

Esej

ANDRIJA MUTNJAKOVIĆ

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## Arhitektonika Miroslava Begovića

Essay

ANDRIJA MUTNJAKOVIĆ

Fellow of the Croatian Academy of Sciences and Arts

## The Architectonics of Miroslav Begović

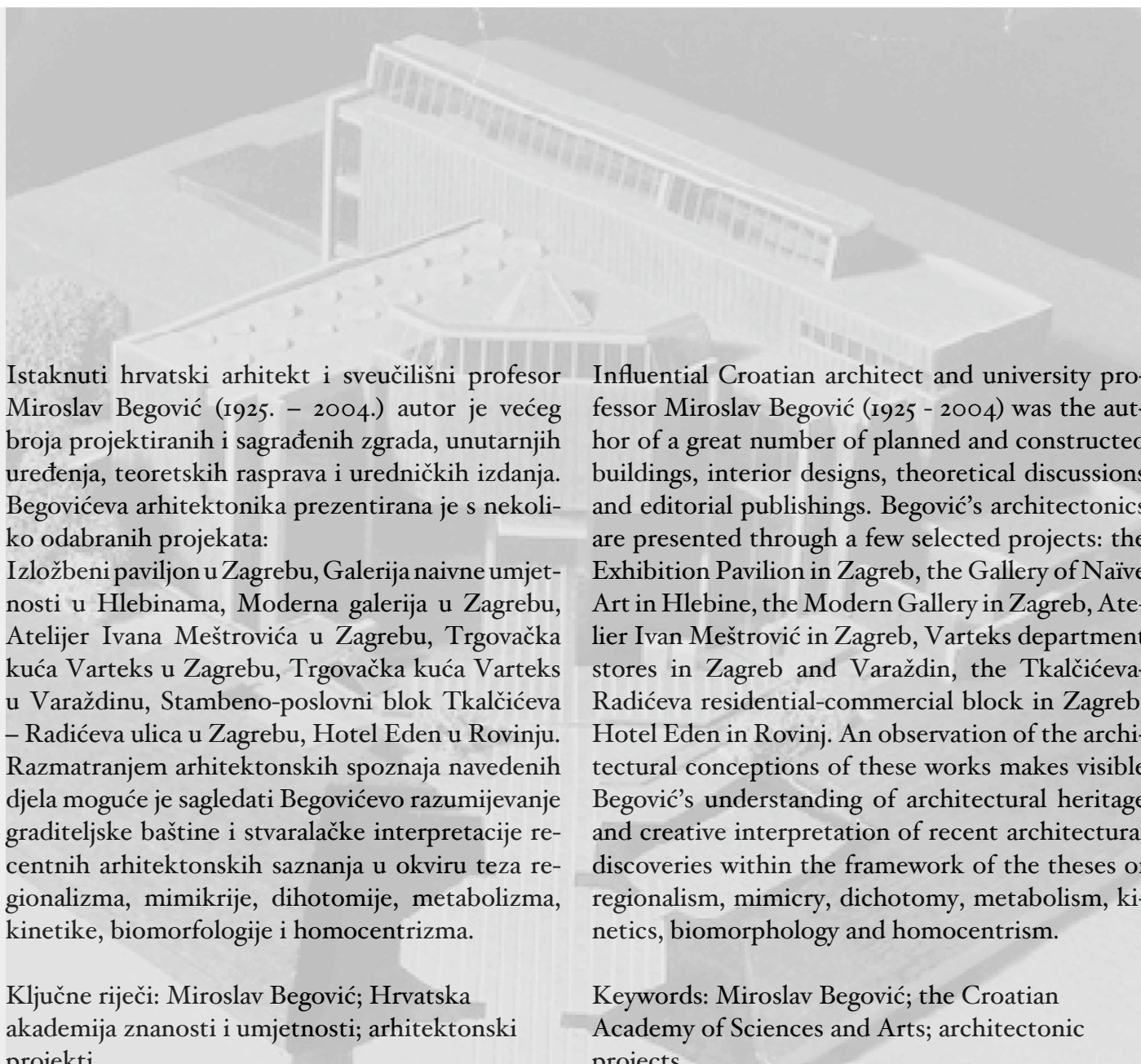
Istaknuti hrvatski arhitekt i sveučilišni profesor Miroslav Begović (1925. – 2004.) autor je većeg broja projektiranih i sagrađenih zgrada, unutarnjih uređenja, teoretskih rasprava i uredničkih izdanja. Begovićeva arhitektonika prezentirana je s nekoliko odabranih projekata:

Izložbeni paviljon u Zagrebu, Galerija naivne umjetnosti u Hlebinama, Moderna galerija u Zagrebu, Atelijer Ivana Meštrovića u Zagrebu, Trgovačka kuća Varteks u Zagrebu, Trgovačka kuća Varteks u Varaždinu, Stambeno-poslovni blok Tkalčićeva – Radićeva ulica u Zagrebu, Hotel Eden u Rovinju. Razmatranjem arhitektonskih spoznaja navedenih djela moguće je sagledati Begovićovo razumijevanje graditeljske baštine i stvaralačke interpretacije recentnih arhitektonskih saznanja u okviru teza regionalizma, mimikrije, dihotomije, metabolizma, kinetike, biomorfologije i homocentrizma.

Ključne riječi: Miroslav Begović; Hrvatska akademija znanosti i umjetnosti; arhitektonski projekti

Influential Croatian architect and university professor Miroslav Begović (1925 - 2004) was the author of a great number of planned and constructed buildings, interior designs, theoretical discussions and editorial publishings. Begović's architectonics are presented through a few selected projects: the Exhibition Pavilion in Zagreb, the Gallery of Naïve Art in Hlebine, the Modern Gallery in Zagreb, Atelier Ivan Meštrović in Zagreb, Varteks department stores in Zagreb and Varaždin, the Tkalčićeva-Radićeva residential-commercial block in Zagreb, Hotel Eden in Rovinj. An observation of the architectural conceptions of these works makes visible Begović's understanding of architectural heritage and creative interpretation of recent architectural discoveries within the framework of the theses of regionalism, mimicry, dichotomy, metabolism, kinetics, biomorphology and homocentrism.

Keywords: Miroslav Begović; the Croatian Academy of Sciences and Arts; architectonic projects



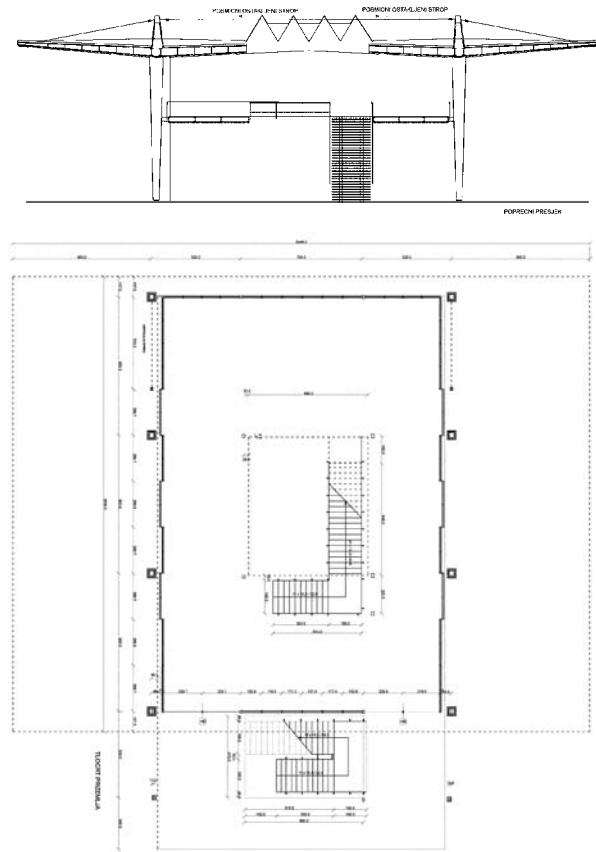
Kćerkica mog prijatelja vidjela je fotografiju Begovićeva Izložbenog paviljona i začuđeno izustila: "Tata – kako je ova kuća lijepa – ona ima krila!" Riječ je o paviljonu na Zagrebačkom velesajmu, projektiranom za Tvornicu željezničkih vagona u Brodu, sagrađenom 1950. godine. Naručilac je tvornica metalnih konstrukcija, stoga je i čelična konstrukcija paviljona prilagođena proizvodnom programu tvornice. Ali ne u pasivnom povlađivanju utilitarnom shematizmu monovolumena. Izvanredno oblikovani čelični stupovi s nekim konstruktivnim kapitelima, ukruženi gredama stropa prizemlja, prihvaćaju ploču krovne konstrukcije, te je obostrano konzolno protežu daleko u prostor. Kuća je dobila krila. Dobila je i staklenu ovojnicu gornje etaže, a prizemlje je pretežno ostalo rastvoreno. Time se potencira osjećaj lebdenja – a to nije slučajno: Begović je izrazito cijenio umjetnost i arhitekturu ruskih konstruktivista (Tatlin, Meljnikov, Vesnin) i njihovu težnju za oblikovanjem plošne i prostorne negacije gravitacije. Pripadao je generaciji kojoj je barcelonski paviljon Mies van de Rohe bio nedodirljiv simbol arhitektonike dvadesetog stoljeća. Kod Begovićeva paviljona osjećaju se i jedne i druge premise, no one su kreativno nadograđene osobnom intepretacijom smjele konstrukcije, optički rastvorenog prostora, lebdećeg volumena podržanog snažnim krilima. Ta konstruktivna ekshibicija ima snažnu poruku: svojim dinamizmom ona želi izraziti poletnost progresivnog razvitka naručioca. Time zgrada poprima kvalitetu znaka. A to je najbolje što se zdanju može dogoditi.

