

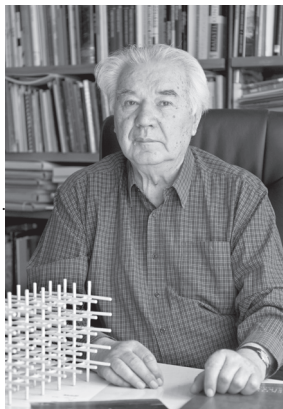
ARHITEKTONSKI NESTAŠLUCI U ENFORMELISTIČKOM DRUŠTVU

Akademik Andrija Mutnjaković jedan je od onih svestranih svjedoka vremena koji svojim sjećanjem "pokrivaju" mnoge detalje povijesti kulture, a ne samo arhitekture, otkrivajući važne poveznice ili uvjetovanosti političkog i socijalnog konteksta. Najpoznatiji je po svojim futurističkim vizijama ili utopijskim projektima mobilne arhitekture šezdesetih godina, a njegova su djela vrednovana kao rad nestašnog duha arhitektonske scene koji je od početka tražio nešto novo i drugačije, u svakom slučaju različito od ustaljenih arhitektonskih i urbanističkih sustava: od istraživanja

regionalnog identiteta u suvremenom arhitektonskom izrazu kako bi pokušao izliječiti bezlični ambijent današnjega grada, preko ispitivanja mogućnosti endemske i bioničke arhitekture kao oporbe ustaljenom shematizmu suvremenog urbanizma, do razmatranja mobilne arhitekture kako bi ukazao na drugi smjer budućnosti graditeljstva u kinetičkoj, dinamičkoj koncepciji prostora. Njegov publicistički, prosvjetni i društveni angažman pedesetih godina posebno je važno poglavlje ne samo u njegovoj karijeri, nego i u povijesti kulture stanovanja. Za kvalitetu arhitekture borio

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ANDRIJA MUTNJAKOVIĆ
U SVOM ATELIJERU, SNIMIO
JOVAN KLISKA, 2008.

ANDRIJA MUTNJAKOVIĆ
IN HIS ATELIER, PHOTO BY
JOVAN KLISKA, 2008



RAZGOVOR S
ANDRIJOM
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RENATA
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INTERVIEW WITH
ANDRIJA
MUTNJAKOVIĆ

Andrija Mutnjaković, member of the Croatian Academy of Sciences and Arts, is one of those multilateral witnesses of the times whose memory has "covered" many details from the history of culture beside architecture, discovering important links or determinants in the social and political context. He is famous primarily for his futuristic visions and utopian projects of mobile architecture from the 1960s, while his opus is valued as the working of a playful architectural spirit, who sought from the very outset to achieve something new and different, or in any case

different from the established system in architecture and urban planning. It includes his research into the regional identity of contemporary architectural expression in order to cure the faceless atmosphere of the modern city, his enquiry into the possibilities of endemic and bionic architecture as opposed to the usual schematism of contemporary urban planning, and his experiments in mobile architecture as a new direction in the future of architecture, that would include kinetic and dynamic concepts of space. His journalistic, didactic, and social engagement in the 1950s remains an

ARCHITECTURAL FROLICS IN AN ENFORMEL COMPANY

se još za vrijeme studija, čime je stekao i nenaklonost nekih profesora:

“U časopisu *Naprijed* 1953. sam napisao članak ‘Borba za kvalitet u arhitekturi’, gdje sam prenio težnje studenata za slobodu arhitekata, te upozorio na mane velikih ‘kolektiva’. To je bio prvi tekst na tu temu u javnosti i izbio je veliki skandal na fakultetu. Upozorio sam kako su arhitekti postali anonimni činovnici zavoda i prestali biti odgovorni za kvalitetu svojega projekta koji već do investitora dolazi bitno izmijenjen. Investitor je na terenu također dodatno mijenjao projekt, i tako je u nizu slučajeva došlo do stvaranja bezlične, bezizražajne i monotone arhitekture. Istaknuo sam kako već postoje i mogućnosti i stručnjaci za stvaranje visokog umjetničkog i tehničkog nivoa, te da tim stručnjacima treba pružiti samostalne mogućnosti rada. Problem je bio u tome što je 1950. osnovano nekoliko arhitektonskih biroa, ali to nije bilo dovoljno. Mi smo tražili daljnju decentralizaciju, davanjem mogućnosti svakom arhitektu koji posjeduje projektantske sposobnosti. To je bilo poput borbe za Komoru.”

Međutim, čini se da su arhitekti ipak u jednom kraćem razdoblju uspjeli pronaći “rupu u zakonu”, koju Mutnjaković otkriva u gotovo nepoznatom podatku o prvom izdavaču časopisa *Čovjek i prostor*:

“Ne znam koliko je to poznato, ali utemeljitelj i izdavač ČIP-a nije bio Savez arhitekata, već Zadruga Saveza arhitekata Hrvatske. U to vrijeme su bile tri projektne organizacije u Hrvatskoj: Arhitektonski projektni zavod, Plan, Osnova, te Ostrogovičev, Haberleov, Marasovičev i Vitičev atelijer, no arhitekti su tražili pravo projektiranja, kao što su primjerice i odvjetnici tada mogli samostalno raditi. Izvan tih projektних kuća nije se moglo projektirati. Kako su se tada osnivale razne zadruge, arhitekti su se dosjetili da se i oni kao članovi zadruge mogu baviti privrednom djelatnošću. Zato su osnovali Zadrugu, koja je morala biti povezana sa Socijalističkim savezom, odnosno Savezom arhitekata Hrvatske. Međutim, Zadruga je veću podršku imala od Udruženja primijenjenih umjetnika koje je također imalo status zadruge kako bi članovi mogli prodavati keramiku i ostale umjetnine. To je očito i u izgledu časopisa, a u naslovu se nastojalo na sintezi umjetnosti: slikarstva, kiparstva, primijenjene umjetnosti i arhitekture. Kasnije, kada je nastao sukob između Zadruga i Saveza arhitekata koji je predstavljao Ostrogović, zadruzi je zakonski bio zabranjen rad. Od tada je izdavač ČIP-a postao Savez arhitekata.” Aktivnosti studenata na Arhitektonskom fakultetu početkom pedesetih godina očito su bile neusporedive s bilo kojim drugim razdobljem, o čemu svjedoči i sjajan, složeni

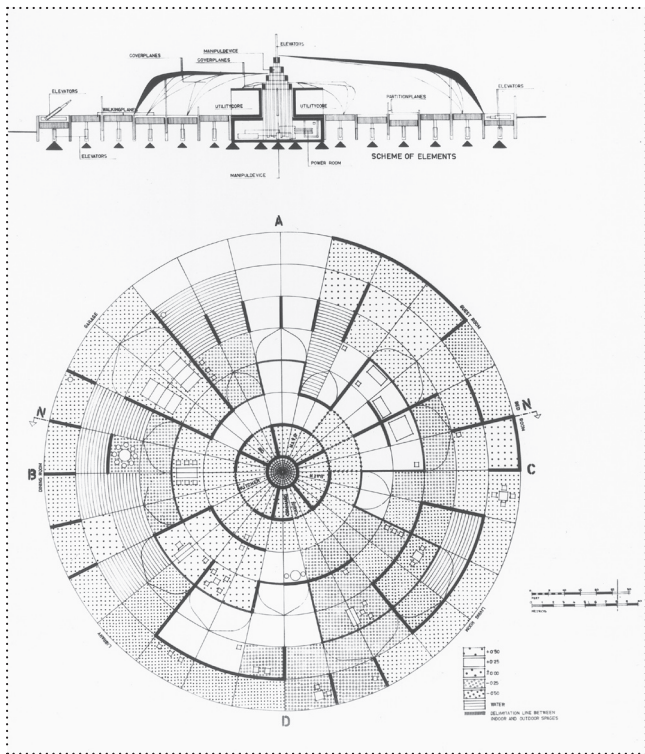
especially significant chapter, not only in his personal career, but also in the general history of housing culture. He began his fight for the quality of architecture while still a student, which won him the dislike of certain professors:

“For the 1953 issue of *Naprijed* journal, I wrote an article entitled ‘Fighting for Quality in Architecture,’ where I expressed how our students craved for the freedom of architectural profession and indicated the disadvantages of large ‘collectives’. It was the first text ever published on that topic and it caused a huge scandal at the university. I warned the public of the fact that architects had become anonymous clerks of the institute and ceased to be responsible for the quality of their projects, which usually reached the investor significantly altered. The investor then introduced further changes on the building site, which in many cases resulted in a faceless, expressionless, and monotonous architecture. I emphasized that we had the possibilities and the experts for reaching a high artistic and technological level, as well as that those experts should be offered autonomous working conditions. The problem was that several architectural offices were founded in the 1950s, which that was not enough. We were asking for further decentralization, which would be achieved by giving an opportunity to every architect with a talent for design. It was

like fighting for the Chamber.”

