

PROSTOR

17 [2009]

1 [37]

ZNANSTVENI ČASOPIS ZA ARHITEKTURU I URBANIZAM  
A SCHOLARLY JOURNAL OF ARCHITECTURE AND URBAN PLANNING

POSEBNI OTISAK / SEPARAT | OFFPRINT

ZNANSTVENI PRILOZI | SCIENTIFIC PAPERS

2-31 VEDRAN IVANKOVIĆ

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– KRITIČKI EKSPERIMENTI ARHITEKTURE  
VIŠESTAMBENIH ZGRADA

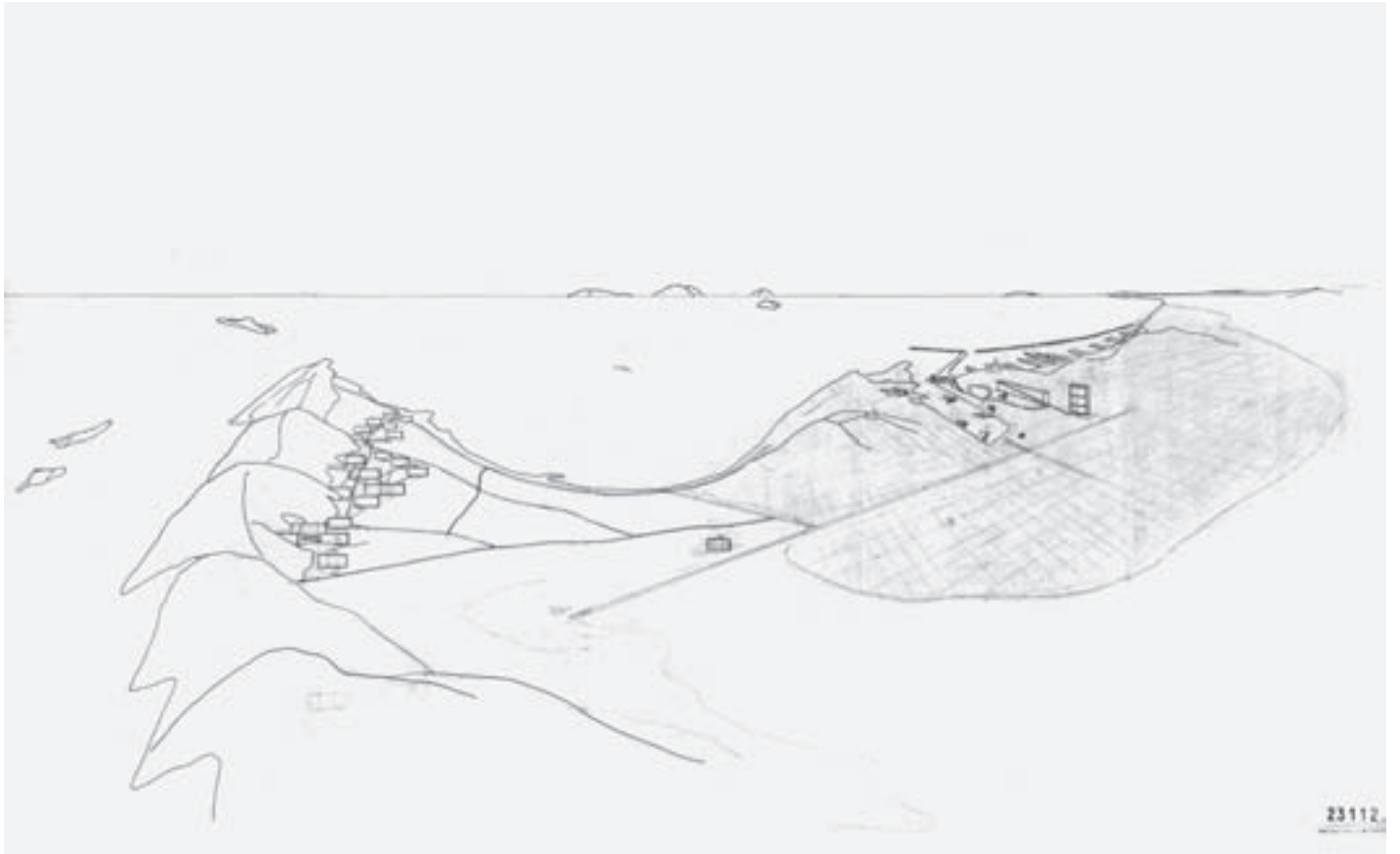
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SVEUČILIŠTE U ZAGREBU, ARHITEKTONSKI FAKULTET  
UNIVERSITY OF ZAGREB, FACULTY OF ARCHITECTURE

ISSN 1330-0652  
CODEN PORREV  
UDK | UDC 71/72  
17 [2009] 1 [37]  
1-210  
1-6 [2009]



SL. 1. CRTEŽ JEDNE OD PRVIH LE CORBUSIEROVIH VIZIJA NOVOGA MARSEILLEA; PERSPEKTIVA: DESNO GRAD I LUKA (PROJEKT MARSEILLE VIEUX-PORT), LIJEVO NOVI DIO – MARSEILLE-VEYRE UZ JUŽNI KRAJ BULEVARA MICHELET. U SREDINI NEKOLIKO GODINA KASNIJE IZGRAĐEN UNITÉ D'HABITATION. NEDATIRANO (1949.?).

FIG. 1 DRAWING OF ONE OF LE CORBUSIER'S FIRST VISIONS OF NEW MARSEILLE; PERSPECTIVE VIEW: RIGHT CITY AND PORT (MARSEILLE VIEUX-PORT PROJECT), LEFT NEW PART – MARSEILLE-VEYRE NEXT TO THE SOUTH END OF BOULEVARD MICHELET. SEVERAL YEARS LATER UNITÉ D'HABITATION BUILT IN THE CENTRE. UNDATED (1949?).

**VEDRAN IVANKOVIĆ**

MENTOR: PROF. DR.SC. MLADEN OBAD ŠĆITAROCI\*

SVEUČILIŠTE U ZAGREBU  
ARHITEKTONSKI FAKULTET  
HR – 10000 ZAGREB, KAČICEVA 26

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TEHNIČKE ZNANOSTI / ARHITEKTURA I URBANIZAM

2.01.02 – URBANIZAM I PROSTORNO PLANIRANJE

2.01.04 – POVIJEST I TEORIJA ARHITEKTURE  
I ZAŠTITA GRADITELJSKOG NASLIJEĐA

ČLANAK PRIMLJEN / PRIHVACEN: 13. 2. 2009. / 8. 6. 2009.

UNIVERSITY OF ZAGREB  
FACULTY OF ARCHITECTURE  
HR – 10000 ZAGREB, KAČICEVA 26

ORIGINAL SCIENTIFIC PAPER

UDC 728.2.011.26(497.5 ZAGREB) LE CORBUSIER, GALIĆ, D."19"

TECHNICAL SCIENCES / ARCHITECTURE AND URBAN PLANNING

2.01.02 – URBAN AND PHYSICAL PLANNING

2.01.04 – HISTORY AND THEORY OF ARCHITECTURE  
AND PRESERVATION OF THE BUILT HERITAGE

ARTICLE RECEIVED / ACCEPTED: 13. 2. 2009. / 8. 6. 2009.

# LE CORBUSIER I DRAGO GALIĆ – KRITIČKI EKSPERIMENTI ARHITEKTURE VIŠESTAMBENIH ZGRADA

## LE CORBUSIER AND DRAGO GALIĆ – CRITICAL EXPERIMENTS FOR THE ARCHITECTURE OF APARTMENT BUILDING

GALIĆ, DRAGO  
LE CORBUSIER  
MARSEILLE  
MODERNA ARHITEKTURA ZAGREBA  
VIŠESTAMBENE ZGRADEGALIĆ, DRAGO  
LE CORBUSIER  
MARSEILLE  
ZAGREB MODERN ARCHITECTURE IN ZAGREB  
APARTMENT BUILDINGS

Autor u članku uspoređuje višestambene zgrade u Marseilleu i Zagrebu dvaju arhitekata bliskoga svjetonazora, koje nastaju otprilike u isto doba, u sličnim političkim okolnostima i za istoga naručitelja – državu/grad; kritički se osvrće na dosadašnja razmatranja, ističe razlike u koncepciji triju relevantnih građevina: Unité d'habitation de Marseille i dvije višestambene zgrade u Ulici grada Vukovara 35-35a i 43-43a, te razlike u njihovoj konstrukciji, tlocrtnim dispozicijama stanova, oblikovanju pojedinih detalja i urbanističkom kontekstu. U članku su također istaknute sličnosti i razlike projektantskih metoda Le Corbusiera i Drage Galića, kao i razlike u njihovu osobnom pristupu specifičnim projektantskim i urbanističkim problemima.

The author of the article compares the apartment building Unité d'habitation in Marseille and the apartment buildings in 35-35a and 43-43a Vukovar Street in Zagreb. They were both commissioned by the state/city government and created by two architects with similar worldviews in approximately the same period and similar political circumstances. The author gives critical comments on the past analyses and points out the difference in the concept of the relevant buildings, the difference in their construction, apartment floor plans, formal details and urban context. The article also compares Le Corbusier's and Drago Galić's architectural methods and stresses the difference in their personal approach to specific architectural and urban planning issues.

\* Članak je rezultat rada na autorovu poslijedoktorskom znanstvenoistraživačkom projektu u Fondation Le Corbusier u Parizu i na znanstvenoistraživačkom projektu „Urbanističko i pejzažno naslijeđe Hrvatske kao dio europske kulture” glavnog istraživača, prof. dr.sc. Mladena Obada Scitarocija, dipl.ing.arh.

\* The article resulted from the author's work on a post-doctoral scientific and research project at the Fondation Le Corbusier in Paris and the scientific and research project entitled the Urban and Landscape Croatian Heritage as Part of European Culture, headed by main researcher Prof. Mladen Obad Scitaroci, Dipl.Eng.Arch.

## UVOD

**A**rhitekt Drago Galić rođen je 1907. godine, gotovo istoga dana u listopadu kada i njegov 20 godina stariji uzor. Zbog već na prvi pogled prepoznatljivog oblikovanja višestambenih zgrada u Zagrebu, on je često bio tema preispitivanja stilskih i kvalitativnih dostiga hrvatske poslijeratne moderne arhitekture koja se krajem 1940-ih, nakon presudnih promjena u tadašnjoj jugoslavenskoj politici, konačno i deklarativno oslobodila stanovite stilsko-režimske konsternacije iz prvih godina nakon rata. Iako nezaobilazan u svakoj antologiji hrvatske stambene arhitekture, Galić do danas nije kritički postavljen u odnos s Le Corbusierom, svojim projektantskim uzorom. Do danas nije objavljena nijedna usporedna analiza opusa dvaju arhitekata koji djeluju istovremeno i u sličnome povijesnom i društveno-političkom kontekstu. Drago Galić je arhitekt koji stasa u 'gruboj' praksi u drugoj polovici 1920-ih kod Huga Ehrlicha te 1930-ih u atelijerima Jurja Denzlera i Mladena Kauzlarica, pa i Drage Iblera. No doba u kojem se konačno razvija i oblikuje njegov opus pripada definitivno poslijeratnim godinama. U razdoblju do Drugoga svjetskog rata mladi arhitekt ostvaruje relativno malo pretežito obiteljskih kuća, kojih oblikovanje karakterizira prostorna modularnost primjene suvremenih tlocrtnih rješenja i regionalistički pristup – poput lapadske vile „Jaksčić” iz 1935. (samostalan projekt) ili drvene vile „Filipčić” na Sv. Duhu u Zagrebu (u suradnji s Dragom Iblerom) iz 1936. – koji je 1930-ih godina bio i

recentan izraz Le Corbusiera. I ovdje, već na početku, krije se prva i možda najvažnija razlika između dvaju arhitekata: jedan je koncipirajući smisao moderne arhitekture između dva rata ostvarivao projekte kao iskusan arhitekt, a drugi se bez velike inicijalne 'potrage' upustio u ozbiljno projektiranje već dobro poznate 'ideologije', koje će od tada postati njegov primarni cilj i jedinstvena osobna 'potraga'. Za obojicu su, međutim, tridesete bile stanovito umjetničko 'iznenadenje', preokret i nov poticaj, u kojima jedan opet mijenja vlastita čvrsta stajališta, a drugi se uključuje u neizbježan vrtlog svjetskoga modernog pokreta.

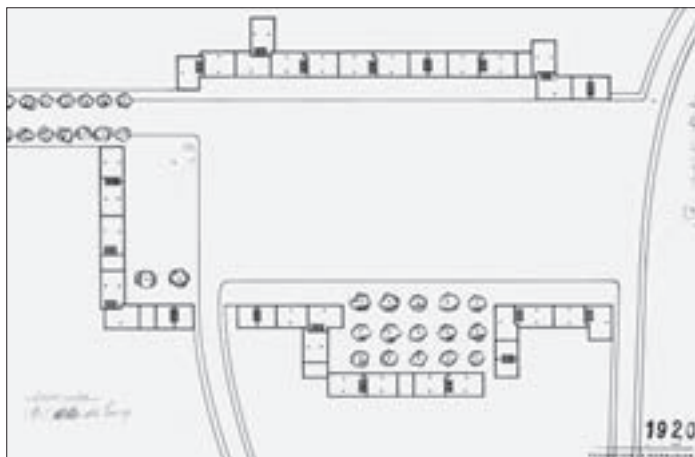
Tridesete godine – nakon velikih očekivanja s početka stoljeća, kada su se avangardnim tendencijama suprotstavili 'stari' i idejno-ideološko divergentni umjetnički pravci: od Art Nouveaua u Francuskoj, gdje dramatičan razlaz Crkve i države 1905. potresa opće razvojne procese umjetnosti, do secesije u Austriji u doba konačne disolucije velikih imperijalističkih pretenzija i njemačkoga Jungendstila koji pokazuje prve vizualne promjene dekoraterski shvacene funkcije arhitekture, te nadrealizam kojem u Parizu neće odoljeti ni Le Corbusier – stan za gospodina Charlesa de Beisteguia, Avenue Champs-Élysées, ni Loos – kuća za Tristana Tzaru, Avenue Junot (Montmartre) – konačno predstavljaju afirmaciju modernizma, ali istovremeno i prve promjene koje nagrizaju njegove purističke temelje. Te godine, nakon dominacije utopijskih vizija, od Garnierove Cité industrielle 1907. do Ville contemporaine i njezina vremenskog 'susjeda' – plana Voisin, koje karakterizira snažan tehnokratski pristup i opsesivna sklonost autora najnovijim tehničkim dostignućima, pokazuju prve simptome drukcijega duhovnog raspoloženja europske arhitektonske scene, odnosno nose obilježje povratka na tradicionalističke, 'klasične' principe rješavanja recentne arhitektonske problematike, ponajprije stanovanja, što se vidi i na spomenutim realiziranim kućama „Jaksčić” i „Filipčić” Drage Galica na dubrovačkom Lapadu i u Zagrebu, te primjerice dobro poznatim Le Corbusierovim projektima „Maison de Monsieur Errazuris au Chili” i „Maison de week-end en banlieue de Paris”. U specifičnome europskom stilskom okruženju tridesetih, u godinama koje će biti presudna inspiracija za stambenu arhitekturu pedesetih općenito te osobito važne za Le Corbusierovu koncepciju višestambenoga modela kakav je „Marseille”, u galopu kolektivističkih ideologija, pojava regionalističkoga pravca moderne arhitekture bila je logičan razvoj uvjetovan društvenim kontekstom – globalnom krizom i političkom nestabilnošću u osvit velikih razaranja te neizbježnom potrebom za očuvanjem svjetskoga

## INTRODUCTION

Architect Drago Galić was born in October 1907, almost on the same day as his 20 year old senior architectural role model – Le Corbusier. Due to the instantly recognizable style of residential buildings in Zagreb, Galić's oeuvre has often been reassessed in attempt to determine the stylistic reach and quality of the Croatian post-war modern architecture which, in the late 1940s, after critical political changes in contemporary Yugoslavia, finally freed itself from certain stylistic and regime-backed constraints of the early post-war years. Although his work has been an indispensable part of every anthology of Croatian architecture, it has never yet been critically compared to Le Corbusier. Not a single comparative analysis has yet been published on the oeuvres of these two architects who worked in the same period and in a similar historical and socio-political context. Drago Galić was an architect who came of age in the second half of the 1920s in the "demanding" practice with Hugo Erlich, and later in the 1930s in the studios of Juraj Denzler, Mladen Kauzlaric and Drago Ibler. However, the final development of his oeuvre belongs certainly to the post-war years. In the period before the Second World War, architectural accomplishments of the young architect were few and mostly included family houses whose style was congruent with Le Corbusier's contemporary architectural expression in the thirties, and marked by the use of the modular grid in contemporary plan and a regional

approach which can be seen in the 1935 Villa Jakšić in Lapađ (Galić's independent design) or the wooden Villa Filipčić in Sv. Duh in Zagreb dating from 1936. Even this early period reveals the first and possibly most important difference between the two architects. In the interwar period, one captured the essence of modern architecture by making designs as an experienced architect, whereas the other engaged with no considerable initial "theoretical preparation" into serious designing practices of the well known "ideology" which would eventually become his primary objective and a uniquely individual pursuit. However, the thirties presented for both of them a certain artistic "marvel", the age of a shift and inspiration, in which one reshaped his own firmly held beliefs, and the other was swept into the unavoidable whirlpool of the international modern movement.

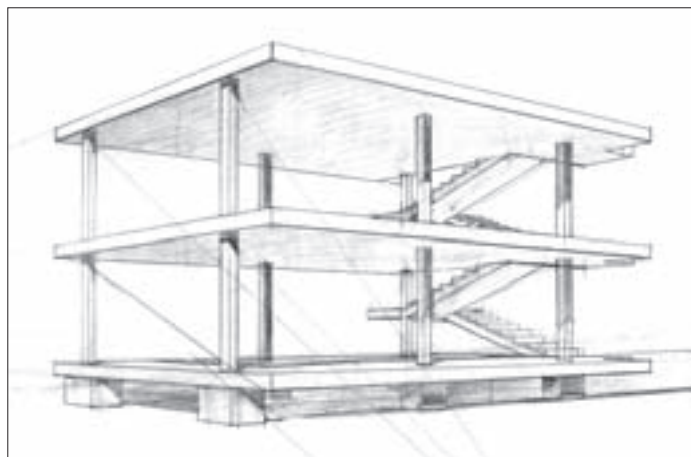
The beginning of the 20<sup>th</sup> century was the period when the avant-garde tendencies were contrasted with the old conceptually and ideologically diverse artistic movements (from Art Nouveau France where the 1905 dramatic separation of church and state disturbed general developments in art, the Vienna Secession concurrent with the final dissolution of great imperial pretensions, and the German Jugendstil which showed the first visual changes in decoratively approached architectural functions, to Parisian surrealism which neither Le Corbusier could refrain from drawing upon for Charles de Beisteguis House in Champs-Élysées Avenue, nor Loos in his Tristan Tzara House in Junot Avenue on Montmartre). After two decades of big expectations, the thirties finally asserted modernism, while at the same time affirming the first changes which undermined its purist foundations. Following the dominant utopian visions, from Garnier's Cité Industrielle in 1907, to Le Corbusier's Ville Contemporaine and its chronological neighbour, the Plan Voisin characterized by the architect's technocratic approach and obsession with the latest technology, the thirties showed the first symptoms of a different spirit in European architecture. Its features demonstrated a return to traditionalist, "classical" principles of dealing with recent architectural concerns, primarily housing, which is witnessed by Galić's afore mentioned Jakšić House in Lopud (Dubrovnik) and Filipčić House in Zagreb, and, for example, Le Corbusier's well known designs for Maison de Monsieur Errazuris au Chili and Maison de week-end en banlieu de Paris. In the specific stylistic environment of thirties Europe, which would provide crucial inspiration for the residential architecture of the fifties in general, and be especially important for Le Corbusier's concept of high-rise housing such as Marseilles, the emergence of a traditional approach in modern architect-



SL. 2. PLAN NASELJA „DOM-INO”, 1914.  
FIG. 2 DOM-INO ESTATE PLAN, 1914

SL. 3. STAMBENA JEDINICA NASELJA „DOM-INO”,  
KUĆA „DOM-INO”, AKSONOMETRIJSKI PRIKAZ NOSIVE  
KONSTRUKCIJE, 1914.

