN ZAGREB)

the narrow plot was used to the maximum revealed one of Fischer's 'specialties' (same as in the Sanatorium in Klaićeva Street). With his moderate solution of the façade mantle on the upper storeys, broad risalits and a partitioning cornice, and a resolutely open ground-floor zone, Vrkljan respected the tradition of the studio in which he had started his architectural practice. Almost at the same time, Bela Auer was involved in designing and constructing a corner building for brothers Albert and Antun Baum. Auer was the architect with the longest, seven-year experience at 3 Demetrova Street and it was at Fischer's studio that he designed his own villa at 13 Rokova in 1929, a much-praised early example of the international style in Croatia, with Fischer's studio signed as its author. The Loosian elegance and sophistication in Auer's handwriting is likewise evident in the design of the Baum house, located at the site of the former Clerks' Cooperative, on the corner of Jurišićeva and Draškovićeva streets. With its elongated balconies and

measured combination of textures, this office and apartment building was perfectly balanced with the opposite, somewhat older Janeković house, signed by Hugo Ehrlich's studio. In 1928, the construction of the Deutsch house on the corner of Preradovićeva and Teslina streets was entrusted to Milovan Kovačević, an architect with whom Fischer also cooperated in the construction of the second phase of City Bank and the renovation of City Café on Jelačić Square. The construction and decoration of the new city marketplace in 1929/30 was related to the construction of a building for Dr. Branko Arko and Dr. Žiga Hercog, located on the eastern side of Dolac. Its façade had to be adjusted to the rest of Dolac, designed by Vjekoslav Bastl in 1926, which is why the municipal Committee for the Master Plan of Dolac and the Committee for Façade Assessment returned the draft twice in order to be reworked and improved.¹¹ The specialty of the building was in the fact that there was a modern private marketplace below the Arko-

samostalnom projektantskom radu i obvezama fakultetskog nastavnika. Stoga je rijetkim istraživačima zagrebačke moderne arhitekture poznata Fischerova suradnja s namještenicima Franom Cotom i Zvonimirom Požgajem na natječaju za zgradu Gradskih poduzeća na uglu Gundulićeve i Hebrangove ulice u proljeće 1932. Projekt je 'tek' otkupljen, ali kao iznimno uspješan reproduciran je u ondašnjim dnevnicima i zasut pohvalama zbog «ispravnog shvaćanja cijeloga kompleksa», «zgodnog smještaja blagajničke dvorane», dok «upotreba željeznih stupova kao konstruktivne okosnice daje dojam neobično preglednog i dobrog rješenja».¹³ Vrkljan je pisao i govorio o vlastitom i o angažmanu svojih mladih kolega kao razradi osnovnih Fischerovih ideja, i premda se u svim spominjanim realizacijama jasno vidi jak Fischerov pečat, uvriježilo se aksiomatski pripisivati zgrade koje je Vrkljan apostrofirao isključivo mladim arhitektima. Nova istraživanja mijenjaju i dodaju podatke o koautorima: u ostavštini Zoje Nepenine

Dumengjić nađene su bilješke o njezinoj suradnji i na projektima kuća Deutsch, Baum, Aleksander–Domac i Arko–Hercog.¹⁴ Teza o tome kako su isključivo 'mladi' utjecali na 'stare' gubi na uvjerljivosti kad se uz Fischerov sagleda i opus njegovih negdašnjih suradnika, od kojih je većina kasnije izgradila respektabilne karijere. Nezaobilazne su (sugestivne) komparacije: koliko se Zvonimir Vrkljan u svojim projektima "oslobodio Fischera, nije li Zoja Nepenina Dumengjić uvjerljivo i uspješno naslijedila svojim opusom Fischera, koji je u prvoj četvrtini 20. stoljeća bio najuspješniji hrvatski projektant zdravstvenih objekata? Slična se, sasvim retorička, pitanja mogu postaviti o međusobnim utjecajima u drugim dvama arhitektonskim ateljeima s početka teksta: koliko su Ehrlich i Lubynski utjecali npr. na 'klasičnost' Denzlera, Albinija ili Lavoslava Horvata? Drugo pitanje – koautorstvo u projektima Ehrlichova i Lubynskijeva ateljea – tretira se u stručnoj literaturi suprotno od slučaja Fischerova ateljea. Ehrlichovi su se suradnici također sjećali projekata

