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UDK 72 Neidhardt, V.

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## Croatia osiguranje u Zagrebu: istraživanje arhitektonskog oblikovanja vrhunske tehnologije

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## Croatia Insurance Building in Zagreb: Research into Architectural Shaping with High Technology

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Ministry of Culture of the Republic of Croatia

Poslovna zgrada Croatia osiguranja u Zagrebu arhitekta Velimira Neidhardta među najvažnijim je arhitektonskim ostvarenjima zagrebačke arhitekture na početku 21. stoljeća. Interpolirana s kasnomodernističkom poslovnom zgradom *Lloyda* arhitekta Marjana Haberlea, zgrada Croatia osiguranja u sebi uspješno spaja tradiciju domaće moderne i postmoderne sa suvremenim arhitektonskim zbivanjima.

Ključne riječi: Croatia osiguranje; poslovna zgrada; projekt; realizacija.

The offices of the Croatia Insurance Building in Zagreb by architect Velimir Neidhardt is one of the most significant architectural creations of architecture in Zagreb at the beginning of the 21<sup>st</sup> century. Interpolated with Lloyd's late-modern office building by architect Marijan Haberle, the Croatia Insurance building within itself successfully joins the tradition of domestic modern and postmodern with modern architectural happenings.

Keywords: Croatia Insurance; office building; project; realization.





Zagreb sa zgradom Croatia osiguranja

Zagreb with the Croatia Insurance building

Najnovije ostvarenje arhitekta Velimira Neidhardta, zgrada Croatia osiguranja u Zagrebu, među najvažnijim je realizacijama suvremene hrvatske arhitekture na početku 21. stoljeća.<sup>1</sup> Poslovna zgrada Croatia osiguranja nalazi se na danas jednom od najatraktivnijih prostora grada Zagreba. Riječ je o prostoru novih gradskih urbanih osi istok-zapad i sjever-jug koji će urbano biti zasnovan koncem 19., a ostvaren tijekom 20. stoljeća.<sup>2</sup> Reprerzentativne zgrade sagrađene duž ovih osi danas su slikovit sažetak zbivanja u zagrebačkoj arhitekturi u širokom vremenskom luku od jednog stoljeća. Riječ je o urbanističko-arhitektonskom, ali danas već i povijesnom kontekstu izvan kojega je nemoguće potpuno razumjeti važnost najnovijeg Neidhardtova ostvarenja. Tim više s obzirom na smještaj u samom središtu tog sklopa. S druge strane, riječ je o gradskom arealu tzv. "urbane osovine Zagreba", koju će Neidhardt tijekom osamdesetih i devedesetih godina u više navrata analizirati.<sup>3</sup> Neidhardt će u svojim urbanističkim studijama jasno definirati granice i ključne točke toga

The newest creation of architect Velimir Neidhardt, the Croatia Insurance building in Zagreb, is among the most significant creations of modern Croatian architecture at the beginning of the 21<sup>st</sup> century.<sup>1</sup>

The Croatia Insurance building is located on one of the most attractive spaces in the city of Zagreb. Specifically, it is at the intersection of two new east-west and north-south urban axes, which were founded at the end of the 19<sup>th</sup> and realized throughout the 20<sup>th</sup> century.<sup>2</sup>

Representative buildings built along these axes today are a picturesque summary of what has been happening in Zagreb architecture through the period of a century. This is an urban-architectural, and today even historical context, outside of which it is impossible to understand the meaning of Neidhardt's newest creation, especially, since it is located in the very center of that system. On the other hand, we are talking about an urban area, the so-called "urban axis of Zagreb", which Neidhardt through the 80's and 90's analyzed multiple times.<sup>3</sup>



Zapadno pročelje

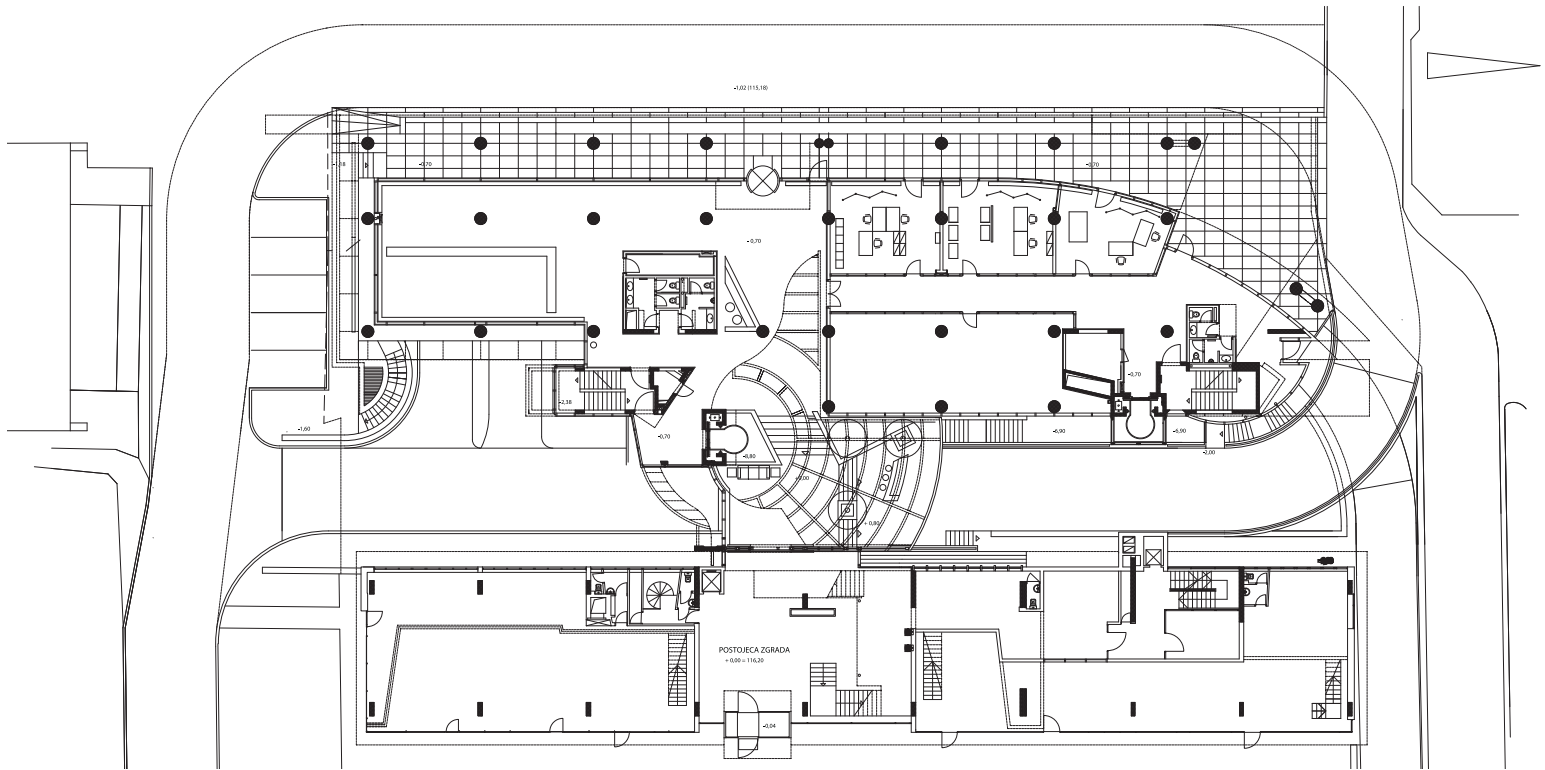
Western face

poteza, čija se središnja os nalazi u ravnini s osi grada 19. stoljeća, kao njena organskog nastavka.