Uočavanje te ontološke izvrsnosti Begovićeve arhitektonike dragocjeni je ključ koji omogućava smisleno sagledavanje autorova opusa. Taj je opus, kao kod svakog autora, opsežan, ali i čitljiv preko upoznavanja reprezentativnih uzoraka. To upoznavanje odabranih uzoraka ponovno je moguće rekonstrukcijom parametara autorovih promišljanja pri oblikovanju pojedinačnog djela.

Begović je pripadao sloju arhitekata koji se družio s brojnim likovnim umjetnicima. Među ostalim

My friend's little daughter saw a photograph of Begović's Exhibition Pavilion and uttered in wonder: "Daddy - this house is so pretty – it has wings!" This is a pavilion located at Zagreb Fair, designed for Tvornica željezničkih vagona (Rail Wagon Factory) in the city of Brod, constructed in 1950. The factory produced metal frames, and so the iron frame of the pavilion was adapted to the production programme of the factory, but not in a passive accolade to the utilitarian schematism of the single volume. The superbly formed iron columns with some constructive capitals, stiffened by the beams of the ceiling of the ground floor, support the panel of the roof construction, and they support it along either side far into the space – giving the house its wings. It was also given a glass membrane on the upper floor, while the ground floor mostly remained open. This creates a sense of floating, and this is no accident: Begović especially valued the art and architecture of the Russian constructivists (Tatlin, Melnikov, Vesnin) and their endeavours to create planar and spatial negations of gravity. He belonged to a generation to which Mies van der Rohe's Barcelona Pavilion was the sacrosanct symbol of 20th century architecture. Both premises are felt in Begović's Pavilion, but they have been creatively augmented with a personal interpretation of bold construction, optically open space, and floating volume supported by strong wings. This constructive exhibition bears a strong message: through its dynamism, it wishes to express the enthusiasm of the progressive development of the orderer. Thus the building takes on the quality of a sign – and that is the best thing that can happen to any building.

Becoming aware of the ontological excellence of Begović's architecture is the precious key that allows us to review the author's opus in a sensible way. This opus is, as with any author, comprehensive, but it can also be read through acquaintance with representative samples. This acquaintance of select samples allows a reconstruction of the para-



Izložbeni paviljon, tlocrt i presjek  
Exhibition Pavilion, floorplan and cross-section

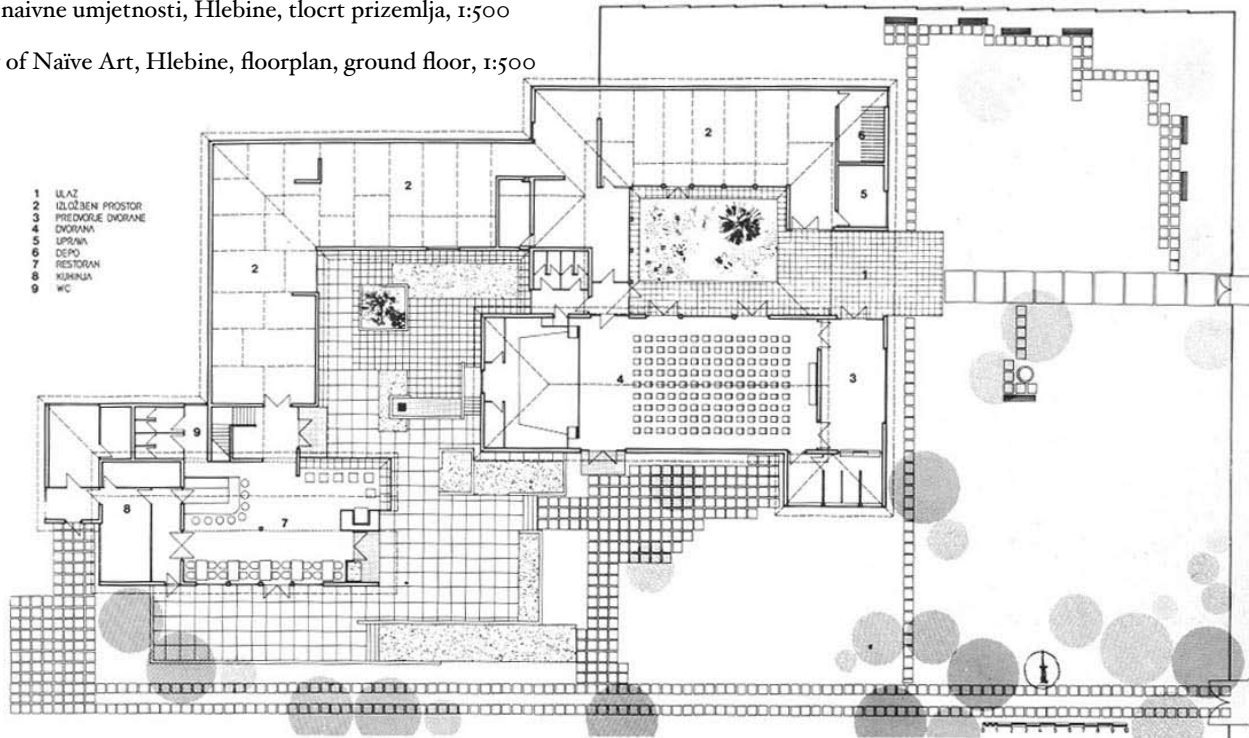


Izložbeni paviljon, arhivska fotografija

Exhibition Pavilion, archival photo

Glerija naivne umjetnosti, Hlebine, tlocrt prizemlja, 1:500

Gallery of Naïve Art, Hlebine, floorplan, ground floor, 1:500



Galerija naivne umjetnosti, Hlebine, dvorište

Gallery of Naïve Art, Hlebine, the courtyard



Galerije naive umjetnosti, Hlebina, ulazno pročelje

Gallery of Naïve Art, Hlebina, front face



Galerija naivne umjetnosti, izložbena dvorana

Gallery of Naïve Art, exhibition hall



Andrija Munićaković: Arhitektonika Miroslava Begovića / The Architectonics of Miroslav Begović