However, it seems that the architects managed to find a “crack in the law” in a short while, which Mutnjaković has discovered in the almost unknown information about the first publisher of *Čovjek i prostor* journal:

“I am not sure how many people know it, but the founder and publisher of ČIP was not the Architects’ Association, it was the Collective of the Union of Croatian Architects. By that time, there were three architectural organizations in Croatia: Institute for Architectural Design, “Plan”, “Osnova”, and the Architectural Studio of Ostrogović, Haberle, Marasović, and Vitić; however, architects wanted their right to design, just as the lawyers had at that time, to work independently. For you couldn’t have projects outside of those architectural organizations. Since various collectives were being founded in those times, the architects came to the idea that they could also practice their economic activity as members of a collective. That is why they founded one, but it had to be associated with the Socialist Union, that is, with the Union of Croatian Architects. However, the Collective enjoyed great support from the Applied Artists’ Association, which also acquired the status of a collective in order to give its members the opportunity to sell ceramics and other artefacts. That was evident in the design of the



DOMOBIL, NATJEČAJNI PROJEKT
ZA VILE U HOLLYWOODU,
1964., PRESJEK

HOMOBIL, COMPETITION PROJECT
FOR HOLLYWOOD VILLAS,
1964, CROSS-SECTION

program “15 dana arhitekture” 1953. Udruženje studenata organiziralo je predavanja (od Mohorovičića, Planića i Turine, do Richtera i Petrovića), izložbe (studentskih radova, jugoslavenske te suvremene strane arhitekture), diskusije te nastupe na Radio Zagrebu, uključujući posjete koncertima i operi, a program je završio njihovom bruošijadom u hotelu Esplanade. Mutnjaković je napisao predgovor u katalogu programa, no i u drugim, manje ugodnim slučajevima bio je zapravo glasnogovornik grupe naprednih studenata, čija su djela i danas upisana u antologiju nacionalne suvremene arhitekture.

“Delfin, Emili, Hrs, Golik, Bakal, i još neki, borili smo se za reorganizaciju nastave i tražili da diploma bude odraz arhitektonske, a ne tehničke kvalitete. Svojim radom želio sam pokazati kako diploma treba izgledati, pa me komisija srušila. Reakcija na to objavljena je u zagrebačkom izdanju Borbe, i tada je nastao skandal. Zamislite, nešto negativno o Fakultetu u novinama! Protest protiv te odluke pokazao je Drago Galić, koji me je pozvao i ponudio mi suradnju u svom kabinetu do sljedećeg roka obrane. To nije bilo bezazleno jer je predsjednik komisije bio Bakrač, brat tadašnjeg ministra građevinarstva, najmoćnijeg čovjeka na arhitektonskoj sceni. Galić mi je omogućio da radim na diplomu, a kako je zadatak bio stambeni niz, umjesto uobičajenog rasporeda paralelnih

DOMOBIL, MAKETA,
SNIMIO ALEKSANDAR KAROLY

HOMOBIL, SCALE MODEL,
PHOTO BY ALEKSANDAR KAROLY

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journal, while its title sought to express the synthesis of art: painting, sculpture, applied arts, and architecture. Later, when conflict arose between the Collective and the Union of Architects represented by Ostrogović, the Collective was banned. From that moment, ČIP was published by the Union of Architects.”

In the early 1950s, students’ activities at the Faculty of Architecture were obviously incomparable to those of any other period, the evidence of which is the brilliant and complex programme of their “15 Days of Architecture” in 1953. The Students’ Association organized lectures (featuring names such as Mohorovičić, Planić, Turina, Richter, and Petrović), exhibitions (student projects, contemporary Yugoslav and international architecture), debates, and programmes on Radio Zagreb, including reports from concerts and operas. The final event was their freshmen party at Hotel Esplanade. Mutnjaković wrote the preface to the catalogue of that programme, but he was also the spokesman of a group of advanced students, whose work has meanwhile entered the anthology of contemporary Croatian architecture, and he also represented them in other, less agreeable situations.

“Delfin, Emili, Hrs, Golik, Bakal, and some others – we all fought for the reorganization of the teaching programme and





RAZGOVOR S
ANDRIJOM
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BIOSTAN, NATJEČAJ ZA TIPSKI STAMBENI OBJEKT
NASELJA SENJAK U OSIJEKU, 1968., MAKETA
(SNIMIO ALEKSANDAR KAROLY)

BIOSTAN, PERSPEKTIVA NASELJA ZGRADA KONCIPIRANIH
PREMA TEZAMA BIOSTANA (CRTEŽ: BRANKA KAMINSKI)

INTERVIEW WITH
ANDRIJA
MUTNIAKOVIĆ

BIOFLAT, COMPETITION FOR STANDARDIZED RESIDENTIAL UNITS
OF SENJAK SETTLEMENT IN OSIJEK, 1968, SCALE MODEL
(PHOTO BY ALEKSANDAR KAROLY)

BIOFLAT, THE PERSPECTIVE OF SETTLEMENT BUILDINGS
CONCEPTUALIZED ACCORDING TO THE BIOFLAT THESIS
(DRAWING BY BRANKA KAMINSKI)

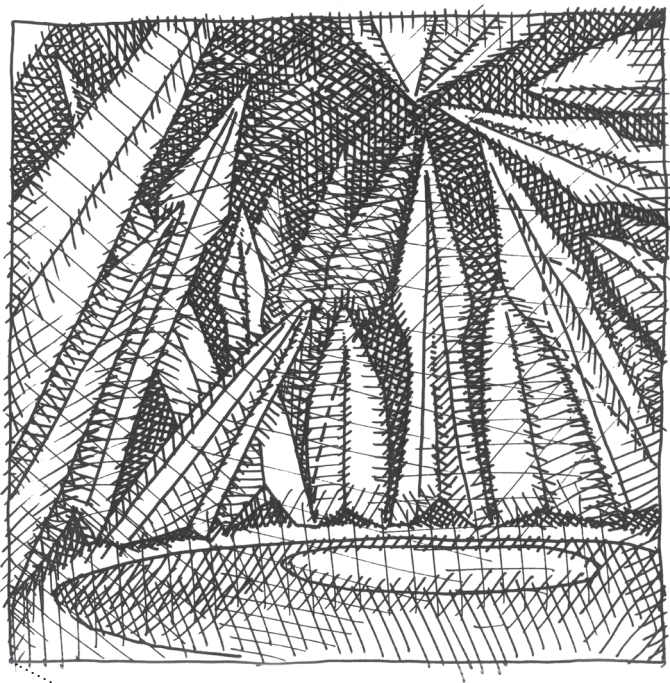


kubusa na parceli, ja sam crtao neke polumjesečaste, biomorfne forme. Istodobno sam crtao desetak varijanti fasade za Galićevu zgradu na Svačićevu trgu. Sjećam se točno kako je rekao da želi 'kuću koja izgleda kao lubenica u mreži', a kako bi se oživjela mrtva ploha, nastao je onaj crtež na pročelju. Nakon mjesec dana Kauzlarić, Galić i Albini pozvali su me na razgovor i upozorili me da ne izmišljam opet neke eksperimente, nego da prvo diplomiram, a onda mogu raditi što hoću. Bili su stvarno kolegijalni. No ja sam ipak smislio stambeni niz s građevinom u koju sam do u detalje, od temelja do krovništva, presnimio projekt Bakračeve zgrade koja se tada gradila u Vodovodnoj ulici. Nisu ništa komentirali, ali vjerujem da su shvatili što sam napravio, ako nitko drugi onda sigurno Bakrač. Jedino je Seissel rekao: 'Pa kolega danas se to više tako ne radi, to ste trebali slobodnije napraviti', a ja sam mu odgovorio uobičajenim floskulama o jednostavnosti gradnje, jeftinijim stanovima, itd." Polet, optimizam, vjera u mogućnost poboljšanja svijeta neke su od karakteristika duha razdoblja pedesetih godina, kada je, bez obzira na siromaštvo i sveopću oskudicu, društveni angažman mnogih naših arhitekata bio jači nego ikada. Mutnjaković je bio jedan od onih koji su ostvarili doista svestranu karijeru u raznovrsnim medijima. Osim suradnje u majstorskoj radionici Drage Iblera te aktivnog

novinarstva u ČIP-u, objavljivao je i u *Horizontu*, *Vjesniku*, *Telegramu*, *15 dana*. Svoje javno djelovanje proširio je i na Radio-televiziju Zagreb, gdje je ubrzo nakon njezina osnivanja 1956. godine održao desetak kratkih predavanja o unutarnjem uređenju i kulturi stanovanja. Tom temom bavio se niz godina u predavanjima i razgovorima u Radničkom sveučilištu, a svoja predavanja ukoricao je kasnije u glasovitu knjigu znakovita naslova *Znate li stanovati?* U sklopu seminara opće kulture, a u duhu tzv. "socijalističkog prosvjetiteljstva", Mutnjaković je dao svoj doprinos poboljšanju razine kulture stanovanja "nove" radničke klase u "modernim" stanovima, odnosno kvalitete života u novim zagrebačkim stambenim nizovima. Imao je sjajne, atraktivne naslove poput: *Igrate li nogomet?*, ili *Bakina fotelja*; međutim, kakav je zapravo bio interes tadašnje publike? "To su bili vrlo ležerni razgovori, a ne klasična predavanja, s direktorima tvornica pokušstva, iz Zagreba, Osijeka, itd. Čini se da su neki tekstovi aktualni i danas, jer mi Minja Maretić kaže da ona po toj mojoj knjizi i danas predaje o kulturi stanovanja. Moram spomenuti i jednu dizajnersku realizaciju koja je imala povod u tim mojim tekstovima. Uređivao sam stan Peratoneru, uredniku Kulturne redakcije Radio Zagreba i on se zainteresirao za moju priču kako tepih ne smije biti geometrijski, čvrst, nego poput livade, ugodan. Zato sam