FIG. 3 DWELLING UNIT OF THE DOM-INO HOUSE, DOM-INO  
HOUSE, AXONOMETRIC VIEW OF THE LOAD-BEARING  
STRUCTURE 1914



graditeljskog nasljedstva – kontinuiteta koji će nakon rata postati i sam jedno od najvažnijih obilježja Le Corbusierova rada. Inspiracija suvremenim tehnološkim dostignućima tada više nije bila nezaobilazna instanca arhitekture. Razlike desetljeća najbolje pokazuju neki usporedni primjeri: jedna od prvih Le Corbusierovih koncepcija kolektivnog stanovanja, naselje Dom-ino iz 1914., kojeg je stambena jedinica zapravo obična, 'čista' dvoetažna kuća, u svojoj idejnoj osnovi inspirirana francuskim strukturalnim racionalizmom (Sl. 2.-4.), koji je već bio rezultirao Viollet-le-Ducovom postavkom razotkrivanja konstrukcije građevine kao vizualno-logičkoga sustava, a to pak mogućnošću konstruktivnog 'oslobodenja' i funkcionalne organizacije prostora, upotrebom materijala prema njihovim fizičkim svojstvima, iz čega proizlazi i smisao oblika, te također sustavnom analizom francuske arhitekture (*Dictionnaire Raisonné de l'Architecture Française*) i – primjerice – spomenutih „Maison de Monsieur Errazuris au Chili” i „Maison de week-end en banlieue de Paris” iz 1930-ih, ili kuća „Citrohan” iz 1920. (Sl. 6.), koje naziv na tragu usporedbi grčkog hrama i automobila s „puta po Istoku” koincidira s imenom velikoga francuskog proizvođača automobila poznatog po pionirskim (avangardnim, ponekad i pretjeranim) tehničkim rješenjima, i primjerice raskošno uređen stan Charlesa de Beisteguija na Champs-Élysées iz 1930.

Le Corbusierova sklonost individualizmu nakon 1930. koincidira sa stjecanjem iskustva u odnosima s 'lijevom' opcijom, čak i na vlastitome projektu – „Palais des Soviets”. Drago Galić kao mlad arhitekt s tek nekoliko realizacija, poput već vrlo iskusnoga Le Corbusiera, staje na stranu regionalnoga pristupa arhitekturi, koji – ako smijemo političkim rječnikom reći – podržava 'desnu' opciju utemeljenu u erudiciji pojedinca koji kreira baštinu za budućnost. To će zauvijek biti vidljivo kod obojice arhitekata, a osobito kod Galica,

projektanta koji pedesetih godina, u doba reinterpretacije hrvatske međuratne avangarde, doseže vrhunac svoga stvaralaštva i koji će iza sebe ostaviti relativno skroman opus, zbog čega je i ovaj članak zapravo tek usporedba njegovih višestambenih zgrada i Le Corbusierova modela, koji je nakon izgradnje u Marseilleu ostao do danas jedan od najvećih dragulja u kruni velikih ostvarenja poslijeratne moderne arhitekture.<sup>1</sup>

Riječ je dakle o Unité d'habitation u Marseilleu na Bulevaru Michelet 280, koji je bio prvi u nizu *unitéa* tzv. „grandeur conforme”, projektiranih i izgrađenih 1945.-1967., te o dvije višestambene zgrade u Zagrebu u Ulici grada Vukovara 35-35a i 43-43a, koje su projektirane i izgrađene 1950-ih godina.<sup>2</sup>

#### OD IMMEUBLE-VILLAS DO MARSEILLESKOG UNITÉA I IDEJE VERTIKALNOGA VRTNOGA GRADA

U razvoju Le Corbusierove koncepcije kolektivnoga stanovanja razlikujemo tri tipologije: prvu iz 1922. – Immeuble-villas (*immeuble de 120 villas superposées*, zgrada sa 120 stanova-vila), na kojoj radi otprilike istovremeno s kućom „Citrohan”, te koju primjenjuje u Ville contemporaine, drugu iz 1930. – „redant”,

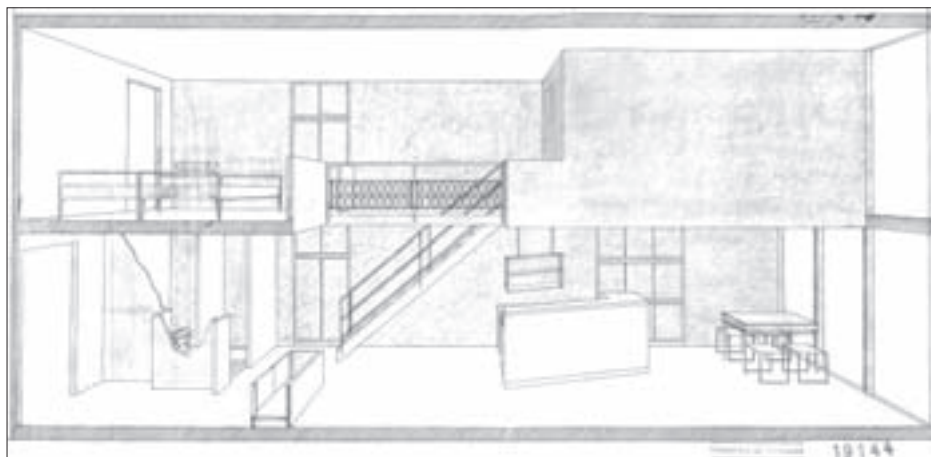
<sup>1</sup> Važno je napomenuti da je Drago Galić nakon Drugoga svjetskog rata sudjelovao u velikim državnim natječajima: za zgradu Predsjedništva Vlade FNRJ u Beogradu, koji ga je prvi put okrunio kao 'velikog' arhitekta (drugoplasirani rad Drage Galica, Nevena Segvića, Antuna Augustinčića i Branka Bona), te za Operu, također u Beogradu. Detaljnije u: MACURA, 1947: 3-17; BOGOJEVIĆ, 1948: 14-21.

<sup>2</sup> Zgrada na Svacićevu trgu u Zagrebu nije predmet ovoga razmatranja. Ona – iako značajna zbog tipologije stanova u opusu Drage Galica i u kontekstu hrvatske moderne arhitekture uopće zbog drukčijega urbanističkog predloška u Donjem gradu (gdje se Galić referira na kvadratni Svacićev trg reguliran krajem 19. st.) te zbog činjenice da je ugrađena višestambena zgrada – ne korespondira s modelom *unitéa* koji je predmet ovoga članka. O zgradi na Svacićevu trgu detaljnije u: BIONDIĆ, 1996: 86-89; GRIMMER, 2007: 110-116.



ture in the midst of galloping collectivism was a logical development conditioned by the social context – the global crisis and political instability preceding the great destruction and a necessary need for the protection of world's built heritage. This need for continuity would, following the war, become one of the most significant features of Le Corbusier's work. Drawing upon contemporary technology was no longer an inevitable aspect of architecture. The difference in decades is best shown by some comparable examples. As one of the first of Le Corbusier's concepts of community living in which the dwelling unit is, in fact, a simple, "clear" two-level house, the Dom-ino estate from 1914 was inspired in its concept by the French structural rationalism (Figs 2-4), resulting from Viollet-le-Duc's idea that the outward appearance of the building should reflect the visual and logical system of construction, as well as by a systematic analysis of French architecture (*Dictionnaire Raisoné de l'Architecture Française*). "Revealing" construction could, in turn, be made possible by the use of material according to their physical characteristics in order to "free" the construction and functional organisation of space. The Dom-ino estate is comparable to the above mentioned Maison de Monsieur Errazuris au Chili and Maison de week-end en banlieu de Paris, whereas the 1920 Citrohan House (Fig. 6), whose name coincides with the name of the great French automobile manufacturer known for his pioneering (avant-garde and sometimes extravagant) technical designs can be compared to the lavishly decorated apartment of Charles de Beistegui in Champs-Élysées Avenue.

Le Corbusier's tendency to individualism after 1930 coincided with his relations to the leftists which can also be detected in his project – Palais des Soviets. Like the much more experienced Le Corbusier, Drago Galić, a young architect with a record of several completed projects, adopted a regional approach to architecture which, politically said, supported the rightist views based on the idea of



learned individuals who created heritage for the future. That would always remain present in the work of both architects, but was particularly characteristic for Galić who would in the fifties – the period of reinterpretation of the Croatian interwar avant-garde movements – reach the peak of his career but leave behind a relatively small oeuvre. This article, therefore, represents only a comparison of his residential buildings and Le Corbusier's model, which after its completion in Marseille, has remained one of the jewels of post-war modern architecture.<sup>1</sup>

The compared examples include the Unité d'Habitation on 280 Michelet Boulevard which was the first of a series of Unités, the so called, *grandeur conforme*, designed and built in the period from 1945-67, and the two apartment buildings at 35-35a and 43-43a Vukovar Street in Zagreb, designed and built in the 1950s.<sup>2</sup>

#### FROM IMMEUBLE-VILLAS TO THE MARSEILLE UNITÉ AND THE IDEA OF THE VERTICAL GARDEN CITY

Three types of housing are discernable in Le Corbusier's concept of community living. The first is *immeuble-villas* (*immeuble de 120 villas superposées*, building with 120 villas-apartments) which he used in his Ville Contemporaine and developed simultaneously with the Citrohan House. The second type dated from 1930 and represents the "redent" which was still based on classical blocks with detectable streets like the ones in Ville Radieuse – a vision of the city characterized by buildings laid out *à redent* – stepping back and forth in indentations – on each side of the administrative centre. The third type appears from 1937 and would finally lead to the concept of the Marseille Unité for which Le Corbusier used traditional elements – stone-like monumental concrete, specific self-con-

SL. 4. KUĆA „DOM-INO”, PRESJEK-PERSPEKTIVA, 1914.  
FIG. 4 DOM-INO HOUSE, CROSS-SECTION – PERSPECTIVE, 1914.

SL. 5. KUĆA „CITROHAN”, FOTOGRAFIJA MAKETE, 1920.  
FIG. 5 CITROHAN HOUSE, PHOTOGRAPH OF A MODEL, 1920



<sup>1</sup> It is important to mention that after the Second World War Drago Galić participated in the big state sponsored design competitions for the building of the Yugoslav government presidency in Belgrade which made him known as a "great architect" (the design by Drago Galić, Neven Segvić, Antun Augustincić and Brank Bon won second place) and for the Belgrade Opera House. See more in: MACURA, 1947: 3-17; BOGOJEVIĆ, 1948: 14-21.

<sup>2</sup> The building in Svčić Square is not in the focus of the paper. Although important for the apartment typology in Drago Galić's oeuvre and in the context of Croatian modern architecture due to its different urban scheme in Down Town (where Galić refers to the oblong Svčić Square regulated at the end of the 19<sup>th</sup> century) and due to the fact that the apartment building does not correspond to the model of Unité which is the subject of this paper. For more on the building in Svčić Square see: BIONDIĆ, 1996: 86-89; GRIMMER, 2007: 110-116.

koja još uvijek polazi od klasičnoga bloka s prepoznatljivom ulicom poput onih u Ville radiouse – viziji grada karakterističnoj upravo po zgradama „à redant” sa svake strane administrativno-upravnoga središta, te treću koja se pojavljuje od 1937., iz koje će konačno derivirati koncept za marseilleski *unité* i za koju Le Corbusier koristi tradicijske elemente – kamenu monumentalnost betona, specifičnu samoopstojnost objekta koji djelomično više nije dio nekakva novoga gradskog konteksta, te vlastita sjećanja na kartuzijski samostan sv. Eme de Galluzzo, koji koristi kao model za inkapsulaciju celije za stanovanje. Tu treću tipologiju Le Corbusier razvija od vlastite stvaralacke prekretnice – izložbe 1937. u Parizu, gdje je, među ostalim, predstavio novi *unité* za bastion Kellerman u Parizu, specifičnoga ‘Y’ tlocrta koji u ovome projektu koristi za višestambenu zgradu, a u planu Paris 37 za administrativno-poslovne nebudere. Crtež višestambene zgrade za oko 3000 stanovnika u obliku velike polegnute prizme, impostirane u zamišljen ‘idealni’ pejzaž, pojavljuje se također 1937. u „Quand les cathédrales étaient blanches”,<sup>3</sup> a razvoj stambenih jedinica traje do ljeta 1944. kada nastaje precizan model dvoetažnoga stana, tzv. „cellule-type”, koji će od ljeta 1945. postati model za rad na stanovima marseilleskog *unitéa*.

Početni trenutak u koncipiranju modela kolektivnoga stanovanja bila je dakle 1922. i pojava „immeuble-villas”. To se nastavilo i 1928./29. u projektu Wanner, novoga projekta immeuble-villas koja također raspolaže dvostrukom visinom galerijskih stanova (koji su sada konceptualno doradeniji), spomenutim tipologijama za Ville contemporaine, Ville radiouse, te u ideji višestambene zgrade publicirane nakon „Quand les cathédrales étaient blanches” u „La maison des hommes” 1942. godine.<sup>4</sup> U navedenim koncepcijama krije se začete ideje o vertikalnome gradu-vrtu koji je trebao vješto kompenzirati horizontalnu komponentu životnoga prostora, ostavljajući veći dio neizgrađen i osunčan. Iako je cilj bio ponajprije funkcionalističke prirode, na tragu Atenske povelje koje je smisao racionalno raspolaganje prostorom, Le Corbusierove koncepcije ukazuju na stanovitu spiritualizaciju pristupa razvoju vizija i odmak od davno zacrtanih polazišta funkcionalnog urbanizma, dakle na decizivan „put prema gore”, prema nebu i suncu, prema simbolima vječne opstojnosti i veze ovozemaljskoga života i transcendencije – temi koja će zaokupiti njegovu imaginaciju upravo ratnih 1940-ih, kada u projektantskoj stanci sređuje vlastita idejna polazišta.

U socijalnome smislu, izgradnjom vertikalnoga grada-vrta, zatvorene fourierovske falan-

sterije u kojoj vladaju složeni društveni međuodnosi, osigurao bi se dostojanstven život u zajednici obitelji, s osnovnim materijalnim i maksimalnim duhovnim i kulturnim potrebama stanovništva kojega je život projekcija zamišljenoga života idealnog društva sredene budućnosti. To je bila ujedno i najveća utopijska komponenta Le Corbusierove socijalne vizije u cjelini.

### UNITÉ D’HABITATION DE MARSEILLE – VELIKI EUROPSKI POTHVAT

Na lokalnim izborima u rujnu 1945. u Marseilleu s 47% osvojenih glasova na vlast dolazi Komunistička partija i novi gradonačelnik postaje Jean Cristofol. Grad stradao u bombardiranjima, kojih nisu bila pošteđena ni predgrađa, pripremao se za poslijeratnu obnovu. Le Corbusier, međutim, nije bio blizak aktualnoj gradskoj vlasti. Prijatelj iz Prvoga svjetskog rata Raoul Dautry, koji je 1939.-1940. bio ministar naoružanja, 1939. od Le Corbusiera zatražio je projekt (viziju) tzv. ‘zelene tvornice’ („usine verte”), a 1944. godine postaje prvi ministar urbanizma i obnove (1944.-1945., Ministère de la reconstruction et de l’urbanisme – M.R.U.), naručio je u kolovozu 1945. projekt za prvu veliku poslijeratnu višestambenu zgradu u Francuskoj. Bio je to prvi Le Corbusierov (59!) projekt naručen od države.<sup>5</sup> Razgovor Dautryja i Le Corbusiera iz 1945. – objavljen u „Le Point” u studenom 1950., u kojem aktualni ministar pita Le Corbusiera koji grad urbanizira i koju zgradu gradi, a ovaj odgovara s „nijedan” i „nijednu” i u kojem mu nudi ostvarenje jedne od otprilike poznatih vizija – otkriva da je Le Corbusier, kako bi realizirao zamišljeno, tražio izuzeće od urbanih pravila što su tada bila na snazi.<sup>6</sup> Prema tvrdnji očevidca susreta u Dautryjevu uredu u kojem se odlučivalo o lokaciji nove megazgrade, Pierrea Hardyja, Dautry je Urbainu Cassanu, arhitektu koji je od 1944. bio ravnatelj odjela za gradnju Ministarstva urbanizma i obnove (poslije rukovoditelj civilne izgradnje i izgradnje državnih građevina), predstavio Le Corbusiera kao „arhitekta poznatoga (do tada) po gradnji knjiga (papira)”, a Cassan, je prema tvrdnji Hardyja, nakon rasprave predložio Marseille kao grad u ko-

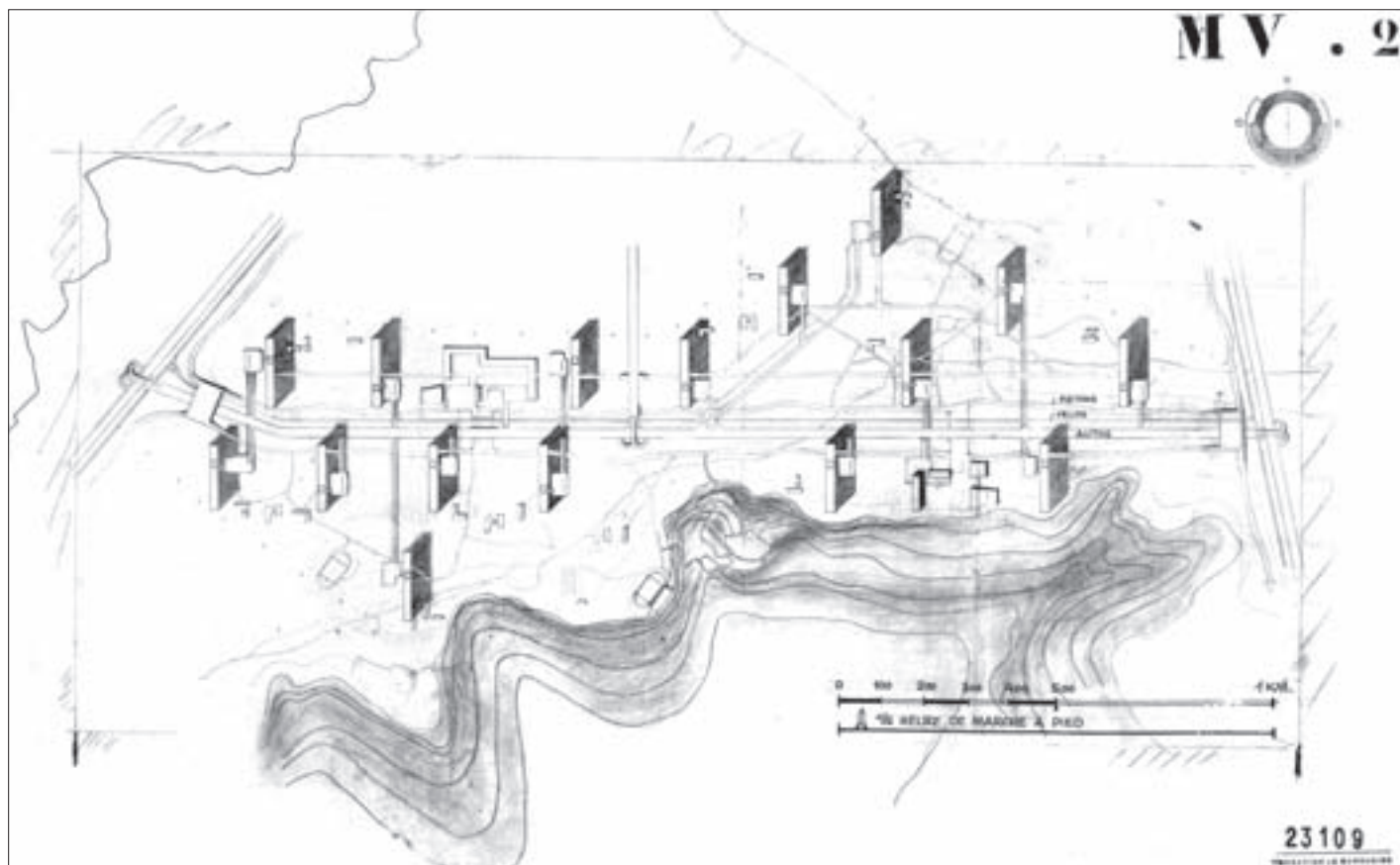
3 LE CORBUSIER, 1937: 269, 271

4 Njezina skica (koja je detaljnija od prve u „Quand les cathédrales étaient blanches”) s komentarom o individualizaciji stanova popracena je i skicama dvoetažnoga stana u kojem je zbog važnosti insulacije – „sunca koje kraljuje nad stanom” – predviđena visina dnevnoga prostora od 4,5 m. Za spavaci je dio istaknuta kao dovoljna i ekonomična visina od 2,20 m (10 cm je debljina armiranobetonske ploče). [LE CORBUSIER, 1942: 115-117]

5 SBRIGLIO, 1992. Detaljnije o urbanističkim i arhitektonskim projektima koje je naručivala država – prvo Francuska, pa potom Indija (Njemačka – Berlin-Tiergarten, UN itd.) u: MONNIER, 1992: 75-108.