IGNJAT FISCHER I
ZVONIMIR VRKLJAN,
KUĆA ARKO–HERCOG,
DOLAC 8 I 9, ZAGREB,
1929.–1931., FOTOGRAFIJA
(REPRO: KATALOG IZLOŽBE
POLA VIJEKA HRVATSKE
UMJETNOSTI,
ZAGREB, 1938.)



IGNJAT FISCHER I ZOJA
NEPENINA DUMENGIĆ,
KUĆA HERCOG, POD ZIDOM,
ZAGREB, 1930.–1932.,
PRESJEK (DRŽAVNI ARHIV U
ZAGREBU) I FOTOGRAFIJA
PROČELJA (REPRO:
HERAKLITH SMOTRA, 1/1932.,
PRIVATNA ZBIRKA, ZAGREB)

IGNJAT FISCHER AND
ZVONIMIR VRKLJAN,
ARKO-HERCOG HOUSE,
DOLAC 8 AND 9,
ZAGREB, 1929–1931,
PHOTOGRAPHY
(REPRODUCTION: HALF A
CENTURY OF CROATIAN ART
EXHIBITION CATALOGUE,
ZAGREB, 1938)

IGNJAT FISCHER AND ZOJA
NEPENINA DUMENGIĆ,
HERCOG HOUSE, POD
ZIDOM, ZAGREB, 1930–1932,
CROSS-SECTION (CROATIAN
STATE ARCHIVES IN
ZAGREB) AND FACADE VIEW
(REPRODUCTION: HERAKLITH
REVIEW, 1/1932, PRIVATE
COLLECTION, ZAGREB)

Hercog house, linked to the city marketplace and having its main entrance from Pod Zidom street. The public liked the spatial solution of that private market and its connection with the upper levels of the marketplace and the building, proclaiming it one of the best designs by Ignjat Fischer.¹² Zvonimir Vrkljan was involved in designing the Arko-Hercog house from 1929 until 1931 and his sensibilities were obviously largely coinciding with Fischer's, same as in the buildings in Dežmanov Passage: the Arko-Hercog house was a typical example of 'Fischerian' monumentality and its façade mantle was not entirely 'cleansed' in accordance with Modernist principles – one could still notice accentuated partitioning cornices and profiled window frames. Almost at the same time as the Dolac building was constructed, Dr. Žiga Hercog started the preparations for a five-storey office and apartment building in the newly arranged Pod Zidom street. The new building was an example of excellent micro-urbanistic solution: with its

'back' and its new, common main staircase, it was linked to the Gavella house, with a passage that led from Jelačić Square – formerly the main city marketplace – straight to the entrance into the new, private market hall under Dolac. The simple façade of the building was dominated by two bow windows in glass at the height of the upper storeys. These bow windows were linked through balconies and evoked strongly Fischer's residential buildings from 1911/12 (Spitzer, Švrljuga-Mrazović, Fischer-Eggersdorfer). The location of Dr. Hercog's dentist office in the space within the bow window was also strongly reminiscent of Fischer's arrangement of operation rooms in numerous medical institutions that he had designed. Zoja Nepenina Dumengjić was entrusted with elaborating the design for the Hercog house, but she left Fischer's studio before the construction was completed in 1932. Naturally, Zvonimir Vrkljan does not inform us on the enterprises of Fischer's studio after 1931, since by then he had already devoted himself to independent architectural