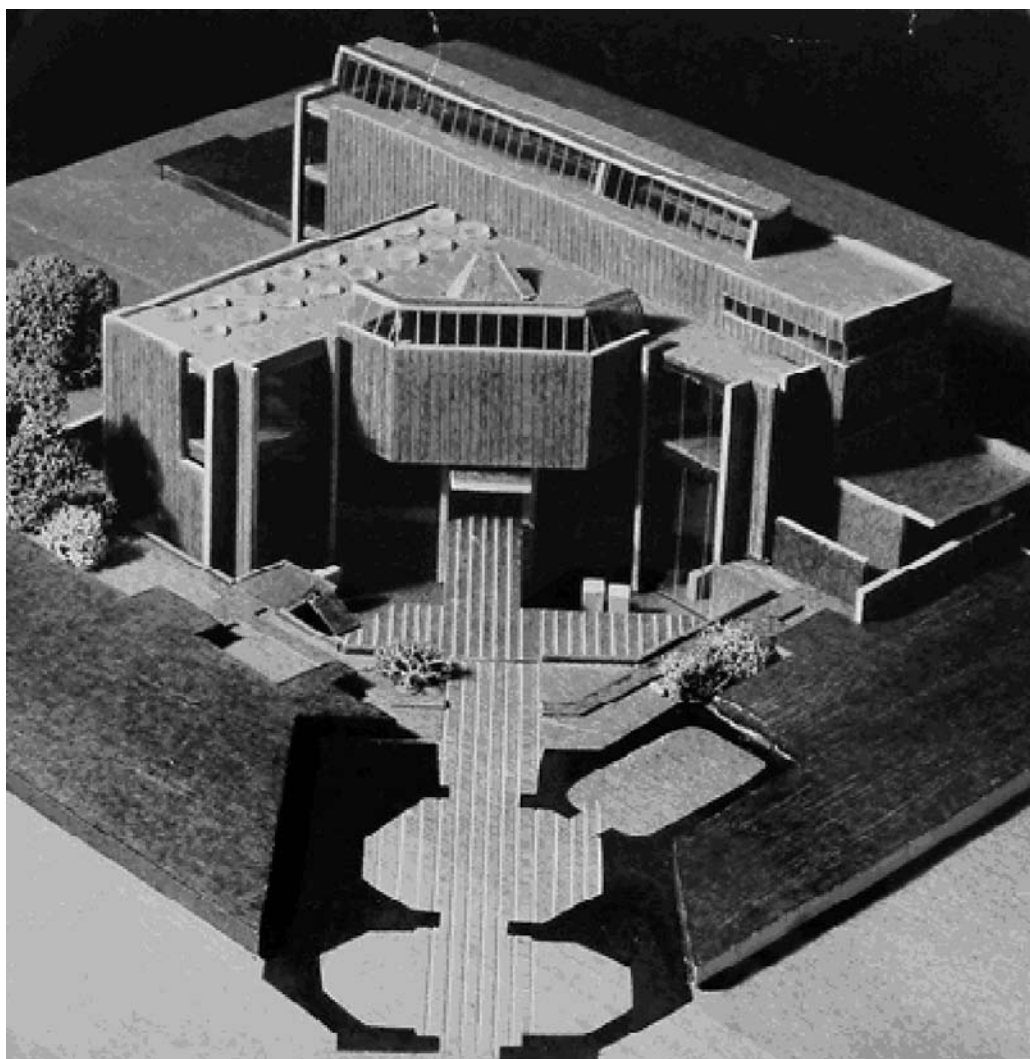
Galerija naivne umjetnosti, izložbena dvorana

Gallery of Naïve Art, exhibition hall

i sa slikarom Krstom Hegedušićem, koji je svoj slikarski credo temeljio na onom čudnom suzvučju s naivnim slikarstvom prisutnim još od fantastičnih vizija Hieronymusa Boscha preko prašumskih idila carinika Rousseaua do nekog čudesnog procvata naivnog slikarstva seoskih samouka u okolici sela Hlebine, nastalog pod Hegedušićevim patronatstvom. Naivno slikarstvo Generalića, Viruisa, Mraza, Rabuzina i drugih dobiva pedesetih godina

meters of the author's thought process upon the formation of a particular work.

Begović belonged to a class of architects who socialised with a number of visual artists. Among them was Krsto Hegedušić, whose artistic credo was founded on that strange harmony with naïve painting that had been present ever since the fantastic visions of Hieronymous Bosch, through the jungle idyll of Rousseau's customs officer, to a mira-



Moderna galerija, Zagreb, maketa

Modern Gallery, Zagreb, scale model



prošlog stoljeća međunarodna priznanja (Sao Paulo 1955., Bruxelles 1958.), te nastaje potreba da se ono galerijski okupi, obradi i prezentira u Hlebina. Hlebine su selo u panonskom dijelu Hrvatske s izrazitom ruralnom arhitekturom skromno oblikovanih prizemnica s rastvorenim krovštem gospodarskih zgrada. Kada Begović preuzima izradu projekta i realizaciju (1968.) tamošnje Galerije naivne umjetnosti, uključuje se i on u svijet naive,

culous flourishing of the naïve painting of country autodidacts near the village of Hlebine that came about under Hegedušić's patronage. The naïve painting of Generalić, Viruis, Mraz, Rabuzin, and others attained international recognition in the 1950's (Sao Paulo 1955, Bruxelles 1958), resulting in its need to be organised into a gallery, analysed and presented in Hlebine. Hlebine is a village in the Pannonian part of Croatia with an exceptionally



Atelijer Ivana Meštrovića

Atelier of Ivan Meštrović



Robna kuća Varteks, Zagreb, pročelje

Varteks department store, Zagreb, front face



Robna kuća Varteks, Zagreb, unutrašnjost

Varteks department store, Zagreb, interior

Robna kuća Varteks, Zagreb, unutrašnjost

Varteks department store, Zagreb, interior

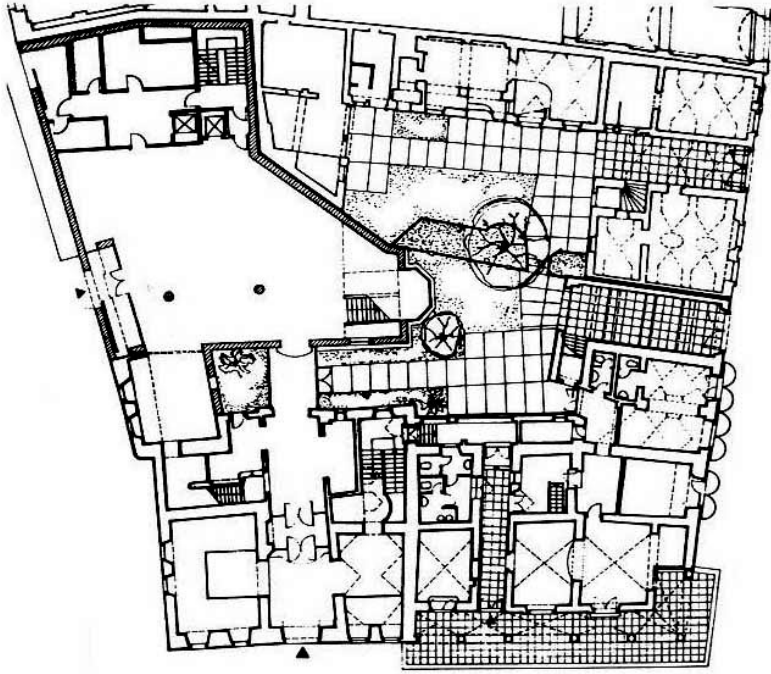


preuzima motive, proporcije i materijale autohtone arhitekture, komponira ih po uzorima oko sustava nekoliko dvorišta, rastvara im krovnu konstrukciju. Prepoznaju se ovdje teze “novog regionalizma” kao afirmiranog pravca arhitektonike dvadesetog stoljeća, profinjeno izbalansiranog između mimikrije i kreacije. Begović ne kreira galeriju seoske naivne umjetnosti unutar sela umjetnika po sankrosantnim tezama internacionalnog stila moderne arhitekture. Begović je inspiriran skromnom ljepotom rodnog ambijenta umjetnika, on se poput arhitektonskog naivca smjerno uključuje u taj ambijent te sa saznanjem galerijske tehnologije, osjećajem za sklad prostorne kompozicije, profinjenim detaljiranjem, pažljivim umetanjem funkcionalnih elemenata (poput ostakljenih ploha vanjskih zidova i rasvjetnih tijela) ostvaruje suvremenu arhitekturu kao čitljivu prezentaciju svoga sadržaja. Čuvanjem naive naivnom arhitekturom stvorena je simbioza koja poprima ontičku izvrsnost.

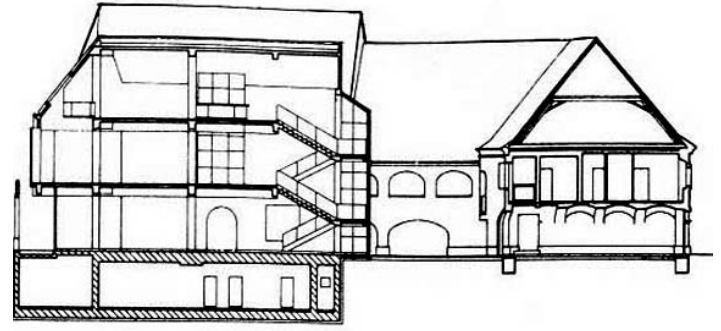
Taj izraziti regionalizam moguće je ispravno razumjeti ako ga se uspoređi s drugim Begovićevim projektom galerijske zgrade. Begović je ponovno svoje druženje s cijelom generacijom likovnih umjetnika sredine prošlog stoljeća okrunio neizvedenim projektom dogradnje (1972.) zgrade Moderne galerije u Zagrebu, smještene u reprezentativnoj neorenesansnoj uglovnici, sagrađene 1883. godine po projektu bečkog arhitekta Otta Hofera. Prostrano dvorište bilo je pogodno za smještaj dodatnih galerijskih dvorana, te Begović nadovezuje novu zgradu kao dopunu dvaju uličnih traktova zgrade s još dva trakta kojima formira gotovo kvadratni blok, upotpunjen u dvorištu dijagonalnom spojnicom usmjerenom na glavni ulaz. Postojeća i nova zgrada spojene su tako u funkcionalnu cjelinu s naglašenom dijagonalom od uglovnog ulaza stare palače do dvorišta i glavnog ulaza nove zgrade, kojim se pristupa u kompleks Galerije. Begovićeva dikcija poprima ovdje potpuno drugačiju konotaciju. To je galerija njegovih suvremenih prijatelja slikara, kipara i grafičara i Begović se ne osvrće na povijesnu ne-