6 \*\*\* 1950.





tained buildings which to a degree ceased to be part of some new urban context, and his own reminiscences of the Carthusian monastery Certosa Val d'Éma in Galluzzo whose monks' cell he used as a model for his dwelling unit. The development of this third type was encouraged by Le Corbusier's career milestone – the 1937 exhibition in Paris where he presented, among other designs, designs for his new Unité at the Bastion Kellerman in Paris with a peculiar Y ground plan used, in this case, as an apartment building, and as a group of administrative and commercial skyscrapers in the design for Paris 37. A drawing of an apartment building for about 3000 residents in the shape of a big prism horizontally placed into an "ideally" conceived landscape appeared in 1937 in *Quand les cathédrales étaient blanches*,<sup>3</sup> and the development of

dwelling units lasted to summer 1944, when he made a meticulous model of the two-level apartment, the so called "cellule-type" which would in summer 1945 become a working model used in the construction of the Marseille Unité apartments.

The initial stage for the development of the community living model was in 1922 with the appearance of immeuble-villas. It continued into 1928 and 1929 with Wanner, a new project of immeuble-villas which also shows a double height of duplex apartment space (whose concept was in this case more elaborate), the mentioned types for Ville Contemporaine, Ville Radiuse and the concept of an apartment building published in 1942 in *La maison des hommes*<sup>4</sup> after *Quand les cathédrales étaient blanches*. The mentioned concepts contain the idea of the vertical garden city which was conceived as an efficient compensation for the horizontal component of the living space, leaving the majority of space empty and sunny. Although Le Corbusier's objective was mainly functional in nature, his concepts were along the lines of the Athens Charter which focused on rational space management. His concepts showed a certain spiritual approach to the development of visions and distancing from the long before

SL. 6. ZAPADNI DIO MARSEILLE-VEYREA SA 16 UNITÉA. S ISTOCNE STRANE JOŠ IH JE 7. SA ZGRADOM U IZGRADNJI BILO IH JE UKUPNO 24; SVIBANJ 1949.

FIG. 6 WESTERN PART OF MARSEILLE-VEYREA WITH 16 UNITÉS, EASTERN PART CONTAINS 7 MORE. WITH THE BUILDING UNDER CONSTRUCTION THEY NUMBERED 24 IN ALL; MAY 1949

3 LE CORBUSIER, 1937: 269, 271

4 Its sketch (which is more detailed than the first one in *Quand les cathédrales étaient blanches* contains a comment on the individualisation of apartments and the sketches of the duplex apartment which, due to the importance of insulation – "the sun that reigns over the apartment" – envisages the height of 4,5 m for the living room level. The sufficient, and economic, height of the bedroom level was considered to be 2.20m (reinforced-concrete slab was 10 cm thick). [LE CORBUSIER, 1942: 115-117]



SL. 7. MARSEILLE-SUD S 24 UNITÉA, 1. SIJECNJA 1951.  
FIG. 7 MARSEILLE-SUD WITH 24 UNITÉS, 1 JANUARY 1951

jem je „najmanje opasno” graditi tako veliku građevinu.<sup>7</sup>

Dautry je s pozicije ministra obnove i urbanizma uputio Le Corbusieru službenu narudžbu 30. studenoga 1945.<sup>8</sup> Le Corbusier je već početkom 1946. utemeljio ATBAT – Atelier des Bâtitseurs (pod njegovim nadzorom i nadzorom Andréa Wogensckoga, pod administrativnim ravnanjem Jean-Louisa Lefebvrea, tehničkim rukovodstvom Vladimira Bodianskog i s ravnateljem radova Marcelom Pyjem), kojega je funkcija bila provedba planiranja, projektiranja i izgradnje marseilleskog *unitéa*. Od početka 1946. radilo se na projektiranju i usavršavanju već projektiranoga praktički sve do izgradnje *unitéa* 1952. godine.

Od studenoga 1945. do listopada 1947., kada je postavljen kamen temeljac, promijenile su se četiri lokacije predviđene za izgradnju.<sup>9</sup> Prva u industrijskome, sjevernom predgrađu La Madrague, druga južno uz Bulevara Michelet, treća Saint-Barnabé i četvrta i konačna opet Michelet (sa zapadne strane bulevara), koja je i po Le Corbusieru bila najbolja (dakle kao i druga), zbog neizgrađenog okruženja i zbog neposredne blizine bulevara – glavne osi sa specifičnim sustavom kontraaleja (*système de contre-allées*), s kojima je ulični profil širok oko 45 metara projektiran u 20. stoljeću kao vizualno-kompozicijski nastavak velike gradske Avenue du Prado iz 19. stoljeća. To je Le Corbusieru davalo jasan urbanistički kontekst. Radilo se dakle o ključnom elementu urbane strukture Marseillea, koja je grad pretvarala iz klasičnoga, blokovskog u modernu, funkcionalističku regionalnu metropolu.

Nakon odabira četvrte lokacije Le Corbusier u projektu urbanističkog rješenja Marseille-sud iz 1951. daje prijedlog mogućnosti izgradnje još tri nove zgrade iste orijentacije (uz dva tornja okruglog tlocrta) koje bi bile međusobno rasporedene (i udaljene) prema uvjetima idealne insolacije. Raniji urbanistički plan Marseille-Veyre iz svibnja 1949. predviđa izgradnju niza *unitéa* i popratnih niskih građevina – obrazovnih, trgovačkih i servisnih centara – uz novu aveniju koja je zamisljena okomito na južni kraj Bulevara Michelet i u smjeru istok-zapad, južnije od mjesta gdje je poslije izgrađen *unité*, odnosno od predjela Marseille-sud (Sl. 1. i 6.). Plan Marseille-sud, kojega su detaljne skice datirane na 1. siječnja 1951., predviđa izgradnju ‘grozdova’ (ukupno 24 *unitéa*) vezanih na brze prometnice u ortogonalnoj mreži vrlo velikih dimenzija rastera u odnosu na stari Marseille, od kojih bi jedna bila već postojeći Bulevar Michelet. Bilo je predviđeno sedam ‘grozdova’ s po tri ili četiri *unitéa* (ukupno 24) i dva ili tri tornja karakterističnoga okruglog tlocrta, dok bi uza sekundarne prometnice bila dopuštena izgradnja niskih građevina obrazovnih i servisnih

centara. Širi obuhvat pokazuje jednostavnu shemu ortogonalno postavljenih brzih prometnica i odnos veličina staroga grada i novoga Le Corbusierova urbanističkog zahvata, koji još karakterizira isprepletanje velikih traka nasada (Chandigarh!; Sl. 7.).

Na svojevrsnome strukturalnom putu od vječega prema manjem (od velikih brzih prometnica, od kojih je jedna Bulevar Michelet, i ‘grozdova’ do izgradnje uza sekundarne prometnice) kao najsitnija struktura ističe se tzv. ‘unutarnja mreža’ (*réseau intérieur*) s niskim građevinama trgovačkoga sadržaja (prehrana).

Zgrada marseilleskog *unitéa* je dakle, kao i njezin konačno odabran urbanistički kontekst, projektirana godinama, usporedno s izgradnjom, a u tome razdoblju Le Corbusier je mijenjao vanjski izgled zgrade, izgled pojedinih dijelova konstrukcije i koncept krovne terase, te u detaljima usavršavao modele dvoetažnih stanova. Prva Le Corbusierova skica, koja je nastala za prvu lokaciju La Madrague, bitno se razlikuje od izgrađene građevine. Prvi crteži za La Madrague datiraju iz kolovoza 1945. i pokazuju tri bloka (Sl. 8.). Zgrada za drugu lokaciju bila je oblikovni spoj triju prethodnih i prva detaljnije projektirana višestambena zgrada *unitéovskog* modela u obliku velike polegnute prizme, kao i treća i četvrta koje deriviraju u detaljima ostajući čvrsto u okvirima koncepcije relativno tankoga volumena na stupovima (Sl. 9.-11.).<sup>10</sup> Ne-

7 SBRIGLIO, 1992: 26-27. Zanimljivo je da će kasnije Urbain Cassan biti poznat kao projektant tornja „Montparnasse” u Parizu (1969.-1972., u suradnji s Regerom Saubotom, Eugènom Beaudouinom i Louisom Hoymom de Marienom).

8 SBRIGLIO, 1992: 27-29

9 Nakon toga promijenila se politička garnitura na nacionalnoj razini. Dautryja 26. siječnja 1946. nasljeđuje komunist François Billoux, a Le Corbusier u dopisivanju i razgovorima s novim ministrom i gradonačelnikom Marseillea (oboje su sada bili iste političke opcije), te pozivajući gradonačelnika Jeana Cristofola u ured u Rue de Sèvres, osigurava uspješan nastavak financiranja i gradnje *unitéa*. O francuskim političkim prilikama te odnosu socijalista i komunista, Le Corbusierovu lobiranju za izgradnju i samostalnoj vlasti socijalista od izbora 5. svibnja 1947., što je pridonijelo aktivnom zalaganju komunističkoga gradonačelnika da od Marseillea napravi „središte napredne gradnje”, „mjesto eksperimentiranja i inovacija iz područja urbanizma” i da podrži Le Corbusierov model. Detaljnije u: SBRIGLIO, 1992: 41-45.

10 Zbirka sa svim skicama, crtežima i projektima za četvrtu lokaciju (Michelet) sadrži nekoliko datacijskih gresaka: \*\*\* 1983.a; \*\*\* 1983.b. Fondation Le Corbusier izradio je digitalnu zbirku u 12 tomova sa svim skicama i projektima za razdoblje 1905.-1952. (posljednja 4 toma za razdoblje 1953.-1965. očekuju se u ožujku/travnju 2009.) s točnim (poznatim) datacijama, među kojima su i crteži i projekti za zgradu u Marseilleu (ukupno 2758 do realizacije!) i regulacijske skice urbanizacije Marseillea (Marseille Vieux-Port, Marseille-Veyre i Marseille-sud). Zbirka također sadrži i sve urbanističke planove u kojima je primijenjen model *unitéa* kao novi oblik višestambene zgrade: Saint-Dié (1945.), La Rochelle la Pallice (1945.), Saint-Gaudens (1945.), Marseille Vieux-Port (1947.), Marseille-Veyre (1949.), Bogota (1950.), Marseille-sud (1951.) te



SL. 8. TRI BLOKA U KONCEPCIJI UNITÉA ZA PRVU PLANIRANU LOKACIJU LA MADRAGUE (NEDATIRANO)

FIG. 8 THREE BLOCKS IN THE UNITÉ CONCEPT OF THE FIRST PLANNED LOCATION LA MADRAGUE (UNDATED)

determined starting points of functional urbanism. They, thus, point to the decisive "way upward", towards the sun and sky, the symbols of eternity and links between the earthly and heavenly lives. This theme would preoccupy his imagination in the 1940s, during a break from designing practices, when he was working on his concepts.

In the social sense, the vertical garden city, exclusive Fourieresque "phalanxes" governed by complex social relationships, would enable dignified life in the community of families, with the basic material and utmost spiritual and cultural needs of the residents, whose lives would be a projection of imagined life in an ideal society of the settled future. That was the biggest utopian component of Le Corbusier's entire social vision.

#### UNITÉ D'HABITATION DE MARSEILLE — A MAJOR EUROPEAN UNDERTAKING

In September 1945, the Communist party won the Marseille local election and Jean Cristofol was elected new mayor. The city and suburbs which were destroyed in the bombings were preparing for the post-war renovation. How-

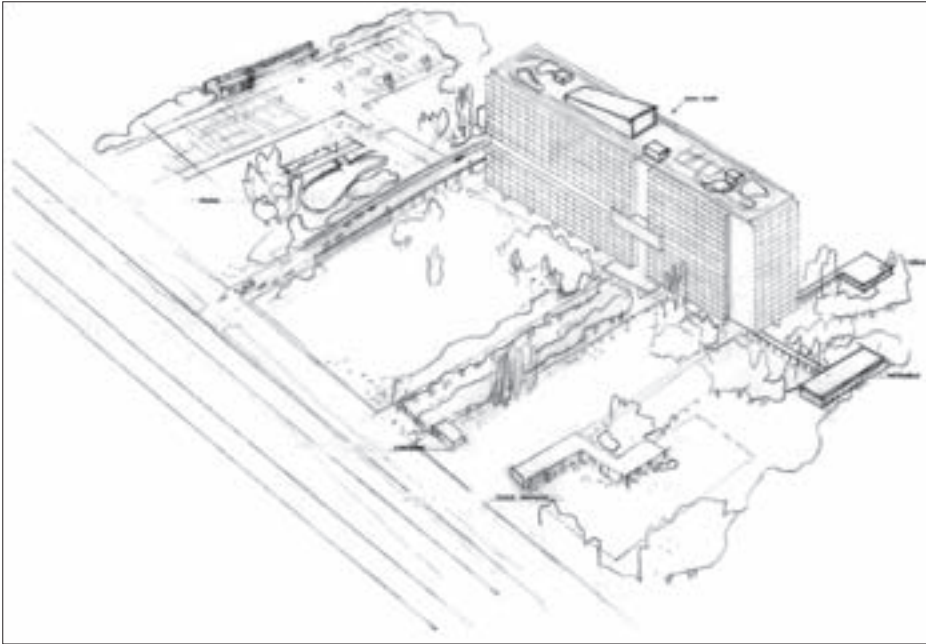
ever, Le Corbusier was not close to the current city authorities. His friend from the First World War, Raoul Dautry, who, during his office as minister of armament in 1939-1940, commissioned designs (vision) from Le Corbusier for the so called "green factory" (*usine verte*), was in 1944 appointed the first Minister for Reconstruction and Urbanism (1944-1945., *Ministère de la reconstruction et de l'urbanisme* – M.R.U.). Under this title, in August 1945 he commissioned designs for the first postwar apartment building in France. It was Le Corbusier's (59!) first state-commissioned project.<sup>5</sup> In the 1945 conversation between Dautry and Le Corbusier, which was published in *Le Point* in November 1950, the Minister asked Le Corbusier what city he was planning and what building he was constructing. Le Corbusier answered "none" to both questions, at the same time offering the Minister the construction of one of his previous visions. The conversation showed that in order to accomplish what he had devised, Le Corbusier proposed exceptions in the contemporary urban regulations.<sup>6</sup> According to Pierre Hardy who witnessed the meeting in Dautry's office during which the location of a new huge building was decided, Dautry presented Le Corbusier to Urbain Cassan, the architect who headed the Building Department of the Ministry for Restoration and Urbanism from 1944 (and later head of the civil engineering and public building), as "the architect (so far) known for his construction of books (papers)". However, after the discussion, Cassan proposed Marseille as the city in which it was "the least dangerous" to build such a massive building.<sup>7</sup>

5 \*\*\* 1950.

6 SBRIGLIO, 1992. More details on the urban and architectural design commissioned by the state, first France then India (Germany – Berlin-Tiergarten, UN etc.) in: MONNIER, 1992: 75-108.

7 SBRIGLIO, 1992: 26-27. Interestingly, Urbain Cassan would later become known as the designer of the Montparnasse tower in Paris (1969-72, in cooperation with Reger Saubot, Eugèn Beaudouin and Louis Hoym de Marien).





SL. 9. PERSPEKTIVNI PRIKAZ ZGRADE ZA DRUGU PLANIRANU LOKACIJU NEPOSREDNO UZ BULEVAR MICHELET (S ISTOČNE STRANE BULEVARA), 8. OZUJKA 1946.

FIG. 9 PERSPECTIVE VIEW OF THE BUILDING FOR THE SECOND LOCATION ADJACENT TO THE EASTERN SIDE OF BOULEVARD MICHELET, 8 MARCH 1946

prestano mijenjanje, koje nakon rata postaje jedno od obilježja Le Corbusierova rada, ukazuje na njegov dihotomičan karakter. On je očito, u vječnoj potrazi kao nikada do tada, u poslijeratnim četrdesetima, kada je zakoračio i u vlastite sezdesete, bio sklon promjenama svaki put kad bi se ukazalo neko bolje rješenje.

Marseilleski *unité*, dugačak 135,5 m, širok 24,5 m i visok oko 56 metara, ima 337 stanova u 23 tipa,<sup>11</sup> od hotelske sobe do stana za obitelj s 4 do 8 djece, koji ukupno ima pet spavacih soba i standardan dnevni prostor s kuhinjom (jednak za sve dvoetažne stanove). Širina raspona stupova u prizemlju je 8,38 metara osno (16 rastera), a taj je raspon u gornjim etažama prepolovljen – 4,19 metara (32 rastera). Čitava zgrada ima jedan ulaz sa središnjim stubištem i liftovima, smještenim na južnoj polovici, te dva evakuacijska stubišta i dva za vatrogasce, koji su međusobno raspoređeni na udaljenosti od 44 metra (polumjer 22 m), što je dalo relativno složen tlocrt prizemlja karakterističnog po jednoličnome rasporedu stupova osnovne nosive konstrukcije.<sup>12</sup> U literaturi je najčešće referiran tip stana s tri spavace sobe u varijanti sa spavanjem gore ili dolje, ovisno ide li se iz ulaznoga prostora u spavaci dio gore ili dolje (Sl. 12. i 13.).<sup>13</sup>

U Francuskoj je do 1967. ukupno izgrađeno četiri *unitéa*: Marseille, Rezé, Briey i Firminy. Svaki ima slične tipologije stanova. U Europi ih je izgrađeno pet – Berlin-Tiergarten. Malo je to u odnosu na Le Corbusierove urbanističke vizije sa stotinama sličnih zgrada, od kojih je prva realizirana u Marseilleu, zahvaljujući im-

postaciji na stupove, strogoj orijentaciji i dojmljivu pejzažnom okruženju – suvremenim Tuileries za svakodnevni boravak u prirodi – postala primjer nove i konačno ostvarene urbanističke opcije. Malo je da bi se dala ozbiljna kvalitativna procjena s obzirom na cjelokupnu izgradnju višestambenih zgrada u 20. stoljeću koje će ostati zapamćeno i kao stoljeće reakcije na modernu arhitekturu, osobito na koncepciju koju je zacrtao upravo Le Corbusier, a koja je rezultirala izgradnjom velikih, bezidejnih i neprepoznatljivih stambenih predjela poslijeratnih gradova.

### VIŠESTAMBENA ZGRADA U ULICI GRADA VUKOVARA 35-35A

Još prije velike stambene izgradnje u današnjoj Ulici grada Vukovara jedna je zgrada, idejno začeta početkom pedesetih, a izgrađena 1956., promijenila zapadno lice Trnja, unoseći prepoznatljiv red u neplansku strukturu donedavnoga predgrada. Galićeva višestambena zgrada na sjevernoj strani zapadnoga dijela ulice (današnja adresa Ulica grada Vukovara 35 i 35a) projektirana je 1952./53. godine.<sup>14</sup> Konstrukcija na stupovima, većim dijelom međutim zatvorenoga prizemlja, već na prvi pogled podsjeća na Marseille. U časopisu „Arhitektura” 1957. godine objavljen je svojevrsan odgovor na stajališta koja su dovela u pitanje Galićevu originalnost u projektiranju ove zgrade: „Razgledajući Galićev objekt u Beogradskoj ulici, spontano se asociira jedna scena kada prijatelji javljaju Cyranu kako mu je Molière za svog Scapina ukrao neke stihove. Cyrano je ponosan: ‘Bar je dokazao da ima ukusa... sigurno ni uspjeh nije bio mali?’ Možda je upravo to potrebno

Meaux (1957.) [\*\*\* 2005.a, \*\*\* 2005.b, \*\*\* 2006.] Autor također upućuje na skroman osvrt na temu *unitéa* u hrvatskoj publicistici – na jedine tekstove koji su koncem 1940-ih i početkom 1950-ih, u doba izgradnje marseilleskog *unitéa*, objavljeni u „Arhitekturi”: ZDRAVKOVIĆ, 1952: 39-41; BUNIĆ, 1953: 32-38; TURINA, 1953: 39-41; \*\*\* 1949: 76-77; 95; \*\*\* 1953: 63.

<sup>11</sup> Broj stanova u literaturi varira (izbor): 334 u MONNIER, 2002: 54 do 337 u: \*\*\* 2006.

<sup>12</sup> Jedno evakuacijsko stubište koje vodi iz središnje ‘ulice’ na 7. katu vidi se na sjevernoj zatvorenoj stranici zgrade [\*\*\* 2006.].

