

VELIMIR NEIDHARDT

Urban architecture / *Arhitektura grada*

Fedja Vukić



NEIDHARDT

arhitekti d.o.o.

meandar

Zagreb 2001

Copyright © 2001 Neidhardt *arhitekti* d.o.o.
Ilica 26, HR-10000 Zagreb

CIP - Katalogizacija u publikaciji
Nacionalna i sveučilišna knjižnica, Zagreb

UDK 72 Neidhardt, V.

VUKIĆ, Feđa

Velimir Neidhardt : urban architecture
= arhitektura grada / Feđa Vukić ;
<prijevod Vladimir Ivir>. - Zagreb :
Neidhardt arhitekti : Meandar, 2001

Tekst usporedo na engl. i hrv. jeziku. -
Bibliografija. - Kazalo.

ISBN 953-206-028-6 (Meandar).

1. Neidhardt, Velimir

400706053

Cover design / *Oblikovanje naslovnice*

Boris Ljubičić

Design and layout / *Prijelom*

Velimir Neidhardt

Translation / *Prijevod*

Vladimir Ivir

Production / *Priprema*

Studio Žiljak, Zagreb

Print / Tisak

Kratis, Zagreb

Contents / *Sadržaj*

- 5 Urban architecture
O urbanoj arhitekturi
- 9 Local and global influences
Lokalni i globalni utjecaji
- 15 The architecture of Velimir Neidhardt
Arhitektura Velimira Neidhardta
- Appendices
Referentni prilozi
- 125 Biographical note
Sažeta biografija
- 126 Awards
Nagrade
- 127 Catalogue of design projects
Katalog projekata
- 132 List of publications
Publicirani znanstveni i stručni radovi
- 133 Notes, views, interviews
Publicirani prilozi, razgovori, mišljenja
- 134 Bibliography
Bibliografija - literatura
- 137 Projects contributors
Sudionici projekata
- 139 Illustration credits
Izvori slikovnog materijala

If architecture, as its authoritative historians would have it, first appeared in non-urban environments, it has certainly developed historically in cities in the first place and only then in other settings. It is, indeed, not too much to say that the art of building acquires its full meaning and significance only in the urban setting, where architecture creates and represents the core of the environment. Reviving the old rationalist view of natural sources of the concept of architectural forms, we have identified their place of origin, but we have no more than suggested the real setting for their development. In other words, if nature is the birthplace of architecture, then the city is an analogy of the natural environment.

Such general statements are intended as an introduction to a possible analysis of individual opuses, trends and phenomena in twentieth-century architecture, given the fact that what is usually meant by terms such as “modern” or “modernism” (including also “postmodernism”) finds its spatial frame and true measure in the city. One could, of course, continue this discussion along similar lines and at considerable length, examining arguments and misunderstandings concerning the relationships and paths leading from architecture to nature (and back). However, we shall confine ourselves at this point to merely noting some common or shared elements in post-1945 architecture by way of a preparation for the analysis of an individual opus evolving from the late sixties to the present day. The question that logically faces everybody who seeks to establish a relationship between the global and the local, or between the stereotype rules of a given trend and the creative contribution of an individual author, is how to identify elements of originality in buildings that the media usually promote as the ultimate value. The question is indeed quite difficult, particularly with respect to the architecture of the modern age. Reflecting the general context of culture in which it blossomed, Modernism experienced a push towards simplified procedures and ready-made precepts, towards a schematism resulting in various features of the urban scene, which, as already indicated, we shall not shirk from discussing. On the contrary, in what follows we shall try to describe an architectural opus which has been seasoned by the city. Seeking to discover not only elements of what is usually called the homogenization of mass culture, we shall also look for the original architectural contribution to the articulation of

Ako je arhitektura, prema povjesničarskim autoritetima, nastala u neurbanim uvjetima, onda je svakako moguće reći i da se kroz povijest razvijala u gradu pa tek onda na drugim mjestima. Dapače, nije preuzetan ni zaključak da gradnja zgrada poprima puni smisao tek u urbanoj sredini, dakle tamo gdje arhitektura stvara i predstavlja osnovni okoliš. Aktualiziramo li danas staru racionalističku tezu o prirodnim izvorima koncepta arhitekture i graditeljskih oblika, utvrdili smo mjesto nastanka, ali tek naznačili prostor razvoja. Drugim riječima, ako je priroda rodno mjesto arhitekture, grad je analogija prirodne sredine.

Ovakve općenite riječi trebale bi samo poslužiti uvodom za analizu pojedinih opusa, trendova i pojava u arhitekturi XX. stoljeća, i to zbog činjenice da je onome što se obično naziva moderno ili modernizam (sve do postmodernizam) baš grad osnovni prostorni okvir pa i mjera. Dakako, moglo bi se na sličan način vrlo dugo raspravljati o dijalogima i nesporazumima na relaciji od arhitekture do prirode (i natrag), međutim ovdje bi samo trebalo upozoriti na neke zajedničke ili općenite elemente arhitekture nakon 1945. godine, a u težnji da se prikažu posebnosti jednog opusa od kasnih šezdesetih godina do danas. Pitanje koje se logično postavlja svakomu tko želi uspostaviti odnos globalnog i lokalnog, ili klišeiziranih zakonitosti trenda s kreativnim autorskim udjelom, jest: kako u nečemu što se medijima obično predstavlja kao ultimativna vrijednost pronaći elemente izvornoga? Takvo što može biti itekako zahtijevna zadaća, naročito kad se govori o arhitekturi moderne epohe, koja je, slično općem kulturnom kontekstu u kojem nastaje, upućena na pojednostavnjene procedure i unaprijed pripremljene recepte. Ali i to je dio urbane scene o kojoj, kako smo naznačili, nećemo izbjegavati raspravu. Dapače, kolikogod paradoksalno zvučalo, pokušat ćemo opisati jedan arhitektonski opus i iz njega, u pretpostavljenoj uvjetovanosti gradom, pokušati otkriti ne samo elemente onoga što se obično naziva homogenizacijom masovne kulture nego možda i naznake izvornog doprinosa arhitekture artikuliranju urbane kulture. A to zbog jednostavne činjenice da arhitekti više nego drugi stvaraoci pridonose usložnjavanju cjelokupne postave urbane “prirode”. Kaže li se da su arhitekti scenaristi, neće biti dovoljno, ako se misli da stvaraju samo plošna pročelja kao pozadine svakodnevnog životu. Zapravo oni predviđaju život

urban culture, recognizing the simple fact that architects more than other creative individuals contribute to the overall structural and visual complexity of urbanity. Saying that they are urban stage designers is not enough if this is to suggest they only build façades to support the backdrop function for daily living. In fact, they anticipate life through various three-dimensional modules that make up the city. They may be called urban articulators, managers of living in a built environment, or conductors who control the ambient music to be frozen in the complex forms of urban structures.

Reflecting on these matters, one cannot but recall a famous definition of Jencks's, over twenty years ago, in which the great theorist tried to define what has meanwhile become globally known as "Late Modern" architecture. In such a collocation, the term "modernity" or "modernism" acquires its final meaning — that of a completed process. Without wishing to embark upon a discussion of chronology of styles, or of the optimism within our civilisation — certainly challenging topics in their own right — we only note that Jencks's proverbially brief but effective definition labels "Late Modernism" as architecture whose character is distinctly urban. Of course, no building can be viewed outside its context, but over the last thirty years architectural design has been made mostly for cities and the suburbia that have become almost the sole nests of contemporary living. Still, the term "Late Modernism" itself has several layers of meaning underneath the simple meaning of a particular individual building in an urban context. In the first place, this architecture is societally determined. Such buildings are usually commissioned by large multinational corporations, major banks, municipal or state agencies, and are designed on a large scale, representative in form, and complex in intended uses, usually combining business, commercial and public functions. Thus, the representative sample of Late Modern architecture defined by Jencks is determined by the complex relationships that prevail in the system of liberal capitalism. This system finds its specific reflection in the contemporary ideas of the city as space for a democratic exchange of information, goods, money and everything that one can imagine, and especially of emerging architectural and urban structures. Therefore, the term "Late Modernism" defines not just architecture, but also the city under particular cultural and econom-

kroz trodimenzionalne činjenice ili prostore koji sastavljaju sam grad. Zbog toga bi ih se moglo nazvati urbanim artikulatorima, režiserima života u prostoru ili dirigentima koji projektiranjem čak i nevelike čestice gradskog prostora prilazu u kompleksnu strukturu grada.

Razmišljajući o svemu tome, gotovo je neizbježno prisjetiti se jedne od slavni Jencksovih definicija ispisane prije dva desetljeća, a kojom je znameniti teoretičar pokušao opisati ono što je u međuvremenu postalo globalno poznato kao arhitektura "kasne moderne". Sam pojam "moderne" ili "modernizma" tom je složenicom poprimio konačno značenje, to jest smisao dovršenog procesa. Ne želeći ovdje raspravljati o pitanjima stilističke kronologije ili civilizacijskog optimizma, što svakako može biti poticajno za neku drugu priliku, trebalo bi samo naglasiti da Jencks svojom poslovično kratkom ali uspjelom definicijom inzistira na označavanju "kasnog modernizma" kao arhitekture izrazito urbanog karaktera. Dakako, jednu zgradu nije moguće promatrati izvan konteksta, ali ne treba zaboraviti da se posljednjih tridesetak godina ionako najviše projektira za gradove i njihove suburbane prostore, koji su postali gotovo jedina gnijezda suvremenoga života. Ipak, rečeni termin ima nekoliko slojeva značenja obuhvaćenih jednostavnim situiranjem pojedinačnog objekta u urbanom kontekstu. To se prvenstveno odnosi na socijalnu određenost nastanka takve arhitekture kakvu obično naručuju velike multinacionalne korporacije, prominentne banke ili pak gradske, a ponekad i državne institucije. Riječ je o arhitekturi velikog, reprezentativnog formata i kompleksnih sadržaja koji obično obuhvaćaju i poslovnu i javnu namjenu, pa je time i reprezentativni uzorak arhitekture "kasnog modernizma", kojeg predstavlja Jencks, određen složenim odnosima liberalnog kapitalizma. Posebni odraz takav sustav nalazi u suvremenim idejama o gradu kao prostoru demokratski slobodne razmjene robe i novca, pa tako i arhitektonsko-urbanističkih struktura. Kada, dakle, govorimo o "kasnom modernizmu", ne govorimo samo o arhitekturi nego i o gradu u određenim kulturnim i ekonomskim uvjetima. Sudeći prema onome što je u tom duhu izgrađeno tijekom posljednjih tridesetak godina, ne bi se moglo govoriti o nekakvom tipu grada epohe kasnog kapitalizma, kao što je to bio slučaj u nekim povijesnim razdobljima. Prije bi se moglo uočiti da gradovi, ili barem njihovi novi dijelovi, nastaju podizanjem takvih veliko-

ic conditions. Judging by what has been built in the spirit of this movement over the last thirty years or so, one cannot speak of a particular city matrix typical of the era of late capitalism (as was the case in some earlier historical periods). What one notes, rather, is that cities, or at least their new parts, grow by agglomeration of large-scale structures whose monumental dimensions and mixed uses cover whole blocks, even districts. Excellent examples of such urban design ideas realized as multi-purpose development projects are to be found everywhere — for instance, in the newly built parts of old and new city centres of Chicago, Paris, or any other metropolis of global culture, in which each individual structure represents a specific focus of urban life, defined in the first place by its business purposes. Of course, to find the birthplace of this type of architecture, one needs to go to the United States, where, since 1945, the highest degree of economic sophistication has been reached and therefore experimentation with large-scale office, retail and prime residential projects has been encouraged. Also, municipal regulations stimulate such projects as the best way to secure adequate space for public purposes. However, this kind of architecture with specifically “Late Modern” characteristics thrives almost everywhere, since its root cause and impetus reside in the impersonal global culture of multinational capital, which pushes local specificities aside, respecting them only to the extent that they contribute to the commercial success of the undertaking.

The particular urban features of such megabuildings consist in bringing the functions of the city into the inner areas of edifices, the removal of static barriers between inner and outer spaces, the provision of several public use levels, and the frequent use of transparent curtain wall surfaces. Since no rigid boundaries separate the city and the building, the inner space of “Late Modern” buildings is shaped primarily by the desire for multiple horizontal and vertical linkages. Jencks lists as typical examples of “Late Modern” architecture such diverse buildings as Arata Isozaki’s Gunma Museum (1974), Richard Meier’s New Harmony Atheneum (1975-80), Norman Foster’s Willis and Faber office building (1972-75), and Piano-Rogers’s Pompidou Centre (completed in 1977). Quite similar examples are given by Kenneth Frampton, who introduces the term “Productivism” in his critical history of modern architecture,

formatnih građevina koje monumentalnim dimenzijama ili kompleksnim programom tvore cijele gradske četvrti. Dobri primjeri takvih gradotvornih ideja izvedenih iz složenih multinamjenskih projekata razasuti su posvuda, primjerice poput novoizgrađenih dijelova starih i novih središta Chicaga, Pariza ili bilo koje druge metropole globalne kulture, u kojima svaka pojedina građevina tvori specifično žarište gradskog života, definirano ponajviše poslovnom namjenom. Dakako, traži li se rodno mjesto takve vrste arhitekture, svakako treba poći u Sjedinjene Američke Države, gdje je nakon 1945. ekonomska sofistikacija dostigla najviši stupanj pa se upravo u američkim gradovima najviše eksperimentira s velikoformatnim poslovno-stambenim građevinama kojima lokalni komunalni zakoni potiču osiguravanje prostora za funkcije javne namjene. No to ne znači da bismo samo tamo ili samo negdje drugdje mogli detektirati odveć izražene specifičnosti arhitekture “kasnog modernizma” jer takav tip ili vrsta arhitekture ima svoj uzrok i smisao upravo u impersonalnoj globalnoj kulturi multinacionalnog kapitala koja stavlja u drugi plan lokalne specifičnosti i uvažava ih jedino ako komercijaliziraju sam pothvat.

Posebnost je urbanih karakteristika toga tipa građevina da arhitekti nastoje uvući u unutarnje prostore zgrada funkcije grada, uklanjajući čvrste barijere između unutarnjeg i vanjskog prostora rastvaranjem pročelja te čestom primjenom transparentnih staklenih “zidova”. Budući da nema fiksno određenih granica između grada i zgrade, unutarnji je prostor “kasnog modernizma” ponajviše određen željom za slojevitim horizontalnim i vertikalnim povezivanjem, čemu zorne primjere navodi i Jencks, opisujući kao “kasnomoderne” i tako različite građevine kakve su Gunma muzej Arate Isozakija iz 1974., New Harmony Atheneum Richarda Meiera (1975-80.), Willis and Faber poslovnu zgradu Normana Fostera (1972-75.) i Piano-Rogersov Pompidou centar dovršen 1977. Vrlo slične primjere, međutim, koristi i Kenneth Frampton, uvodeći u svoju kritičku povijest moderne arhitekture pojam “produktivizma”, kojim se, bez obzira na moguće formalne razlike estetičke naravi među pojedinim građevinama, naglašava jedna važna karakteristika suvremene arhitekture, a to je veliko urbano mjerilo i urbane funkcije u zgradi.

stressing the large urban scale and urban functions in the building as its most important characteristic, which transcends possible formal aesthetic differences among individual buildings.

The question that one can now ask is whether reflexes of large-scale urban architecture can be found in Croatia. Seeking to answer this question will enable us not only to describe the fate of modernity in this part of the world, but also to examine individual architectural opuses. The opus that stands out most clearly in this respect is that created by Velimir Neidhardt. Of course, working in architecture for a third of a century can easily mean working within one single social system. However, Neidhardt was in a position to practise architecture throughout the territory ruled by a now defunct social system very much different from liberal capitalism. Nevertheless, Neidhardt's architecture over the last thirty years came closest to what could be called "Late Modernism" or "Productivism", or — given the different cultural context — "monumental cityscape architecture". This means that his most important designs are large-scale buildings essentially determined by the urban context. This must suffice as a definition at this point. We shall see later that Neidhardt's architectural effort, developed through participation in a number of architectural and urban design competitions from the late sixties to the second half of the seventies, resulted in several major building projects realized in the late seventies and through the eighties. During this time, his concept of cityscape architecture evolved in several directions, depending on the purpose of each particular building. Therefore, the term "architecture of monumental cityscape" refers to buildings that greatly differ among themselves in form, but which have one common characteristic impressed upon them by their author: in contradistinction to simplified schemata of modernist architecture, they all possess urban attributes (panoramas, axes, focuses, orientations) as equal elements of the designer's spatial equation. In other words, Neidhardt supplements the modernistic definition of function with distinctive semiological, urbanological and anthroposocial components, seeking to achieve a complementarity of scientific method and artistic imagination.

Before embarking upon a possible interpretation of Neidhardt's architecture, which inevitably implies a discussion of both contexts, cultural and urban, in which buildings based on a similar concept are designed, it should be noted (in view of the fact that his first competition projects date from 1968/69) that the fifties and the sixties are the period that one needs to

Pitanjem postoji li bilo kakva refleksija velikoformatne urbane arhitekture u Hrvatskoj nismo samo započeli raspravu o jednoj točki moderniteta nego i otvorili mogućnost za preispitivanje pojedinačnih opusa, među kojima je opus Velimira Neidhardta jedan od najmarkantnijih. Dakako, trećina stoljeća rada u arhitekturi u nekim okolnostima može proteći unutar jednog istog društvenog sistema, no Neidhardt je imao priliku prakticirati arhitekturu širom prostora jednog sada već nepostojećeg društvenog sistema koji se itekako razlikovao od liberalnog kapitalizma. Pa ipak Neidhardtova je arhitektura tijekom posljednjih 30 godina bila najbliža onome što analogijom prema popularno-znanstvenim izvorima može biti zvano "kasnim modernizmom" ili "produktivizmom", a čemu bi se, zbog različitosti kulturnog konteksta, mogao dati i naziv arhitektura gradotvorne monumentalnosti. To znači da su njegova najznačajnija ostvarenja zgrade velikih dimenzija i da su uvijek bitno određene kontekstom grada. Za početak više nego dovoljno definicija. Vidjet ćemo da je Neidhardtov pristup arhitekturi, razvijan sudjelovanjem u nizu arhitektonsko-urbanističkih natječaja od konca šezdesetih do druge polovice sedamdesetih godina, doveo do stvaranja nekih kapitalnih objekata koncem sedamdesetih i tijekom osamdesetih godina, kada je njegov koncept gradotvorne arhitekture razvijen u nekoliko inačica, ovisno o namjeni građevine. Kada, dakle, kažemo arhitektura gradotvorne monumentalnosti, pomišljamo na projekte koji su, međusobno uspoređeni, često vrlo različitoga oblika, ali im je zajednička (autorska) karakteristika ta da, za razliku od pojednostavnjenih shema modernističke arhitekture, uvode gradske attribute (vedute, poteze, sklopove i orijentacije) kao ravnopravne elemente projektantske prostorne jednadžbe. Drugim riječima, modernističku definiciju funkcije nadograđuju osebnim semiologijskim, urbanologijskim i antroposocijalnim sastojcima, tragajući za komplementarnostima znanstvene metode i umjetničkog stvaralaštva.

Prije no što se upustimo u neko od mogućih iščitavanja Neidhardtove arhitekture, a što svakako implicira i moguću raspravu o različitosti kulturnog a ne samo urbanog konteksta u kojem nastaju građevine sličnog koncepta, valja naglasiti, s obzirom da 1969. izrađuje svoje prve javne natječajne projekte, da su pedesete i šezdesete godine vrijeme koje treba istraživati, želimo li shvatiti kako se formirala njegova arhitektura,

study in order to trace the evolution of his architecture, bearing in mind the spirit that prevailed during these two decades, or, more specifically, what they meant for architectural philosophy in the world at large and in Croatia. While the world of liberal and less liberal capitalism already witnessed the rise of richly programmed and elegantly structured buildings in the spirit of Late Modernism, as well as occasional experimental ventures, Croatian architects were busy reasserting the legacy of prewar modern architecture under the conditions of the new communist political system. Almost the whole generation of Croatian architects born before the 1920's was given the chance to realize their first major projects. In Zagreb, for instance, this effort culminated in extensive construction along Proleterskih Brigada Street (now Avenija Vukovar). Some of the buildings built on prestigious sites in that street during the sixties, like the Moša Pijade Workers' Education Centre (now Open University) designed by Radovan Nikšić and Ninoslav Kučan, remain outstanding examples of the kind of architecture which — with its scale, function and urban features — extended the constructivist and aesthetic experiences of Zagreb's modern architecture of the thirties. In fact, compared with other university buildings in the same district, Nikšić and Kučan's building had a greater urban attraction than the rest, which was probably due to its function as an adult education institution. Mention ought to be made equally of some other buildings in the area, such as the residential buildings designed by Drago Galić, Božidar Rašica and Neven Šegvić, all of which are fine examples of the fifties and sixties monumental modernism, typical of Zagreb's urban, and even political, culture at that time, best witnessed by the representative City Hall building designed by Kazimir Ostrogović in 1958. Like the already mentioned Workers' Education Centre, the City Hall had an interior with an active relationship to the city, so that these two buildings belong among the most significant realizations of monumental, cityscape architecture in Croatia in the sixties. They are, naturally, based on an irreproachably modernist concept, rational construction and appropriate minimalist aesthetics. In addition to maintaining an active relation to the contextual matrix of the city, both projects also introduced new qualitative features into Zagreb's sixties architecture. If we remember that some of the architects who designed the

misleći pritom na duh vremena navedenih desetljeća, odnosno, u užem smislu, na sve ono što čini ukupnu sliku arhitektonskih zbivanja toga desetljeća u svijetu i u nas. Dok su se u svijetu liberalnog i nešto manje liberalnog kapitalizma već projektirale i podizale građevine raskošnih programa i struktura u duhu "kasnog modernizma", a nije nedostajalo ni projekata eksperimentalnog karaktera, u Hrvatskoj su to bila desetljeća pune afirmacije prijeratnog nasljeđa moderne arhitekture u okolnostima novog političkog sistema. Tada je gotovo cijela jedna generacija arhitekata, rođena tijekom prve petine dvadesetoga stoljeća, ostvarila svoje prve velike realizacije u arhitekturi, koje su u gradu Zagrebu kulminirale opsežnom izgradnjom oko tadašnje ulice Proleterskih brigada (danas Avenije Vukovar). Neke od zgrada koje su tijekom šezdesetih podignute na tom reprezentativnom potezu, poput Radničkog i narodnog sveučilišta "Moša Pijade" Radovana Nikšića i Ninoslava Kučana (danas "Otvoreno sveučilište"), do danas su uzorni primjeri arhitekture koja formatom, sadržajem i urbanim karakteristikama proširuje konstruktivna i estetička iskustva zagrebačke moderne tridesetih. Dapače, Nikšićeva i Kučanova zgrada u usporedbi s ostalima na sveučilišnom potezu najviše se nametnula urbanim karakterom, što je dobrim dijelom određeno i samom namjenom. Ne treba nikako zaboraviti ni druge gradnje na tom prostoru, poput stambenih objekata Drage Galića, Božidara Rašice ili Nevena Šegvića, jer sve su te zgrade vrlo dobri primjeri monumentalnog modernizma pedesetih i šezdesetih godina, vrlo tipičnog za tadašnju zagrebačku sredinu, pa čak i za političku kulturu, o čemu najbolje svjedoči reprezentativna građevina Skupštine grada Zagreba Kazimira Ostrogovića iz 1958. Poput Radničkog sveučilišta i Ostrogovićeva je zgrada uključila u svoju unutrašnjost aktivan odnos prema gradu, pa se upravo ta dva projekta mogu pribrojiti među najznačajnija ostvarenja hrvatske arhitekture monumentalne gradotvornosti u šezdesetim godinama. To su dakako građevine besprijekorno modernističkog koncepta, zasnovane na racionalnim konstrukcijama i primjerenom minimalističkoj estetici. Uz aktivni odnos prema kontekstu grada oba projekta prilažu nove kvalitete u zagrebačku arhitekturu šezdesetih godina. Zna li se da su neki od autora zgrada u ulici Proleterskih brigada bili i profesori na Arhitektonskom fakultetu, tadašnji se pokušaji ostvarenja korespondencije zgrade i

buildings in Proleterskih Brigada Street also taught at the Faculty of Architecture, then it becomes clear that their effort at establishing relations of urban correspondence between the buildings and the city could not but have an effect on the architecture of their student Velimir Neidhardt. Equally, and no less importantly, Neidhardt comes from a family that produced some important works of Croatian architecture: his father Franjo designed the Zagreb Sports Hall and co-designed (with Vladimir Turina) the Maksimir Stadium, while his uncle Juraj, author of the Metropolitan Seminary in Voćarska Street in Zagreb, has made numerous projects in Bosnia-Herzegovina, where he started to work before the Second World War.

Other influences came from abroad, from the highly developed countries, where the ideological “project” of the modern movements was coming to an end in two ways: one, by architects like Philip Johnson, who frequently mixed his corporate monumentalism with populist-inspired interventions, building upon the foundations of the prewar ultramodernism which he had himself helped to inaugurate in the early thirties; the other, and different, way that the prewar modernist ideas were being re-examined was taken by the European architects such as the Archigram Group, Superstudio, Cedric Price, Piano and Rogers, and James Stirling, who sought to dilute the orthodoxy of the modern movements by various means, particularly by relying on youthful and non-conventional culture. In other words, what was later to become known as “Late Modernism” or “Productivism”, to which we might add also the Far Eastern version of monumental metabolism and various experimental explorations of biomorphic clusters and megastructures, played a role in the formation of Velimir Neidhardt as an architect. Such influences reached him through theoretical study and foreign visits. The local and the global influences to which he was exposed were quite disparate: at home, it was large-size modernism as an expression of planning power imposed from the top of the political system; abroad, it was the spirit of experimentation riding on the wave of massive investment and non-conventional architectural ideas. Yet, the natural principles of agglomeration resulted in both influences leading to a similarly motivated integration of the building with the logic of life within the urban structure. This was achieved for the most part by drawing the functions of the city into the building’s

grada mogu promatrati kao vrlo važni za formiranje arhitekture Velimira Neidhardta. Konačno, i ne manje važno, treba znati da arhitekt Neidhardt potječe iz obitelji koja je hrvatskoj arhitekturi dala značajna djela: njegov otac Franjo, autor je zagrebačkog Doma sportova i s Vladimirom Turinom suautor sportskog stadiona u Maksimiru, a stric Juraj, autor Nadbiskupskog sjemeništa na Voćarskoj cesti u Zagrebu, svoj je opus realizirao uglavnom diljem Bosne i Hercegovine, gdje je djelovao već prije Drugoga svjetskog rata.

Drugi je pak utjecaj stizao s one strane državne granice, iz visokorazvijenih zemalja u kojima se “projekt” ideologije modernih pokreta dovršavao dvojako. Na jedan način dokrajčili su ga arhitekti poput Philipa Johnsona, koji je svoj korporativni monumentalizam često miješao s populistički intoniranim zahvatima, a sve na temeljima predratnog ultramodernizma, koje je i sam pomogao postaviti početkom tridesetih godina. Ideje predratnog modernizma na drugi su način preispitivali europski arhitekti poput grupa Archigram ili Superstudio, Cedrica Pricea, Piana i Rogersa ili Jamesa Stirlinga, koji su raznovrsnim sredstvima, a napose utjecajem mladenačke nekonvencionalne kulture, nastojali razblažiti ortodoksiju modernih pokreta. Drugim riječima, ono što je kasnije postalo poznato pod nazivima “kasna moderna” ili “produktivizam”, a čemu bi se posredno mogli pribrojiti dalekoistočna varijanta monumentalnog metabolizma i različita eksperimentalna preispitivanja biomorfnih sklopova i megastruktura, na određeni je način, informacijama ili za studijskih boravaka u inozemstvu, utjecalo na formiranje arhitekture Velimira Neidhardta. Čimbenici lokalnog i globalnog u ovom slučaju mogu se shvatiti kao sasvim disparatni utjecaji, jer dok je ovdje riječ o velikoformatnom modernizmu kao izrazu planske snage nametnute s vrha jednog političkog sistema, tamo je to bio eksperimentalni duh nastao na valu ogromnih investicija i nekonvencionalnih arhitektonskih ideja. Ipak, prirodna pravila i bit načela aglomeriranja odražavaju sličnost u nastojanju da se zgrada logikom života aktivno uključi u urbanu strukturu, i to uglavnom uvlačenjem funkcija grada u unutrašnjost zgrade ili pak pretapanjem vanjskog i unutarnjeg prostora, ovisno o namjeni. Dakako, ne treba zaboraviti ni činjenicu da su zgrade velikih dimenzija, bile one javne ili poslovne namjene, uvijek imale i vrlo važnu funkciju reprezentacije vlasnika-investitora,

interior or by fusing the outer and the inner space, depending on the purpose for which the building was designed. Of course, one should not lose sight of the fact that large-scale buildings, regardless of whether they are intended for public or business uses, always have an important representative function for the owner/investor. This is equally true of large multinational corporations, city administrations, individual donors, or governments. What once used to be represented by the building's classical composition and traditional ornamental repertory is now represented by its outstanding construction, large glass surfaces, and ostentatious appearance — what Jencks accurately labels “abstract representation”. The main common characteristic of all “Productivist” or “Late Modern” architecture, regardless of the different cultural, political and economic conditions in which it is practised, is its desire for an extrovert integration of the building into the city. The new decorative “language” of abstract ornamentation, first applied by one of the fathers of the modern movement, Ludwig Mies Van Der Rohe, can be considered only a secondary characteristic or a mere structural means to effect the linkage of the exterior and the interior. Thus, no matter what the social system, the desire remains the same or very similar: to create the city on a small scale within the flexible walls of the building. It is in this sense that one may equate two formally quite different buildings such as, for instance, Nikšić and Kučan's Moša Pijade Workers' Education Centre and Kenzo Tange's Yamanashi Press Centre. Regardless of whether the fine flexible boundary between the building and the city is made of large curtain walls or of literally movable partitions, or whether the urban contents are firmly closed within concrete walls, the new cityscape spirit which finds its expression in the extended functions of the building can be considered one of the major contributions of the fifties, and especially sixties, architecture, no matter under what name it goes and in what conditions it was practised.

It is this approach, stressing the urban, or even urbanomorphic, qualities of his architecture, that one needs to take in relation to Velimir Neidhardt's designs — the works that in a particular way, even literally, synthesize the experience of different cultures and the unique propensity for projects with abundant programmes and distinct urban dynamics. In saying “dynamics”, I have in mind precisely those characteristics which make

velike multinacionalne kompanije, uprave grada, pojedinca donatora ili državne uprave. Ono što se nekoć predstavljalo klasičnom kompozicijom zgrade i tradicionalnim repertoarom ornamenata, sad je označeno konstrukcijom, velikim staklenim površinama pa i ekstravagantnim izgledom zgrade, dakle svime onime što Jencks precizno naziva “apstraktnom reprezentacijom”. Ipak, glavna zajednička karakteristika “produktivističke” ili “kasnomodernističke” arhitekture, čak i u različitim kulturnim, političkim i ekonomskim uvjetima, jest težnja za ekstrovertnim uključivanjem zgrade u grad, pri čemu se novi dekorativni “jezik” apstraktnog ornamenta, kojeg je uostalom prvi put primijenio još jedan od otaca modernog pokreta, Ludwig Mies Van Der Rohe, može držati tek sekundarnim obilježjem ili tek strukturalnim sredstvom za povezivanje eksterijera i enterijera. Stoga, bez obzira na tip karakterizacije društva, uglavnom je riječ o sličnoj težnji da se unutar fleksibilnih stijena jedne građevine stvori grad u malom, pa je u tom smislu moguće povući znak jednakosti između formalno tako različitih grada kao što su, primjerice, Radničko sveučilište “Moša Pijade” Nikšića i Kučana i Yamanashi Press centar Kenza Tangea. Bez obzira tvore li tu nježnu fleksibilnu granicu između zgrade i grada veliki stakleni “zidovi” ili doslovno pomične strukture, ili su pak urbani sadržaji čvrsto zatvoreni unutar betonskih zidova, novi gradotvorni duh izražen proširenim funkcijama zgrade može se držati jednim od najznačajnijih doprinosa arhitekture pedesetih, a posebno šezdesetih godina, bez obzira kako je zvali i u kakvim je uvjetima nastajala.

U tom smislu isticanja urbanih ili čak urbanomorfnih kvaliteta trebalo bi pristupiti i arhitekturi Velimira Neidhardta, u kojoj je na osobiti način, čak i doslovno, sintetizirano iskustvo različitih kultura i jedinstvena sklonost prema projektima bogatog programa i naglašene urbane dinamike. Kad kažem dinamike, mislim upravo na ono što njegove projekte čini “gradom u malom mjerilu”, a što se tijekom triju desetljeća iskazivalo djelovanjem na dva paralelna plana. Retrospekcija dosad izvedenih građevina i izrađenih projekata, naime, ukazuje na dvije osnovne autorske preokupacije u Neidhardtovoj arhitekturi, na zamašne arhitektonsko-urbanističke zahvate i pojedinačne objekte u urbanoj matrici.

his projects “cities on a small scale” and which have led him over the past three decades to pursue his objectives on two parallel tracks. A retrospective survey of his buildings and unexecuted designs points to two main architectural preoccupations in his work: extensive urban design and development projects and individual architectural edifices within the urban matrix.



The architecture of Velimir Neidhardt / *Arhitektura Velimira Neidhardta*

Hotel Lapad, Dubrovnik, 1969



Even a cursory survey of Neidhardt's competition entries reveals the genesis of a body of architectural ideas which could only have come from a deeper contemplation of the urban context. We can thus discuss buildings as individual entities on the one hand and larger urban development projects on the other hand. But both segments of his work display many common features, owing to the fact that most of the buildings are the product of a careful study of the larger urban setting. Conversely, however, there have been situations in which a particular project task

Čak i letimičan pregled Neidhardtovih natječajnih projekata može dati informaciju o genezi jednog korpusa arhitektonskih ideja koje su gotovo nezamislive bez dubljeg promišljanja urbanog konteksta. S jedne strane, dakle, moguće je razgovarati o zgradama kao o posebnim cjelinama, a s druge pak, o urbanim projektima većeg zahvata. Ipak, u obje se dionice mogu pronaći mnoge zajedničke karakteristike već i zbog same činjenice da je veći dio zgrada nastao iz urbanističkih studija pojedinih dijelova grada, ali koji put i obratno, kad je pojedini projektini zadatak

required the definition of a larger context. Thus, Neidhardt can be said to approach each individual building through his interest in the city, and it is logical, therefore, that the analysis of individual projects should begin from the urban context for which it has been designed or in which it finds itself. Even when a particular project does not directly relate to urban tissue, like his first designs in the late sixties — such as the Lapad Hotel in Dubrovnik from 1969 (with Ivan Kolbach and Biserka Šavara) and the Begova Ledina tourist settlement in Makarska from the same year — one cannot fail to notice a clear tendency to intricate grouping of functions and contents in horizontal layers. In Dubrovnik this was induced by the configuration of the terrain, while in Makarska it was simply the application of the same idea of a terraced organization of space. The idea was to fit the design into the rocky and dramatically irregular countryside, capable of visually absorbing the highly articulated architectural

tražio šire definicije. Tako je Neidhardt kroz interes za grad prilazio građevini, pa svaka analiza pojedinih objekata logično treba krenuti od urbanog konteksta za koji je projektiran ili u kojem je podignut. Čak i kad je riječ o projektima koji se neposredno ne oslanjaju na urbano tkivo, poput ranih djela iz konca šezdesetih godina - hotel Lapad u Dubrovniku iz 1969. (s Ivanom Kolbachom i Biserkom Šavara) i turističko naselje "Begova ledina" u Makarskoj iz iste godine - može se uočiti jasna težnja ka kompleksnom uslozljavanju funkcija i sadržaja u horizontalnim slojevima, što je u slučaju dubrovačkog hotela bilo određeno konfiguracijom terena, a i u Makarskoj je primijenjena slična ideja terasaste organizacije prostora. Time se, po svemu sudeći, željelo postići uklapanje u ambijent, koji je krševit i dramatično nepravilan pa stoga može vizualno apsorbirati raščlanjenu arhitektonsku strukturu. Dakako, to je uklapanje načelom sučeljavanja, strategijom koncentriranja urbanih





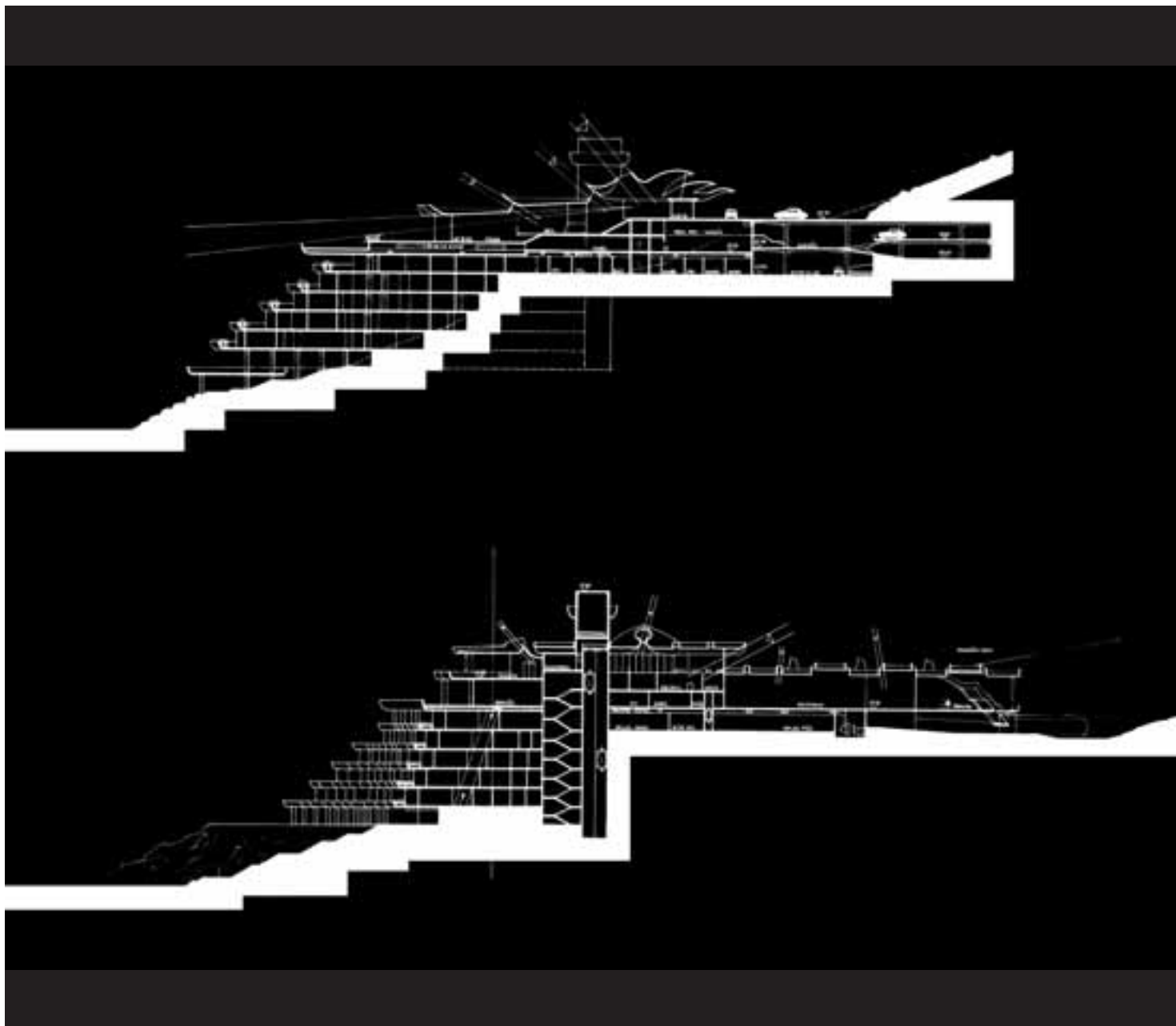
structure. Of course, the fitting in this case was achieved through confrontation, or the strategy of concentration of urban functions in a non-urban context. In this situation, an unorthodox articulation of the form of the building can certainly ease the fitting of the structure into a natural envi-

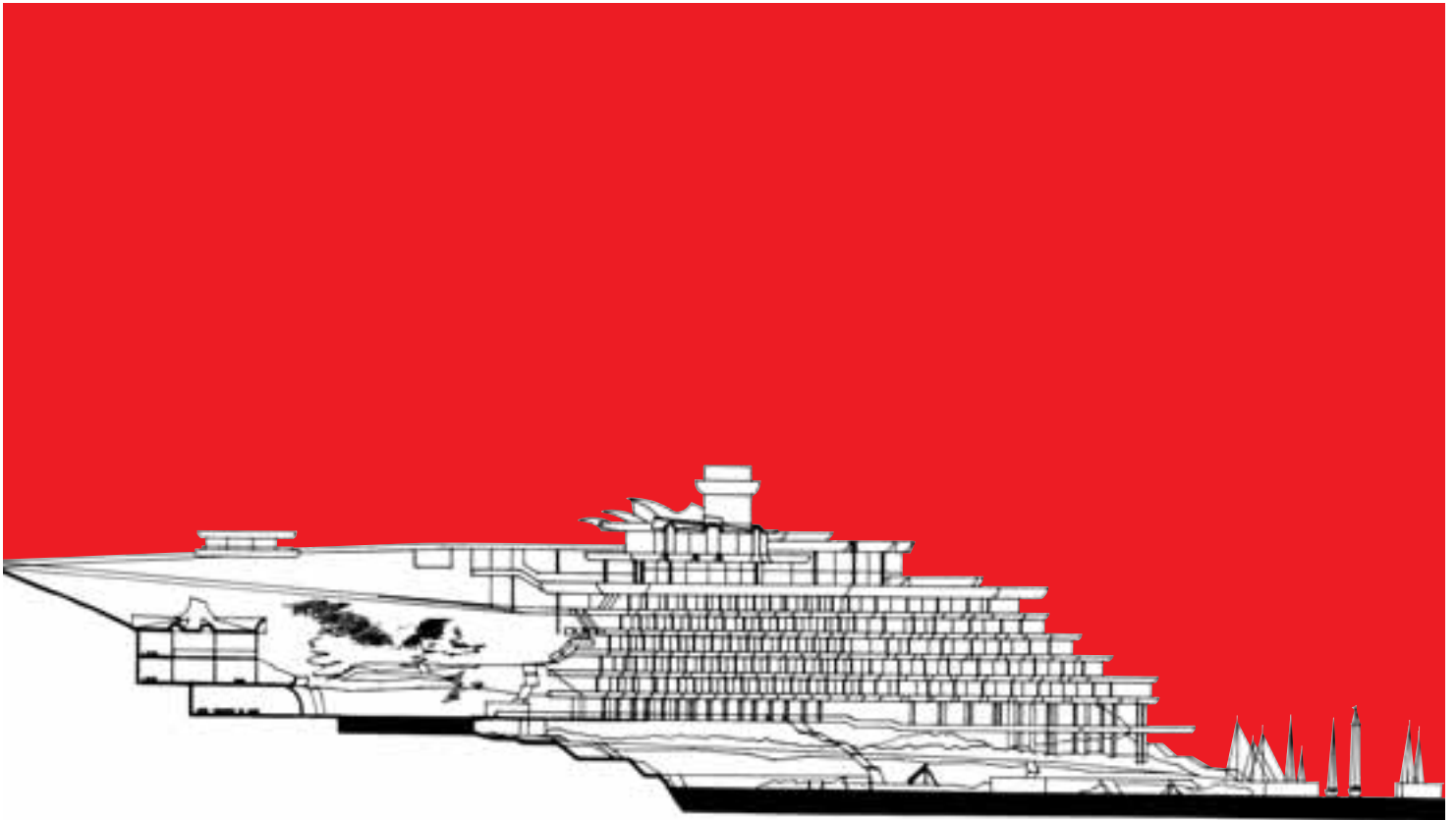
funkcija u neurbani kontekst, pri čemu neortodoksna raščlanjena forma građevine svakako može pomoći funkcioniranju takva objekta u prirodnom ambijentu. Naglašeno skulpturalna pa čak i apstraktna forma građevina, sudeći prema nacrtima, mišljena je donekle blisko ondašnjim ideja-

ronment. The distinctly sculptural, even abstract, form of the buildings (judging by the drawings) was close to the contemporary ideas of metabolic building and somewhat at odds with the then current trend towards architectural megastructures that became ubiquitous in the

ma o metabolističkom građenju, a izvan duha tada aktualnih ideja o arhitektonskim megastrukturama, kakve su tih godina preplavile zapadno društvo obilja, a bile su nerijetke čak i u domaćim kulturnim uvjetima, unutar kojih je rado poticana simulacija visokog standarda, posebno u arhitekturi

Sections; north and south elevations
Presjeci; sjeverno i južno pročelje





Hotel Begova Ledina, Makarska, 1969

rich West, but were to be found also in this country, simulating high standards of prosperity, particularly in the booming tourist sector.

The strong presence of formally articulated hotel architecture, irrespective of whether it was metabolic or megastructural, in the entire generation of Croatian architects is well demonstrated by another competition entry for

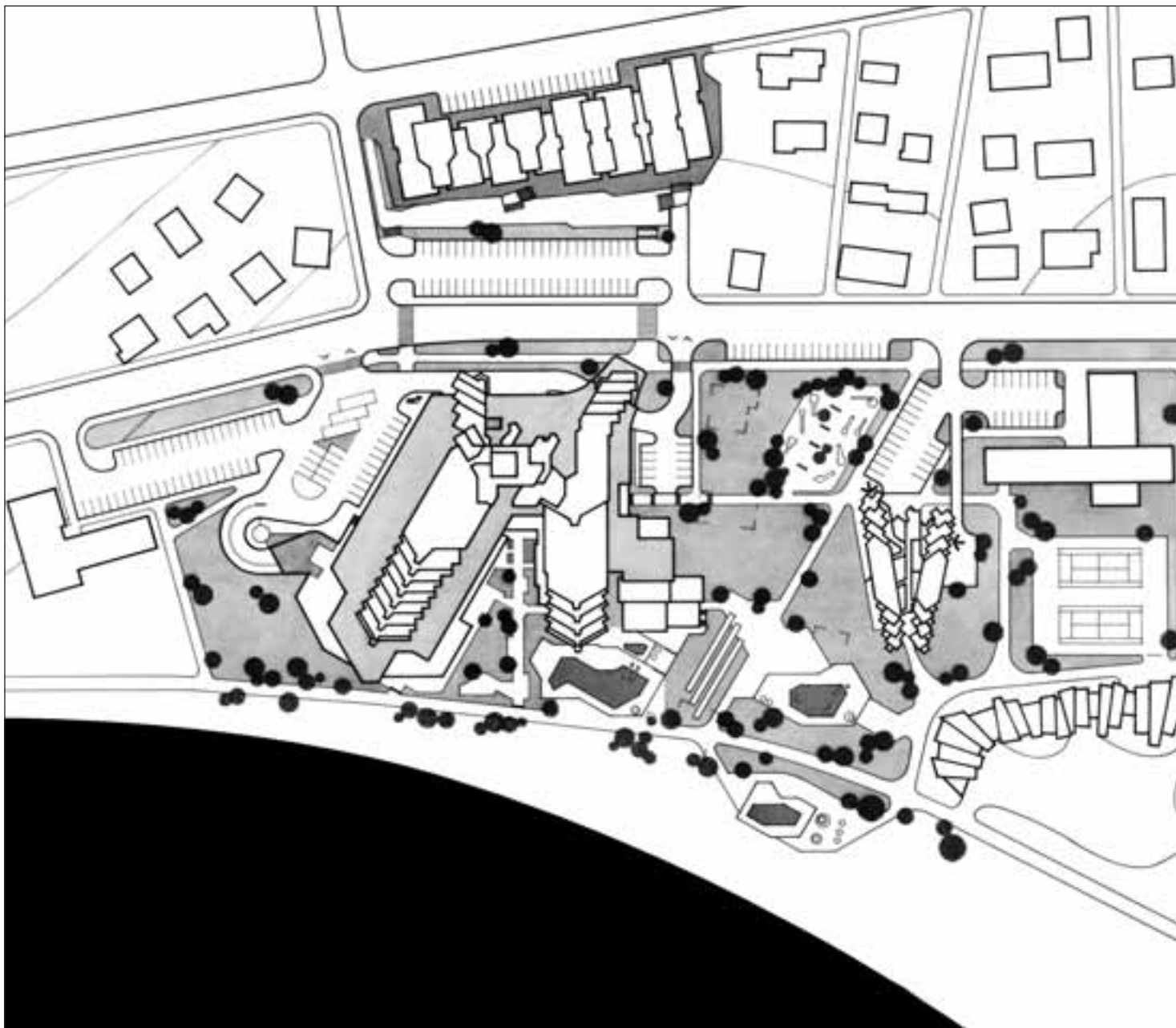
tada poletne grane gospodarstva - turizma.

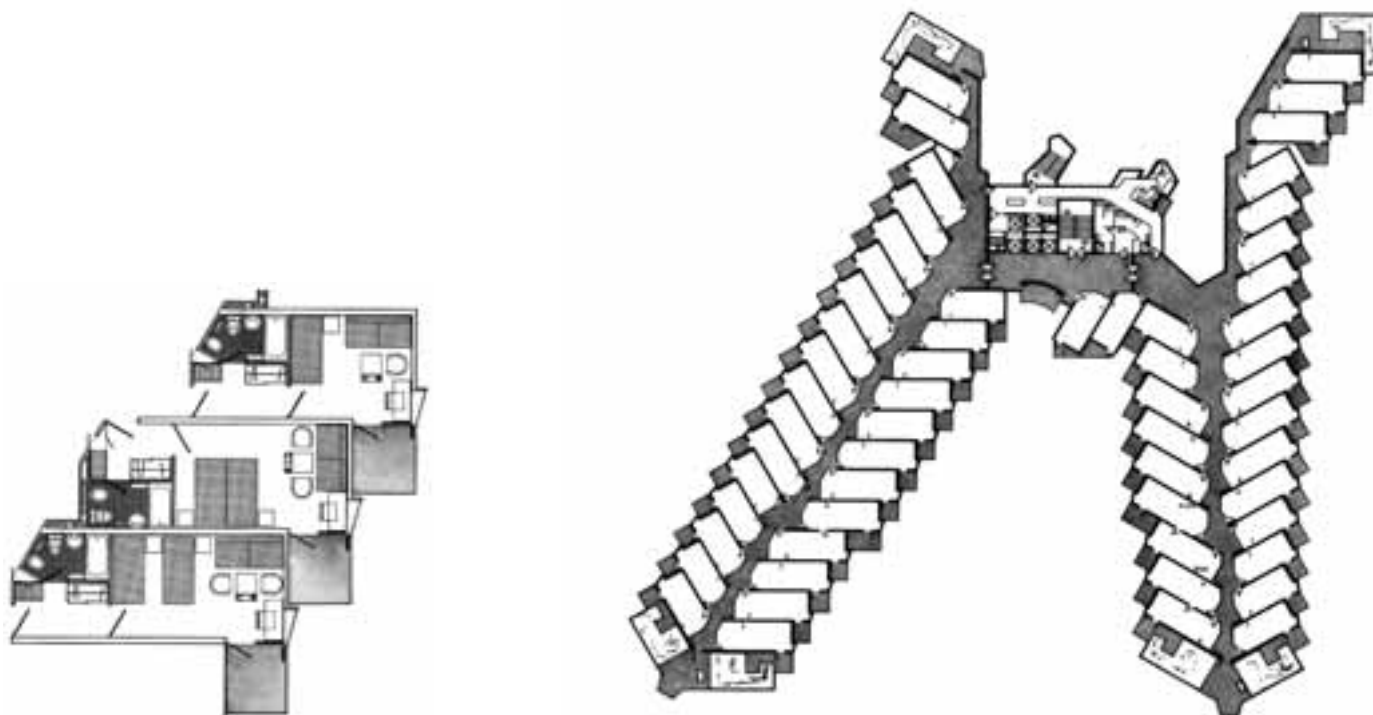
A da je formom bogata, bez obzira je li metabolistička ili megastrukturalna, hotelska arhitektura bila prisutna u čitavoj jednoj generaciji hrvatskih arhitekata, pokazuje još jedan natječajni rad za istu dubrovačku lokaciju hotela, onaj Milana Šosterića, Edvina Šmita i Željke Mičetić, koji se kompleksnim i zahtjevnim obli-

the Lapad Hotel: the architects Milan Šosterić, Edvin Šmit and Željka Mičetić took a different approach and designed a building whose complex and demanding form sculpturally imposed itself upon the highly valuable environmental characteristics of the site. The attitude of the middle generation of Croatian architects at that time towards the current trends is

kom skulpturalno nadređuje visokovrijednim ambijentalnim karakteristikama lokacije. Kakav je, međutim, bio odnos tadašnje srednje generacije hrvatskih arhitekata prema tada aktualnim trendovima, svjedoče kompleks "Solaris" Borisa Magaša iz 1968. i hotel "Barbara" Zdravka Bregovca, podignut u Zadru 1970. Što se tiče same forme, ili preciznije - opne građevina, Neid-







best reflected in Boris Magaš's Solaris Hotels built in 1969 and Zdravko Bregovac's Barbara Hotel in Zadar built in 1970.

As far as the form of the building is concerned, or more precisely its outward envelope, Neidhardt's early hotel designs can perhaps most meaningfully be compared with Branko Žnidarec's somewhat later Adriatic II convention hotel (Opatija, 1970/71) and Lovro Perković's Marina Lučica Hotel (Primošten, 1969/72). These are architectural modulations whose distant roots go back to the

hardtove mladenačke hotelske projekte možda je najuputnije uspoređivati s kasnijim kongresnim hotelom "Adriatic II" Branka Žnidareca (Opatija, 1970/71) ili hotelom "Marina lučica" Lovre Perkovića (Primošten, 1969-72). Riječ je o arhitektonskim modulacijama koje svoje daleko podrijetlo vuku još iz avangardne futurističke arhitekture s početka XX. stoljeća, a kakve su koncem šezdesetih i početkom sedamdesetih postale iznimno popularne i česte u tadašnjoj industriji slobodnog vremena i turizma. O

avant-garde Futurist architecture of the early twentieth century and which became highly popular and often exploited in leisure industry and tourism in the late sixties and early seventies. An architectural trend is most easily recognized when one finds particular solutions — in this case, terrace-type hotels — both as projects/designs and as executed buildings (with an understandable temporal shift). Thus Neidhardt's projects, like those by other architects engaged in hotel design at that time, were

tome svjedoči i činjenica koja uvijek može dati čvrste osnove pretpostavci o nekom arhitektonskom trendu, a ta je da na razini ideje-projekta kao i u stvarnosti postoje slični terasasti hoteli, s razumljivim vremenskim pomacima. I Neidhardtovi su projekti, slično projektima drugih arhitekata koji se tih godina bave hotelskom arhitekturom, uvelike određeni razmišljanjem o nepravilnim građevnim strukturama i povezanom pretapajućem prostoru komunikacija i zajedničkih sadržaja hotela, što se kao ele-



largely determined by his thinking about irregular shapes and the merging space of hotel communications and functional areas. As an element of architectural design, such philosophy can certainly be indirectly related to the then current trend of metabolism.

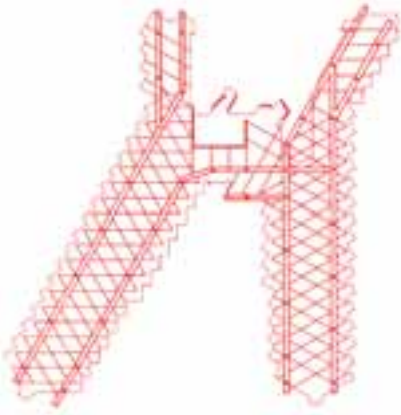
Since the right angle, strict volume and orthogonally divided space were no longer inviolable, architects felt free to experiment with different “irregularities”.

This proved a doubtful advantage in the case of many Adriatic

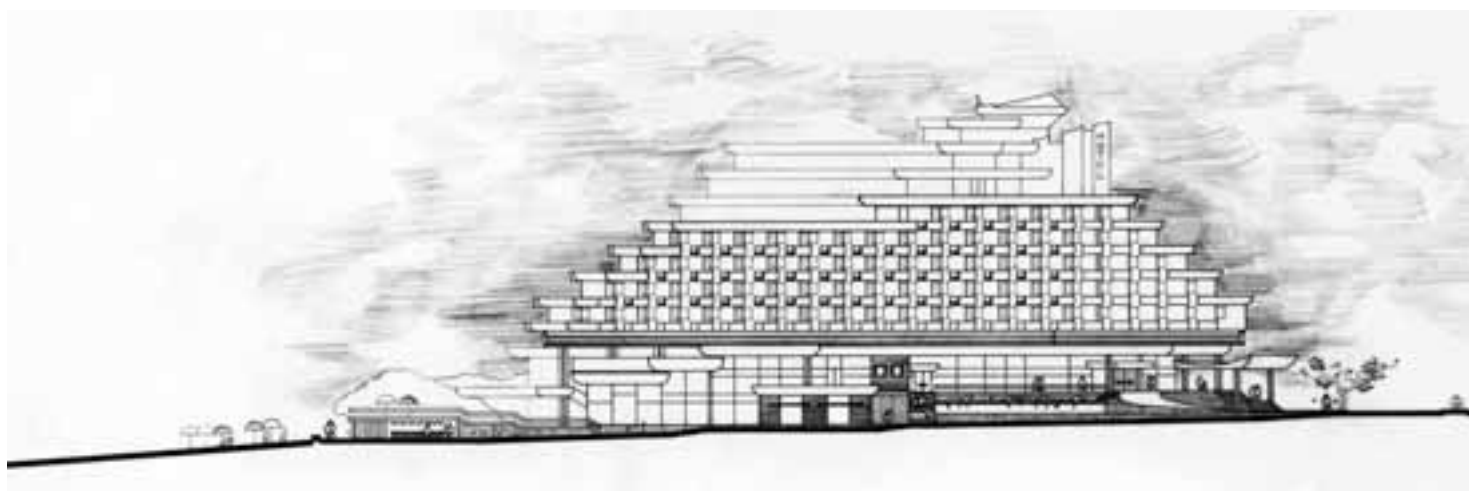
ment arhitektonskog oblikovanja svakako može dovesti u neizravnu vezu s tada aktualnim trendom metabolizma.