rural style of architecture, with modestly shaped single-story buildings with the open roof of farm buildings. When Begović took over the project design and execution (1968) of the local Gallery of Naïve Art, he too joined the world of the naïve, took on the motifs, proportions and materials of the autochthonous architecture, composing them by sample around a system of a few courtyards, opening their roof construction. Here we recognise the thesis of “new regionalism” as an established trend in twentieth century architecture, elegantly balanced between mimicry and creation. Begović did not create a gallery of village naïve art within a village of artists according to the sacrosanct theses of the international style of modern architecture. Begović was inspired by the modest beauty of the ambience of the artists’ birthplace, and, like a naïve architect, expressly became a part of that ambience. With knowledge of gallery technology, a feeling for the harmony of spatial compositions, elegant details, a careful inclusion of functional elements (like glass panes on the external walls and lighting elements), he created a piece of modern architecture that functions as a legible presentation of its own content. The housing of naïve art within naïve architecture creates a symbiosis that takes on ontic excellence.

This outspoken regionalism can be correctly understood insofar as it is compared with Begović’s other gallery building project. Begović crowned his association with an entire generation of visual artists in the middle of the 20th century with an unrealised project (1972) to add onto the building of the Modern Gallery in Zagreb, housed in a representative, neo-Renaissance corner building, built in 1883 after a design by Viennese architect Otto Hofer. The spacious courtyard was suitable for the placement of additional gallery halls, and so Begović connected the new building as an addition to two tracts of buildings along the street with another two tracts, forming a nearly square block, completed in the courtyard with a diagonal



Robna kuća Varteks, Varaždin, tlocrt i presjek



Varteks department store, Varaždin, floorplan and cross-section



Robna kuća Varteks, Varaždin, pročelje, arhivska fotografija

Varteks department store, Varaždin, front face, archive photo

orenesansnu baštinu već se koristi arhitektonskim izričajem sukladnim svjetonazoru i umjetničkim dostignućima svoje generacije, odnosno saznanjima utemeljitelja suvremene umjetnosti. Stoga je oblikovanje Moderne galerije na tragu kubističke arhitekture snažno izraženih volumena rastvorenih staklenim opnama. Svakako da je taj pluralistički odnos staro – novo iskušan u nizu svjetskih galerijskih intervencija sa sjajnim rezultatima. No u kontekstu promišljanja galerije naivaca u Hlebinama i galerije modernista u Zagrebu sadržana je bitna konotacija arhitektonike: u oba slučaja oblikovanje zgrade jest skup funkcije, konstrukcije i estetike, no uključeni humanitet ostvario je samosvojne kreacije.

connector aimed towards the main entrance. The existing building is connected with the new one into a functional whole, with an emphasis on the diagonal from the corner entrance of the old palace to the courtyard and main entrance of the new building, through which one enters the Gallery complex. Here, Begović's diction takes on an entirely different connotation. This is the gallery of his friends, modern painters, sculptors and graphic artists, and Begović does not resort to neo-Renaissance heritage, instead using an architectonic mode of expression that corresponds with both the worldview and artistic achievements of his generation and the discoveries of the founders of modern art. Thus the design of the Modern Gallery



Robna kuća Varteks, Varaždin, recentna fotografija

Varteks department store, Varaždin, recent photo

Robna kuća Varteks, Varaždin,  
pogled iz trga

Varteks department store,  
Varaždin, view from the square







Andrija Muniaković: Arhitektonika Miroslava Begovića / The Architectonics of Miroslav Begović

Robna kuća Varteks, Varaždin, dvorište s pročeljem stubišta

Varteks department store, Varaždin, courtyard and staircase facade



follows in the footsteps of cubist architecture, with its powerfully expressed volumes with open glass membranes. It is certain that this pluralistic relationship of new and old has been put to the test in a series of interventions at galleries throughout the world with excellent results. However, the context of the conception of the gallery of naïve artists in Hlebine and the gallery of modern artists in Zagreb contains an important architectonic connotation: in both cases, the design of the building is the sum of function, construction and aesthetics, but the humanity included makes them unique creations. In a time of a template-based, stylistic perception of architecture, Begović proves to us that the same program can and must be examined individually – so that individuality might exist.

In order for this analysis to be as plastic as possible, it is useful to observe another identical program from within Begović's opus. Prominent Croatian sculptor Ivan Meštrović lived and worked in an early Baroque, 17th century building in Zagreb's Upper Town for twenty years (1922 - 1942). The building was renovated with due care (1963) as a monument to Meštrović and his atelier, and the building space and the small atrium was designed by Begović. Here, Begović showed himself to be an extremely restrained designer, respecting the authority of the building, space and artist, skillfully and discreetly incorporating gallery lighting, enriching the beauty of sculptures with refined microambiances, creating airiness with a bright color palette, unifying exterior and interior space with minimal intervention. This is Begović's third gallery project and his third conceptual approach to the same functional program. The author did not conceive of Meštrović's gallery

U vremenu šablonskog stilskog razumijevanja arhitekture Begović nam dokazuje da se isti program može i treba individualno razmatrati. Da bi individualnost postojala.

Kako bi ovo analiziranje bilo što plastičnije, korisno je razmotriti još jedan istovjetan program iz Begovićeva opusa. Istaknuti hrvatski kipar Ivan Meštrović živio je i radio dvadeset godina (1922. – 1942.) u ranobaroknoj zgradi iz 17. stoljeća na Gornjem gradu u Zagrebu. Zgrada je s dužnom pažnjom uređena (1963.) kao Meštrovićev spomen-atelje, te je prostor zgrade i omanjeg atrija oblikovao arhitekt Begović. Begović je tu krajnje suzdržan projektant,

by interpreting Meštrović's art nouveau or classicist tendencies as an acceptance of the thesis of new regionalism, or even neolocalism like in Hlebine. Nor did he compose a dramatic synthesis, or potential conflict, of the ambience of a baroque building in a baroque city with current modernism, as in the pluralistic conception of the Modern Gallery building. Begović, in Meštrović's gallery, is an immensely restrained architect: he respects the identity of the building, he respects the ambience in which Meštrović lived, he adds needed spaces and performed functional interventions inconspicuously, he reaches a harmony between

Robna kuća Varteks, Varaždin, glavni ulaz

Varteks department store, Varaždin, main entrance



poštuje autoritet zgrade, prostora i umjetnika, zna-  
lački i diskretno ugrađuje galerijsku rasvjetu, rafi-  
niranim mikroambijentima oplemenjuje ljepotu  
skulptura, svijetlim koloritom ostvaruje prozrač-  
nost, minimalnom intervencijom ujedinjuje vanjski  
i unutrašnji prostor. To je treći Begovićev galerijski  
projekt i treći konceptualni pristup istovjetnom  
funkcionalnom programu. Autor ne osmišlja Me-  
štrovićevu galeriju interpretiranjem Meštrovićeve  
sklonosti secesiji ili klasicizmu poput uvažavanja  
teza novog regionalizma ili čak neolokalizma u  
Hlebinama; niti je osmišlja dramatičnom sintezom  
niti potencijalnim sukobom ambijenta baroknog  
zdanja u baroknom gradu s aktualnim moderniz-

Meštrović's works and the recognisable atmo-  
sphere of Meštrović's home. If we only had access  
to Begović's Meštrović Gallery project, we would  
easily identify him as a proponent of theses on  
mimicry in architecture. However, in the context  
of an observation of all three projects, we see a  
fine thread of true creativity whose architectonics  
accept the individuality of the naïve artists, the  
progress of the modern artists, and the personali-  
ty of a sculptor.

This logical chain of events in Begović's archi-  
tecture should, however, be made complete with  
his projects that arose from a programmed coexi-  
stence of old and recent architecture.