<sup>13</sup> Primjerice, stan veći od ovoga iste je tlocrtne organizacije, s dodatkom još dvije spavace sobe, tj. još jednoga konstruktivnog rastera od 4,19 m osno. To je spomenući najveći stan u zgradi koji Le Corbusier planira za obitelji s 4 do 8 djece. Dječje sobe široke su nešto manje od 2 m [\*\*\* 2006.].

<sup>14</sup> Idejni je projekt odobren 13. srpnja 1953., a građevna dozvola izdana dan kasnije. Sastavnice Glavnog projekta potpisuje tadašnji predstojnik Zavoda za elemente projektiranja Tehničkoga fakulteta u Zagrebu (Arhitektonsko-gradevinsko-geodetskog fakulteta). Zgrada je završena 1956. godine i uporabnu je dozvolu dobila 23. ožujka 1957. [DAZG, F1122, Zbirka građ. dokumentacije, sign. 2347 i 2348]. O stambenoj zgradi D. Galića pogledati detaljnije priloge u hrvatskoj arhitektonskoj publicistici: \*\*\* 1957: 5-11; BAKRAC, 1974: 8; SEGVIC, 1986: 142; \*\*\* 1973: 10-11.

As Minister for Restoration and Urbanism, Dautry formally commissioned the project from Le Corbusier on November 30, 1945.<sup>8</sup> Already in early 1946 Le Corbusier founded AT-BAT – Atelier des Bâisseurs (with himself and André Wogenscky as supervisors, Jean-Louis Lefebvre as head of administration, Vladimir Bodianski as technical head, and Marcel Pyj as construction supervisor) whose function was to plan, design and construct the Marseille Unité. Designing and perfecting the designs lasted practically from the beginning of 1946 to the construction of the Unité in 1952.

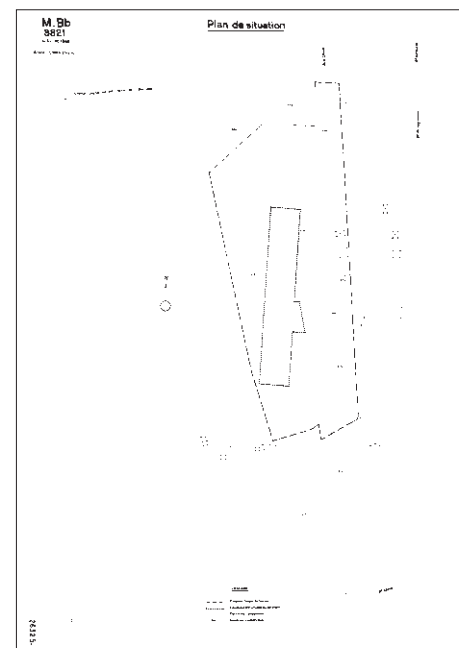
During the period from November 1945 to October 1947, the year the foundation stone was laid, the construction site changed four different locations.<sup>9</sup> The first was in the industrial suburb of La Madrague, the second was south of Boulevard Michelet, the third in the quarter of Saint Barnabé. Michelet Boulevard (the western side) was finally selected. Le Corbusier thought it was the best location due to the empty space and the immediate vicinity of the Boulevard – the main axis with a particular system of side lanes (*système de contre-allées*) whose 45 meter wide streets designed in the 20<sup>th</sup> century form a visual and compositional extension of the big 19<sup>th</sup> century Avenue de Prado. That provided Le Corbusier with an unambiguous urban context. It

was, therefore, the key element in Marseille's urban structure which turned it from a classical, block-like city to a modern, functionalist regional capital.

After the fourth location was chosen, Le Corbusier proposed in his 1951 urban design of Marseille-sud a possible construction of three new buildings identically positioned (with two circular towers) which would be laid out (and distanced from one another) according to the perfect insolation conditions. The previous plan for Marseille-Veyre from May 1949 shows a row of Unités and accompanying low-rise buildings – shops, schools and services – along a new avenue which would be set in the east-west position at a right angle to the south part of Michelet Boulevard, that is a little more to the south from the location of the constructed Unité (Figs.1,6) On the other hand, the plan of Marseille-sud, whose detailed sketches date from 1 January 1951, show a "cluster" linked to expressways, with the existing Boulevard Michelet as one of them, and forming an orthogonal grid much bigger in scale than the old Marseille. Altogether seven "clusters" are comprised of three or four Unités (24 in total), and two or three towers characteristically circular in plan. Side roads are lined with low-rise buildings for educational and commercial facilities. The wider scope of the plan shows a simple scheme of orthogonal expressways and the relationships in scale between the old city and Le Corbusier's new urban intervention, characterized, in addition, by large intertwined strips of greenery (Chandigarh!; Fig. 7).

On a certain structural scale from the big to the small (from big expressways, one of which is Boulevard Michelet, and "clusters" to buildings along side roads) the smallest structure is the so called "interior grid" (*réseau intérieur*) with low-rise buildings for (food) shops.

Like its finally determined urban context, the Marseille Unité was designed for years simultaneously with its construction. During that period, Le Corbusier improved in detail the models of two-storey apartments and changed the exterior appearance of the building and certain parts of its construction as well as the concept of the roof terrace. The first sketches Le Corbusier made for the first location La Madrague differs considerably from the completed building. They date from August 1945 and show three blocks (Fig. 8). The building for the second location was a combination of the previous three buildings and the first elaborately designed apartment building of the Unité type in the form of a horizontally laid prism. The building for the third and fourth location derived in details from the previous ones but remained within the concept of relatively slender forms on columns (Figs. 9, 10, 11).<sup>10</sup> Constant changes that character-



SL. 10. SITUACIJA ZGRADE ZA TREĆU PLANIRANU LOKACIJU SAINT-BARNABÉ, 4. SRPNJA 1946.

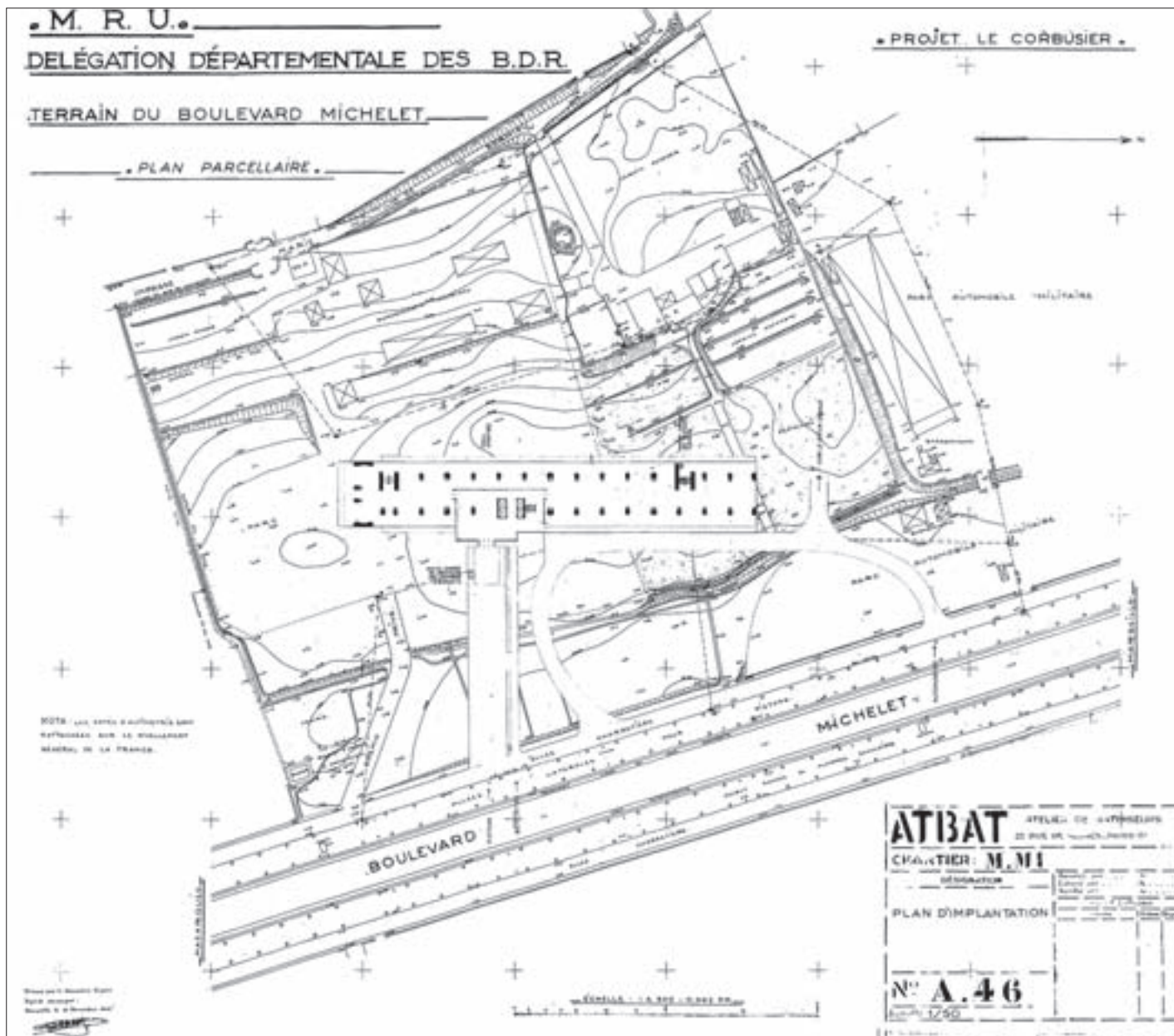
FIG. 10 BUILDING FOR THE THIRD PLANNED LOCATION SAINT-BARNABÉ, 4 JULY 1946

8 SBRIGLIO, 1992: 27-29

9 Soon after that the political structures changed on a national level. Dautry was on 26 January 1946 succeeded by communist François Billoux, and Le Corbusier secured successful continuous financial support and construction of the Unité through correspondence and talks with the new minister and the Marseille mayor (who both had the same political views) and by inviting Mayor Jean Cristofol to the office in Rue de Sèvres. For more on the French political circumstances and the relations between socialists and communists, Le Corbusier's construction lobbying and the autonomous socialist power until the election on 5 May 1947, which contributed to the active participation of the communist mayor of Marseille in the wish to create "the centre of advanced building", "the place of experimentation and innovation in urban planning" and to support Le Corbusier's model, see: SBRIGLIO, 1992: 41-45.

10 Collection of sketches, drawings and designs for the fourth location (Michelet) contains several errors in dated: \*\*\* 1983.a; \*\*\* 1983.b. Fondation Le Corbusier has made a digital collection in 12 volumes with all the sketches and drawings for the period 1905-52 (the last 4 volumes for the period 1953-65 are expected to be issued in March/April 2009) with exact (known) dates, among which there are drawings and designs for the building in Marseille (altogether 2758 to completion!) and the sketches of the Marseille urban planning regulation (Marseille Vieux-Port, Marseille-Veyre and Marseille-sud). The collection also contains all urban plans in which the Unité model was applied as a new form of apartment building: Saint-Dié (1945), La Rochelle la Pallice (1945), Saint-Gaudens (1945), Marseille Vieux-Port (1947), Marseille-Veyre (1949), Bogota (1950), Marseille-sud (1951) te Meaux (1957) [\*\*\* 2005a, \*\*\* 2005b, \*\*\* 2006] The author also points to the subject of Unité only touched upon in Croatian publications – to the only texts published in the magazine *Architecture* in the end of 1940s and the beginning of the 1950s, during the construction of the Marseille Unité: ZDRAVKOVIĆ, 1952: 39-41; BUNIC, 1953: 32-38; TURINA, 1953: 39-41; \*\*\* 1949: 76-77; 95; \*\*\* 1953: 63.





SL. 11. SITUACIJA ZGRADE ZA ČETVRTU, KONAČNU LOKACIJU UZ BULEVAR MICHELET (SA ZAPADNE STRANE BULEVARA) – PRVA VARIJANTA IZ 1946. TLOCRT PRIZEMLJA NIJE KONAČAN PROJEKT. PRIZEMLJE JE U VARIJANTAMA S POČETKA I KRAJA 1947. IZMIJENJENO, KAO I DETALJI U TLOCRTIMA OSTALIH ETAŽA. OSOBITO JE IZMIJENJEN TLOCRT ZADNJE ETAŽE SA ZAJEDNIČKIM SADRŽAJIMA, TE PROČELJA I VOLUMENI ZADNJE ETAŽE. KASNIJE LE CORBUSIEROVE SKICE PRIZEMLJA IZ STUDENOGA 1947. POKAZUJU DODAVANJE ULAZNOGA FOYERA I IZVIJENE AB NADSTREŠNICE ISPRED FOYERA ILI TZV. 'KASKETA', KOJI SU BILI I KONAČNO RJEŠENJE PRIZEMLJA; 12. STUDENOGA 1946.

FIG. 11 BUILDING FOR THE FOURTH FINAL LOCATION ON THE WEST SIDE OF BOULEVARD MICHELET, FIRST VERSION FROM 1946; GROUND-FLOOR PLAN WAS NOT THE FINAL DESIGN. THE GROUND FLOOR PLANS FROM THE BEGINNING AND END OF 1947 WERE CHANGED AS WELL AS THE DETAILS IN THE PLANS OF OTHER LEVELS. ESPECIALLY CHANGED ARE THE FACADES, FORMS AND PLAN OF THE LAST LEVEL CONTAINING COMMUNAL FACILITIES. LE CORBUSIER'S LATER SKETCHES OF THE GROUND FLOOR FROM NOVEMBER 1947 SHOW THE EXTENSION OF THE ENTRANCE FOYER AND CURVING AB EAVES IN FRONT OF THE FOYER WHICH FORMED THE FINAL SHAPE OF THE GROUND FLOOR; 12 NOVEMBER 1946.

reci onima koji su na bazi primjene izvjesnih detalja površine fasadne sličnosti s Le Corbusierovim Marseilleom spremni iskoristiti svaku priliku da bi podsmjeshljivo ubacili ovu rukavicu, potpuno neosjetljivi na neugodnu

činjenicu da njihova, a i gotovo sva naša arhitektura objekata ovakvih dimenzija, nosi u sebi već tisuću puta viđene elemente u svjetskim razmjerima prihvaćene moderne arhitekture sa svim fatalnim odlikama jednog već razvijenog stila. Graditi u tom stilu sa ustaljenom shemom: dva do tri trokrilna prozora, pa onda *loggia*, zatim opet koji prozor i eventualno balkon, a u slijedećem katu to po mogućnosti malo izmiješano, pa zatim to sve obojiti sa tamnim soklom (vjerojatno cijelim prizemljem uvucenim za 2 cm), svijetlom nijansom te boje za korpus zgrade i nekom trećom bojom za udubljenja *loggia* i ispupčenja balkona, graditi tako samo po sebi je

ized Le Corbusier's work after the Second World War, point to his dichotomous personality. In constant pursuit, he obviously had in his sixties a tendency towards change each time he came up with some better solution.

The Marseille Unité is 135.5 m long, 24.5 m wide and 56 m high containing 337 apartments of 23 types<sup>11</sup> ranging from a hotel room to family apartment for 4 to 8 children with five bedrooms and a standard living room with a kitchen (the same for all duplex apartments). The columns on the ground floor are set axially 8.38 m apart (16 grid cells) whereas the intercolumn space of the upper storeys is reduced by half – 4.19 m (32 grid cells). The entire building has one entrance with one central staircase, lifts in the south section, two emergency exits and two fire-fighter's staircases which are set 44 metres apart (radius 22 m), which adds complexity to the ground-floor plan characterized by its uniform disposition of the basic load-bearing construction, the columns.<sup>12</sup> The most commonly cited type of apartment in literature is the apartment with three bedrooms on the first or second level depending on the level of entrance (Figs 12, 13).<sup>13</sup>

Up to 1967, there had been four Unités built in France: Marseille, Rezé, Briey and Firminy, all with similar apartment types. With Tiergarten in Berlin, that makes five Unités altogether throughout Europe. This number is rather small when compared to Le Corbusier's urban visions with hundreds of similar buildings, the first of which was built in Marseille, owing to the pilotis construction, strict positioning and impressive landscape surrounding – a sort of contemporary Tuileries for everyday visits to nature – that became an example of a new and finally accomplished urban concept. It is difficult to seriously assess the quality of the building considering

all apartment building projects in the 20<sup>th</sup> century which will be remembered as the century of reaction to modern architecture; especially the concepts created by Le Corbusier, which resulted in the construction of big, sterile, anonymous residential areas in post war urban planning.

### THE APARTMENT BUILDING IN 35-35A VUKOVAR STREET

Prior to the big housing projects in the present Vukovar Street, one building which was designed in the fifties and constructed in 1956, changed the western profile of Trnje by introducing order into an unplanned urban structure of what used to be a suburban area. Galic's apartment building was designed in 1952/53<sup>14</sup> and built on the northern side of the street's western part (the present address 35-35a Vukovar Street). The columnar construction, however, mostly closed in the ground floor is, at first sight, reminiscent of Marseille. In 1957, the Architecture magazine published a sort of reaction to the views that questioned originality in Galic's designs for this building: "By looking at the building in Beogradska Street, one is spontaneously reminded of the scene of Cyrano's friends telling him that Molière stole some of his verses in order to write Scapino. Cyrano proudly said: 'At least he showed he had taste... his success was certainly not insignificant?'" This might be exactly the thing to say to those who based their mockery on Galic's use of certain façade details similar in treatment to Le Corbusier's Marseille. They were completely unaware of an unpleasant fact that their, and almost all of our, architectural examples of such a scale contain in themselves elements seen thousands of times in internationally acknowledged modern architecture together with all the fatal features of an already developed style. That style follows the well-established formula: two to three triple windows, then loggia, then a window, maybe a balcony, and on the next floor that is possibly a bit mixed, and then use a dark colour to paint the socle (probably 2 cm recessed on the entire ground floor level) and a lighter hue of the same colour for the body of the building, whereas a different colour is used for the walls of loggias and protruding parapets of balconies. To build in that style is an understandable and accepted occurrence which has, as such, remained outside critical or criticizing views on architecture.<sup>15</sup>

The ground floor plan of the building, which is 104 m long, 12.5 m wide and 40 m high (34.5 m without the engine room of the lift at the west entrance on number 35) coincides with the column interspace of 7.4 m on the ground floor (axial spacing, 14 grid cells),

<sup>11</sup> Literature gives a different number of apartments (selection): 334 in MONNIER, 2002: 54 do 337 in: \*\*\* 2006.

<sup>12</sup> The only emergency exit staircase leading from the "interior street" on the 7<sup>th</sup> floor can be seen on the northern, closed side of the building. [\*\*\* 2006]

<sup>13</sup> For example, an apartment bigger than this has the same plan but with two bedrooms added, that is, another constructed grid measuring 4.19 m and positioned axially. That is the biggest apartment in the building Le Corbusier designed for a family with 4 to 8 children. Children's rooms are almost 2 m wide. [\*\*\* 2006]

<sup>14</sup> Preliminary design was approved on 13 July 1953, and the construction permit issued a year later. Components of the main design were signed by the then head of the Institute for the Elements of Architectural Design at the Technical Faculty in Zagreb (Faculty of Architecture, Civil Engineering and Geodesy). The building was completed in 1956 and received the permit for use on 23 March 1957 [DAZG, F1122, Collection of Building Documentation, sign. 2347 and 2348]. For details on D. Galic's residential building see reviews in Croatian architectural publications: \*\*\* 1957: 5-11; BAKRAC, 1974: 8; ŠEĆVIC, 1986: 142; \*\*\* 1973: 10-11.

<sup>15</sup> \*\*\* 1957: 6



SL. 12. Tlocrt spavace etaže dvoetažnoga stana zgrade u Marseilleu – tip s dnevnom, ulaznom etažom iznad spavace. Dnevni prostor dvostruke visine kod ovoga je tipa smješten u spavacoj etaži, galerijski je otvoren prema gornjoj, ulaznoj etaži i od roditeljske spavace sobe odvojen pregradnim paravanom (spavaca soba dobiva dnevno svjetlo preko vertikalnih, uskih otvora u paravanu); m. 1:50; 28. svibnja 1947.