Poslovna zgrada Croatia osiguranja smještena je neposredno uz sjecište zagrebačkih urbanih osi. Njena je posebnost da je projektirana i građena ne kako je uobičajeno, s vanjske strane oboda bloka ulice, kao puko interpolirano pročelje u nizu, već upravo suprotno: s unutrašnje, naoko manje atraktivne strane koju od ulice zatvara poslovna zgrada sagrađena 1962. godine po projektu arhitekta Marijana Haberlea. Upravo u tom stiješnjem i jasno definiranom prostornom kontekstu Neidhardt ostvaruje vrhunsku arhitektonsku kreaciju – poslovnu sedmerokatnicu koju uspješno interpolira s Haberleovom zgradom. No, interpoliranje dviju zgrada nije izvedeno prema principu prilagođavanja, već mnogo smjelije, metodom naglašavanja i kontrasta. Spoj između ujednačena ritma armiranobetonske kasnomodernističke zgrade i dinamike nove visokotehnološke građevine postignut je ekspresivnom transparentnošću ostakljena

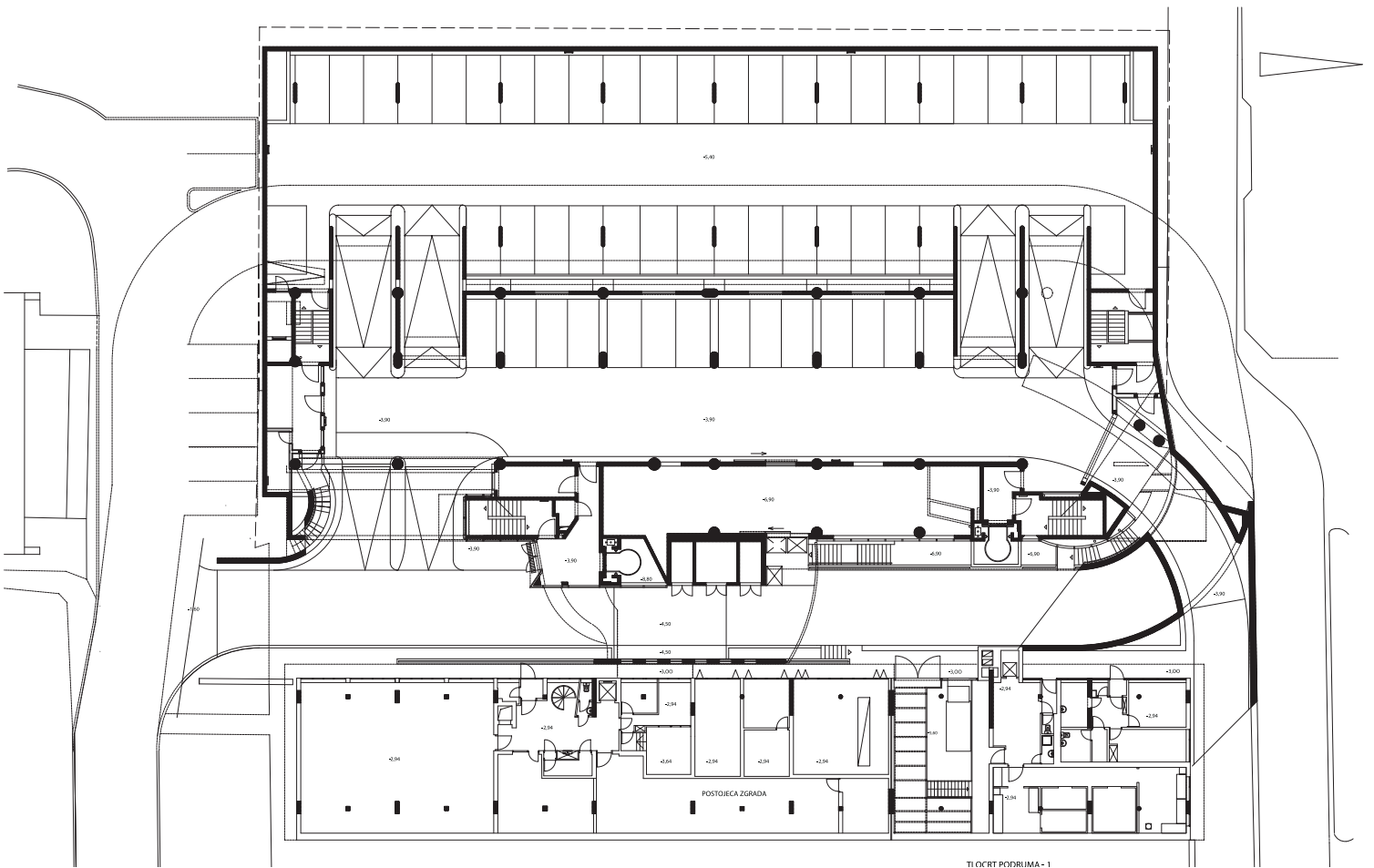
Neidhardt in his urban studies clearly defined the borders and key points of that expanse, whose central axis is parallel with the city's 19<sup>th</sup> century axis and represents its organic continuation. The offices of Croatia Insurance are located in the immediate vicinity of the intersection of Zagreb's urban axes. Its distinctiveness is that it was not designed and built as is commonly done from the exterior, street side of the block, as merely one of a row of interpolated facades, but rather the opposite – from the interior, apparently less attractive side, which separates the 1962 office building by Marijan Haberle from the street. In that very confined and clearly defined spatial context, Neidhardt has accomplished a superb architectural creation – a seven-story office building that has been successfully interpolated with Haberle's building.

However, the interpolation of the two buildings was not carried out by the principle of accommodation, but through a much bolder method of accents and contrasts. The combination of the equal rhythm of reinforced-concrete late-modern