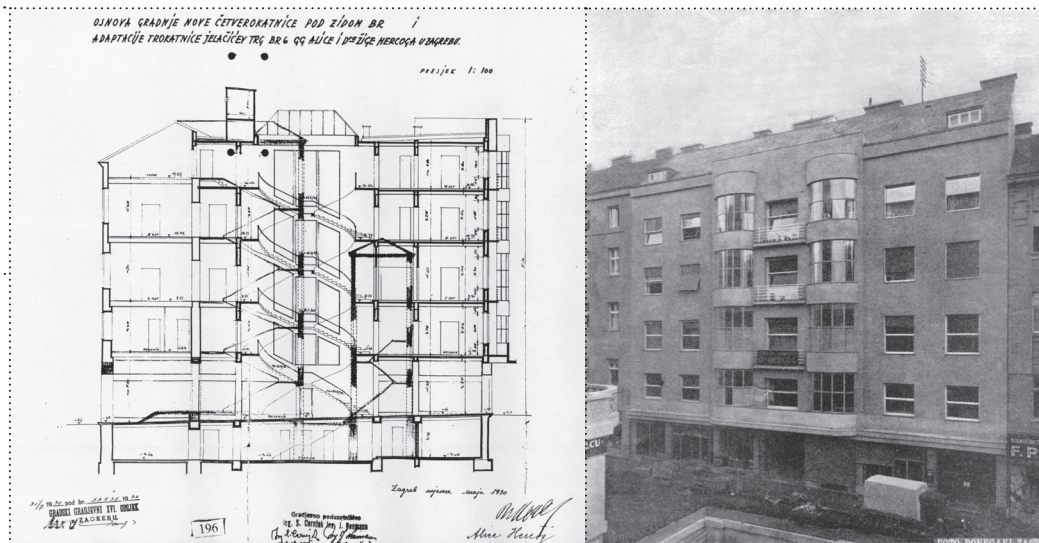
na kojima su bili angažirani talentirani mladi arhitekti – Mladen Kauzarić i Stjepan Gomboš. Njihov je udio izvjestan i više nego očit u kasnim projektima Ehrlichova ateljea (Oficirski dom na Trgu maršala Tita, zgrada Mirovinske zaklade Gradske štedionice u Gajevoj 2, Union banka u Beogradu, kompleks Nadarbine Zagrebačke nadbiskupije), no tek na jednoj zgradi – Prvoj hrvatskoj obrtnoj banci u Ilici 38 uz Ehrlichovo se spominje i ime Mladena Kauzarića.¹⁵ Arhitekti Hinko Bauer i Lavoslav Horvat precizno su pobrojali Lubynskijeve suradnike na pojedinim projektima: Juraj Neidhardt surađivao je na projektu stambene zgrade u Smičiklasovoj 19, Hinko Bauer na kući Dostal u Frankopanskoj 5a i kući Mayer u Dežmanovu prolazu, a na već legendarnoj kući Shell u Gajevoj suradnici su Stanko Bučar i Bogdan Petrović.¹⁶ Ipak, kao jedini autor spomenutih zgrada, pa i kuće Shell, neosporno važnog ostvarenja svojega vremena i Lubynskijeva ateljea, gotovo je uvijek naveden samo Rudolf Lubynski. U takvom se kontekstu

potpuno izostavljanje Fischerova imena u projektima njegova ateljea između 1927. i 1932. pokazuje netočnim, a i pomalo nepravednim. Jednako je nekorektno i nespominjanje imena mladih suradnika Ehrlich i Lubynskog. Projekti su se, kao i danas, izvodili u suradnji starijih i mladih arhitekata, a povijest umjetnosti i povijest arhitekture trebale bi bilježiti koautorstva u arhitekturi kao svjedočanstva kreativnog uzajamnog djelovanja u vremenu tranzicije iz neoklasicizma 1920-ih na internacionalni stil.