FIG. 12 BEDROOM LEVEL PLAN OF THE MARSEILLE DUPLEX APARTMENT – THE TYPE WITH THE ENTRANCE ABOVE THE BEDROOMS. DOUBLE HEIGHT OF THE LIVING ROOM LEVEL IS SITUATED IN THE BEDROOM LEVEL, OPENS WITH A GALLERY TO THE UPPER, ENTRANCE LEVEL, SEPARATED WITH A PARTITION FROM THE PARENT BEDROOM (BEDROOM RECEIVES DAYLIGHT THROUGH NARROW VERTICAL OPENING IN THE PARTITION); SCALE 1:50; 28 MAY 1947.

razumljiva i prihvacena shema i kao takva izišla je izvan kritičkog ili kritikanskog pri-laznja.”<sup>15</sup>

Tlocrtna dispozicija cijele zgrade, dugačke 104, široke 12,5 i visoke 40 metara (34,5 m bez strojarnice lifta na zapadnom ulazu na broju 35), standardno koincidira s rasponom stupova od 7,4 metra u prizemlju (osni raspon, 14 rastera), što je ujedno i raspon nosivih zidova u gornjim etažama (također 14 rastera). Galiceva je konstrukcija dakle bez podjele u gornjim etažama na pola raspona stupova (8,38 i 4,19 m), a Le Corbusierov je koncept provođenja instalacija – vertikalno kroz stupove u prizemlju, horizontalno između prizemlja i prvog kata dosljedno primijenjen. U ‘trakama’ u širini raspona stupova nalaze se vertikalni nizovi stanova u koje se ulazi sa sjevernih galerija, koje se poput brodskih paluba protežu čitavom dužinom zgrade. Stanovi su poglavito dvoetažni veliki, s dvije spavace sobe, te jednoetažni manji (jednosobni i dvosobni) na 7. katu – na zadnjoj stambenoj, odnosno ukupno predzadnjoj etaži. Zgrada ima 68 stanova (računajući i šest atelijera na 7. katu), od čega 14 tipova: 10 tipova stanova i 4 tipa atelijera kojih se dvije varijante razlikuju po poziciji ulaza, pa su tako tlocrtno zrcalno simetrični, što daje 4 tipa atelijera, od njih ukupno 6, a to uostalom vrijedi i za dvoetažne stanove kojih se dvije varijante sa spavacom etažom gore i dolje dijele s obzirom na poziciju ulaza na još po dvije tlocrtno zrcalno simetrične podvarijante, te to ukupno čini četiri tipa tih dvoetažnih stanova iste kvadrature i tlocrtne organizacije. Također i jednosobni i dvosobni stanovi na 7. katu smješteni između atelijera imaju zrcalno simetrične tlocрте, pa su ta četiri stana zapravo svaki tip za sebe. Ulaz u prva dva tipa atelijera je iz stubišta – iz zapadnoga s istočne, iz istočnoga sa zapadne strane, dok se u 3. i 4. tip ulazi s južne zajedničke terase (ulaz tlocrtno uz lijevi-zapadni ili desni-istočni dio južne strane atelijera). Iznad jednosob-

nih, dvosobnih stanova i atelijera smještene su zajedničke prostorije: praonica rublja, sušionice rublja, otvorene južne ljetne sušionice rublja te zajednička terasa, a iznad strojarnice dizala (krov – 8. kat),<sup>16</sup> i to zapadna četvrtasta i istočna okrugla. One se iz perspektiva ulice dobro uočavaju, ostavljajući dojam na promatrača kao da se radi o palubi nekakva preokooceanskog broda, zbog čega je Galiceva zgrada oblikovno vrlo slična Marseilleu. Dvoetažni stanovi u koje se ulazi sa sjevernih galerija zgrade riješeni su tako da se polovica širine ulazne dnevnice etaže na svakoj drugoj etaži koristi kao spavaci trakt, smješten u etaži bez zajedničke galerije, ispod ili iznad ulazne etaže (Sl. 18.-21.).<sup>17</sup>

Model Le Corbusierova tipičnoga dvoetažnog stana u Marseilleu bitno se razlikuje od Galiceva u Zagrebu. Tu treba ponajprije istaknuti razliku u širini za dnevnu etažu koju koristi Galić (7 m – 7,40 m osno), a koja je u od-

15 \*\*\* 1957: 6

16 Publicirani izvor navodi naziv krov: \*\*\* 1957: 5-11. Na sastavnici glavnog projekta navodi se 8. kat: DAZG, F1122, Zbirka grad. dokumentacije, sign. 2347 i 2348.

17 Dvoetažni stanovi uza stubišta također su dvostrano orijentirani, ali imaju samo kuhinju na sjeveru, a ulaz u spavacu etažu. Ovih je stanova ukupno četiri – po dva na svakom ulazu, a u Galicevoj se tipologiji ističu još četiri jednoetažna stana (dva po stubištu – ukupno četiri; u zgradi na broju 43-43a tri po stubištu – ukupno šest) koji jedini imaju kuhinju što dnevno svjetlo dobiva preko dnevnoga boravka. Oni su, kako je već rečeno, tipološki bliski marseilleskim stanovima na južnoj stranici *unitéa*. Le Corbusierovi južni stanovi međutim nemaju sjevernu kuhinju uopće, već, kao i ostali, kuhinju koja je dio prostora za zajednički boravak preko kojeg dobiva dnevno svjetlo. Galić u organizaciji *unitéa* nema središnju ‘ulicu’, nego galerijski pristup stanovima sa sjevera (osim onih stanova u koje se ulazi sa stubišta i osim atelijera u koje se ulazi s južne galerije), što je uvjetovano različitim širinama zgrada i različitom orijentacijom stanova – kod Galica sjever-jug, kod Le Corbusiera istok-zapad, te jug na južnoj stranici zgrade. Sve u ovome komentaru navedeno vrijedi i za iduću Galicevu zgradu u Ulici grada Vukovara 43-43a, uz iznimku da su zadnje dvije stambene etaže zgrade na broju 43-43a (7. i 8. kat) – etaže sa stanovima u koje se također ulazi galerijski sa sjevera. U drugoj Galicevoj zgradi nema atelijera ni velike zajedničke terase.





which is also the spacing of the load-bearing walls on the upper levels (also 14 grid cells). Galić, therefore, did not adopt Le Corbusier's conceptual principle of column spacing reduction on the upper levels. However, he consistently applied his concept of wiring and installations that run vertically through the ground floor columns and horizontally between the ground floor and first floor. The "strips", which are of the same width as the spacing between the columns, contain vertical rows of apartments accessed from the north corridors that stretch, like ship decks, the entire length of the building. The duplex apartments are bigger and have two bedrooms whereas single-storey apartments are smaller (with one or two rooms) on the 7<sup>th</sup> floor, the last residential and next to last level in general. Altogether 68 residential units (including six studios on the 7<sup>th</sup> floor) belong to 14 types: 10 types of apartments and 4 types of studios. Two studio types differ only in the

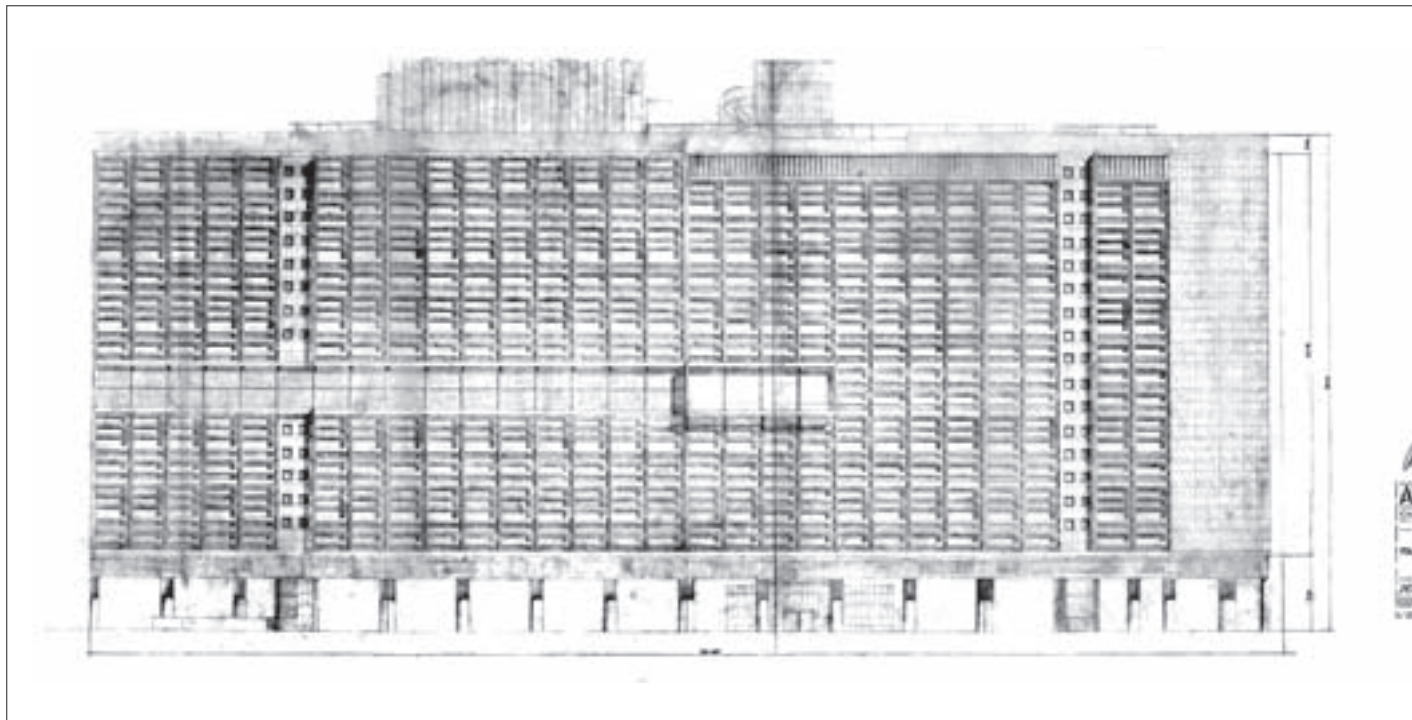
position of the entrance which makes their plans symmetric. The same is true for the duplex apartments which differ according to the position of the bedroom relative to the position of the entrance, thus forming another two sub-types of symmetrical ground-floor plans, that is, 4 types of the duplex apartments, equal in size and plan. The single-storey apartments on the 7<sup>th</sup> floor situated in-between studios also have symmetrical ground-floor plans, so those 4 apartments are, in fact, each individual types. The entrance to the first two types of studios is from the staircase – from the west staircase on the east side, and from the east staircase on the west side. The third and fourth type of studios are accessed from a communal terrace on the south of the building (the entrance is along the left-western and right-eastern section of the studios' south side). The apartments and studios are surmounted by common rooms for washing and drying laundry, an open space in the south for spreading laundry, a communal terrace, and above them (roof – 8<sup>th</sup> floor)<sup>16</sup> the engine rooms of lifts, one of which is oblong and the other circular in plan. They are clearly noticeable from the street where they might appear to observers as the deck of an ocean liner, which relates the form of Galić's building to Marseille. The duplex apartments are entered from the north corridors of the building. Their plans include an additional bedroom which is half the width of the living room level, situated on the level where there is no corridor, that is, below or above the entrance level (Figs. 18-21).<sup>17</sup>

SL. 13. PRESJEK DVIJU TIPIČNIH, ISPREPLETENIH JEDINICA – DVOETAŽNI STANOVNI, DVA TIPA – SA SPAVAČOM ETAŽOM IZNAD ILI ISPOD ULAZNE ETAŽE. SREDIŠNJI JE PROSTOR TZV. SREDIŠNJA 'ULICA' KOJOM SE DOLAZI DO ULAZA U SVE STANOVE; M. 1:20; 28. SVIBNJA 1947.

FIG. 13 CROSS SECTION OF TWO TYPICAL CONNECTED UNITS – DUPLEX APARTMENTS, TWO TYPES – ENTRANCE ABOVE OR BELOW BEDROOM. CENTRAL SPACE IS SO CALLED INTERIOR STREET GIVING ACCESS TO ALL APARTMENTS; SCALE 1:20; 28 MAY 1947.

<sup>16</sup> The published source gives the term roof: \*\*\* 1957: 5-11. A component of the main design mentions the 8<sup>th</sup> floor: DAZG, F1122, Collection of Building Documentation, sign. 2347 and 2348.

<sup>17</sup> The duplex apartments along the staircase are also double-oriented with only the kitchen in the north and with the entrance into the bedroom level. There are 4 such apartments – two at each entrance. Among Galić's types, another four single-storey apartments are prominent (two per one staircase – four in all; in the building no. 43-43a three per one staircase – six in all) which are the only ones whose kitchens receive daylight from the living rooms. As mentioned, they are typologically closer to the Marseille apartments on the south of the Unité. However, Le Corbusier's apartments do not have a separate kitchen in the north, but the one which is part of the communal room



SL. 14. ZAPADNO PROČELJE, BULEVAR MICHELET, MARSEILLE, PRVA VARIJANTA; 12. PROSINCA 1946.  
 FIG. 14 WEST FAÇADE, BOULEVARD MICHELET, MARSEILLE, FIRST VERSION; 12 DECEMBER 1946

nosu na Marseille gotovo dvostruko veća (3,66 m – 4,19 m osno). Galicevi dnevni prostori, međutim, nemaju Le Corbusierovu neizbježnu dvostruku visinu, a balkon im je lateralno postavljen i ne proteže se čitavom dužinom dnevnog boravka. Dvoetažni prostor Galiceva stana tako se nikad ne dozivljava kroz dvije etaže pa je on bliži klasičnoj koncepciji obiteljske katnice – modelu koji se prvi put u Galicevu opusu pojavljuje 1942. u projektu ulične i dvorišne zgrade u Preradovićevoj ulici u Zagrebu.<sup>18</sup> Možda je na prvi pogled najprimjetnija razlika Galicevih i Le Corbusierovih dvoetažnih stanova orijentacija – kod Galica sjever-jug, kod Le Corbusiera istok-zapad. To je, uvjetno receno, različito projektantsko polazište s obzirom na to da i Le Corbusierov marseilleski *unité* ima također južne stanove (jednostrano orijentirane). Međutim, bez obzira na navedene sličnosti i razlike, Galicev model – zgradu sa sjevernim otvorenim galerijama i sjevernom sobom kod dvostrano orijentiranih stanova – ne nalazimo kod Le Corbusiera. Usto, Galicevi stanovi imaju posve drukčiju tlocrtnu dispoziciju, primjerice kod povezivanja pojedinih prostorija, kuhinje i dnevnoga boravka preko međuprostorije za servis, što je kod Le Corbusiera jedan prostor „kolektivnih životnih normi” u kojem nema klasičnoga dnevnog boravka, nego tzv. „prostorije zajedničkog boravka” spojene s kuhinjskim prostorom bez prozora (!), koji je smješten otprilike u sredini dužine stana (širine cijele zgrade). Različit je i smjestaj ‘roditeljske’ spavace sobe koja je u

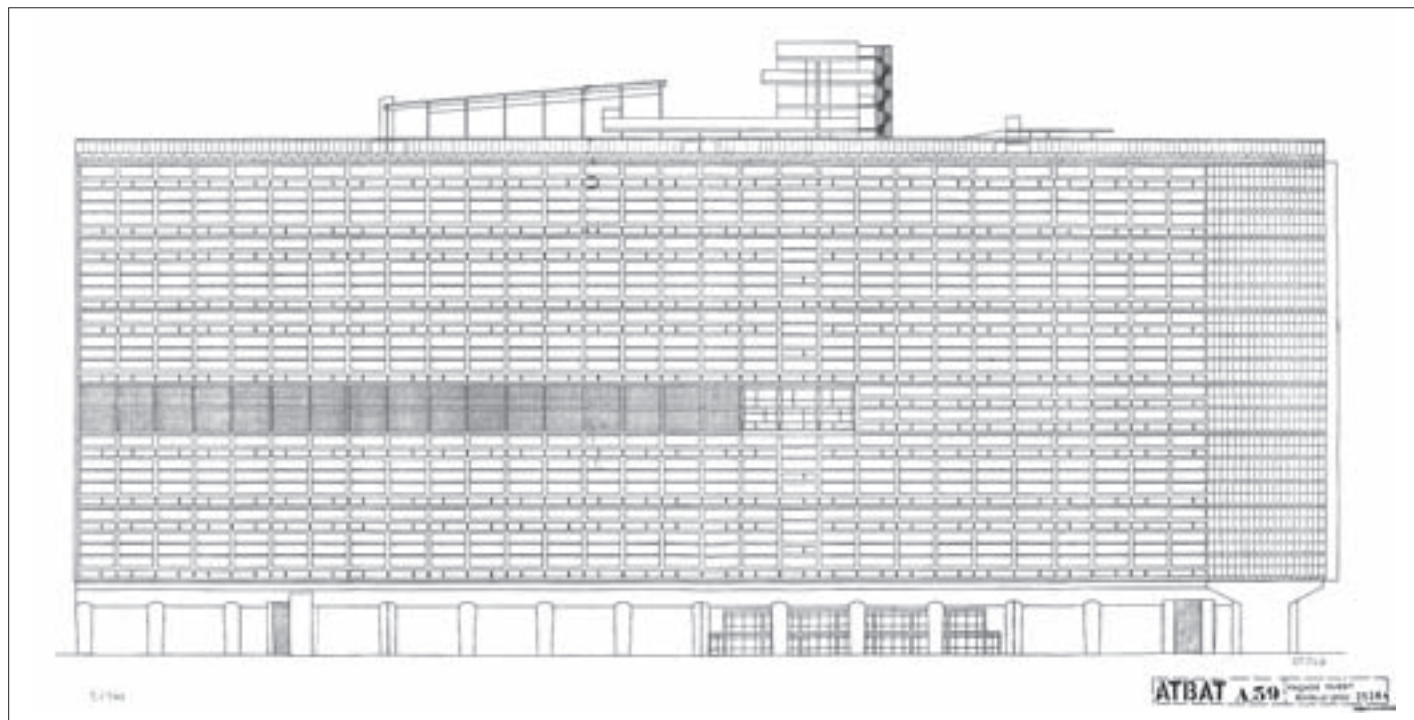
Marseilleu iznad ili ispod prostorije zajedničkog boravka, ukomponirana u galerijski prostor dvostruke visine stana i tako praktički potpuno otvorena. Dok Le Corbusier egzaktno dijeli spavace sobe na roditeljske i dječje, gdje dječje imaju širinu dva metra, Galić u također odvojenoj spavacoj etaži klasično grupira dvije spavace sobe s kupaonicom i graderobom. Le Corbusierov je spavaci dio znatno veći od dnevnog, a kod Galica je to obratno, što ukazuje na potpuno različite koncepcije stanovanja, čak i različit životni stil obitelji: Le Corbusierove koja teži životu u kojem je egzistencija njezin najvažniji čimbenik i socijalne kontakte ostvaruje vani, u naglašeno dimenzioniranim zajedničkim prostorima zgrade, te Galiceva koja je tradicionalnija, koje su dnevni prostori znatno veći i reprezentativniji. Francuska je kuhinja usto lošija od hrvatske – manja je i bez dnevnoga svjetla, dok je hrvatska s velikim prozorom iznad radne plohe, koji joj osigurava pravilno osvjetljenje za precizan rad, idealno sjeverno orijentirana.<sup>19</sup>

U „Arhitekturi” 1957. kao svojevrsan je zaključak tadašnje analize Galiceve zgrade bilo istaknuto: „Primijeniti neke specifičnosti i

<sup>18</sup> Detaljnije o ovom nerealiziranom projektu Drage Galica, u kojem je prvi put predstavljen model dvoetažnoga stana koji će poslije biti gotovo dosljedno primijenjen u dvije zgrade u današnjoj Ulici grada Vukovara 35-35a i 43-43a, vidjeti u: BIONDIC, 1996: 72-75.

<sup>19</sup> Već je navedeno da Galić dopušta i jednu sjevernu sobu, kod Le Corbusiera strogo ‘zabranjenu’.





Le Corbusier's model of a typical duplex apartment in Marseille differs significantly from Galić's model in Zagreb. The first difference that needs to be stressed is the difference in the width of the living room level. The one used by Galić (7–7.4m axially) is almost two times bigger than the one in Marseille (3.66–4.19 axially). Galić's living rooms, however, do not have Le Corbusier's height and the balconies are positioned laterally not stretching the full length of the living room. The two-storey space in Galić's apartment does not seem to spread through two levels, which makes the apartments conceptually closer to two-storey family houses – the model that first appeared in Galić's oeuvre in 1942 in the designs for the street and courtyard building in Preradovic Street in Zagreb.<sup>18</sup>

through which it gets daylight. In the organization of his building, Galić does not have the "interior street" but the access to the north apartments from the corridor (apart from those apartments accessed from the staircase and studios accessed from the south corridor), which is conditioned by the different widths of the buildings and different positions of the apartments – north-south in Galić's building, and east-west in Le Corbusier's, and south-oriented apartments in the south side of the building. Everything said in this comment can be applied to Galić's building in 43-43a Vukovar Street, with the exception of the two last residential levels (7<sup>th</sup> and 8<sup>th</sup> floors) whose apartments are accessed from the north corridor. This second building does not have studios or communal terrace.