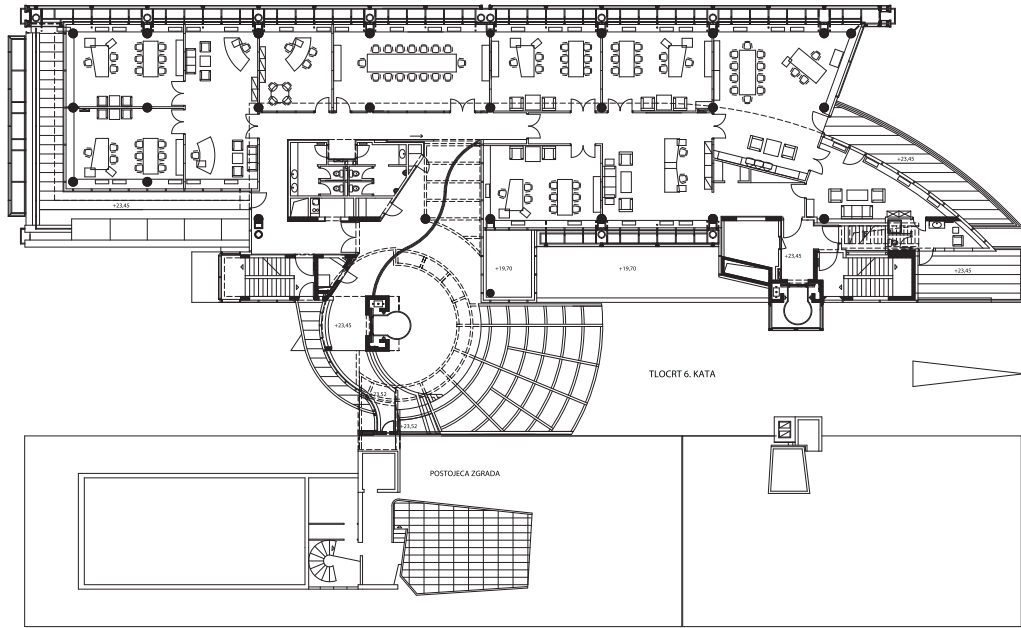
Tlocrt prizemlja, 1:500

Ground floor, layout. 1:500



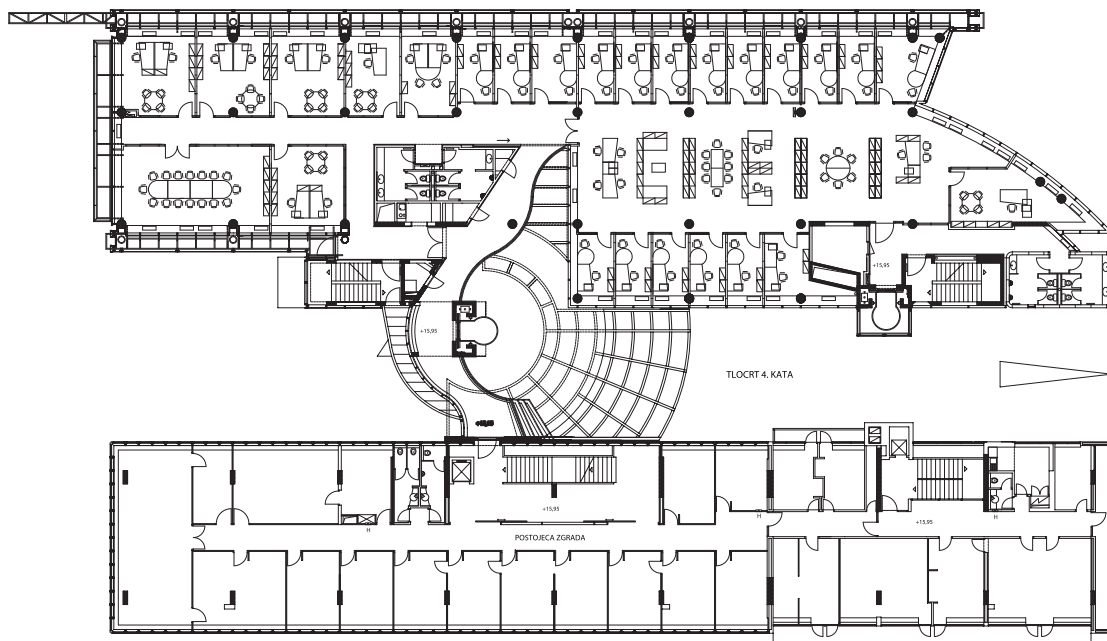
Tlocrt podruma, 1:500

Basement, layout. 1:500



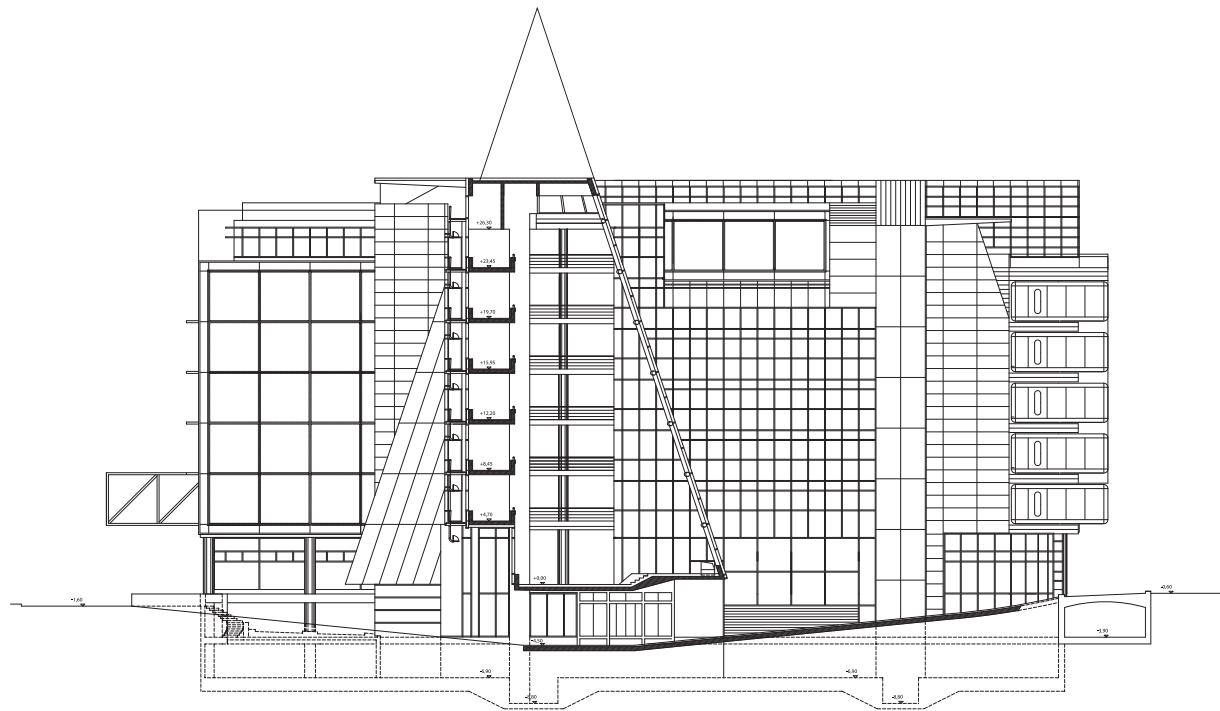
Tlocrt 6. kata, 1:500

6<sup>th</sup> floor, layout. 1:500



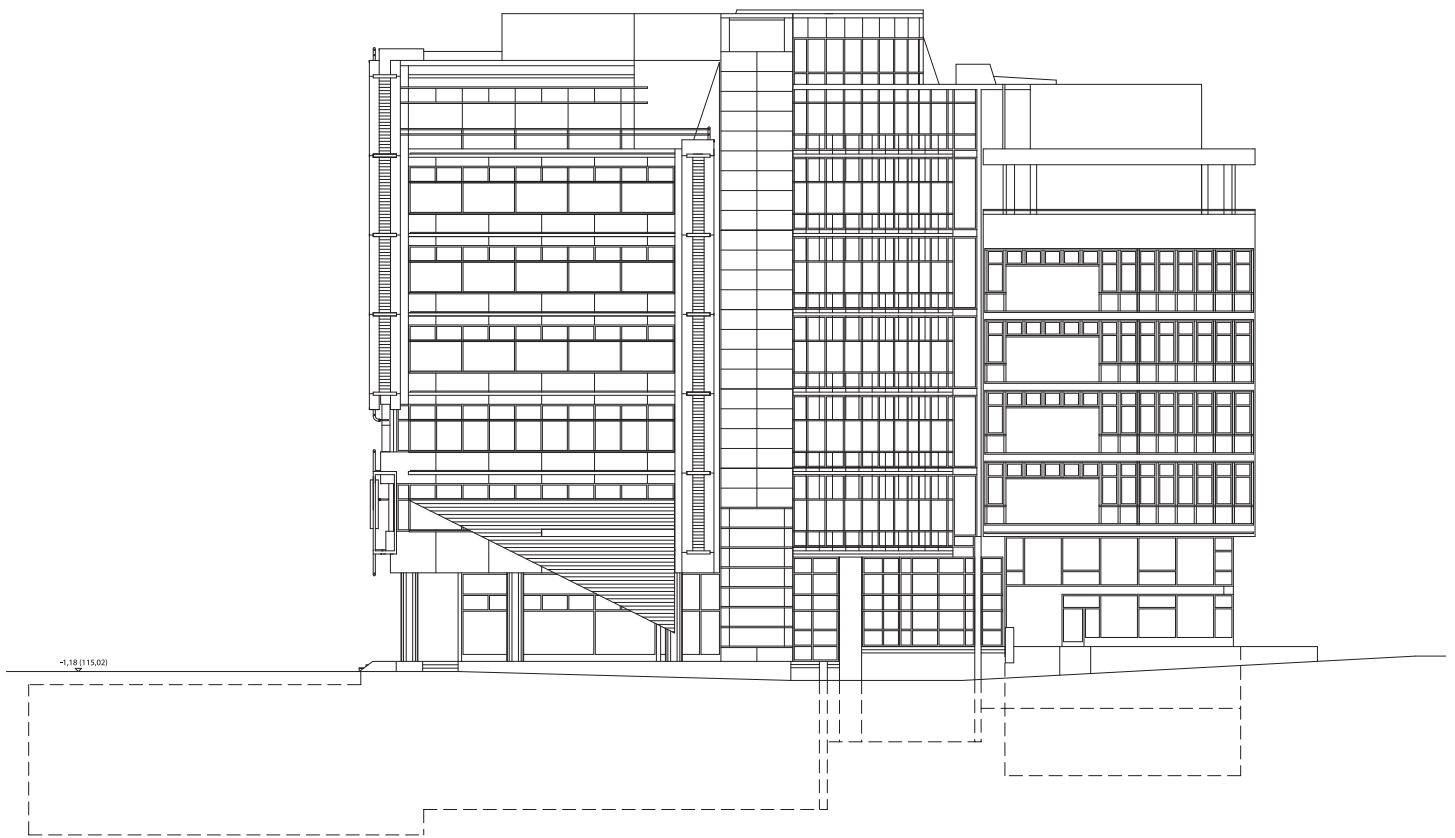
Tlocrt 1. - 4. kata, 1:500

1<sup>st</sup> - 4<sup>th</sup> floors, layout. 1:500



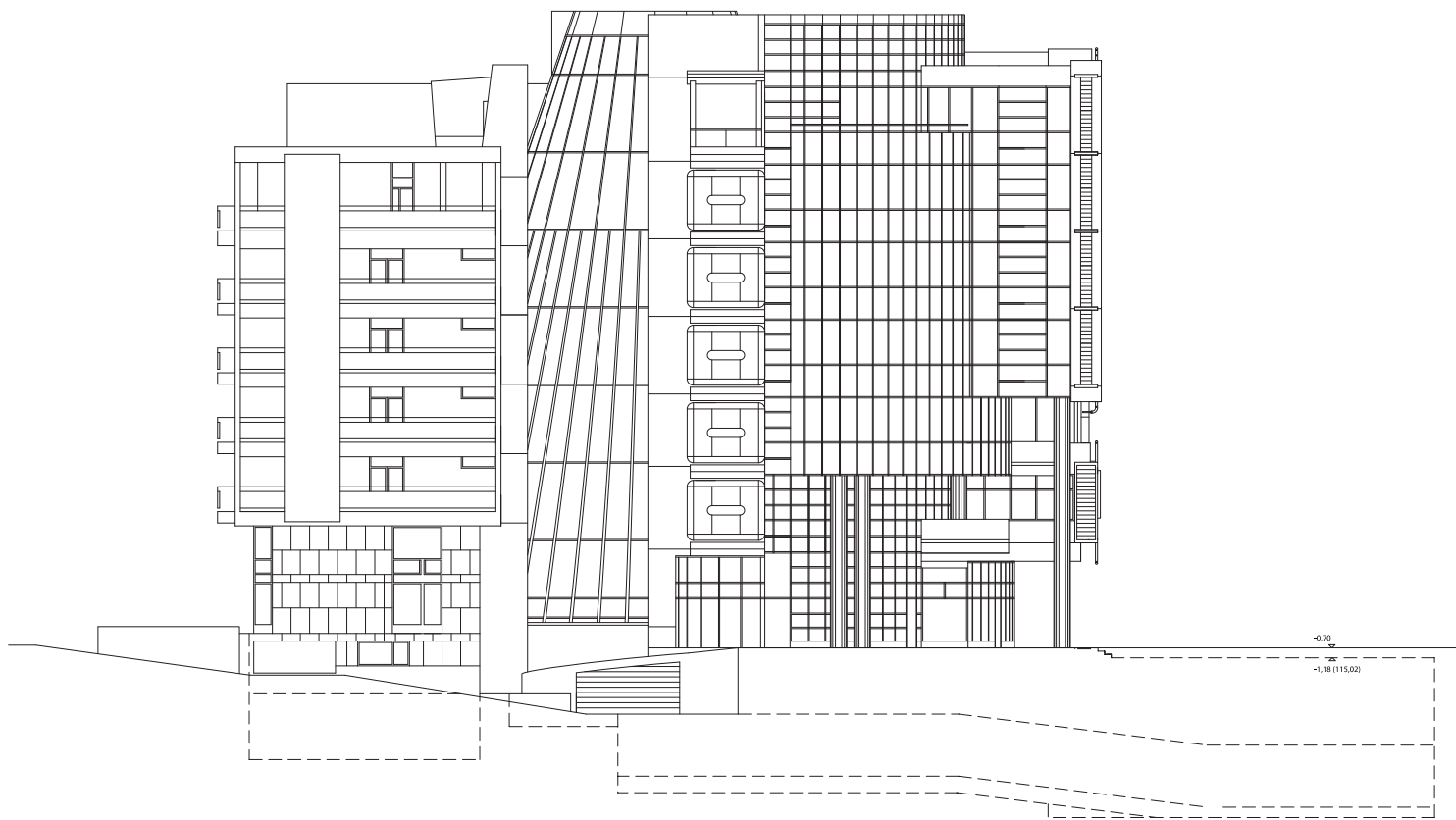
Presjek trakta između stare i nove zgrade s istočnim pročeljem, 1:500

The cross-section view of the hall connecting the old and the new building  
– eastern face. 1:500



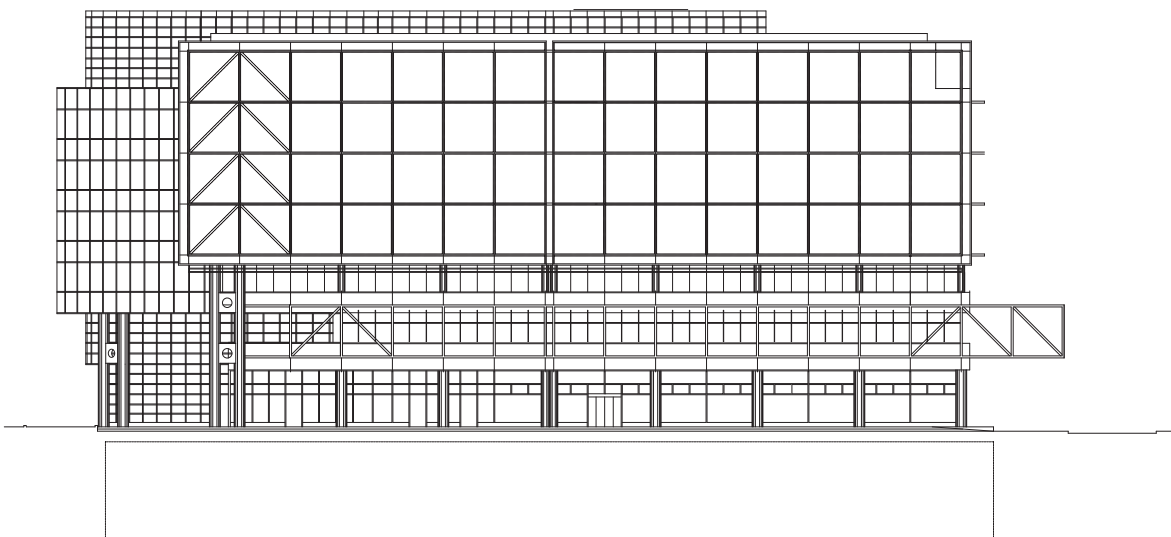
Južno pročelje, 1:500

Southern face. 1:500



Sjeverno pročelje, 1:500

Northern face. 1:500



Zapadno pročelje, 1:500

Western face. 1:500



Zapadno pročelje

Western face

stošca što ga dodatno dinamiziraju krhke vertikalne metalne konstrukcije. Način na koji Neidhardt oblikuje, preklapa i niže volumene priječi klasičnu analizu pročelja građevine. Ukratko, on oblikuje nekoliko potpuno različitih vizura i ambijenata iz kojih je izvan konteksta gotovo nemoguće zaključiti da je riječ o jednoj te istoj građevini gledanoj s različitih strana. Iz tog razloga Neidhardtova arhitektura zahtijeva potpun angažman gledatelja, koji je mora vidjeti iz svakog kuta, odnosno običi je, s obzirom na to da poput kiparskog djela sadrži onoliko različitih kompozicija koliko ima i kutova gledanja. Najdojmljivija je vizura kuće ona gledana sa sjevera prema jugu. Iz tog kuta pred očima gledatelja u izuzetno dinamičnom ritmu niže se i preklapa čak šest potpuno različito oblikovanih volumena, počevši od stošca, segmenta prizme središnjeg prostora, rostfrajnih modula toaleta, segmenata lučnih volumena te naposljetku detalj zapadnog dijela kuće s glavnim predvorjem čiju konstrukciju nose snažni armiranobetonski stupovi vidljivi kroz sve etaže. U tom kontekstu preklapanja i nabiranja volumena