¹ Potrebno je podsjetiti da su Alfred Albini i Stjepan Gomboš kod Huga Ehrlich imali položaj nešto drukčiji od ostalih mladih arhitekata – zaposlenika ureda. Albini je bio asistent volonter Viktora Kovačića na Katedri za arhitektonske kompozicije i suradnik na izgradnji Burze. Nakon Kovačićeve smrti mjesto na Katedri preuzeo je 1925. Ehrlich, a Albini je službeno imenovan asistentom. S Ehrlichom je surađivao i na dovršetku gradnje Burze. Stjepan Gomboš je Ehrlichov zaposlenik od 1921. do 1924., a od 1924. do 1931. suradnik. Zvonimir Vrkljan, *Sjećanja*, Zagreb, 1995., 135; Feđa Vukić, "Zagrebačka burza – natječaj i gradnja", u: *Arhitekt Viktor Kovačić. Život i djelo*, zbornik radova, HAZU, Zagreb, 2003., 197; Andrej Uchytel, Zrinka Barišić, "Alfred Albini", u: *Sveučilište u Zagrebu –*

IGNJAT FISCHER -
ARHITEKTURA
NA VISOKOJ
FREKVENCIJI

IGNJAT FISCHER -
ARCHITECTURE
AT HIGH
FREQUENCY



work and to his duties as university lecturer. Thus, only a few researchers of Zagreb Modernist architecture have known of Fischer's cooperation with his employees Frane Cota and Zvonimir Požgaj on the competition design of the building of Municipal Services on the corner of Gundulićeva and Hebrangova streets in the spring of 1932. The project was 'barely' assembled when it was presented as exceptionally successful in the newspapers of the time, which lavished praise on it for its "correct understanding of the whole complex" and the "handy position of the cashiering hall," with the "use of iron pillars as construction axis leaving the impression of an exceptionally well-arranged and adequate solution."¹³ Vrkljan wrote and spoke of his own involvement and that of his younger colleagues in terms of elaborating on Fischer's basic ideas and, although all the above-mentioned buildings clearly show a strong mark of his work, it has become exceedingly common to attribute buildings singled out by Vrkljan exclusively to young

architects. Recent investigations have changed this attitude and added some new data on Fischer's co-authors: legacy of Zoja Nepenina Dumengjić includes notes on her share in the design of the Deutsch, Baum, Aleksander-Domac, and Arko-Hercog buildings.¹⁴ The exclusive hypothesis of the 'young' architects influencing the 'old' has thus lost its plausibility, especially when Fischer's opus is viewed along with that of his former assistants, most of whom have become respectable architects. One cannot avoid certain (suggestive) comparisons: to what extent could Zvonimir Vrkljan "liberate" himself from Fischer, or did Zoja Nepenina Dumengjić convincingly and successfully inherit Fischer with her own opus, given the fact that he was the most successful Croatian designer of medical institutions in the first quarter of the 20th century? Similar rhetorical questions can be asked about the mutual influences in the two other architectural studios from the beginning of this article: to what extent did Ehrlich and Lubynski influence e.g. the

Arhitektonski fakultet, 1919./1920.–1999./2000., Zagreb, 2000., 175; Tomislav Premerl, „Nagrade ‘Vladimir Nazor’ za životno djelo: Arhitekt Stjepan Gomboš“, *Čovjek i prostor*, 222 (1971.), 20.

² O ateljeu Ignjata Fischera: Feđa Vukić, „Zvonimir Vrkljan. Arhitektonski standard industrijske epohe“ (intervju), *Čovjek i prostor*, 7–12 (1993.), 19–20; Darja Radović Mahečić, „Slavko Löwy. Elegancija jednostavnosti“ (intervju), *Čovjek i prostor*, 11–12 (1994.), 14; Vrkljan (bilj. 1), 40–41. O ateljeu Rudolfa Lubynskog: Aleksandar Laslo, „Rudolf Lubynski, prilog definiciji stambenog tipa“, *Arhitektura*, 189–195 (1984.–1985.), 182–189. O ateljeu Huga Ehrlicha: Žarko Domljan, *Hugo Ehrlich*, Zagreb, 1979., 109.