demanded that our degree should reflect our architectural rather than technical skills. In my own work, I primarily wanted to show what that degree should be and the committee failed me for that. There was a reaction published in the Zagreb edition of *Borba* and that is how it evolved into a scandal. Can you imagine, a newspaper publishing negative commentaries on our Faculty! Drago Galić was also against that decision of failing me, so he called me and offered cooperation in his cabinet until the next graduation deadline. That was not insignificant, since Bakrač was the president of the committee and he was brother of the minister of construction, the most powerful man on the architectural scene. Galić gave me the opportunity to work on my graduation project. The task was to design a row of houses, but I was drawing crescent and biomorphic forms instead of the usual arrangement of parallel cubes on the plot. At the same time, I designed a dozen variants of the façade for Galić's building on Svačić Square. I remember exactly how he said that he wanted a 'house that looked like a melon in the web' and in order to enliven the dead surface, that drawing was added to the front. After a month, Kauzlarić, Galić, and Albini invited me for a talk and warned me not to experiment again – I should first graduate and then I could do whatever I wanted. They were really fair to me. Nevertheless, I designed

a row of houses with one into which I copied Bakrač's building, which was at that time in construction in Vodovodna Street, with all its details from the basement to the roof. They didn't comment on that, but I guess they realized what I had done, at least Bakrač did. Only Seissel said: 'My dear colleague, you don't do things like this anymore, you should have taken more freedom' – and I responded with some usual phrases about the simplicity of construction, cheaper apartments, etc." Enthusiasm, optimism, faith in the possibility of improving the world, those were some of the features of the spirit of the 50s, even though many Croatian architects were socially engaged more than ever, regardless of the poverty and overall shortage. Mutnjaković was among those who made a truly versatile career in different media. Besides his activity in the studio of Drago Ibler and journalism in *ČIP*, he also published articles in *Horizont*, *Vjesnik*, *Telegram*, and *15 dana*. His public activity was then extended to Zagreb Radio and Television, where he held ten brief lecture on interior design and housing culture soon after the institution was founded in 1956. He was involved with that topic for years in his lectures and debates at the Open University, and these lectures were later published in a famous book with the expressive title *Znate li stanovati?* (Do you know how to live?) In the framework of his



KINETIKDOM, SKICA ZA NATJEČAJNI PROJEKT
CRKVE SV. PETRA U SPLITU, 1970.

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INTERVIEW WITH
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KYNETICDOME, SKETCH FOR THE COMPETITION ENTRY
FOR ST. PETER'S CHURCH IN SPLIT, 1970

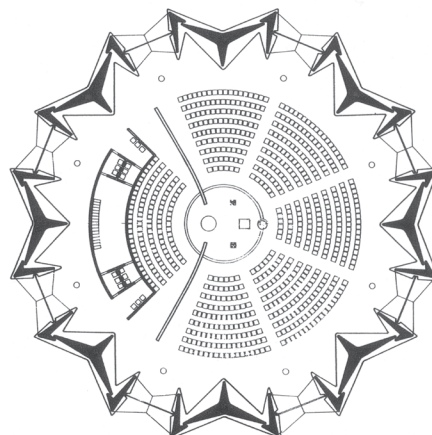
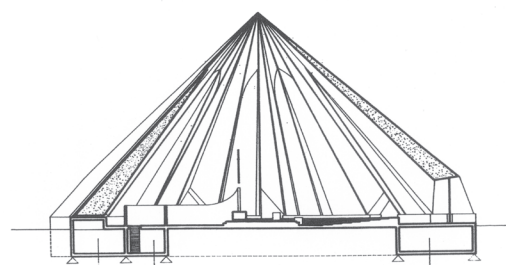
seminar on general culture, organized in the spirit of the so-called "socialist enlightenment," Mutnjaković contributed to the improvement of lifestyle of the "new" working classes living in "modern" apartments, i.e. the quality of life in the new housing blocks of Zagreb. He gave his lectures terrific, attractive titles such as: "Do You Play Football?" or "Grandmother's Armchair." But how did his audience actually respond? "These were very relaxed conversations rather than traditional lectures. I talked with the managers of furniture factories from Zagreb, Osijek, etc. It seems that some of these texts are still topical, since Minja Maretić once told me that she still taught according to my book on housing culture. I must also mention a design that emerged from my texts. I decorated an apartment for Peratoner, editor of the Cultural Programme of Radio Zagreb, and he became interested in my statement that a carpet shouldn't be geometric and firm, but comfortable like a meadow. That is also why I painted that one picture in my life, which shows my proclivity to Enformel. It is a carpet sketch in tempera from 1961, made for the Carpet Factory in Zabok."

Mutnjaković's inclination to Enformel was especially evident in the context of his later designs of kinetic architecture and his youthful fascination with the Russian avant-garde and constructivist tendencies.

napravio i jedinu sliku u svom životu, koja pokazuje moju sklonost enformelu. To je skica za tepih u temperi iz 1961. koji je realiziran u Tvornici tepiha u Zaboku." Zbunjujuća je Mutnjakovićeve sklonost enformelistima, pogotovo u kontekstu njegovih kasnijih projekata kinetičke arhitekture, odnosno mladalačkog oduševljenja umjetnicima ruske avangarde i konstruktivističkih tendencija. "U to doba se jednostavno očekivalo od vas da svaki projekt bude eksperimentalan. Nove tendencije, a ranije i Exat, previše su mi sličili modernoj arhitekturi, i zato im nisam bio sklon. Radije sam se družio s Ivom Gattinom, Sederom, Luketićem, Vulasom, Jevšovarem i drugima. Exat je kao grupa imao veći, jači prodor. Radeći naše paviljone na međunarodnim izložbama, Richter i ostali umjetnici putovali su po Europi i širili kontakte. Oni su bili bliži duhu vremena, njihovi su radovi bili pristupačniji i usporedivi s konstrukcijama, duhom industrijskog poleta i izgradnje. Enformel je tada bilo nešto zgužvano, prljavo, nedorečeno. Ljudima je nerazumljiv bio čak i apstraktni ekspresionizam Murtića s početka pedesetih, koji je još imao čvrste veze s figuracijom, ali njegova izložba nije tada dočekana s oduševljenjem." Osim prijateljskog druženja s tzv. drugom linijom, enformelistima, Mutnjaković je s Ivom Gattinom početkom

KINETIKDOM
PRESJEK I TLOCRT

KYNETICDOME
CROSS-SECTION AND GROUND PLAN



šezdesetih imao niz suradnji, od kojih je najpoznatiji pravi socijalistički Disneyland, odnosno Grad Djeda Mraza na Zagrebačkom velesajmu. To je u političko-ideološkom kontekstu bila vrlo važna manifestacija, poput Prvomajskih parada koju su 1960. osmislili ipak u duhu konstruktivizma. "Do tada su te parade i tribine bile uređene s kilometrima plahti koje su prekrivale drvene konstrukcije. Mene je pozvao tadašnji sekretar partije Pirker, a ja sam predložio da tribine napravimo od skela, građevinskog motiva, s obzirom da socijalizam počiva na industrijalizaciji. UDBA je dakako pregledala svaku cijev konstrukcije, kako ne bi slučajno netko u njih stavio eksploziv. Gattin i ja smo naredili da se kamioni na kojima se 'izlagala' proizvodnja, na primjer Željezare Sisak, oboje u bijelo. Nismo naime mogli prirediti paradu s američkim kamionima koji su došli iz rata, a svi su nas vozači poslušali. Kasnije sam izmislio i Grad Djeda Mraza. Proslava dolaska Djeda priređivala se na tadašnjem Trgu Republike, a s obzirom da je uvijek bilo strašno hladno

i snježno, Gattin, Luketić i ja, predložili smo preseljenje u jedan paviljon na Velesajmu. Okupili smo veću grupu, od Murtića i Price do Džamonje, kako bi ga preuredili." Mutnjaković je ipak najviše surađivao s egzatovcem Aleksandrom Srnecom. Početak njihove suradnje obilježen je klasičnom socijalističkom temom, a njezina prezentacija bila je sigurno prvi pokušaj da se koncepcija jednog arhitektonskog djela prenese na film.