Budući da pravi kut, strogi volumen i ortogonalno odijeljeni prostor više nisu bili nedodirljivi uzori arhitektima, bilo je moguće ispitivati različite “nepravilnosti”, što se u slučaju brojnih jadranskih hotela pokazalo dvojbenim rješenjem, ali je vrlo dobro moglo funkcionirati u kontekstu većih urbanih aglomeracija.

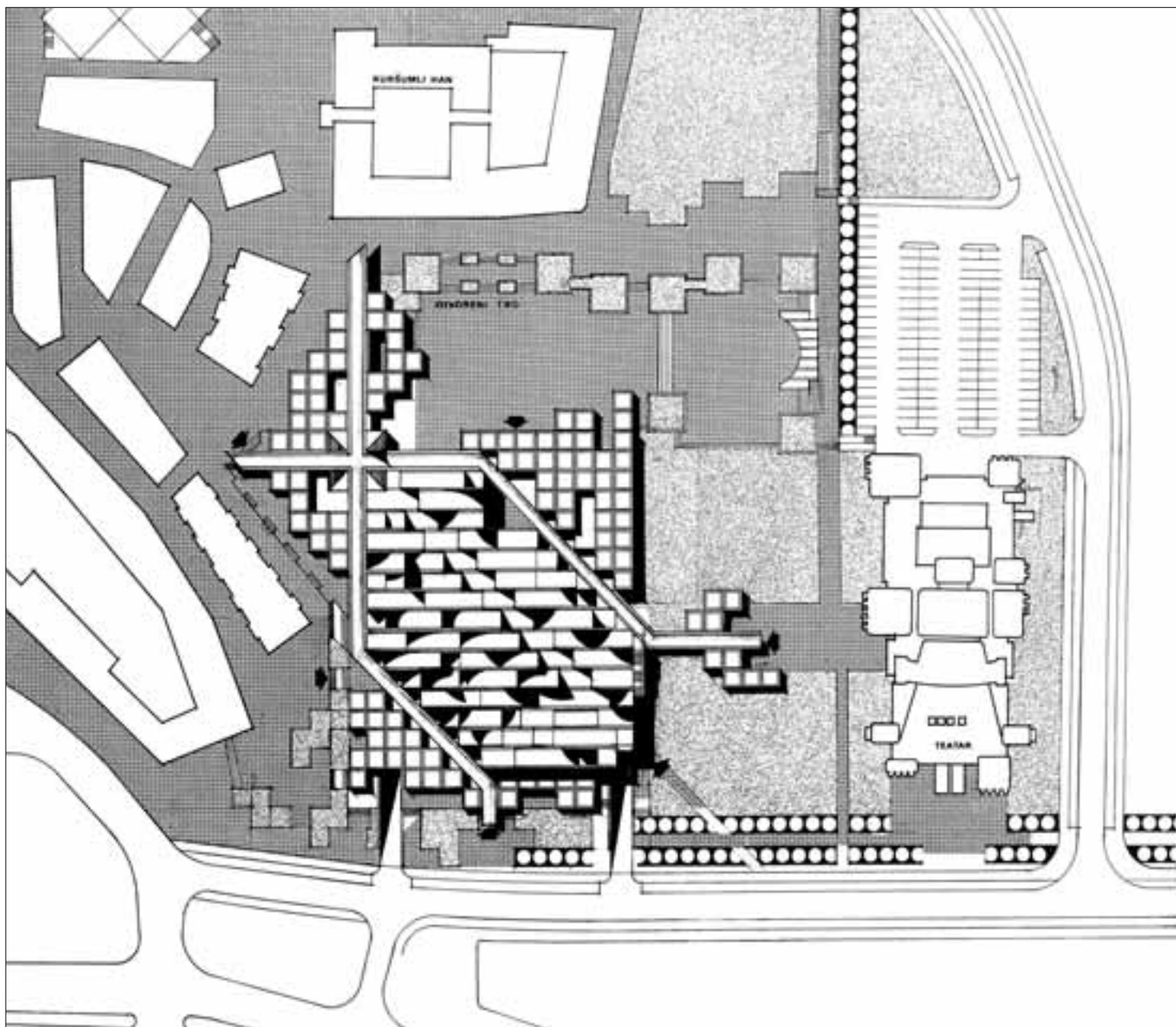
hotels, but in the context of larger urban agglomerations it functioned fairly well.

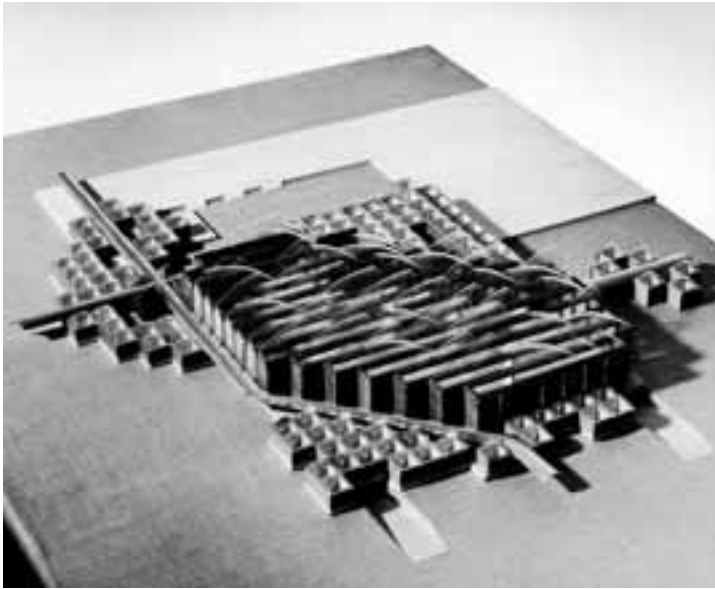


Structural scheme, model; southeast and southwest elevations
Shema konstrukcije, maketa; jugoistočno i jugozapadno pročelje



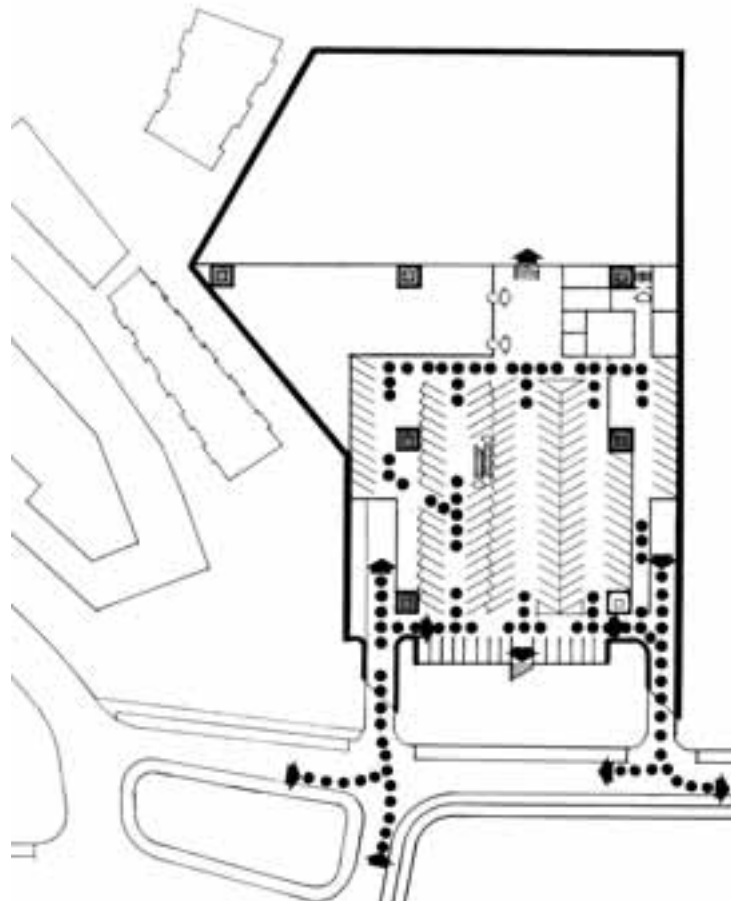
Bit Pazar Shopping Centre / *Trgovački centar*, Skopje, 1970



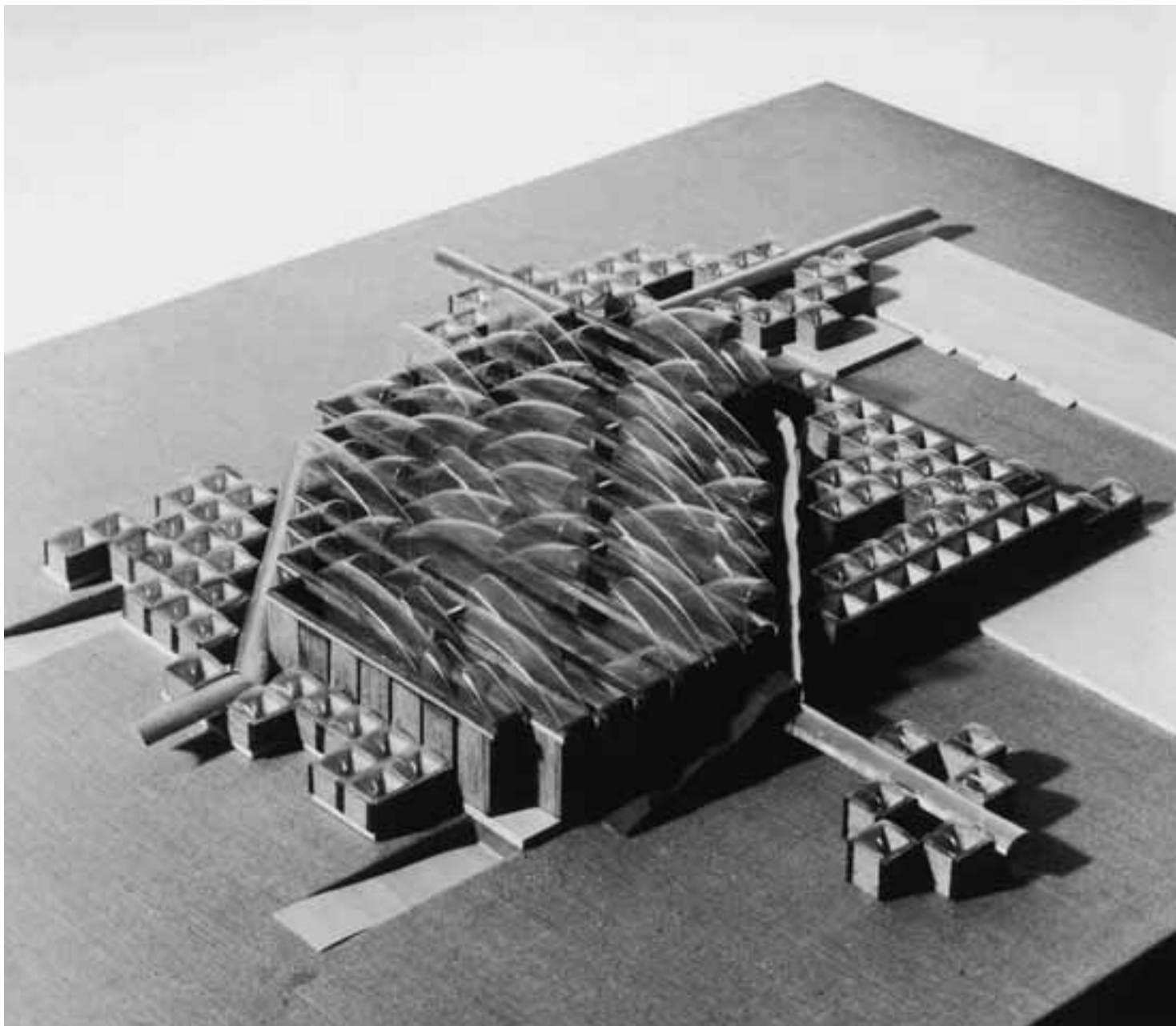


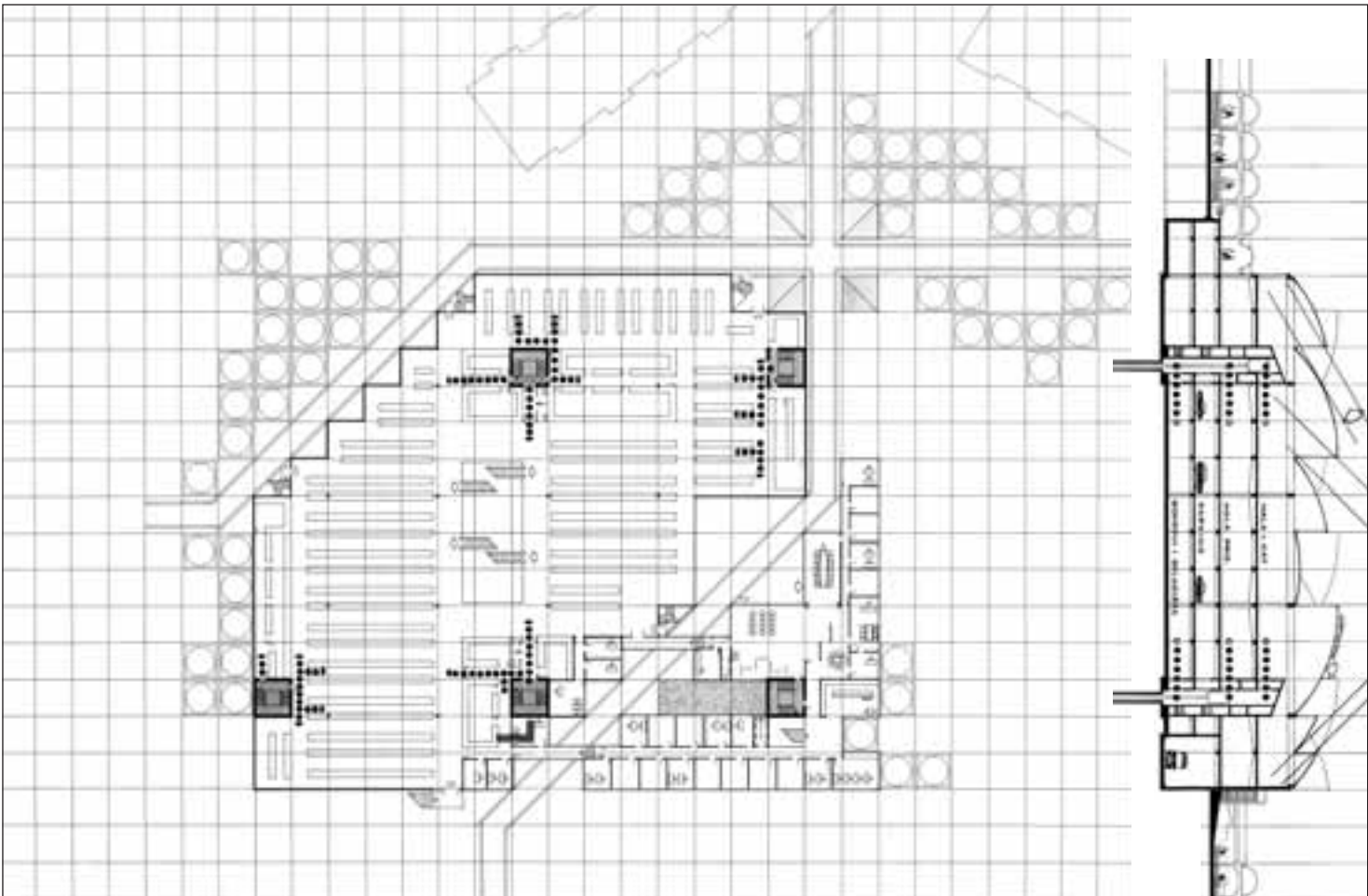
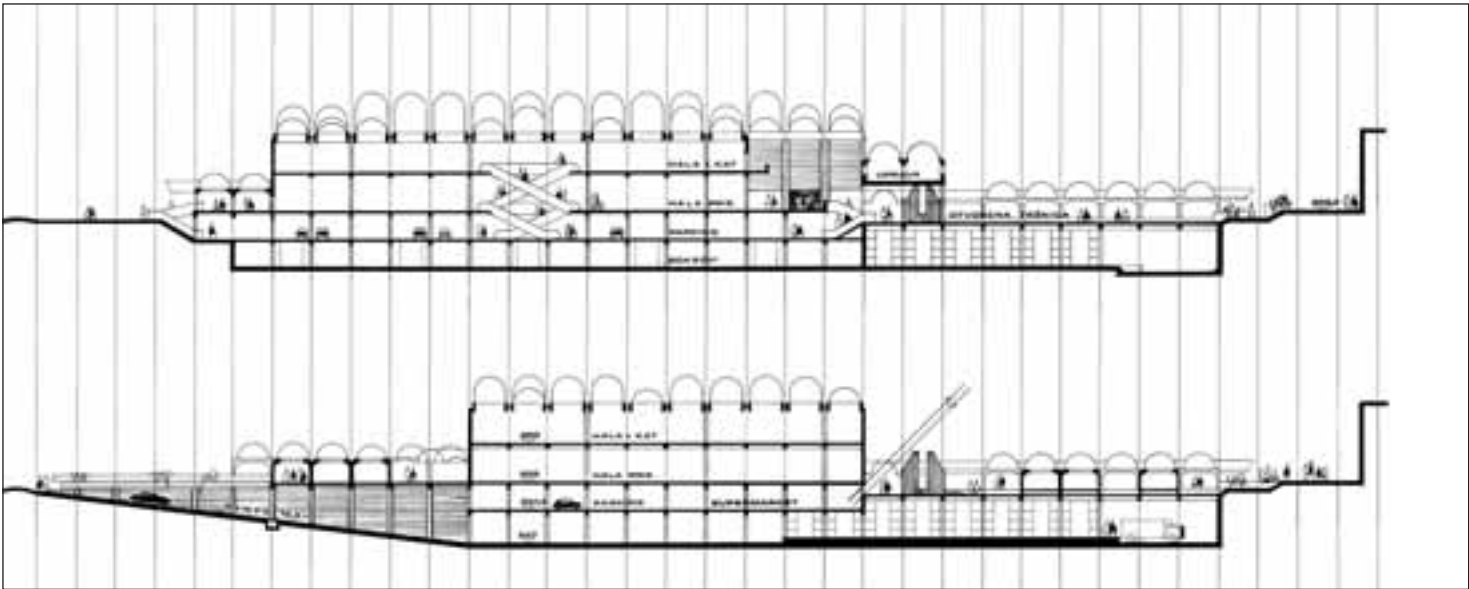
Thus, Neidhardt's competition entry for the Bit Pazar shopping centre in Skopje in 1970 (together with Ivan Franić) summed the experiences of an international break with the modern movements' codes of regularity and introduced an unusual composition built on the principle of additive modules fitted into the city in which reconstruction following the 1963 earthquake had already begun to produce results. The central theme of this design does not reflect the modernist thinking about public space. The focus is on the structuring of the interior space. It is no more just a matter of stressing construction as the carrier and signifier of function, of which Modernism was so fond, but rather a matter of highlighting the irregular form of an open system in order to "say" something about the content of the interior by means of the additive form of the building's appearance.

Tako natječajni projekt za trgovački centar Bit pazar (nastao u zajedništvu s Ivanom Franićem) u Skopju iz 1970. godine sumira iskustva internacionalnog raskida s kodeksima pravilnosti modernih pokreta, da bi u grad, u kojem je obnova nakon potresa iz 1963. već počela davati rezultate, ugradio neobičnu strukturu sastavljenu prema načelu adicije. Osnovna tema toga projekta gotovo se i ne doima arhitektonskom u uobičajenom smislu modernističkog promišljanja javnog prostora, jer je u žarištu interesa strukturiranost prostora. Dakle nije riječ o naglašavanju konstrukcije kao držača i označitelja funkcije, kako je to volio modernizam, nego o isticanju nepravilnog oblika otvorenog sustava da bi se i aditivnom formom zgrade u javnosti nešto "reklo" o sadržaju unutrašnjosti.



Model; sections, upper level floor plan
Maketa; presjeci, tlocrt gornje razine







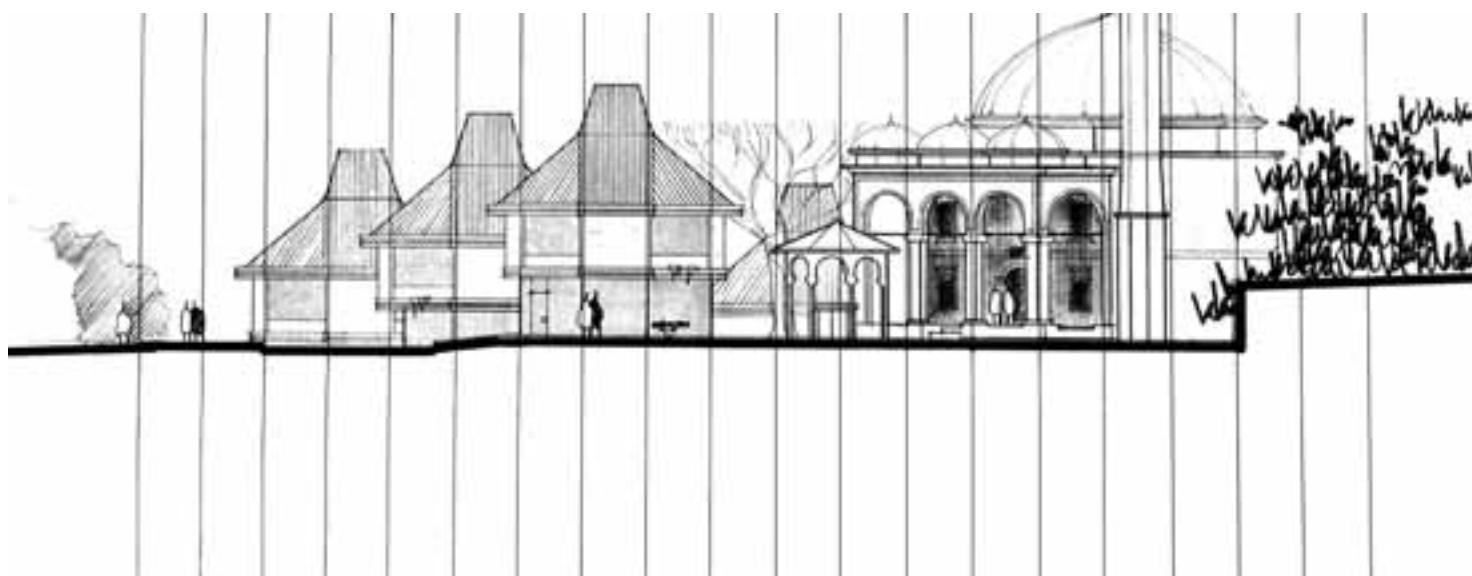
Two years later, Neidhardt produced a similar design for a shopping centre at Mrkonjić Grad, where the context itself called for a clustered ensemble made up of separately conceived elementary modules rather than a single monolithic form. This project, like the Bit Pazar in Skopje, can be seen as the realization of the idea of modular growth. The individual parts of buildings have important associative characteristics relating to the architectural tradition in an oriental urban context. Of course, these are examples of “abstract” representation of architecture as defined

Donekle sličan projekt Neidhardt je napravio dvije godine kasnije za trgovački centar u Mrkonjić Gradu gdje je i sam kontekst upravo izazivao na formiranje ansambla strukturiranog od više elementarno koncipiranih dijelova, a ne na izradu monolitne forme. I u tom projektu, kao i u skopskom Bit pazaru, moguće je vidjeti realiziranu ideju o modularnom rastu građevine, pri čemu svaki dio ima i značajne asocijativne karakteristike u odnosu na orijentalnu graditeljsku tradiciju urbanog konteksta. Dakako, riječ je o “apstraktnoj reprezentaciji” arhitekture kako ju je definirao

by Jencks, not a traditional ornament. Each module of the shopping centre, with its overall form, makes reference to the local legacy of housing architecture, repeating its forms only as distant memories. Two years earlier, in the Bit Pazar project, the form was held together with the threads of tradition, in a way similar to that employed by Andrija Mutnjaković in his 1971 National Library project in Priština. This means that the distinctly irregular cluster, associative of growth and complementation of modular elements, simultaneously evokes features of the

Jencks, a ne o tradicionalnom ornamentu. Svaki modul trgovačkog centra svojim cjelokupnim oblikom jest referentan na lokalno nasljeđe stambene arhitekture, a oblike iz nasljeđa ponavlja samo kroz daleke reminiscencije. Dvije godine ranije, u Bit pazaru oblik je uvezan s nitima tradicije na način sličan onome kako je u projektu Nacionalne biblioteke u Prištini 1971. godine učinio Andrija Mutnjaković. To će reći da je naglašena nepravilna struktura koja asocira na rast i nadopunjavanje prostornih elemenata istodobno iskorištena za stilizirano pozivanje na elemente

North and west elevations; model
Sjeverno i zapadno pročelje; maketa





local cultural identity. But while Mutnjaković covered the National Library with, literally, a cluster of playful domes, Neidhardt relies on spatial blending and merger: at Bit Pazar, the additive structure embraces the central part, uniquely composed and emphasized with a system of undulating covering membranes; in the Mrkonjić Grad shopping centre, each component part is not only the carrier of particular functions but also a distinct urban sign. It was thus proved in the early seventies that the Mediterranean, continental and oriental contexts can be

lokalnog kulturnog identiteta. No ako Mutnjaković s pokrovom Biblioteku stavlja doslovno pod membranu volumenom razigranih kapa, Neidhardt je svojim projektima zamislio pretapanja: u Bit pazaru struktura opslužuje središnji dio, koji je kompozicijski objedinjen i istaknut sistemom valovitih pokrovnih opni, a u trgovačkom centru Mrkonjić Grada svaki sastavni dio cjeline nije samo nosilac funkcija nego i zasebni urbani znak. Pokazalo se tako početkom sedamdesetih da središnji dio, kontinentalni i orijentalni kontekst mogu biti jednako poticajni za arhitektonska

equally stimulating for architectural explorations intended to effect multilayered linkages between the architectural design solutions and the existing local situation. We can only speculate today how these designs would have worked in reality had they actually been executed. But even on the level of an unrealized idea, it is clear that Neidhardt's central question was how to make the unconventional and highly associative architectural form, which simply informs the public about the complexity of the inner space, engage in a dialogue with the dynamics of the town, with-

istraživanja usmjerena slojevitom povezivanju arhitekture i stanja na terenu. Danas je moguće samo razmišljati kako bi opisani projekti funkcionirali u stvarnosti da su zaista podignuti. No, i na razini ideje jasno se pokazuje da je osnovno pitanje Neidhardtove arhitekture bilo kako čak i nekonvencionalno bogatom te asocijativnom formom građevine (a koja samo govori javnosti o kompleksnom unutrašnjem prostoru) stvoriti dijalog između živog organizma grada i projekta, bez nametanja idealnih shema modernističkih rješenja.

out imposing any ideal schemes or modernist solutions. All the ingredients of these projects were put to a test in his first major project that was actually realized — namely, the competition-winning design for the City Centre I, Boska department store, Palace Hotel, and the Workers' Solidarity Centre in Banja Luka. The project, realized in 1973 together with Ljerka Lulić and Jasna Nosso, has all the characteristics found in Neidhardt's earlier projects. Given the fact that both Lulić and Nosso had already demonstrated their predilection for unconventional projects on an urban scale, the Boska building proved to be one of the most significant projects realized by Croatian architects in the seventies. This project, apart from its distinctive architectural traits, had an urban design aura, regulating as it did the central part of the city by incorporating new functions into an existing urban context. It is a pity that the project was not realized in its entirety, so that we can only analyze the design of the sloped terraced structures composed of irregular crystalline forms. The architect's idea was to introduce a new compositional order into the city, with the controlled dynamics of architectural and urban features radiating from the main square and descending in terraces towards the banks of the River Vrbas. The project included the shopping centre, the hotel and the civic hall in an integrated spacing of plazas to enhance urban outdoor living. It was designed without any direct formal reference to the local heritage, but it was fully adapted to

Sve karakteristike naznačene prethodno opisanim projektima mogle su biti provjerene prvom opsežnom realizacijom koja je slijedila nakon prve nagrade na natječaju za "gradski centar I" s robnom kućom "Boska", hotelom Palace i Domom takozvane radničke solidarnosti u Banja Luci. Sam projekt, izraden 1973. zajedno s Ljerkom Lulić i Jasnom Nosso, nosi sve bitne karakteristike elaborirane već prethodnim Neidhardtovim projektima. Arhitekture Lulić i Nosso početkom sedamdesetih godina već su višestruko dokazale svoju opredijeljenost za nekonvencionalne projekte urbanog tipa, pa se može zaključiti da "Boska" pripada među najznačajnije realizacije hrvatske arhitekture u sedamdesetim godinama. Bez obzira na nemogućnost jasnih razgraničenja, treba napomenuti da projekt, osim arhitektonskih posebnosti, značajno zahvaća u područje urbanizma tako što regulira cijeli jedan središnji gradski prostor te ugrađuje nove sadržaje u postojeći program grada. Nažalost, projekt nije realiziran u cjelini, što samo navodi na pomniju analizu kompleksne strukture projektirane cjeline, sastavljene od kristalinih nepravilnih oblika, koji su prema ideji autora trebali u gradu stvoriti jedan sasvim novi kompozicijski poređak arhitektonskih i urbanih vrijednosti usmjerene dinamike, od žarišta na trgu terasastim spuštanjem prema obali rijeke Vrbasa. Cijeli projekt obuhvaća trgovački centar, hotel i kulturni dom, dakle prostor zajedničkog življenja građana kao zasebnu cjelinu, pa je i oblikovan bez izravne formalne veze s lokalnim naslijeđem, ali zato potpuno pri-

the existing network of spatial tensions. This was, thus, a project in the best "Late Modernist" or "Productivist" tradition, where it is difficult to decide where architecture ends and urban design begins, because the spatial structure is horizontally and vertically linked so that it can be superimposed on the existing urban contexts and communications as a scattered programme of an entire urban centre concentrated in a limited area. In order to integrate these buildings into the roster of numerous separate vistas, the architects took pains to greatly enrich the "language" of the already articulated form, so that from every point in the city one gets a different view, particularly dynamic where the "abstract" form of the new edifices comes into contact with the "figural" façades of the existing buildings. Only a part of the entire urban programme has been executed — the department store occupying the central place. The building is merely sculpturally conceived and quite unconventional in relation to the aesthetic precepts of modernist architecture. Its appearance attractively redefines the context made up for the most part of not very valuable recent buildings and some historicist structures. However, the external appearance of the building is no more than a cloak for the idea first found in Neidhardt's Lapad Hotel and Bit Pazar projects and later becoming the hallmark of his architecture. The idea can be described as one of total space, that is, comprehensive linking of the building's interior into a single circulating space, as large as possible, which can be subse-

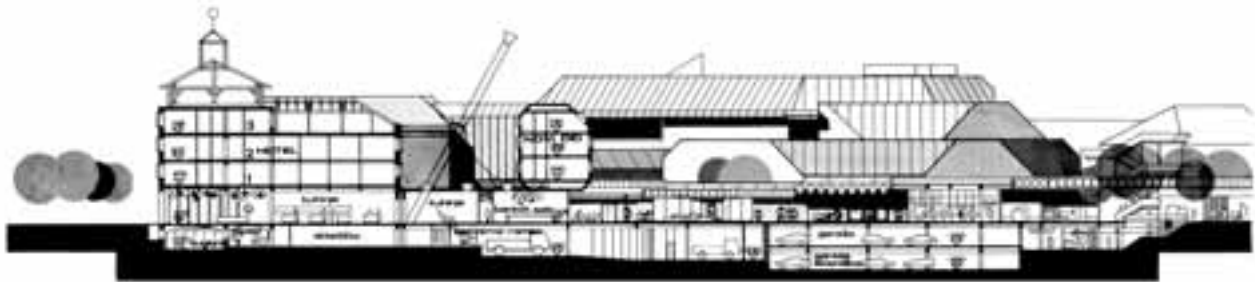
lagoden zatečenom stanju središnjih gradskih prostornih tokova. Riječ je, dakle, o projektu u najboljoj maniri "kasnog modernizma" ili "produktivizma" zbog činjenice da je vrlo teško odrediti gdje prestaje arhitektura a počinje urbanizam, jer struktura prostora horizontalno i vertikalno biva povezana tako da se može nametnuti postojećim gradskim sadržajima i komunikacijama kao rasuti program cijelog jednog urbanog središta koncentriranog na malom prostoru. A da bi sve građevine funkcionirale i kao dijelovi posebnih vizura, arhitekti su se pobrinuli itekako obogatiti "jezik" ionako već kompleksne forme pa svaka pozicija u gradu nudi i drukčiju sliku, dinamičnu naročito na mjestima dodira "apstraktne" forme novoga i "figurativnih" pročelja postojećih zgrada. Od cijelog urbanog programa izveden je tek dio, u kojem posebno značajno mjesto ima zgrada robne kuće, zamišljena vrlo skulpturalno i nekonvencionalno u odnosu na estetičke preporuke modernističke arhitekture, ali zato ništa manje atraktivno što se tiče konteksta, koji se uglavnom sastoji od manje vrijedne recentne gradnje ili historicističke arhitekture. No, izgled objekta tek je vanjski zastor ideje koja se u Neidhardtovu opusu javlja još u projektu hotela na Lapadu ili u projektu Bit pazar, da bi postala gotovo stalna značajka njegove arhitekture. To je težnja takozvanom totalnom prostoru, to jest potpunom povezivanju unutrašnjosti građevine u što veći cirkulacijski jedinstveni prostor, koji se može dodatno artikulirati prema želji korisnika. Dakako, takav je prostor jedino potpuno iskoristiv u zgradi

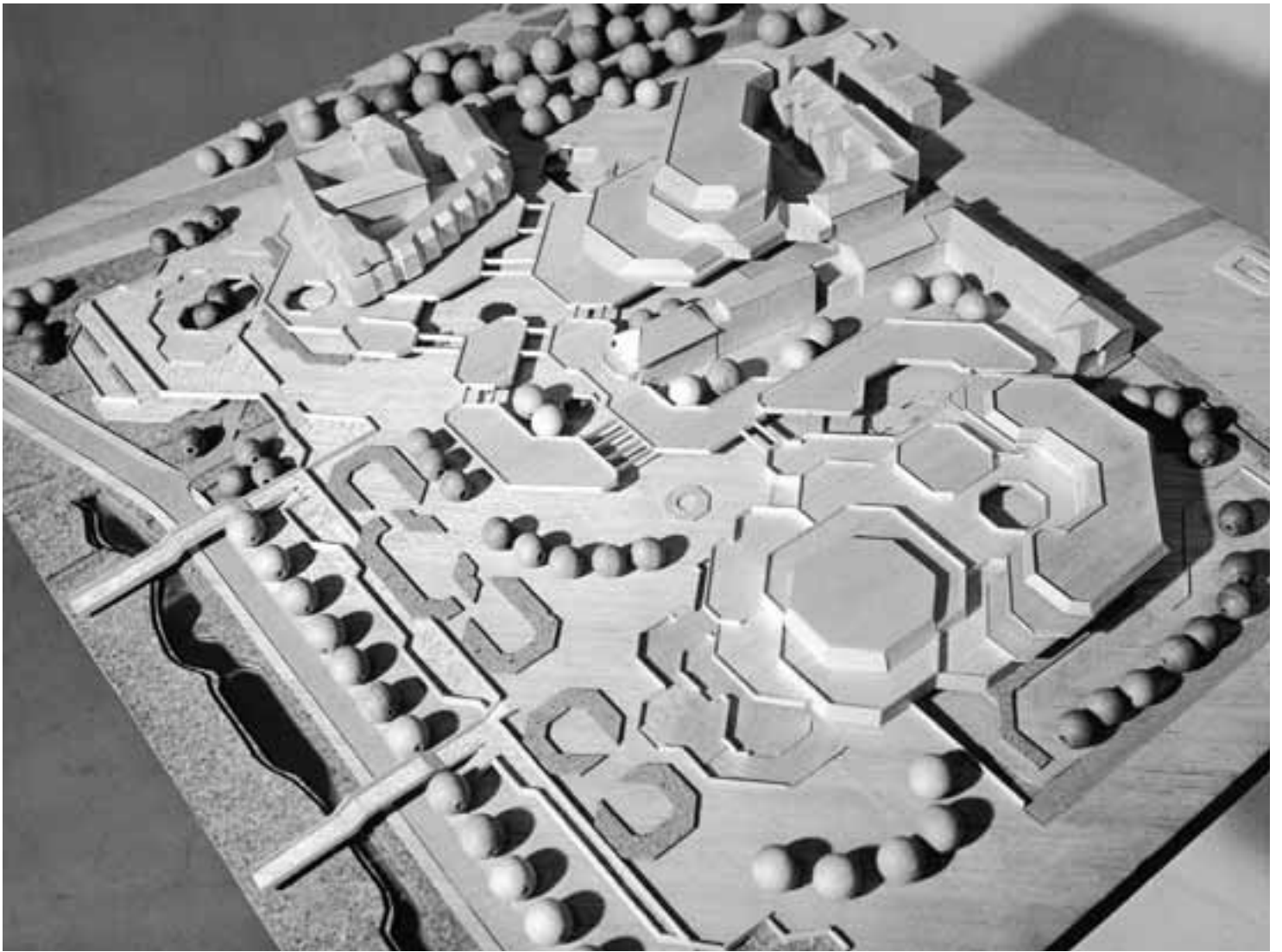


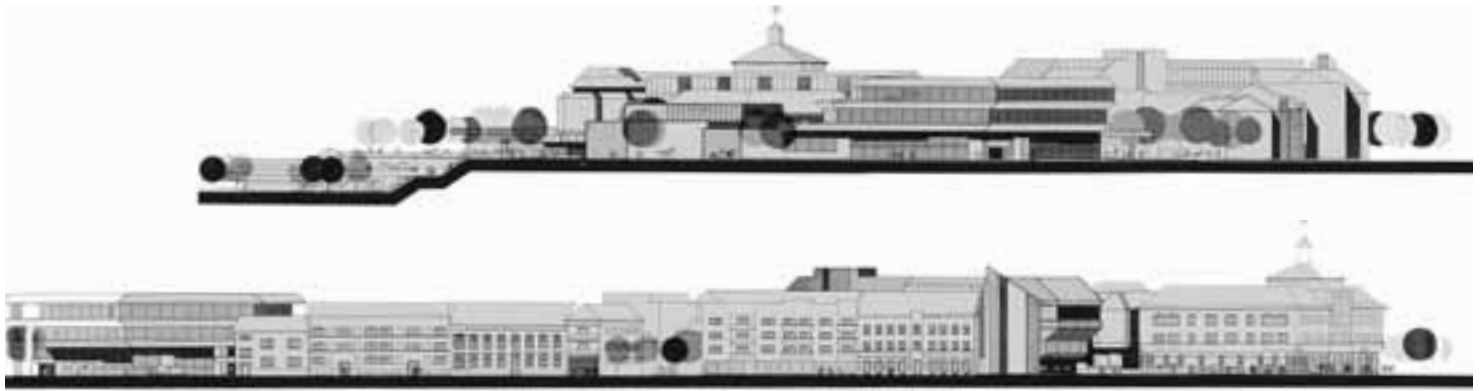
quently articulated according to the user-client's wishes. Of course, such space can be fully utilized only in buildings like department stores, but its appearance in the Boska project heralds one of the constant themes in Neidhardt's later work, which corresponds well with trends in the American large-scale urban architecture in the sixties and seventies.

ovakve namjene, no njegovu pojavu u robnoj kući "Boska" možemo držati i najavom jedne od stalnih tema u kasnijoj Neidhardtovoj arhitekturi, koja korespondira s trendovima u američkoj urbanoj arhitekturi velikog formata iz ranih šezdesetih i sedamdesetih godina.

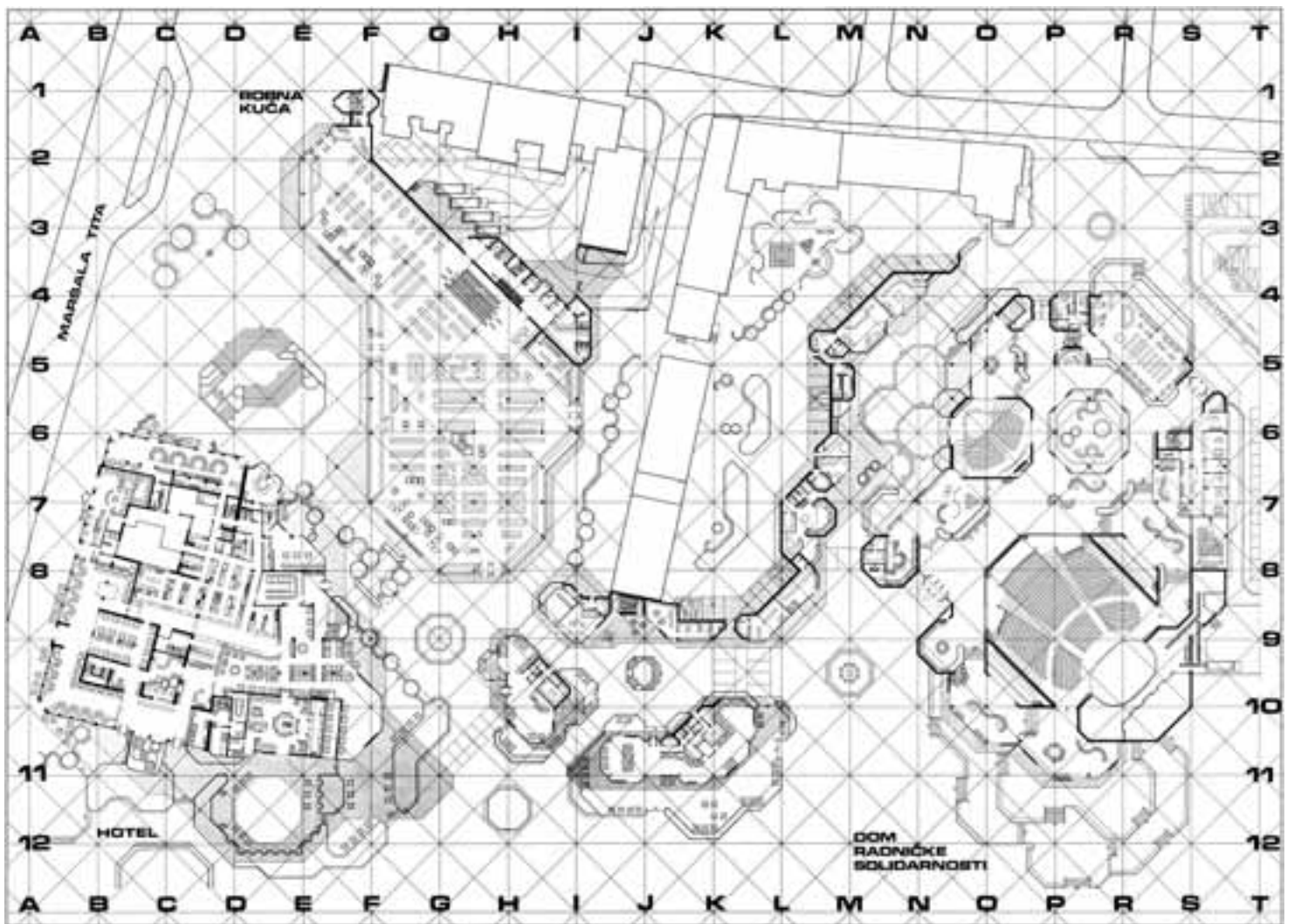
Sections; model
Presjeci; maketa





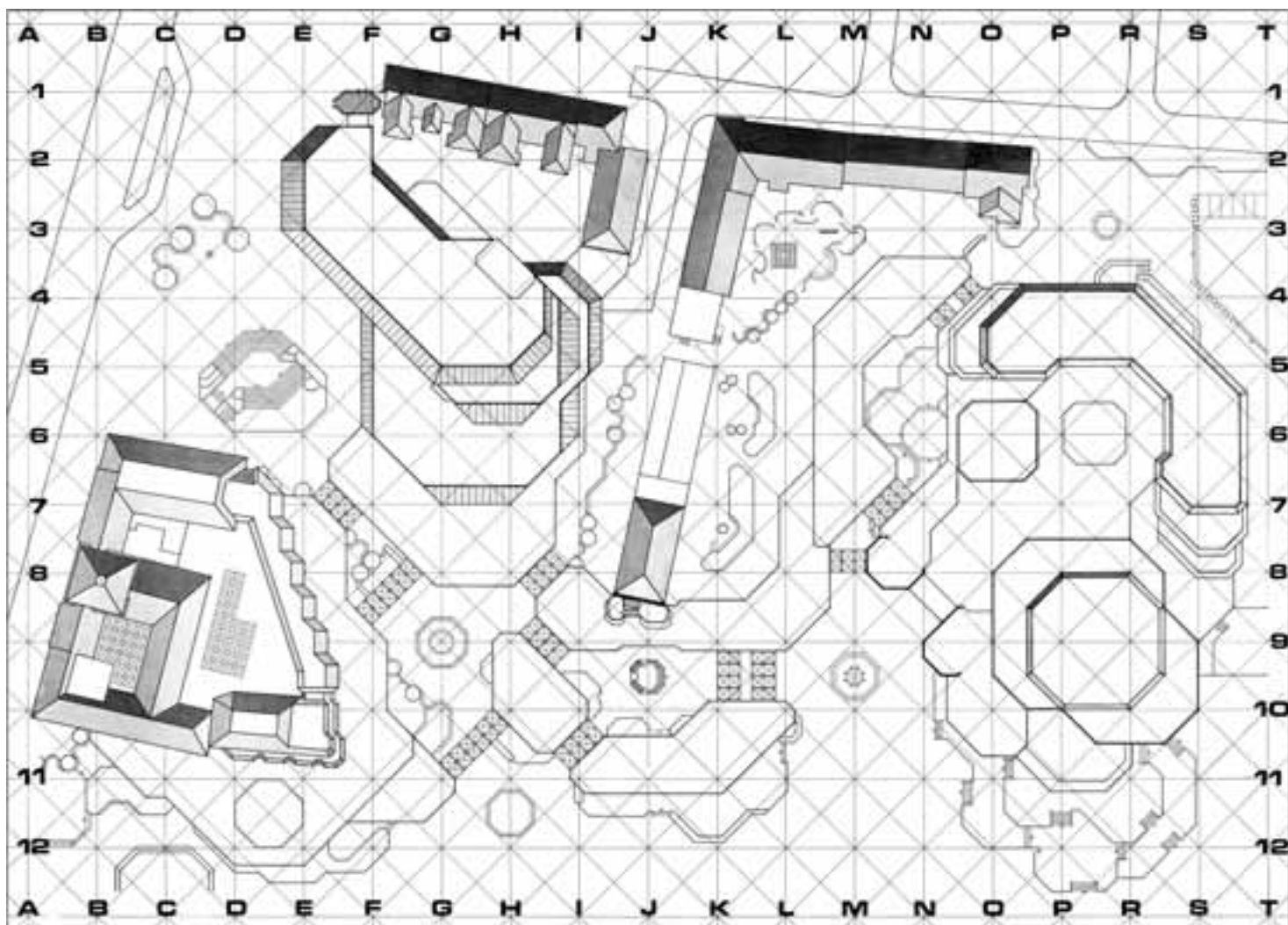


East and north elevations, ground floor plan / Istočno i sjeverno pročelje, tlocrt prizemlja





West and south elevations, site plan / *Zapadno i južno pročelje, situacija*





Department store "Boska", plaza, stairway to the underground commercial passage; views
Robna kuća "Boska", trg, stubišni prilaz podzemnoj trgovačkoj ulici; pogledi

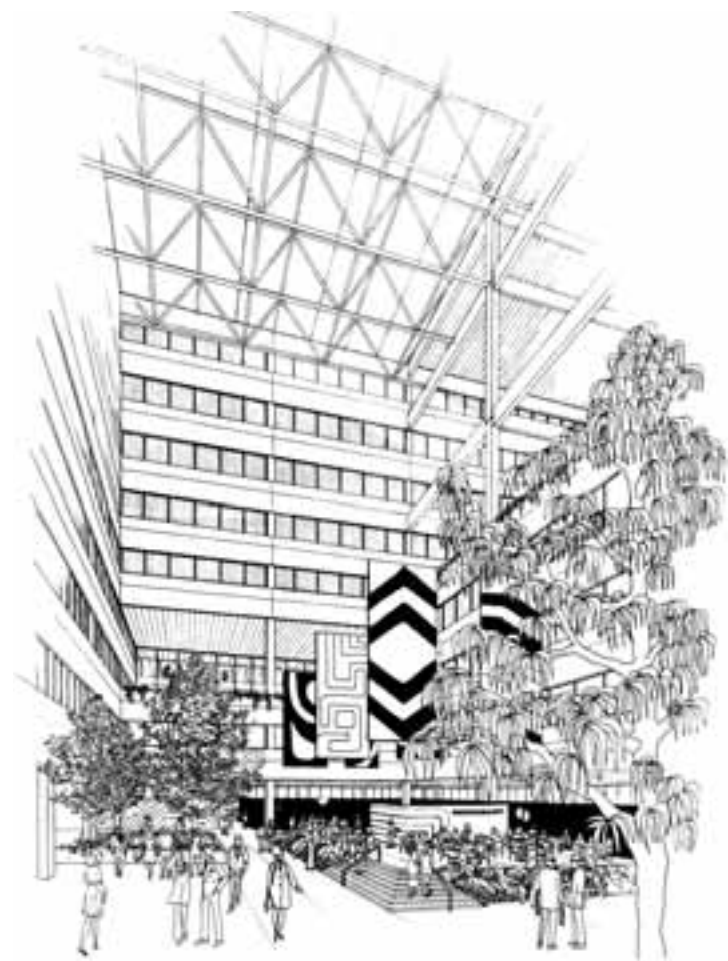


American architecture has been mentioned not only to draw comparisons, but also to note that soon after completing the Banja Luka project Neidhardt spent two years in the United States. He spent one year in the Chicago office of Skidmore, Owings and Merrill architects-engineers.

Working in one of the leading “factories” of Late Modernism or Productivism, Neidhardt was in a position to learn many secrets of urban architecture and to check how the ideas that he had earlier tried in a very different cultural context worked on a larger scale, backed by much more substantial funds. That is why his American interlude should be seen as a period of necessary concentration, to explore the possibilities and needs of realization of a range of architectural motifs and themes manifestly present in his earlier projects. The American visit enabled them to transform gradually into something that — viewed from the presentday perspective — can be regarded as his permanent commitment in architecture. It is not even too much to say that certain tendencies present in his earlier projects become more clearly visible in the light of his American phase. While the complex form and total space of his previous projects could be understood and analyzed only in an indirect way, through comparisons with similar foreign examples, in the projects following his American experience such elements were rooted in a direct contact with the original. Of course, his pre-American projects can be related also to what was happening in Croatian architecture, but archi-

Spomen američke arhitekture ovdje ima više od poredbenog značenja, jer netom nakon projektiranja urbanog središta Banja Luke Neidhardt provodi dvije godine s one strane Atlantika, između ostalog i usavršavajući vještine u čikaškoj filijali arhitektonske tvrtke Skidmore, Owings i Merrill.

U jednoj od vodećih tvornica “kasnog modernizma” ili “produktivizma” Neidhardt je imao prilike upoznati se s mnogim tajnama urbane arhitekture i vidjeti kako u još većem mjerilu i s osjetnijim investicijama mogu funkcionirati ideje kakve je sam prije toga sređivao u jednom potpuno drukčijem kulturnom kontekstu. Zato američki interludij u njegovu djelovanju valja doživjeti kao fazu nužne koncentracije na mogućnosti i potrebe izvedbe cijelog repertoara motiva i tema arhitektonskog oblikovanja, koji su ranijim projektima bili manifestno iskazani, a u američkom su trenutku polagano počeli prerastati u nešto što se gledano iz današnje perspektive može čitati kao trajno autorsko opredjeljenje u arhitekturi. Dapače, nije pretjerano zaključiti da u svjetlu američke faze mogu biti jasnije tendencije izražene u ranijim projektima. Naime, dok su kompleksna forma i totalni prostor u ranijim projektima mogli biti shvaćeni i analizirani jedino u posrednoj vezi prema sličnim primjerima iz inozemstva, nakon američke faze takvi su ili slični elementi imali utemeljenje u neposrednom kontaktu s izvorom. Dakako, projektima nastalim prije boravka u Americi mogu se naći srodni istovremenici i u domaćim uvjetima, ali bilo bi vrlo teško situirati arhitekturu



tecture of this kind can hardly be treated as indigenous and free from any external influences. What we are faced with is a global trend whose repercussions are to be found also in local cultural situations radically different from those that gave birth to and fully embraced large-scale urban architecture as an expression of the modern industrial era. Without attempting to evaluate

takva tipa kao samoniklu i lišenu ikakvih vanjskih utjecaja. Riječ je o globalnom trendu reperkusije kojega se nalaze i u lokalnim uvjetima koji su kulturno bitno drukčiji od one sredine koja je u modernoj industrijskoj epohi potpuno prisvojila velikoformatnu urbanu arhitekturu. Ne želeći ovdje vrednovati značenje utjecaja u arhitekturi, što svakako može biti poticajno za neku



the importance of influences in architectural design, which may be the proper subject of another study, I would only like to notice that the American phase marked an important turning point, or at least a shift, in Neidhardt's architectural career. Upon his return home, he produced a series of projects and studies which expressed his primary and permanent interest in the architectural

buduću studiju, treba samo naglasiti da američka faza znači vrlo važnu ako ne prekretnicu onda barem skretnicu u Neidhardtovoj arhitektonskoj karijeri jer nakon povratka nastaje veliki broj projekata i studija u kojima se oslobađa, po svemu sudeći primarni i trajni interes autora za arhitekturu središnjih gradskih funkcija u velikim urbanim poslovnim koncentracijama. To se nadopu-

design of central urban functions in large business concentrations. This work was complemented with his duties in the Croatian Urban Planning Institute, but what is particularly significant is that all his post-American projects bear a personal stamp. In view of the scale of the projects, they always have an element of a well-thought out definition of urbanity.

njuje i angažmanom u Urbanističkom institutu Hrvatske, no ono što se čini iznimno bitnim jest činjenica da gotovo svi projekti nastali nakon povratka iz Amerike nose osebujan pečat arhitekture koja je gotovo uvijek, i zbog veličine zahvata, domišljena određenom razinom urbanotvorne definicije.