Robna kuća Varteks, Varaždin, sklop uličnih zgrada

Varteks department store, Varaždin, surrounding buildings



mom, poput pluralističke koncepcije zgrade Moderne galerije. Begović je u Meštrovićevoj galeriji krajnje suzdržan arhitekt: uvažava identitet zgrade, poštuje Meštrovićev životni ambijent, doraduje nenametljivo nužne prostorne i funkcionalne zahvate, ostvaruje sukladnost Meštrovićevih djela s prepoznatljivom atmosferom Meštrovićeva doma. Kada bismo imali na raspolaganju samo taj Begovićev projekt Meštrovićeve galerije, lako bismo ga mogli poistovjetiti s tezama mimikrije u arhitekturi. No, u kontekstu razmatranja sva tri projekta čitljiva je ona fina nit istinske kreacije čija arhitektura uvažava osebnost naivaca, progres modernista i osobnost kipara.

Begović drastically solved the problem of the coexistence of new and old (1967) in a project for a department store of textile firm Varteks located on Zagreb's main square (Ban Jelačić Square): this five story corner building with its classicist facade was built at the end of the 19th century as a commercial (in the ground floor) and residential (on the upper floors) building, however its attractive location engendered the desire for it to be put to an economically more profitable end, and a function more appropriate to the city as a large department store. The existing, cramped flats were unable to be functionally used as spacious store halls, and so Begović demolished the entire structure of

Robna kuća Varteks, Varaždin, ulazno pročelje

Varteks department store, Varaždin, front face



Ovaj tako logičan slijed događanja Begovićeve arhitekture ipak treba upotpuniti njegovim projektima nastalim u programiranom suživljenju baštinijene i recentne arhitekture.

Problem suživota staro – novo Begović je drastično razriješio (1967.) projektom trgovačke kuće tekstilne tvrtke Varteks na središnjem zagrebačkom trgu (Trg bana Jelačića): peterokatna uglovnica s klasicističkim pročeljem sagrađena je koncem 19. stoljeća kao poslovna (u prizemlju) i stambena (u katovima) zgrada, no njena atraktivna lokacija izazvala je želju za prenamjenom u gospodarski profitabilniju svrhu i gradski adekvatniju funkciju, to jest u poveću trgovačku kuću. Postojeći skućeni stambeni prostori nisu mogli prihvatiti funkcio-

the building, built six floors (basement, ground floor and four floors) in the space available between the two faces of the building, and renovated the planes of the external face of the old building and constructively connected them with the structure of the new building. This type of architectural bastard is certainly not Begović's invention and is seen often in European cities. However, it must be pointed out as part of an analysis of Begović's morphology: he demolished the internal structure of a building with little urban value, but he retained the original external form of the building, and in doing so retained the ambience and urban unity that the square had gained over a number of centuries, most of which was completed in the 19th century. This approach is not in accordance with the often-proclaimed thesis that new architecture in every environment must unconditionally express actual morphology (Hans Hollein, Haas Haus, Stephansplatz, Vienna), however it is in accordance with Begović's prior architectonics of coexistence previously examined here, without the need for "poetic license".

This approach to citybuilding is even more apparent in Begović's project (1978 - 1989) for a department store of the same firm in the city of Varaždin. Varaždin is a historic city with a modest, but very highly expressed Baroque urban structure and architecture, and Begović here once again renovated a corner building on the city's main square into a department store. The building was a modest, single-storey palace, and research by restorers uncovered its Renaissance heritage and discovered a walled-in ground floor arcade. Begović painstakingly restored the original form of the palace and neighbouring buildings, opened the arcades, and added the basic, four-storey volume of the department store (basement, ground floor, first floor, attic) along a parallel street. The face of the additional volume along the street is in accordance with the stereotomic character of the existing buildings, however the openings of the doors and windows

Tkalčićeva ulica, Zagreb, 19. stoljeće  
Tkalčićeva Street, Zagreb, 19<sup>th</sup> century



Tkalčičeva ulica, Zagreb, postojeće stanje, oko 1965

Tkalčičeva Street, Zagreb, condition cca. 1965



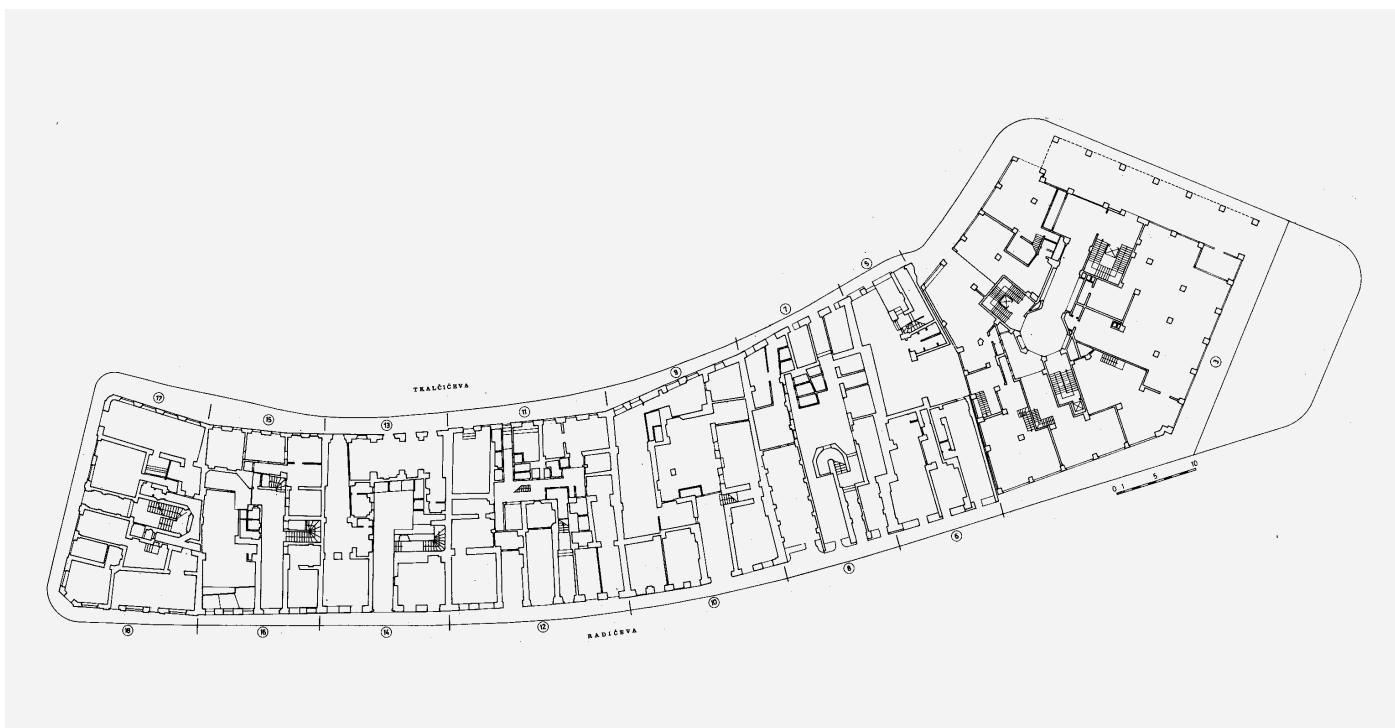
nalnu potrebu za prostranim trgovačkim dvoranama, pa je arhitekt Begović razrušio cijelu strukturu zgrade, na raspoloživi prostor između dva krila zgrade ugradio je šest etaža (podrum, prizemlje i četiri kata) trgovačkih dvorana, te izvorno obnovio plohe vanjskih pročelja stare zgrade i konstruktivno ih povezoao s ustrojstvom nove zgrade. Svakako da ovaj arhitektonski bastard nije Begovićeva izmišljotina i da je često viđan u europskim metropolama. Ipak ga treba istaknuti upravo u promišljaju Begovićeve morfologije: on je uništio urbano malo vrijednu unutrašnju strukturu zgrade, ali je, zadržavši izvornu vanjsku formu zgrade, ostvario urbano i ambijentalno jedinstvo trga koje je nastajalo tijekom više stoljeća i koje je pretežno kompletirano u 19. stoljeću. Taj pristup nije u skladu s često proklamiranom tezom da nova arhitektura u svakom okruženju bezuvjetno mora izražavati aktualnu morfologiju (Hans Hollein, Haas Haus, Stephanplatz, Wien), ali je u suglasju s prethodno

reveal current morphology, which only comes to its full expression in the glass-covered planes in the hidden, courtyard facades. Such a symbiosis of old and new, with its research-based and analytical approach, through the recreation of ancestral architecture, through harmony between historical and modern design, through perception in the composition of volumes, planes and details, unmistakably reveals Begović's signature and his already-emphasized architectural credo.

This research, discovery and creation of a relationship between heritage and modernity are masterfully synthesized and presented in Begović's renewal project of an urban island (Tkalčićeva street) in the centre of Zagreb. Historical Zagreb consisted of two wholes separated by city walls (the eastern, church-run Kaptol, and the western, secular Gradec) located on hills and separated by a streambed. The stream was moved at the end of the 19th century, the bed was filled and a street was formed.