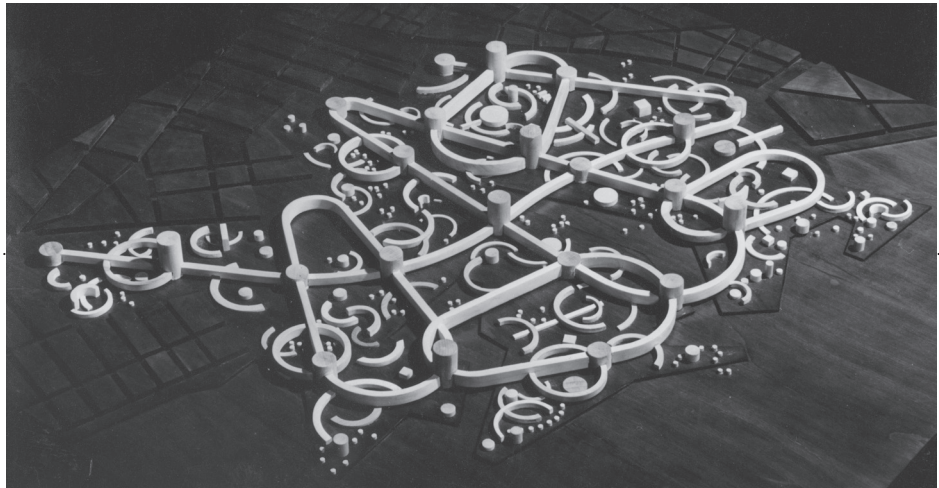
"Na natječaj za spomenik Lenjinu u Beogradu 1972. godine poslali smo filmsku vrpču. Željeli smo naime prikazati kinetičku komponentu spomenika, oblikovanog u stilu Srnecove luminoplastike uz prikaz mojih ruku kako crtaju arhitektonske elemente projekta. Dubravko Detoni nam je skladao glazbu."

Osim suradnje sa Srnecom, još se jedno egzatovsko ime vezuje uz Mutnjakovićevu – ono Vjenceslava Richtera. Obojicu povjesničari umjetnosti i arhitekture svrstavaju često u, moglo bi se reći, ekskluzivnu skupinu naših

NATJEČAJNI PROJEKT GRADSKOG
SREDIŠTA TEL AVIVA 1963., MAKETA,
SNIMIO ALEKSANDAR KAROLY

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COMPETITION PROJECT FOR TEL AVIV
CITY CENTRE 1963., SCALE MODEL
PHOTO BY ALEKSANDAR KAROLY



RENATA

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"It was the time when every single project was simply expected to be experimental. New Tendencies and Exat before them resembled modernist architecture far too much and that is why I didn't like them. I preferred the company of Ivo Gattin, Seder, Luketić, Vulas, Jevšovar, and some others. As a group, Exat was stronger, more penetrating. When setting up our pavilions for international exhibitions, Richter and other artists travelled around Europe and made new contacts. They were closer to the spirit of time, their work was more accessible and more comparable to the constructions and the spirit of industrial architecture. At that time, Enformel seemed messy and dirty, somehow unfinished. People couldn't understand even Murtić's abstract expressionism from the early 50s, which still had strong associations with figuration: his exhibition was not exactly met with enthusiasm."

Besides his friendly relations with the so-called second line, the Enformelists, Mutnjaković cooperated on several

occasions with Ivo Gattin in the early 60s, the most famous being a genuine socialist Disneyland called City of Father Frost at the Zagreb Fair. In terms of political ideology, it was an event of foremost importance, same as the Workers' Day parade in 1960, which they designed in the spirit of constructivism.

"Until then, parades and stages were decorated with kilometres of fabric covering wooden constructions. I was invited by the Party secretary Pirker, and I suggested that the stage should be made of scaffolds as a construction motif, considering the fact that socialism was based on industrialization. Of course, the Secret Service checked each and every tube to make sure that there was no explosive in them. Gattin and I ordered that the trucks which 'exhibited' industries, such as those of the Sisak Steel Plant, should be painted white. It would have been impossible to parade with American trucks that came from the war, and all drivers obeyed. Later on, I invented the City of Father

eksperimentalista. Upravo zbog njihovih futurističkih vizija, no ponajprije zbog originalnog, individualnog pristupa tadašnjoj arhitektonskoj, a pogotovo urbanističkoj problematici, njihove su opuse zasebno tumačili Antoaneta Pasinović (koja mu je 1975. godine u Galeriji suvremene umjetnosti organizirala i izložbu)¹, Žarko Domljan² i drugi. No prvi put su "spojeni" na zajedničkoj izložbi u galeriji Studentskog centra 1969. godine.³

"Želimir Koščević pozvao nas je u Galeriju koju smo podijelili na dva dijela i svaki je uredio svoj dio prostora: ja sa svojim slobodnim formama, a Richter s pravocrtnim razdiobama. Povezivali su nas valjda zato što smo tada jedino nas dvojica tako radili. Napraviti *Domobil* u to doba bila je doista senzacija! Nismo surađivali. Činjenica je da sam se tada više svakodnevno družio sa slikarima i kiparima nego s arhitektima. No nisu me samo povjesničari cijenili, dobio sam i veliko priznanje struke kad sam 1962. s Nikšićem ravnopravno podijelio drugu nagradu za Dom Radio-

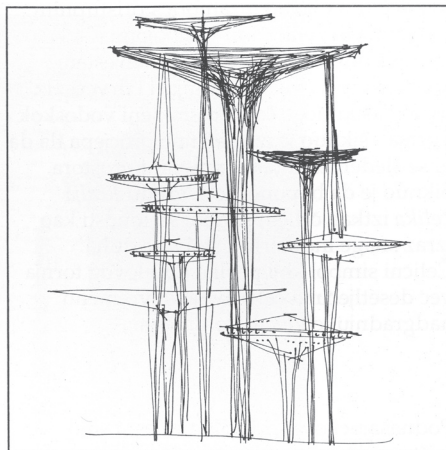
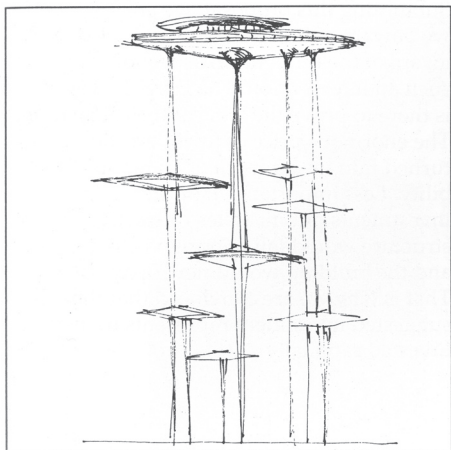
televizije Zagreb. Prva nagrada nije bila dodijeljena, pa je takav plasman na važnom natječaju bila dostojna afirmacija među arhitektima."

Projekti gradskih centara Tel Aviva (1963.) i Pittsburgha (1964.) najpoznatiji su radovi koje je osmislio sa Srnecom. Na američkom je natječaju posebno bila važna ideja *Nebotika*, simbol tornja kao orijentira grada. No čini se da na tim projektima autori nisu inzistirali na kinetizmu.

"Bilo je pomalo naivno od nas prodati ideju nebodera u Americi. Međutim, tada sam razmišljao o *Nebotiku* kao organizmu, a ne volumenu, dakle želio sam ga osloboditi nepotrebnih šupljina. Zato sam pokazao kako neboder ne mora biti kubus, nego može imati složeniju, atraktivniju formu. Osim toga, to je bio snop nebodera, od kojih je jedan na vrhu imao pistu za helikoptere, a drugi je u gornjem dijelu trebao biti pomičan. Zamišljao sam da se njegove gornje forme rascvjetavaju, ali to bi bilo previše. Riječ je o povijesnom dijelu Pittsburgha, koji uključuje i

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NEBOTIK, NATJEČAJNI
PROJEKT GRADSKOG SREDIŠTA
PITTSBURGHA, 1964., SKICA

SKYTOWER, COMPETITION
PROJECT FOR PITTSBURGH CITY
CENTRE, 1964, SKETCH

Frost. The celebration was usually organized on the former Republic Square and since it was always terribly cold and snowy, Gattin, Luketić, and me suggested it should be moved to a pavilion on the fairgrounds. We collected a larger team, including Murtić, Prica, and Džamonja, to rearrange it for the occasion."

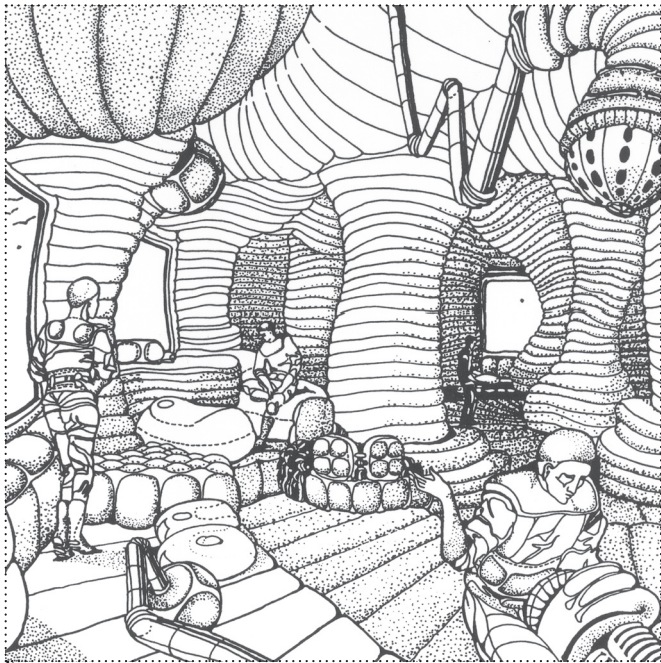
However, Mutnjaković mostly worked with Aleksandar Srnec from Exat. The beginning of their cooperation was related to a classical socialist subject and its presentation was certainly the earliest attempt to transfer an architectural concept on film.

"For the competition for Lenin's monument, organized in Belgrade in 1972, we sent a film tape. Our aim was to show the kinetic component of the monument, which was formed in the style of Srnec's lumino-sculpture, and my hands were shown drawing the architectural elements of the design. Dubravko Detoni had composed the music."