In order to underscore the idea, we must go back to the year 1971, which may be regarded as the root of Neidhardt's post-American phase. That year, a competition was announced for the regulatory development of Zagreb's new central zone south of the main railway station, across the River Sava in New Zagreb. Neidhardt's entry, together with Luj Schwere and Branimir Velnić, envisaged a new city centre characterized by a reticular communication network and

Da bismo to bolje shvatili, treba se vratiti nekoliko godina unatrag, točnije u 1971. godinu, u koju se može situirati daleki početak Neidhardtove postameričke faze. Te je godine, naime, raspisan prvi u nizu natječaja za regulaciju nove središnje zone grada Zagreba južno od Glavnog željezničkog kolodvora, na potezu prema prostorima rijeke Save i u Novom Zagrebu. U tom je natječaju za središte južnog Zagreba Neidhardt sudjelovao s Lujom Schwereom i Branimirom Velnićem,

architectural megastructures. The tenor was almost futuristic, in the spirit of the then current international thinking about the future of large urban agglomerations. One major difference between this conceptual design and those made before (Lapad, Makarska, Skopje) and later (Banja Luka) was that this design showed no trace of formal irregularity or avoidance of right angles that had characterized his projects for relatively smaller interventions. While such individ-

a rezultat je koncept urbanog rješenja novog gradskog središta ispunjenog mrežnatim potezima komunikacija i arhitektonskim megastrukturama. Projekt je gotovo futuristički intoniran, u duhu tada aktualnih svjetskih promišljanja o budućnosti velikih gradskih aglomeracija. Ipak valja istaknuti jednu važnu razliku ovoga idejnog projekta u odnosu prema projektima nastalim prije (Lapad, Makarska, Skopje) i poslije (Banja Luka): nema ni traga formalnoj nepravilnosti i





ual projects sought to incorporate particular urban functions and properties in the interior of the buildings, adjusting the form accordingly, larger urban design projects followed the planning logic, with straight lines and regular megastructures not unlike those found in Kenzo Tange's urban development designs. This was just an early indication of Neidhardt's subsequent architectural practice, which has ever since focused on the location designated in the 1971 competition for the centre of South Zagreb. This competition entry was the first in a series of competition designs and studies for this particular part of Zagreb and the source of most of his architecture in the post-American phase. It can therefore be said that his architecture from the mid-seventies onwards has been clearly determined by his investigation of visions of Zagreb's new urban lines, primarily its urban axis and the River Sava. The 1971 competition, as it became clear afterwards, provided the initial impulse for architectural thinking that continued throughout the seventies and eighties and until the present day. In order to understand the line of thinking that Neidhardt has pursued throughout this time, it is useful to read his paper entitled "The City — Cradle of the Future" published in the journal *Ekistics* in 1983. This text is a summary of his urbanological thinking, and its basic idea is to be found in one of the last sections, where the author attempts to outline the principles of the urban future. He predicts, among other things, that the concentration of populations in the cities of the future

*izbjegavanju pravih kuteva u arhitekturi kakvu je bilo moguće zamijetiti u drugim projektima relativno manjih zahvata. Iako su pojedinačni projekti itekako težili za inkorporiranjem određenih urbanih funkcija i svojstava u unutrašnjosti, kad je predmet projekta prerastao na razinu velikog urbanističkog koncepta, linije su se, zbog logične planerske distancije poravnale, a građevine pretvorile u pravilne megastrukture slične velikim urbanim planovima Kenzo Tangea. Bila je to višestruka naznaka kasnijih opredjeljenja u Neidhardtovoj arhitekturi, koja je uvelike, praktično sve do današnjeg dana, određena lokacijom s natječaja iz 1971. godine ili nedalekim drugim zagrebačkim lokacijama. Bio je to prvi u nizu natječajnih planova i studija za jedan dio Zagreba, a iz tih je studija nastao najveći dio Neidhardtove arhitekture u post-američkoj fazi, zbog čega se i može reći da je njegova arhitektura od sredine sedamdesetih pa do danas izrazito određena istraživanjima vizija novih zagrebačkih urbanističkih poteza, ponajviše gradske osovine i rijeke Save. Natječaj iz 1971., pokazalo se kasnije, bio je početni impuls promišljanja koja su intenzivno nastavljena tijekom druge polovice sedamdesetih i osamdesetih godina, pa sve do danas. Da bi se bolje shvatila tendencija izražena u tom razdoblju, čini se vrijednim učiniti još jedan skok u vremenu i obratiti se Neidhardtovom članku "Grad - kolijevka budućnosti", objavljenom u časopisu *Ekistics* 1983. godine. Taj je tekst svojevrsan sažetak urbanoloških razmišljanja, a temeljna se ideja može izvesti iz*

will be less the function of production needs and more an expression of individual or group choices within the prevailing lifestyles or world views. Moreover, he claims that large cities will tend to transform their rigid hierarchical structures into networks of information units, which will themselves be only parts of the global system to enhance human creativity in future societies. Such a statement could be dismissed as utopian if it were not backed by the author's more than ten-year long experience in urban and architectural design largely guided by the dynamics of urban functions. The fact that this text was written in the now defunct political system might prompt one to reflect on the social roots of such futurological contemplation of the city, but we shall confine ourselves at this point to merely noting that an urban designer's or architect's writing cannot but be related to his/her practical work. Therefore, Neidhardt's article "The City — Cradle of the Future" can be taken as a summary of his theoretical approach to contemporary urban planning problems. This approach sees the city as an arena for an intensive exchange of individualities, and not a place where all needs are levelled; the city offers an opportunity for the assertion of individuals, and not just groups. This is a proclamation easily stated as a maxim and applied as a creative principle. Also, it is stimulating for practical work in architectural design. It proved stimulating indeed for Neidhardt, who has taken part in several dozen competitions since his return from the United States and designed a

jednog od završnih poglavlja koje pokušava naznačiti načela urbane budućnosti. Tako se, između ostalog, iznosi predviđanje o tome kako će koncentracija populacije u gradovima budućnosti biti manje funkcija proizvodnih zakonitosti a više izraz individualnog ili grupnog izbora unutar prevladavajućeg životnog stila ili svjetonazora. Dapače, Neidhardt tvrdi da će veliki gradovi težiti transformaciji rigidne hijerarhijske strukture u mrežu informacijskih jedinica koje bi činile tek dio globalnog sustava humanog stvaralaštva u društvu budućnosti. Takve riječi mogle bi se okarakterizirati tek utopijom da iza njih u trenutku kad su napisane nije stajalo gotovo desetljeće urbanističkog i arhitektonskog projektiranja uvelike određeno dinamikom urbanih funkcija. Činjenica da je tekst napisan u vrijeme jednog danas nepostojećeg političkog sistema mogla bi potaknuti razmišljanja o društvenim korijenima takvih futuroloških razmišljanja o gradu, no ovdje ćemo se ograničiti na konstataciju da pisana riječ svakako ima neke veze s praktičnim djelovanjem urbanista i arhitekta, pa je tako i članak "Grad, kolijevka budućnosti" moguće držati nekom vrsti sažetka teorijskog pristupa urbanističkim problemima suvremenog grada. Drugim riječima, grad kao prostor intenzivne razmjene individualnosti a ne mjesto niveliranja potreba, grad kao mogućnost afirmacije pojedinca a ne samo grupe - to je svojevrsna proklamacija lako primjenjiva kao maksima ili kreativno načelo, a poticajna i za konkretnu praksu arhitektonskog oblikovanja. Nakon povratka iz Amerike



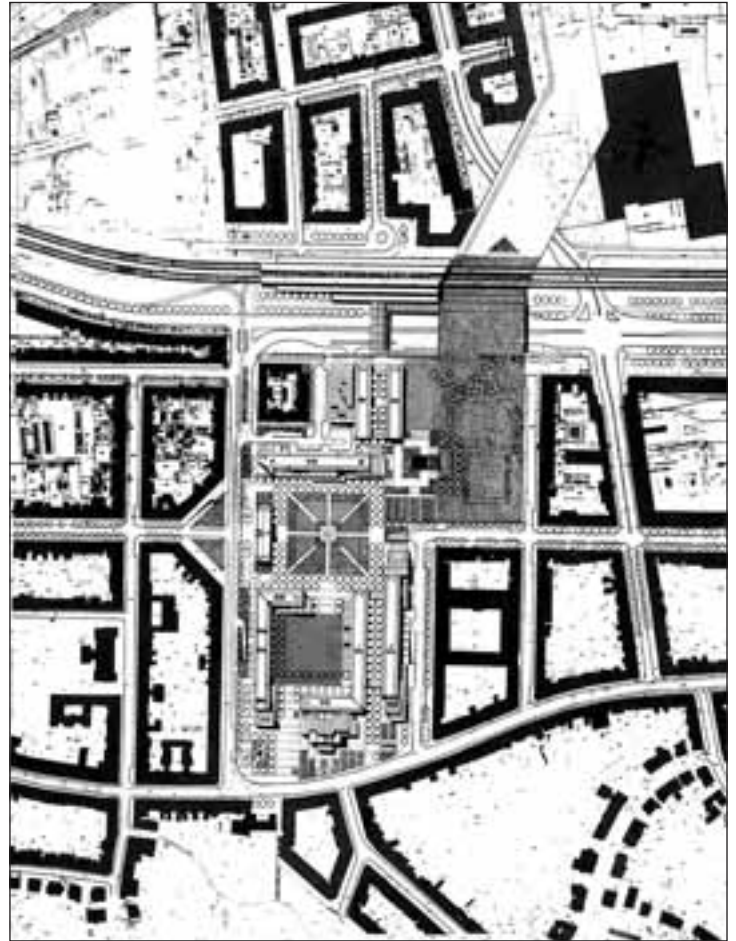
number of architectural projects mostly evolving from broader urban development studies. The practical realization of the city as a “cradle of the future” has become his main architectural preoccupation.

Neidhardt je autorski sudjelovao na više desetaka natječaja i arhitektonskih projekata koji su uglavnom razvijeni iz širih urbanističkih studija pa je prakticiranje grada kao “kolijevke budućnosti” postalo osnovna preokupacija arhitekta.

French Republic Square / *Trg Francuske Republike, Zagreb, 1977*

The question that is “eternal” in architecture concerns the always challenging relation between individual needs that find their expression in the building and the collective needs and motives of urban life. Two considerations enter into play here and not infrequently act against each other. The local tradition of urban living and the global level of technological development are the two poles between which the architect/urban designer is stretched — from the first large-scale urban plans of the modern times to the present day, when ecological sobriety is slowly taking the place of technological optimism. With all its good and bad consequences of urban policy and practice, the city of Zagreb is an excellent example of what a community guided by tradition can do when faced with new civilizational circumstances and means. Numerous urban planning and design competitions over the past twenty years have failed to give a final answer to some vital questions concerning the future patterns of life in particular parts of the city. The problem may be one of the macro-level — that of a city metropolis unable to decide on a definite strategy for its future. One instance of such indecision is the case of Trg Francuske Republike, an unarticulated space forming the perimeter of the older downtown area and marking the beginning of the western peripheral district. Though many changes have occurred since the end of the nineteenth century when the site got its first land use, the space has remained visually and functionally the same — a hybrid of a meadow and a mili-

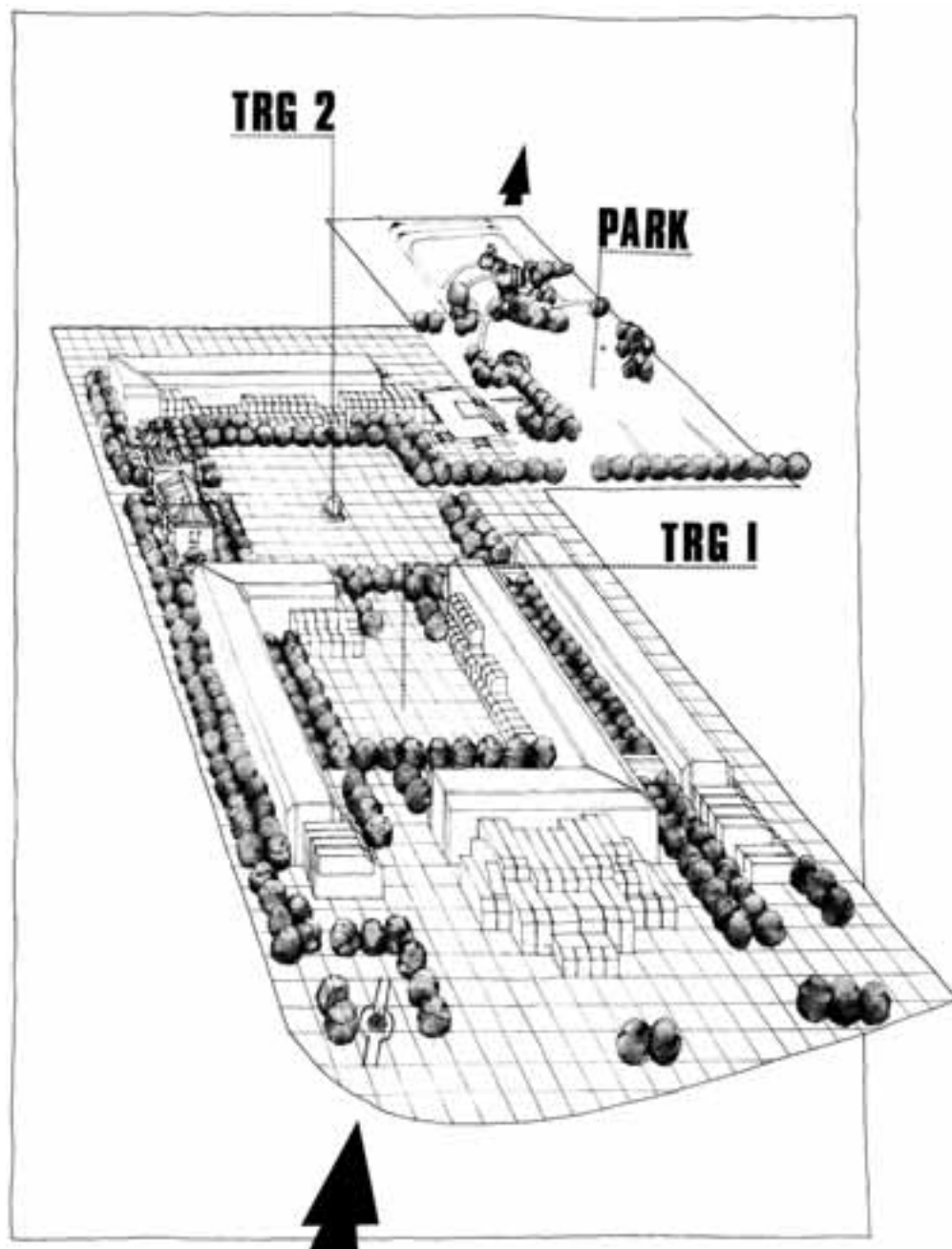
Dakako, pitanje koje se domalo može nazvati “vječnim” u korpusu moderne arhitekture — uvijek izazovni odnos pojedinačnih potreba iskazanih građevinom postavljen nasuprot zajedničkim motivima gradskog života — jest određeno dvama osnovnim čimbenicima koji se nerijetko potiru. Lokalna tradicija gradskog života i globalna razina tehničkog razvoja jesu one okosnice između kojih je razapet arhitekt-urbanist, sve od prvih velikih urbanih planova moderne epohe pa do današnjeg trenutka u kojem ekološka trezvenost pomalo zamjenjuje tehnološki optimizam. Grad Zagreb sa svim svojim dobrim i lošim primjerima sređivanja urbanog stanja jest izvrstan pokazatelj kolike su mogućnosti jedne tradicijom određene sredine u odmjeravanju s novim civilizacijskim uvjetima i sredstvima. Brojni urbanistički natječaji organizirani tijekom proteklih dvadesetak godina kao da još nisu dali konačni odgovor na bitna pitanja o budućnosti života u pojedinim dijelovima Zagreba. No možda je problem i u makro pristupu grada-metropole, koji se nikako ne može odlučiti za definitivnu strategiju odnosa prema svojoj budućnosti. Takav je i slučaj s Trgom francuske republike, neartikuliranim prostorom koji zatvara perimetar starog donjeg dijela grada i označava početak zapadne periferije. Iako je od konca XIX. stoljeća, kad je takva situacija zacrtana, dosta uvjeta promijenjeno, prostor Trga ostao je potpuno isti, izgledom i funkcijom na pola puta između livade i egzercirplaca. Godine 1977. Neidhardt je s Ivanom Franićem zaslužio drugu nagradu na javnom

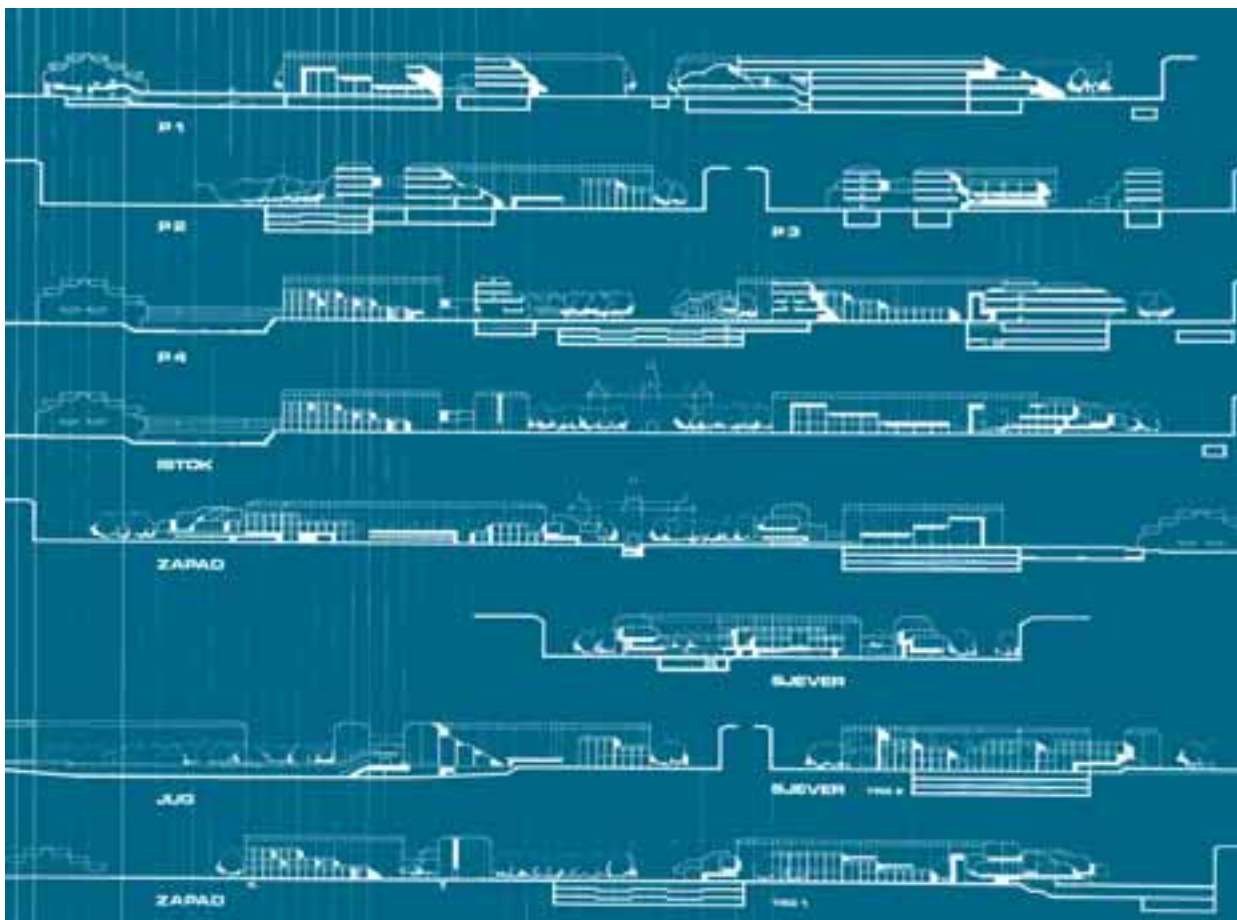


tary exercise grounds. In 1977, Neidhardt and Ivan Franić won the second prize at a competition for the urban development of this part of the city. Their solution provided for a triple-plaza division to bring this huge empty space under a measure of control. The idea is exceedingly simple and, it seems, easily applied in a space intended primarily as a link between functionally very differ-

natječaju za jedno moguće viđenje budućnosti toga prostora, koji je prema njihovu projektu trebalo razdijeliti na tri osnovna dijela, čime bi se donekle savladao postojeći ogromni neuređeni Trg. Ideja je nadasve jednostavna i, čini se, lako primjenjiva na prostoru od kojeg se prvenstveno očekuje da obavi međusobno povezivanje funkcionalno potpuno različitih gradskih sadržaja.

Site plan; spatial flow scheme
Situacija; shema prostornoga toka



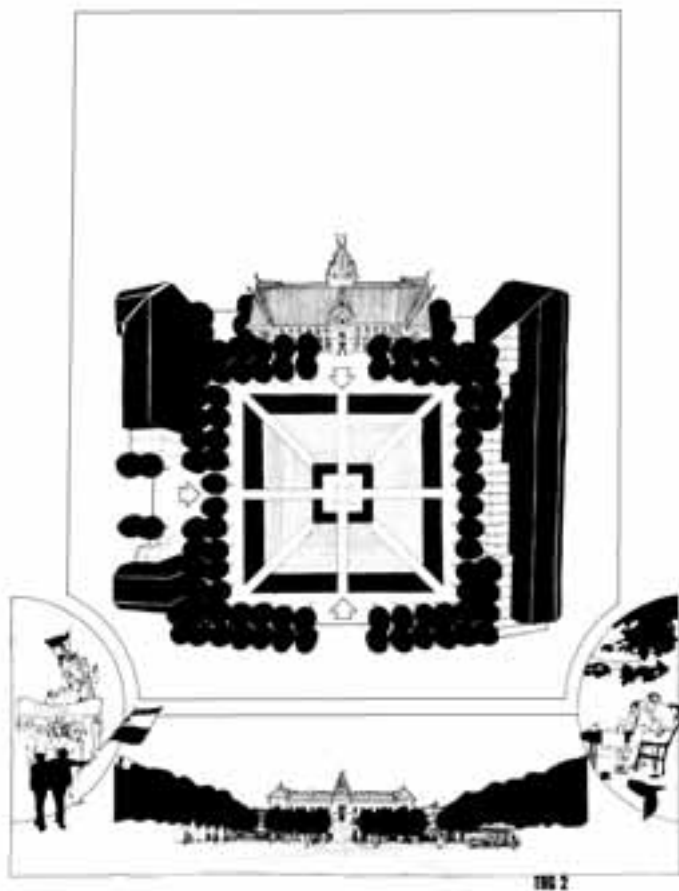


ent urban contents. Neidhardt applied a somewhat similar approach in his solution (with Zvonimir Krznarić) for the new city centre in Algiers (Hamma). This design, too, consistently pursues the idea of fragmentation of urban functions, but the overall space remains integral, being divided into smaller components with their specific urban contents by means of quite discreet interventions. The first phase of the Zagreb Trg Francuske Republike project, however, envisages a clearly marked diagonal axis to secure communication between Ilica and the Trešnjevka sports complex. The diagonal axis — simply as a line, path, or as a symmetry axis — is to be found in Neidhardt's other projects, too, both architectural and urban design ones. All the described elements of the design

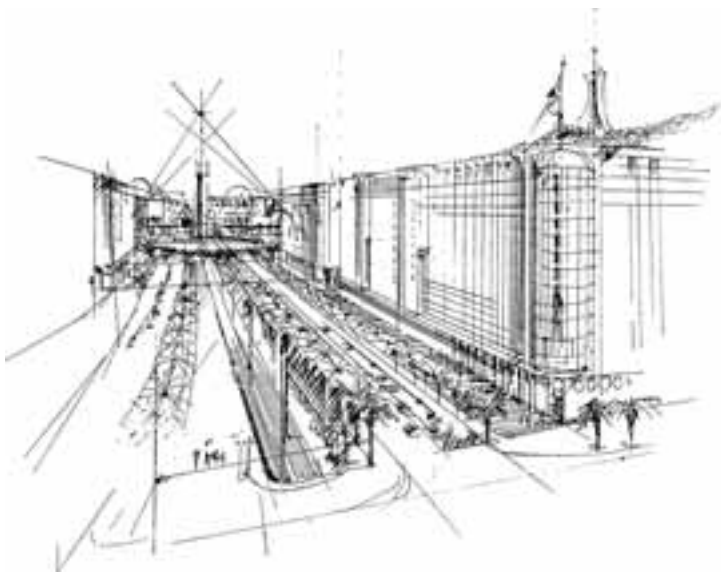
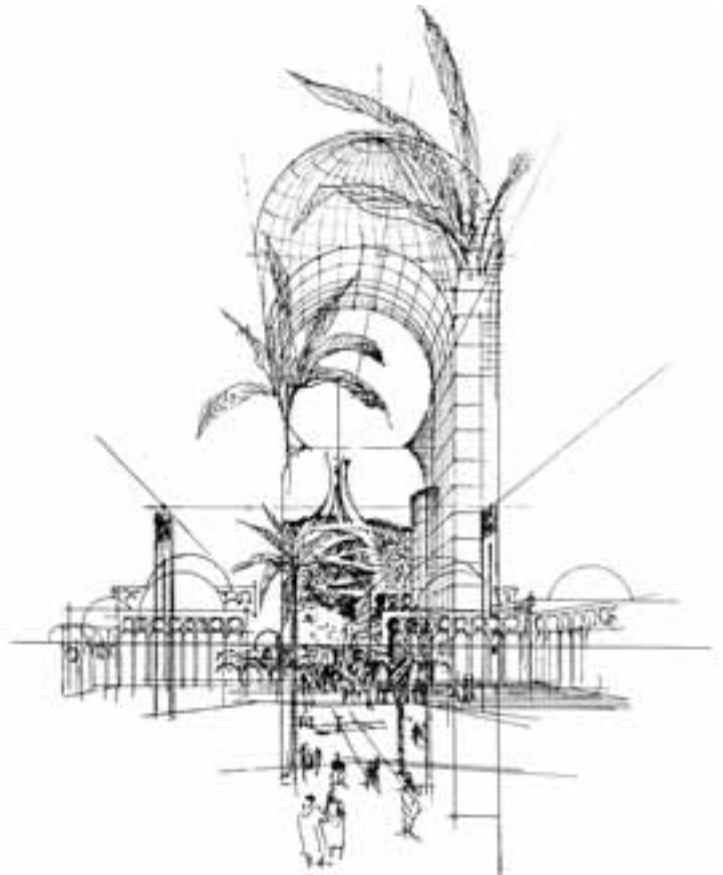
Donekle sličan zahvat Neidhardt je zajedno sa Zvonimirom Krznarićem primijenio u urbanističkom planu za novi centar grada Alžira "Hamma". I u tom je projektu dosljedno provedena ideja fragmentacije gradskih sadržaja, iako uklopljena u jedan cjeloviti povezujući prostor, koji je, međutim, tek diskretnim zahvatima odijeljen na manje sastavne dijelove posebnih urbanih sadržaja. U prvoj je fazi zagrebačkog projekta, međutim, jasno uočljiva karakteristična prostorna dijagonala komunikacije između Ilice i trešnjevčkog sportskog središta, dijagonala koja je kao potez ili os simetrije zamjetljiva i u drugim Neidhardtovim projektima, arhitektonskim ili urbanističkim. Svi opisani elementi zajedno tvore novo središte grada koje bi moglo nuditi više od monumentalne reprezentacije, slično ideji

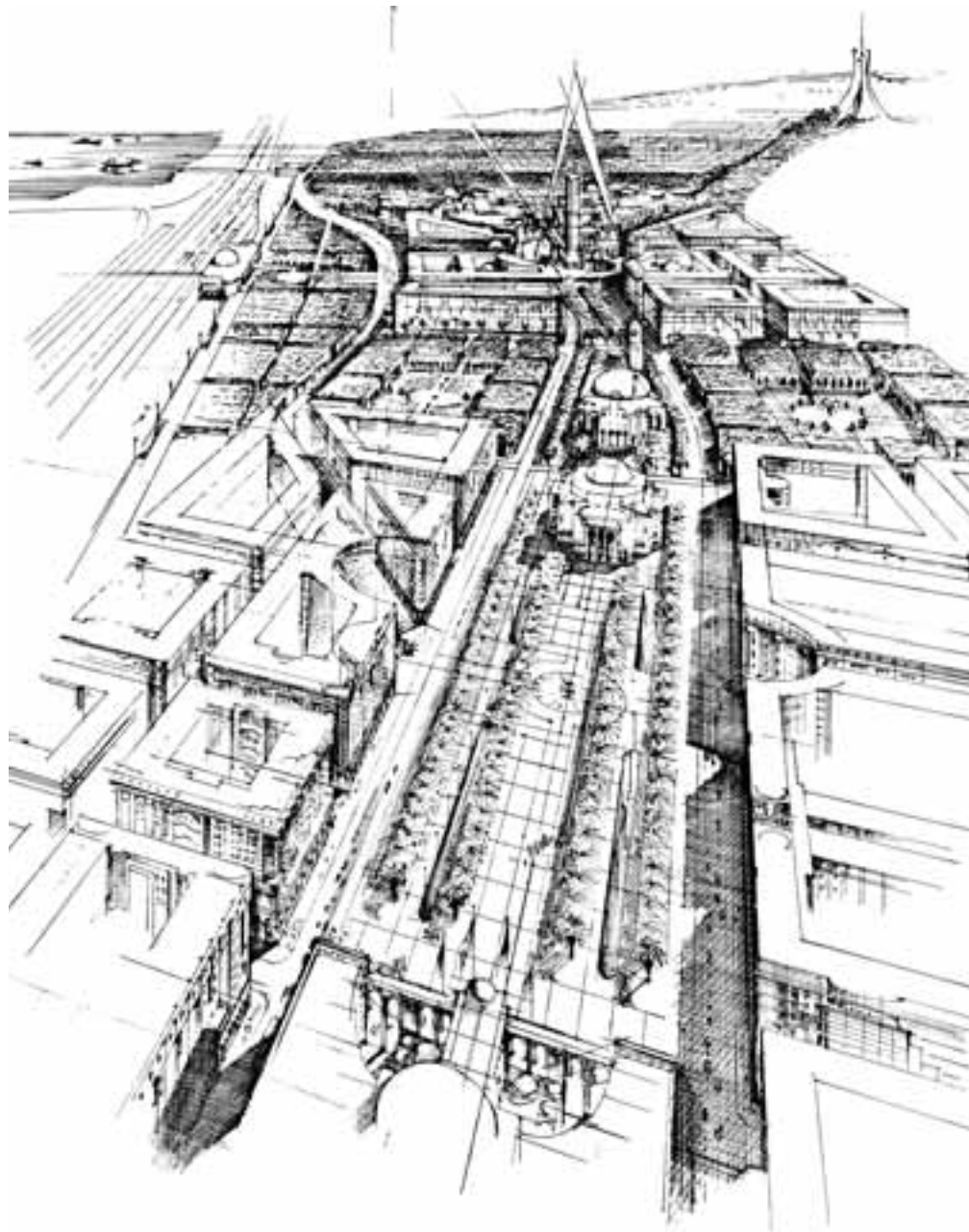
for Trg Francuske Republike together form a new city centre, similarly to the idea proposed for Algiers, offering more than monumental representation: if quite disparate contents like a shopping centre and a railway station, or a communication thoroughfare and a children's playground, must be connected, then the most logical solution seems to be a division of the available space such that different functions find their place and that the users can go directly from one end of the space to another. Although the geoclimatic and traditional contexts were quite different, both the Zagreb and the Algiers project are based on a similar idea of fragmentation of space into plazas and recognition of parallel activities.

koja je predložena i za središte Alžira: ako se ponekad potpuno dispartatni sadržaji, poput trgovačke zone i željezničke stanice ili prometnog poteza i dječjeg igrališta, već moraju povezati, onda je najlogičnije postojeći prostor raspodijeliti da bi se omogućilo logično prožimanje različitoga, nudeći istodobno korisnicima mogućnost izravne komunikacije s kraja na kraj prostora. Iako je geoklimatski i tradicijski kontekst potpuno različit, oba su projekta, i alžirski i zagrebački, zasnovani na sličnim idejama fragmentacije prostora i afirmacije paralelnih zbivanja.



Hamma Centre, Algiers, 1984







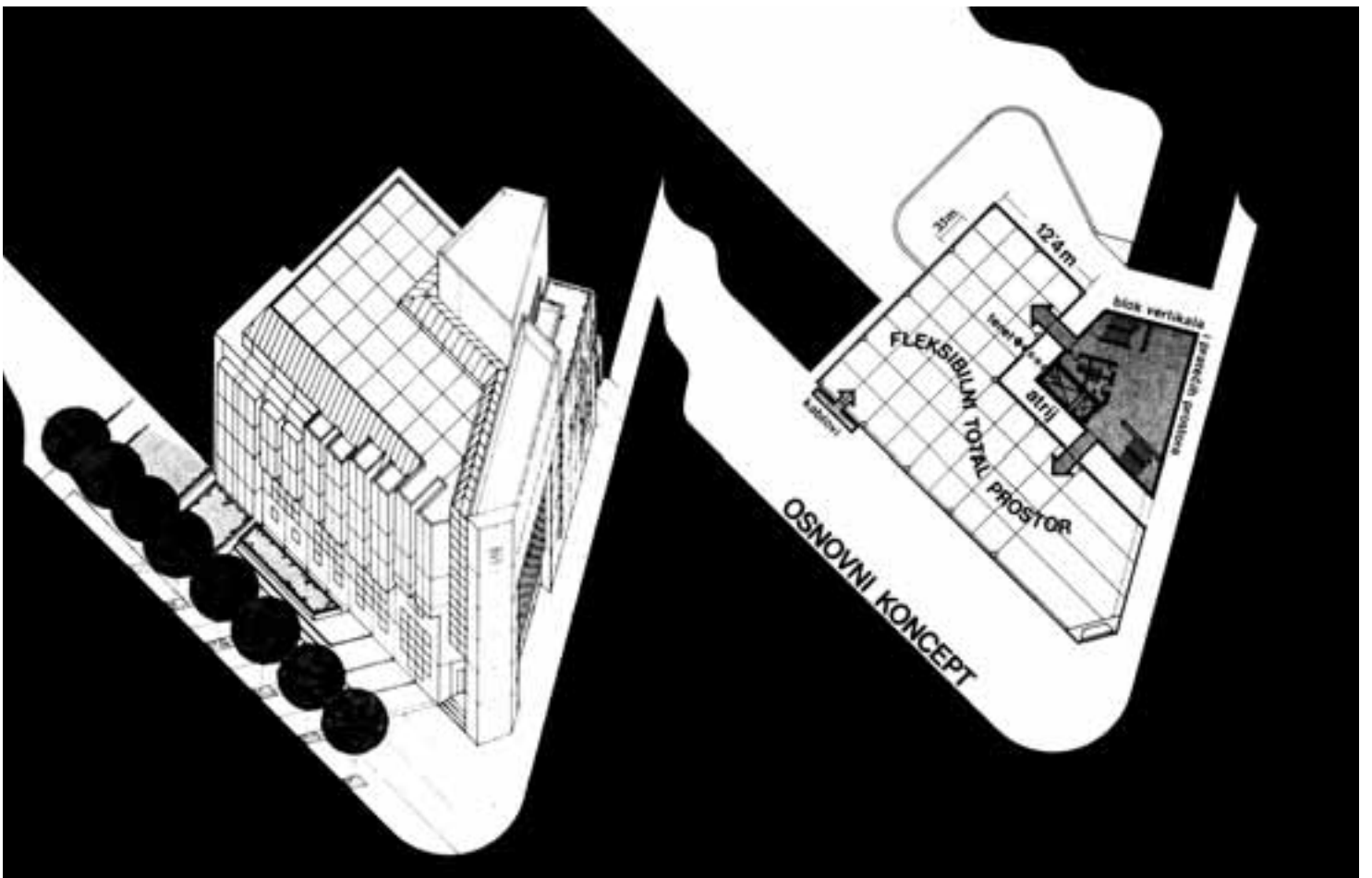
As a sort of intermezzo following these two highly demanding urban development projects, Neidhardt prepared a competition entry for the Telecommunications Building in Šibenik in 1980. This project occupies an important place in his opus, because it enabled him to try his hand at the “sequential optimization” method of architectural design, which, simply put, reconciles artistic and technical demands in the process of designing a building. In this particular project, the “sequential optimization” method was used to achieve a better functional organization, more appropriate articulation of the communications part of the building, and, last but not least, aesthetic matching of the building’s exterior with the urban context of the city; at the same time, this method was tried here as a

Kao neka vrsta međučina, nakon dva iznimno zahtjevna urbanistička projekta, pojavljuje se 1980. Neidhardtovo sudjelovanje na natječaju za idejno rješenje zgrade telekomunikacija u Šibeniku. Taj je projekt značajan u cjelokupnom arhitektovom opusu jer je poslužio za oprobavanje projektantske metode “sekventne optimalizacije”, s kojom se, pojednostavnjeno kazano, pomiruju zahtjevi umjetničke i tehničke prirode u procesu oblikovanja zgrade. Radi što bolje funkcionalne prostorne organizacije, prikladnije artikulacije komunikacijskog dijela zgrade i konačno, ne i najmanje važno, estetičkog usklađivanja vanjštine objekta s urbanim kontekstom grada, metoda “sekventne optimalizacije” upotrijebljena je u konkretnom projektantskom zadatku, ali i kao primjer mogućeg cjelovitog

possible integral, scientific approach to architectural design, putting into practice what Neidhardt discussed theoretically in his dissertation entitled “The Anthroposocial Factor in the Theoretical Approach to Architectural and Urban Design”. The dissertation examined the traditional relationship between the architect and the user — a relationship that plays a crucial role in architecture. The author sought to elaborate a scientific approach to the practical problem of dynamic interaction between the designer and the user of architectural space, with the aim of giving the user a greater say in the shaping of his space. The method applied here has proved applicable to commercial projects and revealed its even greater potential for housing architecture.

znanstvenog pristupa projektiranju, pa je kao takva detaljno opisana i u Neidhardtovoj disertaciji “Antroposocijalni faktor u teorijskom pristupu arhitektonskom i urbanističkom projektiranju”. Tema disertacije propituje tradicionalno postavljen odnos projektanta i korisnika, dakle odnos od krucijalnog značaja u modernoj arhitekturi, kojom se pokušava utemeljiti znanstveni pristup za praktičnu realizaciju dinamične interakcije između onoga koji oblikuje i onoga koji će koristiti arhitektonski prostor, da bi korisnik u što većoj mjeri utjecao na konačno obličje svog prostora. To je primjer iskaza mogućnosti metode koja bi značajnije rezultate zacijelo mogla dati i u području stambene arhitekture.

Perspective; study sketch, isometric view and basic concept
Perspektiva; studijska skica, izometrija i osnovni koncept

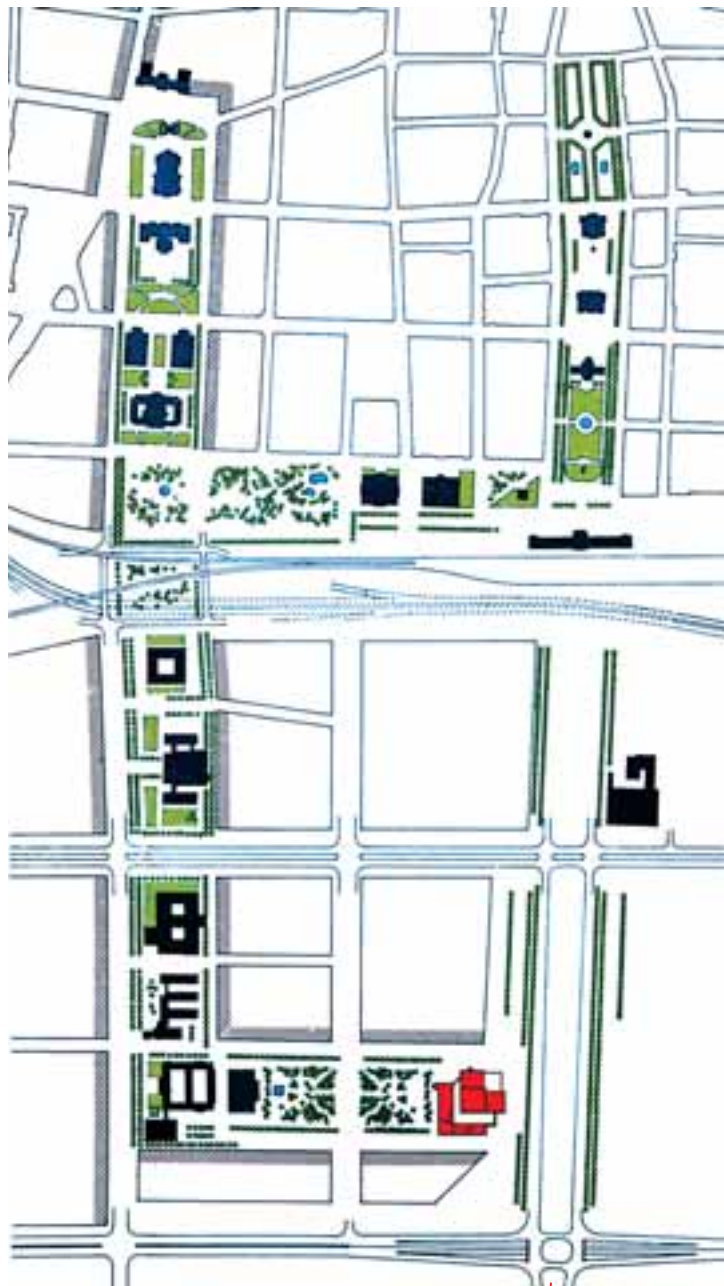


Urban axes; aerial view, floor plan
Gradske osi; zračni snimak, tlocrt

Between his two urban design projects, which clearly showed his inclination to a dispersive view of the city, and just before the Šibenik project as a practical test of a particular scientific method of architectural design, Neidhardt — together with Marijan Hržić, Zvonimir Krznarić and Davor Mance — completed his most complex project to date, namely, the National and University Library in Zagreb. This project is significant not only in terms of its size and importance for the national culture, but also because of its exceptionally sensitive location in the city. The location in question is the avenue leading from the main railway station, across the river Sava, to the new parts of Zagreb. Projected as the future centre of Zagreb, this part of the city remains for Neidhardt a constant urban design and architectural challenge.

The National and University Library building can be analyzed on several levels. From a purely architectural standpoint, as an isolated structure, it is a classic example of Late Modernist aesthetics, a monumental public building of the kind that prevailed in Northern American architecture in the seventies. Similar projects that come to mind in this connection include Eugene E. Aubry's 1975 design of the library in Houston, Texas, and I.M. Pei's 1979 design for the John Fitzgerald Kennedy Library in Boston, Massachusetts. Some parallels could be drawn also with the kind of architecture practised by Cesar Pelli in the seventies. The concrete, granite-clad structure which "restrains" the transparent aluminium-and-

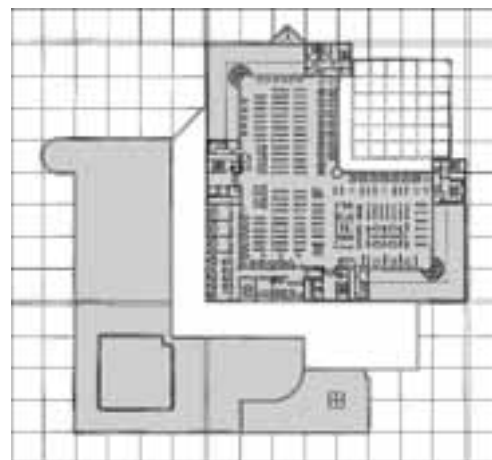
Između dva urbanistička projekta koji su vrlo jasno izrazili težnju ka disperzivnom poimanju grada i neposredno prije šibenskog preispitivanja znanstvene metode u projektiranju, Neidhardt 1978. zajedno s Marijanom Hržićem, Zvonimirom Krznarićem i Davorom Manceom potpisuje svoj vjerojatno najkompleksniji projekt - zgradu Nacionalne i sveučilišne biblioteke u Zagrebu. Objekt je poseban i ključan, ne samo po dimenzijama ili po značaju kojeg ima za nacionalnu kulturu, nego i zbog iznimno važne pozicije koju u gradu Zagrebu taj objekt zauzima. Riječ je o prostoru na potezu od glavnog željezničkog kolodvora preko obala rijeke Save sve do novog dijela grada koji je do danas za Neidhardta ostao trajni izvor urbanističkih i arhitektonskih izazova jer je i u službenim gradskim planovima zacrtan kao buduća središnja gradska zona. Zgrada Nacionalne i sveučilišne biblioteke može se promatrati na nekoliko razina. Čisto arhitektonski, dakle kao izolirana struktura, ona je klasični primjer kasnomodernističke estetike velikofornatnih javnih zgrada kakve sedamdesetih godina posebno dominiraju u arhitekturi Sjeverne Amerike. Među istovrsnim projektima tih godina svakako se izdvajaju knjižnica u Houstonu Eugene E. Aubrya iz 1975., knjižnica John Fitzgerald Kennedy u Bostonu I. M. Peia iz 1979., a neke bi se paralele mogle povući i prema arhitekturi kakvu sedamdesetih godina prakticira Cesar Pelli. Betonska granitom obložena struktura koja "sapijnje" transparentni kvadar od aluminija i stakla prije svega tvori atraktivan urbani znak na samom počet-





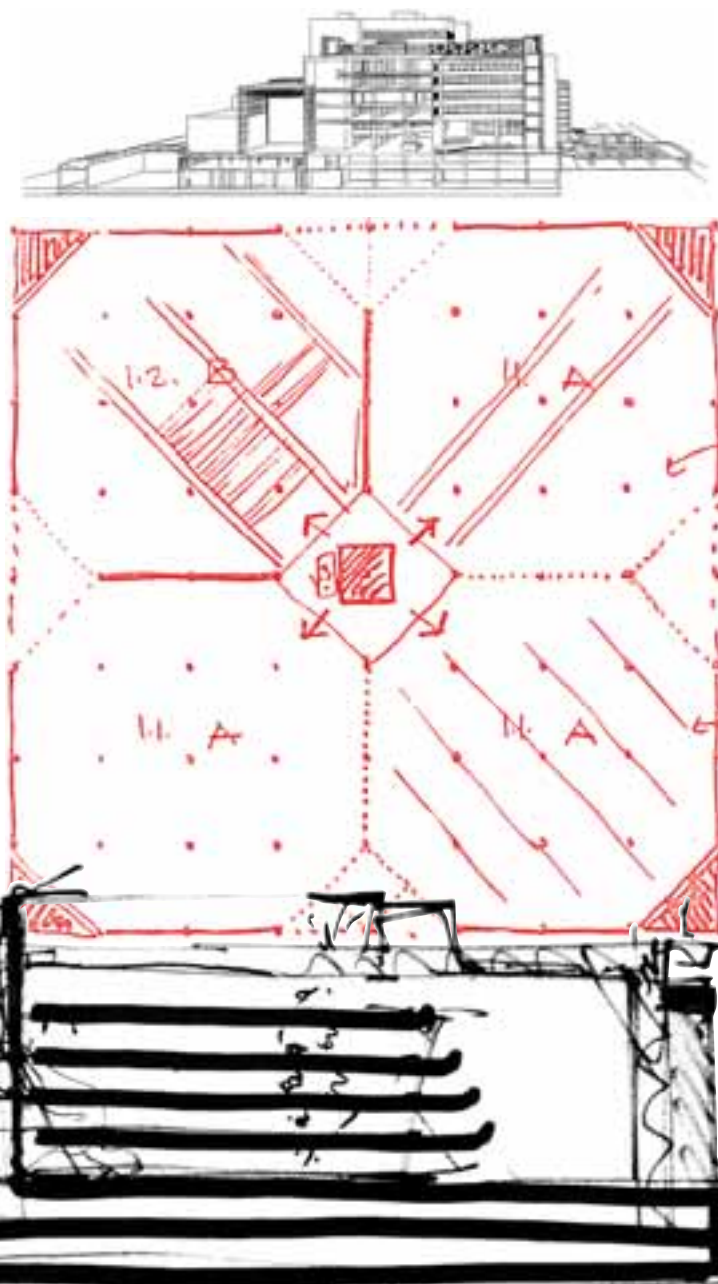
glass rectangular parallelepiped is before everything else an attractive urban sign at the starting point of Zagreb's new central avenue. But what is particularly important is the nature of the space enclosed by this structure. It is total space, that is, a horizontally and vertically unified whole which can function by segments or as a totality. Such space is more than characteristic of Late Modernist architecture: it was first introduced in Foster's Willis and Faber building and is to be found in almost all modern office and public buildings with lobby space, including those like

ku nove zagrebačke središnje avenije, no posebno važan jest karakter prostora koji je takvom strukturom zatvoren. Riječ je o totalnom prostoru, dakle horizontalno i vertikalno povezanoj cjelini koja može funkcionirati fragmentarno a i u svojoj ukupnosti. Takav je prostor više nego karakterističan za arhitekturu kasnog modernizma, uveden još Fosterovom zgradom Willis and Faber i prisutan u gotovo svim suvremenim poslovnim i javnim zgradama s atrijskim prostorima, uključujući i one koje se poput Rogersova Lloyda obično svrstavaju u trendovsku ladicu



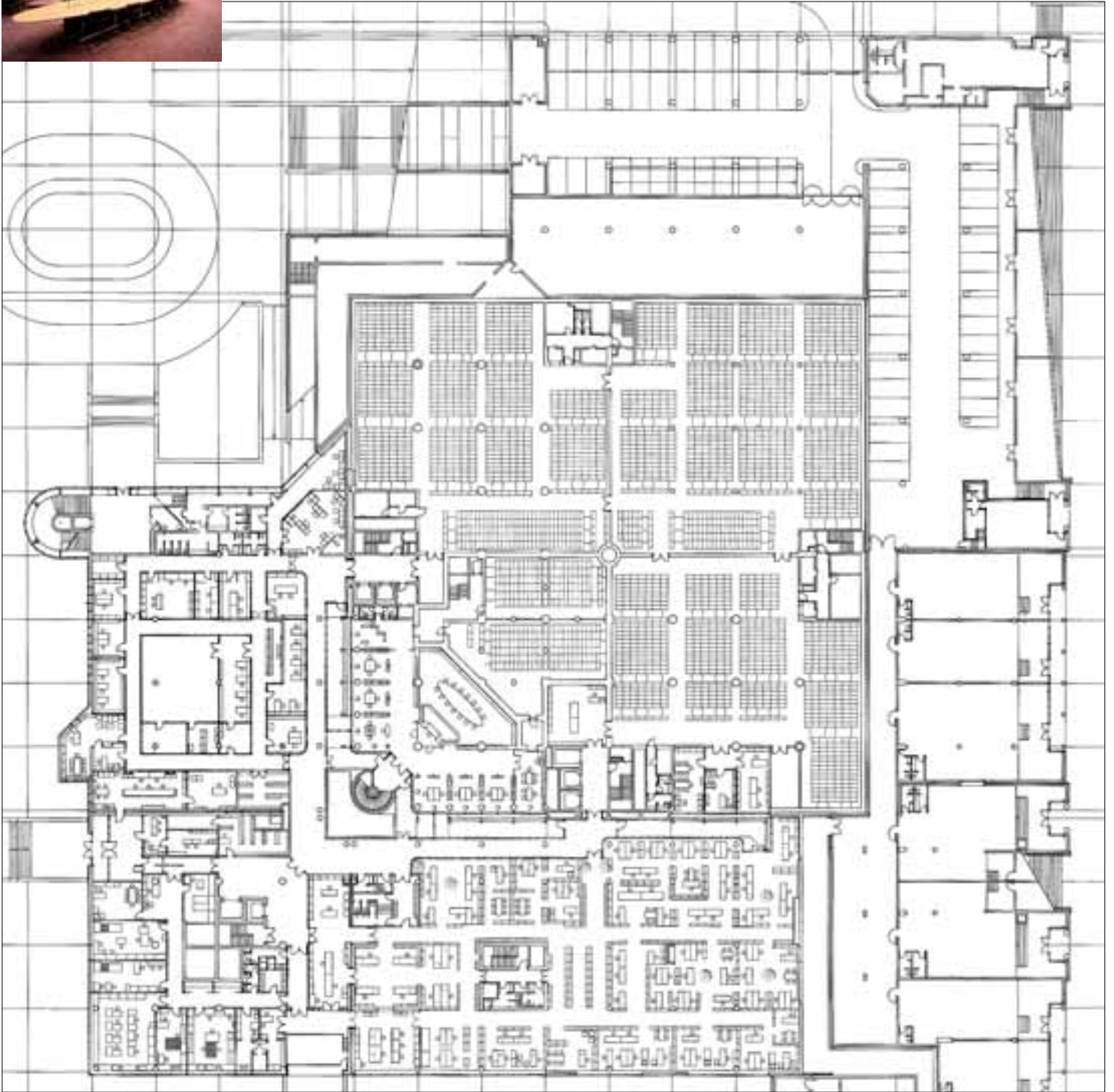
Rogers' Lloyd building, which are usually classified as High Tech architecture.

The interior space of the new National and University Library is designed for a different kind of use than the old library, an Art Nouveau building designed by Rudolf Lubynski in 1913. The most important new features include free access to most stacks and direct communication between different functional segments of the building. These features, together with some auxiliary facilities, are intended to stimulate the transdisciplinary and even multimedia study of the library holdings. This is the key novelty in the organization of the interior space. Another difference is that, in contradistinction to the old "introvert" building, the new building is "extrovert" and open towards the city. This means not only catering to the needs of modern library users but also having a reference to its urban context. The latter is achieved by means of a transparent entrance atrium facing north and oriented towards the city's most attractive vistas. The cityscape role of architecture is very much stressed in this

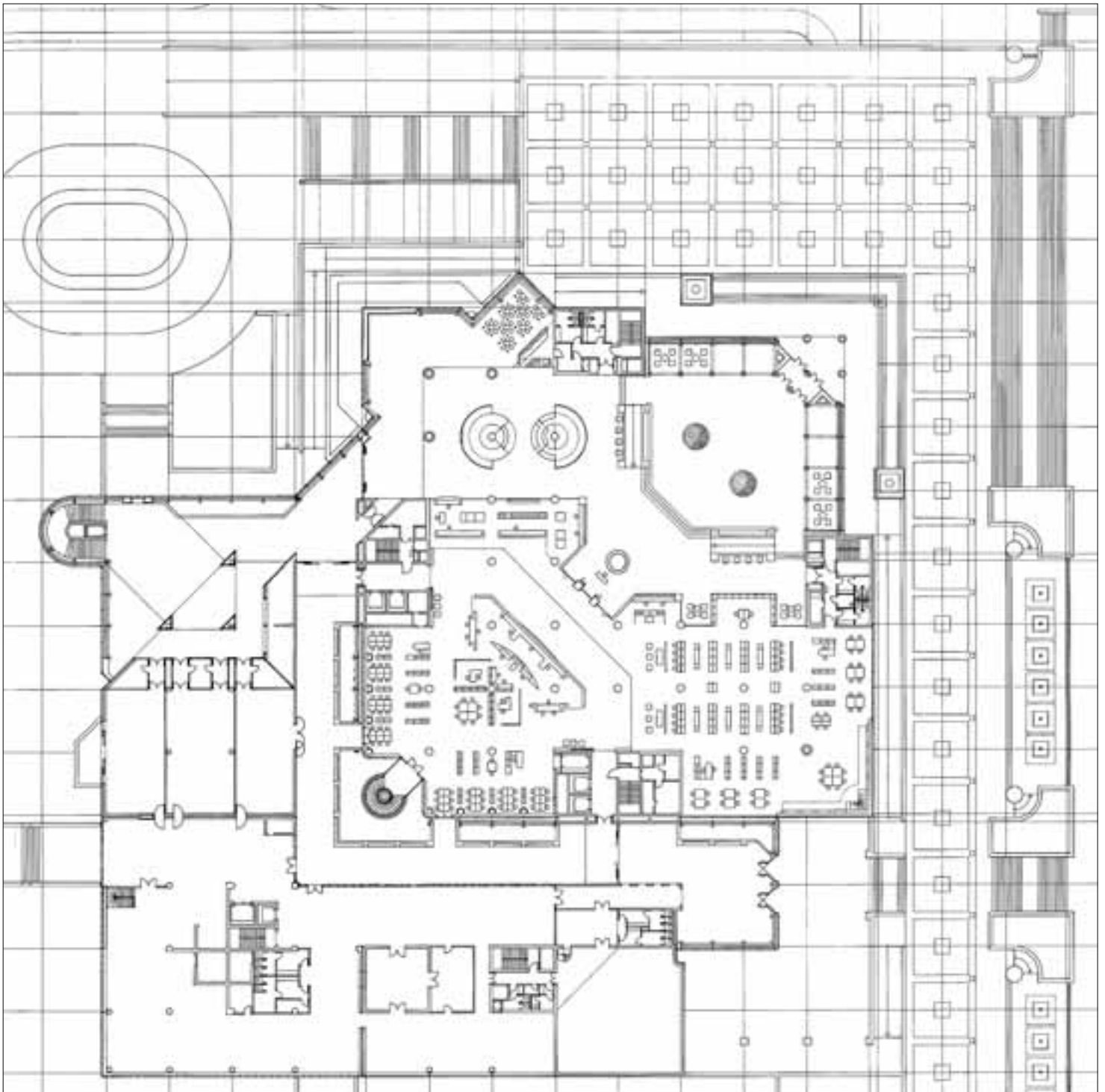


High-Tech arhitekture.

Unutarnji je prostor nove nacionalne biblioteke dakle koncipiran za drukčiju uporabu od prostora postojeće secesijske zgrade Rudolfa Lubynskog iz 1913. godine. Najznačajnije su novine neposredni pristup korisnika većem dijelu bibliotečne građe kao i izravna povezanost pojedinih funkcionalnih dijelova zgrade, što zajedno s popratnim sadržajima treba pružiti podlogu za transdisciplinarni pa i multimedijalni karakter proučavanja građe. To je bitna novina unutarnje organizacije prostora koja je, uz to što je za razliku od stare "introvertne" zgrade "ekstrovertno" otvorena gradu, čvrsto utemeljena u suvremenu koncepciju korištenja bibliotečne građe, ali je k tome i referentna na urbani kontekst preko transparentnog ulaznog hala orijentiranog prema sjeveru i najatraktivnijim gradskim vizurama. Ideja projekta nove nacionalne knjižnice jasno ističe gradotvorni element arhitekture kroz ugrađivanje novih sadržaja u još neizgrađeni i nesredeni dio budućeg središta grada. U tom sklopu valja promatrati ovu zgradu, prije svega kao dio novoga Zagreba, kao jedan od čimbenika novog urbanog identiteta, kakvih bi u bliskoj budućnosti trebalo biti više. Budući da je nova Nacionalna i sveučilišna biblioteka prva velikofORMATNA zgrada na tom potezu, može se pretpostaviti da će se sve zgrade koje na tom

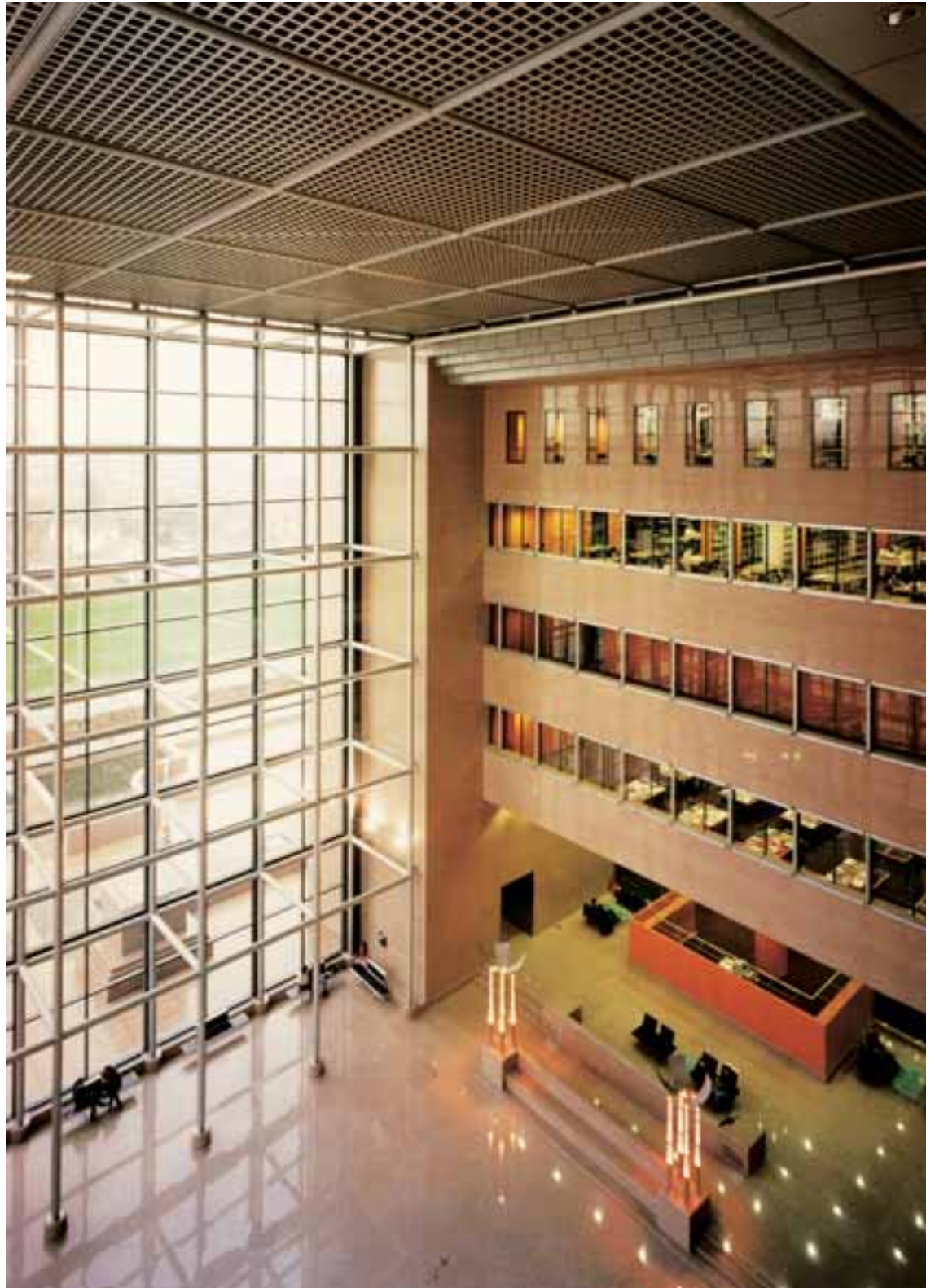


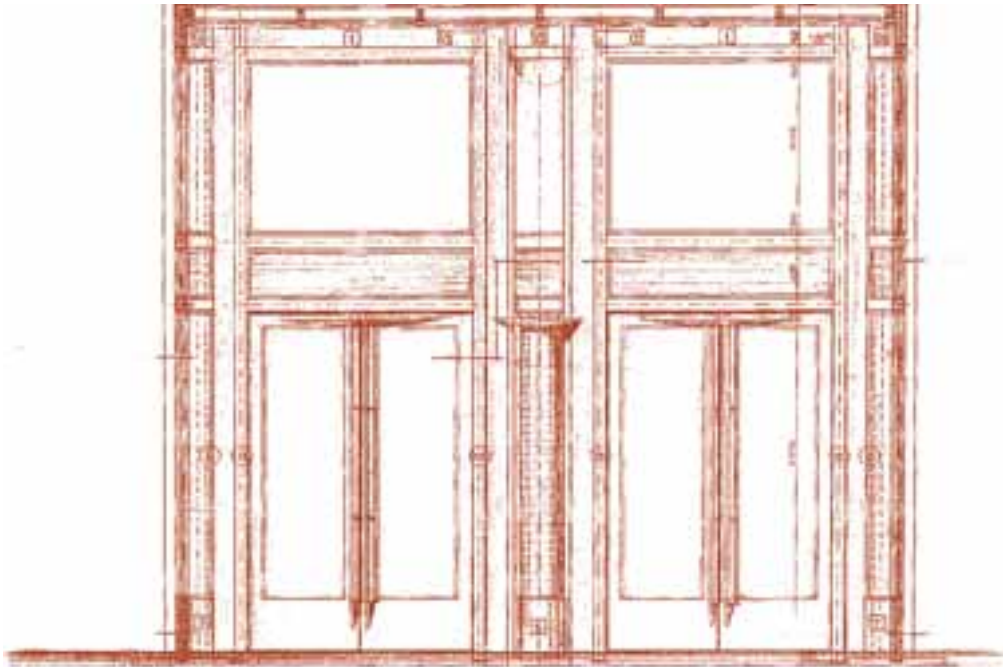
Entrance level 0 floor plan; atrium — entrance hall
Tlocrt razine 0; atrijski ulazni hall





Atrium; details
Atrij; detalji





Reading areas, level 3 floor plan, reading table; southeast view
 Čitaonice, tlocrt razine 3, radni stol; jugoistočni pogled



design, which introduces new urban functions into the still undeveloped and undefined part of the future city centre. In this sense, the National and University Library should be viewed in the first place as an element of new Zagreb, a factor of its new urban identity, to be followed by other such elements in the near future. Since the library building is the first large structure in this district, it is to be expected that all the subsequent structures will have to take a stand, either positive or negative, in relation to it. This gives an added significance to this project: it introduces a

prostoru tek trebaju biti podignute morati na neki način, pozitivno ili negativno, odrediti prema njoj. U tome je važnost ovoga projekta, koji u postojeću mrežu pomiješanih starih i novih urbanih struktura uvodi jedan novi red, za razliku od stare zgrade Lubynskog što je tek okrunila jedan krak "zelene potkove". Dok je stara Biblioteka na jedinstven način markirala kraj onodobnog Zagreba prema jugu, nova je zgrada putokaz širenju grada u istom pravcu. Krajnja točka tog poteza nalazi se u novom dijelu Zagreba, s one strane rijeke Save, ali na istoj

new order into the existing network of mixed, old and new, structures, unlike Lubynski's old library which simply completed one side of Zagreb's "green horseshoe" park. While the old library effectively marked the city's southern rim, the new library opens the way for the city to develop in the same southerly direction. The end point of the projected avenue is further south, across the River Sava, but on the same axis that runs from Zagreb's green hillside, taking in also the centre of religious life with the Cathedral.

aksijalnoj ravni koja na sjeveru zahvaća pribrežni zeleni gradski pojas i markira religiozno središte grada s katedralom.