building and the dynamics of new high-technology construction was attained through the expressive transparency of a glass cone that further adds to the dynamics of the fragile verticals of the metal construction.

The way in which Neidhardt shapes, closes and arranges volumes prohibits a classical analysis of the face of the building. In short, he has formed a few completely different aspects and ambients, which, when taken out of context and viewed from different sides, are impossible to identify as parts of the same building. For this reason, Neidhardt's architecture demands the full engagement of the viewer, who must see it from every angle, or rather circle it, bearing in mind that it is like a sculpture and contains as many different parts as there are visual angles. The most attractive aspect of the building is that viewed from the north. From that angle, no less than six completely differently shaped volumes arrange themselves before the eyes of the viewer in an especially dynamic rhythm, beginning from the cone, segments of prisms in the central space, stainless steel toilet modules, with a main entry hall whose construction is



Sjeverno pročelje  
Northern face





Detalj sjeverozapadnog ugla zgrade  
North-western corner, a detail

imaju u prividnoj bespravilnosti značenje napetosti i pokreta, odnosno atektonske dramatičnosti. Na trenutke se stječe dojam da se autor svjesno poigrava odnosom tektonskog i atektonskog. Kako će pisati poznati teoretičar umjetnosti Heinrich Wölfflin, jezgra je graditeljske umjetnosti tektonska.<sup>4</sup> No, unatoč tome, prema njemu, “potresanje tektonike kakvo pokazuje povijest prikazbene umjetnosti prate analogni procesi i u arhitekturi”. U tom kontekstu atektonika je, prema Wölfflinu, prividna bespravilnost, odnosno prikrivena zakonitost. Ona se igra, prikrija pravila, rastvara okvire i pravila raščlambe, uvodi disonance i postiže dojam slučajnosti.