Blok Tkalčićeva-Radićeva ulica, tlocrt prizemlja, postojeće stanje, 1978

Tkalčićeva-Radićeva block, floorplan, ground floor, condition as of 1978







uočenom Begovićevom suživotnom arhitektonikom bez potrebe za autorskim ekscesom.

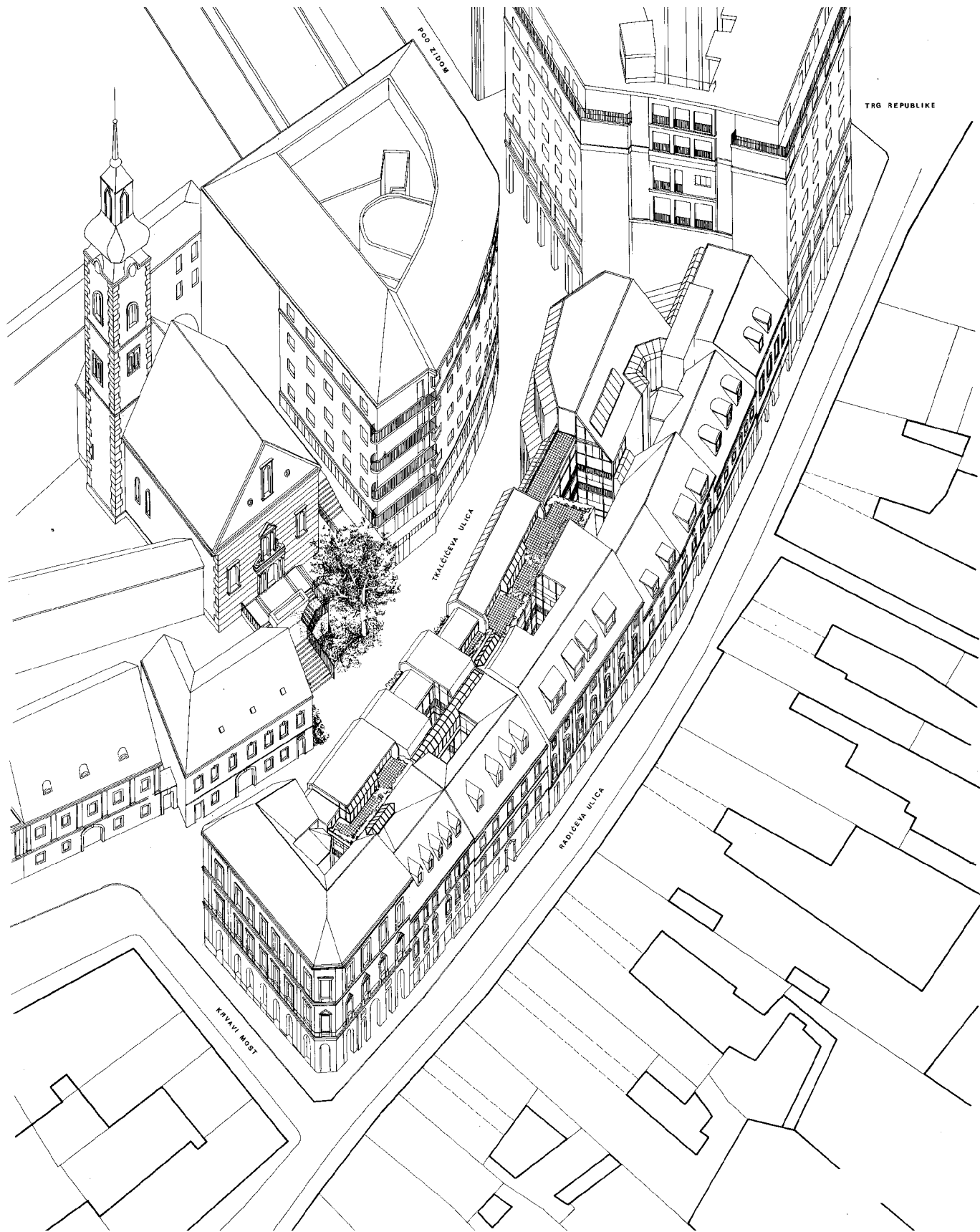
Ovakav pristup gradograditeljstvu još je uočljiviji na Begovićevu projektu (1978. – 1989.) trgovačke kuće iste tvrtke u gradu Varaždinu. Varaždin je povijesni grad sa skromnom, ali vrlo izraženom baroknom urbanom strukturom i arhitekturom, pa je Begović ponovno uglovnicu središnjega gradskog trga preprojektirao u trgovačku kuću. Uglovnica je postojala kao skromna jednokatna palača, a provedena restauratorska istraživanja ukazala su na njeno renesansno porijeklo i otkrila zazidanu prizemnu arkadu. Begović je s velikom pažnjom obnovio izvorni oblik palače i susjednih zgrada, rastvorio arkade, te duž sporedne ulice dogradio osnovni četveroetažni volumen (podrum, prizemlje, kat, potkrovlje) trgovačke kuće. Ulično pročelje pri-

Along the eastern side of the street (called Tkalčićeva street) a row of modest single- and two-storey houses suitable for a suburb were constructed, while along the western side the opposing courtyard buildings of nearby, more attractive Radićeva street (which was the passage into Gradec) remained. This disorganised state, directly connected to Zagreb's main square (Ban Jelačić Square), remained until the mid-20th century. In the wish to revitalise this part of Zagreb, the city government sought the ideas and concepts of architects through a public tender (1965), upon the basis of which Miroslav Begović's counterpart, Grozdan Knežević, was entrusted with the composition of urban project documentation. In his further works, Begović independently developed a draft architectural project and presented it (1978) in a quality publication. Somewhat modified projects for execution followed, and construction was completed in 1989. The core architectural idea is visible, however, from the draft project: Begović realised his conception of the co-existence of old and new in a city block between Tkalčićeva and Radićeva streets: the 17th and 18th century baroque-classicist residential architecture along Radićeva street is composed into new, extreme modernist residential-commercial architecture along Tkalčićeva street. This is the concept of the ancient, Indo-European god Janus with two opposing faces that look into the past and present, creating a passage from one state to the other, leading from one world to the other. This is the concept of the Chinese yin-yang as an expression of universal duality and the continuity of involution and evolution. This is the concept of a dichotomy of the positive and negative energy of the survival of the universe and life. Begović justified the duality of the Tkalčićeva-Radićeva block in a pregnant statement: "The architecture of the block is a solidification of existential space in the integration of new and old architectonic structures and multifunctional life in the complex of the environment. Dual experiences based on the research and finding of