Northwest view, façade detail; entrance hall, catalogues and reference library
Sjeverozapadni pogled, detalj pročelja; ulazni hall, katalozi i referentna zbirka





This axis has a crucial significance for the city's urban growth, since most of its representative buildings are to be found along this line, including, now, the new National and University Library half way between the city's historic core and the new housing complexes on the other side of the river. In 1985, Velimir Neidhardt marked the southernmost point of this important axis with his design of the INA Trgovina office building. This solution was based on several preliminary urban development and architectural studies for this location at the point of entry into the new part of the city. The location is defined, on one side, by the Zagreb Fair grounds built in the fifties and sixties and, on the other side, by undeveloped tracts of land among scattered mass-housing buildings. Until the mid-eighties, this part of the city had never aroused any architectural interest, even though, empty as it was, it called for interventions in the form of new buildings that would not only breathe life into an urban district but also stand as a sign of identification at the entrance to that part of the city. It was no accident that the problem came to the fore only in the eighties, since this was the time of re-evaluation of the achievements of modern (twentieth-century) architecture, particularly as regards housing construction. At that time, the awareness of the effects and defects of New Zagreb became quite strong, and people were ready to consider the failure of the part of the city built over some thirty years without ever acquiring or developing a recognizable urban identity.

Cijeli je taj potez od iznimmog značenja za urbani rast Zagreba jer su uzduž njega nastale najprezentativnije građevine grada, među kojima je i Nacionalna i sveučilišna biblioteka, koja se danas smješta na pola puta između stare gradske jezgre i novih prekosavskih stambenih naselja. Godine 1985. Velimir Neidhardt obilježio je i krajnju točku toga najvažnijeg zagrebačkog poteza projektom poslovne zgrade Ina trgovine, koja proizlazi iz nekoliko urbanističkih i arhitektonskih studija prethodno izrađenih za lokaciju na samom ulazu u novi dio grada. Taj prostor, definiran s jedne strane kompleksom Zagrebačkog velesajma iz pedesetih i šezdesetih godina, a s druge nepreglednim leđinama između raspršene stambene gradnje, nije do sredine osamdesetih nikada postao predmetom od značajnijeg interesa za nove arhitektonske intervencije, iako je, potpuno prazan kakav je već bio, itekako trebao nove gradnje koje će ne samo usaditi novi život u jednu urbanu česticu nego i ponuditi znak za identifikaciju ulaza u cijeli jedan dio grada. Taj problem nije bez razloga otvoren tek osamdesetih godina, kad ionako dolazi od ponovnog vrednovanja dostignuća moderne arhitekture XX. stoljeća, posebno u stambenoj izgradnji. U to je vrijeme očito sazrelo svijest o dosezima i nedostacima novog dijela Zagreba, pa je tako razmišljanje o promašajima cijelog jednog grada, koji je nastao u nepunih tridesetak godina a da nije stekao ili razvio neki prepoznatljivi urbani identitet, postalo sastavnim dijelom urbanističko arhitektonske prakse u Zagrebu.



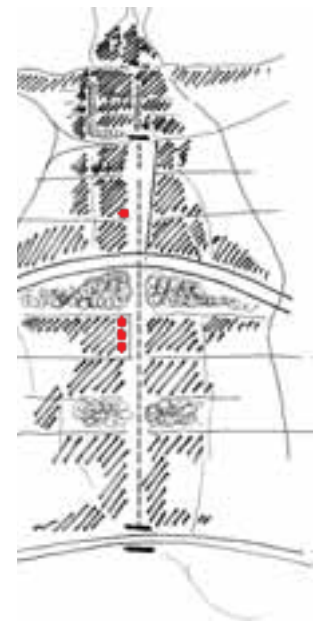


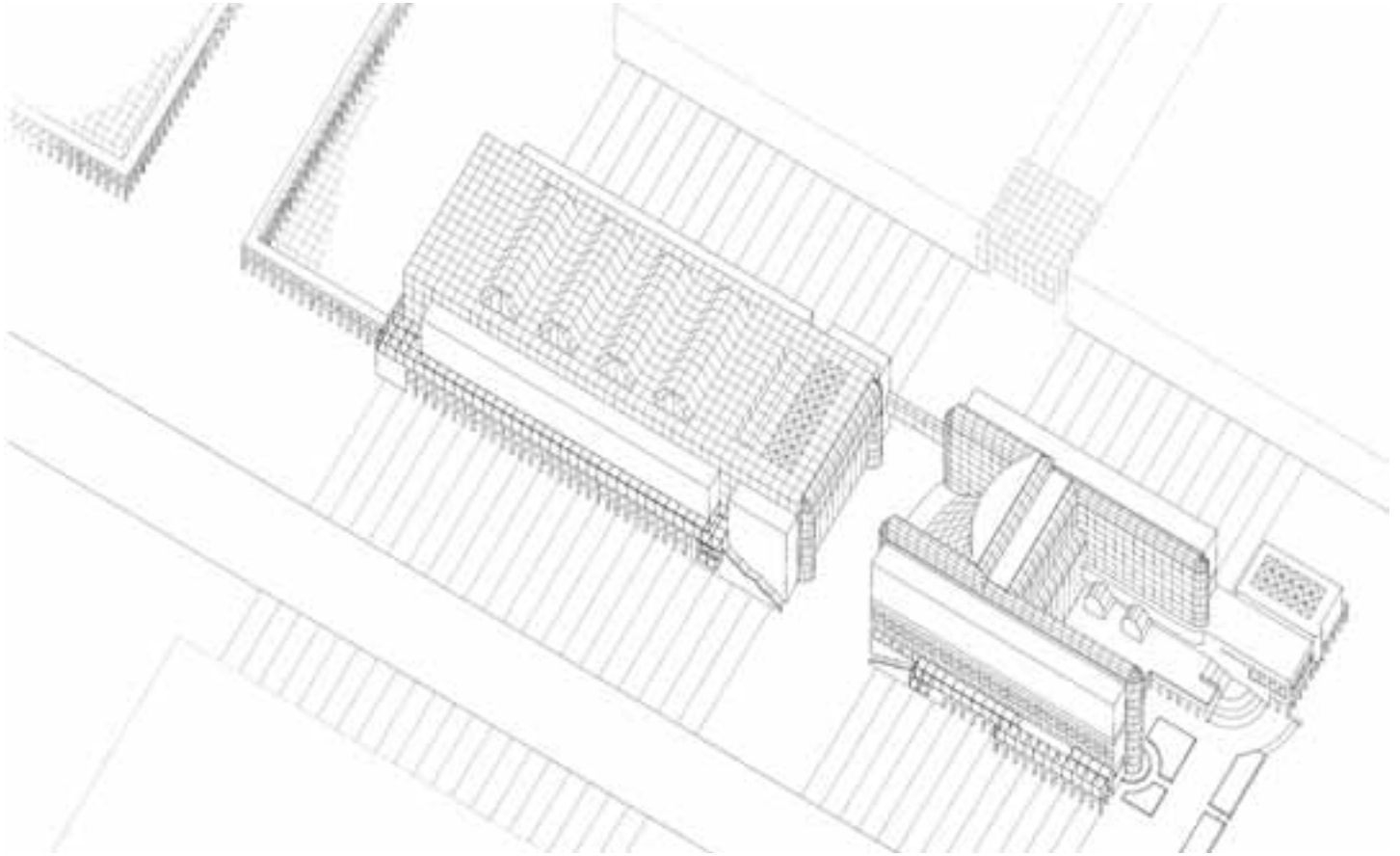
INA Office Building
Poslovna zgrada INE

Convention & Trade Centre
Kongresno - poslovni centar

Hotel
Hotel

National and University Library
Nacionalna i sveučilišna knjižnica



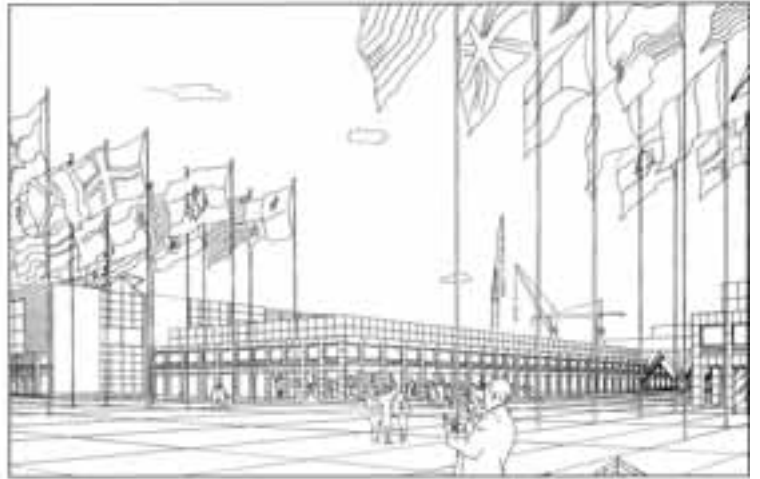


The INA Trgovina building was the first attempt to think about the identity of New Zagreb in a new key. It was the result, also, of Neidhardt's long and systematic study of the entrance to that part of the city. The beginnings of his preoccupation with that location date back to 1985, when the first prize at the City of Zagreb competition enabled him to work out designs for a convention and commercial/office centre on the same line as the INA Trgovina building. The convention centre and luxury hotel forming the Zagreb Trade Centre remain unexecuted, but are nevertheless important because they witness the ideas and conceptual stimuli that guide the process of real-life architectural creation. The perspective drawings of the site for

Zgrada Ina trgovine prvi je pokušaj drukčijeg razmišljanja o identitetu novog dijela Zagreba u cjelokupnoj njegovoj povijesti, a proizlazi iz dugotrajnog i sistematičnog Neidhardtova bavljenja ulaznim prostorom u taj dio grada. Početak se može locirati u gradskom natječaju koji je 1985. raspisan za to područje i na kojem je prva nagrada omogućila Neidhardt u daljnju razradu kongresnog i trgovačko-poslovnog centra, koji se nalaze u istoj ravni s kasnijom zgradom Ina trgovine. Kongresni centar i hotel visoke kategorije ostali su na razini projekta, ali zanimljivi su jer dosta govore o idejnim i konceptualnim poticajima u procesu nastajanja stvarne arhitekture. Perspektive koje prikazuju lokaciju na mjestu današnje zgrade Ina trgovine

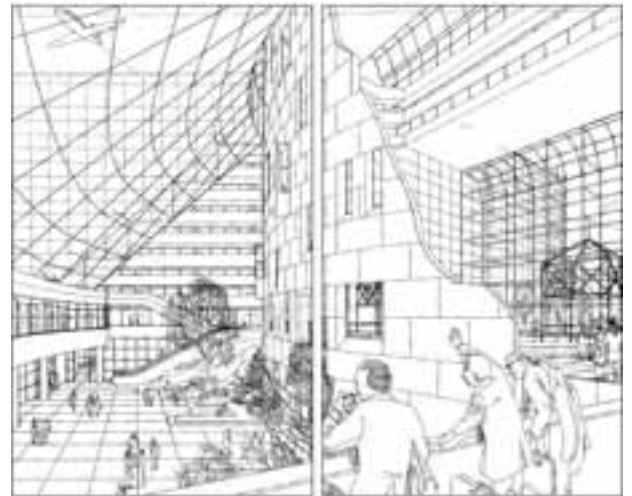
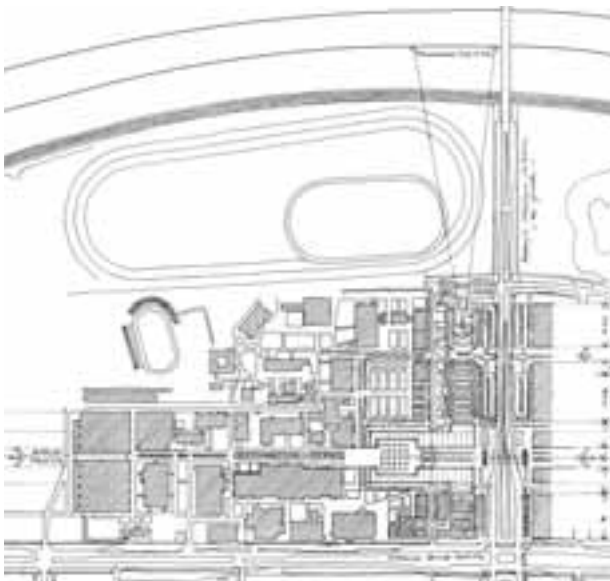
the INA Trgovina building show a structure of a rather different shape and design than the one eventually built, while the drawings of the hotel and the convention centre show exteriors which are reminiscent of the classical values of modernist architecture, not unlike Sant Elia's or Mendelsohn's sketches. This effect is due to the abstract nature of the drawings, which always present situations as idealized rather than realistic. The drawings of the hotel's interior reveal Neidhardt's unmistakable preference for total space, in the manner of Late Modernism of the sixties and seventies. However, the proper idea of these unexecuted designs can be obtained only when they are compared with the INA Trgovina building.

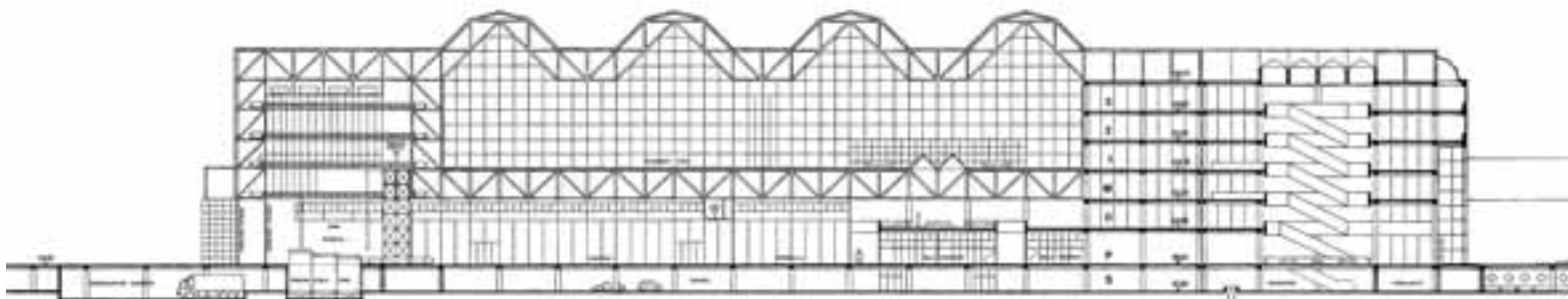
prikazuju objekt potpuno drukčijeg izgleda i koncepta, a sami crteži hotela i kongresnog centra vanjskim izgledom mogu podsjetiti na klasične vrijednosti modernističke arhitekture, na skice Sant'Elie ili Mendelsohna, i to zbog apstraktne razine samog crteža, koji uvijek nudi situacije idealnije nego u stvarnosti. Crteži unutrašnjosti hotela, međutim, zorno pokazuju Neidhardtovu sklonost totalnim prostorima u maniri "kasnog modernizma" šezdesetih i sedamdesetih godina, no pravi se dojam o tim neizvedenim projektima može steći tek usporedbom sa stvarnom građevinom Ina trgovine.



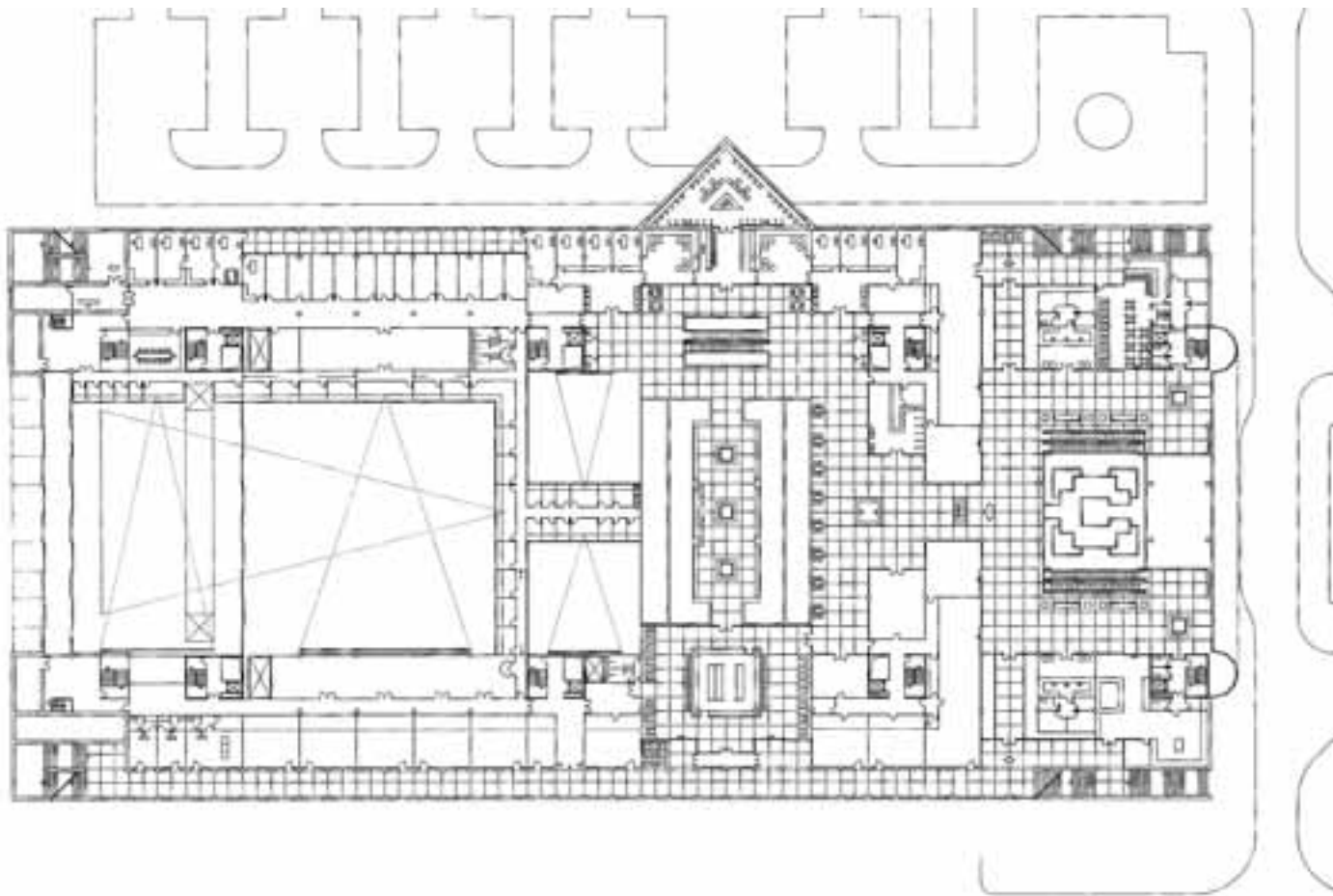
Isometric view;
Zagreb Fair
east entrance
and hotel
perspectives,
urban design
concept

*Izometrija;
perspektive
istočnog ulaza
Zagrebačkog
velesajma i hotela,
urbanistički
koncept*



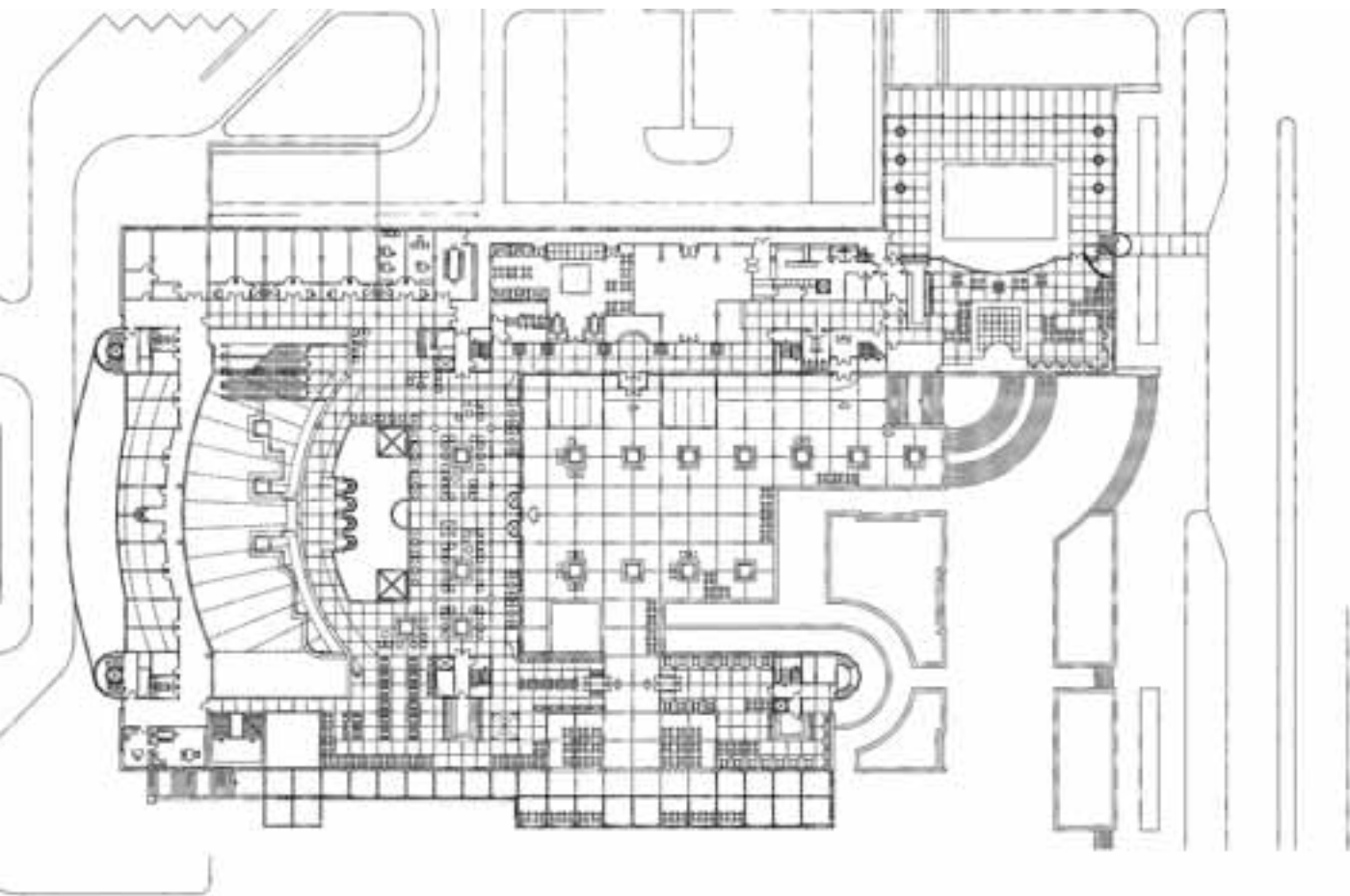
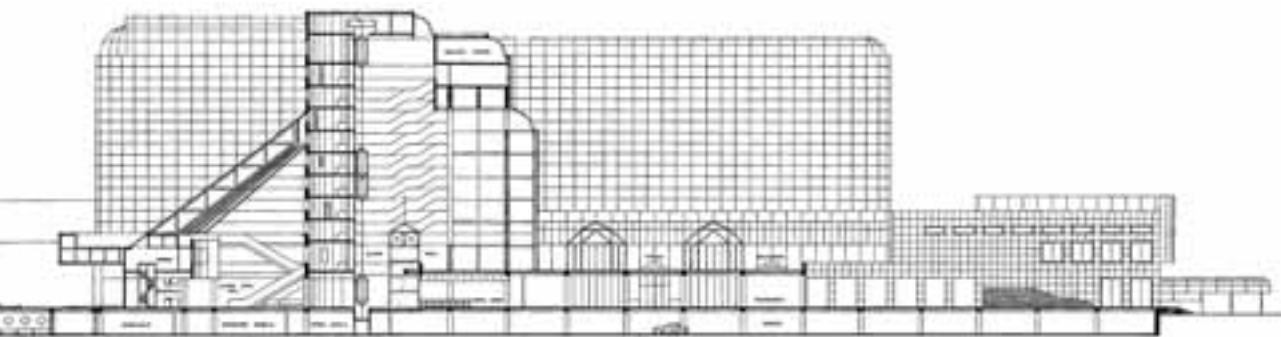


Section,
atrium level
floor plan,
east elevation



*Presjek,
tlocrt razine
atrija,
istočno
pročelje*



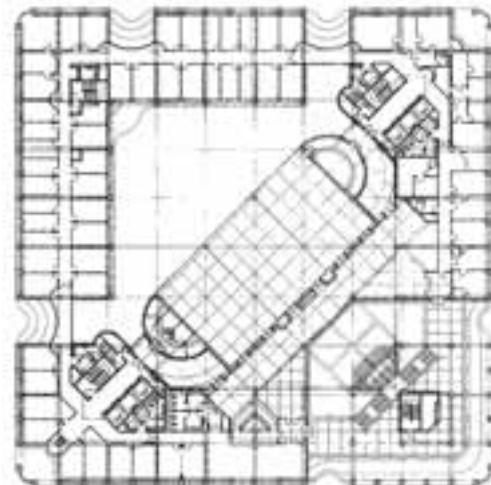
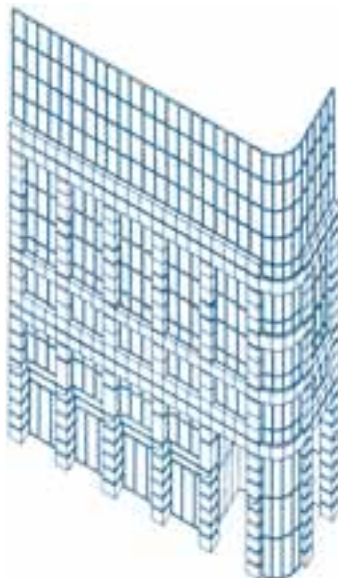


The overall architectural concept of this building, its contents, allocation of space, and, finally, its appearance are almost inconceivable outside of the context of Zagreb, primarily because of the fact that this was the first large-scale office building erected south of the River Sava, in the part of the city containing practically only residential buildings. That is why the INA Trgovina building must be viewed as a pioneering attempt to introduce a new and different identity into a typically unidimensional residential district. The second fundamental property of Neidhardt's design is the character of the identity that it introduces into this part of Zagreb. It brings in elements of architectural tradition and urban growth of downtown Zagreb with its characteristic block structures and representative façades of large-scale public buildings. However, Neidhardt's design does not simply copy the situation characteristic for late nineteenth-century architecture; rather, reflecting the spirit of the times, it interprets those elements of Zagreb's urban identity which the architect regarded as sufficiently general to be able to function also in a different context. Accepting that New Zagreb, however different, was still Zagreb, Neidhardt transferred across the river a typical representative building-palace occupying practically an entire block. Speaking about the block, it should be noted that, since there is an open space inside the building, the INA Trgovina building has the physical size of a downtown block, but in the context of New Zagreb it functions as a solitary

Kompletno arhitektonsko oblikovanje te zgrade, njezini sadržaji, dispozicija prostora i sam izgled, gotovo su nezamislivi izvan konteksta grada Zagreba, prije svega zbog činjenice da je to prva poslovna zgrada velikog formata podignuta južno od Save, u dijelu grada koji sadrži uglavnom stambene objekte. Zbog toga Ina trgovina mora biti promatrana kao pionirski pokušaj unošenja drukčijeg identiteta u tipično jednodimenzionalno naselje. Drugi je nemiloilazan element toga Neidhardtova projekta karakter identiteta kojeg donosi u novozagrebačke prostore. Riječ je o elementima arhitektonske tradicije i urbaniteta zagrebačkog donjeg grada, prije svega o specifičnoj blokovskoj gradnji te reprezentativnim pročeljima velikoformatnih javnih zgrada. Međutim, Neidhardt nije ovim projektom jednostavno preslikao situaciju karakterističnu za arhitekturu konca XIX. stoljeća, nego je, sukladno duhu vremena, interpretirao one elemente zagrebačkog urbanog identiteta koje je smatrao dovoljno općenitim da bi mogli funkcionirati u drukčijem kontekstu. Znajući da je i Novi Zagreb, kolikogod drukčiji, još uvijek Zagreb, Neidhardt je preko rijeke transponirao jednu tipičnu reprezentativnu zgradu-palaču, koja praktično zaprema cijeli blok. Kad je o bloku riječ, valja, dakako, skrenuti pozornost na činjenicu da — a jer je unutar zgrade otvoren prostor — Ina trgovina ima fizičku veličinu jednog donjogradskog bloka, ali u kontekstu Novog Zagreba ona funkcionira kao usamljena naznaka mogućeg budućeg identiteta novog dijela grada. Osim toga, odnos razine projekta

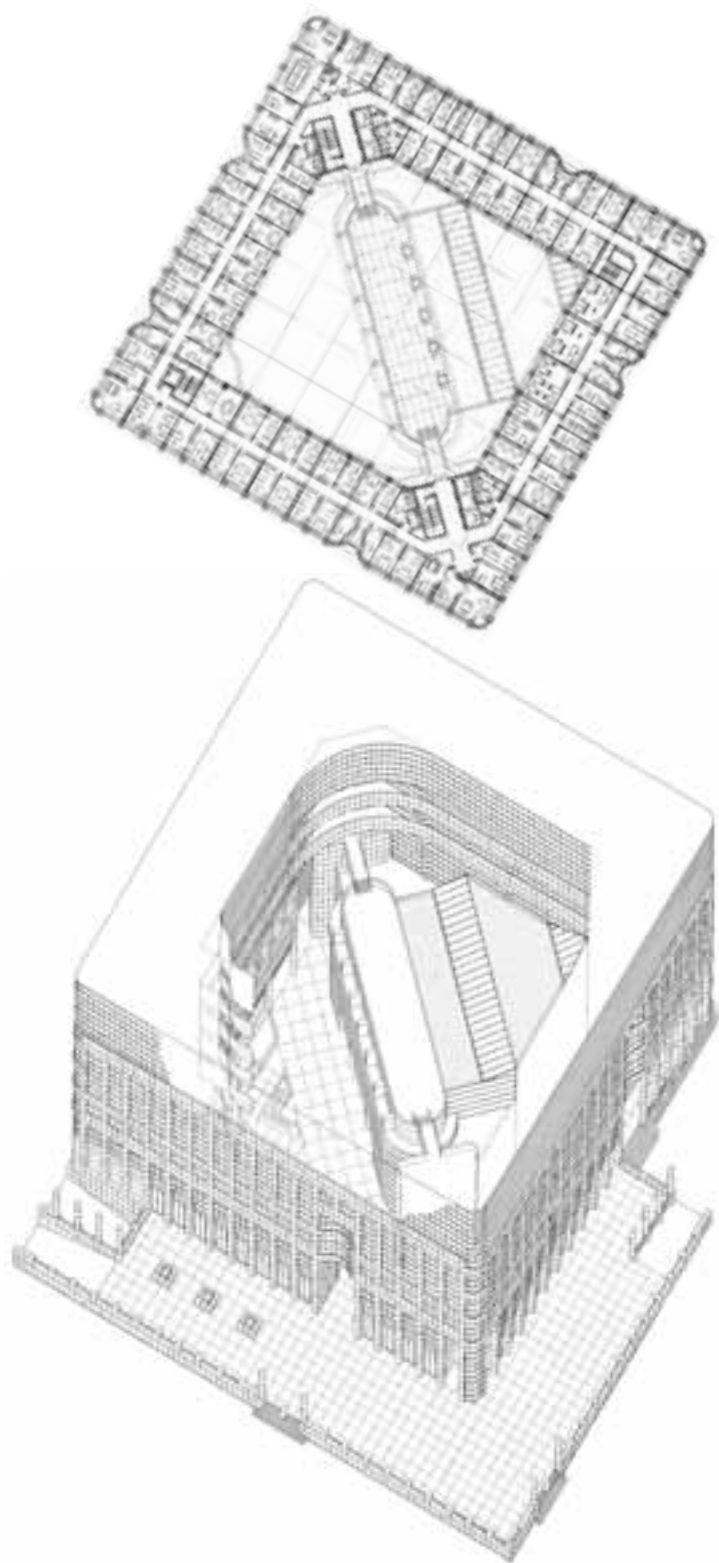
landmark of a possible future identity of this part of the city. Another point needs to be made about this project. The relationship between the quality of the design and the quality of its execution reflects an important principle of Neidhardt's architectural design, which is also very much noticeable in the process of construction of the National and University Library. In the case of the INA Trgovina building, we observe the architect's desire, nay, the fulfilment of his duty, to remain at every step the authentic interpreter of his project, following the process of execution from the idea to its completion. Not infrequently, this includes a series of additional projects and the design of the interior space of the building. Neidhardt insists on this, trying to make sure that even the smallest detail that can affect the building's appearance fits into the architect's original vision. This is another link with the tradition of urban architecture in Zagreb at the turn of the century, when the formal principles of modern Croatian architecture were laid and when, in addition to the harmonious arrangement of the interior space, particular attention was paid to the finishing operations completing the architectural envelope. The restrained form of the INA Trgovina building in the public urban space is largely compensated for by an interplay of large glass-covered dark patches and the light-coloured stone lining, which envelop the glass cube in an elegant traditionally composed order. The regularity of the stone-covered sections is "softened" by carved roundings above the entrance, thus optically

i izvedbene razine zgrade Ina trgovine može posvjedočiti o još jednoj važnoj karakteristici Neidhardtova arhitektonskog oblikovanja, koju je također moguće zamijetiti u procesu nastajanja zgrade Nacionalne i sveučilišne biblioteke. Riječ je o težnji k potpunom autorskom oblikovanju zgrade ili možda o dužnosti arhitekta kao najodgovornijeg tumača vlastitog projekta u procesu neprekidnog praćenja izvedbe zgrade, od ideje do njezina potpunog dovršenja, što nerijetko obuhvaća i niz dodatnih projekata te oblikovanje enterijera pojedinih prostora zgrade. Na tomu se ustrajno inzistira da bi se i najmanja pojedinost koja utječe na pojavnost zgrade podredila cjelovitoj autorskoj viziji. Time se na poseban način podcrtava veza s tradicijom zagrebačke urbane arhitekture s početka stoljeća, kad su uspostavljena oblikovna načela suvremene hrvatske arhitekture, i kad je, uz bogato i skladno sređivanje unutarnjih prostornih odnosa, naročita pozornost pridavana potpunom i dovršenom oblikovanju zgrade. Suzdržanost forme zgrade prema javnom gradskom prostoru itekako je opuštena međugrom velikih zastakljenih tamnih površina i svijetle kamene obloge koja u elegantnom tradicionalno komponiranom redu "sapinje" stakleni kubus. Pravilnost kamenih partija "omekšana" je zaobljenjima tek iznad ulaza pa je tako optički olakšano snalaženje korisnika koje ionako već privlači posebno oblikovanje okoliša zgrade s iskorištenim elementima arhitektonske tradicije XIX. stoljeća: kroz široke esplanade zgrade bi doslovno trebala naplaviti grad,



facilitating its identification. The visitor is attracted by the striking design of the building's surroundings, using elements of nineteenth-century architecture: across its broad esplanades the building literally flows towards the city, while the access arcades "suck" the city into the building. The interplay of architecture and urban design is complete in this project, justifying the conclusion that this is an original interpretation of Zagreb's architectural tradition. With its size and corresponding arrangement of space, the building surpasses everything done in Zagreb in public building architecture. Of course, this is not just a matter of size, though one should not lose sight of the fact that the INA Trgovina building was designed for a city with the population of over one million, but also — despite all its local cultural references and context — a matter of creative interpretation of the domestic architectural heritage in an international key. This is precisely what the terms such as Late Modernism or Productivism are intended to signify. If, for instance, Juraj Denzler's Zagreb Municipal Services Building in the city centre provided a yardstick for public buildings in a city of the size that Zagreb had in the thirties, Neidhardt's INA Trgovina building is an exemplary specimen of a public building in a city several times bigger, when it becomes necessary to link the old and the new parts of the city. The new element that Neidhardt introduces is the supremacy of the public content in the large, connected spaces at the base of the building, so typical of the Late Modernist archi-

dok ulazni trijemovi uvlače grad u unutrašnjost. Međuigra arhitekture i urbanizma potpuna je u ovom projektu i upravo stoga bi se mogao izvući zaključak o originalnoj interpretaciji zagrebačke arhitektonske tradicije jer veličinom i odgovarajućom dispozicijom prostora zgrada nadilazi sve što je u Zagrebu izgrađeno u području arhitekture javnih objekata. Dakako, nije riječ samo o dimenzijama, premda ne treba zaboraviti činjenicu da je Ina trgovina projektirana za milijunski grad, ali kolikogod bila referentna na lokalno u kulturnoj tradiciji konteksta, riječ je prije svega o interpretaciji naslijeđa u ključu internacionalno prepoznatljive arhitekture, dakle o onome što je na svjetskoj sceni svojedobno prepoznato kao "kasni modernizam" ili "produktivizam". Ako bismo rekli da je, primjerice, Juraj Denzler postavio u središtu grada svojom zgradom javnih poduzeća parametar zagrebačke i europske arhitekture javne namjene u odnosu na veličinu grada tridesetih godina ovoga stoljeća, onda je Neidhardtova Ina trgovina uzoran primjer kako na koncu stoljeća arhitektura jednake namjene poprima nove kvalitete u nekoliko puta naraslom gradu, i to na toči spajanja starog i novog dijela grada. Novo u Neidhardtovom projektu jest prije svega očito u supremaciji javnog u velikim povezanim prostorima baze objekta tako tipičnim za "kasni modernizam", prostorima koji su mogući i zbog od Denzlerovih vremena uznapredovale tehnologije gradnje. To novo, dakle, očito je u povećanom udjelu javnih i komercijalnih prostora u zgradi, pa zatim u izbje-gavanju kompozicije zasnovane



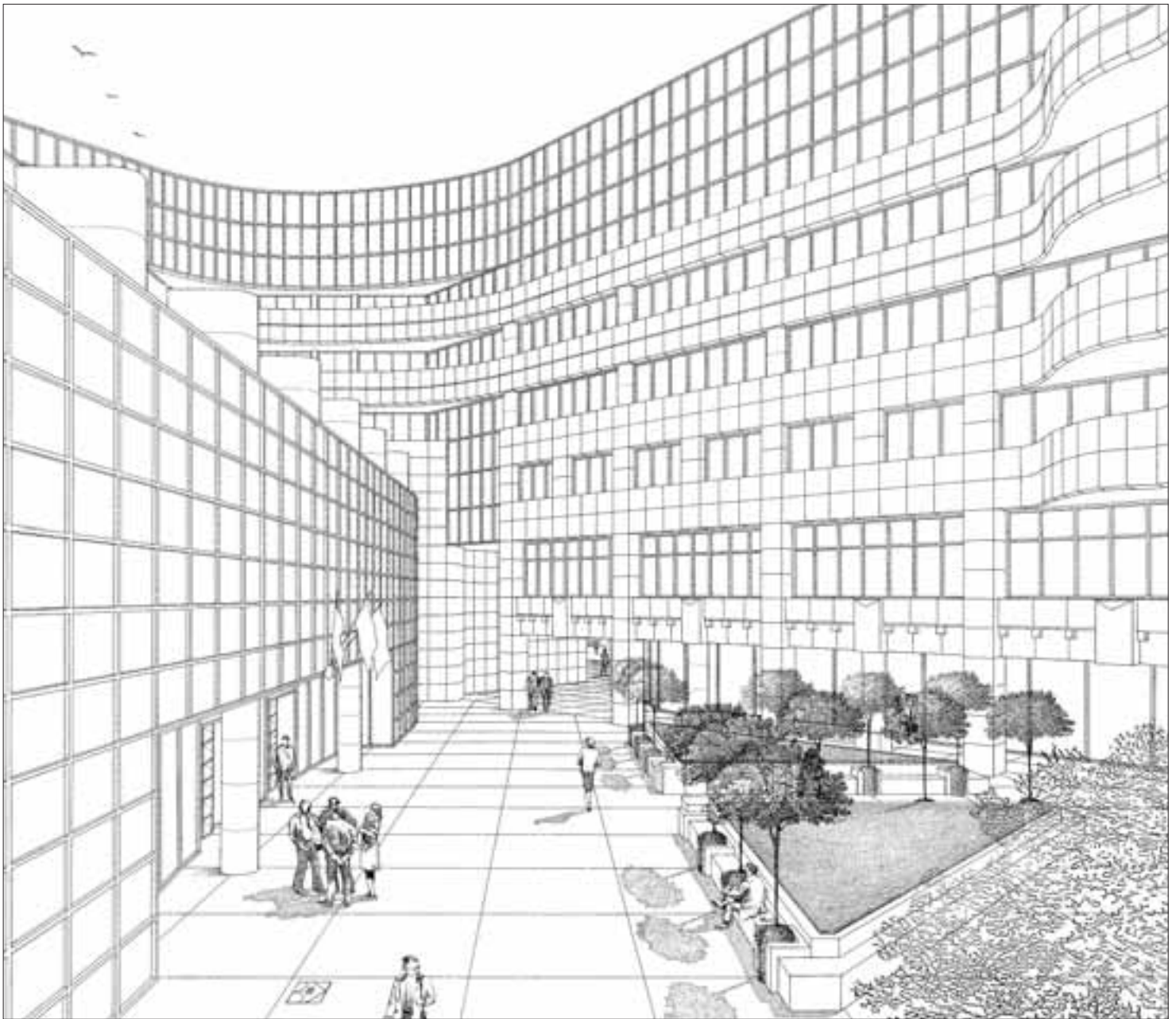


ecture. Such large spaces have been made possible by the progress in building technology since Denzler's time. In addition to the increased share of public and commercial space in the building, other novel features include the avoidance of rigid right angles and the collage-type exterior of the building. All of these features are known internationally, but in this project they successfully fulfil the task of bringing together the local architectural and urban development traditions of the historic city centre and the new architecture of the city districts on the other side of the River Sava built during the fifties and sixties and designed according to the principles of international

na strogosti pravog kuta, i konačno, u kolažnoj estetici oplošja zgrade. Sve te kvalitete afirmirane su na međunarodnoj razini, ali u ovom projektu ipak pomažu približiti lokalne arhitektonsko-urbanističke vrijednosti povijesnog dijela grada u novom prekorsavskom kontekstu, koji je zamišljen i izveden prema načelima internacionalnog modernizma pedesetih i šezdesetih godina. Ina trgovina "govori" općerazumljivim jezikom, iako s jasno izraženim narječjem: uspostavljaajući dijalog između lokalno obojenog i globalno bezličnog dijela grada, postaje nekom vrsti prevodioca sadržaja i forme iz starog u novo i obratno. Utoliko Ina trgovina istodobno dotiče prošlost ali i pokušava predvidjeti budućnost:

modernism of that time. The INA Trgovina building "speaks" a universally understood language, but with a distinct local accent: establishing a dialogue between the locally coloured and the globally impersonal parts of the city, it acts as an interpreter, translating the old content and form into the new, and the other way round.

Atrium perspective; façade detail
Perspektiva atrija; detalj pročelja







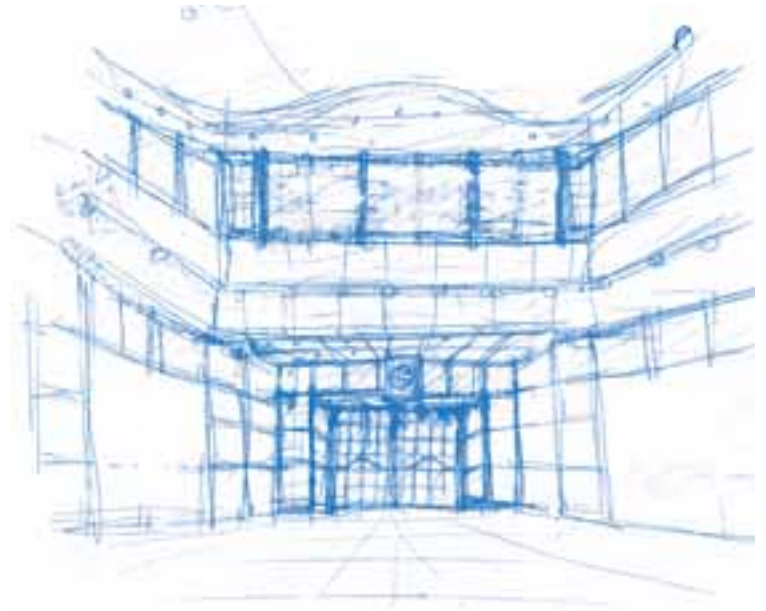
In this sense, the INA Trgovina building links up with the past, while trying to predict the future: it interprets the tradition in a new key and offers a possible model of a public building for future use. The fact that this was indeed intended as a model can be seen from the drawings and studies immediately preceding the construction of the INA Trgovina building, especially those for the trade centre to the east of the Zagreb Fair grounds. These drawings were the first elaborations of the subsequent office building project. The whole area is articulated by large, representative buildings that would together make the new business and commercial centre of the city. What is particularly noteworthy is the fact that this new centre is articulated as a series of building complexes with distinct references to Zagreb's downtown urban situation. That is why it can be said that the INA Trgovina building acquires its full significance only when directly related to its context, which is very clearly indicated by the distribution of contents in the building, since these are not merely business offices but also certain contents of a commercial/public type. The shape of the INA

tradiciju interpretira u novom ključu, a budućnosti predlaže jedan mogući model javnog objekta. Da je to zaista model, može se jasno vidjeti prema crtežima i studijama koje neposredno prethode početku izvedbe zgrade Ina trgovine, posebno kad je riječ o projektu poslovnog centra istočno od Zagrebačkog velesajma, u kojem je prvi put elaborirana ideja kasnije izvedena projekta poslovne zgrade. Cijeli je prostor, naime, artikuliran građevinama velikih dimenzija koje bi prema projektu trebale tvoriti novo gradsko središte poslovnog i komercijalnog tipa. Što je posebno važno, cijelo je novo središte artikulirano u nizu sklopova izričito referentnih na donjogradsku urbanu situaciju. Stoga bi se moglo pretpostaviti da Ina trgovina svoj puni smisao poprima tek u potpunijoj vezanosti uz kontekst što je vrlo jasno naglašeno u rasporedu sadržaja u zgradi koji nisu samo poslovnog nego i komercijalno-javnog tipa. Zgrada Ina trgovine oblikom jest moderna palača zapadnoeuropskog tipa, s reprezentativnim središnjim dvorištem oko kojega su grupirani sadržaji prema načelu dijagonalne simetrije, što je naglašeno smještanjem velike konferencij-

Trgovina building is that of a modern Western European palace with a representative central courtyard around which different contents are grouped according to the principle of diagonal symmetry. This is additionally underscored by the placement of a large conference hall in one half of the courtyard and especially by a diagonal communication line drawn over the volume of the hall. The dominant diagonal principle is evident also in the representative two-storey public entrance, placed in a corner and thus contradicting the traditional placement of the entrance in the middle of the front wall. Another point to note is the orientation of the entrance towards the busiest intersection in New Zagreb, thus consistently following the main idea of this building as one with mixed business and public contents. The architect's ambition for this project to be something more than a mere office building and to serve as an "urban house" is successfully realized by means of a distribution of space and contents in such a way that they never clash. Thus, for instance, the public can use the ground floor and the mezzanine without in the least disturbing the office functions.

ske dvorane u polovicu dvorišta te posebno privlačenjem dijagonalne komunikacije iznad volumena dvorane. Dominacija dijagonalna očita je i u reprezentativnom dvoetažnom javnom ulazu koji ugaonim smještajem negira tradicionalnu dispoziciju ulaza na središtu zidnog plašta. Značajna je i orijentacija glavnog ulaza na najfrekventnije novozagrebačko križanje, čime se dosljedno prati osnovna ideja zgrade Ina trgovine, ona o miješanim poslovnim i javnim sadržajima. Ambicije ovoga projekta da bude nešto više od obične poslovne zgrade i postane neka vrsta "gradske kuće" imaju snažnu potporu u rasporedu prostora i sadržaja odijeljenih tako da se nigdje ne poništavaju, pa je korištenje prizemlja i mezzanina od građanstva moguće jednako kao i potpuno efikasno poslovanje tvrtke.

Façade details; main entrance sketch, conference hall ensemble
Detalj pročelja; skica glavnog ulaza, sklop konferencijske dvorane

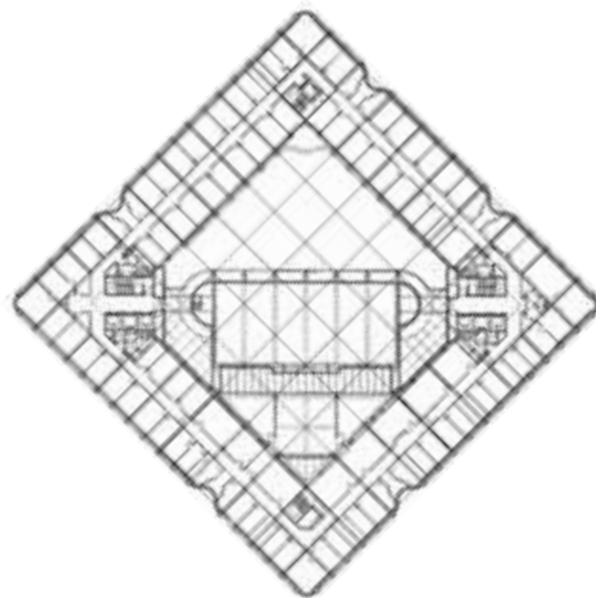


Diagonal patterns / Dijagonalne kompozicije

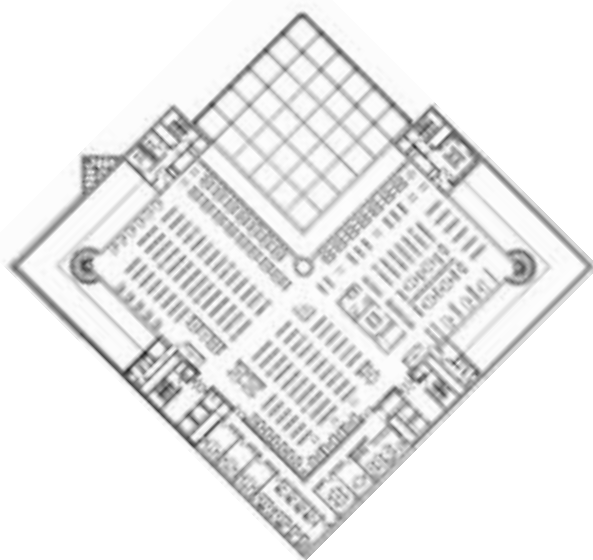
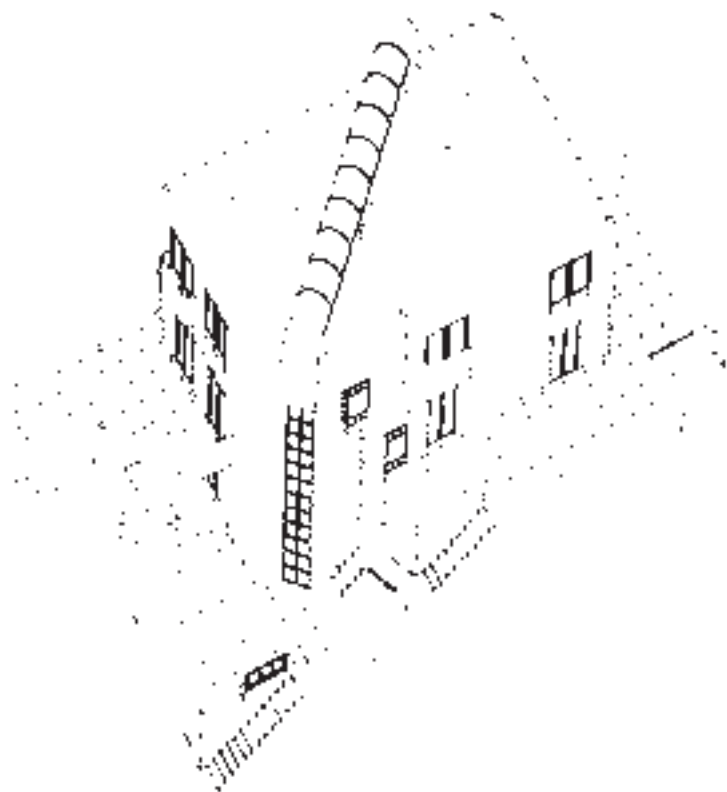
An unusual feature of this project is that the inner composition of space, organized — as already noted — on the principle of diagonal symmetry, is almost nowhere visible on the outside of the building. The inner space is made up of two communicating triangles on each floor, which together form a rectangle enveloped in a stone-lined and glass wall. A similar composition is to be found in the National and University Library, as well as in another of Neidhardt's projects, five years earlier, where the central diagonal communication line again links different parts of the space enclosed in a rectangular shape. The project in question was the Husar family house, in which the diagonal communication line serves as the main compositional axis, around which space is organized. One is reminded in this context that a similar diagonal line, only applied on a larger scale, was the main axis for the organization of space in the first version of Neidhardt's 1977 competition entry for the regulation of Trg Francuske Republike in Zagreb. In the case of the INA Trgovina building, the diagonal line is physically present on the ground floor, mezzanine and first floor, and only imagined on the remaining three floors. The fact that the INA project cannot be fully understood without considering its urban context is borne out by the numerous studies of the new city centre that Neidhardt prepared before embarking on the design of this building. The studies, presented as competition entries on several occasions, develop different stages of the idea of a new city centre to the east of the Zagreb Fair grounds.

Neobičnost je projekta u tome da nutarnja kompozicija prostora, provedena, kako je rečeno, prema načelu dijagonalne simetrije, gotovo nigdje nije uočljiva s vanjske strane jer je nutrina zgrade, na svakoj etaži sastavljena od dva komunikacijama spojena trokuta, cjelovito uklopljena u pravokutnik i ovijena plaštem kamene obloge i staklene opne. Sličnu kompoziciju, osim u projektu Nacionalne i sveučilišne biblioteke, Neidhardt je primijenio i u jednom pet godina starijem projektu, u kojem središnja komunikacija također dijagonalno povezuje pojedine dijelove prostora u zatvorenom pravokutnom bloku građevine. Riječ je o projektu obiteljske kuće Husar, u kojem dijagonalna komunikacija funkcionira kao glavna kompozicijska os uzduž koje je organiziran prostor.