Jedan od atraktivnijih detalja ove vizure jest pet metalnih – rostfajrnih modula toaleta, postavljenih jedan na drugi, kojim Neidhardt nedvosmisleno citira japanskog metabolističkog arhitekta Kishu Kurokawa i njegov poznati tokijski *Nagakin Capsule Tower* (1970./72).<sup>5</sup> Pozivati se početkom 21. stoljeća

supported by strong reinforced-concrete posts visible through all floors. In that context, the overlapping and pleating of volumes find in their apparent disorder an impression of tension and movement, or rather of atectonic drama. At times it seems that the author is consciously playing with the relationship between the tectonic and atectonic. As well-known art theoretician Heinrich Wölfflin writes, the core of construction art is tectonic.<sup>4</sup>

However, in spite of this, he claims that “the shaking up of tectonics as shown by the history of the visual arts also follows analog processes in architecture.” In that context, atectonics is, according to Wölfflin, an apparent irregularity, or rather a concealed regularity. It plays, conceals rules, disassembles frames and rules of analysis, inserts dissonance and evokes an impression of coincidence. One of the more attractive details of this aspect are five stainless steel toilet modules, set one upon another, with which Neidhardt undoubtedly cites Japanese metabolistic architect Kisho Kurokawa and his well-known Tokyo Nagakin Capsule Tower (1970/72).<sup>5</sup>

To refer to, at the beginning of the 21<sup>st</sup> century, the works of Japanese metabolism, which also overlapped with the works of British Archigram, is of great importance. These very two movements from the 60’s, through the development of new technologies, proved to be vital for the understanding of motion in modern world architecture on the interim of two centuries. For this reason, Neidhardt’s stainless steel modules maintain the author’s position towards technological changes – they are the petrification of an idea that began its development in the middle of the 60’s and culminated at the very beginning of the 21<sup>st</sup> century, when after a few decades the theme of so-called intelligent architecture was again actualized.

However, if we look at the building from the west or the south side, as mentioned previously, the view changes completely. Instead of a dramatic and atectonic game of various volumes, a calm, elegant, late-modern edifice is presented to us, with clear tectonics supported by reinforced-concrete columns with a vaulted glass facade with complex metal construction, which in its lower part along the entire western face finds strong decorative character in its exaggerated unfinishedness. However, this is not about a classical vaulted facade or mere decoration, but a high technology *screen* of vital importance for climate control in the building itself.

While the external shaping is characterized by the addition of numerous different volumes, the interior shaping of the space works to unify them. The principle of unification is most obvious if we start from the ground floor of the building. In it, spaces of differing volume work and flow into each



Detalj jugozapadnog ugla zgrade

South-western corner, a detail

na djela japanskog metabolizma, koji je imao i dodirnih točaka s djelovanjem britanskog Archigrama, iznimno je važno. Upravo će se ta dva pokreta iz šezdesetih razvojem novih tehnologija pokazati ključnim za razumijevanje kretanja u suvremenoj svjetskoj arhitekturi na razmeđu dvaju stoljeća. Iz tog razloga Neidhardtovi moduli od nehrđajućeg čelika odražavaju autorov stav prema tehnološkim promjenama – oni su petrifikacija jedne ideje koja se počela razvijati sredinom šezdesetih, a kulminirat će upravo početkom 21. stoljeća, kada se nakon nekoliko desetljeća opet aktualizira tema tzv. inteligentne arhitekture.

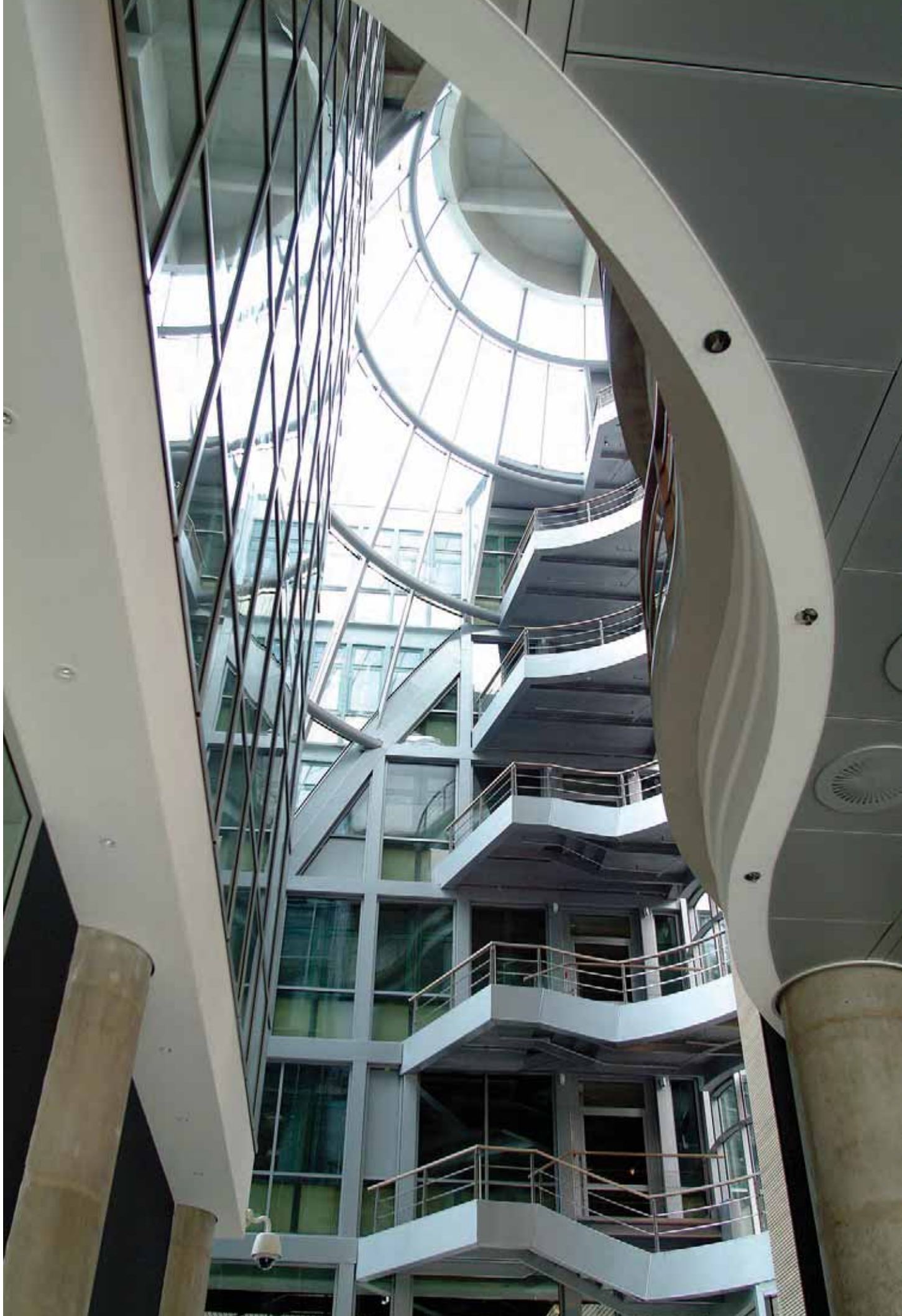
Pogledamo li pak kuću sa zapadne ili južne strane, kao što je istaknuto, vizura se potpuno mijenja. Kao da je riječ o drugoj kući. Umjesto dramatične i atektonske

other, leading us continually and logically, like Borges' carefully constructed story, from space to space, but always leaving an impression of wholeness, proportion and harmony. As Wölfflin points out: "It is truthfully said that the functioning of a beautifully-proportioned space should be felt even if someone were to lead us through it with our eyes closed."<sup>6</sup>

In our case, the story begins on the ground floor of Haberle's building, which through interpolation with the newly-constructed building becomes its eastern face – the late-modern entry hall that leads us into a futuristic ambient of a glass cone with a panoramic lift, from which we are offered a view onto the top floors of the building which rise above the wavy ambis of the central hall, separated from it by nothing more than a metal barrier. In that context, the light and shadow that