Tkalčićeva ulica, idejni projekt, maketa, 1978

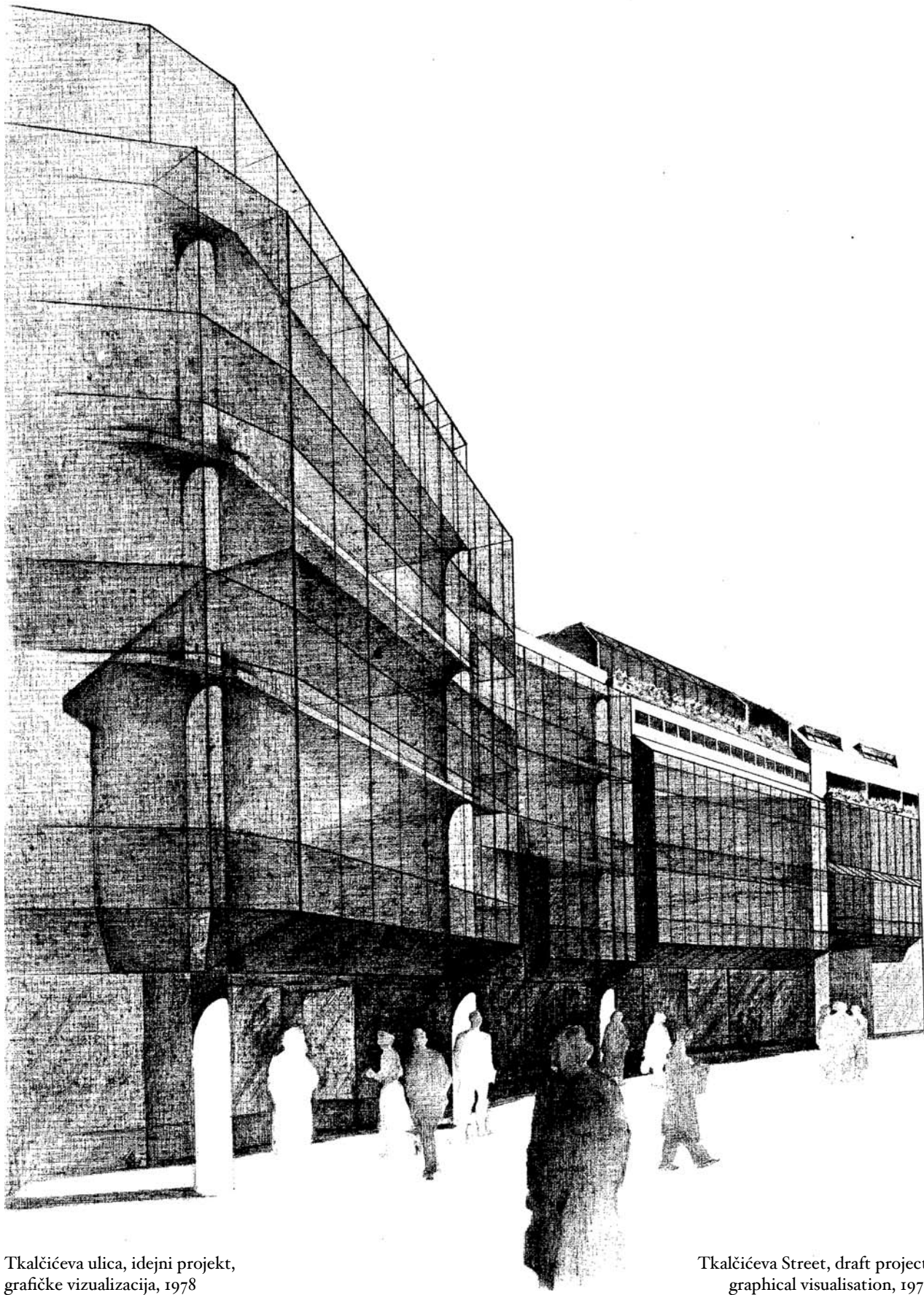
Tkalčićeva Street, draft project, scale model, 1978





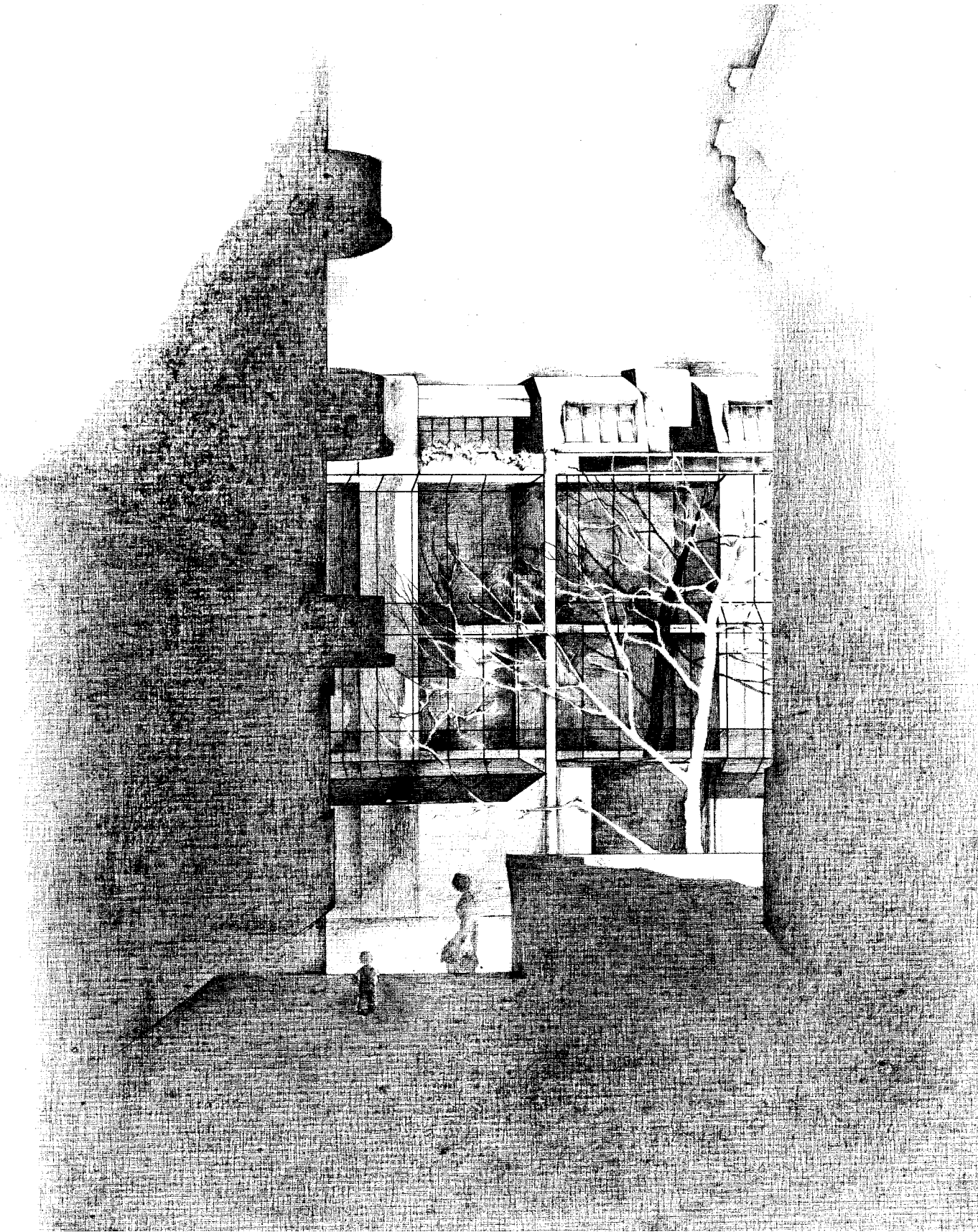
Tkalčičeva ulica, idejni projekt, aksonometrija, 1978

Tkalčičeva Street, draft project, axonometric projection, 1978



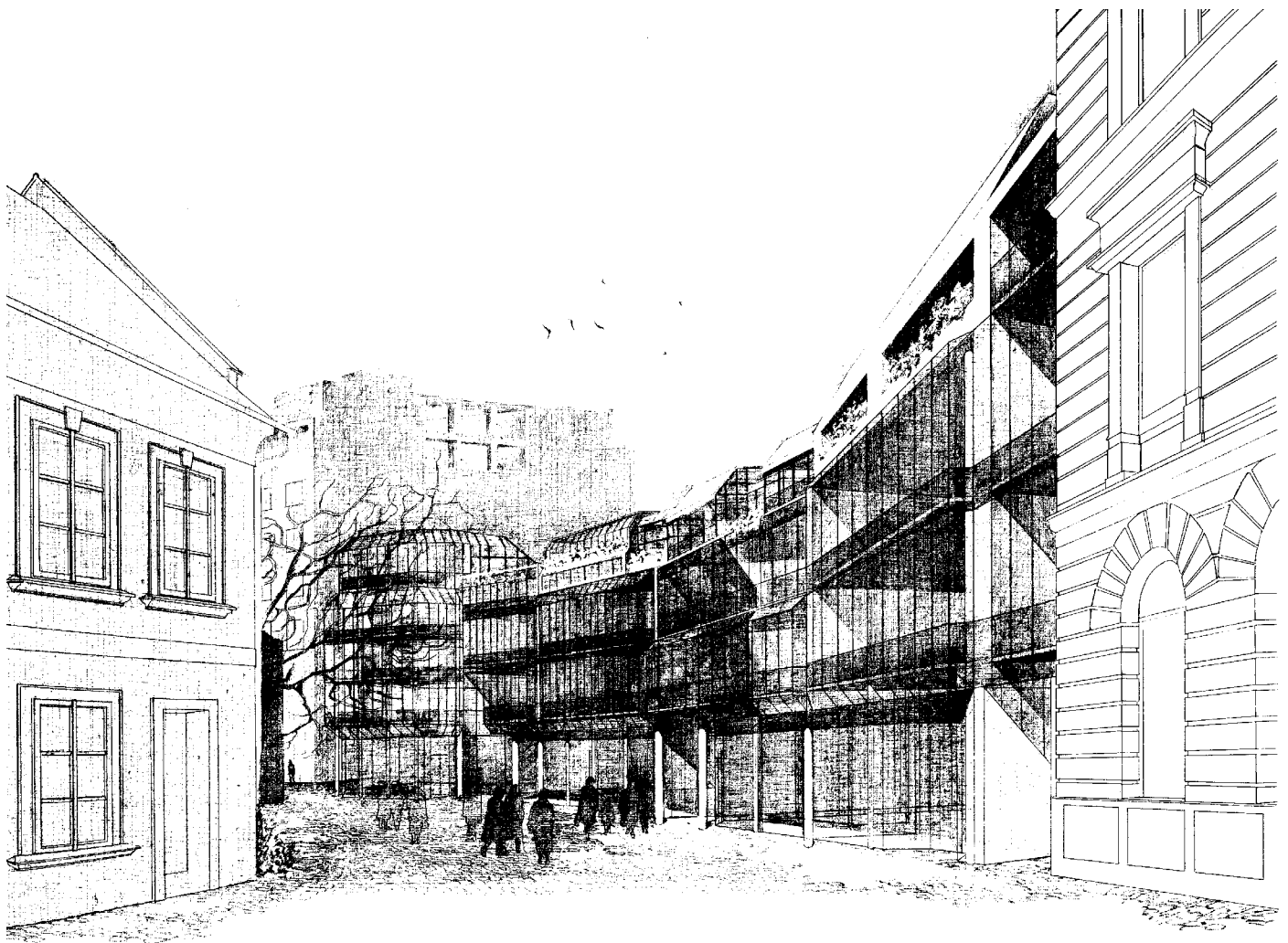
Tkalčičeva ulica, idejni projekt,  
grafičke vizualizacija, 1978