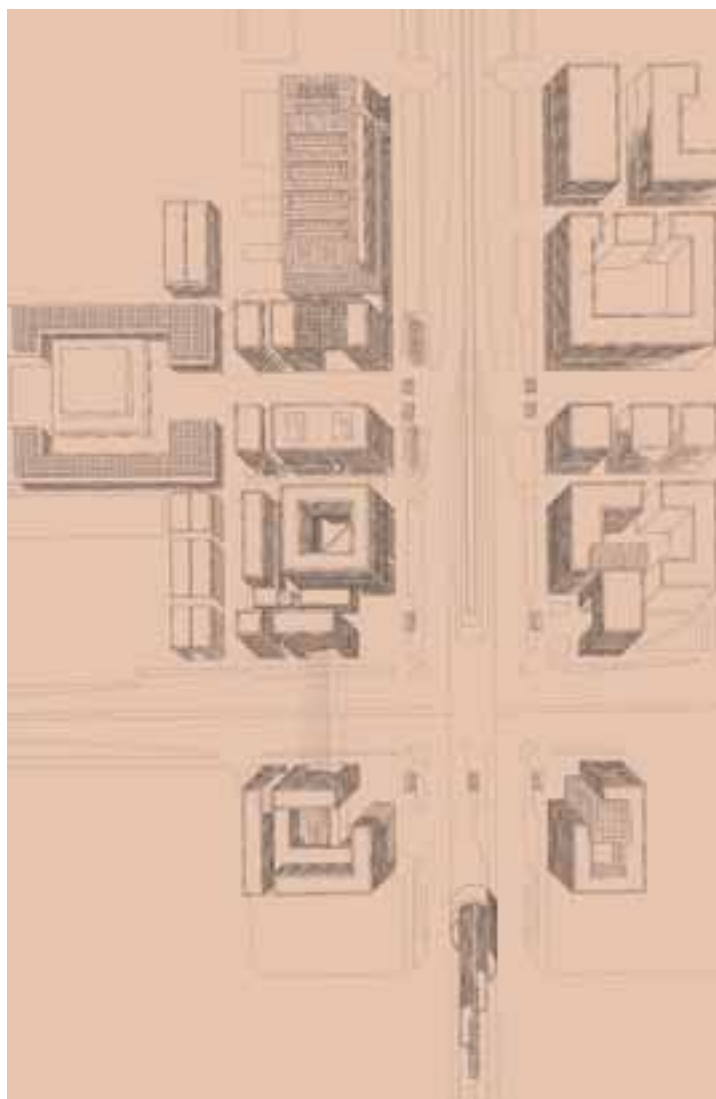
Treba se, dakako, podsjetiti da je slična dijagonala, samo u nešto većim razmjerima, istaknuta kao glavna os organizacije prostora i u prvoj varijanti natječajnog projekta za regulaciju Trga francuske republike u Zagrebu 1977. U zgradi Ina trgovine ta je dijagonala stvarna u prizemlju, mezzaninu i prvom katu, na tri je preostala kata zamišljena. Da ovaj Neidhardtov projekt ipak nije moguće potpuno razumjeti izvan promišljanja urbanog konteksta pokazuju brojne studije za prostore novog gradskog središta u sklopu kojih je i nastala zgrada Ina trgovine. Te studije razradivane u nekoliko etapa razvijaju ideju novog središta istočno od kompleksa Zagrebačkog vele-sajma.



INA Trgovina building; National and University Library, Husar family house,
Trg Francuske Republike
*Poslovna zgrada INA trgovina; Nacionalna i sveučilišna knjižnica, obiteljska
kuća Husar, Trg francuske republike*

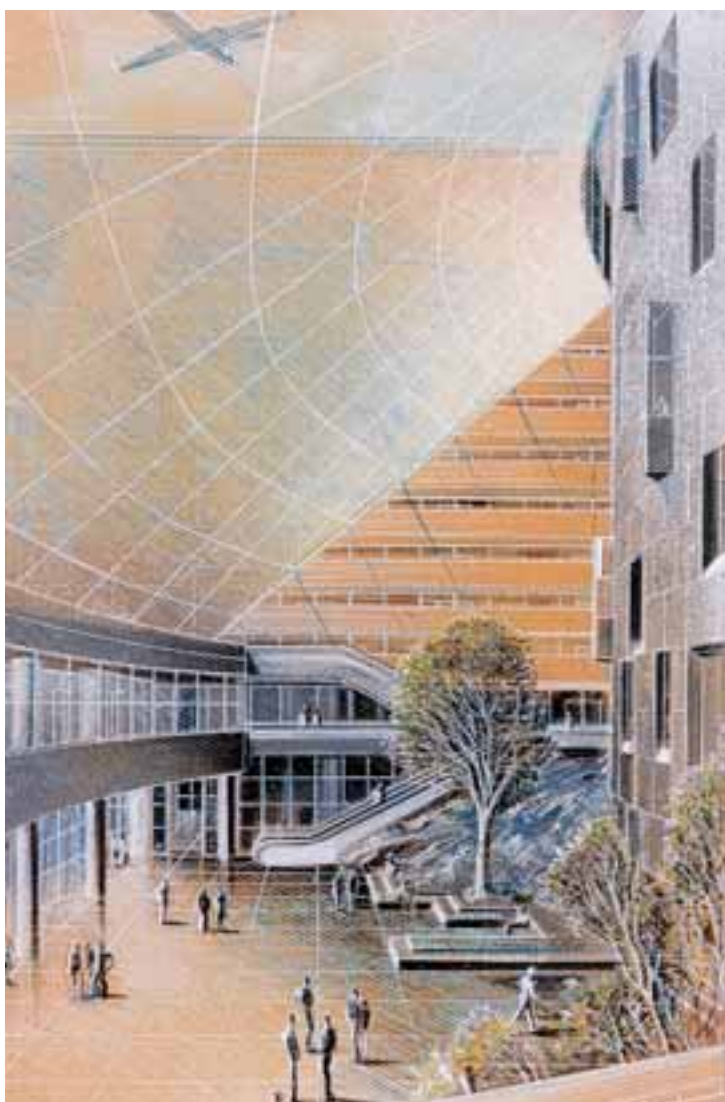
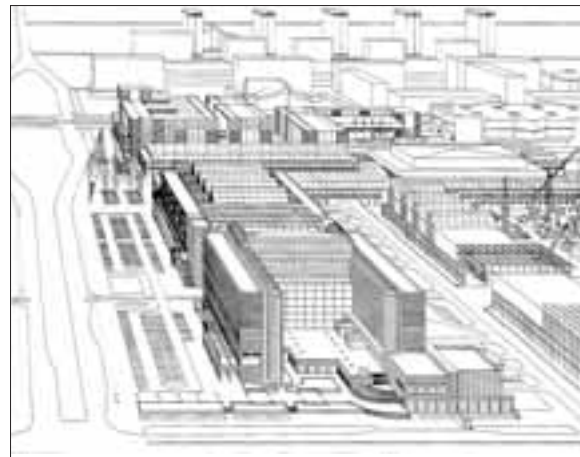


The monumental structure, with individual buildings making whole blocks, is a very clear attempt at a modern interpretation of the urban matrix of downtown Zagreb. Individual buildings are planned as vital generators of urban life, and as such anything but single-function. This is particularly well illustrated by the projected high-class hotel with the Late Modernist motif of a spacious lobby-cum-plaza. Such an enclosed square is an internationally recognized solution for large-scale buildings, but somewhat similar solutions, on a much smaller scale, can be found in some of Zagreb's public buildings designed and built at the turn of the century, the most obvious examples being some banks, such as, especially, Josip Vancaš's 1899 First Croatian Savings Bank. The same city-building qualities are to be found in Denzler's already mentioned Municipal Services office building, but also in several other thirties buildings such as Stanko Kliska and Anton Ulrich's residential and office building at Preradovićev Trg (1939/40). Similar elements remained a recognizable characteristic of the Zagreb architecture after 1945, applied for the same reason, though in a formally somewhat different way. Therefore, city-building can be seen as the legitimate central component of Neidhardt's architecture, although, because of the particular location in which it is applied, its importance goes well beyond the established Zagreb tradition. What remains unchanged is the desire to involve each individual building in the active life of the city.

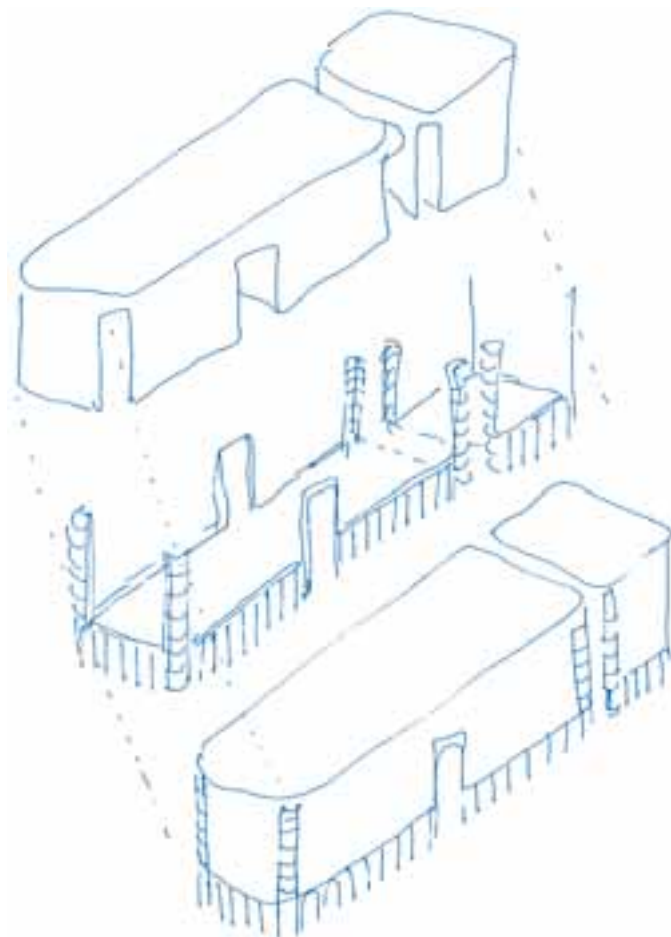
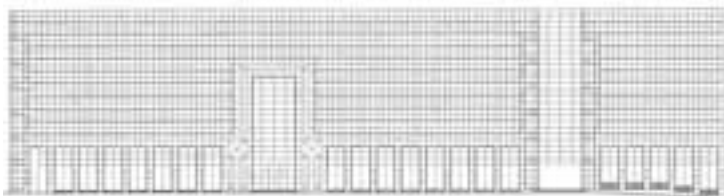


Monumentalna struktura velikih razmjera, unutar koje blokove tvore čitave građevine, vrlo je jasan pokušaj suvremene interpretacije urbane matrice iz sjevernog dijela grada, dok su pojedini objekti zamišljeni kao veliki generatori gradskog života, kao objekti koji nisu monofunkcionalni, što se posebno dobro vidi u projektu hotela visoke klase s klasičnim "kasnomodernističkim" motivom velikog ulaznog hala-plaze. Takav zatvoreni trg jest međunarodno prihvaćena tema velikofORMATNE arhitekture, ali se donekle slična izvorišta u manjem mjerilu mogu pronaći i u zagrebačkoj arhitekturi javne namjene još na prijelomu stoljeća, što je možda najbolje izraženo pojedinim arhitektonskim projektima bankovne namjene, posebno palačom Prve hrvatske štedionice Josipa Vancaša iz 1899. Na nešto drukčiji način istu gradotvornost nalazimo i u već spomenutoj Denzlerovoj zgradi gradskih poduzeća ali i u drugim objektima zagrebačke moderne tridesetih godina, poput stambene i poslovne zgrade na Preradovićevom trgu Stanka Kliske i Antona Ulricha iz 1939/40. Slični elementi jesu karakteristika zagrebačke arhitekture i nakon 1945. godine, primijenjeni iz jednakih razloga, iako formalno na nešto drukčiji način. Stoga se gradotvornost može promatrati kao legitiman uporišni element i u Neidhardtovoj arhitekturi, iako smještajem nadrasta onu dimenziju kakva je u Zagrebu postala tradicijom. Ali nepromijenjena ostaje težnja da se pojedinačni objekt aktivno uključi u život grada. A da takvi i slični elementi nisu slučaj u Neidhardtovoj arhitekturi, pokazuje i primjer projekta za poslovnu

New city centre to the east of the Zagreb
Fair grounds (1985); hotel perspectives
*Novo gradsko središte istočno od Zagrebačkog
Velesajma (1985.); perspektive hotela*



Exportdrvo Office Building / *Poslovna zgrada Exportdrvo, Zagreb, 1985*



That such elements are no mere accident in Neidhardt's architecture is shown by his design of the Exportdrvo office building in the projected new city centre to the east of the Zagreb Fair grounds. Just as the INA Trgovina building refers to Zagreb's architectural heritage through the filter of a contemporary interpretation, the Exportdrvo building does the same by fully opening

zgradu "Exportdrva" u jednoj od studija za novo gradsko središte istočno od Zagrebačkog velesajma. Kao što je zgrada Ina trgovine referentna na zagrebačko moderno nasljeđe tek kroz filter osuvremenjene interpretacije, tako je i zgrada "Exportdrva" u prizemnom dijelu rastvorena javnim gradskim prostorima s pravom urbanom plazom u sredini. No da bi svi ti projekti poprimili

its ground floor to urban public spaces, with a veritable urban plaza at the centre. But it should be noted that each of these individual designs gets its full significance, and the public spaces can come to life, only in the context of the overall urban plan for the new city centre, where, once completed, links between individual buildings will be established.

puni smisao, da bi javni prostori u njima zaista živjeli treba svaku pojedinačnu zgradu promatrati u sklopu cjeline urbanog plana i kroz potencijalne veze između zgrada u pretpostavljenoj dogotovljenosti budućeg gradskog središta.

North elevation, perspective, ground floor plan, conceptual sketches; perspective
Sjeverno pročelje, perspektiva, tlocrt prizemlja, konceptualne skice; perspektiva



Though it is impossible to predict that the whole new city centre will be built according to Neidhardt's designs, it remains true that his proposals, as well as the designs realized to date, are highly stimulating for further thinking about the future shape of New Zagreb, particularly in so far as they introduce contents of the kind that have been absent south of the River Sava so far. While it may be too early to assess the ultimate value of the opus of a still active architect, one can safely point to the cosmopolitan urban vision as one of the most interesting aspects of Neidhardt's architecture, not only because he thus continues the uninterrupted modern tradition of the Zagreb architecture, but also because his designs approach city-building in what one might call the postindustrial way. Why postindustrial? There are at least two novel elements that Neidhardt has introduced into the Zagreb modernist tradition as the presumed expression of the industrial era (both before and after the Second World War): one is the opening of the regular rectangular volume of the building to provide spaces for public use, and the other is the collage-type aesthetics to overcome the rigid uniformity of the material making the building's exterior. Different combinations of materials are used — as in the case of the new National and University Library and the INA Trgovina building — for both functional and aesthetic reasons. Thus, large exterior sections made of transparent glass do not only let more light into the interior, but also make for a dynamic contrapuntal relationship inside the

Iako nije lako prognozirati, hoće li cijelo središte biti izgrađeno prema Neidhardtovim projektima, može se primijetiti da i ovako elaborirane ideje pa i dosad podignute građevine nude više nego zanimljiv poticaj razmišljanjima o budućnosti Novog Zagreba, posebno u odnosu prema onim sadržajima kakvih do sada s južne strane rijeke Save nije bilo. Iako je za konačne zaključke o vrijednostima još živog arhitektonskog opusa zacijelo rano, već sada se može istaći tema vizije kozmopolitškoga grada kao jedna od najzanimljivijih u Neidhardtovoj arhitekturi, ne samo zbog konstantne prisutnosti takvih ideja u modernoj tradiciji zagrebačke arhitekture nego i zbog posebnog, rekli bismo - postindustrijskog, tretmana gradotvornosti u njegovim projektima. Zašto postindustrijskog? Zbog barem dva elementa koji predstavljaju novinu u odnosu na zagrebačku modernističku tradiciju kao pretpostavljeni izraz industrijske ere (bez obzira radilo se o razdoblju prije ili poslije Drugog svjetskog rata): rastvaranje čvrstog pravokutnog volumena zgrade prostorima javne uporabe i estetika kolažnog tipa kojom se nadilazi rigidna uniformnost u materijalu oplata građevine. Dapače, materijali se, kao u zgradama nove Nacionalne i sveučilišne biblioteke i Ina trgovine, miješaju iz funkcionalnih ali i estetičkih pobuda, što će reći da transparentnost velikih staklenih partiija nije samo put k većoj količini svjetla u unutrašnjosti nego i dionica "priče" nutrine zgrade u dinamičnom sravnjenju s arhitektonikom punih masa. Dakako, nije riječ o tradicionalnom dekoru nego o jeziku "apstraktne reprezentacije", drugim riječima o ne-

building with full-mass sections of the walls. This is by no means a traditionally decorative feature, but rather an example of the language of "abstract representation", that is, non-representational volumes which together act as a whole. It goes without saying that large-scale cityscape architecture completely rejects traditional ornamentation and even the traditional arrangement of the façade. Also, in contradistinction to the modernist architecture, it stratifies the rigid volume and opens the building to its environment. In this sense, being eminently urban, Neidhardt's architecture possesses certain new qualities compared with the classical modernist designs of the thirties and even fifties. This is where we should look for elements that can be identified as expressions of a postindustrial urban consciousness — consciousness of the size and position of the building in the city for which it is designed.

Seeking to identify the sociopolitical roots of the architecture that we have labelled the "architecture of monumental cityscape" would probably require a separate study, since the elements of postindustrial culture in Croatia in the eighties have not been described even in bare outlines.

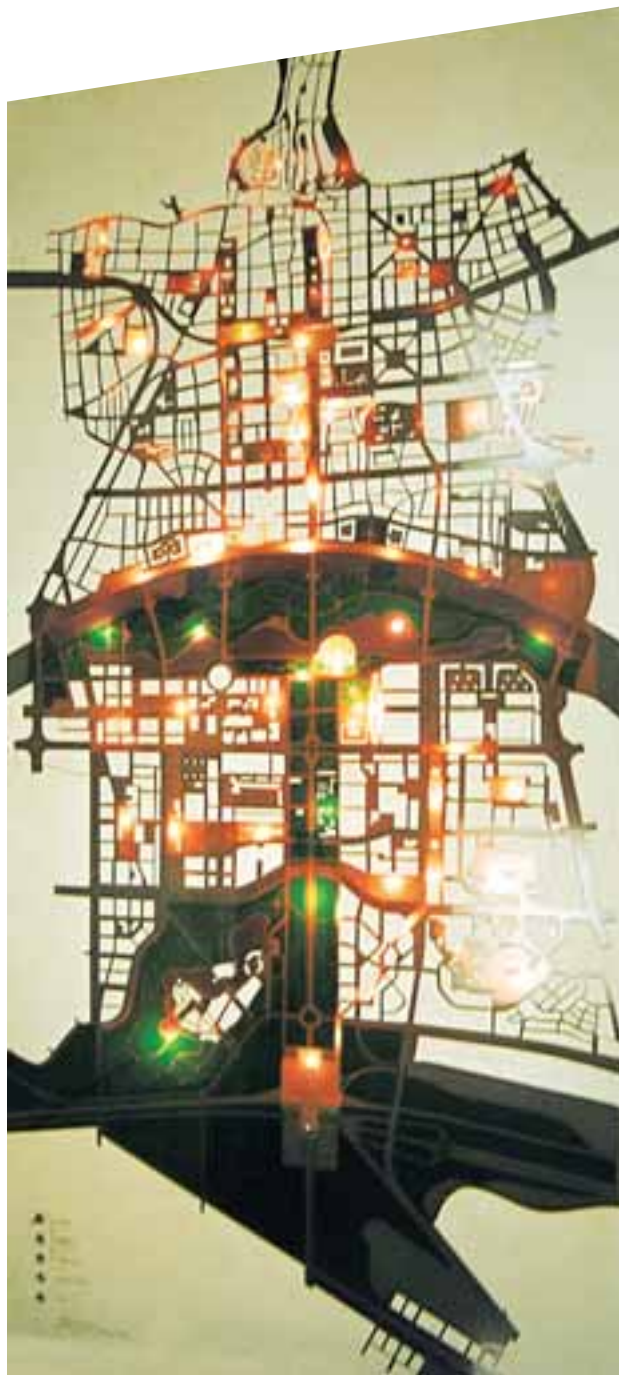
In Neidhardt's case, the postindustrial experience should be interpreted as the experience of strictly urban architecture, which presupposes also the international applicability of such experience. The local situation in Croatia at that time offered few clear characteristics of postindustrial society, and therefore projects and designs like those produced by Neidhardt were indi-

figurativnim volumenima koji djeluju kao cjelina. Ne treba ni spominjati da gradotvorna arhitektura velikog formata potpuno negira tradicionalnu ornamentiku pa čak i tradicionalnu dispoziciju pročelja kuće, ali se čini vrijednim uputiti na moguću razliku prema modernističkoj arhitekturi, razliku iskazanu raslojavanjem strogog volumena i većim otvaranjem zgrade prema okružju. Time i Neidhardtova arhitektura, kao eminentno gradotvorna, poprma nove kvalitete u odnosu prema ostvarenjima klasičnog modernizma tridesetih pa čak i pedesetih godina ovoga stoljeća. Tu bi se negdje mogli potražiti elementi koje će biti moguće identificirati kao iskaze postindustrijske urbane svijesti, što znači svijesti o veličini i položaju objekta u gradu za koji se projektira.

Pokušaj traženja društveno-političkih korijena arhitekture koju smo prethodno označili sintagmom "gradotvorne monumentalnosti" vjerojatno bi iziskivao posebnu studiju jer niti u najširim okvirima nema u Hrvatskoj osamdesetih godina cjelovitih elemenata postindustrijske kulture.

Postindustrijsko, dakle, u Neidhardta treba tumačiti kao posebno iskustvo naglašeno urbane arhitekture, što podrazumijeva i međunarodnu razinu primjene takvih iskustava. Jer ako je o lokalnome riječ, teško bi u tadašnjoj Hrvatskoj bilo moguće identificirati karakteristike postindustrijskog društva, pa stoga projekti i izvedene zgrade poput Neidhardtovih predstavljaju više usamljene posebnosti negoli duboko ukorijenjen društveni standard. Dakako, ne treba zaboraviti da jedna zgrada može stvoriti

Zagreb as it could be; urban activities simulation model
Mogući Zagreb; maketa simulacije urbanih aktivnosti



vidual endeavours rather than well-established and deep-rooted social standards. Of course, one should not forget that a single building can not only create a particular spiritual climate but also determine a particular urban situation and thus define a particular cultural situation. While it is true that projects such as the National and University Library and the INA Trgovina building are not expressions of the well-established standards of the Zagreb architecture for public buildings in the seventies and eighties, their exceptional importance for Zagreb and the whole of Croatia cannot be denied.

Neidhardt's architecture does not emanate from an affluent society, but it consciously seeks to realize its tenets and work towards its acceptance by freeing the building from formal hermetism and introducing pro-urban characteristics and contents into large, interconnected interior spaces, and finally by the "abstract representation" of the exterior, whose totality functions

ne samo posebnu duhovnu klimu nego i odrediti konkretnu urbanu situaciju i na taj način ispuniti uvjete za definiranu kulturnu situaciju. Teško bi, međutim, bilo braniti tezu da su projekti poput Nacionalne i sveučilišne biblioteke ili zgrade Ina trgovine izrazi uvriježenog standarda zagrebačke arhitekture javne namjene sedamdesetih i osamdesetih godina, ali se ovim projektima ne može zanijekati izniman značaj u kontekstu Zagreba i cijele Hrvatske.

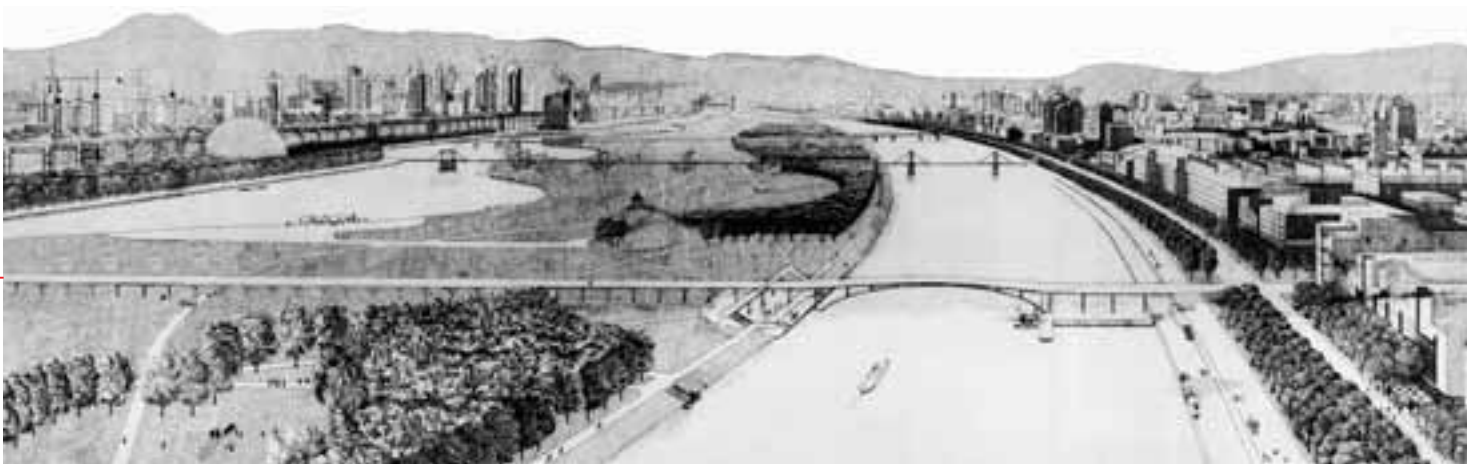
Neidhardtova arhitektura ne proizlazi iz društva obilja ali svjesno ostvaruje njegova uporišta i pokušava utjecati na smislene tokove približavanja istom, kako oslobođanjem zgrade od formalnog hermetizma, tako i unošenjem prourbanih karakteristika i sadržaja u velike povezano unutrašnje prostore te naposljetku "apstraktnom reprezentacijom" vanjskog izgleda koji u cjelini funkcionira kao urbani znak. Uz to, njegovi su projekti na poseban način referentni na zagrebačku modernu tradiciju,

as an urban sign. In addition, his projects refer in a particular way to the Zagreb modernist tradition — not, of course, by replicating particular forms and solutions, but by carefully examining and absorbing certain characteristics, particularly those that affect the building's multifaceted relationship to the urban context. When we, thus, speak about the architecture of monumental cityscape, we have in mind not a trend but an idea that has been present in the Zagreb architectural thought, and borne fruit, throughout the modern period, from the second half of the nineteenth to the end of the twentieth century. Zagreb's modern history is marked by architecture of a distinctly urban character, and architects like Neidhardt deal with problems very similar to those of their predecessors, only anticipating the increased population and physical area of the city.

In other words, the postindustrial phase of the Zagreb, as well as Croatian, architecture is con-

dakako, ne doslovnim prenošenjem oblika i rješenja nego studioznim analizama pojedinih karakteristika, ponajviše slojevitog odnosa zgrade prema urbanom kontekstu. Govorimo li, dakle, o arhitekturi gradotvorne monumentalnosti, ne govorimo o trendu u zagrebačkoj arhitekturi nego o ideji koja plodno živi u arhitektonskoj misli tijekom cijele moderne epohe, od druge polovice XIX. stoljeća sve do konca XX. Suvremena povijest Zagreba obilježena je arhitekturom izrazito urbanog karaktera pa tako arhitekti poput Neidhardta rješavaju gotovo slične probleme kao i prethodnici, uz nužno poštivanje faktora povećanja stanovništva i gradske površine.

Drugim riječima, postindustrijska faza zagrebačke pa i hrvatske arhitekture obilježena je redefiniranjem tek tridesetak godina starog dijela grada s južne strane rijeke Save i pripadajućim problemima, poput uspostavljanja novog gradskog središta južno od željezničke pruge te ugrađivanjem novih sadržaja u jedno-



cerned with a redefinition of the part of the city south of the Sava, no more than thirty years old, and the solution of its many problems, including the shaping of a new city centre to the south of the railway line and the incorporation of new contents into the hitherto monofunctional New Zagreb. These facts should be taken as a starting point for any discussion of Neidhardt's architecture. An awareness of the changes that have taken place in Zagreb since the thirties of this century helps to explain why some individual buildings are more extrovert in relation to their urban context and why they are necessarily designed along different lines than those exemplified by the classical modernist buildings of the thirties.

There is time and place for everything, as the saying goes, and therefore the presumed postindustrial/postmodernist phase in Croatian architecture in the eighties derives its formal variety from the essentially changed urban conditions in which it

funkcionalni Novi Zagreb. Od tih činjenica treba poći kad se razmatra arhitektura Velimira Neidhardta, što znači da treba uračunati promjene koje su se u Zagrebu zbile od tridesetih godina do danas da bi bilo razumljivo zašto su neke pojedinačne građevine ekstrovertnije u odnosu prema urbanom kontekstu i zašto su oblikovane drukčije od klasičnih ostvarenja modernizma tridesetih godina.

Sve u svoje vrijeme, reklo bi se, pa tako i pretpostavljena postindustrijska/postmoderna faza hrvatske arhitekture tijekom osamdesetih godina temelji svoju formalnu raznolikost na bitnim promjenama urbanih uvjeta u kojima je projektirana i u kakve se ugrađuje. Zagreb više nije grad s kraja XIX. stoljeća nego milijunska metropola, podložan u nekim svojim dijelovima svim pozitivnim i negativnim aspektima kaotične i nagle urbanizacije. Stoga Neidhardt tijekom posljednjih godina većim brojem svojih projekata postavlja pitanje o mogućnosti stvaranja novih urbanih

evolved and into which it was to be implanted. Zagreb is no longer the city that it was in the late nineteenth century — it is now a million-strong metropolis, displaying in some of its parts all the positive and negative aspects of a rushed and chaotic urbanization.



Zagreb Fair south entrance perspective
Perspektiva južnoga velesajamskog ulaza

Adriatic Pipeline Headquarters / *Zgrada Jadranskog naftovoda, Zagreb, 1989-91*

Model views, floor plan;
west façade
Slike makete, tlocrt;
zapadno pročelje



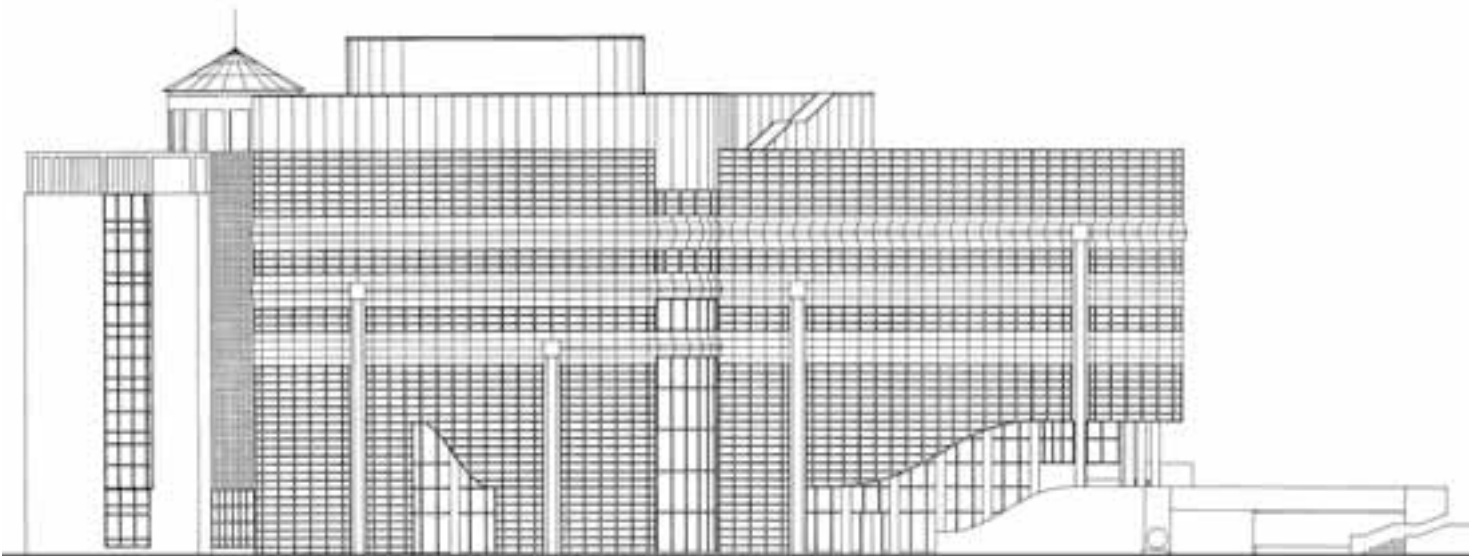
That is why Neidhardt is increasingly exploring, in his recent projects, the possibility of shaping new urban structures as a continuation of those that helped to define Zagreb's urban matrix between the last quarter of the nineteenth century and the thirties of the twentieth century. One possible answer could perhaps be his 1989 design for the Adriatic

poteza kakvi su obilježili razdoblje definiranja zagrebačke urbane sheme, od posljednje četvrtine devetnaestog do tridesetih godina dvadesetog stoljeća. Jedan odgovor bi možda mogao biti naden u projektu zgrade Naftovoda iz 1989., koji se tipološki naslanja na klasični zagrebački tip poslovno-stambene zgrade s početka stoljeća, ali je oblikovanjem prostora

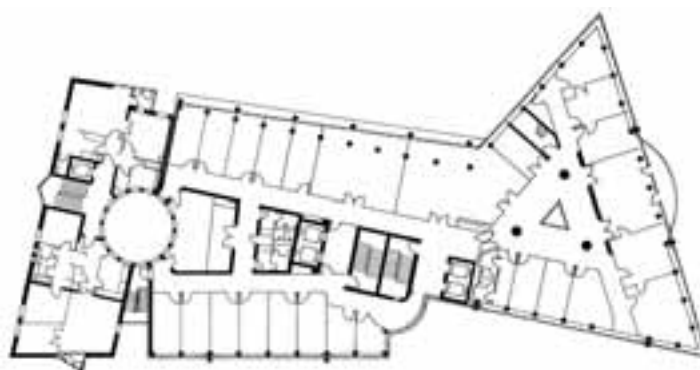
Pipeline Headquarters building. Typologically, it follows the tradition of the classical Zagreb office-cum-residential building of the kind built in the early twentieth century. But its treatment of the interior space and the exterior appearance is quite different, making it a modern building born out of a postindustrial inspiration.

ra i vanjskim izgledom itekako različit, drugim riječima suvremena zgrada postindustrijske provenijencije.





Competition perspective, floor plan; final design perspective
Natječajna perspektiva; tlocrt; konačna perspektiva



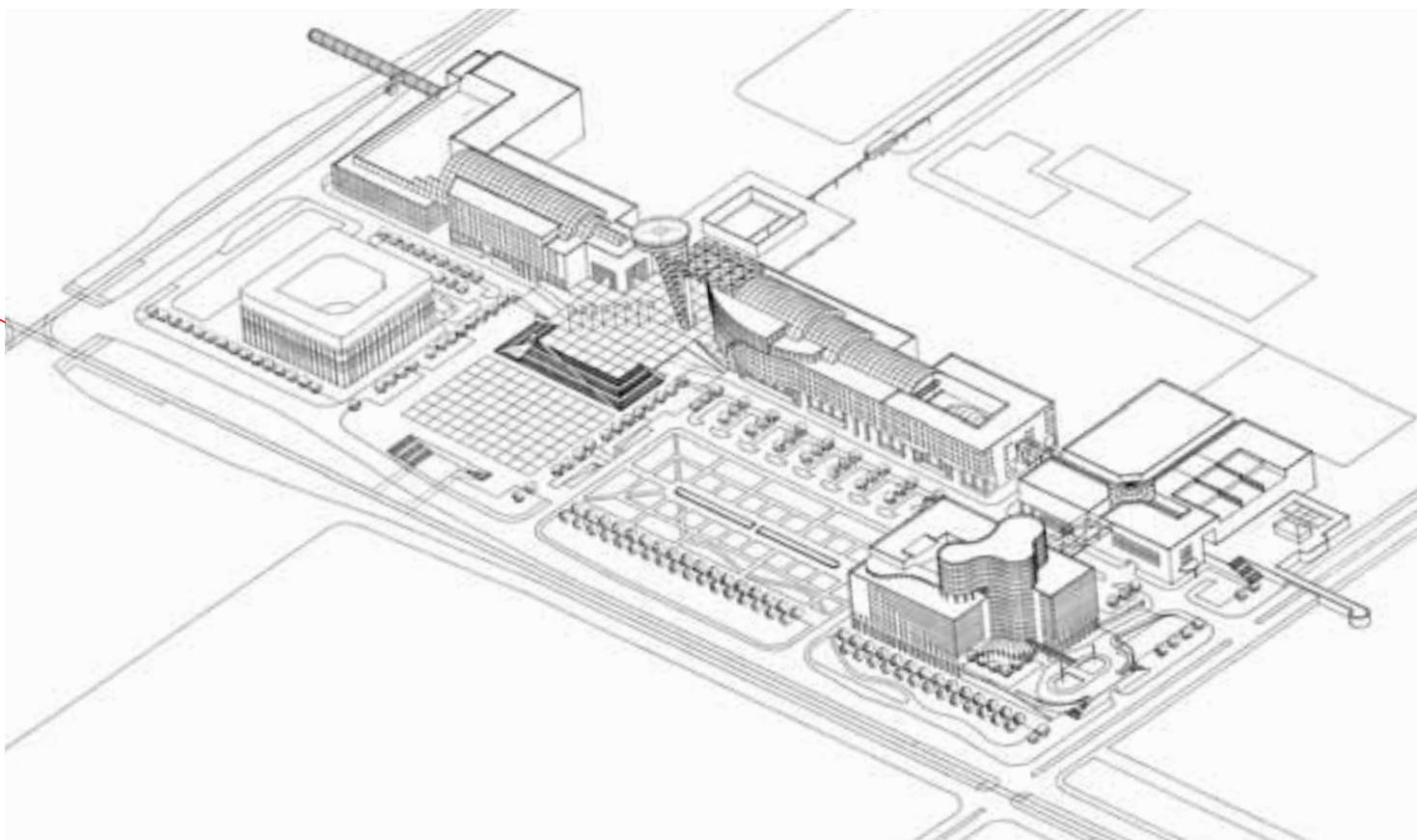


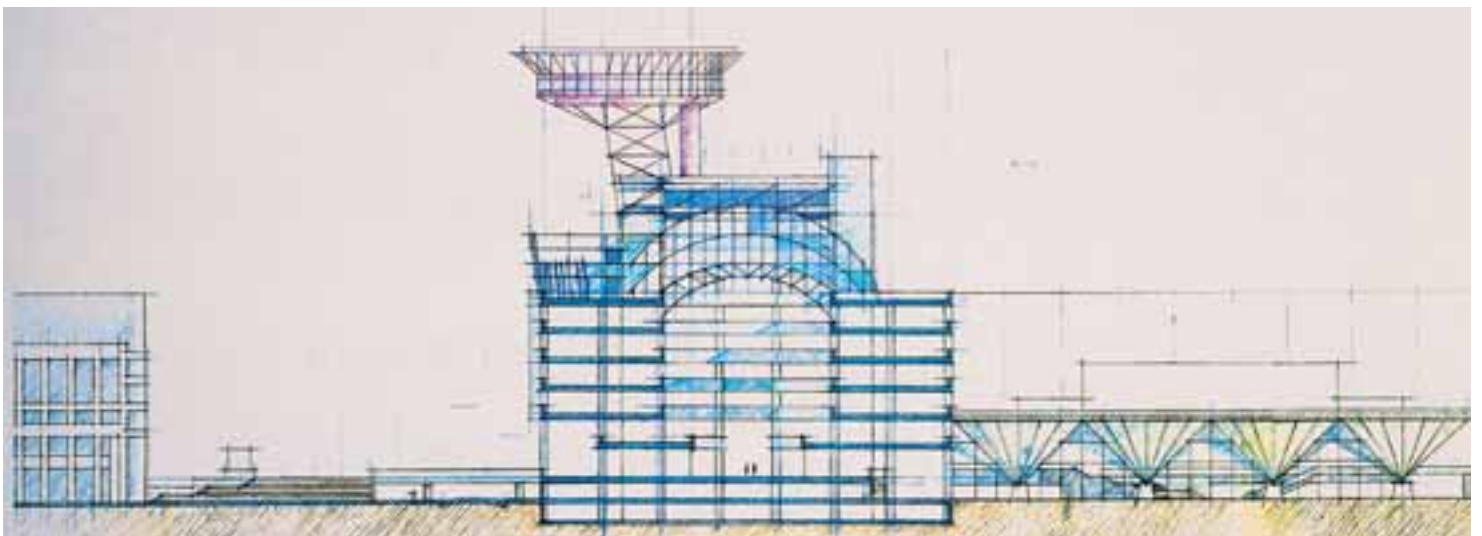
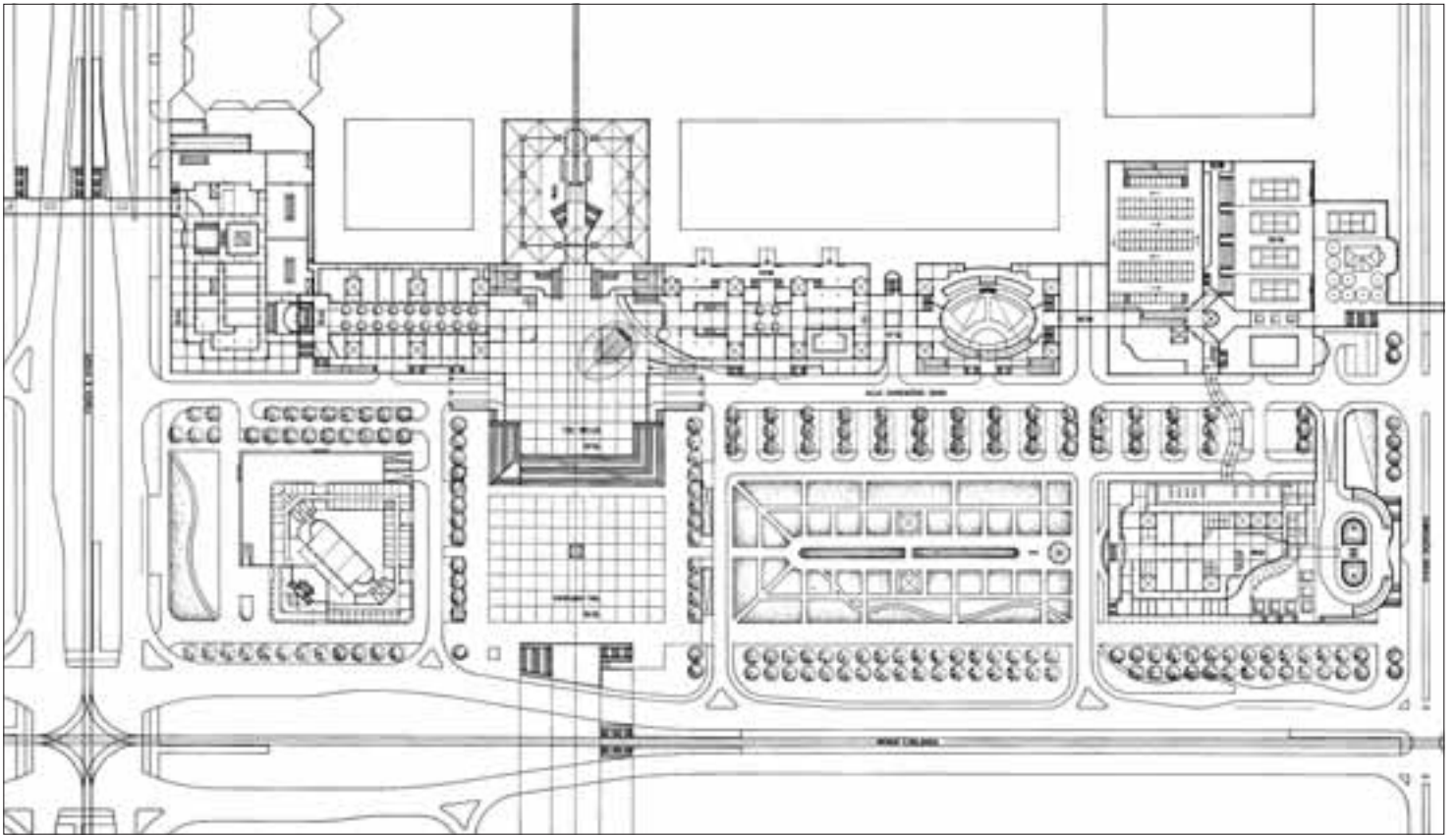
World Trade Centre / *Svjetski trgovinski centar*, Zagreb, 1991

Site plan, isometric view; elevation, floor plan, section
Situacija, izometrija; pročelje, tlocrt, presjek

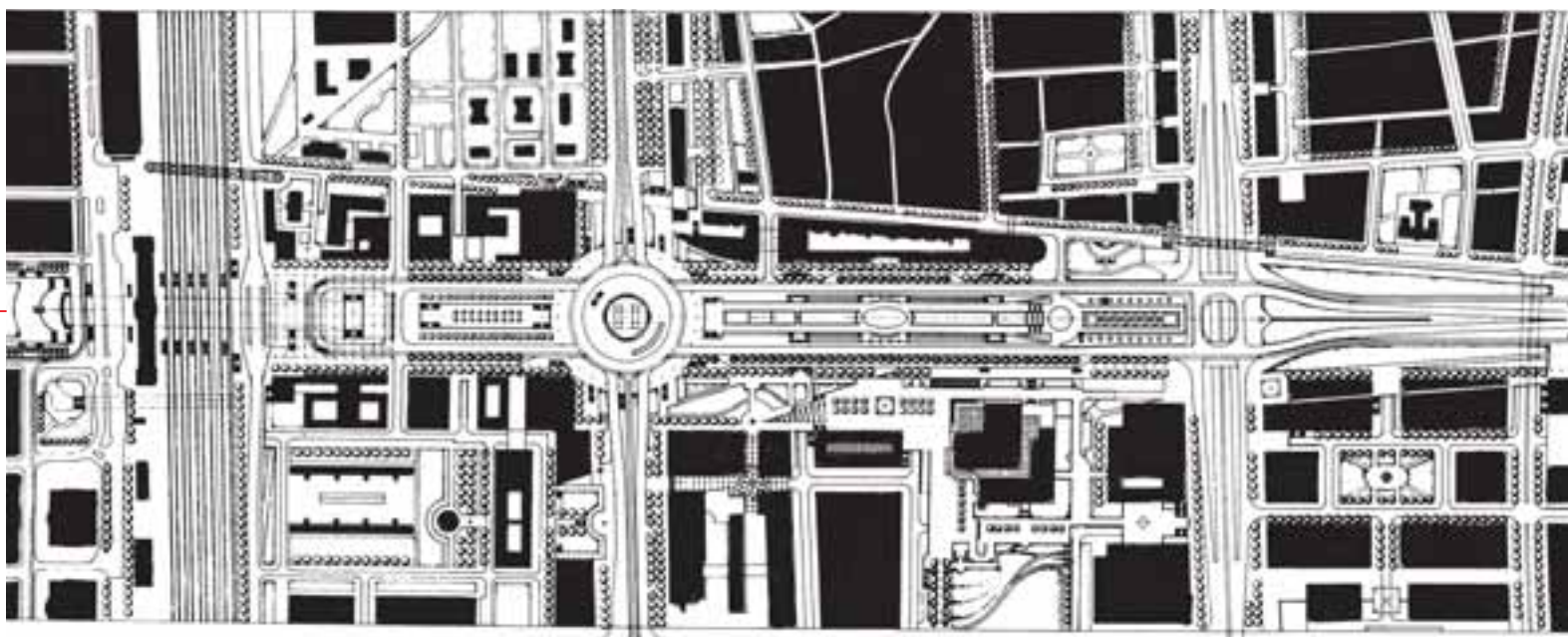
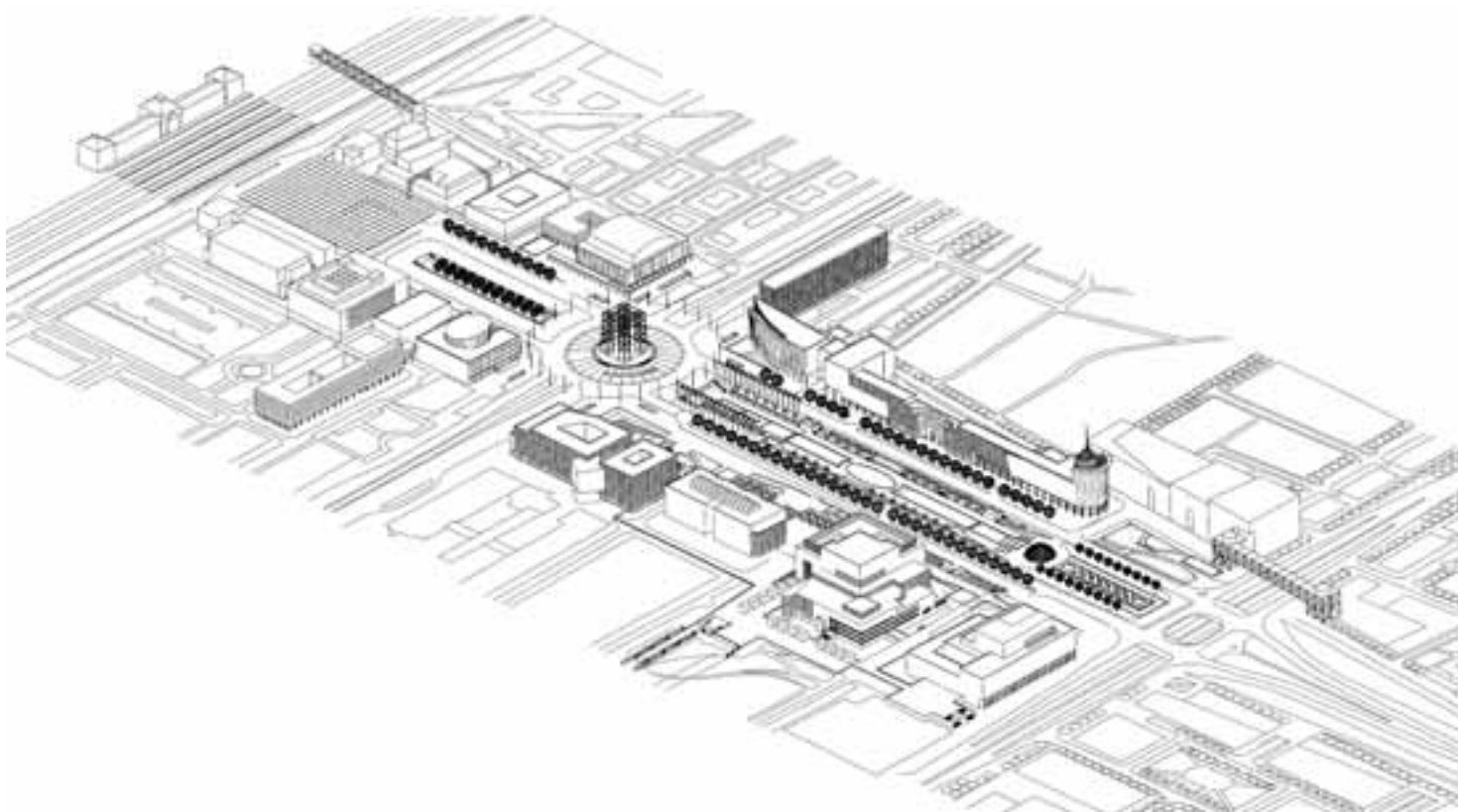
It was precisely the former project, together with the 1991 World Trade Centre design, that best expressed the potential of the architecture of city-building monumentality in presentday Zagreb — both with the scale of the architectural and town-planning intervention and with the particular aesthetics of the exterior, as well as with the planned blending of the exterior and interior spaces over the entire ground-floor area of the World Trade Centre.

Prethodni projekt, skupa s projektom Svjetskog trgovinskog centra iz 1991., ponajbolje iskazuje potencijalni karakter arhitekture gradotvorne monumentalnosti u suvremenom Zagrebu, kako dimenzijama arhitektonsko-urbanističkog zahvata tako i estetikom pročelja, a ne treba zaboraviti ni pretpostavljeni miješani vanjsko-unutarnji karakter prostora koji se prema projektu pretapaju cijelom površinom Svjetskog trgovinskog centra.