Beside his cooperation with Srnec, Mutnjaković has been

associated with another name from Exat – that of Vjenceslav Richter. Historians of art and architecture often classify them almost as a separate group within Croatian experimentalism. Owing not only to their futuristic visions, but primarily to their original, individualistic approach to the architectural issues of the time, particularly those related to urban planning, their work was treated separately by Antoaneta Pasinović (who organized Mutnjaković's exhibition in 1975 at the Gallery of Contemporary Art)¹, Žarko Domljan,² and others. They were first "joined" in a common exhibition at the SC Gallery in 1969.³

"Želimir Koščević invited us to exhibit there and we divided the gallery in two parts, each of us arranging his half as he wished: I did it with my free forms and Richter with his straight partitions. I guess they connected us somehow because we were the only ones who worked that way. To produce a *Homobil* in those times was a real sensation! We didn't work together, though. The fact is that I used to hang



KOKONPLAN, PROJEKT ZA MEĐUNARODNU
IZLOŽBU TERRA U WROCLAWU, 1981.,
CRTEŽ: BRANKA KAMINSKI

COCOONPLANE, PROJECT FOR TERRA,
THE INTERNATIONAL EXHIBITION IN WROCLAW,
1981, DRAWING BY BRANKA KAMINSKI

out with painters and sculptors rather than architects. But I was not appreciated only by historians; in 1962, I received a great distinction from my own profession when I shared the second prize with Nikšić for the building of Zagreb Radio and Television. The first prize was not even awarded, which makes it quite a success regarding the importance of the competition, a fine distinction among architects.”

Designs for the urban centres of Tel Aviv (1963) and Pittsburgh (1964) were the most important projects that Mutnjaković did together with Srnec. At the US competition, the idea of *Skytower*, a towering symbol as the orientation point in a city, was particularly significant. However, the authors of these designs seem not to have insisted on kinetism.

“It was somewhat naïve to try selling the idea of a skyscraper in America. However, at that time I was thinking of *Skytower* as an organism rather than a volume, and I wanted to liberate it from all unnecessary caverns. Therefore I showed that a skyscraper needn’t be a cube; it can have a more complex and attractive form. Besides, it was actually a bundle of skyscrapers, one of them having a helicopter landing on the roof and another supposed to have a shifting top. I had originally envisioned its upper forms opening up like flower petals, but that would have been too much. It

stariju arhitekturu, tako da je toranj logično rješenje kao tradicionalni simbol grada.

U projektu za Tel Aviv ideja je bila kako maknuti automobile s površine zemlje. Promatrao sam pariške vijadukte koji prolaze kroz grad i ponegdje izgledaju kao da idu preko krovova. Zato sam pomislio zašto se doista ne bi moglo voziti po krovovima i zamislio vijadukt kao zgradu. Konzultirao sam se s akustičarima koji su tvrdili da je prometna buka manja ako dolazi odozgo, jer se širi u atmosferu. Tehnološki je lako odvojiti cestu od zgrade sa slojevima gume ili neke druge izolacije i zgrada neće vibrirati, a ovako se uz bilo kakvu prometnicu tresu. Sve su te zgrade bile na stupovima, zemljište je ispod bilo slobodno, a terasa je bila vijadukt. Saša je jednoga dana došao sa skicom formi poput pereca, a ja sam to arhitektonski razradio prema njegovoj ideji slobodnih formi. Najvažnija je pri tome ideja znaka. Srnec mi je napravio znak grada, što mi se jako sviđalo, jer je to originalan pristup oblikovanju grada, kojega nitko nigdje neće kopirati.”

U tim su projektima već postavljene Mutnjakovićeve teze o postindustrijskom, ili, kako ga naziva, terciarnom gradu, koje je razrađivao sljedećih dvadesetak godina. Potvrde za svoje ideje nalazi i u povijesnim dokumentima poput Dubrovačkog statuta iz 13. stoljeća. Tamo je naime

was intended for an older part of Pittsburgh, which included some traditional architecture, so the tower imposed itself as a logical solution, a traditional urban symbol.

In the Tel Aviv project, the idea was to remove cars from the surface. I had observed the viaducts in Paris running through the city and in certain places they seemed to run over the roofs. So, I thought, why couldn’t we actually drive over the roofs? And I envisioned a viaduct building. I consulted some acoustic experts, who claimed that traffic noise was less perceptible when coming from above, since it spread into the atmosphere. Technologically, it would have been easy to separate the road from the building with layers of rubber or another type of isolation, so the building wouldn’t vibrate. Because normally buildings shake whenever they are close to a traffic route. These buildings were all on pillars, with empty terrain under them, and their terraces served as a viaduct. One day, Saša came to me with a sketch showing some pretzel forms, which I then elaborated architecturally according to his idea of free forms. The idea of a symbol was crucial. Srnec made me a symbol of the city, which I liked very much, since it was an original approach to urban design, which nobody would copy anywhere.”

These projects were already expressing Mutnjaković’s

pronašao pravila kako "nitko ne smije sagraditi kat iznad tuđe kuće", a svaka "kuća ima pravo na svoju polovinu neba". Te ideje Mutnjaković utjelovljuje u bioničke teze kuća-strojeva, podignutih poput gljiva nad zemljom koja je tako, u duhu buđenja ekološke svijesti, namijenjena isključivo vegetaciji.

"Meni je najdraži projekt 'Osijek preko Drave' iz 1983. jer je izvediv, a ipak slobodan i originalan. Teza je da se grad formira s kućama a ne s prometnicama, jer je uobičajeno da gradimo prometnice, a onda između njih ugrađujemo kuće. U tome je smisao mog protesta. *Urmobil* iz 1967. za natječaj u Luksemburgu bila je čista fantazija lebdećih kuća, a natječaj za Milwaukee iz 1989. također se temelji na ideji da se grad podigne sa zemlje, s kućama na stupovima. Promet sam postavio tako da ceste nisu u direktnom kontaktu s kućama, nego se do njih može 'preletjeti', no to je opet priča o ljudima koji lete...".

Najglasovitiji je ipak Mutnjakovićev projekt *Domobil* s kojim je 1964. sudjelovao na međunarodnom natječaju za vile na Mount Olympusu, holivudskom brežuljku. U svojoj knjizi *Kinetička arhitektura* ideju kinetizma objašnjava u povijesnom kontekstu od Vrančića i Leonarda, preko Fullera do Friedmanna i njegove Grupe za istraživanje mobiliteta u arhitekturi. Ukazao je i na bogato naslijeđe kinetizma u

ruskoj konstruktivističkoj umjetnosti, a istaknuo je radove Maleviča, Tatlina, Gaboa, Pevsnera i Meljnikova, te dvije teze kinetizma: oslobođenje sile teže i kretanja, kao i identitet izraza dinamike arhitektonskih elemenata. Pitanje je koliko su ga nadahnuli ti povijesni uzori, a koliko su mu pomogle suvremene ideje poput Friedmannove *Ville Spatial*?

"Povijest je bila samo opravdanje, a ne povod. Želio sam pokazati kako su i prije umjetnici imali kinetičke vizije. Suvremene projekte poput Friedmanovih poznao sam iz časopisa. Oni su razmišljali o nekom drugom svijetu arhitekture, pa sam i ja pokušao razmišljati o svom. Možda ne bih tako razmišljao da nije bilo njih, jer su mi pokazali kako se arhitektura može promišljati i na drugi način od realnog građenja kuća. U tim okvirima pokušao sam izmisliti svoj svijet. Stroj je nešto fantastično, preobrazio je čovječanstvo, pa sam razmišljao: ako sve može biti stroj, zašto ne bi mogla biti i kuća stroj. To je bio početak i načelo oblikovanja *Domobila*, a onda sam počeo smišljati kako bi izgledala ta kuća."

Ozbiljnost rasporeda zadanih elemenata *Domobila*, smještaj ploha za pregrađivanje, prekrivanje i hodanje, funkcioniranje sustava vodilica, pokretača i nosača, te načini izoliranja pogonske snage, alatnih dijelova, sva ta razrada svjedoči kako je Mutnjaković svoje projekte namjeravao realizirati.

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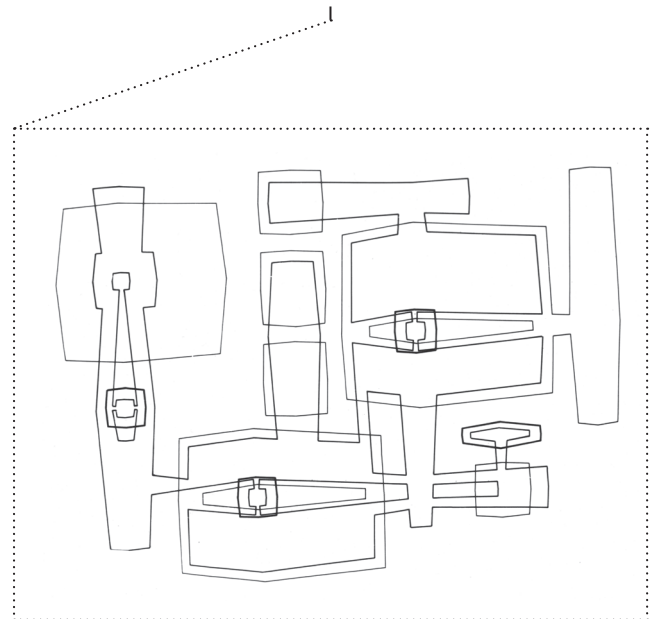
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hypotheses of the post-industrial city – or tertiary city in his own words - which he would elaborate in the following twenty years. He was finding confirmations for his ideas even in historical documents, such as the 13th-century Statute of Dubrovnik. There it was stated that "nobody should build an upper storey above someone else's house" and that "all houses had the right to their piece of the sky." Mutnjaković incorporated these ideas in his bionic theses on houses-machines, raised like mushrooms above the earth, which was thus intended exclusively for vegetation, in accordance with the spirit of awakening ecological awareness.