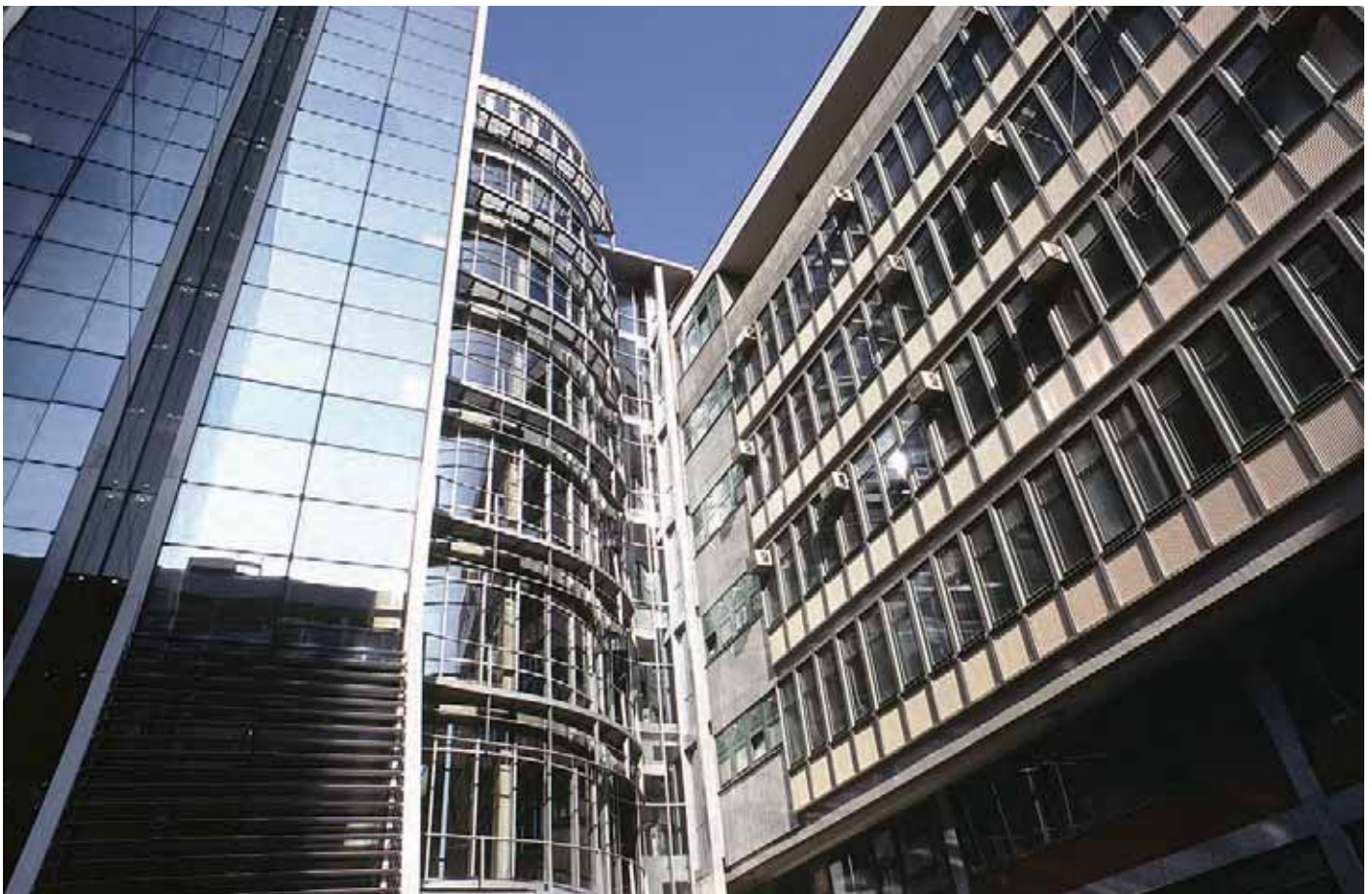
Detalj južnog ugla  
sa servisnim  
galerijama  
Southern corner with  
service galleries, a  
detail





Spojni trakt  
između stare  
i nove zgrade  
Tract  
connecting the  
old and the new  
building

Velimir Neidhardt: Croatia osiguranje u Zagrebu...



Spojni trakt između nove (lijevo) i stare zgrade (desno)

Tract connecting the new (left) and the old (right) building



Spojni trakt s konstrukcijom dizala

The connecting tract with the elevator construction

igre različitih volumena, pred nama se ukazuje smireno elegantno kasnomodernističko zdanje jasne tektonike koje nose armiranobetonski stupovi s ovješnim ostakljenim pročeljem složene metalne konstrukcije, koja u svom donjem dijelu, duž čitavog zapadnog pročelja, u hinjenoj nedovršenosti ima jak dekorativan karakter. No ovdje nije riječ o klasičnom ovješnom pročelju i pukoj dekoraciji već o visokotehnoškom *screenu* izuzetno važnom za održavanje klime unutar same zgrade.

I dok vanjsko oblikovanje karakterizira adicija više različitih volumena, unutrašnje oblikovanje prostora teži k njihovu objedinjavanju. Princip objedinjavanja najočitiji je krećemo li se prizemljem zgrade. U njemu se prostori

play along the wavy lines of the upper floors and constructive elements hold great importance, increasing both its splendour and the illusion of motion. Moving throughout this space awakens strong associations, most strongly with baroque-style wavy motion and spiral movement that Francesco Borromini introduced into Baroque architecture, but also with famous Russian constructivist Vladimir Tatlin's Monument to the Third International (1919/20).<sup>7</sup> These experiences are the source of Neidhardt's cone's spiral motion and the wavy movement of the central hall from which a path almost imperceptibly leads us to the western tract with its representative, nearly classicist entry hall with reinforced-concrete columns. The idea of continuous motion through space is accented by



Vanjski detalji zgrade

Details on the exterior

različitih volumena međusobno stapaju i prelijevaju vodeći nas kontinuirano i logički poput borghesoski pomno građene priče iz prostora u prostor, no uvijek ostavljajući dojam cjeline, proporcije i sklada. Kako ističe Wölfflin: "... s pravom se govori da bi se djelovanje lijepo proporcioniranog prostora moralo osjetiti i onda kad bi nas netko kroz njega vodio sa zatvorenim očima..."<sup>6</sup> Na našem primjeru priča započinje u prizemlju Haberleove kuće, koja interpoliranjem novosagrađene zgrade postaje njegovo istočno pročelje – kasnomodernistički ulazni trakt koji nas uvodi u futuristički ambijent staklenog stošca s panoramskim liftom, od kuda nam se pruža pogled na gornje etaže zgrade koje se uzdižu nad valovitim ambisom centralnog trakta, odvojene od njega tek krhkom metalnom ogradom. U tom kontekstu veliku važnost imaju svjetlo i sjene što prijanjaju uz povijene linije gornjih etaža i konstruktivne elemente pojačavajući slikovitost i iluziju gibanja. Pri kretanju

Neidhardt with interesting detail. The floor of the ground level in Haberle's building is finished in superbly worked slate, with which Neidhardt also furnishes the ground floor of the newly-constructed building. This detail does not only emphasize the continuity of physical motion from point A to point B, but also a metaphorical continuity of motion through time, in this case from the tradition of the Modern to modern architecture in the 21<sup>st</sup> century.

If we peer beneath the epidermis of Neidhardt's building, in places where this is possible, taking into account that the author at every moment took care to emphasize its transparency, we become aware that what is concerned is a complex technological system that turns the entire structure into a giant digitized mechanism. This complex technological system will enable the building, as previously mentioned, excellent climate control. We are talking about an until-now unused high-technology system in domestic architecture that makes this building unique





Ostakljena opna spojnog trakta  
The glass membrane of the connecting tract



Tipičan hodnik zgrade  
A typical corridor



Vanjski detalji zgrade  
Details on the exterior

ovim prostorom bude se snažne asocijacije, prije svega na barokno valovito gibanje i spiralni pokret što ga je u baroknu arhitekturu inauguirao Francesco Borromini, ali i na spomenik Trećoj internacionali glasovitog ruskog konstruktivista Vladimira Tatlina (1919./20).<sup>7</sup> Upravo na tim iskustvima izrasta osjećaj spiralnog gibanja Neidhardtova stošca, odnosno valovita gibanja središnjeg trakta iz kojega nas gotovo neprimjetno put vodi do zapadnog trakta s reprezentativnim, gotovo klasicističkim ulaznim predvorjem s armiranobetonskim stupovljem. Ideju kontinuirana kretanja prostorom Neidhardt naglašava zanimljivim detaljem. Pod prizemlja Haberleove zgrade izrađen je u vrhunski izvedenom kuliru, kojim će Neidhardt obložiti i pod prizemlja novoizgrađene zgrade. Tim detaljem ne samo što je naglašen kontinuitet fizičkog kretanja prostorom od točke A do točke B, već i metaforički kontinuitet kretanja kroz vrijeme, na našem primjeru od tradicije moderne k suvremenoj arhitekturi 21. stoljeća.

Zavirimo li ispod epiderme Neidhardtove kuće, na mjestima gdje je to moguće, s obzirom na to da je autor u svakom trenutku nastojao naglasiti njenu transparentnost, uviđamo da je riječ o složenom tehnološkom sustavu koji čitavu građevinu pretvara u golemo digitalizirano postrojenje. Složeni tehnološki sustavi omogućit će kući, kao što je istaknuto, izvrsnu klimatsku zaštitu. Riječ je o do sada neprimjenjivanim visokotehnološkim sustavima u domaćoj arhitekturi što je čine jedinstvenom na ovim prostorima.