³ Aleksandar Laslo, „Lica moderniteta 1898. – 1918.: zagrebačka arhitektura secesijske epohe“, *Secesija u Hrvatskoj*, katalog izložbe, MUO, Zagreb, 2003., 25.

⁴ Aleksandar Laslo, „Arhitektura modernog građanskog Zagreba“, *Život umjetnosti*, 56–57 (1995.), 58.

⁵ ***, „Zehn Jahre Architektur um Prof. Behrens“, *Oesterreichische Kunst*, 3 (1932.), 36; Stanford Anderson, *Peter Behrens and a New Architecture for the Twentieth Century*, Cambridge / London, 2000., 364.

⁶ Vukić (bilj. 2), 19; Vrkljan (bilj. 1), 41.

⁷ Domljan (bilj. 2), 179.

⁸ ***, „Parcelaciona osnova zakladnog zemljišta na Jelačićevom trgu“, *Večer*, 29. 10. 1929.

⁹ Zvonimir Vrkljan i Zoja Nepenina Dumengjić školovali su se u Zagrebu, Milovan Kovačević u Pragu i Zagrebu, Bela Auer studirao je u Beču, Slavko Löwy u Beču, Zagrebu i Dresdenu. Kipar i arhitekt Frane Cota školovao se u Beču i na Tehničkom fakultetu u Zagrebu. Zvonimir Požgaj, čiji se angažman kod Ignjata Fischera tijekom 1931. i 1932. rijetko spominjao, pohađao je slavnu Iblerovu specijalku od 1927. do 1932.

¹⁰ VUKIĆ (bilj. 2), 19.

¹¹ ***, „Pročelja na Dolcu ili Skadar na Bojani?“, *Večer*, 26. 6. 1929.

¹² ***, „Izgradnja nove tržnice na Dolcu“, *Večer*, 28. 2. 1931.

¹³ „Rezultat natječaja za izradu idejnih skica za novu upravnu zgradu gradskih poduzeća u Zagrebu“, *Grđevinski vjesnik*, 2 (1932), 30; ***, „Pred gradnjom palače Gradskih poduzeća“, *Večer*, 11.6.1932.; ***, „Pred gradnjom

palače Gradskih poduzeća“, *Jutarnji list*, 11.6.1932.; Aleksandar Laslo, *Frane Cota. Arhitektonsko djelo*, katalog izložbe, Gliptoteka HAZU, Zagreb, 1995., 58–60.

¹⁴ Zrinka Barišić Marenčić, *Arhitektica Zoja Dumengjić: Osobitost djela u kontekstu hrvatske moderne arhitekture*. Disertacija. Arhitektonski fakultet Sveučilišta u Zagrebu, 2007., 11.

¹⁵ Domljan (bilj. 2), 109–110, 133. O Kauzlarićevu udjelu u kasnim Ehrlichovim projektima: ***, Mladen Kauzlarić, u: „Arhitekti članovi JAZU“, *Rad HAZU*, 437 (1991.), 50; Hela Vukadin Doronjga, „Projekt Oficirskog doma Vladimira Turine u Zagrebu iz 1937. promatran u kontekstu više autorskih pristupa (1911.–1964.)“, rukopis prihvaćen za objavljivanje u: *Radovi Instituta za povijest umjetnosti*, 32 (2008).

¹⁶ Laslo (bilj. 2), 182.

IGNJAT FISCHER, FRANE COTA I ZVONIMIR POŽGAJ,
ZGRADA GRADSKIH PODUZEĆA, GUNDULIĆEVA, HEBRANGOVA, ZAGREB, 1932.,
PERSPEKTIVNI PRIKAZ /NATJEČAJNI RAD/ (REPRO: VEČER, 11.6.1932.)