"My favourite project was 'Osijek preko Drave' (Osijek across Drava River) from 1983, since it was feasible, yet liberal and original. The thesis behind it was that a city consisted of houses rather than streets, contrary to our practice of building streets and then inserting houses between them. That was the meaning of my protest. My *Urmobil* from 1967, made for the competition in Luxembourg, was a sheer fantasy of floating houses, while the Milwaukee competition project from 1989 was based on the idea of raising the city above the ground, with houses set on pillars. Even the traffic was organized so that the houses were not in direct contact with roads. They could be accessed by 'flying over' there,

NATJEČAJNI PROJEKT ZA DOM RADIO TELEVIZIJE
ZAGREB, 1962., SITUACIJA

COMPETITION PROJECT FOR THE HOME OF CROATIAN
RADIOTELEVISION, ZAGREB, 1962, SITUATION



Za razliku od ondašnjih sličnih inozemnih futurističkih ideja, odnosno duhovitih kritika modernizma, primjerice grupe *Archigram*, njegovi su projekti mišljeni u perspektivi izvedbe. Vjerojatno su mogućnosti bile manje u tadašnjoj Jugoslaviji, no koliko je bilo realno vjerovati da se takav projekt može realizirati u Hollywoodu?

“Ja sam bio uvjeren da bih *Domobil* mogao sagraditi! Ako se Pičman tridesetih godina usudio projektirati pomični krov na sušačkom neboderu, zašto ja ne bih tridesetak godina kasnije vjerovao da je moguće rastvarati krov? Bio sam uvjeren da je to tehnološki izvedivo, jer sam se konzultirao s inženjerima. Imam i skice za realizaciju načina na koji su se te latice mogle dizati i spuštati. Vjerovao sam u realizaciju pogotovo zato što je to bio natječaj za Hollywood. Ako su u Americi već slali rakete i ljude na Mjesec, to im sigurno ne bi bio problem. A što se tiče *Archigrama*, njihove su nam ideje bile vrlo simpatične. S obzirom da su imali strip-prikaz svojih projekata, doživljavali smo ih više kao

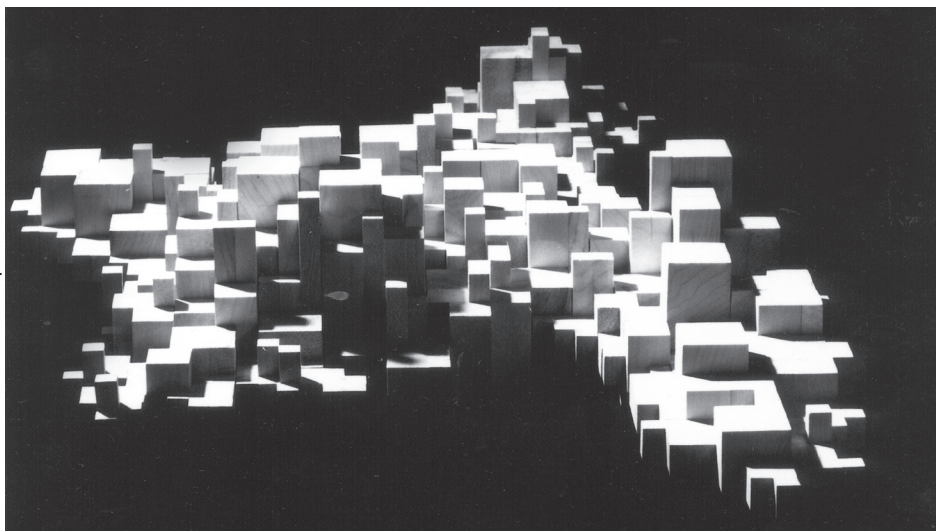
Flash Gordona, a manje kao arhitekturu. U to doba sam se upoznao s Cookom u Londonu, razgovarali smo i usput sam mu pokazao *Domobil*. Tada sam bio optimist i mislio sam da sam napravio nešto jako pametno i jednostavno, pa ako se ideja raširi po svijetu kao Kolumbovo jaje, izgubit ću prvenstvo. S autorskom naivnošću nisam se baš ni trudio da se za taj projekt sazna. Čekao sam da se pojavi neki bogati mecena koji će ga financirati!”

Ideja *Domobila* prenesena je i u *Kinetikdom*, projekt za natječaj Crkve Svetog Petra u Splitu 1970. Po znakovlju sklopljenih ili rastvorenih krila i simbolici ruku sklopljenih u molitvi, taj bi se projekt mogao prokomentirati kao kinetički nasljednik Niemeyerove katedrale u Braziliji. Zahvaljujući toj kinetičkoj komponenti, Mutnjakovićev projekt ima dodatnu duhovnu kvalitetu otvorenog svetišta, izravno “povezanog” s nebom.

“Ruke mi nisu bile asocijacija, nego više ideja otvaranja prostora pomoću krila, koja nose dovoljnu snagu simbolike.

NATJEČAJNI PROJEKT ZA
OMLADINSKI DOM, 7 SEKRETARA
SKOJ-A, 1967., ZAGREB

COMPETITION PROJECT FOR
THE YOUTH CENTRE OF 7 SKOJ
SECRETARIES, 1967, ZAGREB



RENATA

MARGARETIC
URLIĆ

but that again is the story of flying people...”

Yet *Homobil* remains the most famous of all Mutnjaković's projects. He participated with it at the international competition of 1964, which was organized for the villas on Mount Olympus, the Hollywood hill. In his book on *Kinetic architecture (Kinetička arhitektura)*, he has explained the idea of kinetism in the historical context, beginning with Vrančić and Leonardo to Fuller and then to Friedman and his Mobile Architecture Study Group. He also wrote about the rich heritage of kinetism in Russian constructivist art, mentioning the work of Malevich, Tatlin, Gabo, Pevsner, and Melnikov, as well as two aspects of kinetism: liberating the forces of gravity and movement, and the identity of dynamics in architectural elements. The question is to what extent he was inspired by these historical models and what was the role of contemporary ideas, such as Friedman's *Villa Spatial*.

“History was my justification rather than motivation. I

wanted to show that artists have had kinetic visions before. Contemporary projects such as Friedman's I knew from the magazines. They were imagining a different world of architecture and thus I also tried thinking about my own. I may not have thought that way without them, for they showed me how architecture can be reflected upon in another way, not just in terms of building real houses. In that context, I tried to envision my own world. Machines were something fantastic, they had transformed the world, so I thought: if everything can be a machine, why not the house, it could be a house-machine. That was the outset and the principle behind designing *Homobil*, and then I began imagining how that house would look like.”

The serious arrangement of the given elements of *Homobil*, the positioning of partitions, covering, and walking surfaces, the functional system of rails, drivers, and carriers, the scheme for isolating the driving force and tool elements – all that elaboration shows that Mutnjaković intended to build

Te moje projekte su zapravo najviše cijenili Rusi i objavili dvadesetak tekstova o njima. U susret Olimpijadi u Moskvi objavili su i *Kinetikdom*. Gradili su naime stadione, a onaj u Kijevu trebao se sagraditi prema tom projektu. Razradili su shemu, ali su pokazali moj rad kao uzor. Nisu, naravno, napisali da je to projekt za crkvu nego za dom kulture.” Uz Delfinov *Hydroid* (1966.) ili Richterove ideje *Sinturbanizma* (1964.),⁴ Mutnjakovićev *Domobil* i *Urmobil* svjedoče o svojevrsnoj grupaciji istomišljenika u našoj sredini, koji su futurističkim vizijama odgovarali na katastrofična pretkazanja prenapučenosti gradskih aglomeracija. Međutim, Mutnjaković upozorava kako se njihovi radovi ne mogu svrstati u istu ladicu, nego se može govoriti samo o sličnom kritičkom promišljanju krize arhitekture i urbanizma. Njegov *Kokonplan* iz 1981. odabran je među stotinu projekata iz cijeloga svijeta za međunarodnu izložbu *Terra* u poljskom Wrocławu. I tu “lebdeću kuću” projektirao je s uvjerenjem u mogućnost izvedbe, premda je doista riječ o “pobjedi arhitekture nad gravitacijom”, kako ju je definirao pišući o genezi te ideje. Pneumatika, helij i kokon-opna tri su glavna elementa koja određuju sam projekt, a za funkcioniranje tog “stroja za stanovanje” ništa manje važna nije bila ni tada više fantastična nego znanstvena ideja o bežičnoj tehnologiji televizije, telefonije ili pošte.