Kao što vidimo, Neidhardt stvara izrazito dinamičnu kuću u kojoj se u svakom trenutku osjeća pokret, i u volumenu i u prostoru i u tehnologiji. Stoga bismo i čuvenu Le Corbusierovu inačicu kuća-stroj na našem primjeru mogli preimenovati u kuća-organizam. Dakle, vraćamo se temi inteligentne arhitekture. No, kao što je istaknuto, ona ima i snažno temporalno značenje. Ona je točka u kojoj se povezuje tradicija moderne i postmoderne sa suvremenim arhitektonskim kretanjima. Na primjeru zgrade Croatia osiguranja dolazi do potpunog izražaja Neidhardtov suptilan i promišljen odnos prema gradu sa snažnim etičkim i estetskim referencama potvrđujući jednu njegovu ranije iznesenu misao kako se "fizionomija srednjoeuropskih metropola temelji na izgradnji ujednačene urbane ispune, u skladnom odnosu s akcentima urbanih monumenata koji utjelovljuju vrijednosne norme društva".<sup>8</sup> Riječ "urbanotvornost" jedna je od bitnih karakteristika njegova rada koja ga prati, kao što smo vidjeli, već od ranijih projekata.

Iako će za mnoge zgrada Croatia osiguranja svojom atraktivnošću biti iznenađenje, ona nije rezultat nikakva radikalnog zaokreta u Neidhardtovu stvaralaštvu, već je



Vanjski detalji zgrade

Details on the exterior

in the region. As we can see, Neidhardt has created an especially dynamic building in which motion can be sensed at every moment, in volume as well as space and technology. In our example, even Le Corbusier's guarded concept of the house-machine could be renamed as the house-organism. With this, let us return to the idea of intelligent architecture. As mentioned previously, it has a strong temporal meaning. It is a point in which the traditions of the modern and postmodern are connected with modern architectural movements. Through the example of the Croatia Insurance building, Neidhardt's subtle and well thought through relationship towards the city with strong ethical and aesthetic references comes to its full expression, confirming one of his previously quoted thoughts, how the "physionomy of the Central European metropolis is based on the construction of uniform urban fabric in a harmonious relationship with the accents of urban monuments that embody the value norms of society."<sup>8</sup>

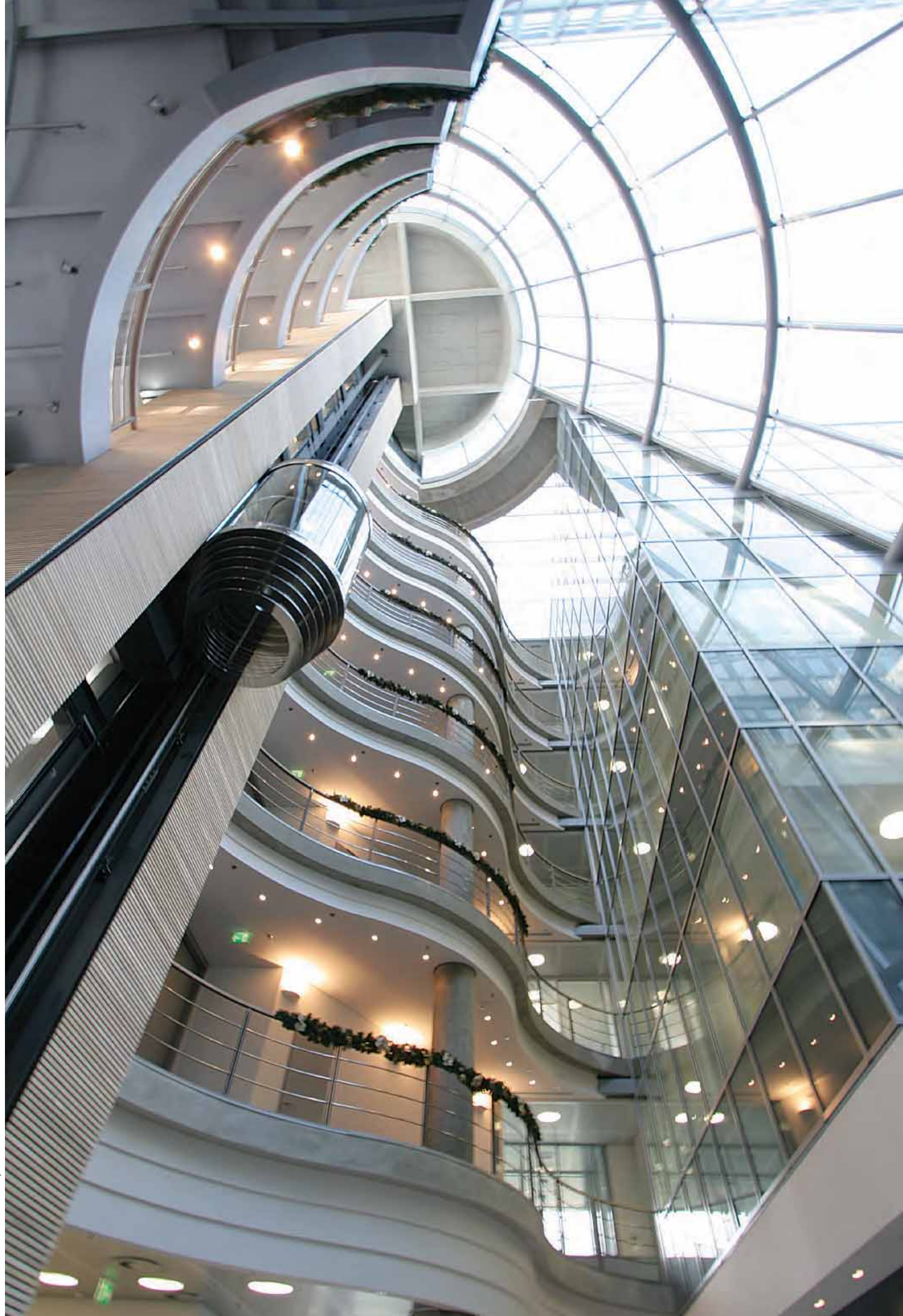


Vanjski detalji zgrade

Details on the exterior

naprosto rezultat kontinuiranog razrađivanja pojedinih zamisli koje možemo pratiti u autorovu radu još od sedamdesetih godina, počevši od studija nastalih u čikaškoj filijali arhitektonske tvrtke *Skidmore, Owings i Merrill* (SOM, 1975./76.). Upravo će američka iskustva, prema povjesničaru umjetnosti Feđi Vukiću, u Neidhardtovu radu biti “faza 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”.<sup>9</sup> Nakon povratka iz Amerike nastaje velik broj Neidhardtovih pro-

The word “urbanicity” is one of the important characteristics of his work that has followed him, as we have seen, even since his earliest projects. Even though the Croatia Insurance building may surprise many with its attractiveness, it is not the result of any form of radical turnaround in Neidhardt’s creative process, but rather quite the opposite – it is the result of a continued development of individual ideas that we can follow through the author’s work since the 1970’s, starting with his studies created in his time in the Chicago subsidiary of architectural firm Skidmore, Owings & Merrill (SOM, 1975/76). It is his American experience that acts, according to art historian Feđa Vukić, as a “phase of necessary concentration on the possibilities and needs of carrying out an entire repertoire of motifs and themes in architectural



jekata i studija u kojima se, prema Vukiću, “oslobađa, po svemu sudeći primarni i trajni interes autora za arhitekturu središnjih gradskih funkcija u velikim urbanim poslovnim koncentracijama”. U tom smislu važno je istaknuti nekoliko nerealiziranih projekata na kojima će Neidhardt razrađivati pojedine ideje i detalje koje danas možemo vidjeti i na zgradi Croatia osiguranja – natječajni rad za Kongresno-poslovni centar u Zagrebu (1. nagrada, 1985.), gdje u studiji hotela autor razrađuje temu segmenta ostakljena stošca s ulaznim traktom, te projekt gradskog bloka Badel u Zagrebu (u suautorstvu s M. Begovićem i D. Manceom, 1992./96.).