<sup>18</sup> For details on this unexecuted design by Drago Galić, which for the first time presents the model of a duplex apartment and which would later be almost consistently applied in the two buildings in the present Vukovar Street, no 35-35a and 43-43a see in: BIONDIĆ, 1996: 72-75.

Perhaps the most discernable difference between Galić's and Le Corbusier's duplex apartments is their orientation – in Galić's building the units are positioned north-south, whereas in Le Corbusier's case they are positioned east-west. This is, provisionally, a different architectural standpoint since Le Corbusier's Marseille Unité also contains south apartments (single-oriented). However, regardless of the stated similarities and differences, Galić's model – building with northern open corridors and rooms in the northern double-oriented apartments – cannot be found in Le Corbusier's work. Additionally, Galić's apartments have completely different plans, for example, links between the kitchen and living room go through an additional space for utilities. Le Corbusier's apartment is one space of "collective living norms" in which there is no classical living room but the so called "communal room" attached to the kitchen with no windows (!) and approximately situated in the centre of the apartment's length (the width of the entire building). Another difference is the location of the "parent" bedroom, which is in Marseille situated above or under the communal room, incorporated into the gallery space of the apartment's double height and in that way almost entirely opened. While Le Corbusier precisely divides bedrooms into those for parents and those for children which are 2 m wide, Galić also divides the level into two bedrooms with a bathroom and wardrobe. Le Corbusier's "bedroom" level is considerably

SL. 15. ZAPADNO PROČELJE, BULEVAR MICHELET, MARSEILLE, DRUGA VARIJANTA (RAZLIKUJE SE OD PRVE VARIJANTE IZ 1946. U DETALJIMA PROČELJA, TJ. STRUKTURIRANJU POJEDINIH DIJELOVA PROČELJA, TE U RJESENJIMA KROVNIH VOLUMENA); 18. SIJEČNJA 1947.  
 FIG. 15 WEST FAÇADE, BOULEVARD MICHELET, MARSEILLE, SECOND VERSION (DIFFERS FROM THE FIRST FROM 1946 IN FAÇADE DETAILS, THAT IS, STRUCTURE OF CERTAIN FAÇADE ELEMENTS AND ROOF FORMS); 18 JANUARY 1947



SL. 16. ZAPADNO PROČELJE, BULEVAR MICHELET, MARSEILLE, TREĆA I KONACNA VARIJANTA (NA CRTEŽU NEDOSTAJE PRIKAZ SJEVERNIH EVAKUACIJSKIH AB STUBA); NEDATIRANO (KRAJ 1947., 1948.?)

FIG. 16 WEST FAÇADE, BOULEVARD MICHELET, MARSEILLE, THIRD AND FINAL VERSION (DRAWING DOES NOT CONTAIN THE NORTH EVACUATION AB STAIRCASE); UNDATED (END OF 1947, 1948?)

SL. 17. UNITÉ NAKON IZGRADNJE, BULEVAR MICHELET 280. FOTOGRAFIJA IZ ZRAKA, POGLED S JUGOZAPADA. IZA ZGRADE BULEVAR MICHELET S DRVOREDOM, U POZADINI OBUHVAT PODRUČJA ZA OKO 300 OBITELJSKIH KUĆA KAO DOKAZ OSNOVNE PROSTORNO-EKONOMSKE PREDNOSTI PRIMJENE MODELA UNITÉA; NEDATIRANO (1952.?), PILOTE ET OPÉRATEUR: R. HENRARD

FIG. 17 UNITÉ AFTER CONSTRUCTION, 280 BOULEVARD MICHELET, AERIAL PHOTOGRAPH FROM THE SOUTHWEST. BEHIND THE BUILDING TREE LINED BOULEVARD MICHELET, IN THE BACK THE SCOPE COMPRISES 300 FAMILY HOUSES AS A PROOF OF THE BASIC SPATIAL AND ECONOMIC ADVANTAGES OF THE UNITÉ MODEL; UNDATED (1952?), PILOTE ET OPÉRATEUR: R. HENRARD



vrlo profinjeno izbalansirane detalje unutar postavljenih istovjetnih zahtjeva, primijeniti ih ne kao šablonu već kao stav sa kreativnim sposobnostima njihovog sređivanja, Cyranovski je dokaz ukusa nadgradnje usvojenih elemenata, i ne maloga uspjeha.<sup>20</sup>

Zadnja etaža Galiceve zgrade djelomično je natkrivena betonskim roštiljem koji iz ulične perspektive izgleda poput kakve ribarske mreže. To je bilo autentično obilježje mediteranskoga, hrvatskog rada u betonu kao jasan prodor nacionalne tradicije u internacionalnu arhitektonsku avangardu pedesetih. Južno pročelje upotpunjeno je simetrično postavljenim kvadratnim otvorima u betonu, koji pred ulaze u atelijere otvaraju vizuru prema jugu, a sjeverno u ujednačenome ritmu galerija horizontalne komunikacije koje su potpuno otvorene, na mjestu dviju vertikala, opet betonske mreže koje daju još jednu dvostruku igru svjetlosti u različitim mjerilima – izvana i iznutra. Za razliku dakle od Le Corbusierove središnje komunikacije ('središnje ulice'), kod Galica se u dvoetažne stanove dvostruke orijentacije ulazi preko galerija sa sjevera (na sjevernom pročelju) koje se nalaze na svakoj drugoj etaži, izuzev naravno u prizemlju koje je na stupovima te izuzev na predzadnjoj etaži s atelijerima, gdje je galerija skraćena na središnji dio, dok lijeva i desna strana s atelijerima ima južnu galeriju. Betonski rasteri vertikalnih razdjelnika na prozorima atelijera vizualno upotpunjuju igru mreža na stubistima, zbog čega sjeverno pročelje, orijentirano prema starome gradu, djeluje još razvedenije (Sl. 22.).

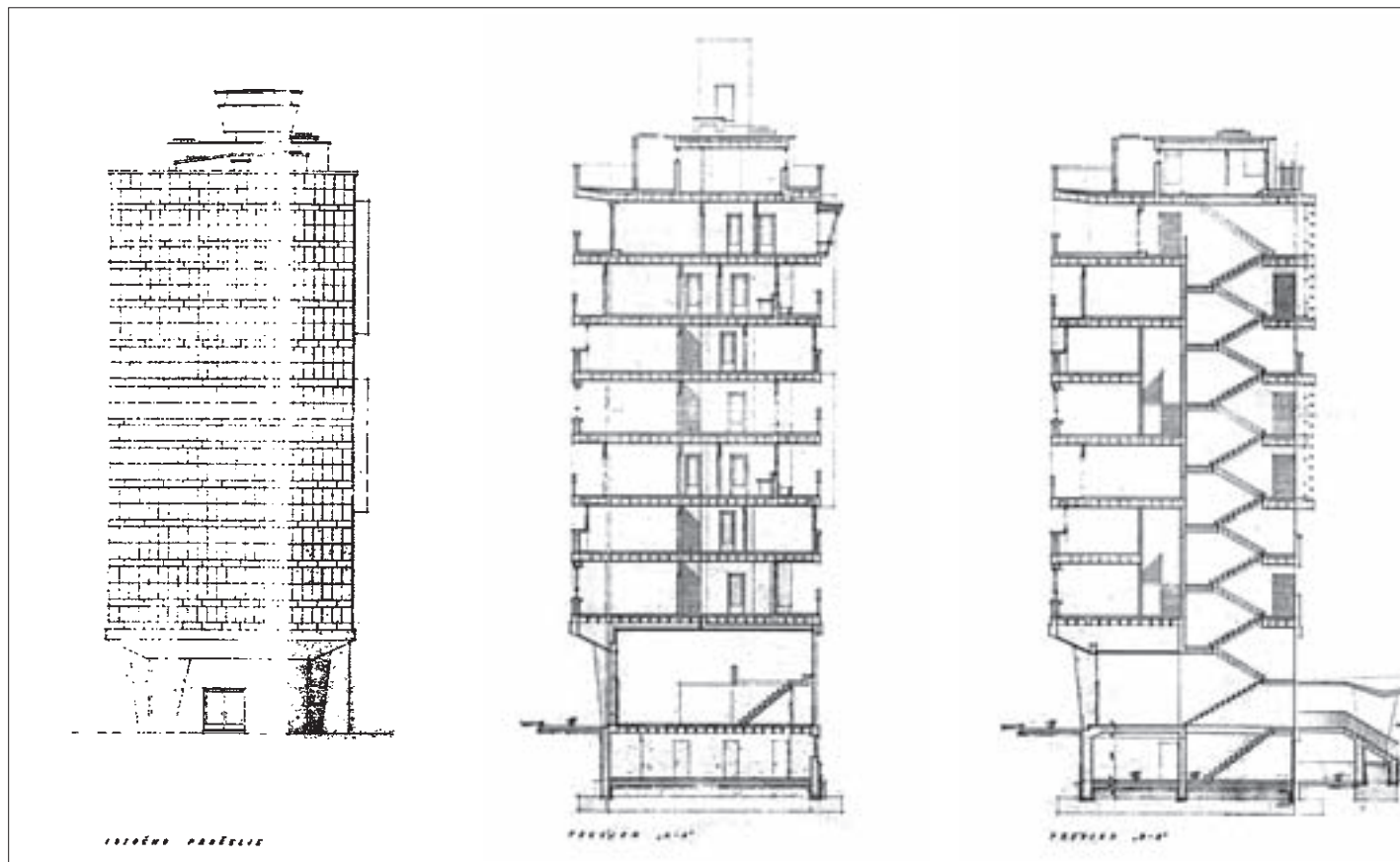
U urbanističkome kontekstu zgrada je bila spoj principa projektiranja za 'otvoreni grad' koji poput Ville radieuse nema ograničenja ulicama i za reprezentativnu 'magistralu' novoga grada, kojoj ona tvori lice i sadržaj. Galiceva projektantska metoda, u doba kada

se definirao izgled nove, velike zagrebačke ulice-bulevara, derivirala je trivijalnu Mohorovićeovu podjelu dozivlja na perspektivu automobila i perspektivu pješaka.<sup>21</sup> Naime, Mohorovićeov koncept strukturiranja ulice od većega prema manjem, od dozivlja iz brzine automobila do pješačkih nijansiranja oblika – što je bila i osnovna kontekstualna razlika Moskovskog bulevara, današnje Ulice grada Vukovara i Bulevara Michelet – kod Galica je bio objedinjen u savršeno skladnom obliku nove zgrade. On je tako, ostvarivši cjelovit vizualno-dozivljajni slijed – prvo velebno zdanje, potom njegova konstrukcija, pa taktilni osjećaj samoga materijala – 'razbio' Mohorovićeovu unitarističku teoriju. Betonski div u kontekstu velike ulice spustio se prema suptilnome ljudskom dodiru i to je bila ona transcendentna autorska 'vezivna komponenta' kojom se uspostavljaju odnosi s naslijeđenom izgradnjom, od prospekta prema planiranom gradu 19. stoljeća do anarhične strukture kuća u Trnju.

Galiceva je zgrada – taktilno privlačna zbog načina na koji se beton približio mjerilu čovjeka – početkom pedesetih označila velik kvalitativni pomak u hrvatskoj arhitekturi višestambenih zgrada. To nije bio konceptualan nego praktičan pomak, značajan u sredini koja je tada već pratila napredna svjetska umjetnička kretanja, jedinstven u stilskim i oblikovnim obilježjima te inovativan u međudodnosu arhitekture i urbanizma. I upravo je taj međudodnos – za razliku od Marseillea gdje je urbanizam sav o unutarnjim sadržajima i komunikaciji cijele zgrade, ostavljene u velebnome pejsažu da korespondira jedino s

20 \*\*\* 1957: 7

21 Andre Mohorović bio je jedan od najglasnijih ideologa 'nove' hrvatske arhitekture u prvim godinama socijalizma nakon završetka Drugoga svjetskog rata.



bigger than the "living room" level, and in Galić's apartment it is the reverse which point to different conceptions of habitation, even a different family life style: Le Corbusier's family who strives for life in which existence is its most important element and who establish social contacts outside, in the markedly established common spaces of the building, and Galić's family who is more traditional and whose living spaces are bigger and more lavish. The French kitchen is, furthermore, smaller and does not allow daylight in, whereas the Croatian kitchen has a big window above the counter and it is ideally positioned to the north providing even light for specific work.<sup>19</sup>

As a sort of conclusion to the current analysis of Galić's building, *Architecture* magazine wrote in 1957: "The use of certain peculiarities and very subtly balanced details within the imposed requirements, not as standard procedures but as an attitude showing creative abilities in their treatment, presents the Cyrano-like proof of the taste in the cultiva-

tion of adopted elements and not a modest success."<sup>20</sup>

The last level of Galić's building was partially covered with a concrete grid which, seen from the street, might seem like a fishing net. That was the authentic feature of Mediterranean and Croatian rendering of concrete which penetrated as a distinctly national tradition into the international avant-garde architecture of the fifties. The south façade is added with symmetrically positioned square openings in concrete which give views to the east in front of the studios. A view to the north was made possible by the regular rhythm of completely opened and horizontally spread corridors and concrete grids which create another double play of light in different scales – both inside and outside. Unlike Le Corbusier's central communication ("interior street"), Galić's duplex apartments are accessed through the corridors on the north façade which run the length of the building on every second level, except on the ground floor which is supported by columns, and the second to last level with studios which contains a corridor on the south side. Concrete grids of the vertical division on the studio windows visually enhance the play of grids on the walls of staircases which gives the north façade,

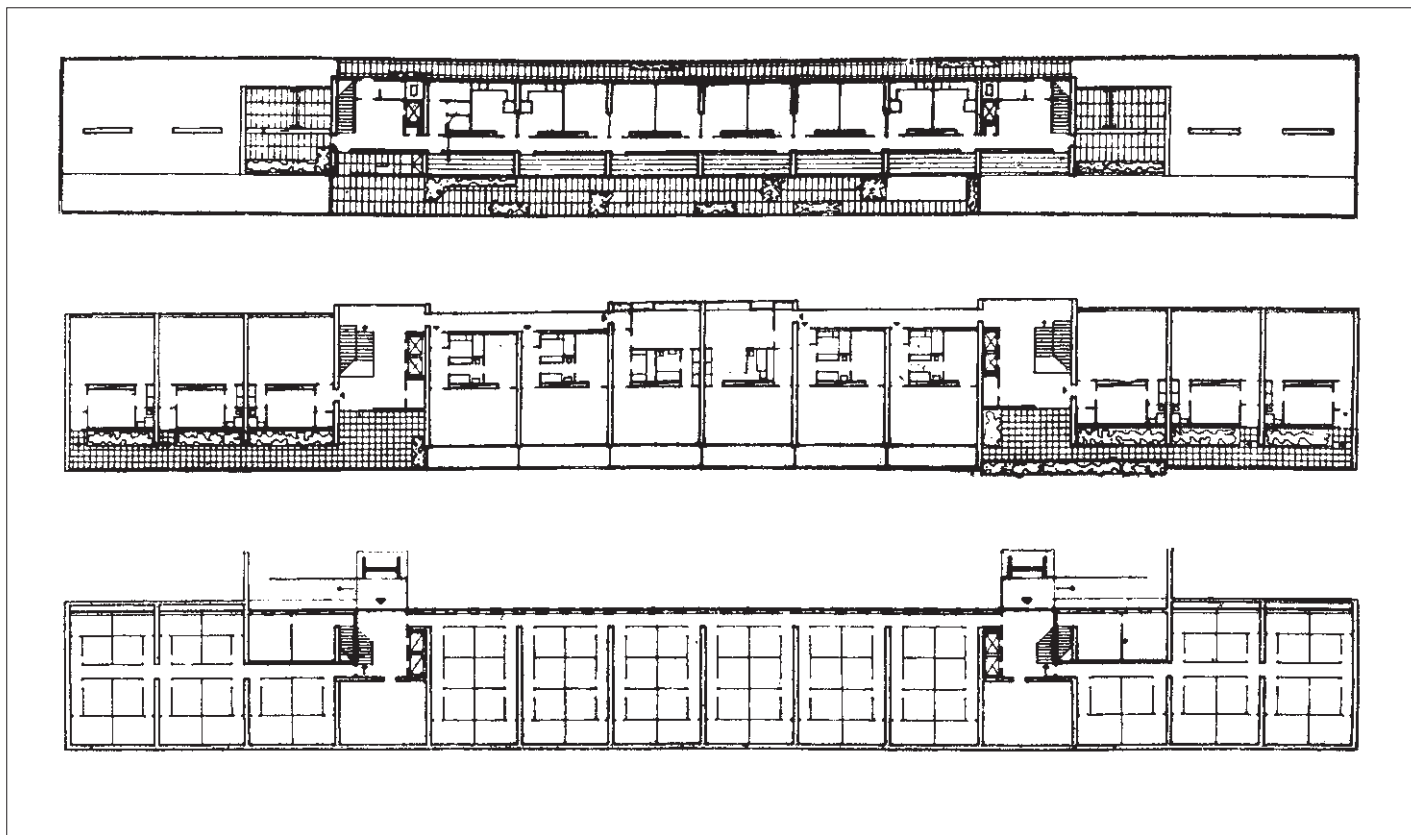
SL. 18. VIŠESTAMBENA ZGRADA, ULICA GRADA VUKOVARA 35-35A, ISTOČNO PROČELJE, DVA POPREČNA PRESJEKA, GLAVNI PROJEKT; 19. SRPNJA 1953.

FIG. 18 APARTMENT BUILDING, VUKOVAR STREET 35-35A, EAST FAÇADE, TWO CROSS SECTIONS, MAIN BUILDING DESIGN; 19 JULY 1953

<sup>19</sup> It has already been mentioned that Galić allowed in his plans one room in the north, whereas Le Corbusier was strictly against it.

<sup>20</sup> \*\*\* 1957: 7





SL. 19. VIŠESTAMBENA ZGRADA, ULICA GRADA VUKOVARA 35-35A, TLOCRT TERASE, TLOCRT VII. ETAŽE, TLOCRT PODRUMA (ODOZGO PREMA DOLJE)

FIG. 19 APARTMENT BUILDING, VUKOVAR STREET 35-35A, FLOOR PLANS: TERRACE, VII LEVEL, BASEMENT (TOP TO BOTTOM)

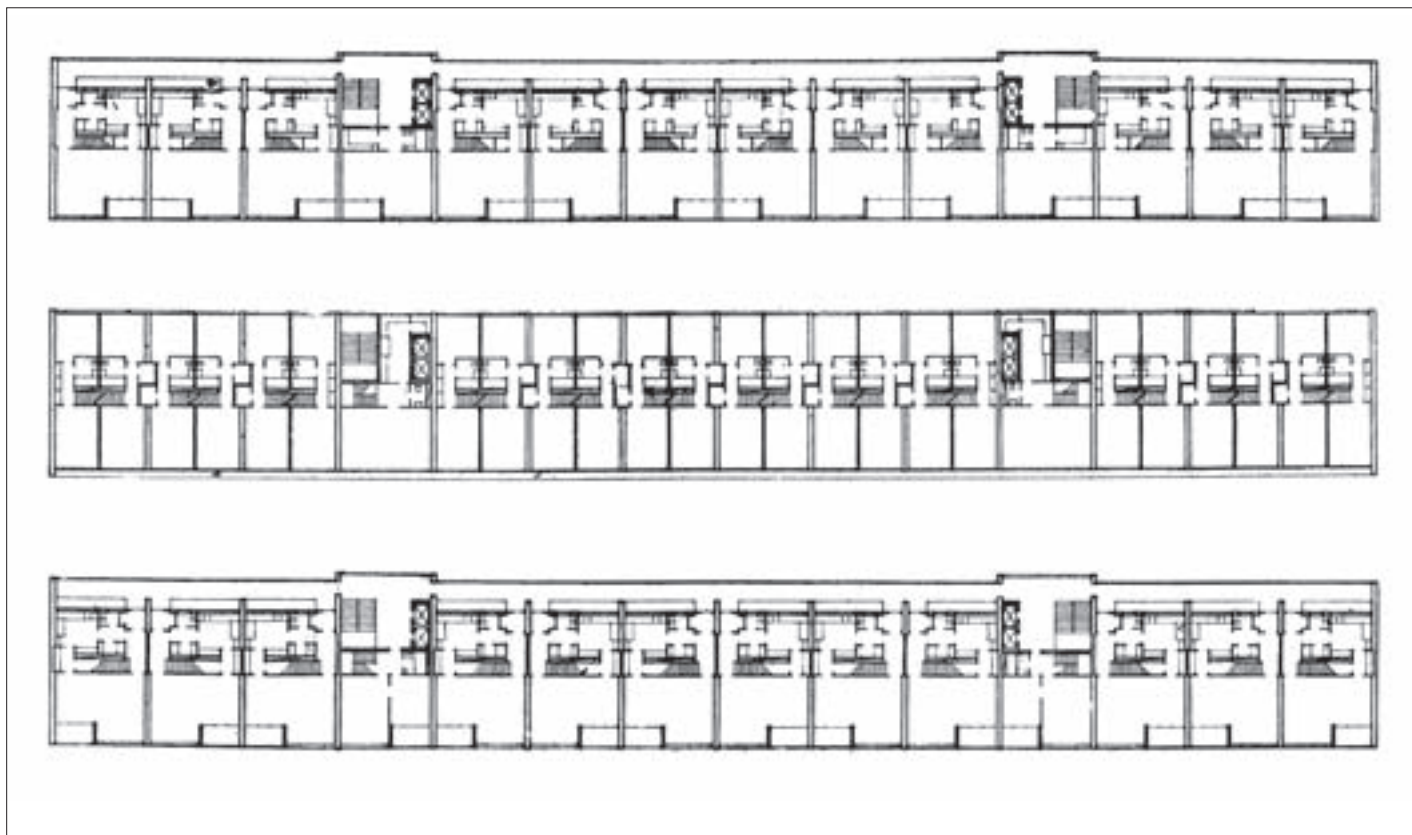
najvećom gradskom urbanističkom osi, Bu-levarom Michelet, i morem koje je vječno odredište – kod Galića, arhitekta koji se projektirajući konstantno referira i na materijalni i na povijesni kontekst, nerazdvojno isprepleten. Bila je ova njegova zgrada zapravo individualno obilježje prostora. Markacija na način kojim se tada beskompromisno, ali o naslijeđu i okolini tek djelomično neovisno, u Zagrebu gradio novi grad za novo 20. stoljeće.