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his projects. Unlike some similar futuristic ideas that were current abroad at that time, including the witty critiques of modernism such as *Archigram*, his projects were envisioned with the prospect of realization. Perhaps his possibilities were more limited in the Yugoslav context, but how realistic was it to presume that such a project could be realized in Hollywood?

“I was convinced that *Homobil* could be built! If Pičman dared to plan a sliding roof on the Sušak skyscraper in the 1930s, why shouldn't I have believed thirty years later that the roof could be opened up? I was convinced that it was technologically feasible, for I had consulted with engineers. I even had sketches that showed how those petals could be raised and lowered. I especially believed it could be built because it was a competition for Hollywood. If the Americans were already sending rockets and people to the Moon, it surely wouldn't have been a problem for them. As for *Archigram*, we thought that their ideas were really nice. Since they practised a comic-type presentation of their projects, we perceived them as something like *Flash Gordon*, rather than architecture. At that time I personally met Cook in London, we talked and I showed him my *Homobil* sketches. I was an optimist then and I believed that I had created something very clever and simple, like the Egg

“Konzultirao sam se sa znanstvenicima Instituta Ruđer Bošković. Oni su izračunali i uvjerali me da je moguća upotreba helija, plina koji ne gori. Zeppelin je, znate, ‘propao’ zbog kisika koji se zapalio. Ako se umjesto kisikom balon napuni helijem, mogao bi se koristiti za lebdeću kuću. Helij je inače nastao kao nusprodukt u atomskim centralama, pa je postao realan za korištenje i ima veću uzgonsku snagu od kisika, tako da bi projekt bio izvediv. Umjesto kabine zeppelina, ja sam planirao u unutrašnjost ugraditi cijeli stan. Bežična tehnologija je bila tretirana kao mogućnost, ipak samo u malim laboratorijima. No to je bila najava u kojem smjeru se razvija tehnologija.” Među projektima koji se izdvajaju iz Mutnjakovićevih futurističkih vizija stambena je zgrada Senjak u Osijeku (1968.) koja je zamišljena prema načelu zadane osnovne konstrukcije, potpuno otvorene prostorne mreže, bez ikakvih vanjskih ili unutarnjih stijena, dakle sasvim sposobne prilagođavanju potrebama vlasnika stana. “Projekt pretpostavlja stvaranje konstruktivnih, funkcionalnih i higijenskih uvjeta za daljnju potpuno slobodnu ličnu interpretaciju veličine površine tlocrtnog rasporeda i likovnog rješenja stana i pročelja toga stana”, tumači Mutnjaković⁵ *Biostan*, svoju ideju “prava na samostvaralaštvo”. Među projektima koji su doista mogli biti realizirani svakako treba

of Columbus, so I thought I would lose the primacy if the idea became widely known. Because of that artistic naïveté, I wasn't really trying to spread the word. I was waiting for some rich sponsor to finance my project!”

The idea of *Homobil* was then transferred to *Kyneticdome*, a competition project for St Peter's church in Split, which took place in 1970. With its symbolism of closed or opened wings and of hands clasped in prayer, that design could be interpreted as a kinetic heir of Niemeyer's cathedral in Brasilia. Owing to that kinetic component, Mutnjaković's design had an additional spiritual quality of an open sanctuary, directly “connected” to the sky.

“Hands were not my association, it was rather the idea of opening up space with the help of wings, which contained sufficient symbolic power. My designs were most appreciated by the Russians, who published some twenty articles about them. Right before the Moscow Olympics, they also published my *Kyneticdome*. They were building stadiums at that time and the one in Kiev was to be built according to that project. They worked out the scheme themselves, but they indicated my design as its model. Of course, they didn't say that it had originally been a church design; they said it had been meant for a cultural centre.” Beside Delfin's *Hydroid* (1966) and Richter's ideas of

izdvojiti i projekt za natječaj Omladinskog doma *7 sekretara SKOJ-a* (1967.) na Trešnjevci. No, najslavniji projekt koji je okrunio prva dva desetljeća Mutnjakovićeva opusa, kao jedna od rijetkih realizacija, svakako je prištinska biblioteka, građevina koja na početku sedamdesetih ukazuje na nove ogranke njegovih istraživanja. Anticipirao je teme nacionalnog ili regionalnog koje će obilježiti to desetljeće, a koncept stepenasto-kubično-sferične arhitekture Mutnjaković će razrađivati i u nekim kasnijim projektima. U analizi te biblioteke Krunoslav Ivanišin⁶ istaknuo je strukturalne sličnosti s matematičkim operacijama, kao i s metodom nastanka suprematističkog djela.

“To je projekt bez ikakvih folklornih, regionalnih ornamenata, to nije faksimil niti kopija povijesne arhitekture. Regionalno i nacionalno se odražava samo u duhu, ideji, a ne u formi. Ta se ideja napaja na autohtonu arhitekturu balkanskog poluotoka, dakle bizantskoj umjetnosti, konkretno na arhitekturu pečke patrijaršije koja je imala slobodnije forme i strukturu nakupina potkupolastih prostora. Zamišljena je kao staklena građevina, dakle u staklenim stijenama od poda do stropa, no kako ju je ipak trebalo izolirati od vanjskih utjecaja, nacrtao sam fasadnu rešetku čijoj je strukturi poslužila asocijacija na šesterokute kamene rešetke prizrenske crkve. Svaki dio, od pojedinačnih aluminijskih

cijevi rešetke koje su posebno lijevane, do ekskluzivnog pleksiglasa za kupole tvrtke iz Hamburga koja ga proizvodi za Airbusove, sve je u toj izvedbi bilo na vrhunskoj razini, u stilu gotovo srednjovjekovne manufakture, i zato mi je posebno drag taj projekt.”

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ANDRIJA MUTNJAKOVIĆ (OSIJEK, 1929.), DIPLOMIRAO 1954. NA ZAGREBAČKOM ARHITEKTONSKOM FAKULTETU. IZ NJEGOVA BOGATA OPUSA IZDVAJAMO IZNIMNO AKTIVAN DRUŠTVENI ANGAŽMAN, ARHITEKTONSKE I URBANISTIČKE PROJEKTE IZ 50-IH I 60-IH GODINA. UGLAVNOM SU TO NATJEČAJI POPUT DOMOBILA (1964.), BIOSTANA ILI STAMBENE ZGRADE ZA OSJEČKI SENJAK (1968.), KINETIKDOM ILI CRKVE SV. PETRA U SPLITU (1970.), PREKO PROJEKATA ZA GRADSKO CENTRE U TEL AVIVU (1963.) I PITTSBURGHU (1964.) DO JEDNE OD RIJETKIH REALIZACIJA NARODNE I UNIVERZITETSKE BIBLIOTEKE KOSOVA (1971.).

¹ Antoaneta Pasinović, *Paradoks o graditelju. Andrija Mutnjaković: angažirana arhitektura*, Galerija suvremene umjetnosti, Zagreb, 1975.

² Žarko Domljan, “Poslijeratna arhitektura u Hrvatskoj”, *Život umjetnosti*, 10, 1969., 45.

³ Katalog Galerije Studentskog centra, 5, 1968/69., VIII, 17–20.

⁴ Tomislav Odak, “Hrvatska arhitektonska alternativa 1945–1985”, u: “Arhitektura u Hrvatskoj 1945–1985”, *Arhitektura*, 196–199, 1986., 65–68.

⁵ Andrija Mutnjaković, “Biostan”, *Tercijarni grad*, Osijek, 1988., 68.

⁶ Krunoslav Ivanišin, “Andrija Mutnjaković: Narodna i univerzitetska biblioteka, Priština”, *Čovjek i prostor*, 3–4, 2007., 52–55.

Synthurbanism (1964),⁴ Mutnjaković's *Homobil* and *Urmobil* show that there was a group of like-minded architects in Croatia, who responded to the catastrophic forecasts about the overpopulation of urban agglomerations with futuristic visions. However, Mutnjaković has warned against attaching the same label to their work; one can only say that they critically reflected upon the crisis of architecture and urban planning in a similar way. His *Cocoonplane* from 1981 was selected for the international exhibition Terra in Wrocław among a hundred designs from all over the world. That “floating house” was also designed with a conviction that it could actually be built, even though it represented a virtual “victory of architecture over gravity,” as he defined it himself when writing about the evolution of his idea. Pneumatics, helium, and the cocoon-membrane were the three elements determining its design, but it was equally important that the “housing machine” would function, although the idea of wireless TV, telephone, or mailing technology was at that time fantastic rather than scientific.

“I consulted some scientists from ‘Ruđer Bošković Institute.’ They made their calculations and informed me that it was possible to use helium, since it didn’t burn. As you know, the Zeppelin went down because of oxygen that got on fire. If we filled the balloon with helium instead of oxygen, we could

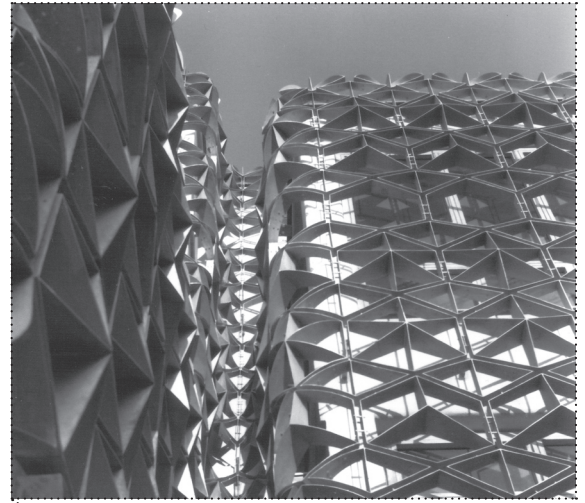
use it to sustain the floating house. By the way, helium was a by-product of nuclear power plants and thus a real option, and it had a higher lifting force than oxygen, which would have made my design feasible. Instead of a zeppelin cabin, I planned to build an entire apartment in the interior. Wireless technology was then treated as a possibility, but only for small laboratories. Yet it heralded the direction in which technology would develop.”