IGNJAT FISCHER, FRANE COTA AND ZVONIMIR POŽGAJ,
PUBLIC OFFICE BUILDING, GUNDULIĆEVA STREET HEBRANGOVA STREET, ZAGREB, 1932,
PERSPECTIVE VIEW /COMPETITION ENTRY/ (REPRODUCTION: VEČER, 11. 6. 1932.)

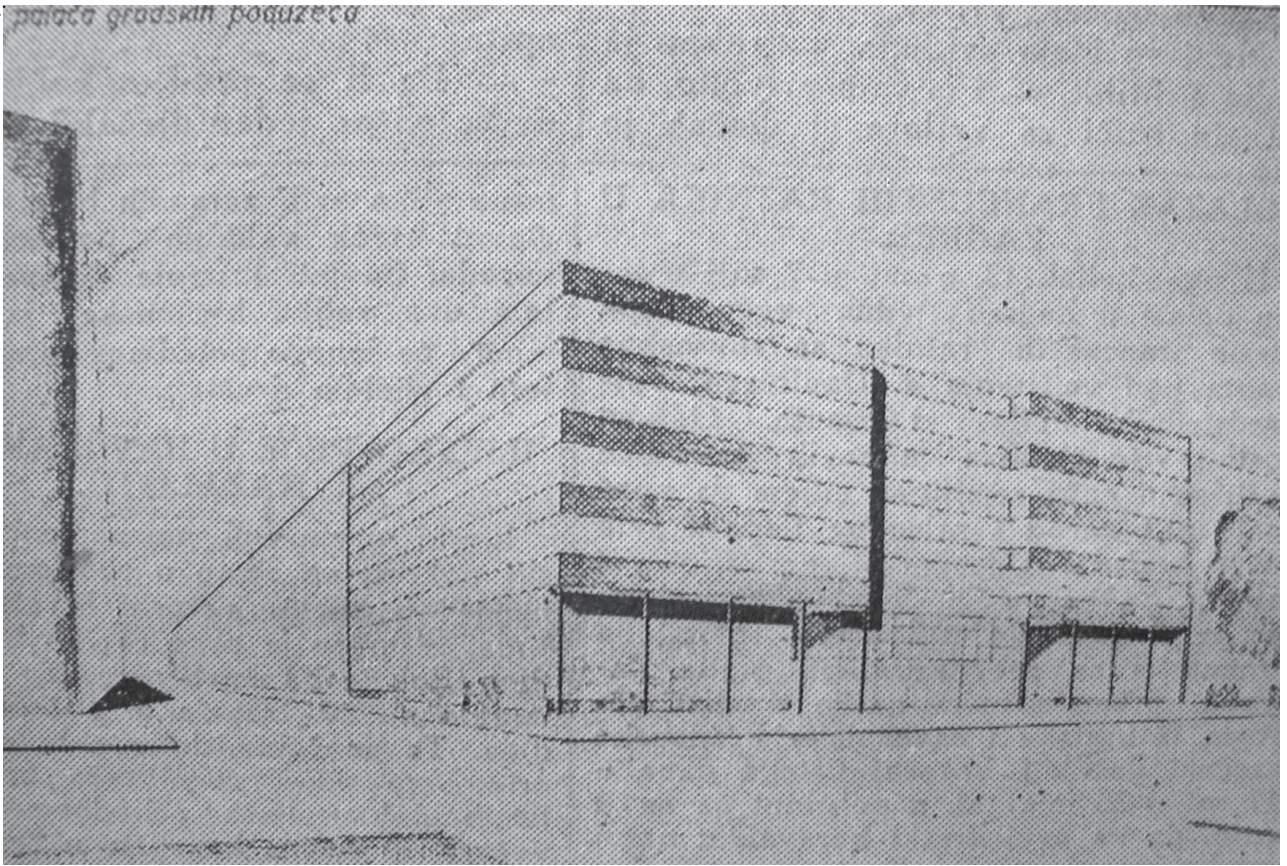
MARINA

BAGARIĆ

‘classical’ style of Denzler, Albini, or Lavoslav Horvat? The second question – that of co-authorship in the designs of Ehrlich’s and Lubynski’s studios – has received a completely different treatment in scholarly literature with respect to Fischer’s case. Ehrlich’s assistants also remembered projects on which talented young architects were engaged – Mladen Kauzlarić and Stjepan Gomboš. Their participation was positive and evident in the later projects of Ehrlich’s atelier (such as Officers’ Centre on Marshall Tito Square, Retirement Foundation of Zagreb City Bank at 2 Gajeva Street, Union Bank in Belgrade, or the prebendary complex of Zagreb Archbishopric), but it was only on one building – the First Croatian Craftsmen Bank at 38 Ilica street - that the name of Mladen Kauzlarić was mentioned next to Ehrlich’s.¹⁵ Architects Hinko Bauer and Lavoslav Horvat made an extensive list of Lubynski’s co-authors on particular projects: Juraj Neidhardt participated in the design of the apartment building at 19 Smičiklasova Street, Hinko Bauer contributed to the Dostal house at 5a Frankopanska Street and the Mayer house in Dežmanov Passage, while the notorious Shell house in Gajeva Street was designed with the assistance of Stanko Bučar and Bogdan Petrović.¹⁶ Nevertheless, Rudolf Lubynski is the

only architect mentioned as the author of these buildings, even of the Shell house, which is undoubtedly an important achievement of the epoch and of Lubynski’s studio. In that context, the complete omission of Fischer’s name from the projects of his studio in the period between 1927 and 1932 has proved incorrect and even somewhat unjust. Equally incorrect has been the omission of the young assistants of Ehrlich and Lubynski. A team of senior and junior architects worked on each project, same as today, which is why art history and history of architecture should document these architectural co-authorships as testimonies of mutual creative impact in the period of transition from the Neo-Classicism of the 1920s to the international style.