Metropolitan axis / *Os metropole*, Zagreb, 1992

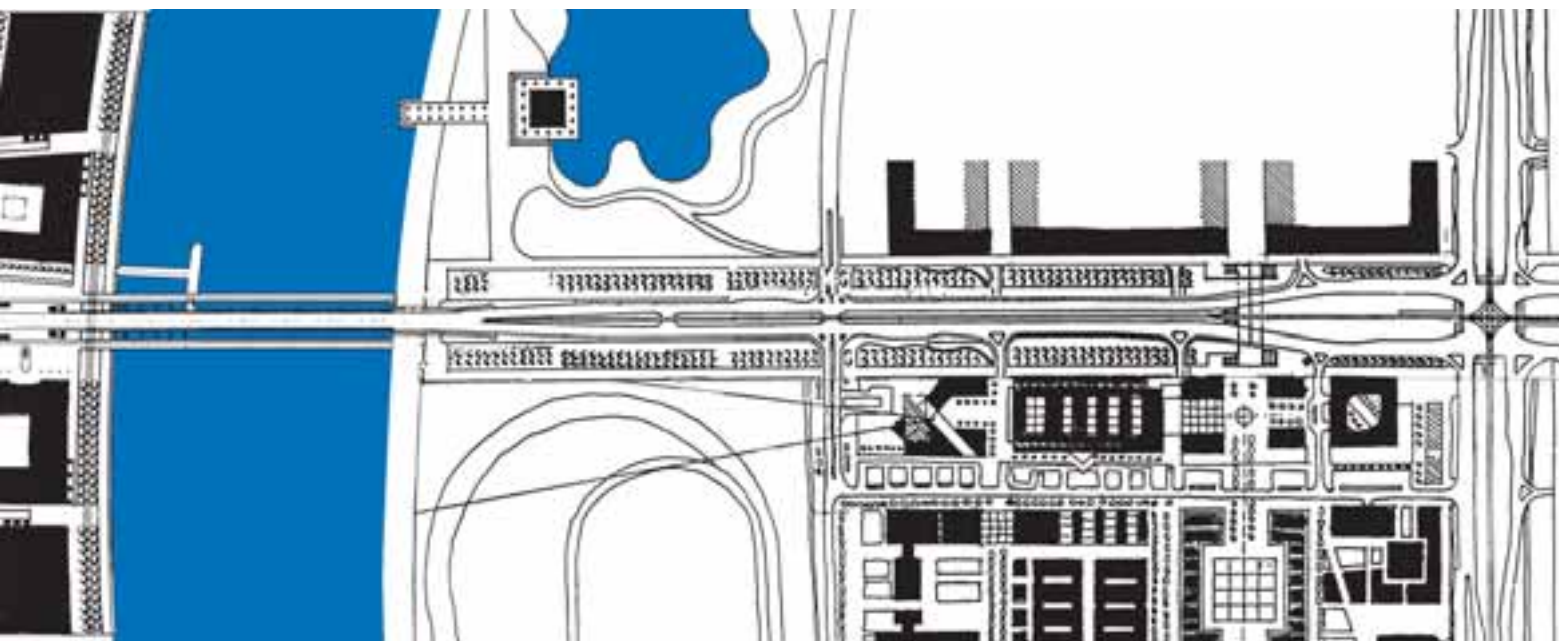


A similar procedure can be observed in the 1992 plans for Zagreb's new metropolitan axis, Neidhardt's constant preoccupation and a direct continuation of his work on the National and University Library building. The metropolitan axis project relies on the principle of linked representative fronts which define the solemn character of the city's main thoroughfare, while a different kind of architecture is proposed for deeper, side-street sections. The plan is geared towards the future Zagreb, in which its very different parts — the old historic core in the north and the new development in the south — will be linked together into a coherent whole; but equally, however, it seeks to give new life to the fragmented urban structure of Trnje as a living museum

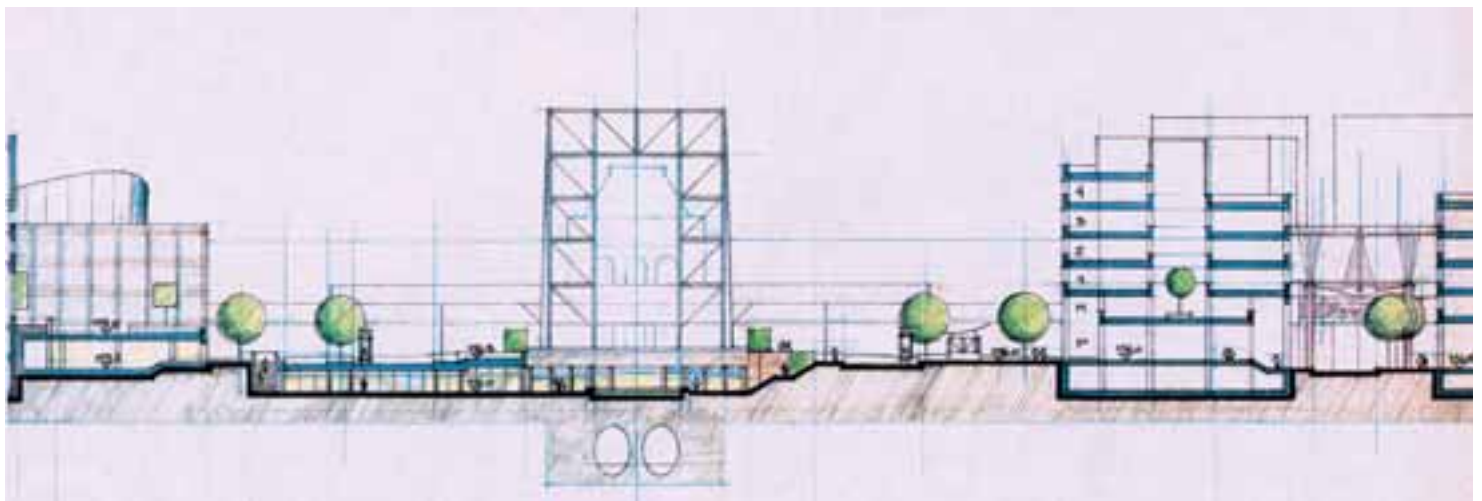
Sličan je postupak proveden 1992. u planu za novu metropol-sku osovinu Zagreba, čime se autor ponovno vraća svojoj trajnoj temi, prostorno izravno vezanoj uz zgradu Nacionalne i sveučilišne biblioteke. U tom je projektu primijenjeno načelo povezujućih reprezentativnih pročelja, koja definiraju svečani karakter glavnog poteza, a dublje u bočnim zonama predviđa se drukčija vrst arhitekture. Taj je plan orijentiran k budućem Zagrebu jer nastoji cjelovito povezati potpuno različite dijelove grada, staru jezgru na sjeveru i novu na jugu, ali je jednako orijentiran i na oživljavanje usitnjene urbane strukture Trnja kao muzeja zagrebačkog periferijskog života. To je tema kojom se Neidhardt sustavno bavio više od dva desetljeća a sada je produbio (ili: proširio

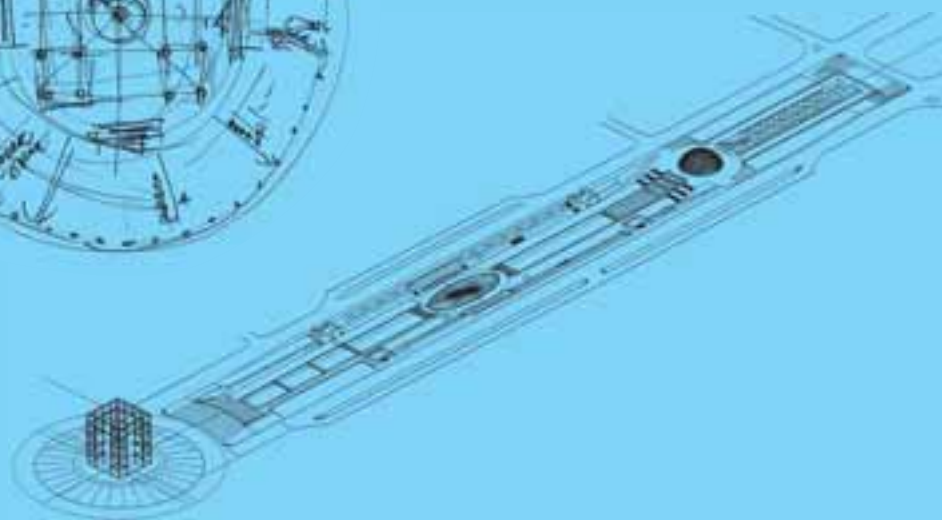
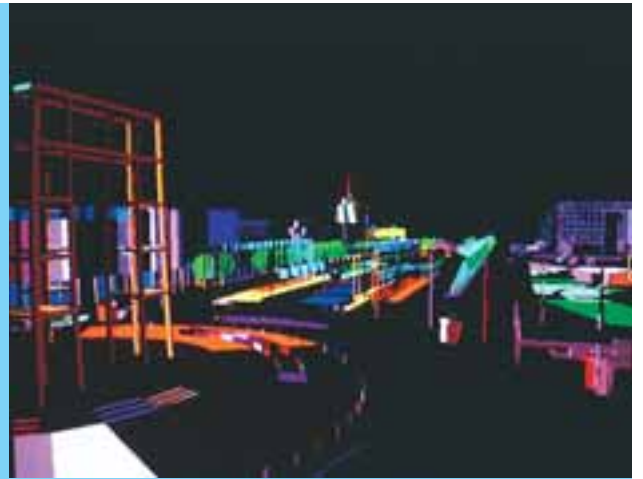
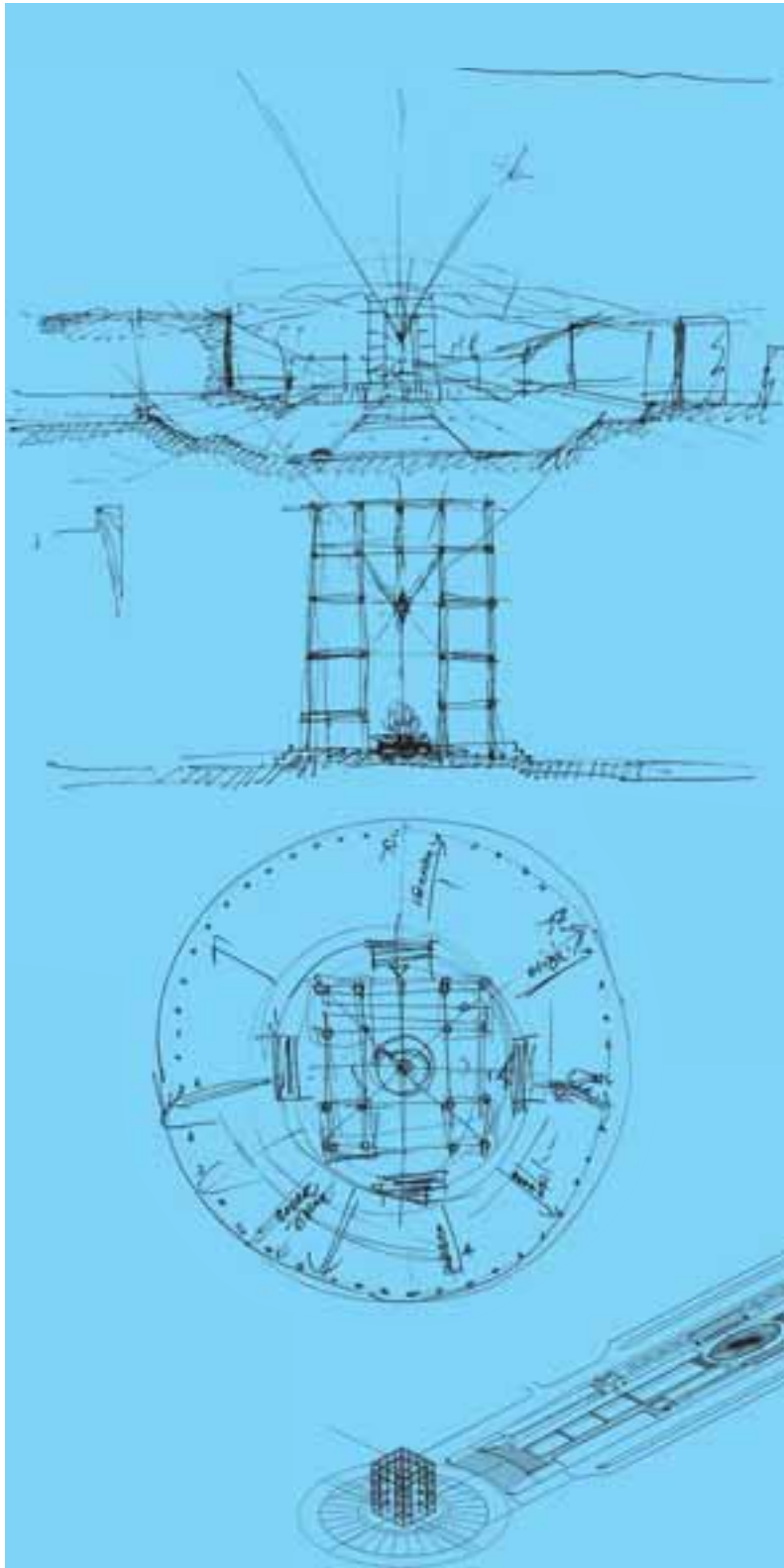
of life on what used to be Zagreb's periphery. This is the topic that Neidhardt has systematically explored for more than twenty years, and now he has deepened his explorations (or widened them to include the entire axis), logically continuing the idea already present in his first urban development plan for Zagreb's new city centre. In this way, by systematically combining architectural and urban design and planning solutions, he has produced a particular, sustained work-in-progress, in which the National and University Library building is the starting point and the INA Trgovina building the southern end-point of a central axis linking the Main Railway Station and the New Zagreb city centre.

u odnosu prema potezu nad kojim je dugogodišnje aktivno razmišljao) i tako logično nastavio ideju započetu još prvim planom za novu središnju zonu Zagreba. Na taj se način, sustavnom kombinacijom arhitekture i urbanizma, uspostavio jedan posebni work-in-progress kojem je zgrada nove Nacionalne i sveučilišne biblioteke središnja polazišna točka, a zgrada Ina trgovine krajnja južna granica kontinuiranog osmišljavanja uzdužnog središnjeg poteza Glavni kolodvor - centar južnog Zagreba.

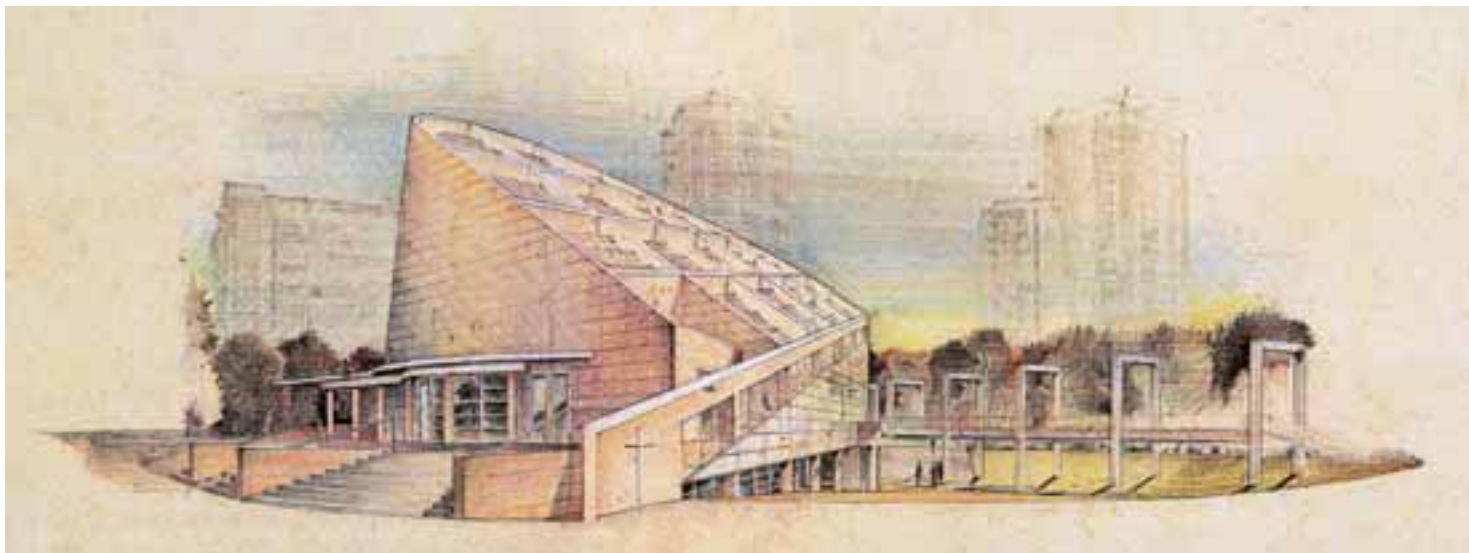


Sections; conceptual sketch, perspectives, isometric view
Presjeci; koncept spomenika, perspektive, izometrija



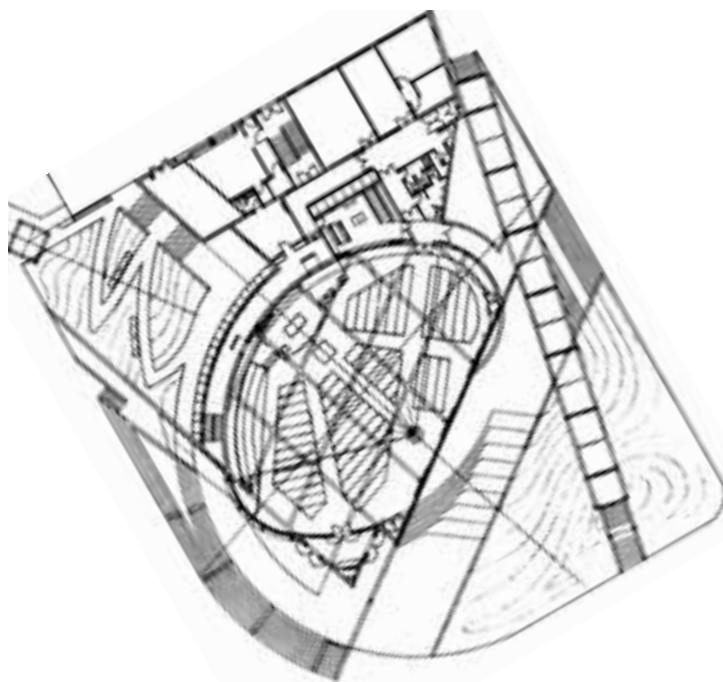


St. John the Evangelist Church / Crkva Sv. Ivana evanđelista, Zagreb, 1991

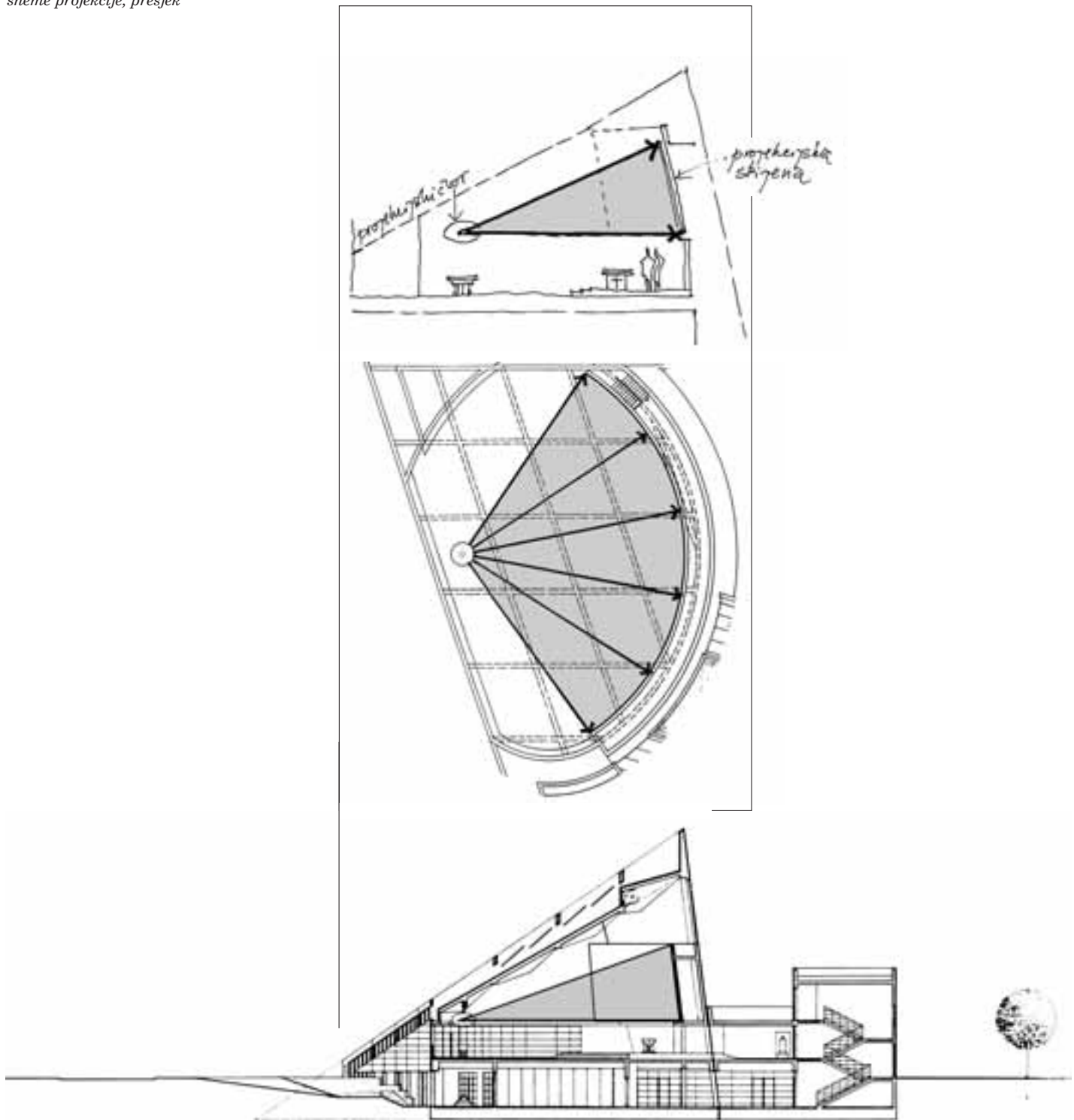


A similar continuity of ideas can be observed also in Neidhardt's design for the Church of St. John the Evangelist in New Zagreb, whose distinctly urban character, seen in the monumental scale not unlike that of the secular buildings and in the complex blending of different spaces and contents, is underscored by an unusual form and an innovative concept of audio and video electronics designed for a particular kind of religiosity that might go under the name of urban religiosity. The design calls for the installation of unconventional equipment to enhance the sacral functions of the building — the kind of multimedia equipment that is usual in some other types of buildings, but not so far in churches.

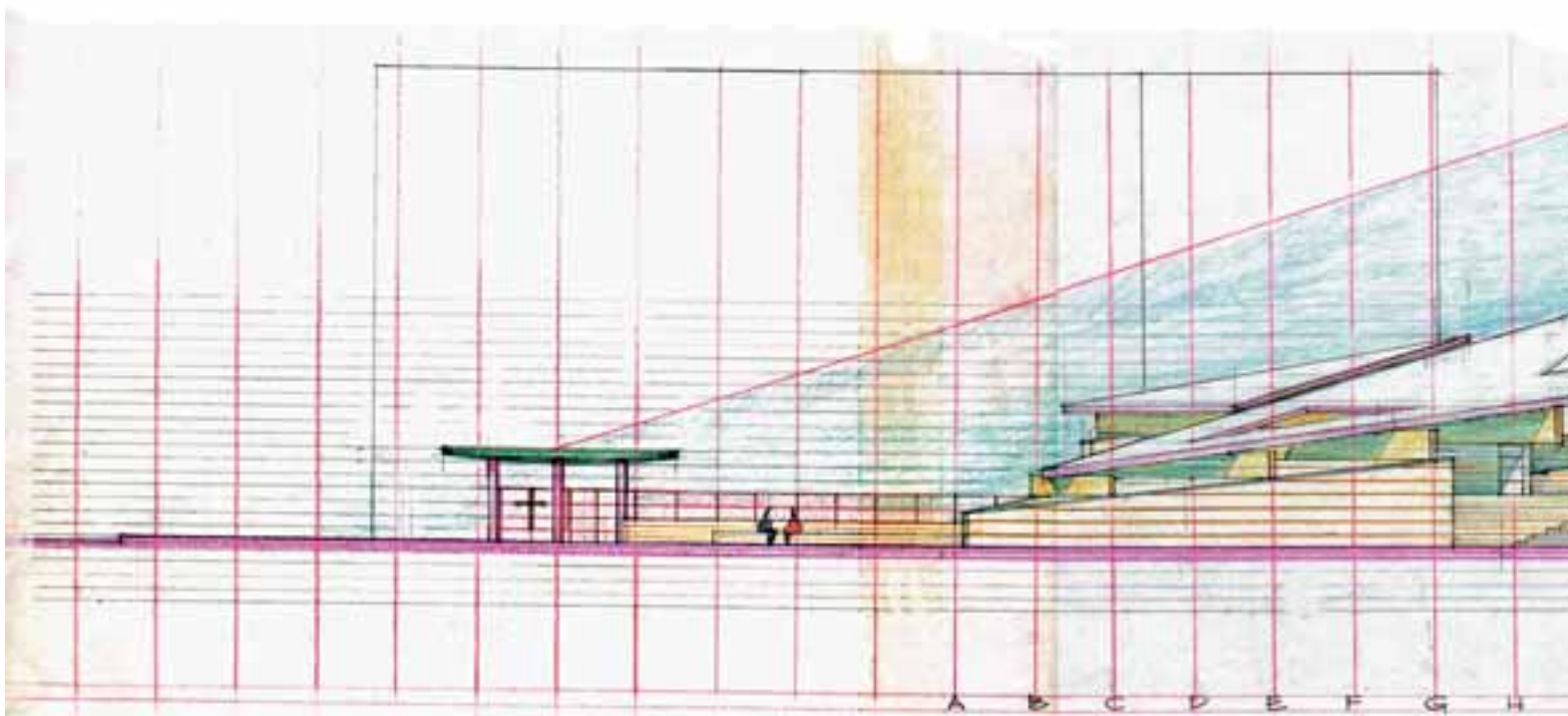
Sličan se kontinuitet ideja može utvrditi i u Neidhardtovu projektu crkve Sv. Ivana evanđelista u novom dijelu Zagreba, koja svoj izrazito urbani karakter, potvrđen u profanim projektima monumentalnim mjerilom i kompleksnim pretapanjem prostora i sadržaja, iskazuje neobičnim oblikom ali i inovativnim konceptom medijski potpuno opremljene crkve, koja elektroničkim sredstvima treba stvoriti novu vrstu religioznosti, kakvu bismo možda mogli zvati i urbanom. To zbog činjenice da je projektom predviđeno opremanje zgrade s nekonvencionalnim sredstvima postizanja funkcije zgrade, sredstvima koja inače nisu uobičajena u sakralnoj arhitekturi, a moguće ih je sresti u zgradama sasvim drukčijih sadržaja.



Perspective, floor plan;
projection patterns, section
Perspektiva, tlocrt;
sheme projekcije, presjek



Parish Church / *Župna crkva, Volovčica - Zagreb, 1994*

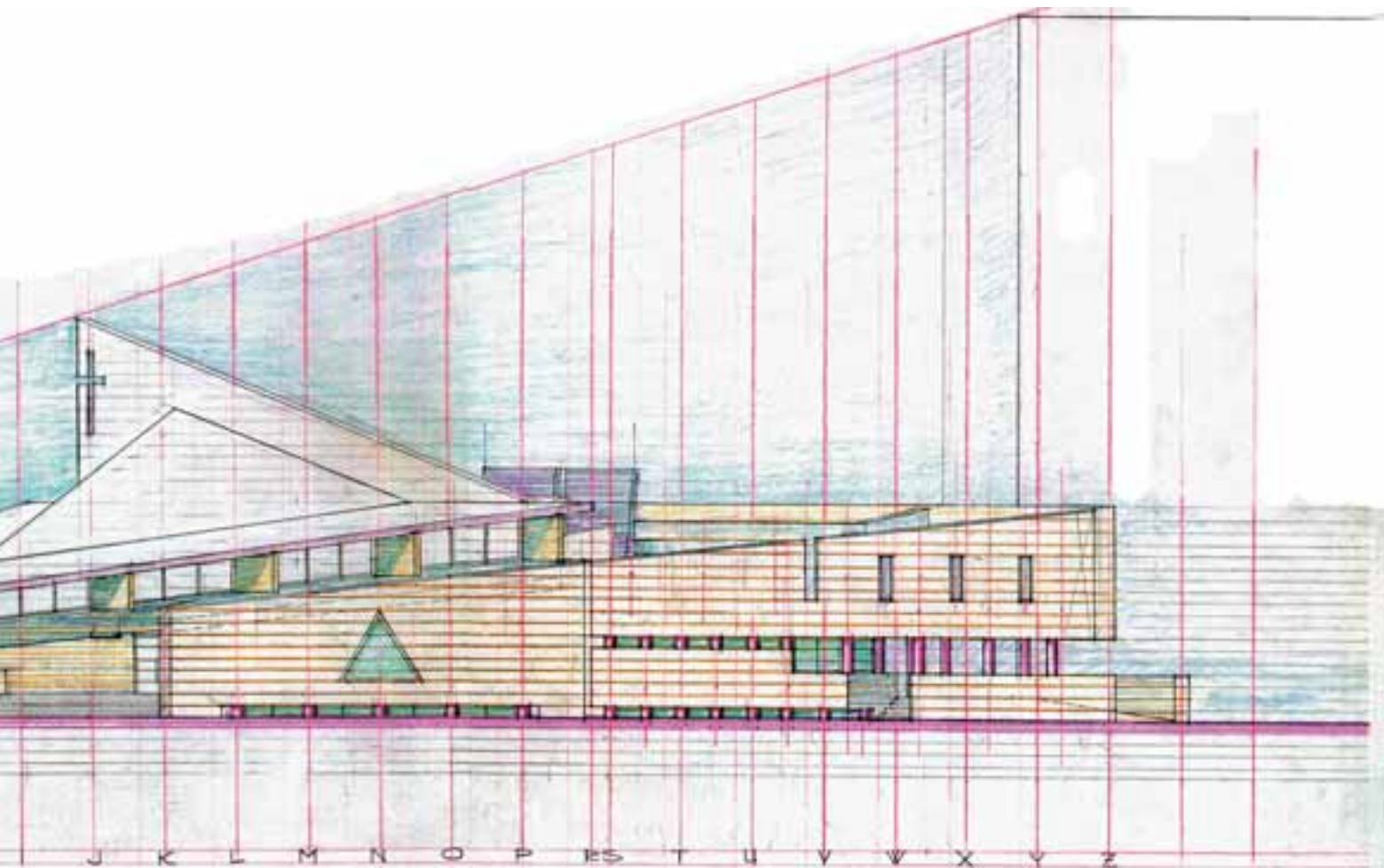


A similar interest in innovative experimentation is evident in Neidhardt's 1994 competition entry for the parish church in the Zagreb suburb of Volovčica. Instead of the virtual reality of the multimedia backdrop for the altar as applied in the design of the church of St. John the Evangelist, at Volovčica the wall behind the altar is transparent, thus visually deepening the nave and projecting it into the open atrium, with a dramatic focus on a large cross and the texture of its background, which reflects the

Sličan interes za inovativnim eksperimentom Neidhardt pokazuje i u natječajnom radu za župnu crkvu u zagrebačkom predgrađu Volovčica 1994. godine. Umjesto virtualne stvarnosti multimedijskog slikovnog zaleda oltara, kojeg je primijenio u projektu crkve Sv. Ivana evanđelista, ovdje stijenu iza oltara rješava potpuno transparentno, te tako vizualno produbljuje prostor crkvene lađe na otvoreni atrij s dramskim fokusom na velikom križu i teksturi njegove pozadine koja odsljkava stanja atmosfer-

atmospheric changes. In addition, the correctly observed elements of urban dynamics stimulated the architect to adopt an open concept of the church, whereby the church is a place where the religious service is held but where also social gatherings of other kinds are held. The justification for such a concept is to be found in both historical and contemporary reference buildings. In this way, remaining faithful to himself, Neidhardt tried to resolve one of the key dilemmas facing church architecture in the countries of

skih mijena. Uz to, pravilno uočeni elementi urbane dinamike potakli su arhitekta na stvaranje otvorenoga koncepta crkve koja je svetište, ali i generator socijalnih okupljanja drugih vrsti. Utemeljenje takvom konceptu nadeno je u povijesnim ali i suvremenim referentnim građevinama. Neidhardt je tako na sebi dosljedan način pokušao razriješiti jednu od temeljnih dvojbi koja se postavlja pred crkvenu arhitekturu u zemljama bivšeg istočnog političkog bloka. Jer u tim je zemljama proces građenja novih sa-



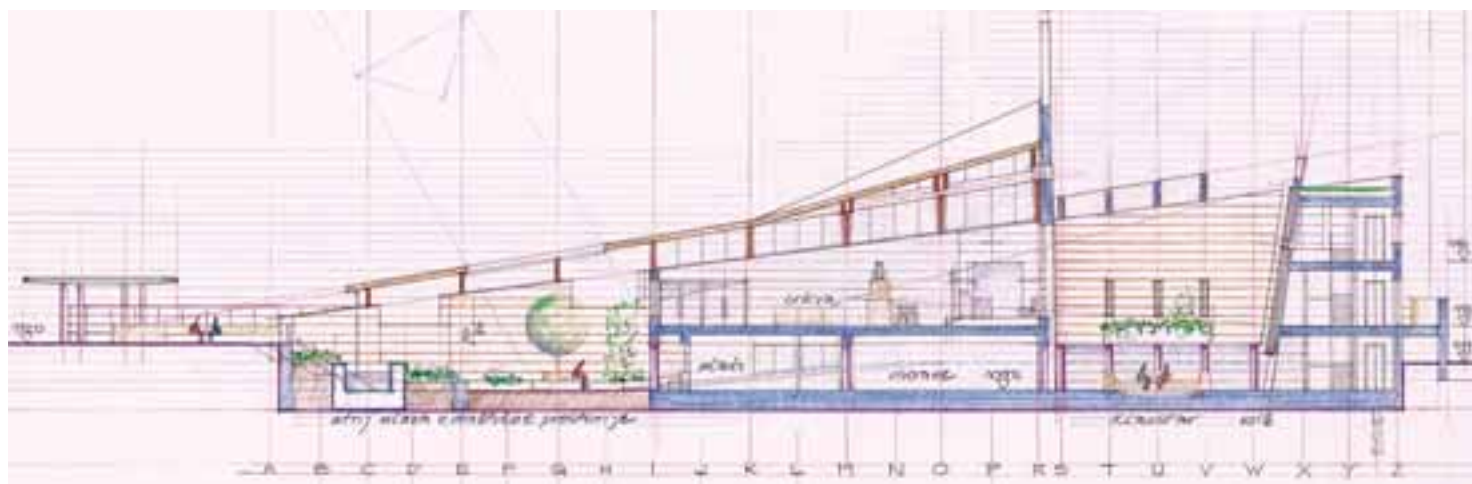
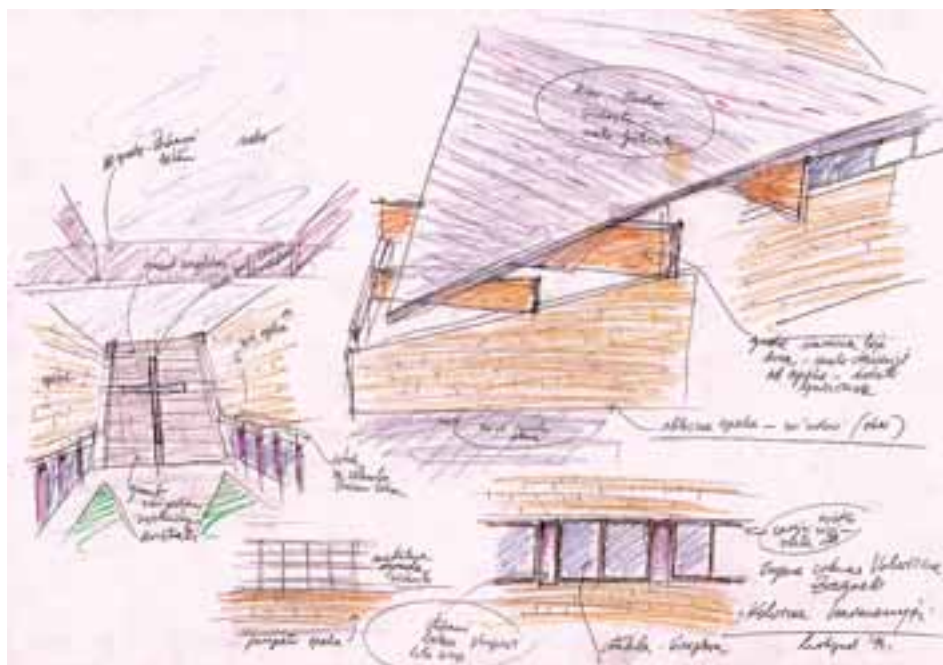
the former eastern political bloc. It should be noted that in these countries the process of sacral building construction is in a way reversible compared with the actual historical process: while in the rest of Europe the Church grew naturally, step in step with the expansion of the religious community, in the former socialist countries the growth was in most cases halted. That is why the architects designing new pastoral buildings today must first answer the crucial question: how to maintain the continuity of urban and

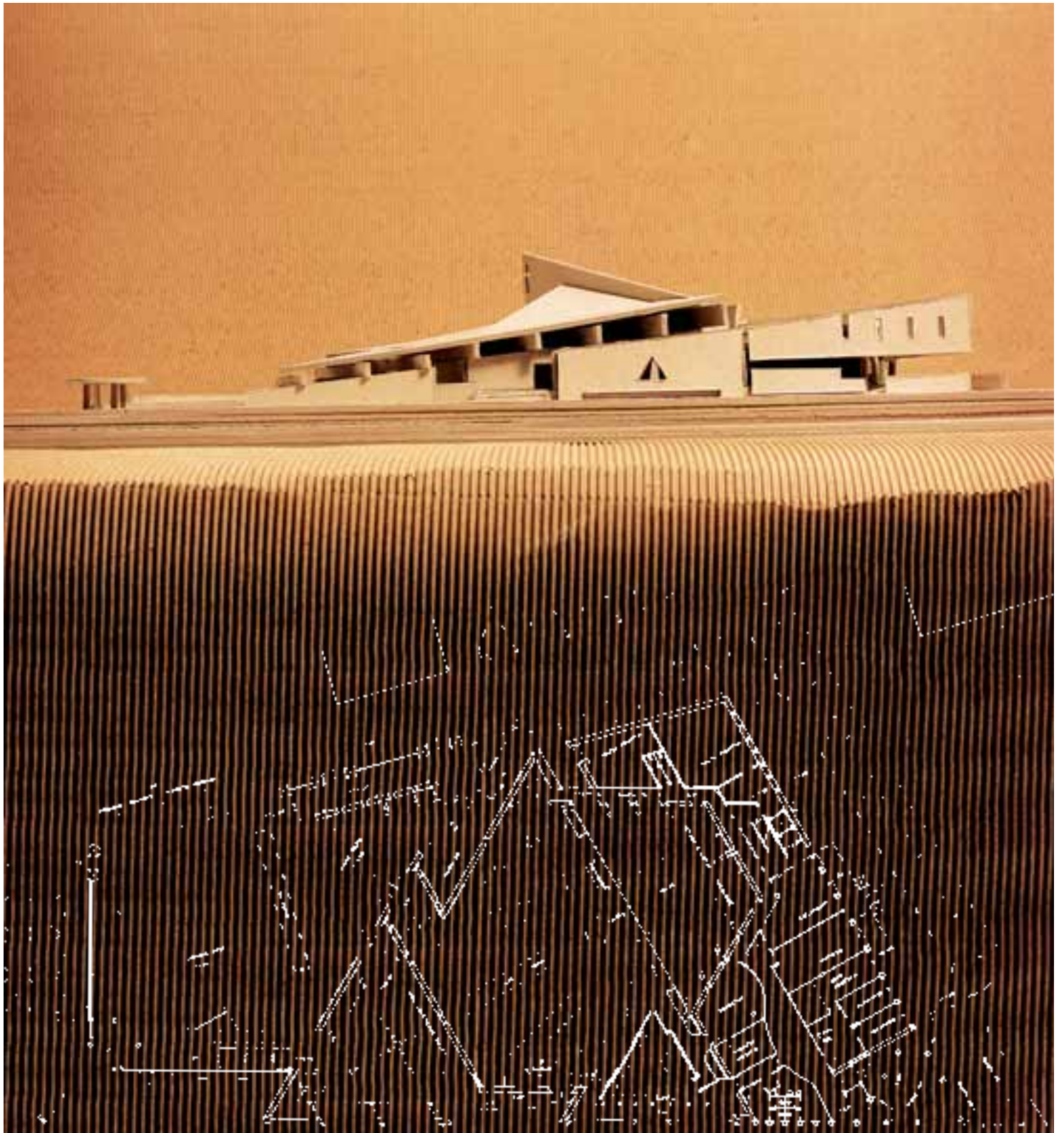
kralnih prostora donekle reverzibilan u odnosu na povijesni: dok je Crkva u drugim dijelovima Europe tijekom proteklih pedeset godina logično rasla uz širenje zajednice, taj je proces bio uvelike prekinut u zemljama bivšeg socijalizma. Stoga se danas kao jedan od ključnih problema pred arhitektima postavlja pitanje kako novim pastoralnim građevinama slijediti kontinuitet urbanog i socijalnog razvoja u već formiranim sredinama. U slučaju župne crkve u Volovčici odgovor je pronađen u izraženo

social development in already formed settings. In the case of the parish church of Volovčica, the answer was found in the distinctly social dimension of the project, its functionally and formally open structure, which stimulates the respect for the context as already given. Neidhardt's design elaborates the idea of the church which is not merely a pastoral building but also a subject which activates a greater quality of collective living.

socijalnoj dimenziji projekta, odnosno u njenoj funkcionalno i oblikovno otvorenoj strukturi koja potiče zatečeno stanje konteksta. Stoga ovaj projekt elaborira ideju crkve koja nije samo pastoralni objekt nego i subjekt aktiviranja kvalitetnijega zajedničkog života.

Architectural elements, section;
model and floor plan
Arhitektonski elementi, presjek;
maketa i tlocrt





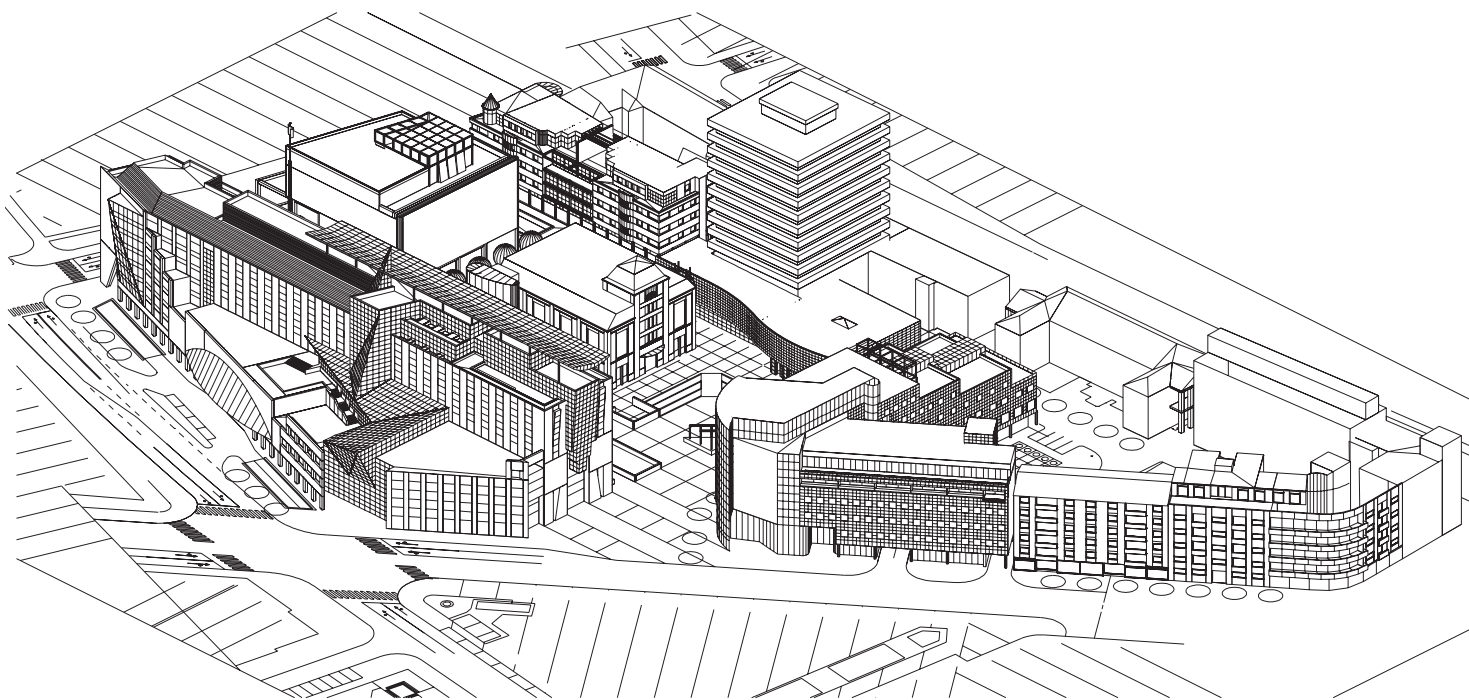
Badel City Block / *Blok Badel*, Zagreb, 1992-96

If one wished to predict the future course of Neidhardt's architectural work, at least over the next few years, one ought to consider — in addition to the already noted elements of architectural design — also some of his more recent projects, for instance, the city block next to the Badel Beverage Plant, between Martićeva, Vlaška and Derenčinova Streets and Kvaternikov Trg square. This competition grapples with one of the perennial problems in the present city centre, since the space within that block has remained undeveloped and unused, a gap in the city's urban fabric. As the invited architect Neidhardt approaches the task from two

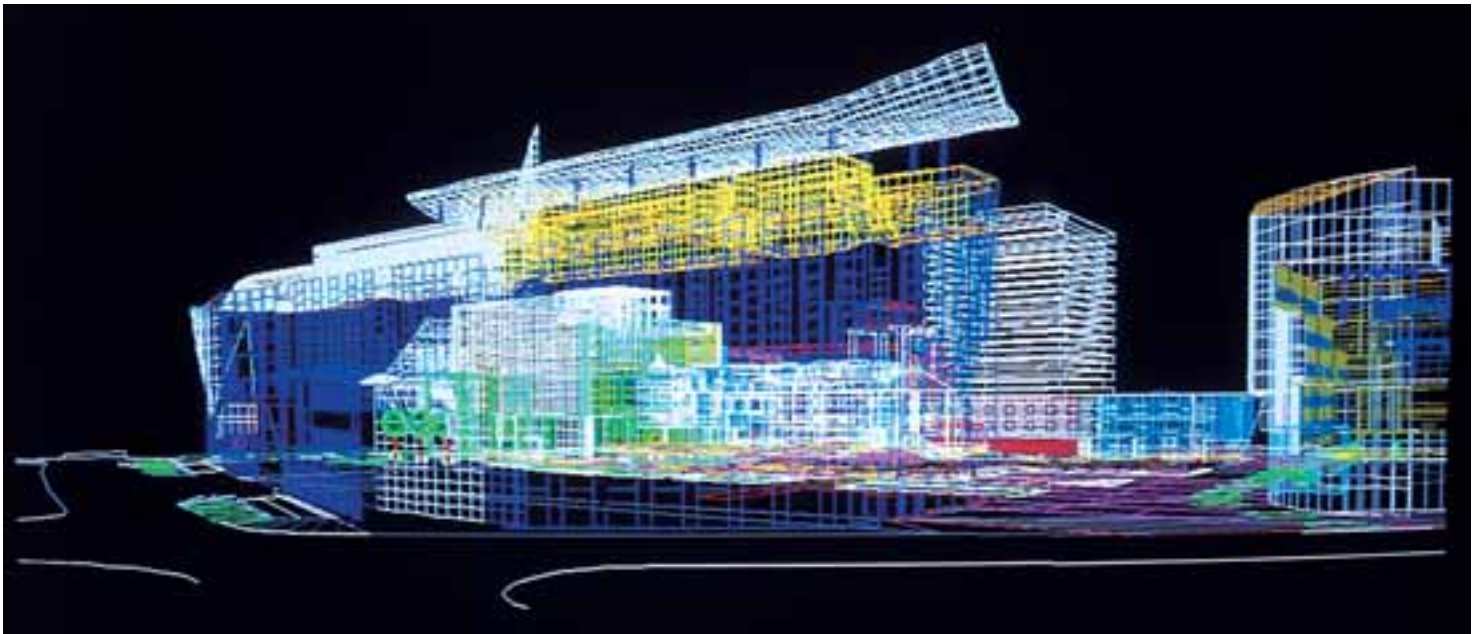
Ako se hoće predvidjeti autorsko djelovanje Velimira Neidhardta tijekom sljedećih godina, trebalo bi, uz već istaknute elemente arhitektonskog oblikovanja, kao poticaj za razmišljanje uzeti neki od recentnih projekata, primjerice onaj za gradski blok uz tvornicu Badel, između Martićeve, Vlaške i Derenčinove ulice te Kvaternikova trga. Program tog pozivnog natječajnog rada jest sređivanje jednog od trajnih problema današnje gradske jezgre Zagreba, a to je regulacija prostora unutar bloka koji je tijekom povijesnih promjena ostao izvan funkcije pa tako i nedovršen u urbanoj slici današnjega grada. Kao pozvani autor Neidhardt toj aktualnoj temi pristupa više-

angles: with a substantive and formal architectural revitalization and a two-way planning regulation — from the outside towards the inside of the block and from the inside towards the outside. To this should be added also certain formal innovations envisaged within the block which reflect the changes in architectural design, best expressed in such realizations as Richard Meier's Canal+ Telecommunications building in Paris or Helmut Jahn's Mannheimer Versieherung AG building in Mannheim.

slojno - sadržajnom i oblikovnom arhitektonskom revitalizacijom te dvosmjernom urbanističkom regulacijom, prema unutrašnjosti bloka i od unutrašnjosti prema vanjskom prostoru. Valja također primijetiti i oblikovne inovacije. Prisutne su varijacije koje prate mijene suvremene arhitekture, ponajbolje izražene svjetskim ostvarenjima, poput zgrade telekomunikacija "Canal +" u Parizu Richarda Meiera ili uglovnice Mannheimer Versieherung AG u Mannheimu Helmuta Jahna.



Isometric view; perspective, floor plans
Izometrija; perspektiva, tlocrti

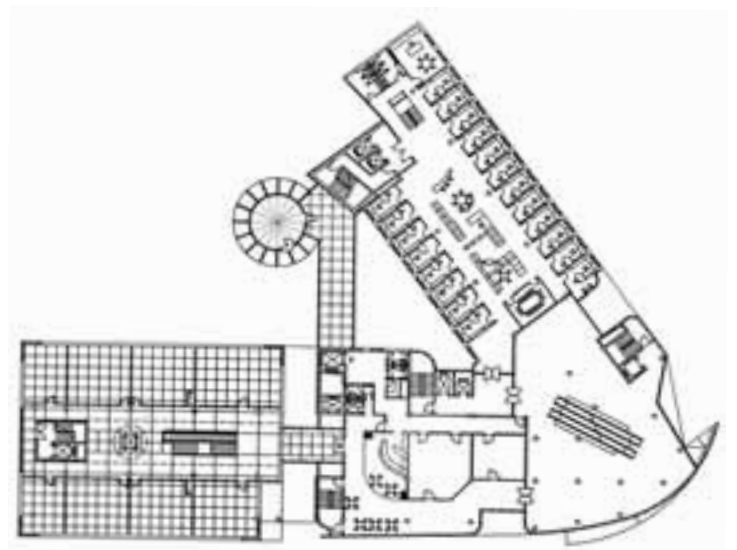


Model views, floor plan
Slike makete, tlocrt

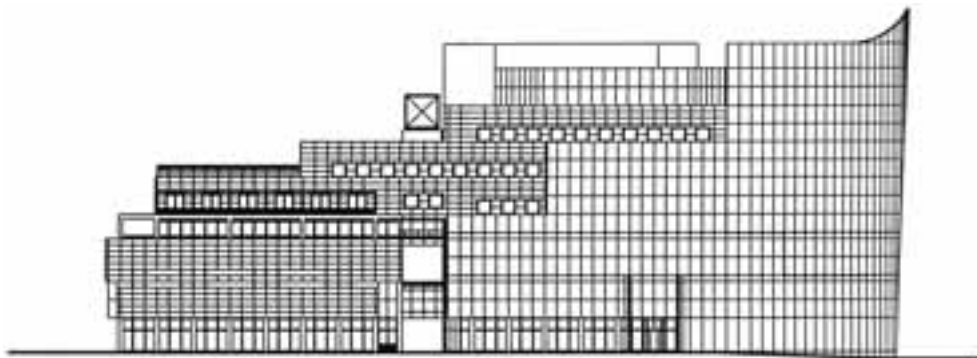
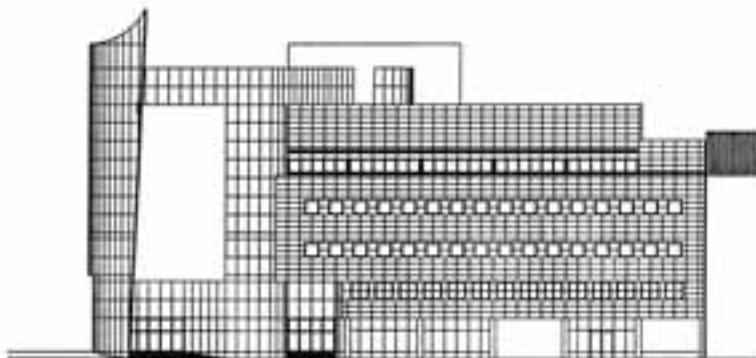
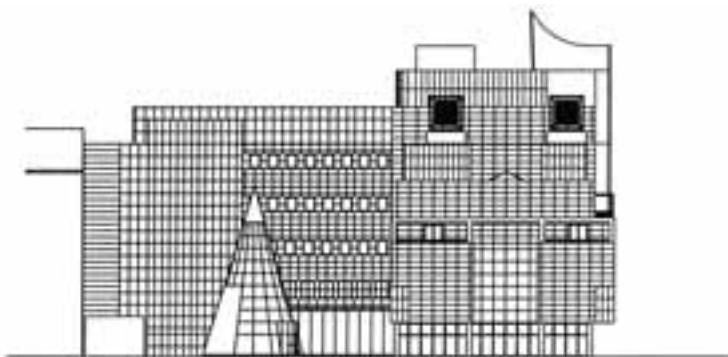


Furthermore, the office-cum-housing building of the Badel Block in Šubićeva Street, designed in 1993 for execution with Professor Miroslav Begović and Davor Mance, is a sophisticated example of contemporary office functions within the architectural form of a postindustrial landmark.

U projektu za realizaciju uglo-vne, poslovno-stambene zgrade u bloku Badel, uz Šubićevu ulicu, zajedno s prof. M. Begovićem i D. Manceom, 1993. godine, primjerno je ostvarena urbana simbioza niza suvremenih namjena unutar osebujnoga arhitektonskog korpusa s repnim oblikovanjem novog, kozmopolitskog gradskog obilježja.



North, south and west elevations
Sjeverno, južno i zapadno pročelje





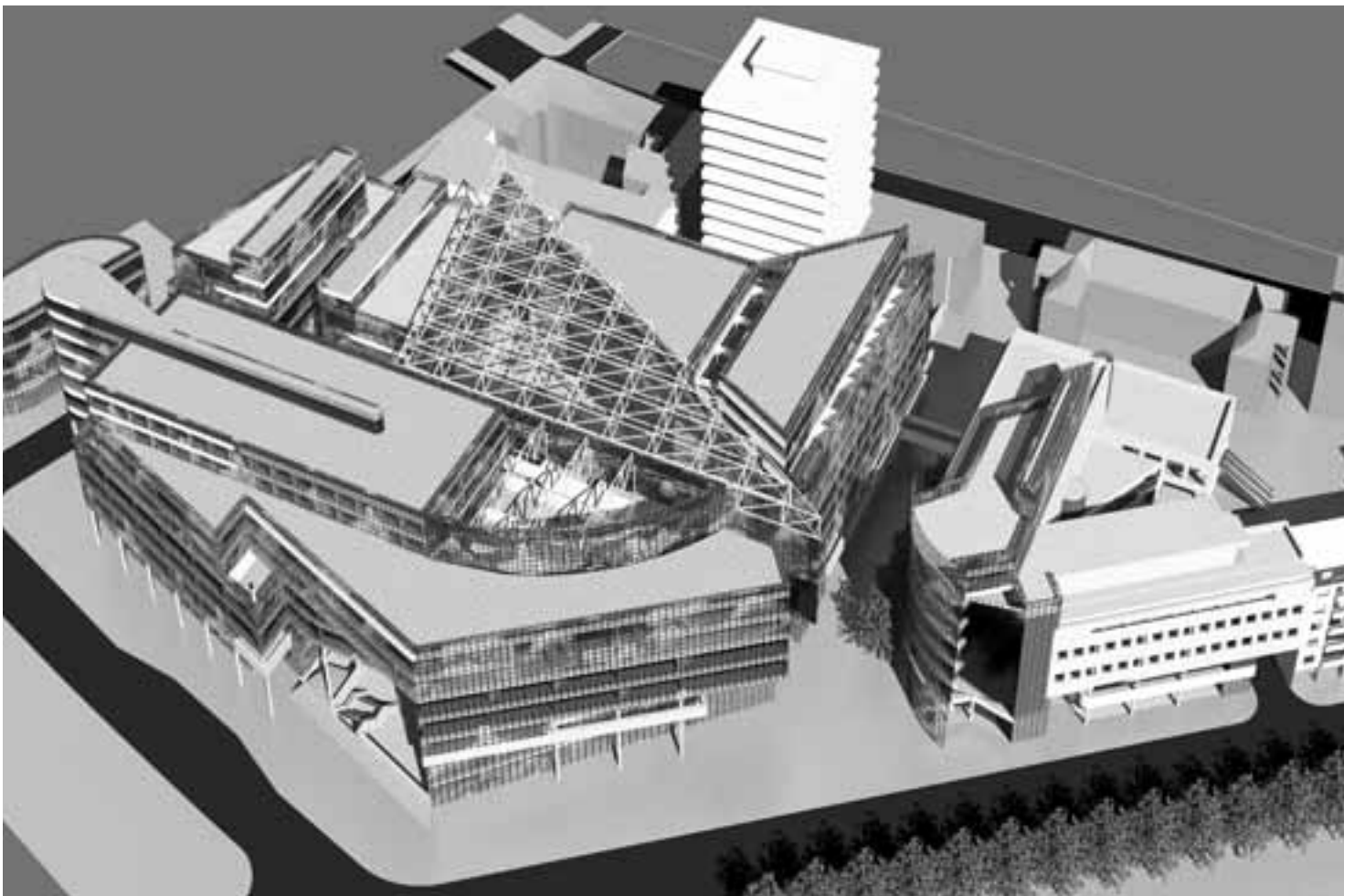
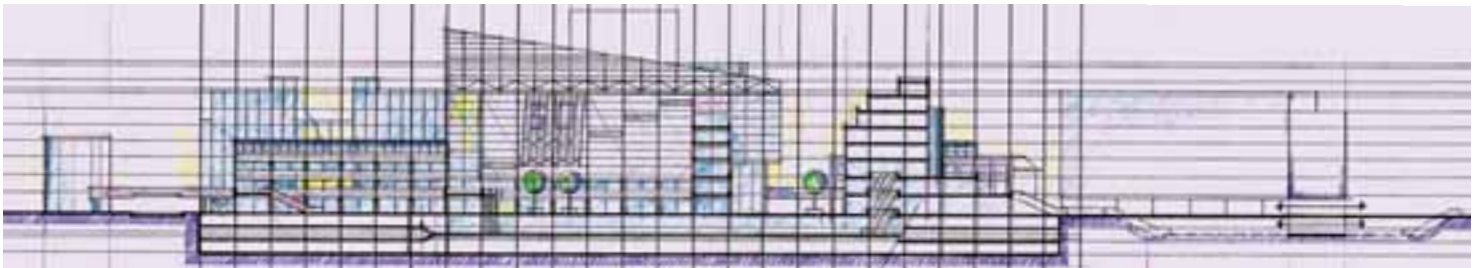
An entirely new design study of the same block, was worked out with Professor Begović in October 1996. The urban block was structured by two perpendicular shopping malls, one being open-air and the other glass covered. The latter mall ended in the triangular atrium plaza. Being the

Potpuno nova studija istoga bloka ostvarena zajedno s profesorom Begovićem u listopadu 1996., strukturira prostor uz pomoć dvije ortogonalne trgovačke ulice. Jedna je otvorena, dok druga, zatvorena, kulminira atrijem kao klimaksom arhitektonske kompozicije. Trokutasti

peak of the urban design composition, the atrium plaza emanates an attractive big city life. Such a new urbanity provided by globally networked communication patterns is of a generic type like Murphy/Jahn's Sony Center in Berlin's Potsdamer Platz.

atrij udomijuje gradski trg na globalnim zasadama, prema suvremenim urbanim i komunikacijskim obrascima kakvi se npr. nalaze u bloku Sony Center na Potsdamer Platzu u Berlinu Helmuta Jahna.