#### VIŠESTAMBENA ZGRADA U ULICI GRADA VUKOVARA 43-43A

Zgrada na križanju današnje Ulice grada Vukovara i Miramarske projektirana je i izgrađena od sredine do kraja pedesetih godina.<sup>22</sup> Tada je dezintegracijom CIAM-a i sve većom kritikom Atenske povelje, koje je redefinicija, između ostalog, bila cilj posljednjih kongresa, slabio utjecaj Le Corbusiera i njegovih simpatizera, ponajprije među 'mladim' i 'odmetnutim' arhitektima okupljenim oko *Teama 10*, te njihovim sljedbenicima diljem svijeta, kojima je po svojoj životnoj dobi, odnosno po godinama, pripadao i Galić. Međutim, u doba kada su nepovratno nestala dotad manje-više homogena stajališta o definiciji Internacionalnog stila i funkcionalnog urbanizma, napose i habitata kao mjesta pri-

marnoga ljudskog obitavališta i teme posljednjega cjelovitog kongresa, te kada su se u hrvatskoj praksi etablirali arhitekti bliski Le Corbusierovim kritičarima – Galić je u recentnome projektu, iako 'mlad', ostao čvrsto na strani 'starih'. No bez obzira na stanovitu ustrajnost u 'održavanju poretka', Galićeva je druga zgrada prepoznatljiv pomak od prve, koji potvrđuje arhitektov evolucijski pristup, još jedno obilježje koje ga približava Le Corbusieru. Na ovoj drugoj zgradi opet su studiozno postavljene betonske *brise-soleili* južne fasade, proračunati prema upadu zraka sunca (kao uostalom i parapeti velikih staklenih stijena dnevnoga boravka i južne spavace sobe), perforirani poput kakve uske betonske pergole, da bi cijeloj priči još jednom dale prepoznatljivo 'ljudski' i mediteranski karakter – u isto vrijeme igru svjetla i sjene i kontekstualni okvir svjetske moderne arhitekture – onoga njena pravca bliskog 'zemlji', koji

<sup>22</sup> Osmerokatnica je izvedena prema izmijenjenu glavnom projektu, potpisanom od autora prvoga projekta, dakle sada pod zigom Zavoda za arhitekturu Tehničkog fakulteta u Zagrebu prof. arh. Drage Galića, datiranom 10. travnja 1955., kada je izdana i građevna dozvola. Izmjene je najvjerojatnije tražio novi investitor – Vojna pošta, koji je preuzeo financiranje zgrade od Odsjeka za stambeni fond Narodnog odbora grada Zagreba (NOGZ). Zgrada je dobila uporabnu dozvolu 17. ožujka 1959. [DAZG, F122, Zbirka grad. dokumentacije, sign. 2355]



oriented towards Old Town, an even more articulated appearance (Fig. 22).

In the urban context the building combined urban design concepts for an "open city", which like *Ville Radieuse* is not limited by streets, and for a representative "main road" which makes the face and meaning of the new city. In the period that saw the formation of the new, big street-boulevard in Zagreb, Galić's architectural method derived from Mohorović's division of experience from the perspective of vehicles and pedestrians.<sup>21</sup> Mohorović's concept of structuring the street from the bigger to the smaller element, from the experience gained from a speeding car to the nuanced forms of the pedestrian experience of the street. What used to be the main contextual difference between *Moscow Boulevard* – the present *Vukovar Street* – and *Boulevard Michelet*, Galić's work merged into a perfectly harmonized form of the new building, thus accomplishing an integral sequence of visual experience – primarily through its remarkable scale, then its construction, and the tangibility of the very material, Galić "broke" Mohorović's unitarist

theory. This concrete giant in a big street bent down towards the subtle human touch, and that was the architect's transcending "linking component" which allows for the establishment of the relationships with the inherited architecture, from the artery road to the 19<sup>th</sup> century planned city and the chaotic structure of houses in *Trnje*.

With the tactile attraction it holds due to the way the concrete was treated in order to bring it closer to the human measure, Galić's building took a significant step forward in the early fifties in the architecture of Croatian apartment buildings. It was more a practical than conceptual step, significant in the environment which even then followed progressive international movements. It was also unique in both stylistic and formal features and innovative in the correlation between architecture and urbanism. Unlike *Marseille* where urban planning focuses on the interior elements and communication of the entire building, which is left in the outstanding landscape to correspond only to the biggest urban axis, that is, *Boulevard Michelet*, and the sea which forms an eternal destination, it is exactly these correlated elements that are inseparably intertwined in the work of the Croatian architect, whose designs constantly referred to the physical and historical context.

SL. 20. VIŠESTAMBENA ZGRADA, ULICA GRADA VUKOVARA 35-35A, TLOCRT III. I IV. ETAŽE, TLOCRT II. I V. ETAŽE, TLOCRT I. I IV. ETAŽE (ODOZGO PREMA DOLJE)

FIG. 20 APARTMENT BUILDING, VUKOVAR STREET 35-35A, FLOOR PLANS: III AND IV LEVEL, II AND V LEVEL, I AND IV LEVEL (TOP TO BOTTOM)

<sup>21</sup> Andre Mohorović was one of the most outspoken advocates of the "new" Croatian architecture in the first years of socialism following the Second World War.





SL. 21. VIŠESTAMBENA ZGRADA, ULICA GRADA VUKOVARA 35-35A, JUŽNO PROČELJE

FIG. 21 APARTMENT BUILDING, 35-35A VUKOVAR STREET, SOUTH FAÇADE



SL. 22. VIŠESTAMBENA ZGRADA, ULICA GRADA VUKOVARA 35-35A, SJEVERNO PROČELJE

FIG. 22 APARTMENT BUILDING, 35-35A VUKOVAR STREET, NORTH FAÇADE

utjelovljuje oštrom sjenom naglasenu 'plastiku juga', u Zagrebu zemljopisno daleko od Mediterana, ali stilski blisko smislu 'dobroga života pod suncem'. Međutim, dok je Le Corbusierov *unité* afirmacija egzemplarne plastike betona, projektiran istovremeno iznutra i izvana, u kojem dodani prefabrikati (betonski *brise-soleili*, stubišta...) ne ruše konzistentnost cjeline, Galiceva struktura s neovisnim južnim pročeljem djeluje poput kakva pedantno, iznutra projektiranoga stroja koji je zatvoren s četiri tanke, vitke plohe, i to je već na prvi pogled uočljiva razlika i od prve zgrade i od Marseillea.

*Unité* u Ulici grada Vukovara 43-43a, eksplisitnije impostiran na stupove od prve zgrade, čime je ostvarena prostorna povezanost prizemlja s obje strane zgrade, ima 87 stanova u deset tipova. Najčešće referiran je dvoetažni stan u četiri tipa, koji variraju ovisno o poziciji ulaza i spavaće etaže koja, kao kod prve zgrade, može biti iznad ili ispod dnevne. Dvoetažni se stanovi ovdje razlikuju od prvih u detaljima: nemaju balkone, već kontinuirane prozore po cijeloj širini dnevnoga boravka, koji su na jednoj strani tzv. "francuski", a u većem dijelu raspona s parapetom (isto je u južnoj spavacoj sobi), pa je južno pročelje potpuno transparentno, manje plastično i bliže esencijalnome mehanicističkom izrazu koji evocira estetiku avangardnih početaka modernizma.

Zgrada je dugačka gotovo punih 100 m, široka 14,5 m i visoka oko 31,5 m (33,5 sa strojarnicama dizala). Raspon je stupova slično kao kod prve zgrade 7,5 metara osno, a izvedeno je 13 rastera (13 rastera i u gornjim etažama), jedan manje od prve zgrade. Ta varijacija i projekti zgrada sa zatvorenim bočnim stranicama upućuju na teoretsku mogućnost neograničenoga bočnog produžetka ili eventualno na modularnu primjenu Galiceva koncepta. To međutim nije bio slučaj s egzemplarnom i idejno zaokruženom zgradom u Marseilleu, iako Le Corbusier ranije daje istu mogućnost zgradama *à redant*.

Druga zgrada u Ulici grada Vukovara nema veliku zajedničku terasu sa sadržajima poput dječjeg vrtića, dječjeg bazena, teretane i trim-staze kao Marseille, već samo dva izlaza iz dva stubišta na zadnjem katu na male zajedničke natkrivene prostore, iznad kojih su strojarnice liftova. Nema ni zadnje zajedničke etaže s praonicama rublja, sušionicama i velikom terasom kao kod prve zgrade. Vizije kolektivizma slabile su odmakom pedesetih, što je slično bilo i s Le Corbusierovim kasnijim *unitéima* u kojima su zajednički prostori (uglavnom zbog financijskih prilika) bili manji od Marseillea.

Vanjski izgled Galiceve druge zgrade ponavlja brutalnost oblikovanja u betonu prve i pokazuje stroži ritam strukturiranja pročelja. Usto, ona ima 19 stanova više od prve, od koje je u cijelosti racionalnije projektirana. Ovdje međutim nije bilo riječi o štednji zbog neočekivano visokih cijena prvih stanova, kao u Rezéu, Brieyu i Firminyju, već o promjeni projektantskoga stajališta, odnosno o drukčijem tretmanu zajedničkih prostora rezerviranih za relativno malen broj stanovnika zgrade, koji se nisu pokazali praktični i iskorištivi. Galic dakle mijenja vlastitu koncepciju, usavršavajući detalje i projektirajući racionalnije projekt koji je još za korak više individualiziran od prvoga, i to na način da još više individualizira odnose budućih stanovnika, što se ponajprije može smatrati razvojem vlastita stava, a ne direktnim utjecajem poznatih previranja na europskoj i svjetskoj arhitektonskoj sceni ili Le Corbusierove projektantske racionalizacije u Rezéu, Brieyu i Firminyju. Zgrada je dakle bila odraz njegovih osobnih razmišljanja, konačne spoznaje i konačnoga stajališta o stanovanju u kolektivu, te naznaka budućnosti toga kolektiva. Ona nije značajna po tipologijama stanova koje projektant s izmjenama više ili manje preuzima s prve zgrade, nego po graditeljevu natkrivanju samoga sebe, po gradnji između vlastitih zidova, kada on konačno slobodno

This building was in fact an individual feature of the space, a mark of the way in which a new town for the new 20<sup>th</sup> century was uncompromisingly being built in Zagreb, only partly independent of its heritage and environment.

### APARTMENT BUILDING IN 43-43A VUKOVAR STREET

The building at the crossroads of Vukovar Street and Miramarska Street was designed and constructed from the middle to the end of the fifties.<sup>22</sup> During that same period the CIAM (International Congress of Modern Architecture) disbanded, the Athens Charter, whose redefinition was the main objective of the last congresses, received growing criticism, and the influence of Le Corbusier and his supporters weakened, first of all among "young" and "rebellious" architects associated with *Team 10* and their international followers who were close in age to Galić. However, with the project he was working on at the time, Galić aligned himself with the "old" in spite of his age, although the Croatian architectural scene at the time saw the establishment of architects close in views with Le Corbusier's critics. It was also the time of irretrievable loss of more or less uniform views on the definition of the international style and functional urbanism, especially of habitat as the place of the most important living environment, which was also the topic of the last CIAM congress. Still, regardless of his tenacity to "maintain established order", Galić's second building demonstrates a recognizable step toward confirming the architect's evolutionary principle, which is another feature he shares with Le Corbusier. The second building also features on the south façade a meticulously set concrete brise-soleil (solar shading system), designed according to the entrance of sunrays (just as the big glass parapets of the living rooms and the south bedrooms). They are perforated like a sort of narrow concrete pergolas in order to give the whole building in Zagreb another "human" and Mediterranean character, the interplay of light and shadow and at the same time the context of the international modern architecture – its aspect closer to the "land" which embodies the arresting "plastic qualities of

the south" with a strong shadow. Although Zagreb is geographically far from Mediterranean, it is stylistically close to the meaning of "good life under the sun". Compared to Le Corbusier's *Unité* where the characteristic plastic qualities of concrete are affirmed both in the interior and exterior, and where added prefabricated elements (concrete brise-soleils, staircases...) do not undermine the consistency of the whole building, Galić's structure containing the independent south façade seems like some painstakingly designed machine enclosed within four slender plains. It is the feature which from first glance differentiates this building from Galić's first building and Le Corbusier's *Marseille Unité*.

Compared to the first building, the *Unité* in 43-43a Vukovar Street is more explicitly laid out on columns resulting in better interconnection of the ground floor and both sides of the building. It has 10 types of 87 apartments, the most designated of which is a duplex apartment existing in four types that vary according to the position of the entrance and the bedroom level, which can be below or above the living room level, as is the case in the first building. Duplex apartments, though, differ in details from those in the first building. They do not have balconies but windows running the entire length of the living room. On one side they form the type so called French window and on the other they contain the parapet (the same is the case in the south bedroom). The windows make the south façade completely transparent, less plastic and closer in style to the essentially machine-based forms evoking the avant-garde aesthetics of early modernism.

The building is almost 100 m long, 14.5 m wide and around 31.5 m high (33.5 with the engine rooms of lifts). The intercolumn space is 7.5 meters axially, almost the same as in the first building, and it measures 13 grid cells (on the upper levels as well), that is, one less than in the first building. This variation as well as building designs with solid lateral walls point to a theoretical possibility of endless side annexes or the use of Galić's concept as a modular. However, that was not the case with the standardized and conceptually self-contained building in *Marseille*, although Le Corbusier later allowed this principle in his *à redent* buildings.

The second building also does not contain a communal terrace with facilities including a kindergarten, children swimming pool, gym or race track like in the *Marseille* building, but only two small covered rooms on the last floor which are accessed by two staircases, and surmounted by the engine rooms of the lifts. There is either no common floor with laundry spaces or a big terrace that can be found in the first building. The vision of col-



SL. 23. VIŠESTAMBENA ZGRADA, ULICA GRADA VUKOVARA 35-35A, DETALJ TERASE S BETONSKOM 'MREŽOM'  
FIG. 23 APARTMENT BUILDING, 35-35A VUKOVAR STREET, TERRACE DETAIL WITH CONCRETE 'GRID'

<sup>22</sup> The eight-storey building was made according to the changed main design, signed by the architect of the first design, therefore, stamped by the Institute for Architecture of the Technical Faculty in Zagreb, and Prof. Drago Galić, dated 10 April 1955, the same year a construction permit was issued. The change was probably demanded by the new investor – the Military Post Office which took over the funding of the building from the Housing Department of the People's Committee of the City of Zagreb. The permit for the use of the building was issued on 17 March 1959. [DAZG, F1122, Collection of Building Documentation, sign. 2355]



SL. 25. VIŠESTAMBENA ZGRADA, ULICA GRADA VUKOVARA 43-43A, FOTOGRAFIJA IZ ZRAKA (S JUGA); 1960. ZGRADA JE IZVEDENA PO IZMIJENJENOM PROJEKTU S VEĆIM BROJEM STANOVA OD PRVE ZGRADE NA BROJU 35-35A I BEZ ZAJEDNIČKE TERASE ZADNJE ETAŽE. TO SU VJEROJATNO BILI NOVI, EKONOMIČNI ZAHTEVI NOVOG INVESTITORA – VOJNE POŠTE KOJA U FAZI IZGRADNJE PREUZIMA FINANCIRANJE PROJEKTA OD NARODNOG ODBORA GRADA ZAGREBA (NOGZ-A).

FIG. 25 APARTMENT BUILDING, 43-43A VUKOVAR STREET, AERIAL PHOTOGRAPH (FROM THE SOUTH) 1960, BUILT ACCORDING TO THE CHANGED DESIGN WITH MORE APARTMENTS THAN THE BUILDING ON NO. 35-35A, BUT WITHOUT THE COMMUNAL TERRACE ON THE TOP, PROBABLY DUE TO ECONOMIC DEMANDS OF THE NEW INVESTOR – MILITARY POST OFFICE WHICH TOOK OVER FINANCING FROM THE PEOPLE'S COMMITTEE OF THE CITY OF ZAGREB (NOGZ).

projektira unutar stroge strukture i kada mu je uzor u idejnemu polazištu i u vlastitome prvom projektu potreban samo kao inicijalno pokriće. Zatvaranje nakon više desetljeća iskustva i gradnja još jasnije 'kuće u kući' – nakon što je već ranije istu izgradio i dokazao sklonost tradiciji vlastite sredine i regionalizmu – bila je samo potvrda ispravnosti vlastitoga puta.

Galić je projektirao stambenu arhitekturu idejno blisku Le Corbusierovoj teoriji i marseilleskom *unitéu* koji je bio njezina prva velika praktična primjena. Kriza moderniteta i sve nesigurnija idejna uporišta stila koji grabi posljednje velike korake, od Chandigarha do Brazila, rezultirali su stanovitim projektantskim nepovjerenjem u metodu prethodno zacrtanu prvom zgradom i konačno – „traženjem u vlastitoj kući”, izoliranim od okoline. Bio je to uvod u jednu novu, drukčiju metodu koja je u za arhitekturu mimoilazeće doba nesuglasja morala dati nešto egzaktno, nešto što će biti dokaz arhitektova postojanja i afirmacija cjelokupnoga projektantskog pristupa na kraju. I upravo je druga zgrada njezin suptilni proizvod.

### ZAKLJUČAK

Usporedba višestambenih zgrada u Marseilleu i Zagrebu Le Corbusiera i Drage Galica, dvaju arhitekata sličnoga svjetonazora i različitih projektantskih iskustava, od kojih je prvi kao jedan od najvećih talenata trasirao nove putove arhitekture i urbanizma gotovo čitavo 20. stoljeće – predstavlja težak sraz kojega bi rezultat, da se kojim slučajem radi o jednostavnom odmjerenju snaga, bio unaprijed odlučan. Međutim, arhitektura je vrlo kompleksna društvena disciplina koju uvjetuje gotovo beskonačan niz čimbenika, pa rezultat ove usporedbe nije moguće numerički kvantificirati, pogotovo zato što Galiceve višestambene zgrade pokazuju iznenađujuće različitu koncepciju stanovanja od Le Corbusierove.