Ukratko, poslovna zgrada Croatia osiguranja arhitekta Velimira Neidhardta rezultat je kontinuirana rada i sažimanja golemo autorova iskustva bilo da je riječ o tradiciji ili suvremenosti, potvrđujući davno izrečenu tezu Paula Virilija “da je arhitektura mnogo više no niz tehnika smišljenih da nas zaštite od oluje”. Ona je, smatra Virilio, “instrument mjere, totalni zbir znanja koji, boreći se s prirodnom sredinom, postaje sposoban da organizira vrijeme i prostor društva”<sup>10</sup>.

shaping which were in earlier projects manifestly stated, and which in this American moment slowly began to transform into something that can be read, from today’s perspective, as the author’s lasting goal in architecture.” [“faza 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”]<sup>9</sup>

After returning from America, Neidhardt created a great number of projects and studies in which, according to Vukić, “the author’s primary and lasting interest in the architecture of central city functions in large urban business concentrations came to expression” [“oslobađa, po svemu sudeći primarni i trajni interes autora za arhitekturu središnjih gradskih funkcija u velikim urbanim poslovnim koncentracijama”]. In this sense, it is important to mention a few unrealized projects in which Neidhardt developed individual ideas and details that can be seen today in the Croatia Insurance building – competition work for a Business & Congress Center in Zagreb (1<sup>st</sup> prize, 1985), where in a study of the hotel the author developed the theme of segments of glass cones with an entry hall; and a project for the Badel city block in Zagreb (co-authored with M. Begović and D. Mance, 1992/96).

In short, the offices of Croatia Insurance by architect Velimir Neidhardt are the result of continued work and analysis of a mass of the author’s experiences, whether in tradition or modernity, confirming Paul Virilio’s old thesis that “architecture is much more than a series of techniques designed to protect us from storms”. It is, says Virilio, “an instrument of measure, the total mass of knowledge which, fighting against a natural environment, becomes capable of organizing the time and space of society”.<sup>10</sup>

## BILJEŠKE:

- <sup>1</sup> Zgrada Croatia osiguranja dovršena je tijekom jeseni 2004. godine.
- <sup>2</sup> Formiranje novih gradskih osi započinje nakon 1864. godine, a intenzivnija urbanizacija ostvarit će se nakon izgradnje zgrade Glavnog željezničkog kolodvora 1891. godine. No, izgradnjom željezničke pruge i zgrade Glavnoga kolodvora nastaje urbanistički problem povezivanja južnog i sjevernog dijela grada. Problem južne granice grada nastojat će olakšati regulatorna osnova Grada Zagreba iz 1887. godine, no s planskom urbanizacijom toga dijela grada ozbiljnije će se početi baviti tek od 1907. godine. Do kompromisnog rješenja povezivanja južnog djela grada s Donjim gradom doći će tek tijekom 1912. godine izgradnjom podvožnjaka ispod pruga kolodvora. Ozbiljniji pomak dolazi tek tijekom tridesetih godina raspisivanjem međunarodnog natječaja za regulatornu osnovu Grada Zagreba. Na temelju te arhitekt Vlado Antolić 1949. razrađuje novu regulatornu osnovu Zagreba, koja pokušava sagledati budući razvoj grada. Prve urbanističke ideje uličnog poteza osi istok-zapad javljaju se 1927. godine. Ozbiljniji projekti razrađivat će se tridesetih godina, osobito tijekom izrade nove regulatorne osnove između 1933. i 1938. godine pod vodstvom arhitekta Stjepana Hribara. Osnova je zakonski prihvaćena 1940. godine, no zbog ratnih prilika, realizacija novog uličnog poteza započinje 1947. godine i odvijat će se u nekoliko etapa. U prvom razdoblju, između 1947. i 1953. godine, pod vodstvom Vlade Antolića izrađena je potanka osnova i model buduće ulice. U drugom razdoblju, između 1954. i 1956., nastavljen je regulatorni rad na izradi detaljnih planova pod vodstvom arhitekta Hribara, a od 1956. godine nasljeđuje ga arhitekt Zdenko Kolacio. Prema izvornim projektima, Ulica proleterskih brigada (danas Ulica grada Vukovara) od krajnje istočne do krajnje zapadne točke bila je dugačka 5,5 km, a njen najširi srednji dio iznosio je 62 m.
- <sup>3</sup> Neidhardt između 1981. i 1985. godine radi na urbanističkom projektu naslovljenom "Urbana osovina Zagreba", a između 1981. i 1992. nastaje i njegova "Vizija kozmopolitanskog Zagreba". Riječ je o iscrpnim urbanističkim studijama orijentiranim k budućem Zagrebu kojim se nastojalo cjelovito povezati potpuno različite dijelove grada, staru jezgru na sjeveru i novu na jugu. Jednako tako te su studije bile orijentirane i na oživljavanje usitnjene urbane strukture Trnja "kao muzeja zagrebačkog periferijskog života".
- <sup>4</sup> Heinrich Wölflinn, "Temeljni pojmovi povijesti umjetnosti, problem razvoja stila u novijoj umjetnosti", IPU, Zagreb, 1998.
- <sup>5</sup> Keneth Frampton, "Modern architecture, A critical history", Thames and Hudson, London, 1996.
- <sup>6</sup> Vidi bilješku 4.
- <sup>7</sup> Sigfried Giedion, "Prostor, vreme, arhitektura", Građevinska knjiga, Beograd, 1969.
- <sup>8</sup> Ovu misao Neidhardt iznosi u programatskom članku "Deset teza o Zagrebu" koje nastaju tijekom 2000. godine kao prilog stručnoj raspravi oko novog Generalnog urbanističkog plana.
- <sup>9</sup> Feđa Vukić, Velimir Neidhardt, "Arhitektura grada", Meandar, Zagreb, 2001.
- <sup>10</sup> Paul Virilio, "Kritični prostor", Alef, Beograd, 1997.

## FOOTNOTES:

- <sup>1</sup> The Croatia Insurance building was finished in autumn 2004.
- <sup>2</sup> The formation of new urban axes began after 1866, and intensive urbanization came to be after the construction of the main rail station in 1891. However, the construction of the main rail lines and the main station became an urbanistic problem in terms of connecting the northern and southern parts of the city. The 1887 urban plan attempted to relieve the problem of the southern border of the city, however planned urbanization of that part of the city only seriously began in 1907. A compromise solution for connecting the southern part of the city with the Lower Town came finally in 1912 with the construction of an underpass beneath the railway. Real advancement came during the 1930's with the publishing of an international tender for an urban plan for Zagreb. On the basis of this, architect Vlado Antolić in 1949 developed a new urban plan for Zagreb which tried to account for the future development of the city. The first urbanistic ideas for the street area along the east-west axis came about in 1927. More serious projects were developed during the 1930's, especially during the construction of the new urban plan between 1933 and 1938 under the leadership of architect Stjepan Hribar. The plan was legally adopted in 1940, but because of wartime conditions the realization of the new stretch of road began in 1947 and was carried out in multiple stages. In the first stage, from 1947 to 1953, a detailed plan and model for the future street was developed under the leadership of Vlado Antolić. In the second period from 1954 to 1956, regulatory work on the development of detailed plans was continued under the leadership of architect Hribar, who was replaced in 1956 by architect Zdenko Kolacio. According to the original project for Ulica proleterskih brigada (today known as Ulica grada Vukovara), it was to be 5.5km from the easternmost to westernmost point, and at its widest it was 62m.
- <sup>3</sup> Neidhardt from 1981 to 1985 worked on an urbanistic project entitled "the Urban Axis of Zagreb" [Urbana osovina Zagreba], and between 1981 to 1982 his "Vision of Cosmopolitan Zagreb" [Vizija kozmopolitanskog Zagreba] came to be. This is an incredibly detailed urban study oriented towards a future Zagreb that attempts to connect completely different parts of the city, the old center in the north and the new one in the south. Equally, these studies were aimed at revitalizing the marginalized urban structures in Trnje "as a museum of life on the periphery of Zagreb".
- <sup>4</sup> Heinrich Wölflinn, Basic Concepts in Art History, the Problem of Stylistic Development in Newer Art, IPU, Zagreb, 1998.
- <sup>5</sup> Keneth Frampton, Modern architecture, A critical history, Thames and Hudson, London, 1996.
- <sup>6</sup> See footnote 4.
- <sup>7</sup> Sigfried Giedion, Space, Time, Architecture, Građevinska knjiga, Beograd, 1969.
- <sup>8</sup> Neidhardt expresses this thought in the programmatical article "Deset teza o Zagrebu" [Ten Theses on Zagreb] which came to be in the year 2000 as an addendum to professional debate about the new general urban plan.
- <sup>9</sup> Feđa Vukić, Velimir Neidhardt, City Architecture, Meandar, Zagreb, 2001.
- <sup>10</sup> Paul Virilio, Critical Space, Alef, Beograd, 1997.

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