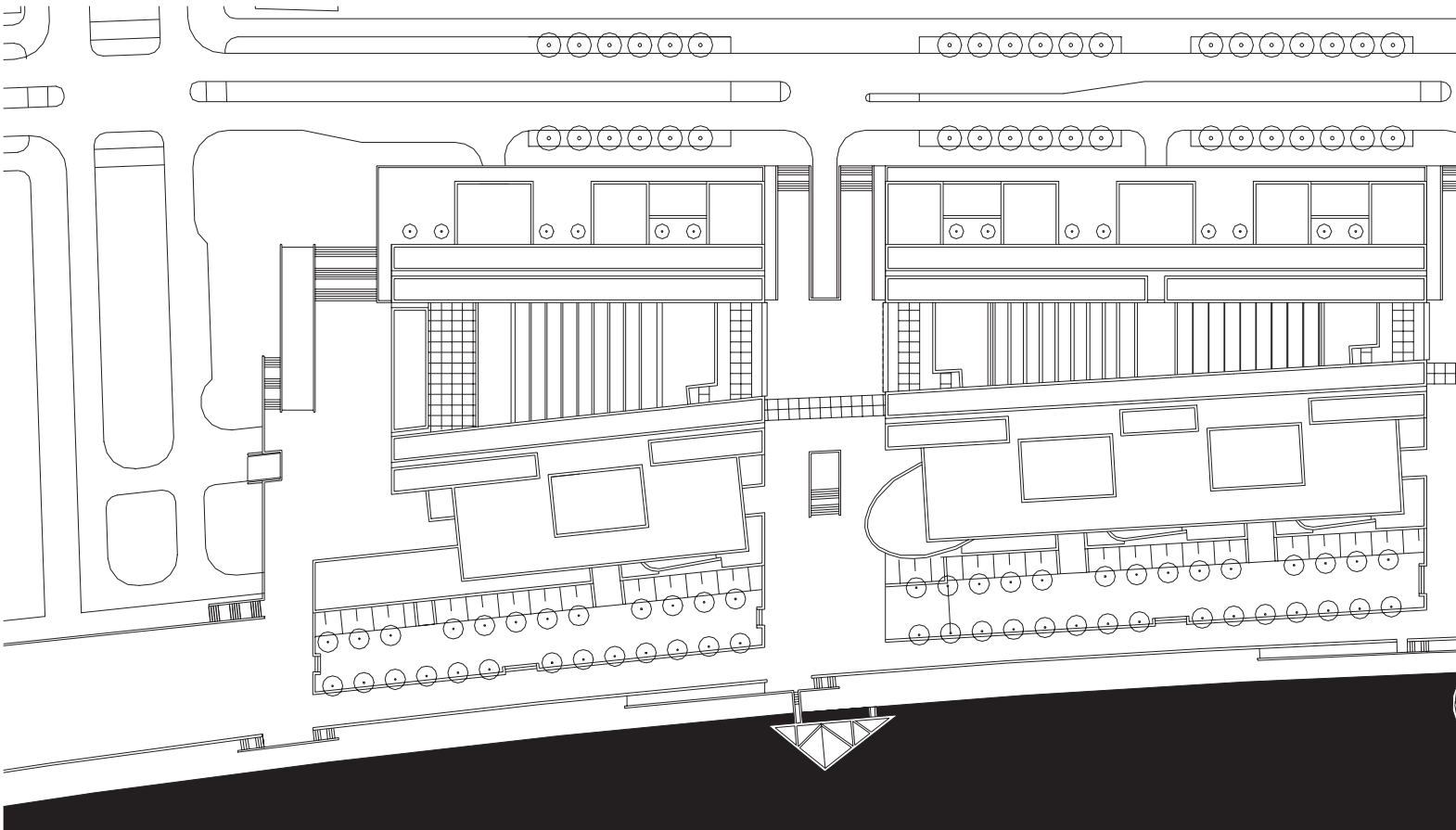
Croatian Government Centre / *Zgrada Vlade, ministarstava i državne uprave, Zagreb, 1996*

The 1996 competition entry for the Croatian Government and administration complex reflects the author's consistent approach to the architectural design of historic Zagreb to the north of the River Sava. Neidhardt opted for a horizontal spread of the buildings in order to visually and morphologically reconcile a new function in that part of the city with the logic of the existing context. Viewed historically, and despite a series of ideas and plans, the

Natječajni rad za kompleks zgrada Vlade i državne uprave Republike Hrvatske iz 1996. godine iskazuje puni kontinuitet autorskoga koncepta u pristupu dogradnji povijesnog prostora grada Zagreba sjeverno od Save. Arhitekt se opredjelio za horizontalno širenje volumena zgrada čime se morfološki i vizurno usklađuje jedna nova funkcija u tom dijelu grada s logikom konteksta. Povijesno gledajući, sjeverne obale rijeke Save ostale su

left bank of the Sava has remained unurbanized until the present day, and Zagreb cannot be said to live on its river. Neidhardt approached the articulation of the administrative buildings in this highly sensitive urban space with caution, drawing on his long and rich experience of an architect preoccupied with metropolitan themes. Thus, he divided the entire complex into three wholes, within which the functions and volume masses

do danas, unatoč različitim namjerama i planovima, neurbanizirane pa Zagreb još uvijek ne živi na obalama svoje rijeke. Neidhardt pristupa artikulaciji upravnih zgrada u tom osjetljivom gradskom prostoru s mjerom i iskustvom arhitekta koji se već dugo bavi metropolitanskim temama. Stoga raspoređuje cijeli kompleks u tri cjeline unutar kojih se rasporedom funkcija i masa volumena omogućuje ne samo vrlo dobro funkcioniranje

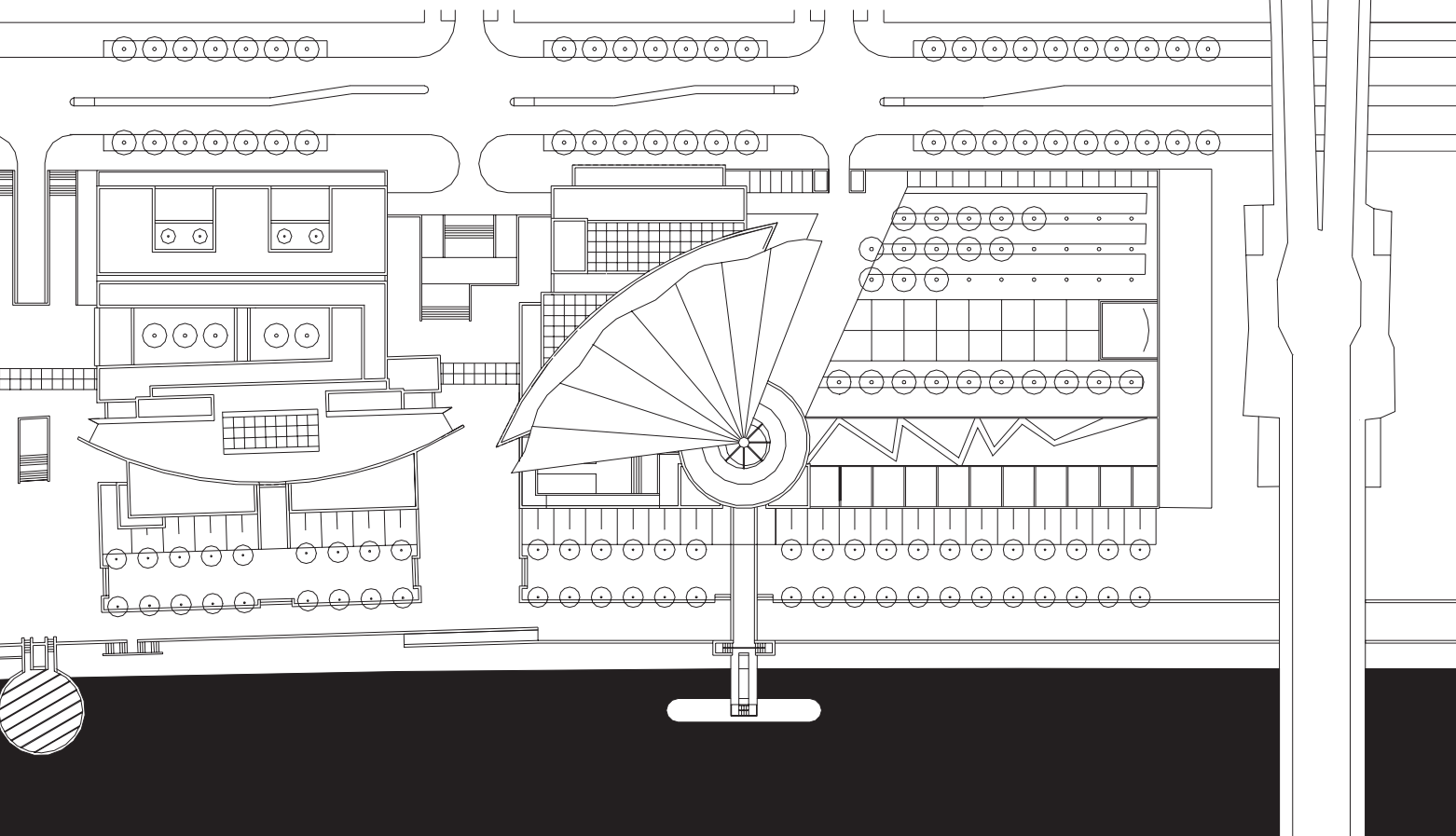


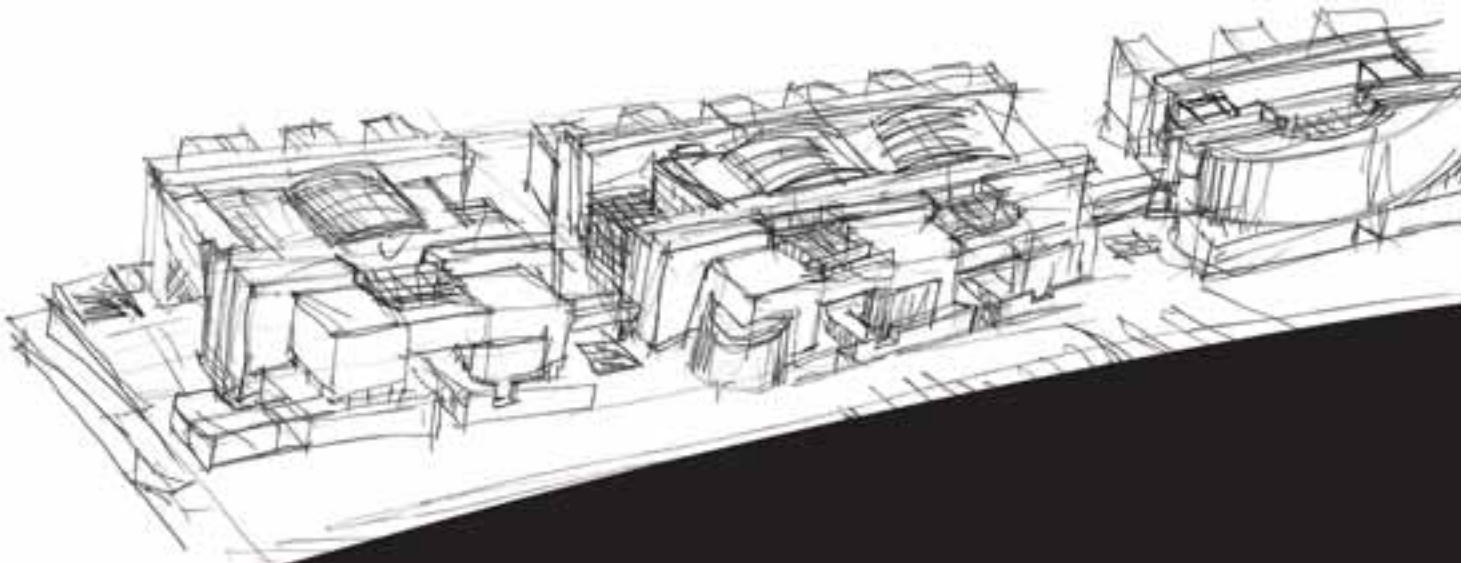
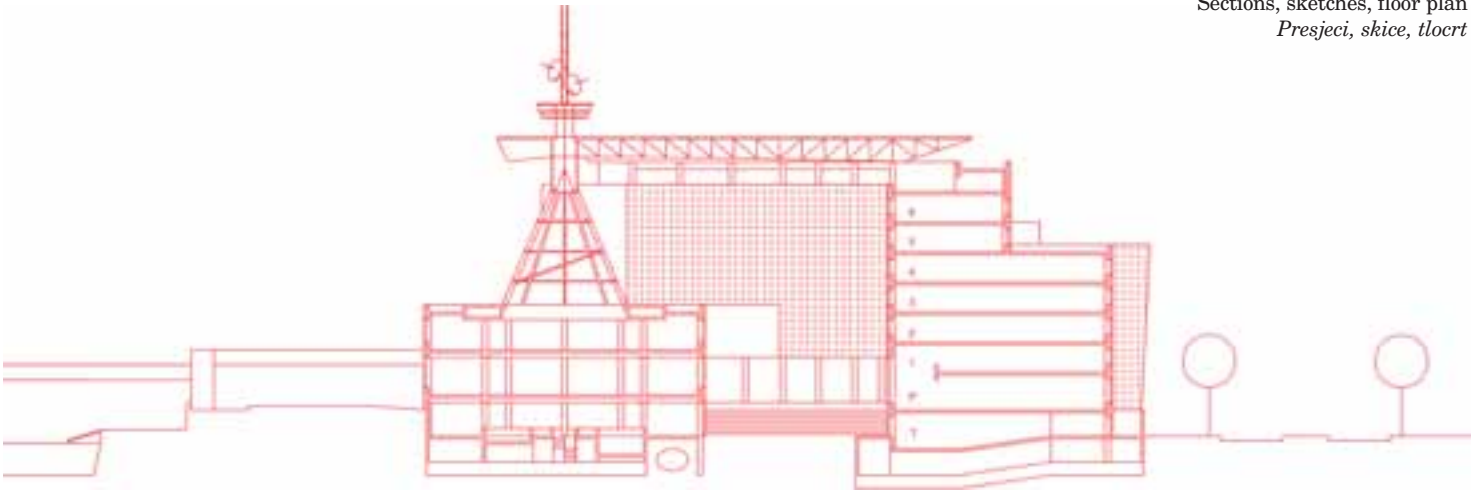
are arranged in such a way that the whole can properly function and at the same time preserve the urban character of this large space — all this, of course, provided that the new administrative complex is more than a mere bureaucratic Eldorado that turns its lights off at five o'clock in the afternoon. Rather, it should be a new urban space attractive to visitors and possibly also stimulating for investors to build more buildings in the

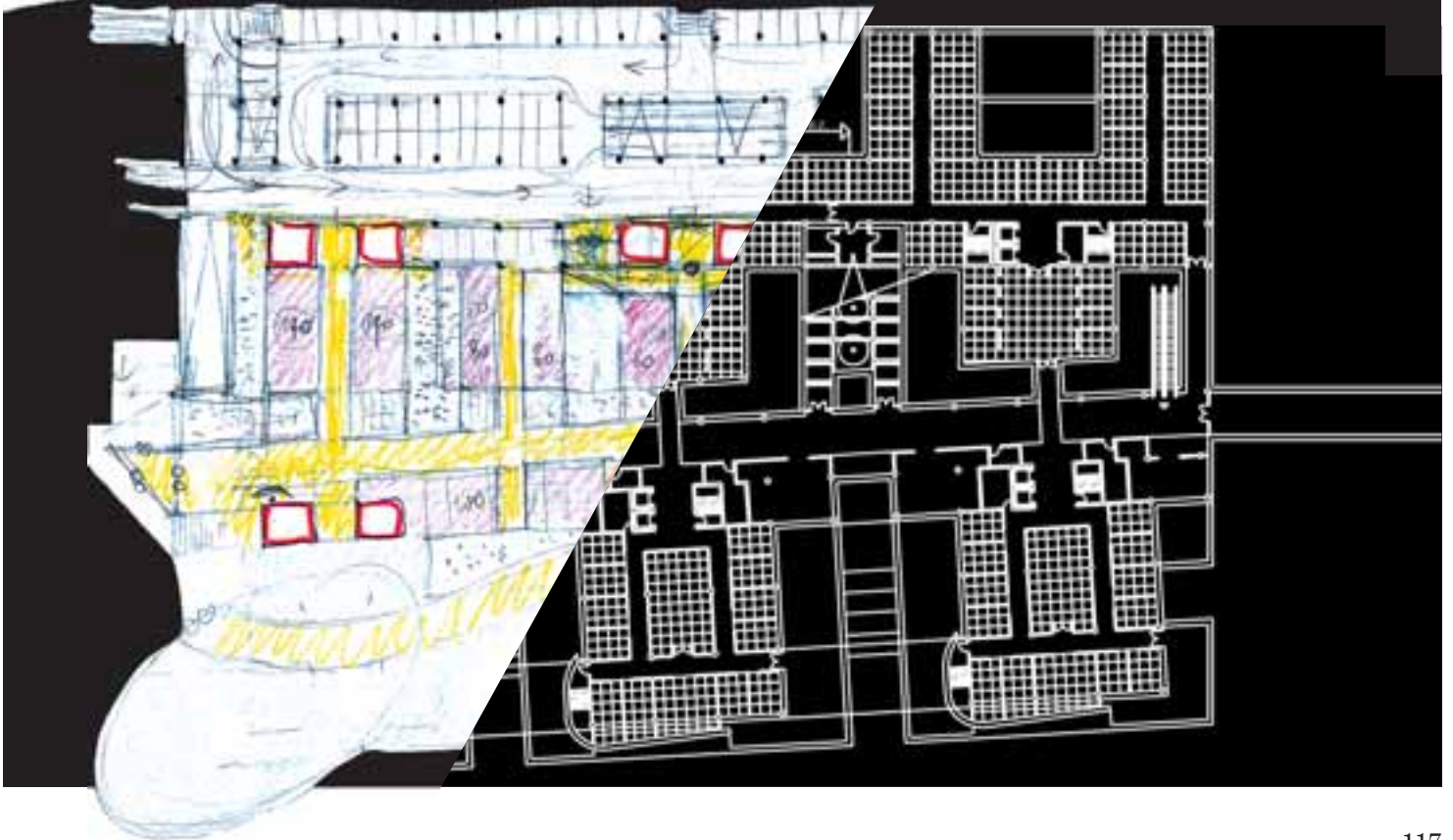
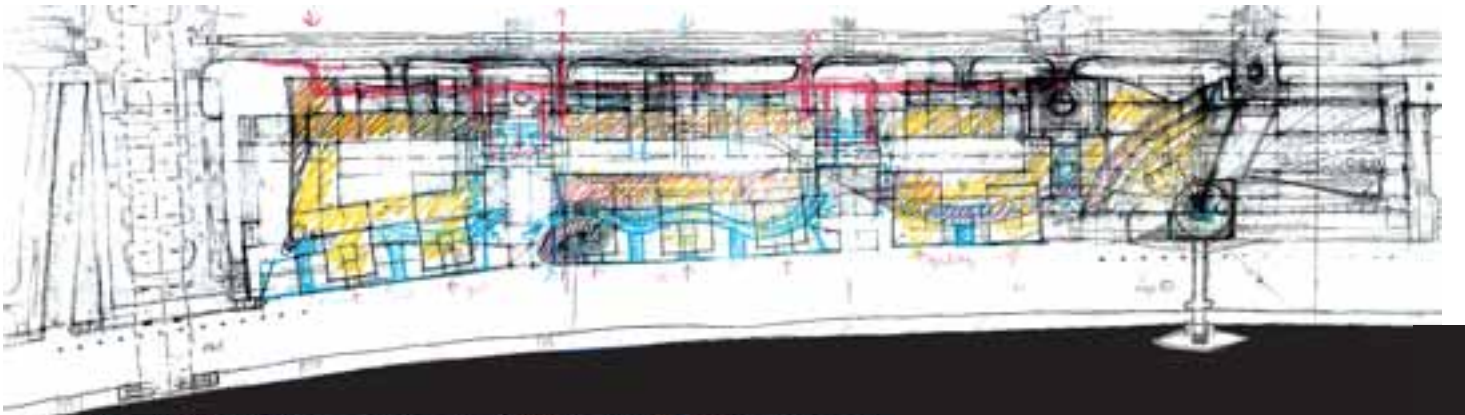
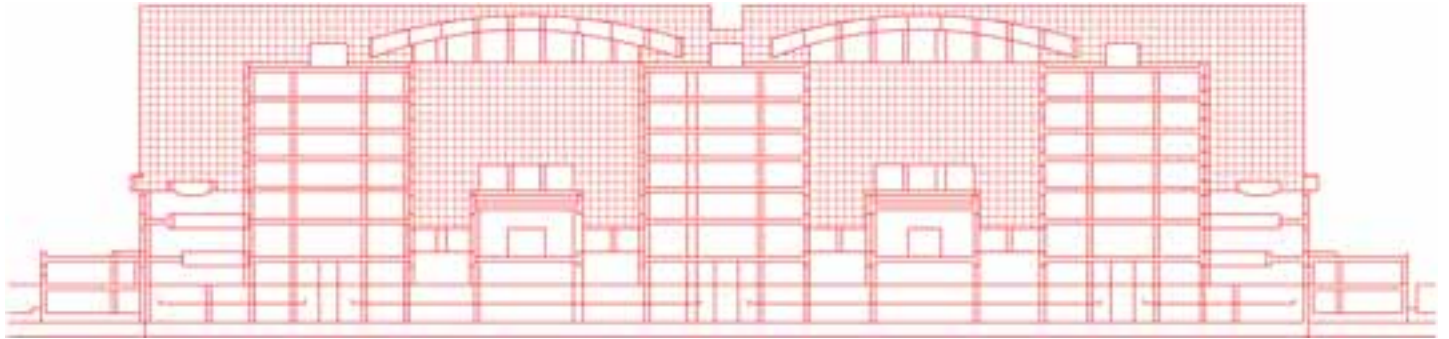
cjeline nego i garantira gradski karakter toga velikog prostora. Sve to, dakako, uz pretpostavku da bi novi upravni prostor trebao biti više od činovničkoga eldorado koji se gasi svaki dan u pet sati poslije podne, nego bi dapače mogao biti novi urbani predio koji privlači građane, a možda i potencijalne ulagače u izgradnju susjednih prostora. Zgrade Vlade su, dakle, oblikovane u duhu suvremenog internacionalnog modernizma kakav je dominan-

vicinity. The government buildings are designed in the spirit of the contemporary international modernism which prevails in the design of recent business and administrative buildings. It is this idea of urbanity that Neidhardt consciously tries to build — as a generator — into the existing architectural context of the left bank of the River Sava in Zagreb.

tan u arhitekturi poslovnih i upravnih zgrada, a njihov urbanitet se značenjem generatora svjesno hoće ugraditi u postojeći prisavski zagrebački kontekst.











A number of different conclusions can be drawn from this brief overview of Velimir Neidhardt's architecture. Focusing on the postindustrial character of his architecture, given the completely atrophied industrial environment of the Croatian culture, one might consider his strategy of urban monumentality something of a utopia at the time when Zagreb's urban reality does not yet show signs of direct linkage with industrial modes of production. But where Zagreb is concerned, it should be pointed out that its architecture has been utopian for the past century and a half, in the sense that it constantly created new urban situations and/or preconditions for the city's further growth. This was particularly true of what is commonly known as modern or modernist architecture, which defined the outlines and structures of contemporary Zagreb. By analogy, Neidhardt's architecture can be regarded as a development that significantly stimulates city growth with individual buildings. Hence the label "architecture of monumental cityscape". It is nothing but a code name for a particular approach to architecture in which the characteristics of individual buildings have the significance that goes well beyond what can be represented on paper (which itself can stand all, even impossible, ideas of architectural design).

In Neidhardt's case, however, we are faced not with "paper architecture" but with a very realistic assessment of urban situations, within which individual buildings seek to articulate a completely new character of whole urban environments, but always with

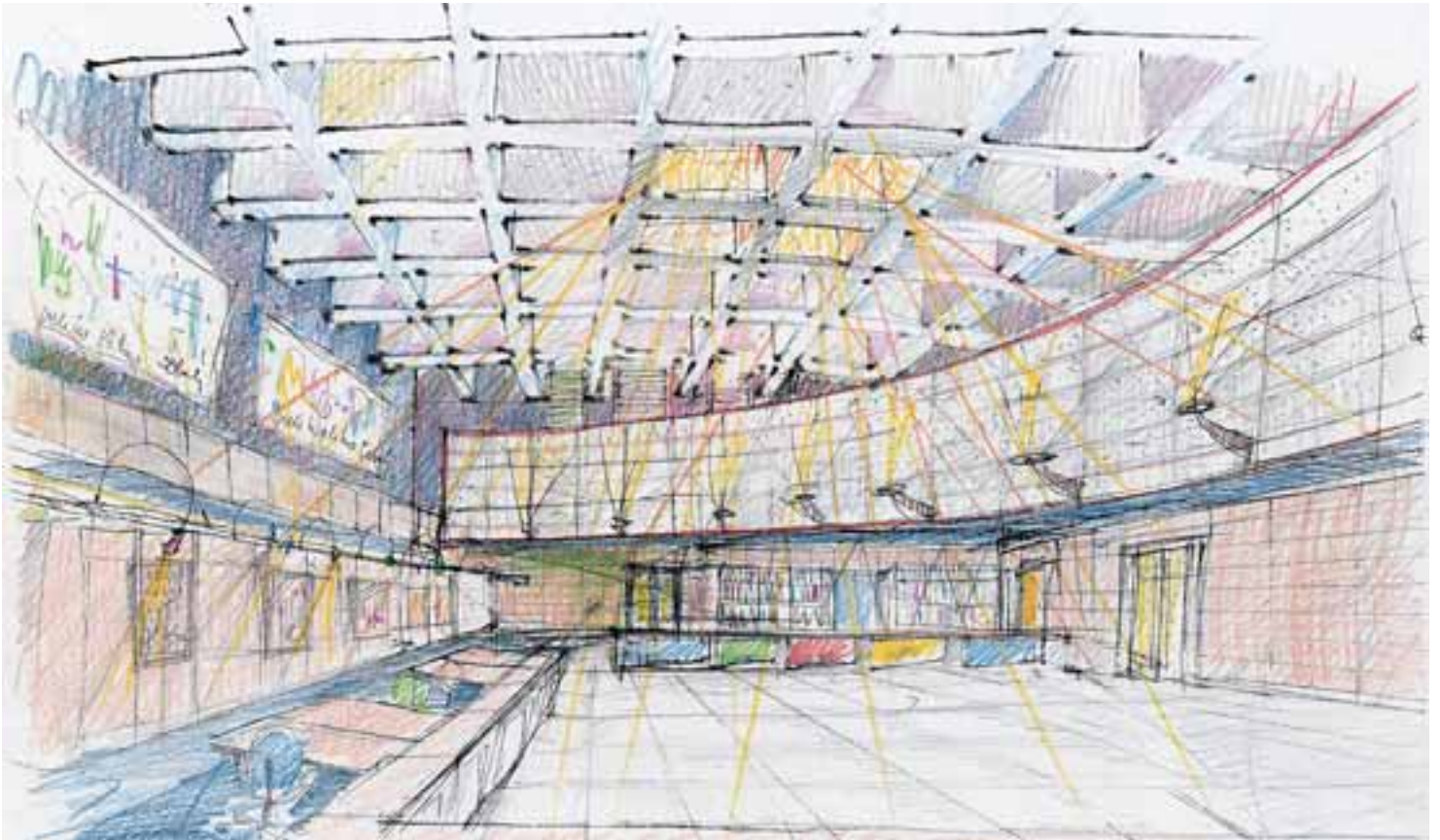
Zaključci bi ovoga sumarnog pregleda arhitekture Velimira Neidhardta mogli biti različiti. Nastavimo li naznačenim putem o post-industrijskom karakteru njegove arhitekture u posve atrofiranom industrijskom okolišu hrvatske kulture, strategija se monumentalne gradotvornosti može činiti čak i utopijom dok još u urbanoj stvarnosti nije moguće prepoznati cjelovite naznake grada koji nije izravno vezan uz klasične industrijske oblike proizvodnje. Ako je riječ o Zagrebu, valja primijetiti da je arhitektura tijekom proteklog stoljeća i pol bila utopijska u smislu stvaranja novih urbanih situacija ili pak zbog omogućivanja pretpostavki za novi rast grada. U tom smislu, koji je donekle postao određen upravo unutar onoga što se obično naziva modernom ili modernističkom arhitekturom, definirani su obrisi i strukture suvremenog Zagreba, pa bi se analogijom arhitektura Velimira Neidhardta mogla svrstati među one pojave koje urbanizmu dodaju značajne poticaje upravo pojedinačnim građevinama. Stoga naziv monumentalna gradotvornost nije drugo doli šifra za pristup arhitekturi koja se dokazuje daleko značajnijim karakteristikama nego što je to moguće opisati na papiru koji u arhitektonskom oblikovanju podnosi raznolike, čak i one nemoguće, ideje.

No, ovdje nije riječ o papirnatoj arhitekturi nego o vrlo realističnom promišljanju urbanih situacija unutar kojih se čak i potpuno novi karakter gradskih dijelova nastoji artikulirati pa i animirati građevinama, ali uz formalne ili sadržajne veze s kontekstom. Stoga se kapitalni Neidhardtovi

formal or substantive referential links with the urban context. That is why Neidhardt's capital projects — capital both in terms of scale and in terms of their significance — belong among those products of architectural thought that aspire to the role that goes far beyond the practical purpose for which the building in question is designed. Their importance, particularly in the case of the INA Trgovina and the National and University Library buildings, is exceptional, as they define the future growth of Zagreb. The discrepancy between the general cultural situation and the conceptual plan of these buildings might prove stimulating, rather than frustrating as an isolated example of architectural thinking along urban design lines. Such conjectures will be eschewed at this point, however, since the purpose of the present text has been only to examine the motifs and achievements of an original opus in modern Croatian architecture. Neidhardt continues his architectural work, paying constant attention to the structure of his opus and proving the credibility and adaptability of his projects in the face of new challenges. The inseparability of the author and his work gives life to this opus and invests it with late twentieth-century dynamics. This is evident in Neidhardt's 1997 till 1999 projects. Thus, for instance, he transformed the INA-Trgovina building in Zagreb into an administrative headquarters fully in line with the modern information-processing and business management requirements of the INA Petroleum Industries group; in the National and Uni-

objekti, a kad se kaže kapitalni, misli se uz dimenzije i na značaj objekta u urbanom kontekstu, mogu svrstati među one produkte arhitektonske misli kakvi zacijelo pretendiraju na daleko veću ulogu od sasvim praktične svrhe za koju je objekt projektiran. Njihov je značaj, poglavito zgrada Ina trgovine i Nacionalne i sveučilišne biblioteke, izniman za buduće definiranje rasta Zagreba, pri čemu bi raskorak između opće kulturne situacije i idejne osnove tih građevina mogao biti više poticajan nego što bi eventualno ostao usamljenim primjerom gradotvornog razmišljanja. No, predviđanja takvog tipa nisu predmetom ovog teksta, koji je tek pokušao približiti neke motive jednog originalnog opusa suvremene hrvatske arhitekture.

Neidhardt nastavlja autorski djelovati uz neprekidnu brigu o građi svojega opusa, dokazujući vjerodostojnost i adaptabilnost projekata pred novim izazovima. U nerazdvojnosti autora i djela prožima se život opusa s dinamikom konca XX. stoljeća. Pokazuje se to u Neidhardtovim projektima iz 1997. do 1999. godine. Primjerice, zgradu INA trgovine u Zagrebu transformira u stožerni upravni objekt u skladu sa suvremenim informacijskim i poslovnim potrebama naftne tvrtke INA, a u Nacionalnoj i sveučilišnoj knjižnici u Zagrebu dovršava lateralni dio zgrade dopunjujući ga novim radnim prostorima javnih ustanova. Takav work-in-progress pridružuje djelima vremensku kontekstualnost, odnosno vitalnost arhitektonske recentnosti.



versity Library in Zagreb, he is just completing the lateral section to add more space for various public institutions. Such work-in-progress is intended to give these buildings a new temporal contextuality, and it demonstrates the vitality of Neidhardt's architectural solutions.

Appendices / Referentni prilozi

Born in Zagreb, 7 October 1943, to a family whose ancestors had come from Germany and settled in Zagreb in the nineteenth century. The Neidhardts soon became Croatized and were well-known as businessmen and industrialists. Two of them, the brothers Juraj and Franjo (the latter was Velimir's father), were architects. Velimir Neidhardt earned his B.Sc. in Architecture at the University of Zagreb in 1967. Between 1968 and 1970, he attended the Master Workshop run by the architect and professor of architecture Drago Galić. He obtained his M.Sc. in Urban and Environmental Studies from the Faculty of Architecture, Zagreb University, in 1978.

He spent one academic year, 1974-75, at Harvard University (Department of City and Regional Planning) and, partly, MIT as the Zlatko and Joyce Baloković Scholar. This was followed by an invitation to work in the Skidmore, Owings and Merrill Architectural Design Studios in Chicago. Returning to Zagreb in June 1976, Neidhardt joined the Urban Planning Institute of Croatia. He earned his Ph.D. from the Faculty of Architecture, Zagreb University, in 1990 with the dissertation entitled "The Anthroposocial Factors Theory in the Approach to Architectural and Urban Design".

He was elected Alternate Member of the Croatian Academy of Arts and Sciences in 1980, Associate Member in 1990, and Full Member (Academician) in 1991. For his works he has been awarded many prizes, such as the Vladimir Nazor Awards for excellence in architecture for the years 1989 and 1995 from the Croatian Ministry of Culture, and the Viktor Kovačić Award for excellence in architecture for the year 1979 from the Croatian Architects Association. His major competition first prizes have been executed, such as the National and University Library Building in Zagreb, the City Centre I of Banja Luka in Bosnia and Herzegovina (with coauthors), and the INA Petroleum Company Office Building

Rođen je 7. listopada 1943. u Zagrebu, u obitelji koja je u XIX. stoljeću iz Njemačke doselila u Zagreb. Među mnogim poslovnim ljudima i industrijalcima, članovi pohrvaćene obitelji Neidhardt jesu i braća Juraj i Franjo, oba arhitekti, a Franjo je otac Velimirov.

Neidhardt je diplomirao 1967. na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Od 1968. do 1970. bio je suradnik Majstorske radionice likovnih umjetnosti profesora Drage Galića. Magistrirao je 1978. na Arhitektonskom fakultetu u Zagrebu iz područja urbanih i prostornih znanosti.

Akademске godine 1974.-75. boravio je kao stipendist zaklade "Zlatko i Joyce Baloković" u Sjedinjenim Američkim Državama na Harvard University, Department of City and Regional Planning, i dijelom programa na Massachusetts Institute of Technology. Nakon toga, do svibnja 1976. djelovao je u ateljerima Skidmore, Owings i Merrill u Chicagu. Iste godine, nakon povratka u domovinu, pristupio je Urbanističkom institutu Hrvatske.

Godine 1990. stekao je stupanj doktora znanosti obranom disertacije "Anthroposocialni faktor u teorijskom pristupu arhitektonskom i urbanističkom projektiranju" na Arhitektonskom fakultetu u Zagrebu.

Izabran je 1980. za člana-suradnika, 1990. za izvanrednog člana, a od 1991. akademik je - redoviti član Hrvatske akademije znanosti i umjetnosti.

Za stvaralaštvo je dobivao više priznanja, među kojima su nagrade "Vladimir Nazor" Ministarstva kulture za najbolja ostvarenja u arhitekturi i urbanizmu 1989. i 1995. godine, te nagrada "Viktor Kovačić" Udruženja hrvatskih arhitekata za najbolje arhitektonsko ostvarenje u 1979. Neidhardtovi najznačajniji natječajni projekti nagrađeni su prvim nagradama i ostvareni, primjerice, nova zgrada Nacionalne i sveučilišne biblioteke u Zagrebu, najuže gradsko središte s robnom kućom "Boska" i višenamjenskim domom kulture u Banja Luci u Bosni i Hercegovini (sa suautorima),

in Zagreb. He has been awarded a significant competition prize for The Croatian Government Centre in Zagreb. Since 1969, Neidhardt has regularly published scholarly and professional papers in national and international publications and periodicals. His book dealing with the anthroposocial method of design entitled *Man in the Environment (Čovjek u prostoru)* was published in 1997. Neidhardt has shown his works (since 1970) at all major architectural exhibitions in Croatia and participated in international exhibitions, among them at the XIXth Triennale in Milan, Italy. He is a long-standing member and President (1995-99) of the Croatian Architects Association and an Associate of the American Institute of Architects.

In 1979, Neidhardt was appointed part-time Urban Design Studio Lecturer at the Chair of Urban Studies, Faculty of Architecture, Zagreb University, and was promoted to part-time Assistant Professor in 1991. In 1993, he was appointed part-time Associate Professor of Architectural Design VIII and Integral Design at the Chair of Architectural Design. In 1994 he joined the full-time faculty staff as Associate Professor of Architecture, with courses on Commercial and Office Buildings.

Neidhardt has established his own architectural design firm Neidhardt arhitekti d.o.o. in Zagreb, and since 1996 continued both practising and teaching architecture. In 1999 he was appointed Full Professor of Architecture.

te Poslovna zgrada INA trgovine u Zagrebu. Također je nagrađen u natječaju za kompleks zgrada Vlade, ministarstava i državne uprave Republike Hrvatske u Zagrebu.

Od 1969. godine aktivno objavljuje stručne i znanstvene radove u domaćoj i inozemnoj stručnoj perodici i časopisima. U knjizi "Čovjek u prostoru", objavljenoj 1997., postavlja antroposocialnu metodu projektiranja. Od 1970. izlagao je na svim relevantnim grupnim i revijalnim izložbama arhitekture i urbanizma u Hrvatskoj, a i na međunarodnim izložbama od kojih je najznačajniji XIX. Triennale u Milanu. Dugogodišnji je član i predsjednik Udruženja hrvatskih arhitekata (1995.-99.), te pridružen član američke arhitektonske asocijacije (Associate of the American Institute of Architects - AIA).

Od 1979. bio je honorarni asistent na katedri za urbanizam Arhitektonskog fakulteta u Zagrebu, a od 1991. djelovao je kao honorarni docent. Na katedri za projektiranje izabran je 1993. za honorarnog izvanrednog profesora na predmetima Arhitektonsko projektiranje VIII i Integralni rad. Od godine 1994. stalni je nastavnik Arhitektonskog fakulteta u svojstvu izvanrednog profesora te započinje predavati predmet Zgrade za rad i trgovinu.

Neidhardt 1996. osniva tvrtku za arhitekturu Neidhardt arhitekti d.o.o. u Zagrebu. U nerazdvojnosti stvaralaštva i nastave, usporedno vodi vlastiti arhitektonski atelijer i predaje na Arhitektonskom fakultetu Sveučilišta u Zagrebu, na kojem je 1999. izabran za redovitog profesora.

Awards / Nagrade

Viktor Kovačić award given by the Croatian Architects Association, for the design of the Boska Department Store at Banja Luka, Bosnia and Herzegovina, as the best architectural design in the year 1979 (with Ljerka Lulić and Jasna Nosso).
Fourteenth (1979) and Seventeenth (1982) Zagreb Salon awards for the design of the National and University Library in Zagreb and for the urban development study of central Zagreb and the Sava riverfront area (with

Nagrada "Viktor Kovačić" Saveza arhitekata Hrvatske za zgradu robne kuće "Boska" u Banja Luci, Bosna i Hercegovina (s Ljerkom Lulić i Jasnom Nosso), kao najboljem arhitektonskom ostvarenju u 1979.
Nagrade 14. i 17. Zagrebačkog salona za projekt Nacionalne i sveučilišne biblioteke u Zagrebu, 1979., te za studiju centralnog gradskog prostora Zagreba i priobalja Save, 1982. (s Marijanom Hrzićem, Zvonimirom Krznarićem i Davorom Manceom).

Marijan Hrzić, Zvonimir Krznarić and Davor Mance).

Vladimir Nazor annual award by the Republic of Croatia for architecture and urban design in 1989, for the design of the INA Trgovina office building in Zagreb.

Vladimir Nazor annual award by the Republic of Croatia for architecture and urban design in 1995, for the National and University Library Building in Zagreb (with M. Hrzić, Ž. Krznarić and D. Mance).

Nagrada "Vladimir Nazor" za arhitekturu i urbanizam u 1989. za poslovnu zgradu INA trgovine u Zagrebu.
Nagrada "Vladimir Nazor" za arhitekturu i urbanizam u 1995. za realizaciju zgrade Nacionalne i sveučilišne knjižnice u Zagrebu (s M. Hrzićem, Ž. Krznarićem i D. Manceom).

Catalogue of design projects / *Katalog projekata*

Presented works / *Prikazana djela*

1969	Hotel Lapad, Dubrovnik (with I. Kolbach and B. Šavora)	16
	Hotel Begova Ledina, Makarska	20
1970	Bit Pazar Shopping Centre / <i>Trgovački centar</i> , Skopje, Macedonia (with I. Franić)	26
1972	Shopping Centre / <i>Trgovački centar</i> , Mrkonjić Grad, Bosnia and Herzegovina	30
1973-79	City Centre I / <i>Gradski centar I</i> , Banja Luka, Bosnia and Herzegovina (with Lj. Lulić and J. Nosso)	34
1975-76	American studies / <i>Američke studije</i>	42
1971	New Zagreb City Centre / <i>Centar Novoga Zagreba</i> (with L. Schwerer and B. Velnić)	44
1977	French Republic Square / <i>Trg Francuske Republike</i> , Zagreb (with I. Franić)	48
1984	Hamma Centre / <i>Centar Hamma</i> , Algiers (with Z. Krznarić)	52
1980	Telecommunications Building / <i>Zgrada telekomunikacija</i> , Šibenik	54
1978-95	National and University Library / <i>Nacionalna i sveučilišna knjižnica</i> , Zagreb (with M. Hrzić, Z. Krznarić and D. Mance)	56
1981-95	Zagreb urban axis / <i>Urbana osovina Zagreba</i>	68
1985	Convention & Trade Centre / <i>Kongresno-poslovni centar</i> , Zagreb	70
1985-89	INA Trgovina Building / <i>Poslovna zgrada INE</i> , Zagreb	74
1977-95	Diagonal patterns / <i>Dijagonalne kompozicije</i>	82
1985	Large-scale architecture / <i>VelikofORMATNA arhitektura</i>	84
1985	Exportdrvo Office Building / <i>Poslovna zgrada Exportdrvo</i> , Zagreb	86
1981-92	Vision of cosmopolitan city / <i>Vizija kozmopolitskoga grada</i> , Zagreb	88
1989	Adriatic Pipeline Headquarters / <i>Poslovna zgrada</i> <i>Jadranskoga naftovoda</i> , Zagreb	92
1991	World Trade Centre / <i>Svjetski trgovinski centar</i> , Zagreb, (with Z. Krznarić and D. Mance)	96
1992	Metropolitan axis / <i>Os metropole</i> , Zagreb (with Z. Krznarić and D. Mance)	98
1991	St. John the Evangelist Church / <i>Crkva Sv. Ivana evanđelista</i> , Zagreb	102
1994	Parish Church / <i>Župna crkva, Volovčica</i> - Zagreb	104
1993-96	Badel City Block / <i>Blok Badel</i> , Zagreb (with M. Begović and D. Mance)	108
1996	Croatian Government Centre / <i>Zgrada Vlade</i> , ministarstava i državne uprave, Zagreb	114
1997-00	Continuation / <i>Nastavak</i>	120

Work done at the Medveščak Architectural Design Studio in Zagreb, 1968-1974

1968 - Preko Hotel, Preko, Island of Ugljan (co-worker)
1969 - Baščeluci housing project, Jajce, Bosnia and Herzegovina (co-worker)
1969 - Tuleg housing project, Konjic, Bosnia and Herzegovina
1970 - Police Headquarters, Mrkonjić Grad, Bosnia and Herzegovina, realized (with Lujko Schwerer)
1971 - S-21 and S-23 residential buildings, Mrkonjić Grad, Bosnia and Herzegovina, realized (with L. Schwerer)
1971 - Podravska Slatina town centre project
1971 - housing-cum-commercial building, Podravska Slatina
1972 - Mrkonjić Grad shopping centre project, Bosnia and Herzegovina
1972 - Dugo Selo new town centre project
1973 - Kuve tourist village development project near Rovinj (with L. Schwerer)
1972 - Jaz Hotel project, Preko, Island of Ugljan
1973-74 - Workers' Solidarity Centre and Boska Department Store, Banja Luka, Bosnia and Herzegovina, realized (with Lj. Lulić and J. Nosso).

Work done at the Skidmore, Owings and Merrill Studios, Chicago, IL 1975-76

1975 - Franklin Towers South Block, Philadelphia, PA (schematic design for the hotel and office towers)
1975 - Chicago-Tokyo Bank, Chicago, IL (detailed interior design studies)
1975 - Congress Street Bridge, Boston, MA (urban development and architectural design study to link Boston City Hall and Fanneuill Hall on the Boston shore front — variant designs for the linking of pedestrian plazas)
1976 - Sixty State Street, Boston, MA (studies for the plaza entrance to the office tower)
1976 - Sear's Store, Rockaway, NJ (formal elements of department store

Radovi u arhitektonskom birou "Medveščak" u Zagrebu, 1968.-74.

1968. - projekt hotela "Preko" u Preku, otok Ugljan (suradnik);
1969. - projekt stambenog naselja "Baščeluci" u Jajcu, Bosna i Hercegovina (suradnik);
1969. - urbanističko-arhitektonsko rješenje naselja "Tuleg" u Konjicu, Bosna i Hercegovina;
1970. - upravna zgrada Policije, Mrkonjić Grad, Bosna i Hercegovina, realizirano (s Lujkom Schwererom);
1971. - stambeni objekti S-21 i S-23, Mrkonjić Grad, Bosna i Hercegovina, realizirano (s L. Schwererom);
1972. - urbanističko rješenje središta Podravske Slatine - projekt stambeno-poslovnog objekta, Podravska Slatina;
1972. - urbanističko rješenje i projekt trgovačkog ansambla u središtu Mrkonjić Grada, Bosna i Hercegovina;
1972. - projekt novog središta, Dugo Selo;
1973. - projekt turističkog naselja "Kuve" kod Rovinja (s L. Schwererom);
1972. - projekt hotela "Jaz", Preko;
1973.-74. - projekti Doma radničke solidarnosti i robne kuće "Boska", Banja Luka, Bosna i Hercegovina (s Lj. Lulić i J. Nosso).

Radovi u atelierima Skidmore, Owings i Merrill, Chicago, 1975.-1976.

1975. - Franklin Tower South Block, Philadelphia, PA (idejni projekti hotela i poslovnog bloka);
1975. - Chicago-Tokyo Bank, Chicago, IL (studije detalja unutarnjeg uređenja);
1975. - Congress Street Bridge, Boston, MA (urbanističko-arhitektonska studija povezivanja prostora između zgrada Boston City Hall i Fanneuill Hall u priobalnoj zoni Bostona - varijantni projekti pješačkih mostovnih poteza);
1976. - Sixty State Street, Boston, MA (studije ulaznog prostora poslovnog tornja);
1976. - Sear's Store, Rockaway, NJ (elementi oblikovanja robne kuće);

architectural design)
1976 - Sear's Store, Seaview Square, NJ (formal elements of department store architectural design)
1976 - Dow Chemical Industrial Park, Freeland, MI (formal improvement design study)
1976 - MD Project, Chicago, IL (office tower atrium architectural design study).

Work done at the Urban Planning Institute of Croatia, 1976-1994

1976-77 - Petrinja master plan
1976-78 - preliminary analyses for the Nova Gradiška master plan
1977 - physical plan for the municipality of Petrinja (with Fedor Wenzler)
1977 - programming analyses for the municipality of Nova Gradiška physical plan
1977 - urban design of the eastern front of the main square, Nova Gradiška
1978 - urban design of the Zlata residential zone, Nova Gradiška
1978-84 - revision of the 1978 competition entry for the National and University Library in Zagreb, amended schematic design (1979), design development (tender) project (1979 - 81), and final design and contract documents for two stories of the central part of the building (1983-84) — project leader, (with M. Hrzić, Z. Krznarić and D. Manceo)
1983 - addition to the Zagreb Cemeteries Administration building at Mirogoj
1983 - Miruša Regional Nature Park project, Kosovo (with Dragutin Kiš)
1983 - Rade Končar residential zone urban design project, Sesvetski Kraljevac
1985-86 - Škaljari district urban design project, Kotor, Montenegro
1986 - urban and architectural design study for the entrance terminals to the Miruša Regional Nature Park, Kosovo
1986-89 - INA Trgovina office building, Zagreb — schematic design for the preliminary building permit, architectural supervision of design development, author's field monitor-

1976. - Sear's Store, Seaview Square, NJ (elementi oblikovanja robne kuće);
1976. - Dow Chemical Industrial Park, Freeland, MI (studija oblikovanja industrijskog parka);
1976. - MD project Chicago, IL (studija atrija poslovnog tornja).

Radovi u Urbanističkom institutu Hrvatske, 1976. - 1994.

1976.-77. - urbanistički plan Petrinje;
1976.-78. - prostorne analize za urbanistički plan Nove Gradiške;
1977. - prostorni plan općine Petrinja (s Fedorom Wenzlerom);
1977. - programske analize za prostorni plan općine Nova Gradiška;
1977. - programske analize i smjernice za prostorni plan općine Županja;
1977. - urbanistički projekt istočnog dijela glavnog gradskog trga, Nova Gradiška;
1978. - urbanistički projekt stambene zone "Zlata", Nova Gradiška;
1978.-84. - revizija natječajnog rada (1978.), novelirano idejno rješenje (1979.), tender projekt (1979.-81.) i izvedbeni projekt baze središnjeg korpusa (1983.-84.) Nacionalne i sveučilišne biblioteke u Zagrebu - voditelj projekta (s M. Hrzićem, Z. Krznarićem i D. Manceom);
1983. - projekt aneksa upravne zgrade "Gradskih groblja" na Mirogoju u Zagrebu;
1983. - studija regionalnog parka prirode "Miruša", Kosovo (s Dragutinom Kišom);
1983. - provedbeni urbanistički plan stambene zone "Rade Končar", Sesvetski Kraljevac;
1985.-86. - detaljni urbanistički plan područja Škaljari, Kotor, Crna Gora;
1986. - idejna urbanističko-arhitektonska studija ansambla ulaznih terminala regionalnog parka prirode "Miruša", Kosovo;
1986.-89. - poslovna zgrada INA trgovina u Zagrebu - idejni projekt za dobivanje građevinske dozvole, izvedbeni projekt suterskog dijela, umjetnički nadzor na izvedbenom projektiranju, autorsko praćenje realizacije;
1985.-95. - Nacionalna i sveučilišna

ing of the project's execution
 1985-95 - National and University Library, Zagreb, design and execution process — Stage 1 master plan and preparatory work (1985-86), Stage 1 architectural and urban design study of the building and its surroundings (1986-87), Stage 1 schematic architectural design for the building permit (1987), Stage 1 interior design layout of workstations, furniture and equipment, amended land-use and urban development requirements (1988-89), architect's interventions in the working drawings for Stage 1 building execution (1988-95), interior design: system of ceilings, panelling and flooring (1988-89), new design for the atrium (1989), schematic design for extended Stage 1 building (lateral parts, 6/1989), cladding and flooring design for elements of the surrounding plazas, schematic design of commercial premises along the Hrvatske Bratske Zajednice strip within the National and University Library complex (1990), outline of spatial arrangement of permanent fine arts exhibits in the Library (1990), with a visual-informational supplement (5/1991), architectural elements for the Library's visual communications programme (3/1991), design of suspended ceilings for the Library, scale 1:50 (5-6/1991), design of granite cladding for the façades, floors and adjoining surfaces, interior design allocation of spaces in the Library's main building (7-10/1991), design of the lighting pylon for the Library's exterior (9/1991), new schematic layout plans, scale 1:200 (11/1991), design of public spaces in the lateral extensions of the Stage 1 building (11/1991), conceptual framework of interior design for the lateral parts II, III and IV, for special holding depots (Level 2), and for perimeter spaces on the mezzanine, first, second, third and fourth floor levels in the main building (1991-92), detailed design of the system of suspended ceilings and lighting fixtures (2-11/1992), new design of the front and the ceiling of the main atrium (3/1992), new layout of the book processing department (4/1992),

knjižnica u Zagrebu - projektiranje i autorsko praćenje realizacije - prikaz prostora I. etape izgradnje NSB s pripremnim radovima (1985.); arhitektonsko-urbanistička studija rješenja I. etape zgrade i okolice (1986.-87.); idejni arhitektonski projekt, projekt za dobivanje građevinske dozvole I. etape izgradnje (1987.); raspored radnih mjesta i dispozicija opreme I. etape, dopuna uvjeta uređenja prostora I. etape (1988.-89.); autorske intervencije u projektu za izvođenje I. etape (1988.); interijersko rješenje sustava stropova, obloga i podova (1988.-89.), novo idejno rješenje atrija (1989.); idejno rješenje proširenja I. etape (lateralni dijelovi, 6/1989.), oblikovanje opločenja pročelja i pratećih površina oko zgrade, idejno rješenje i projekti poteza lokala uz ulicu Hrvatske bratske zajednice u sastavu kompleksa NSB, prostorno-programaska osnova umjetničkog uređenja nove zgrade NSB (1990.); prostorno-programaska osnova umjetničkog uređenja NSB s posebnim dispozicijsko-informacijskim prilogom (5/91.); arhitektonski prilozici za program vizualnih komunikacija (3/91.); dizajn ovješnih stropova NSB u mjerilu 1:50 (5-6/91.); dizajn kamenih obloga pročelja, podova i vanjskih pratećih površina; interijerska dispozicija prostora osnovnog korpusa NSB (7-10/91.); dizajn rasvjetnog stupa za okolice NSB (9/91.); pregledni dispozicijski tlocrti u mjerilu 1:200 (11/91.); projekti za obradbu javnih prostora na lateralnom dijelu proširenja I. etape izgradnje NSB (11/91.); idejna faza projekta unutrašnjeg uređenja lateralnih dijelova II, III i IV, zbirke grade posebne vrste (razina 2) te perimetarskih prostora na razinama mezanina, 1., 2., 3. i 4. kata osnovnog korpusa (1991.-92.); detaljni dizajn sustava spuštenih stropova i definicija rasvjetnih tijela (2-11/92.); dizajn pročelja i stropa glavnog atrija (3/92.); nova prostorna dispozicija sustava obradbe knjižničke grade (4/92.); dizajn kamene obloge pretprostora dizala (4/92.); dizajn opločenja sanitarnih prostora (5/92.); dizajn fiksnih interijerskih obloga i sustava pregradnih stijena (3-11/92.);

design of elevator lobbies (4/1992), design of restroom facilities (5/1992), design of interior partitioning system (3-11/1992), design of façade lighting (6/1992), functional emendations of areas in the lateral parts II, III and IV (9/1992), design of double modular floors (9/1992), design of façades for building parts XI, XII and XIII (10/1992) — project leader, (with D. Mance and Z. Krznarić). Schematic design for the transformation of commercial premises into a shopping centre along the Hrvatske Bratske Zajednice strip within the National and University Library complex (1994-95), with D. Mance.

Consultancy work

European consultant to Schmidt, Garden and Erikson, Architects - Engineers, Chicago (1976-81).

Freelance work (selection)

Family houses:

1969 - Kudera, Stari Grad, Island of Hvar
 1970 - Delfar, Rovinj
 1971 - Lavrinec, semi-detached, Karlovac
 1971 - Pijetlović, Jajce, Bosnia and Herzegovina
 1977 - Kudera, Hrastje near Jastrebarsko
 1979 - Buljan, Dedići, Zagreb
 1982 - Husar, Šestinski Vrh, Zagreb
 1983 - Akalović, Bijenik, Zagreb
 1984 - Petković, Remete, Zagreb
 1988 - Drave, Gornje Prekrižje, Zagreb
 1989 - Presečki, Novalja, Island of Pag
 1990 - Richard Penner Residence, California, (study)
 1992 - Lauš, Pantovčak, Zagreb
 1993 - Ohanesian Residence addition project, Pottstown, Pennsylvania
 1997 - Ostoja, Somuni, Zagreb
 1997-98 - Tomašić, Gornje Prekrižje, Zagreb
 1999-00 - Damvergis, Medveščina, Zagreb.

dizajn rasvjete pročelja (6/92.); projekti funkcionalnih izmjena prostora u dijelovima II, III i IV (9/92.); projekt dvostrukih modularnih (kompjutorskih) podova (9/92.); dizajn obradbi pročelja građevnih dijelova XI, XII i XIII (10/92.); - voditelj projekta (s D. Manceom i Z. Krznarićem). Projekt preuređenja prostora u kompleksu NSB za trgovački centar uz ulicu Hrvatske bratske zajednice (1994.-95.), s D. Manceom.

Konzultantski poslovi

Konzultant za Europu tvrtke Schmidt, Garden i Erikson, Architects - Engineers, Chicago, IL (1976.-1981.).

Radovi u slobodnom stvaralačkom djelovanju (izbor)

Projekti obiteljskih kuća:

1969. - kuća Kudera, Stari Grad na Hvaru;
 1970. - kuća Delfar, Rovinj;
 1971. - dvojni objekt Lavrinec, Karlovac;
 1971. - kuća Pijetlović, Jajce, Bosna i Hercegovina;
 1977. - kuća Kudera, Hrastje kod Jastrebarskog;
 1979. - kuća Buljan, Dedići, Zagreb;
 1982. - kuća Husar, Šestinski vrh, Zagreb;
 1983. - kuća Akalović, Bijenik, Zagreb;
 1984. - kuća Petković, Remete, Zagreb;
 1988. - kuća Drave, Gornje Prekrižje, Zagreb;
 1989. - kuća Presečki, Novalja na Pagu;
 1990. - Richard Penner Residence, California (studija);
 1992. - kuća Lauš, Pantovčak, Zagreb;
 1993. - Ohanesian residence addition project, Pottstown, Pennsylvania;
 1997. - kuća Ostoja, Somuni, Zagreb;
 1997.-98. - kuća Tomašić, Gornje Prekrižje, Zagreb;
 1999.-00. - kuća Damvergis, Medveščina, Zagreb.

Architectural and interior design projects

1987 - interior design of the INA Trgovina office building, Zagreb
1987-90 - rental areas in the INA Trgovina building: Public Audit Service, 1987 (with Slavica Radić-Vuković), Duty Free Shop, Privredna Banka and Coupon Sale Counters, 1988, representative lounges in the mezzanine and on the third and fifth floors, 1989 (art work Želimir Drakulić), INA Trgovina Sales Centre and Car Rental Service, 1990
1991-92 - interior design of the INA Director General's office in the INA Building (formerly INA Trgovina) in Zagreb, (textile applications in the dining room by Vanda Črnja)
1992 - interior design of user space on Level 0 of the National and University Library in Zagreb, Stage 1, (with Z. Krznarić, D. Mance, M. Hržić, B. Antunović, A. Meštrović, and S. Radić-Vuković)
1993-95 - interior design of the special collections departments, educational facilities, open access stacks reading floors, and recreation amenities of the National and University Library in Zagreb, (with D. Mance and S. Radić-Vuković)
1994-95 - architectural and interior design of the Jana restaurants complex in Zagreb
1997-98 - architectural and interior design for the transformation of the INA building into an open landscape and trading floor type of office space, Zagreb, (within Neidhardt arhitekti d.o.o.)
1998-00 - architectural and interior design of the Land registry office in the lateral part of the National and University Library building in Zagreb, (within Neidhardt arhitekti d.o.o.)
1999 - VIP entrance of the INA Headquarters building, Zagreb
1999 - new cloakrooms of the National and University Library in Zagreb
1999 - graphic and TV studio HRG, new rental space of the National and University Library in Zagreb.