¹⁵ It should be taken into account that Alfred Albini and Stjepan Gomboš had a somewhat different standing with Hugo Ehrlich than other young architects who were employed at his office. Albini was a volunteering assistant of Viktor Kovačić at the Chair of Architectural Composition and he also participated in the construction of the Stock Market. After Kovačić’s death, his place at the Chair was taken over by Ehrlich in 1925, while Albini officially became research assistant. He also cooperated with Ehrlich on the completion of the Stock Market. Stjepan Gomboš was Ehrlich’s employee from 1921 until 1924, and his assistant from 1924 until 1931. Zvonimir Vrkljan, *Sjećanja [Memoirs]*, Zagreb, 1995, p. 135; Feđa Vukić, “Zagrebačka burza - natječaji i gradnja” [Zagreb Stock Market – its competition design and construction], in: *Arhitekt Viktor Kovačić. Život i djelo, zbornik radova [Architect V.K. His life and work]*, HAZU, Zagreb, 2003, p. 197;



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ARHITEKTURA
NA VISOKOJ
FREKVENCII

IGNJAT FISCHER -
ARCHITECTURE
AT HIGH
FREQUENCY

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² On Ignjat Fischer's studio, see: Feđa Vukić, "Zvonimir Vrkljan. Arhitektonski standard industrijske epohe (intervju)" [Z.V. Architectural standard of the industrial age (an interview)], in: *Čovjek i prostor*, 7-12 (1993), pp. 19-20; Darja Radović Mahečić, "Slavko Löwy. Elegancija jednostavnosti (intervju)" [S.L. The elegance of simplicity (an interview)], in: *Čovjek i prostor*, 11-12 (1994), p. 14; Vrkljan (as in n. 1), 40-41. On Rudolf Lubynski's studio, see: Aleksander Laslo, "Rudolf Lubynski, prilog definiciji stambenog tipa" [R.L. A contribution to the definition of residential building], in: *Arhitektura*, 189-195 (1984-1985), pp. 182-189. On Hugo Ehrlich's studio, see: Žarko Domljan, *Hugo Ehrlich*, Zagreb, 1979, p. 109.