Among Mutnjaković's futuristic visions, one should single out the Senjak housing bloc in Osijek (1968), which was designed according to the principle of predetermined basic construction and a completely open spatial network, with no external or internal partitions, which enabled the apartment owners to adapt it entirely to their own needs. “This design presupposes the creation of constructive, functional, and hygienic conditions for individual and completely free interpretation of surface distribution in terms of ground plan and the visual solutions of both the apartment and its façade,” as Mutnjaković⁵ interpreted his *Biostan* (Bio-apartment) and its “right to self-creation.” Among his realized designs, one should also single out the competition project for the *7 sekretara SKOJ-a* Youth Hostel at Trešnjevka (1967). However, the most famous design that crowned the first two decades of Mutnjaković's opus



NARODNA I UNIVERZITETSKA
BIBLIOTEKA U PRIŠTINI, 1970.-1983.

NATIONAL AND UNIVERSITY
LIBRARY OF PRIŠTINA, 1970-1983



DETALJ PROČELJA BIBLIOTEKE U PRIŠTINI

DETAIL OF THE FACADE OF THE LIBRARY IN PRIŠTINA

RAZGOVOR S
ANDRIJOM
MUTNJAKOVIĆEM

INTERVIEW WITH
ANDRIJA
MUTNJAKOVIĆ

as one of his rare realized projects was certainly the library in Priština, a building that indicated a new direction in his research in the early 70s. There he anticipated the national and regional themes that would mark the decade to follow, while the concept of gradual/cubic/spherical architecture would be elaborated in some of his later designs. In his analysis of the library, Krunoslav Ivanišin⁶ pointed out some structural similarities with mathematical operations and suprematist creative methodology.

"It is a design with no folklore or regional ornamentation; it is not a facsimile or a copy of historical architecture. The regional and the national are only reflected in its spirit and idea, not in its form. Its idea feeds on the autochthon architecture of the Balkans, that is on Byzantine art, more precisely on that of the Peć patriarchate, which was marked by more liberal forms and structures in its agglomerations of sub-domes. The library was envisioned as a glass building, consisting of floor-to-ceiling glass walls, but since we had to isolate it from external impacts, I added a façade grid with a structure that could be linked to the hexagonal stone grid of the Prizren church. Each part was produced individually, from the single aluminium tubes of the grid, which were cast especially for this purpose, to the exclusivist Plexiglas for the domes, produced by a Hamburg company that normally did

it for airbuses. Every element was top-quality, almost in the style of medieval manufacture production, and that is why I am particularly attached to that project."

ANDRIJA MUTNJAKOVIĆ (B. 1929 IN OSIJEK) GRADUATED IN 1954 FROM THE FACULTY OF ARCHITECTURE, ZAGREB. BESIDE HIS EXCEPTIONAL SOCIAL ENGAGEMENT, MUTNJAKOVIĆ'S RICH OPUS INCLUDES A LARGE NUMBER OF ARCHITECTURAL DESIGNS AND PROJECTS IN URBAN PLANNING FROM THE 50S AND 60S. MOSTLY THESE WERE COMPETITION DESIGNS SUCH AS HOMOBIL (1964), BIOSTAN, THE SENJAK HOUSING BLOC IN OSIJEK (1968), KYNETICDOME, OR ST PETER'S CHURCH IN SPLIT (1970), PROJECTS FOR URBAN CENTRES IN TEL AVIV (1963) AND PITTSBURGH (1964), AS WELL AS ONE OF HIS RARE REALIZED PROJECTS: THE KOSOVO NATIONAL AND UNIVERSITY LIBRARY IN PRIŠTINA (1971).

¹ Antoaneta Pasinović, *Paradoks o graditelju. Andrija Mutnjaković: angažirana arhitektura* [An architect's paradox: A.M. and engaged architecture] (Zagreb: Gallery of Contemporary Art, 1975).

² Žarko Domljan, "Poslijeratna arhitektura u Hrvatskoj" [Postwar architecture in Croatia], *Život umjetnosti*, 10 (1969), p. 45.

³ Catalogue of SC Gallery, 5 (1968/69), VIII, pp. 17-20.

⁴ Tomislav Odak, "Hrvatska arhitektonska alternativa 1945-1985" [Alternative movements in Croatian architecture, 1945-1985], in: "Arhitektura u Hrvatskoj 1945-1985." [Architecture in Croatia, 1945-1985], *Arhitektura*, 196-199 (1986), pp. 65-68.

⁵ Andrija Mutnjaković, *Biostan u Tercijarni grad*, Osijek, 1988., 68.

⁶ Krunoslav Ivanišin, "Andrija Mutnjaković: Narodna i univerzitetska biblioteka, Priština" [A.M. National and University Library in Priština], *Čovjek i prostor*, 3-4 (2007), pp. 52-55.

REAFIRMACIJA GRADA

Ukoliko Jencksovu tezu o postmodernizmu kao populističko-pluralističkoj umjetnosti¹ promatramo u izdvojenom, elitističkom kontekstu, tada možemo razumjeti zašto mnogi arhitekti ograđuju svoje djelovanje od termina postmodernog arhitekta. No, ako Jencksovu misao o postmodernoj arhitekturi kao umjetnosti "neposredne komunikativnosti"² pokušamo dovesti u vezu s opusima pojedinih hrvatskih arhitekata, tada ćemo se približiti određenju jednoga razdoblja koje tek očekuje interpretaciju. Daleko od eklektičnosti i osebujnih pojedinačnih opsesija, kao i utopijskih ideja koje su se oslanjale na tehničko-tehnološki superiorne prijedloge rješavanja bitnih arhitektonskih i urbanističkih problema, zagrebačka arhitektura 70-ih i 80-ih godina svjedoči o nekoliko struja, od kojih će nas osobito zanimati ona usredotočena na (ponovno) otkrivanje povijesnoga grada i mogućnosti koje iz njega proizlaze. Urbanizam socijalizma, Generalni plan interes kojega

su prvenstveno bila prekosavska naselja, modernizacija starih zagrebačkih perifernih dijelova – ali ne i najvrjednijih podsljemenskih područja (pretvaranje oranica u Palaču pravde, Radničko sveučilište, Gradsku vijećnicu...), Zagrebački velesajam kao urbanističko-laboratorijska tikvica u kojoj su pomiješani raznovrsni eksperimenti – sve navedeno rezultati su procesa koji svjedoče o disperziji interesa brojnih pojedinaca uključenih u arhitektonski i urbanistički razvoj grada pri čemu je donjogradska jezgra ostala u velikoj mjeri izvan fokusa. Možemo li to stanje "opravdati" političko-ekonomskom situacijom? U izvjesnoj mjeri da, jer socijalistička paradigma i planovi koje je Jugoslavija kao zemlja predvodnica Trećega svijeta u to doba imala moraju se uzeti u obzir. No ovom prilikom pozornost ćemo usmjeriti na neke projekte i realizacije koji se odnose na spomenutu neposrednu komunikativnost koju je arhitektura toga razdoblja u pojedinim slučajevima

SANDRA

KRIŽIĆ ROBAN

When considering Jencks's hypothesis on postmodernism as a populist and pluralist art¹ in an isolated context of elitism, we may begin to understand why so many architects separate their activity from the notion of postmodern architecture. However, if we try to relate Jencks's reflection on postmodern architecture as an art of "direct communicability"² with the work of certain Croatian architects, we may get closer to defining an age that still awaits an adequate interpretation.

If we disregard all eclecticism or peculiar individual obsessions, as well as some utopian ideas relying on technically and technologically superior suggestions for solving some crucial problems of architecture and urban planning, Zagreb architecture of the 1970s and 1980s shows the existence of several currents, among which I propose to deal particularly with that which focused on the (re) discovery of the historical city and the possibilities it might offer. Socialist urban planning, with its Master Plan, was

interested primarily in the settlements south of River Sava and the modernization of old peripheral parts of Zagreb, but not in the most valuable areas under Mount Medvednica (transformation of agricultural fields into the Court of Justice, Workers' University, City Hall...). Zagreb Fairgrounds was turned into a sort of test-tube in the laboratory of urban planning, a place to conduct all sorts of experiments. All that resulted from processes that indicated the dispersion of interests among a great number of persons involved in the development of Zagreb in terms of architecture and urban planning. Thereby the city centre, the so-called Lower Town, was largely left out of focus. Can we "justify" such situation on the basis of socio-political circumstances? To a certain extent yes, since we must take into account the socialist paradigm and plans of Yugoslavia as the leading country of the Third World at the time. However, for the moment we shall direct our attention to certain projects and constructions that refer to the above-mentioned direct

REASSERTING THE CITY