Le Corbusierovo idejno polazište bile su prefabrikacija i standardizacija kao tehnološki cilj svake višestambene izgradnje, te vjerojatno, kako govore mnogi teoretičari i povjesničari umjetnosti, model kartuzijskoga samostana sv. Eme di Galluzzo koji pamti iz mladosti i glasovitoga putovanja po Italiji, a koji mu je služio za svojevrsnu inkapsulaciju marseilleske ćelije za stanovanje. Ideju prefabrikacije i standardizacije za 20. stoljeće Le Corbusier razvija od 1914. i projekta kuće Dom-ino, inspirirane francuskim strukturalnim racionalizmom, što je bio uvod u definiciju 5 točaka arhitekture iz „Vers une architecture”. Le Corbusierova sklonost individualizmu nakon 1930. utjecala je međutim na promjenu inicijalne unitéovske koncepcije koju on razvija od ranih urbanističkih vizija 1920-ih, ponajprije zaokupljen idejama kolektivizma. Te su promjene bile na tragu stvaralačkoga zaokreta 1930-ih kada već zreo i iskusan arhitekt počinje uvazavati tradiciju i kontinuitet društvenoga razvoja. Marseilleski ce model usto, urbanistički referiran na Bulevar Michelet – najveću os i nastavak Avenue de Prado i gradske regulacije 19. stoljeća, predstavljati samo djelomično samostalnu i kontekstualno neovisnu cjelinu. No, ta Le Corbusierova zgrada-brod, izuzev izražene plastike betona koja ostavlja dojam skulpturalnosti, snage i južnjačke bjeline, ne pokazuje regionalistička obilježja koja su bila tema njegovih kuća iz 1930-ih, što je moglo biti djelomično uvjetovano i aktualnim gradskim i nacionalnim političkim okolnostima koje su se već nekoliko mjeseci nakon službene narudžbe ministra urbanizma i obnove Raoula Dotryja promijenile promjenom političke konstelacije, kada na nacionalnoj razini na vlast dolaze francuski komunisti i kada socijalista Dotryja zamjenjuje François Billoux, nakon čega se projekt ipak bezrezervno nastavio (zahvaljujući dobrom lobiranju Le Corbusiera i smislenomu ideološkom prikazivanju *unitéa*), kao i nakon nove promjene vlasti 5. svibnja 1947. kada komuniste na nacionalnoj razini opet zamjenjuju socijalisti. Važan je to društveno-politički kontekst koji još jednom ukazuje na sličnost Marseillea s najvećim višestambenim zgradama pedesetih u tadašnjoj narodnoj, socijalističkoj Hrvatskoj.

Galićev je regionalistički prijeratni projektantski prosede bio sasvim sigurno u stanovitosti idejnoj korespondenciji s Le Corbusierom i pristupom koji anticipira važnost vlastite nacionalne tradicije, hrvatske ili francuske, i koji postaje obilježje jedne ozbiljne europske arhitektonske opcije. To ce obilježje kao čvrsto idejno opredjeljenje zauvijek biti vidljivo kod obojice arhitekata, osobito kod Galica, projektanta koji pedesetih godina, u doba oživljavanja meduratne avangarde, doseže vrhunac svoga stvaralaštva i koji u avangardnu koncepciju *unitéa* unosi hrvatska, napose mediteranska, nacionalna i regionalna obilježja.



lective living was waning towards the end of the fifties. It was similar in Le Corbusier's later Unités which featured smaller common space (mostly because of financial reasons).

The exterior appearance of the second building repeats the treatment of raw concrete (*béton brut*) from the first building and shows more strict rhythm of the façade structure. Additionally, it has 19 apartments more than the first building and is entirely more rationally designed. The reason for that was not a necessity of saving because of unexpectedly high prices of the first apartments, which was the case in Rezé, Briey and Firminy, but, rather, the change of architectural concepts. They conditioned a different treatment of the common spaces intended for a relatively small number of residents, which showed impractical and unusable. Galić, therefore, changed his own concept by improving details and creating a more rational design, which was, compared to the first building, his step forward in the individualization of the families in their relationships with one another. That can primarily be considered as a development of his own attitude, rather than a direct influence of the fermenting European and international architectural scene or Le Corbusier's rational concepts in the designs for Rezé, Briey and Firminy. The building was, thus, the reflection of Galić's own considerations, final cognition and definite attitude on collective habitation, as well as the indication of the future of the collective. The building is not significant for its apartment types, which the architect appropriated, in a more or less changes form, from the first building. Its importance lies in the fact that Galić excelled himself when he was building within his own walls, when he ultimately freely created designs within strictly defined structure and when he needed a model for the concept and his first design only as initial assurance. After several decades of experience and the construction of even clearer example of "house within house", which, together with the one he had previously built, proves his inclination towards regionalism and the tradition of his own surrounding, Galić's self-containment came only as validation of his development.

Galić's residential architecture is conceptually close to Le Corbusier's theory and its first practical application in the Marseille Unité. The crisis of the modern age and growing instability of the principles of the style which was taking its final breath, from Chandigarh to Brasilia, resulted in a sort of scepticism about the methods established in the first building and finally, "search in one's own house", isolated from the surrounding. That was an introduction into a new, different method, which had to provide the architecture in the age of inconsistency with some-

thing specific, something that would be the proof of the architect's existence and, finally, the assertion of the entire architectural approach. The second building was exactly its subtle creation.

## CONCLUSION

The comparison of the apartment buildings in Marseille and Zagreb, and Le Corbusier and Drago Galić as architects of similar world-views and different architectural experiences (the former was one of the biggest talents who explored new ways of architecture and urbanism through almost the entire 20<sup>th</sup> century) presents a major conflict which could in a simple test of strength be a priori determined. However, architecture is a complex social discipline which is conditioned by almost innumerable factors. It is, thus, impossible to express the results of this comparison in figures, especially since Galić's apartment buildings show a surprisingly different concept of habitation from Le Corbusier's.

The basis for Le Corbusier's concept was prefabrication and standardization as the technological objective of every apartment building, and probably, as stated by numerous theorists and historians of art, the model of the Carthusian monastery Certosa Val d'Ema in Galluzzo which he remembered from his visit to Italy and used as a model for his dwelling unit in Marseille. He had been developing the ideas of prefabrication and standardization for the 20<sup>th</sup> century since 1914 and his design for the Dom-ino House. The house was inspired by French structural realism which formed the introduction to his definition of five points of architecture published in *Vers une architecture*. Le Corbusier's individualist tendencies after 1930 influenced the change of the initial concept of the Unité which he had been developing from his early urban visions in the 1920s when he was preoccupied primarily with the ideas of collectiveness. That change was in accordance with his creative shift in the 1930s when as a mature and experienced architect he started respecting tradition and the continuity of social development. The Marseille model, used in an urban scale on Michelet Boulevard – the biggest axis, the extension of Avenue de Prado and the 19<sup>th</sup> century city regulation – would present only a partly autonomous and contextually independent whole. However, apart from the pronounced plastic qualities of concrete that gave it an appearance of a sculpture, strength and southern brightness, this ship-like building does not show any regional features that appear in his houses of the 1930s. That might have partly been conditioned by the change in the current local and national political circumstances with the ris-



SL. 24. VISESTAMBENA ZGRADA, ULICA GRADA VUKOVARA 35-35A, FOTOGRAFIJA S JUGA (ULICE); 1958.

FIG. 24 APARTMENT BUILDING, 35-35A VUKOVAR STREET, PHOTOGRAPH OF THE STREET FROM THE SOUTH, 1958



SL. 26. VIŠESTAMBENA ZGRADA, ULICA GRADA VUKOVARA  
43-43A, FOTOGRAFIJA S JUGOZAPADA  
FIG. 26 APARTMENT BUILDING, 43-43A VUKOVAR STREET,  
PHOTOGRAPH FROM THE SOUTHWEST

Najveće su razlike Galicevih i Le Corbusierovih višestambenih zgrada sustav horizontalne komunikacije (kod Le Corbusiera središnje 'ulice', kod Galica sjeverne, otvorene galerije, s kojih se kao s brodskih paluba ulazi u gotovo sve zatvorene prostore zgrade) i koncepcija stanova općenito. Galić koristi raspon

stupova u prizemlju kao konstruktivnu širinu nosivih zidova u gornjim etažama pa su dnevne etaže njegovih stanova gotovo dvostruko šire od Le Corbusierovih. Usto kod Galica nema galerijske organizacije stana, koja je kod Le Corbusiera neizbježna još od prvih konceptualnih razmatranja idealne stambene tipologije i prvih takvih realizacija poput vile La Roche 1926. Galicev je model dvoetaznoga stana, kao i estetski doživljaj njegovih višestambenih zgrada u detaljima i u cjelini, puno bliži koncepciji klasične obiteljske kuće, što upućuje na potpuno originalnu interpretaciju tradicije i na razvoj vlastite projektantske metode koja usavršava i unaprjeđuje svjetska iskustva.

A urbanistički kontekst zgrada u Marseilleu i Zagrebu nije različit već, naprotiv, gotovo identičan. I Le Corbusier i Galić referiraju se na bulevar 20. stoljeća, samo što je Galić još morao 'prevariti' velike ideologe svoga doba poput Andre Mohorovičića, koji je prvih poslijeratnih godina određivao stilsku sudbinu hrvatskog urbanizma, i zaobiti 'stroga pravila' gradnje zagrebačkoga bulevara. Tako su nastale zgrade koje objedinjuju sva zahtjevana vizualno-kompozicijska obilježja velike ulice. Nije dakle točno da je marseilleski *unité* slobodna i nevezana, kontekstualno nepridržana zgrada koja se manifestno okreće sama sebi i svojim preokupacijama, kako se površno prikazuje u hrvatskoj publicistici, kao što nije točno ni da su Galiceve zgrade samo jedan površinski plagijat, već naprotiv: Le Corbusier je, kao i Galić, koncipirao svoj *unité* za veliki bulevar, samo u korespondenciji s mediteranskim pejzažom, između sunca i mora, u čempresima i u potrazi za jednim izgubljenim vremenom sretnih ljudi, projektirajući pomno svaku životnu komponentu suvremenoga čovjeka, a Galić je introvertno razvijao svoj smisljeni metodološki eksperiment koji je projektantski slojevit, koji ispravlja mnoge inicijalne propuste stambene arhitekture modernoga pokreta i koji je danas, kao u doba nastanka, jedan od najuspješnijih u povijesti hrvatske moderne arhitekture.



ing of the new political structures to power that took place only a few months after the Minister for Reconstruction and Urbanism, Raoul Dautry, formally commissioned the project. The national reins were taken over by the French communists and Dautry's office by François Billoux after which the project was unreservedly continued (owing to Le Corbusier's successful lobbying and meaningful ideological presentation of the Unité) just as after another political change on 5 May 1947 when the communists handed over the national government to socialists. That was an important socio-political context which once again pointed to the similarity between Marseille and the biggest apartment buildings of the fifties in the then socialist People's Republic of Croatia.

Galić's regional pre-war architectural method was unquestionably in certain congruence with Le Corbusier and the approach that anticipated the importance of a national tradition, whether Croatian or French, and which became a feature of a strong European architectural option. That feature would always be present in the work of both architects as a strong conceptual orientation, and especially in Galić's case who reached the peak of his career in the fifties, the age that saw the revival of interwar avant-garde, and who introduced Croatian, especially, Mediterranean, national and regional characteristics into the avant-garde concept of Unité.

The biggest differences between Galić's and Le Corbusier's apartment buildings were the system of horizontal communication (Le Corbusier used "interior streets" and Galić the north, open corridors which served almost like decks to give access to all closed spaces in the building), and the concept of apartments in general. Galić used the intercolumn space for the width of the load-bearing walls which made the living room levels almost two times wider than Le Corbusier's. Furthermore, Galić did not use galleries within his apart-

ments which were in Le Corbusier's case present ever since the first conceptual analysis of the ideal dwelling typology and the first such accomplishments, like the Villa La Roche from 1926. Galić's model of the duplex apartment was, just as the aesthetic experience of his buildings in detail and as a whole, much closer to the classical concept of a family house which points to completely original interpretation of tradition and to the development of his personal architectural method that improved and enhanced international experiences.

However, the urban context of the buildings in Zagreb and Marseille was not different, but, on the contrary, identical. Both Le Corbusier and Galić referred to the 20<sup>th</sup> century boulevards. Nonetheless, Galić had to "trick" great ideologists of his age, including Andre Mohorović who shaped the stylistic destiny of Croatian urbanism in the early post-war years. Galić had to circumvent "strict regulations" on the construction of the boulevard in Zagreb. That is how he created two buildings which combined all the required visual and compositional features of a big street. Therefore, it is not true that the Marseille Unité is a free, independent and contextually unsupported building which turned to itself and its preoccupations, as has been casually written in Croatian publications. Neither it is true that Galić's buildings are only superficial copies. On the contrary, Le Corbusier, as well as Galić, conceived his Unité for a big boulevard only in correspondence to the Mediterranean landscape, between the sun and the sea, in cypress and in search of a lost time of happy people, by designing every component of a contemporary life of people. Galić, on the other hand, developed his architecturally layered methodological experiment which corrected numerous initial mistakes in the modern residential architecture. It is even today, just as in the period of its development, one of the most accomplished experiments in the history of Croatian modern architecture.

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|-----------------------------|---|
| SL. 1.                      | FLC 23112B  |
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## SAŽETAK

## SUMMARY

## LE CORBUSIER I DRAGO GALIĆ – KRITIČKI EKSPERIMENTI ARHITEKTURE VIŠESTAMBENIH ZGRADA

### LE CORBUSIER AND DRAGO GALIĆ – CRITICAL EXPERIMENTS FOR THE ARCHITECTURE OF APARTMENT BUILDING

Autor u članku uspoređuje višestambene zgrade dvaju arhitekata bliskoga idejnog svjetonazora: Le Corbusiera i Drage Galića.

Drago Galić (1907.-1992.) pojavljuje se na hrvatskoj arhitektonskoj sceni 1920-ih, etablira se u prvoj polovici 1930-ih u suradnji s Dragom Iblerom te doživljava istovremeno vrhunac i kraj svoga projektantskoga rada 1950-ih. On je osobito značajan za hrvatsku arhitekturu višestambenih zgrada, i to ponajprije zbog triju poslijeratnih realizacija u Zagrebu: dviju zgrada u Ulici grada Vukovara, te zgrade na Svačićevu trgu. Dvije zgrade u Ulici grada Vukovara, koja je bila okosnica izgradnje Zagreba u socijalizmu u dva prva desetljeća nakon Drugoga svjetskog rata izgrađene su po uzoru na Le Corbusierov marseilleski *Unité*. Iako konceptualno vrlo bliske marseilleskom *Unitéu* – prvoj takvoj zgradi uopće izgrađenoj – Galićeve se zgrade od svoga projektantskog uzora razlikuju po mnogočemu: ponajprije po sustavu horizontalne komunikacije, po orijentaciji zgrada (Le Corbusier istok-zapad, Galić sjever-jug), po tlocrtnim tipologijama svih

stanova, a zatim i po oblikovanju u detaljima, sustavu vertikalne komunikacije te djelomično po odnosu prema urbanističkom kontekstu.

Le Corbusierovo su idejno polazište za koncepciju *Unitéa* bile ponajprije prefabrikacija i standardizacija kao tehnološki cilj svake njegove višestambene izgradnje te model kartuzijskog samostana sv. Eme di Galluzzo. Idejno-razvojni slijed vizije idealnoga stanovanja kod Le Corbusiera komplicira se u desetljeću koje slijedi nakon „*Vers une architecture*“, kada njegova sklonost individualizmu nakon 1930., uvjetuje promjenu inicijalne *Unitéovske* koncepcije. Ta je promjena bila na tragu stvaralačkoga zaokreta 1930-ih, kada već zreo i iskusan arhitekt počinje uzavati tradiciju i kontinuitet društvenoga razvoja. Marseilleski ce model tako, urbanistički referiran na Bulevar Michelet – najveću os i nastavak Avenue de Prado i gradske regulacije 19. stoljeća, predstavljati djelomično samostalnu i kontekstualno neovisnu cjelinu koja priziva tradicijska obilježja mediteranske arhitekture. Međutim, osim izražene plastike betona koja ostavlja dojam skulp-

turalnosti, snage i južnjacke bjeline, Le Corbusierova zgrada ne pokazuje regionalistička obilježja.

Drago Galić naprotiv, uz čvrsto idejno opredjeljenje iz 'regionalističkih' 1930-ih, ostaje zauvijek na strani pristupa koji posebno valorizira nacionalna obilježja arhitekture, što je osobito važno s obzirom na to da je on projektant koji u doba oživljavanja meduratne avangarde u socijalističkoj Hrvatskoj 1950-ih doseže vrhunac svoga stvaralaštva. Navedeno je obilježje prepoznatljivo u dvjema višestambenim zgradama u Zagrebu u Ulici grada Vukovara. Te dvije Galićeve zgrade predstavljaju spoj avangardnog koncepta i hrvatske mediteranske tradicije, koji tako postaje njegova jedinstvena i prepoznatljiva projektantska metoda.

Galićev je model dvoetažnoga stana, kao i estetski doživljaj njegovih višestambenih zgrada u detaljima i u cjelini, puno bliži koncepciji klasične obiteljske kuće, što ukazuje na potpuno originalnu interpretaciju tradicije i na razvoj vlastite projektantske metode koja usavršava i unaprjeđuje svjetska iskustva.

The article presents the comparison of apartment buildings created by Le Corbusier and Drago Galić, two architects of similar worldviews.

Drago Galić (1907-1992) emerged on the Croatian architectural scene in the 1920s. In the first half of the 1930s cooperation with Drago Ibler made him an established architect, whereas in the 1950s he simultaneously reached the peak of his career and the end of his work on designing buildings. His importance for the Croatian architecture of apartment buildings is justified by primarily three postwar accomplishments in Zagreb: two buildings in Vukovar Street, and one building in Svačić Square. Le Corbusier's *Unité* in Marseille formed the model for the two buildings built in Vukovar Street, the street which was the backbone of Zagreb architectural projects in the socialist period. Although conceptually very close to the Marseille *Unité* Galić's buildings differ from their model primarily in the system of horizontal communication, position of the buildings (Le Corbusier east-west, Galić north-south), floor plans of all apartments, and then in formal details, vertical communication and partially in the relationship with the urban environment.

Le Corbusier's conceptual basis for *Unité* was first of all prefabrication and standardization as a technological objective of each of his apartment building and the model of the Carthusian monastery Certosa Val d'Enza in Galluzzo. In the thirties, the decade following *Vers une architecture*, conceptual development of Le Corbusier's vision of ideal habitation assumed a more elaborate shape. In the same period his tendency towards individualism conditioned the change of the initial *Unité* concept. That change was in accordance with the creative shift of the 1930s when, as a mature and experienced architect, he started showing respect to the tradition and continuity of social development. Applied to Boulevard Michelet, the biggest axis and the extension of the Avenue de Prado and 19th century city regulation, the Marseille model would, thus, represent in part an autonomous and contextually unsupported whole which evokes traditional features of Mediterranean architecture. However, apart from the pronounced features of concrete which gives it an appearance of a sculpture, strength and southern brightness, Le Corbusier's building did not show any regional characteristics.

On the other hand, Drago Galić stayed faithful to the concepts deriving from the regionalist 1930s and to the approach that specially enhanced the significance of national architectural features, which was particularly important with regard to the fact that he was an architect who reached the peak of his career in the revival period of the interwar avant-garde in 1950s socialist Croatia. The mentioned feature can be found in the apartment buildings in Vukovarska Street in Zagreb and is elaborated in detail in this paper. Those two Galić's buildings present a combination of an avant-garde concept and Croatian Mediterranean tradition, making it Galić's unique and recognisable architectural method.

Galić's model of the duplex apartment, as well as the aesthetic experience of his apartment buildings in details and in whole were much more closer to the concept of a classical family house, which indicates a completely original interpretation of the traditional and the development of Galić's personal architectural method which enhances and improves intentional experiences.

**VEDRAN IVANKOVIĆ**

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Dr.sc. **VEDRAN IVANKOVIĆ**, dipl.ing.arh. Diplomirao je i doktorirao na Arhitektonskom fakultetu u Zagrebu, gdje je i zaposlen na Katedri za urbanizam, prostorno planiranje i pejzažnu arhitekturu. Od 2008. godine stipendist je Vlade Republike Francuske na poslijedoktorskom znanstvenoistraživačkom radu u Fondation Le Corbusier u Parizu. Objavio je više od deset znanstvenih radova. Osim znanstvenog bavi se i stručnim radom.

**VEDRAN IVANKOVIĆ**, PhD, Dipl.Eng.Arch. graduated and obtained his PhD at the Faculty of Architecture in Zagreb where he works at the Department of Urban Planning, Physical Planning and Landscape Architecture. In 2008 he received scholarship from the French Government for a postdoctoral research programme at the Fondation Le Corbusier in Paris. He has done both scientific and professional work and published more than 10 scientific papers.