³ Aleksander Laslo, "Lica moderniteta 1898. – 1918.: Zagrebačka arhitektura secesijske epohe" [Faces of modernity 1898-1918: Zagreb architecture in the age of Secession], *Secesija u Hrvatskoj* [Secession in Croatia], exhibition catalogue, MUO, Zagreb, 2003, p. 25.

⁴ Aleksander Laslo, *Arhitektura modernog građanskog Zagreba* [Architecture of modern bourgeois Zagreb], *Život umjetnosti*, 56-57 (1995), p. 58.

⁵ ***, "Zehn Jahre Architektur um Prof. Behrens", in: *Österreichische Kunst*, 3 (1932), p. 36; Stanford Anderson, *Peter Behrens and a New Architecture for the Twentieth Century*, Cambridge / London, 2000, p. 364.

⁶ Vukić (as in n. 2), p. 19; Vrkljan (as in n. 1), p. 41.

⁷ Domljan (as in n. 2), p. 179.

⁸ ***, "Parcelaciona osnova zakladnog zemljišta na Jelačićevom trgu" [Master plan for the plot division of the Foundation land on Jelačić Square], in: *Večer*, 29 October 1929.

⁹ Zvonimir Vrkljan and Zoja Nepenina Dumengjić were trained in Zagreb, Milovan Kovačević in Prague and Zagreb, Bela Auer in Vienna, and Slavko

Löwy in Vienna, Zagreb, and Dresden. Sculptor and architect Frane Cota studied in Vienna and in Zagreb, at the Faculty of Technology. Zvonimir Požgaj, whose involvement in the studio of Ignjat Fischer in 1931 and 1932 has rarely been studied, attended the famous professional school of Ibler from 1927 until 1932.

¹⁰ Vukić (as in n. 2), p. 19.

¹¹ ***, "Pročelja na Dolcu ili Skadar na Bojani? [Façades on Dolac or Skadar on Bojana?], in: *Večer*, 26 June 1929.

¹² ***, "Izgradnja nove tržnice na Dolcu [Construction of the new market place on Dolac], in: *Večer*, 28 February 1931.

¹³ Results of the competition of entry designs for the new administration building of Zagreb Municipal Services, *Gradevinski vjesnik*, 2 (1932), p. 30; ***, "Pred gradnjom palače Gradskih poduzeća" [On the construction of the palace of Zagreb Municipal Services], in: *Večer*, 11 June 1932; ***, "Pred gradnjom palače Gradskih poduzeća" [On the construction of the palace of Zagreb Municipal Services], in: *Jutarnji list*, 11 June 1932; Aleksander Laslo, *Frane Cota. Arhitektonsko djelo* [F.C. Architectural opus], exhibition catalogue, Gliptoteka HAZU, Zagreb, 1995, pp. 58-60.

¹⁴ Zrinka Barišić Marenić, *Arhitektica Zoja Dumengjić: Osobitost djela u kontekstu hrvatske moderne arhitekture* [Architect Z.D. Special features of her work in the context of Croatian Modernist architecture], dissertation, Faculty of Architecture, University of Zagreb, 2007, p. 11.

¹⁵ Domljan (as in n. 2), p. 109-110, 133; on Kauzlarić's role in later projects by Ehrlich, see: ***, "Mladen Kauzlarić", in: *Arhitekti članovi JAZU* [Architects – members of Yugoslav Academy of Sciences and Arts], *Rad HAZU*, 437 (1991), p. 50; Hela Vukadin Doronjga, "Projekt Oficirskog doma Vladimira Turine u Zagrebu iz 1937. promatran u kontekstu više autorskih pristupa (1911.–1964.)" [Vladimir Turina's design of the Officers' Centre in Zagreb (1937) viewed in the context of various artistic approaches (1911-1964)], to be published in: *Radovi Instituta za povijest umjetnosti*, 32 (2008).

¹⁶ Laslo (as in n. 2), p. 182.