Arhitektonski i interijerski projekti:

1987. - *interijer poslovne zgrade INA trgovina, Zagreb;*
1987-90. - *interijer lokala u poslovnoj zgradi INA trgovina - prostor službe SDK (1987.), sa Slavicom Radić-Vuković; Duty Free Shop, Privredna banka i Prodaja bonova (1988.); reprezentativni prostori na mezaninu, te 3. i 5. katu - umjetničke realizacije ostvario Želimir Drakulić (1989.); prodajni centar INA trgovina i Rent-a-Car, 1990.;*
1991.-92. - *interijer ureda generalnog direktora u poslovnoj zgradi INA (ranije INA trgovina) u Zagrebu i umjetnički nadzor izvedbe - tekstilnu aplikaciju u blagovaonici ostvarila Vanda Črnja;*
1992. - *interijer dijela korisničkih prostora na razini "0" I. etape izgradnje Nacionalne i sveučilišne biblioteke u Zagrebu s Z. Krznarićem, D. Manceom, M. Hržićem, B. Antunovićem, A. Meštrović i S. Radić-Vuković;*
1993.-95. - *interijeri zbirki s gradom posebne vrste, te edukativnog sklopa, total prostora čitaonica i relaksivnih prostora Nacionalne i sveučilišne biblioteke u Zagrebu s D. Manceom i S. Radić-Vuković;*
1994.-95. - *arhitektonski i interijerski projekti ugostiteljskog kompleksa Jana na uglu Bakačeve i ulice Pod Zidom u Zagrebu;*
1997.-98. - *arhitektonski i interijerski projekti transformacija prostora poslovne zgrade INA u Zagrebu u velike radne prostore s informacijskom infrastrukturom tipa trading-floors - ostvareno u tvrtci Neidhardt arhitekti d.o.o.;*
1998.-00. - *arhitektonski i interijerski projekti uredskog prostora Gruntovnice - Zemljišnoknjižnog odjela Općinskoga suda u Zagrebu u zgradi Nacionalne i sveučilišne knjižnice - ostvareno u tvrtci Neidhardt arhitekti d.o.o.;*
1999. - *novi VIP ulaz Poslovne zgrade INE, Zagreb;*
1999. - *nove garderobe Nacionalne i sveučilišne knjižnice u Zagrebu;*
1999. - *grafički i TV studio HRG u sklopu poteza lokala NSK u Zagrebu.*

Urban and architectural design studies and projects

1972 - study of six locations for the Zagreb Sheraton Hotel
1979 - proposal for pedestrian and communication links between the historic and new centres of Zagreb, (with M. Hržić, Z. Krznarić and D. Mance)
1984 - preliminary urban and architectural design for the Zagreb Fair Business Centre, with hotel and conference facilities
1990-91 - office-cum-residential building of the Adriatic Pipeline in Zagreb: author's directive design and supervision of the design development and interior design
1991 - project emendation and new schematic design for the Zagreb Cemetery Administration building addition: author's directive design and supervision of design development
1/1992 - study of possible space rental in the lateral extension of Stage 1 of the National and University Library in Zagreb
3/1992 - proposal for the Croatian Audiovisual Archives layout in the lateral extension of the National and University Library, Zagreb
3/1992 - outline of the visual communications programme for the National and University Library, Zagreb
1993 - mixed-use office-cum-housing building project, Badel city block, Zagreb, with Miroslav Begović and Davor Mance
1996 - new urban and architectural design study for the Badel city block, Zagreb, with M. Begović
1998 - architectural design for the INA Headquarters new north addition, Zagreb
1998 - housing building project architectural design, Majcenov put, Zagreb
1998 - study of the Croatian Information and Documentation Agency offices in the National and University Library in Zagreb
1999-00 - conversion of the Organic Chemistry Centre building into the Library of the Croatian Academy of Sciences and Arts in Zagreb.

Urbanističko-arhitektonske studije i projekti:

1972. - *studija šest lokacija za hotel Sheraton u Zagrebu;*
1979. - *prijedlog pješačkog i prostornog povezivanja povijesnih i novih dijelova središta Zagreba, s M. Hržićem, Z. Krznarićem, i D. Mance;*
1984. - *idejna urbanističko-arhitektonska studija poslovnog središta s hotelom, trgovačkim i kongresnim sadržajima uz Zagrebački velesajam;*
1990.-1991. - *poslovno-stambena zgrada Jadranskog naftovoda u Zagrebu - autorsko direktivno projektiranje i nadzor nad izradbom tehničke dokumentacije i interijera;*
1991. - *novelacija programa i novo idejno rješenje aneksa upravne zgrade "Gradskih groblja" u Zagrebu - autorsko direktivno projektiranje i nadzor nad izradom tehničke dokumentacije;*
1/1992. - *projekt mogućnosti iznajmljivanja prostora u lateralnom dijelu proširenja I. etape izgradnje Nacionalne i sveučilišne biblioteke u Zagrebu;*
3/1992. - *prijedlog prostorne dispozicije za Hrvatski audiovizualni arhiv u lateralnom dijelu Nacionalne i sveučilišne biblioteke u Zagrebu;*
3/1992. - *osnove programa vizualnih komunikacija Nacionalne i sveučilišne biblioteke u Zagrebu;*
1993. - *idejni projekt višenamjenske trgovačko-poslovno-stambene zgrade u bloku Badel u Zagrebu s Miroslavom Begovićem i Davorom Manceom;*
1996. - *nova urbanističko-arhitektonska studija bloka Badel u Zagrebu s M. Begovićem;*
1998. - *idejno arhitektonsko rješenje kompleksa INA Headquarters u Aveniji V. Holjevca u Zagrebu, nova sjeverna dogradnja uz postojeću poslovnu zgradu;*
1998. - *projekt višestambene zgrade na Majcenovom putu u Zagrebu;*
1998. - *studija ureda agencije HIDRA u prostorima NSK u Zagrebu;*
1999.-00. - *studija obnove zgrade Centra za organsku kemiju za potrebe Knjižnice HAZU u Zagrebu.*

Urban and architectural design competition entries

1969 - Lapad Hotel, Dubrovnik, with Ivan Kolbach and Biserka Šavora (purchase)
1969 - Begova Ledina tourist complex with a 500-bed hotel, Makarska, (second prize)
1970 - Bit Pazar Shopping Centre, Skopje, Macedonia, with Ivan Franić (third prize)
1970 - Stoja Valovine tourist settlement, Pula, with Marica Perak and Benedetto Tardozzi
1971 - South Zagreb city centre, with Lujo Scherer and Branko Velnić (purchase)
1973 - Banja Luka city centre with the Civic Hall, department store and Palace Hotel, with Lj. Lulić and J. Nosso (first prize)
1976 - Retirement Home, Iblerov Trg, Zagreb
1977 - Trg Francuske Republike, Zagreb, with I. Franić (second prize)
1978 - National and University Library, Zagreb, with M. Hrzić, Z. Krznarić and D. Mance (first prize)
1980 - Šibenik Telecommunications Building, Šibenik, (second prize)
1981 - Central Zagreb and the Sava riverfront area, by invitation — variant studies without formal ranking, with M. Hrzić, Z. Krznarić and D. Mance
1983 - Čovjek i Prostor competition for architectural design for a public plaza in Zagreb (Viktor Kovačić Museum), Zagreb
1984 - Hama City Centre in Algiers, international competition, with Z. Krznarić
1985 - Zagreb Trade Centre, Zagreb, (first prize — commissioned design for a multi-purpose Congress Centre)
1985 - central business district, zones 2 and 3 to the east of the Zagreb Fair grounds, Zagreb, (first prize — commissioned design for the INA Trgovina office building)
1986 - Zagreb Fair Southern Entrance, by invitation, Zagreb
1989 - Adriatic Pipeline Main Office building on the banks of the River Sava, Veslačka Street, Zagreb, by

Urbanistički i arhitektonski natječajni projekti

1969. - hotel "Lapad" u Dubrovniku, s Ivanom Kolbachom i Biserkom Šavora (otkup);
1969. - turistički ansambl "Begova ledina" s hotelom od 500 kreveta, Makarska (druga nagrada);
1970. - Centar snabdijevanja "Bit Pazar" u Skopju, Makedonija, s Ivanom Franićem (treća nagrada);
1970. - turističko naselje Stoja Valovine u Puli, s Marićom Perak i Benedetom Tardozzijem;
1971. - središte južnog Zagreba, s Lujom Schererom i Brankom Velnićem (otkup);
1973. - središte Banja Luke u Bosni i Hercegovini, s Domom radničke solidarnosti, robnom kućom i hotelom Palace, s Ljerkom Lulić i Jasnom Nosso (prva nagrada);
1976. - Dom umirovljenika na Iblerovu trgu u Zagrebu;
1977. - Trg Francuske Republike u Zagrebu, s I. Franićem (druga nagrada);
1978. - Nacionalna i sveučilišna biblioteka u Zagrebu, s M. Hrzićem, Z. Krznarićem i D. Manceom (prva nagrada);
1980. - zgrada telekomunikacija u Šibeniku (druga nagrada);
1981. - pozivni natječaj bez rangiranja za varijantne studije središnjeg gradskog područja i priobalja Save u Zagrebu, s M. Hrzićem, Z. Krznarićem i D. Manceom;
1983. - natječaj časopisa "Čovjek i prostor" za uređenje jednog prostora u Zagrebu (Muzej Viktor Kovačić);
1984. - međunarodni natječaj za rješenje središta Hama u gradu Alžiru, s Z. Krznarićem;
1985. - poslovno središte istočno od Zagrebačkog velesajma u Zagrebu (prva nagrada i povjerena daljnja razrada projekata za višenamjensku zgradu Kongresnoga centra);
1985. - poslovna zona 2 i 3 istočno od Zagrebačkog velesajma u Zagrebu (prva nagrada i povjerena razrada projekata i izvedba Poslovne zgrade INA trgovina);
1986. - pozivni natječaj za rješenje juž-

invitation (first prize, commissioned for realization)

1990 - Astra Office Building project, Zagreb, by invitation, with Z. Krznarić and D. Mance (purchase)
1991 - World Trade Centre, five-star hotel, shopping mall, and eastern entrance to the Zagreb Fair, Zagreb, with Z. Krznarić and D. Mance (ex aequo first prize)
1991 - St. John the evangelist parish church, Utrine, Zagreb
1992 - Zagreb's urban axis — Ulica Hrvatske Bratske Zajednice and new main square, Zagreb, with Z. Krznarić and D. Mance
1993 - Badel city block development project, Zagreb, by invitation as author and project team leader (ex aequo first prize)
1994 - Parish church, Volovčica, Zagreb, by invitation (second prize)
1996 - Croatian Government Centre, Zagreb, (ex-aequo second placement and eligibility for Stage 2 of the competition)
1997 - Zagreb Bank Headquarters, Zagreb, with M. Begović (competition with international invitations — fourth prize).

nog ulaza u Zagrebački velesajam;
1989. - pozivni natječaj za poslovno-stambenu zgradu Jadranskog naftovoda na obali rijeke Save u Veslačkoj ulici u Zagrebu (prva nagrada i odabir za izvedbu);
1990. - pozivni i javni natječaj za kompleks poslovne zgrade "Astra" u Zagrebu, s Z. Krznarićem i D. Manceom (otkup);
1991. - Svjetski trgovinski centar, hotel A kategorije, shopping centar i istočni ulaz u Velesajam u Zagrebu, s Z. Krznarićem i D. Manceom (podijeljena prva nagrada);
1991.- župna crkva Sv. Ivana evanđelista u naselju Utrine u Zagrebu;
1992. - oblikovanje prostora ulice Hrvatske bratske zajednice i središnjeg trga u Zagrebu, s Z. Krznarićem i D. Manceom;
1993. - pozivni natječaj za arhitektonsko rješenje bloka Badel u Zagrebu - pozvani autor-voditelj natjecateljske grupe (podijeljena prva nagrada);
1994. - pozivni natječaj za arhitektonsko rješenje župne crkve u naselju Volovčica u Zagrebu (druga nagrada);
1996. - kompleks zgrada Vlade, ministarstva i državne uprave Republike Hrvatske u Zagrebu (podijeljen drugi plasman i pravo na sudjelovanje u drugom krugu natječaja);
1997. - natječaj s međunarodnim pozivnicima za idejno urbanističko-arhitektonsko rješenje zgrade Zagrebačke banke u Zagrebu, s M. Begovićem (četvrta nagrada).

List of publications / *Publicirani znanstveni i stručni radovi*

- “Arhitekt i budućnost” (The architect and the future), *Čovjek i prostor*, no. 195, Zagreb, 1969, 9-11.
- “Unapređenje životne okoline i unapređenje društva” (Environmental improvement and social improvement), *Čovjek i prostor*, no. 233, Zagreb, 1972, 21-23.
- “Suradnja arhitekata i sociologa u stvaranju prostora mjesne zajednice” (The collaborative effort of architects and sociologists in designing the local community environment), Proceedings of the Yugoslav Architects’ Society Conference and Architecture Days, Skopje-Ohrid, Macedonia, 1977.
- “Metajezik URBAN: upotreba kompjutera u urbanističkom i prostornom planiranju” (URBAN metalanguage: computer usage in urban design and regional planning), Proceedings of the Regional and Physical Planning Symposium, vol I, topic II, paper 2 (with D. Boras), Yugoslav Institute for Urban Development and Housing, Belgrade, 1977, 37 pp.
- “Profesionalna arhitektonska praksa u SAD” (Professional practice of architects in the United States), *Čovjek i prostor*, no. 308, Zagreb, 1978, 22-23.
- “O pješačkom i prostornom povezivanju povijesnih i novih dijelova središta Zagreba” (On pedestrian and ambient linkages between the historic and new parts of central Zagreb), *Čovjek i prostor*, no. 321, Zagreb, 1979, 21-24 (collective paper).
- “O arhitektonskom konceptu Nacionalne i sveučilišne biblioteke” (On the architectural concept of the National and University Library in Zagreb), *Arhitektura*, no. 168-169, Zagreb, 1979, 95-100 (collective paper).
- “Stvaranje kompjutorskog jezika za potrebe urbanističkog i prostornog planiranja” (The development of a computer language for urban and regional planning), *Arhitektura*, no. 172 - 173, Zagreb, 1980, 95-99.
- “Prilog analizi procesa arhitektonске definicije: metoda sekventne optimizacije u projektiranju zgrade telekomunikacija u Šibeniku” (A contribution to the analysis of the architectural process: Sequential optimization method used in the design of the Šibenik Telecommunications Building), *Čovjek i prostor*, no. 343, Zagreb, 1981, 24-27.
- “The City, the Cradle of the Future”, *Ekistics - Problems and Science of Human Settlements*, vol. 50, no. 301, Athens, 1983, 288-289.
- “Robna kuća u Banja Luci” (Banja Luka department store), *Arhitektura*, no. 182-183, Zagreb, 1982, 68-69 (collective paper).
- “Velika kuća na maloj parceli: dileme oko našeg pristupa parcelaciji” (A large building on a small lot: Dilemmas about land parcelling practice in this country), *Arhitektura*, no. 186-188, Zagreb, 1983-84, p. 94.
- “Knjižnica” (Library), *Teznička enciklopedija*, Miroslav Krleža Lexicographic Institute, vol. 9, Zagreb, 1984, 71-95.
- “Individualno u kolektivnom” (The individual in the collective), *Čovjek i prostor*, no. 422, Zagreb, 1988, p. 17.
- “30 godina nagrade ‘Viktor Kovačić’” (Thirty years of the Viktor Kovačić award), *Čovjek i prostor*, no. 440-441, Zagreb, 1989.
- Arhitekti članovi JAZU (Architects — members of the Yugoslav (now Croatian) Academy of Arts and Sciences), *Rad Hrvatske akademije znanosti i umjetnosti*, no. 435 (member of the editorial committee headed by Drago Galić), Zagreb, 1991.
- “Akademik Drago Galić, 1907-1992 (nekrolog)” (Academician Drago Galić, 1907-1992 — obituary), *Vjesnik HAZU*, no. 7-8, 1992.
- “Hrvatska u prostoru” (Croatia’s physical space), chapter in the special publication of the Croatian Academy of Arts and Sciences entitled *Hrvatska — zadatosti i usmjerenja*, HAZU, Zagreb, 1992, 23-28 (collective paper).
- “Drago Galić, 1907-1992”, obituary, *Ljetopis HAZU*, vol. 97, Zagreb, 1993, 755-58.
- “Drago Galić, 1907-1992”, *Život umjetnosti*, no. 51, Zagreb, 1993.
- Architectural Aspects of the Home Injuries Prevention in Croatia, The Second World Conference On Injury Control, Abstracts, Atlanta, Georgia, May 20-23, 1993, p. 165 (collective paper).
- “Kevin Lynch i Maks Fabiani” (Kevin Lynch and Max Fabiani), *Prostor*, vol. 2, no. 3-4, Zagreb, 1994, 291-299.
- Architectural aspects of home injuries prevention, *Sigurnost*, vol. 47, no. 2, Zagreb, 1995, 87-108 (collective paper).
- “Nova zgrada Nacionalne i sveučilišne knjižnice” (A new building of the National and University Library), *Gradevinar*, vol. 47, no. 10, Zagreb, 1995, 601-612 (collective paper).
- “Naša arhitektonska skulptura” (Our architectural sculpture), *Vjesnik*, Zagreb, May 27, 1995 (on the eve of the opening of the National and University Library).
- Croatia, Triennale di Milano, XIX Esposizione Internazionale - Identity and Difference, Electa, Milano, 1996, 332-341.
- Towards the visions of urban future: Croatia’s prospects, Forum of National Academies of Sciences and Engineering, Bosphorus University, Istanbul, May 31- June 1, 1996.
- “Čovjek u prostoru” (Man in the environment), *Školska knjiga*, Zagreb, 1997, 196 pp.
- “Hrvatska izložba” (Croatian exhibition), *Katalog hrvatskog muzeja arhitekture* (Catalogue of the Croatian Museum of Architecture), Zagreb, 1997, 3-5.
- “Urbana rasprava ususret Zagrebu XXI. stoljeća” (A discussion on town planning for Zagreb in the 21st century), *Prostor*, vol. 6, no. 1-2, Zagreb, 1998, 67-78.
- “Kultura i gospodarstvo - kompleменти urbane vizije Zagreba XXI. stoljeća” (Culture and economy - Complementary elements of the 21st century’s vision of Zagreb), *Razvoj Zagreba: prilozi za strategiju hrvatske i europske metropole*, *Gospodarska komora Zagreb*, Zagreb, 1999, 35-51.
- “Podsljemenska obiteljska kuća” (A house at the bottom of mt. Sljeme), *Graditelj*, no. 3, March 2000, 16-18.
- “Zagreb još uvijek simbol europske periferije” (Zagreb — still a symbol of European periphery), *Vijenac*, no. 161, Zagreb, 4 May 2000, 20-21.

- “Izazov ‘Izazova’” (The challenge of ‘Izazov’ /Challenge/), interview by Marijan Vogrinec with a group of young architects about the meaning, purpose and direction of contemporary architecture, *Vjesnik*, Zagreb, 23 July 1971.
- “Odakle toliki prostorni defekti u Zagrebu” (Why so many defective urban design solutions in Zagreb), *Vjesnik*, Zagreb, 6 July 1971.
- “Maksimalan angažman stvaralačkih snaga” (Maximum involvement of creative potential), contribution to a discussion on the topic “Are we covering the Adriatic with concrete?”, *Vjesnik*, 28 February 1973, p. 9.
- “Prostor dat budućnosti” (Space earmarked for the future), contribution discussing the architectural competition for the area of Trg Francuske Republike in Zagreb, *Črnomerec*, no. 16, Zagreb, 1978.
- “Promet je dio oblikovnog koncepta grada koji bi morao pridonijeti kvaliteti slike grada” (Traffic system is part of urban design that should contribute to the quality of a city’s image), contribution to the round table discussing the traffic master plan of Zagreb, *Čovjek i prostor*, no. 332, Zagreb, 1980, p. 11.
- “Stanley Tigerman: moj najdraži projekt — onaj slijedeći” (Stanley Tigerman: My favourite project — the next one), interview, *Čovjek i prostor*, no. 330, Zagreb, 1980, 17-19.
- “Arhitektura sedamdesetih godina” (Architecture in the seventies), contribution to a round table held on 12 November 1981, *Arhitektura*, no. 178-179, Zagreb, 1981, 42-43.
- “Djelovanje u prostorima SR Hrvatske” (Country-wide activity in Croatia), introductory text for the exhibition commemorating thirty-five years of work of the Urban Planning Institute of Croatia, *Čovjek i prostor*, no. 357, Zagreb, 1982 (collective paper).
- “Esej za grad” (An essay for the city), *Radio Zagreb Third Programme*, 7 May 1983.
- “Grad, kolijevka budućnosti” (The city, the cradle of the future), *Danas*, no. 100, Zagreb, 1984, 49-51.
- Opinions of visitors to the exhibition “Chicago — 150 Years of Architecture”, *Večernji list*, Zagreb, 3 December 1984, p. 10.
- “Grad lijepoga lica” (A lovely face of the city), *Večernji list*, Zagreb, 29-30 December 1984.
- “Očuvajmo urbanističko dostojanstvo nove zgrade NSB u Zagrebu” (Let us preserve the dignity of the new National and University Library in Zagreb), protest against planned building in front of the new library’s atrium, May, 1991.
- “Sjaj i bijeda redizajna” (Splendour and misery of redesign), *Vijenac*, no. 14/II, Zagreb, 7 July 1994, p. 26.
- “Arhitektura arhitektima” (Architecture to the architects), interview, *Večernji list - Obzor*, Zagreb, 21 May 1995, p. 20.
- “Kulturologija obnove i globalno ozračje (Culturology of renewal and global influences), *Prostor*, Vol. 4, br. 1 (11), Zagreb 1996, 121-122.
- “Riječ Predsjednika Udruženja hrvatskih arhitekata” (A word from the president of the Croatian Architects Association), *Čovjek i prostor*, special issue no. 1 for the UIA Barcelona Congress, Zagreb, June 1996, p. 5.
- “Ne smijemo bježati od teme monumentalnosti” (The theme of monumentality cannot be avoided), interview to Kresimir Rogina, *Arhitektura*, no. 212, Zagreb, 1996, 039-049.
- “Iskaznica arhitektonske profesije” (A professional portfolio of architects), *Tko je tko u hrvatskoj arhitekturi* (Who is who in Croatian architecture), Biblioteka Psefizma, Zagreb, 1997, 10-11.
- “Standardi arhitektonske struke I-IV” (Standards of professionalism in architectural practice I-IV), *Čovjek i prostor*, no. 516-519, no. 520-521, no. 522-523, no. 524-525, Zagreb, 1997.
- “Pojam arhitekt” (The notion of architect), *Čovjek i prostor*, no. 520-521, Zagreb, 1997, p. 8.
- “120. godišnjica Udruženja hrvatskih arhitekata” (120 years of the Croatian Architects Association), *Čovjek i prostor*, no. 524-525, Zagreb, 1998, p. 6.
- “Javni natječaj - temelj hrvatske arhitektonske kulture (Open competition - the foundation of the Croatian architectural culture), *Čovjek i prostor*, no. 526-527, Zagreb, 1998, p. 6.
- “Opstojnost Udruženja hrvatskih arhitekata” (The continued existence of the Croatian Architects Association), *Čovjek i prostor*, no. 526-527, Zagreb, 1998, p. 15.
- “Odnosi udruženja i članova” (The Member - Association relations), *Čovjek i prostor*, no. 528-529, Zagreb, 1998, p. 13.
- “Da, ima nade za arhitekturu” (Yes, there is hope for architecture), *Čovjek i prostor*, no. 530-531, Zagreb, 1998, p. 18.
- “Raspravljana načela ustroja Komore” (Discussion of the principles of the professional architectural chamber), *Čovjek i prostor*, no. 530-531, Zagreb, 1998, p. 18.
- “Pitalo se za mišljenje” (Opinion was sought), *Večernji list*, Zagreb, 3 March 1998, p. 19.
- “Odnosi sa svijetom” (Relations with the rest of the world), *Čovjek i prostor*, no. 532-535, Zagreb, 1998, p. 17.
- “Izješće predsjednika Udruženja hrvatskih arhitekata (Croatian Architects Association President’s Report), *Čovjek i prostor*, no. 540-543, Zagreb, 1999, 10-11.
- “Fotografija u arhitekturi” (Photography in architecture), *Čovjek i prostor*, no. 540-543, Zagreb, 1999, p. 71.
- “Suvremena pouka moderne tradicije” (Contemporary lesson of modern tradition), *Oris*, no. 2, Zagreb, 1999, 88-91.
- “Obiteljska kuća na Gornjem Prekrižju” (Family house in Gornje Prekrižje - Zagreb), *Čovjek i prostor*, no. 544-545, Zagreb, 1999, p. 35.
- “Najtužnije desetljeće zagrebačke arhitekture u 20. stoljeću” (The saddest decade of Zagreb architecture in the XXth century), *Vijenac*, no. 162, Zagreb, 18 May 2000, 20-21.
- “Bez cesta za Europu Zagreb ostaje dijelom Balkana” (Without highways to Europe Zagreb will remain a part of Balkans), interview to Marinko Bobanović, *Vjesnik*, Zagreb, 10 September 2000, p. 20.

- (R.), Natječaj za idejno rješenje hotela B kategorije u Dubrovniku-Lapad, Čovjek i prostor, br. 196, Zagreb, 1969., str. 10-14;
- PASINOVIĆ, Antoaneta. Mlada generacija hrvatskih arhitekata, Telegram, Zagreb, 8. VIII. 1969., str. 18;
- SEKULIĆ-GVOZDANOVIĆ, Sena. Majstorska radionica profesora arhitekta Drage Galića u Zagrebu, Arhitektura Urbanizam, br. 59, Beograd, 1969., str. 27, 30 i 32;
- PASINOVIĆ, Antoaneta. Velimir Neidhardt, Tlo, br. 6-7, Zagreb, 13. II. 1970., str. 35;
- (R.), Natječaj za izradu idejnog rješenja turističkog ansambla "Begova Ledina" u Makarskoj, Čovjek i prostor, br. 205, Zagreb, 1970., str. 4-5;
- I.Š., Arhitektonski projekti - poticaj stvaralaštvu mlade generacije, Vjesnik, Zagreb, 14. VII. 1971.;
- SEKULIĆ-GVOZDANOVIĆ, Sena. Majstorska radionica prof. Galića, Čovjek i prostor, br. 234, Zagreb, 1972.;
- ČORAK, Željka. U funkciji grada, Vjesnik, Zagreb, 26. V. 1973.;
- (R.), Prikaz makete natječajnog rada za centar I u Banja Luci, Arhitektura, br. 148, Zagreb, 1974.;
- PASINOVIĆ, Antoaneta. Torzo ili jednog dana jedan Salon, Čovjek i prostor, br. 255, Zagreb, 1974., str. 8 i str. 16;
- , Natječaj Trg Francuske republike u Zagrebu, Čovjek i prostor, br. 308, Zagreb, 1978., str. 12.;
- PASINOVIĆ, Antoaneta. Mrtva trka ili drugi red za drugu fazu, Čovjek i prostor, br. 308, Zagreb, 1978., str. 14.;
- , Društvo arhitekata grada Zagreba (izdavač): Natječaj Trg francuske republike, sekundarni centar, Zagreb, 1978.;
- (R.), Natječaj za izradu idejnog projekta Nacionalne i sveučilišne biblioteke u Zagrebu, Čovjek i prostor, br. 303, Zagreb, 1978.;
- ŠTAJDUHAR, Meri. Narcis u Trnju, Vjesnik, Zagreb, 20. V. 1978.;
- (R.), 14. zagrebački salon i oko njega, Čovjek i prostor, br. 315-316, Zagreb, 1979., str. 9 i str. 17.;
- MALEKOVIĆ, Vladimir. 14. zagrebački salon arhitekture i urbanizma. Diktat svrhe i ekonomije, Vjesnik, Zagreb, 15. V. 1979.;
- PASINOVIĆ, Antoaneta. Prijedlog vrijedan pažnje, Vjesnik, Zagreb, 18. III. 1980.;
- (R.), Radni sastanak u Majstorskoj radionici akademika Drage Galića, Vijesti JAZU, br. 1, Zagreb, 1980., str. 23.;
- (R.), Radni sastanak u Majstorskoj radionici akademika Drage Galića, Vijesti JAZU, br. 2, Zagreb, 1980., str. 12-14.;
- "Banja Luka 1969-1979.", NIGRO "Glas", Banja Luka, 1980., str. 86 i 90.;
- (R.), Robna kuća u Banja Luci, Arhitektura, br. 182-3, Zagreb, 1982., str. 68-69.;
- MARINOVIĆ-UZELAC, Ante. Nekoliko pogleda na urbanizam Zagreba - tragom natječaja za središnje područje, Čovjek i prostor, br. 370, Zagreb, 1984.;
- PASINOVIĆ, Antoaneta. U košmaru arhitekture, Vjesnik, Zagreb, 14. V. 1982.;
- CVETKOVA, Elena. Korak prema čovjeku, Večernji list, Zagreb, 15-16. V. 1982., str. 11.;
- CRNOBRNJA, Boško. Salonska pobuna arhitekata, Start, br. 350, Zagreb, 19. VI. 1982., str. 50-51.;
- (R.), Natječaj časopisa Čovjek i prostor za projekt preoblikovanja i uređenja jednog prostora u Zagrebu, Čovjek i prostor, br. 362, Zagreb, 1983., str. 32.;
- (R.), Studije centralnog gradskog prostora Trnja, Novog Zagreba i priobalja Save, Čovjek i prostor, br. 370, Zagreb, 1984., str. 19-21.;
- KORIČANČIĆ, D. Put u središte grada, Trnje, Zagreb, 26. III. 1984., str. 6-7.;
- PREMERL, Tomislav. Osmišljavanje budućnosti, Oko, Zagreb, 11-25. IV. 1985., str. 12.;
- M.Š., Prednost bržima - pripreme za izgradnju poslovnog centra kraj Velesajma - rezultati natječaja, Večernji list, Zagreb, 11. VI. 1985., str. 7.;
- RAZOVIĆ, Maja. Novi centar novoga grada, Vjesnik, Zagreb, 12. VI. 1985., str. 7.;
- J.B., Uz Velesajm pet zvijezdica, Večernji list, Zagreb, 12. VI. 1985., str. 7.;
- Di. Št., Zgrada INA Trgovine na Zagrebačkom velesajmu - gradnja u proljeće, Vjesnik, Zagreb, 24. XII. 1985., str. 7.;
- M. Šo., Novo u Novom Zagrebu - S izložbe - dijelovi, Večernji list, Zagreb, 25. XII. 1985., str. 7.;
- RAZOVIĆ, Maja. Muzejsko jučer - informatičko sutra, Vjesnik, Zagreb 27. XII. 1985., str. 15.;
- KULTERMANN, Udo. Zeitgenossische Architektur in Osteuropa, Dumont Verlag, Köln, 1985., str. 210.;
- PASINI, Šineva. Prekrojena kocka NSB, Vjesnik, Zagreb, 4. X. 1986.;
- JURIŠIĆ, Mirjana. Kocka za novo stoljeće, Večernji list, Zagreb, 24. XI. 1986.;
- , Arhitektura u Hrvatskoj, tematski br. časopisa Arhitektura, br. 196-199, Zagreb, 1986., str. 75, 76, 81, 83, 89, 91, 92, 95, 98, 100, 125.;
- , Poslovno-trgovački i kongresni centar, hotel poslovnog centra, poslovni objekt INA Trgovina i Exportdrvo, Južni ulaz u Zagrebački velesajm, Čovjek i prostor, br. 404, Zagreb, 1986., str. 8, 13, 15.;
- Da.Lo., INA Trgovina pod krovom, Industrogradnja, Zagreb, 28. V. 1987., str. 1.;
- D.L., U posjeti INA Trgovini, Industrogradnja, Zagreb, 11. VI. 1987., str. 1.;
- , Likovna enciklopedija Jugoslavije, J LZ "Miroslav Krleža", knjiga 2., K-Ren, 1987., str. 451.;
- M.Š., Najljepša u Novom Zagrebu, Industrogradnja, Zagreb, 7. VII. 1988., str. 8.;
- ŠIGIR, Mirjana. Upad u prekosavsku spavaonicu, Nedjeljni Vjesnik, Zagreb, 2. X. 1988., str. 8.;
- GOTOVAC, Frano. Arhitektura snage i moći, Nedjeljna Dalmacija, Split, 13. XI. 1988., str. 18.;
- KOSIĆ, K. Kada aneks upravnoj zgradi? (izvod iz razgovora), Komunalni vjesnik, br. 35, Zagreb, 28. XI. 1988., str. 8-9.;
- RAZOVIĆ, Maja. Dogodit će se jezgra - zgrada INA Trgovine - anticipacija južnog gradskog centra?, Danas, br. 356, Zagreb, 13. XII. 1988., str. 73-75.;
- MAROEVIĆ, Ivo, Tradicija XIX stoljeća u našoj suvremenoj arhitekturi, Arhitektura, br. 204-207, Zagreb, 1988., str. 22.;
- RADOVINOVIĆ, Ranka. Staklo, čelik i mramor - Zagrebačka arhitektura osamdesetih, Vjesnik, Zagreb, 20. XII. 1989., str. 9.;
- MAROEVIĆ, Ivo. Definicija centra i necentra, Arhitektov bilten, br. 101-102, Ljubljana, 1989.;
- PREMERL, Tomislav. Povratak palače - Velimir Neidhardt - nagrada "Vladimir Nazor" u 1989. godini, Čovjek i prostor, br. 446, Zagreb, 1990., str. 8-11.;
- MAROEVIĆ, Ivo. Emotivni racionalizam, Čovjek i prostor, br. 444, Zagreb, 1990.;
- MAROEVIĆ, Ivo. Zagrebačka arhitektura osamdesetih godina, predgovor katalogu izložbe, Galerija "Modulor", Zagreb, 1990., str. 20.;
- DOMIĆ, Ljiljana. S pečatom zmaja, Start, br. 571, Zagreb, 8. XII. 1990., str. 52-55.;
- FIO, Lovorka. Svjetski trgovački centar - projekt za 21. stoljeće, Vjesnik, Zagreb, 13. VI. 1991., str. 14.;
- FIO, Lovorka. Biblioteka u sjeni - apel za NSB, Vjesnik, Zagreb, 13. VI. 1991., str. 14.;
- DAKIĆ, Slavko. Velesajm i Svjetski trgovački centar - Zagreb u Bostonu, Večernji list, Zagreb, 6. VI. 1991., str. 9.;
- JENDRIĆ, Doroteja. Uz 26. zagrebački salon arhitekture i urbanizma - kuća za budućnost, Večernji list, Zagreb, 21. V. 1991., str. 31.;
- , Katalozi Zagrebačkih salona, 1970. - 1994.;
- ŠTRAUS, Ivan. Arhitektura Jugoslavije nakon 1945., Sarajevo, 1991., str. 160, 161, 186.;
- , Arhitekti članovi JAZU, RAD Hrvatske akademije znanosti i umjetnosti, br. 437, Zagreb, 1991., str. 174-179.;
- BRDARIĆ, Darko. Kako će izgledati zagrebački WTC, Vjesnik, Zagreb, 8. VI. 1991., str. 8.;
- KUSIN, Vesna. Neka bude istina, Vjesnik, Zagreb, 28. VII. 1991., str. 14.;
- FIO, Lovorka. Što će biti s NSB?, Vjesnik, Zagreb, 3. VIII. 1991., str. 12.;

- (R.), NSB u getu?, *Večernji list*, Zagreb, 2. IX. 1991., str. 22;
- MAROEVIĆ, Igor. Poslovne zgrade INE u Zagrebu, katalog izložbe, Galerija Modulor, Zagreb, 1992.;
- PASINI, Sineva. U trbuhu hrvatske pameti, *DANICA* br. 19. u *Novom Vjesniku*, Zagreb, 9. IX. 1992.; str. 14B-15B;
- STUPARIĆ, Di. Posjet zgradi biblioteke, *Novi Vjesnik*, Zagreb, 11. XII. 1992., str. 27c;
- R. Iv., Gradnja ne smije stati, *Večernji list*, Zagreb, 11. XII. 1992., str. 11;
- (R.), NSBH potkraj 1994., *Večernji list*, Zagreb, 4. III. 1993., str. 2;
- (R.), Gradnja NSB neće stati, *Vjesnik*, Zagreb, 4. III. 1993., str. 25;
- ĐURETEK, D. Dokaz ispravnosti hrvatske politike - predsjednik Tudman jučer je posjetio NSB, *Brodarski institut i INU*, *Večernji list*, Zagreb, 31. III. 1993., str. 1 i 3;
- (R.), Naši oslonci razvitka - Predsjednik Tudman posjetio NSB, *Brodarski institut i INU*, *Vjesnik*, Zagreb, 31. III. 1993., str. 3.
- PASINI, Sineva. Nacionalna i sveučilišna biblioteka - staklena kocka puna knjiga, *Vjesnik*, Zagreb, 3. IX. 1993., str. 12;
- KULTERMANN, Udo. Architecture in the 20th century, *Van Nostrand Reinhold*, New York, 1993., str. 224-225;
- GREGL, Zoran et al. Zagrebačke ulice, *Naklada Zadro*, Zagreb, 1994., str. 86 i 89;
- BUŠELIĆ, Nada. NSB - za godinu dana, *Vjesnik*, Zagreb, 10. VI. 1994., str. 41;
- , Naslovna stranica s prikazom spomeničke instalacije za kip Augustina Kažotića, *Graditelj*, br. 4, Zagreb, 1994.;
- KUSIN, Vesna. Porušena zemlja (ne treba arhitekta) - 29. Zagrebački salon, *Vjesnik*, Zagreb, 6. XI. 1994., str. 24-25;
- POPARA VUČETIĆ, Sandra. Utkana u gradsku panoramu, *Svijet*, br.10, Zagreb, 12. V. 1995., str. 20-24;
- JURISIĆ, Mirjana. Do ljepote kroz Trnje, *Večernji list*, *Obzor*, Zagreb, 21. V. 1995.;
- , *Enciklopedija hrvatske umjetnosti* ti I, *Leksikografski zavod Miroslav Krleža*, Zagreb, 1995., str. 626 i 540;
- , Otvorenje zgrade NSB-a - govor direktora dr. Ivana Mihela na otvorenju Nacionalne i sveučilišne biblioteke 28. V. 1995., *Čovjek i prostor*, br. 492-499, Zagreb, 1995., str. 5;
- STIPANOV, Josip. Nova zgrada Nacionalne i sveučilišne knjižnice - poseban otisak iz *Vjesnika* bibliotekara Hrvatske, br. 1.-4., Zagreb, godina XXXVIII/1995., str. 28-38;
- PASINI, Sineva. Potomak dinastije koja je gradila Zagreb, *Gloria*, br. 98, Zagreb, 22. XI. 1996., str.37-40;
- , Realizacije 95. Katalog ostvarenja hrvatskih arhitekata u 1995., *Udruženje hrvatskih arhitekata*, Zagreb, 1996., str. 26;
- POPARA VUČETIĆ, Sandra. XIX. Međunarodni Triennale u Milanu - Hrvatske arhitektonske priče, *Kontura*, br. 45/46, Zagreb, 1996., str. 52-53;
- (R.), Nagrada Vladimir Nazor projektanta NSB, *Čovjek i prostor*, br. 505-507, Zagreb, 1996., str. 22-23;
- KUSIN, Vesna. Zgrada Vlade u drugi krug, *Vjesnik*, Zagreb, 11. IV. 1996., str. 19;
- JENDRIĆ, Dorotea. Skup različitosti - hrvatski arhitekti na Triennalu u Milanu, *Večernji list*, Zagreb, 24. IV. 1996., str. 17;
- CRNČEVIĆ, Branka. Vladina palača dovodi Zagreb na Savu, *Večernji list*, Zagreb, 29. IV. 1996.; str. 8-9;
- , *Nouvelles Alexandries*, Institut français de Barcelone i Bibliothèque nationale de France, izdanje uz izložbu dvadesetak novih zgrada knjižnica u svijetu, 1996.;
- JENDRIĆ, Dorotea. Prepoznavanje različitosti, *Večernji list*, *Obzor*, Zagreb, 11. V. 1997., str. 20;
- M., J. Predstavljena knjiga "Čovjek u prostoru" akademika Velimira Neidhardta - Metoda svrsishodnijeg projektiranja, *Novi list*, *Rijeka*, 13. XI. 1997., str. 14;
- PREMERL, Tomislav. Simbioza znanstvenog i umjetničkog, *Čovjek i prostor*, br. 522-523, Zagreb, 1997., str. 49;
- SEDLACEK, Frantisek (editor). *AWA 97 - Award Winning Architecture*, Prestel, Munich - New York, 1997., str. 194;
- ROGINA, Krešimir (urednik). Tko je tko u hrvatskoj arhitekturi, *Biblioteka Psefizma*, Nakladništvo Udruženja hrvatskih arhitekata, Zagreb, 1997., str. 302-303;
- BISBROUCK, Marie - Françoise i MITTLER, Elmar (urednici) *The Post - Modern Library between Functionality and Aesthetics*, Proceedings of the seminar of the LIBER Architecture Group, Paris, 22-26 January 1996, Special issue of *European Research Libraries Cooperation: The LIBER Quarterly*, Vol. 7/1997, 1, Akademische Druck-u. Verlagsanstalt Graz / Austria, str. 5, 8, 20;
- JENDRIĆ, Dorotea. Uz izložbu hrvatske arhitekture u Beču - Djelotvorno uspoređivanje, *Večernji list*, Zagreb, 23. I. 1998., str. 19;
- SKENDER, Dubravka. Die neue National und Universitätsbibliothek in Zagreb - gebaut für das nächste Millennium, B. I. T. on line, Ausgabe 4, StandOrt Verlags - Gmbh, Wiesbaden, 1998, 323-329;
- RAKOVIĆ, Vidoje. Graditelj zagrebačke urbane osovine, *Graditelj*, br. 05, Zagreb, 1998., str. 10-12;
- MUTNJAKOVIĆ, Andrija. Europska kuća - U povodu desetogodišnjice palače INE, *Čovjek i prostor*, br. 532-535, Zagreb, 1998., str. 62-63;
- , *Block Badel Zagreb, Croatia*, Katalog sedam projekata bloka, *Badel 1862 d.d.*, Zagreb, 1998., projekt br. 1;
- BUTKOVIĆ, K. Industrija - pokretač razvoja. S okruglog stola "Teze za strategiju Zagreba", *Komunalni vjesnik*, br. 207, Zagreb, 30. VI. 1999., str. 2-3;
- PREMERL, Tomislav. Zagrebačka arhitektura u dvadesetom stoljeću (VII). Povratak gradu i novi izazovi, *Vijenac* br. 140 / VII, Zagreb 1999., str. 16-17;
- PREMERL, Tomislav. Moderna koja traje. *Kultura: Inventura stoljeća*, *Vjesnik*, Zagreb 5.-6. I. 2000., str. 18;
- GALOVIĆ, Krešimir. O izgradnji Sveučilišne knjižnice: Secesijsko remek-djelo, *Vijenac* br. 171/VIII, Zagreb 21. XI. 2000., str. 22.

Projects contributors / *Sudionici projekata*

Coauthors / *Suautori*

Ivan Kolbach, Biserka Šavora, Ivan Franić, Lujo Scherer, Branimir Velić, Ljerka Lulić, Jasna Noso, Marijan Hrzić, Zvonimir Krznarić, Davor Mance, Miroslav Begović.

Part-coauthorship / *Suautorstvo dijelova*

Neda Kaminski, Slavica Radić-Vuković.

Consultants / *Konzultanti*

Drago Galić, Ivan Bauer, Vladimir Bedenko, Miroslav Begović, Damir Boras, Ivica Fizir, Eugen Franković, Mijo Gabrić, Andrija Mohorović, Zvonimir Radić, Josip Roglić, Matija Salaj, Dubravka Skender, Dionis Srebrenović, Lujo Scherer, Neven Šegvić, Edo Smidih, Godfrey Thompson.

Structural engineering / *Konstrukcije*

Mijo Balenović, Filip Filipec, Vladimir Fras, Vladimir Galić, Vladimir Ilić, Zvonko Jureša Danijel Kajzer, Bruno Margitić, Zdravko Mikotić, M. Mišić, Ivo Podhorsky, Željko Račić, Aleksandar Olujčić, Ivan Turčić, Dragutin Škrčić, Miljenko Srkoč, Anselmo Tomljenović, P. Želalić.

Transportation planning / *Promet*

Duško Čičovački, Mate Jurišić, Branka Perović, Julius Pevalek, Damir Pološki.

Civil engineering / *Ceste, temeljenje i vodotehnika*

Krešimir Božić, Alojzije Car, Damir Čorko, Damir Đevčić, Vladimir Krivošić, Mladen Šribar, Dragutin Vukovojac, Marko Vrkljan.

Mechanical engineering / *Termotehnika*

Ante Bailo, Slavimir Brachtel, Petar Donjerković, Rudolf Dragović, Miodrag Drakulić, Miroslav Filipović, Zdravko Koporčić, Slavko Mamić, Boris Masnec, Ratko Pečarić, Branko Peh, Nikola Planinšek,

Branko Prekrtić, Marijan Sever, Bruno Šimunić, Ante Šegedin, Zvonko Škunca, Milko Spaček, Zlatko Vučinić, Vlado Živković.

Elevators & escalators / *Dizala*

Antun Berković, Nikola Cindrić, Dalibor Čizmar.

Electrical engineering / *Elektrotehnika*

Ognjen Bergam, Branko Čorko, Ivan Husar, Ivan Ivanković, Branko Jurak, Marijan Klancir, Adolf Klarin, Vladimir Kolarić, Jaroslav Kudera, Miroslav Malagurski, Ivan Menjački, Zvonimir Močković, Ivan Pećnik, Marijan Pinħak, Vinko Perinić, Ivica Radović, Željko Sarić, Zdenko Presečki, Miloljub Vujičić, Božidar Vuletić, Branka Žitnik.

Commercial, hotel and restaurant technology / *Tehnologija hotelskih, ugostiteljskih i prodajnih prostora*
Tereza Matić, Ivanka Petrović, Ante Antonić, Nenad Janjić, Zlatko Novak.

Building physics & acoustics / *Gradevinska fizika i akustika*

Zdenko Crvić, Zlatko Leitner, Branko Somek, Vladimir Šimetin.

Fire protection / *Zaštita od požara*

Katarina Mundorfer, Josip Deković, Đurđa Belobrajčić, Zdravko Požar, Antun Knežević, Dinko Kaleb, Magdalena Aničić.

Maintenance & shelters / *Održavanje i skloništa*

Ivan Valek, Radovan Volmut, Mijo Zagorac.

Quantity surveying / *Troškovnici i nadzor*

Mate Butorović, Zdenko Crvić, Dubravko Ljubić, Miodrag Parmak, Vesna Pastuović, Veljko Perović, Zlatko Pleško, Franjo Popčević, Stjepan Sunek, Mirjana Šaban, Vjeran Štambuk, Hari Vladović-Relja.

Landscaping / *Hortikultura i oprema*

Dragutin Kiš, Šime Ricov, Ksenija Sindelić, Pavao Ungar, Sonja Vavra - Varjačić.

Interior design / *Interijer*

Božo Antunović, Slobodan Jovičić, Franjo Kamenski, Zdenka Magdić, Andrea Meštović, Marko Murtić, Slavica Radić - Vuković.

Design development captains / *Nosioci arhitektonske provedbe*

Zdenko Crvić, Hrvoje Davidovski, Franjo Kamenski, Aleksandar Laslo, Dunja Linarić, Neda Morsan, Ognjenka Raščić - Matković, Miroslav Pak.

Architectural design collaborators / *Arhitektonski suradnici*

Estera Bašić, Sanja Beretić - Žic, Vladimir Berković, Josip Bistović, Stjepan Birač, Leonija Bubenik, Vanja Car, Zdenko Cener, Jagoda Crnčević, Mirica Crnolatac, Ankica Delišimunović, Miro Dragomanović, Antun Ester, Gordana Fabijanović, Krešimir Feleter, Željka Fotak, Jadranka Golik, S. Grebenar, Gordana Groman, Ružica Hanzir - Ilić, Ilinka Hariš - Mikić, Katja Hariš, Gordan Jelinek, Katarina Jeramaz, Miroslava Jurićev - Kožul, Biserka Kavran, Ivica Kiš, Sanja Krnić, Sanja Madunić, Sanja Maravić, Jelena Marijančić, K. Marković - Glavačević, Andreja Meštović, Ljiljana Mironović, Ines Moštak, Dora Neidhardt, Rajkica Novčić, Željko Novak, Višnja Peleš, Ljiljana Pećur, Tomislav Petrincec, Melita Rački, Slavica Radić - Vuković, Čedomir Ramljak, Sanka Ratković, Ognjenka Raščić - Matković, Nela Rubin, Mario Scherer, Rada Senker, Nikolina Simić, Z. Snajder, Dubravko Stanišić, Ivana Stipetić, Mira Tadej, Darinka Sorić, Darko Šavorić, Iva Šavorić, Vlasta Šegre, Tomislav Škrtić, Vlatka Šutalo, Jasenka Tomek, Sonja Vavra - Varjačić, Vlatka Vidović, Stojan Zafauk, Z. Zrinščak.

Other collaborators / *Ostali suradnici*

Marija Gežin, Jakob Jelić, Ljubica Kangler, Srećko Majić, Lora Neidhardt, Nikola Posavec, Olga Rukavina, Ljubica Rod, Melita Simichen, Mirjana Stančić, Đurđa Slonjšek, Božo Špoljarić, Nataša Vojnović.

Models / *Makete*

Ivan Aničić, Mišo Antunović, Miro Bajić, Antun Brčić, Stjepo Gamzelja Vilim Kmoch, Slobodan Kolbach Boro Kovačević, Ante Lui, Vladimir Milić, Darko Peterčić, Almaz Sarajlić, Ivica Susović, Tošo Štrasberger.

Perspectives and artistic interventions / *Perspektive i umjetničke obrade*

Branka Kaminski, Želimir Drakulić, Krešimir Feleter, Marko Piljek, Slavica Radić - Vuković, Slobodan Vuković, Dinko Zlatarić.

3-D CAD models / *3D CAD prikazi*

Iva Kušan, Tomislav Kušan, Davorin Fulanović, Dragutin Vukovojac.

Photographers / *Fotografije*

Damir Fabijanić, Zvonimir Barbarić, Vilko Belijan, Petar Dabac, Fjodor Fatičić, Siniša Hrg, Aleksandar Karoly, Mio Vesović.

Clients representatives / *Predstavnici investitora*

Mirko Kožulj (INA - trgovina, INA d.d. Zagreb)
Zdenka Magdić (National and University Library / NSK)
Anka Švaić (Croatian Ministry of Justice / Ministarstvo pravosuđa RH)

Clients high officials / *Visoki dužnosnici investitora*

Miroslav Fajerbah, Ivo Maravić (INA - Trgovina)
Veseljko Velčić, Ivan Jurković, Milan Božić, Andrija Mohorović, Ivo Delalle, Edo Smidih, Stipe Šuvar, Petar Piskač, Ivan Mihel, Josip Stipanov (National and University Library / NSK)
Davor Štern CEO (INA d.d. Zagreb)

Illustration credits / Izvori slikovnog materijala

Photographs / Fotografije

Mio Vesović cover / naslovnica, 14.
Aleksandar Karoly 16, 31, 33, 44-45,
47.
Vilko Belijan 20, 23-24.
Petar Dabac 27-28.
Velimir Neidhardt 40-41, 89, 110.
Marija Braut 41.
Siniša Hrg 57, 69.
Damir Fabijanić 59, 61-67, 75, 77, 79-
83, 92-93, 107, 121.
Krešimir Tadić 81.

Drawings / Crteži

Branka Kaminski 49, 51-54, 69, 71, 78,
85, 87, 90-91, 94, 95, 102.
Slavica Radić Vuković 75-76.
Krešimir Feletar 84.
Marko Piljek 96.
Davor Mance 97.

3-D CAD models / Digitalni prikazi

Tomislav i Iva Kušan 98, 100-101,
108-109, 112-113, 118-119.

Juraj Neidhardt
1901 - 1979

Franjo Neidhardt
1907 - 1984

Anja Neidhardt
1936

Velimir Neidhardt
1943

Tatjana Neidhardt
1945

Dora Neidhardt
1970

Architects within the family / *Arhitekti u obitelji*



Architectural design studio /
Društvo s ograničenom odgovornošću za arhitekturu
Founded / *osnovano 1996.*
Ilica 26, HR-10000 Zagreb

This issue was sponsored by /
Ovo izdanje omogućili su:

Ministry of Culture — Republic of Croatia / *Ministarstvo kulture Republike Hrvatske*



I.C.F. d.o.o. Investicije / Konzalting / Financije, 10000 Zagreb, A. von Humboldta 4B



Podne obloge d.o.o. HR - 10000 Zagreb, Karašička 22a

VELIMIR NEIDHARDT was born in Zagreb, 7 October 1943. He earned his B.Sc. in Architecture at the University of Zagreb in 1967. He spent one academic year, 1974-75, at Harvard University and, partly, MIT as the Zlatko and Joyce Baloković Scholar. This was followed by an invitation to work in the Skidmore, Owings and Merrill Architectural Design Studios in Chicago 1975-76. He was elected Full Member (Academician) of the Croatian Academy of Arts and Sciences in 1991. For his works he has been awarded many prizes such as the Vladimir Nazor Awards for excellence in architecture for the years 1989 and 1995, the Viktor Kovačić Award for excellence in architecture for the year 1979. His major competition first prizes have been executed, such as the National and University Library Building in Zagreb, the City Centre I of Banja Luka in Bosnia and Herzegovina (with coauthors), and the INA Petroleum Company Office Building in Zagreb. His book dealing with the anthroposocial method of design entitled Man in the Environment (Čovjek u prostoru) was published in 1997. He is a long-standing member and President (1995-99) of the Croatian Architects Association and an Associate of the American Institute of Architects. He earned his Ph.D. in 1990 from the Faculty of Architecture, Zagreb University. In 1994 he joined the full-time faculty staff as Associate Professor of Architecture, with courses on Office and Commercial Buildings. Neidhardt has established his own architectural design firm NEIDHARDT *arhitekti* d.o.o. in Zagreb, and since 1996 continued both practising and teaching architecture. In 1999 he was appointed Full Professor of Architecture.

*VELIMIR NEIDHARDT rođen je 7. listopada 1943. u Zagrebu. Diplomirao je 1967. na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Akademske godine 1974.-75. boravio je kao stipendist fondacije "Zlatko i Joyce Baloković" u SAD na sveučilištu Harvard, s dijelom programa na sveučilištu MIT. Nakon toga, do svibnja 1976. djelovao je u atelijerima Skidmore, Owings i Merrill u Chicagu. Od 1991. akademik je - redoviti član Hrvatske akademije znanosti i umjetnosti. Za stvaralaštvo je dobio više priznanja, među kojima su nagrade "Vladimir Nazor" za najbolja ostvarenja 1989. i 1995. godine, te nagrada "Viktor Kovačić" za najbolje arhitektonsko ostvarenje u 1979. Neidhardtovi natječajni projekti nagrađeni su prvim nagradama i ostvareni, primjerice, nova zgrada Nacionalne i sveučilišne knjižnice u Zagrebu i najuže gradsko središte s robnom kućom "Boska" i višenamjenskim domom kulture u Banja Luci (sa suautorima), te Poslovna zgrada INA Trgovine u Zagrebu. U svojoj knjizi "Čovjek u prostoru", objavljenoj 1997., postavlja antroposocijalnu metodu projektiranja. Zaslužni je član i predsjednik Udruženja hrvatskih arhitekata (1995.-99.), te pridruženi član AIA (Associate of the American Institute of Architects). Godine 1990. stekao je stupanj doktora znanosti na Arhitektonskom fakultetu u Zagrebu, a od 1994. započinje predavati predmet Zgrade za rad i trgovinu u svojstvu izvanrednog profesora. Neidhardt 1996. osniva tvrtku za arhitekturu NEIDHARDT *arhitekti* d.o.o. u Zagrebu, te usporedno vodi vlastiti arhitektonski atelijer i predaje na Arhitektonskom fakultetu na kojem je 1999. izabran za redovitog profesora.*

FEDJA VUKIĆ was born in 1960. He graduated from the Department of Art History at the Faculty of Philosophy in Zadar.

He taught at the School of Applied Arts and Design in Zagreb from 1987 till 1994 and has been teaching at the University of Zagreb School of Design since 1994.

He has published articles, critical reviews and original scientific papers in the fields of fine arts, visual communications and the history of modern architecture and design in various Croatian and international periodicals, daily newspapers and magazines. In 1995 he was awarded a grant from The Wolfsonian Foundation in Miami Beach for his research project on the History of Italian Advertising in the First Half of the 20th century. He was an editorial staff member of the architectural magazine *Čovjek i prostor*, and has been on the staff of the art magazine *Život umjetnosti* since 1993. He is also a member of Croatian section of AICA.

Vukić has published several monograph studies on Croatian architects and artists.

In 1996 he published the book *A century of Croatian Design* (both on Croatian and English). In 1997 an exhibition based on that book was staged in the Klovićevi dvori Gallery in Zagreb.

Vukić is a founding member of IDC - International Design Center (1998).

FEDJA VUKIĆ, povjesničar umjetnosti, rođen je 1960. godine. Diplomirao je na Filozofskom fakultetu u Zadru 1984. Pohadao je poslijediplomski studij na Filozofskom fakultetu u Zagrebu od 1985. do 1987.

Nastavnik je na Školi primijenjene umjetnosti i dizajna u Zagrebu od 1987. do 1994., a zatim je predavač na Studiju dizajna na Arhitektonskom fakultetu Sveučilišta u Zagrebu.

U hrvatskoj i inozemnoj stručnoj periodici te dnevnom, tjednom i revijalnom tisku objavljuje članke, kritike, recenzije kao i izvorne znanstvene radove iz područja likovnih umjetnosti, vizualnih komunikacija, povijesti moderne arhitekture i dizajna.

Stipendist je Zaklade Wolfsonian u Miami Beachu 1995. godine sa znanstvenim istraživanjem: Povijest talijanske reklame u prvoj polovici XX. stoljeća.

Član je uredništva časopisa Život umjetnosti od 1993. te član uredništva časopisa Čovjek i prostor u razdoblju 1993.-95.

Član je Hrvatske sekcije AICA.

Objavio je više monografija o suvremenim hrvatskim arhitektima i likovnim umjetnicima.

Godine 1996. objavio je knjigu Stoljeće hrvatskog dizajna koja je prevedena na engleski jezik s naslovom A Century of Croatian Design. Na temelju te knjige 1997. godine bila je postavljena i istoimena izložba u Muzejskom galerijskom centru Klovićevi dvori u Zagrebu.

Vukić je jedan od članova utemeljitelja IDC - Međunarodnog dizajn centra 1998.