Tkalčičeva Street, draft project,  
graphical visualisation, 1978



Tkalčićeva ulica, idejni projekt, grafička vizualizacija, 1978

Tkalčićeva Street, draft project, graphical visualisation, 1978



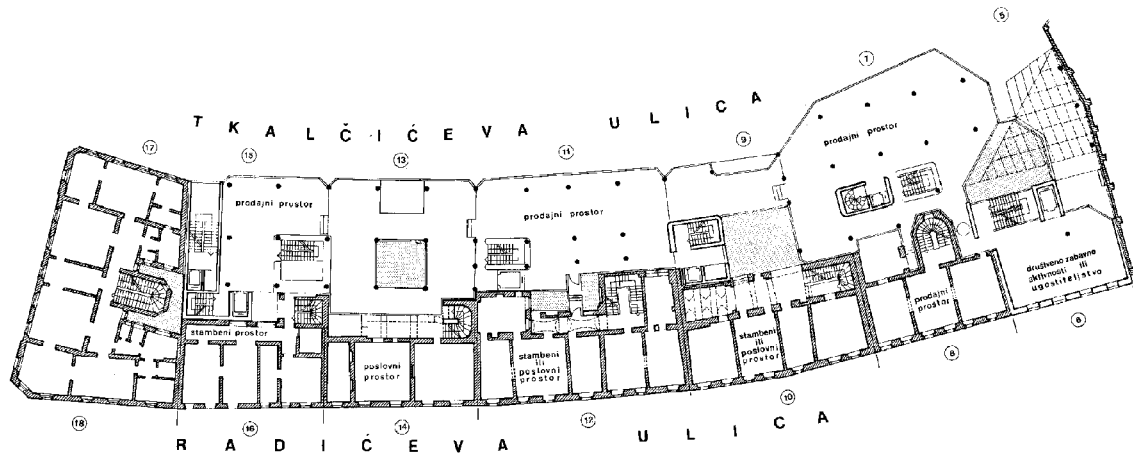
Tkalčičeva ulica, idejni projekt, grafička vizualizacija, 1978

Tkalčičeva Street, draft project, graphical visualisation, 1978



Tkalčičeva ulica, arhivska fotografija, oko 1989

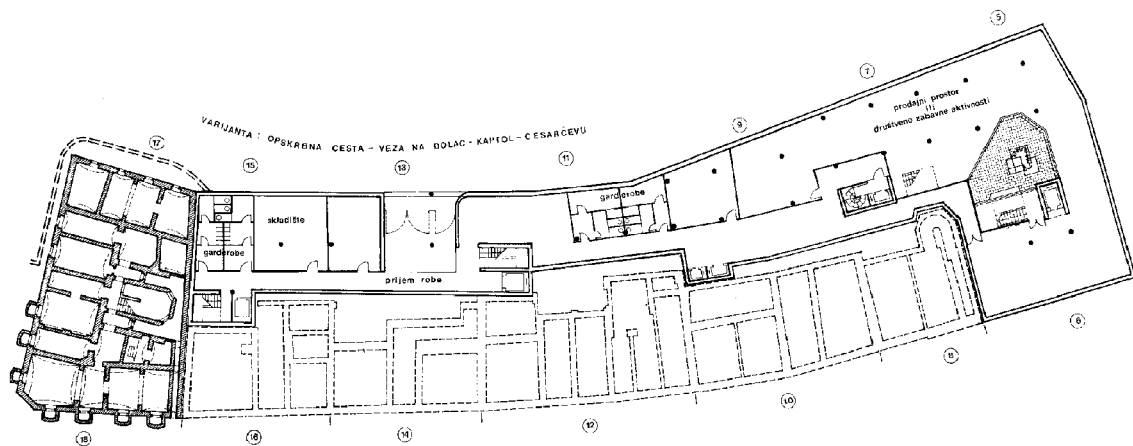
Tkalčičeva Street, archive photo – cca. 1989



Prvi kat  
First floor

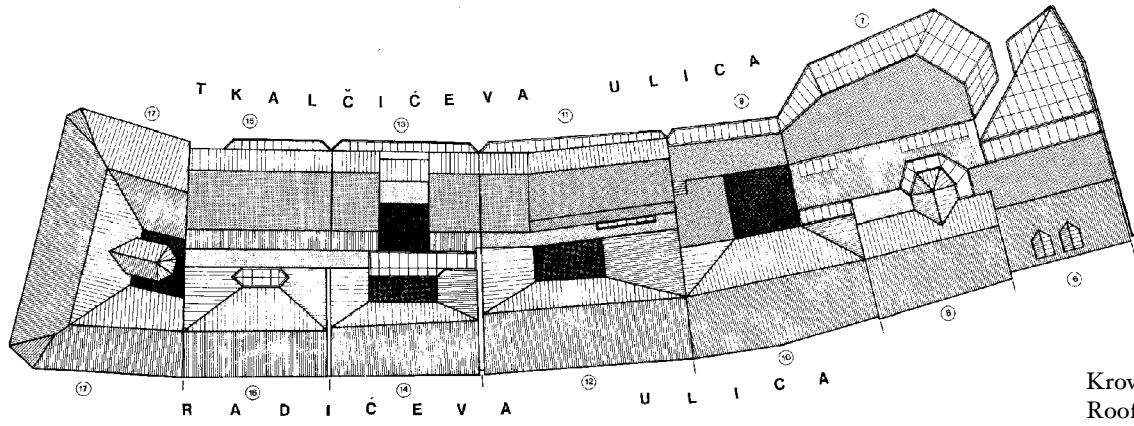


Prizemlje  
Ground floor

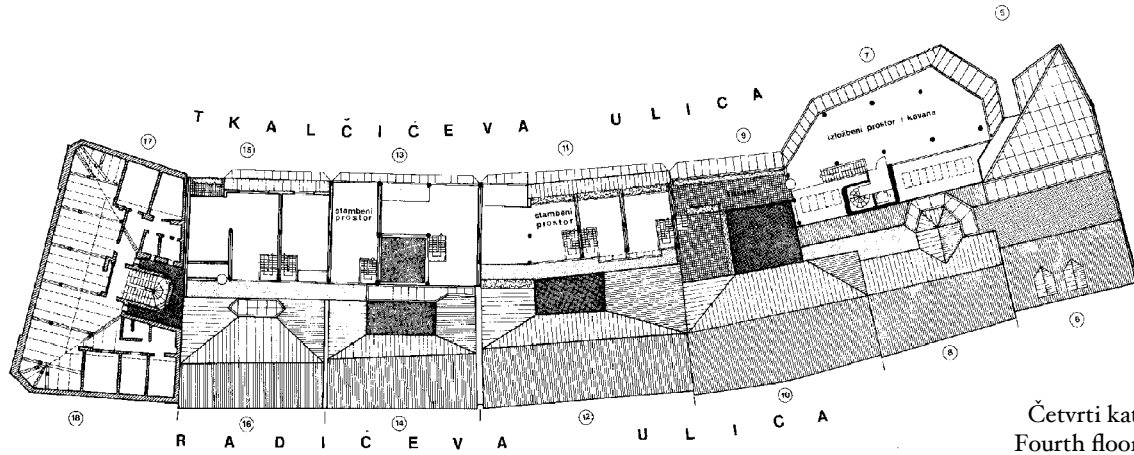


Podrum  
Basement

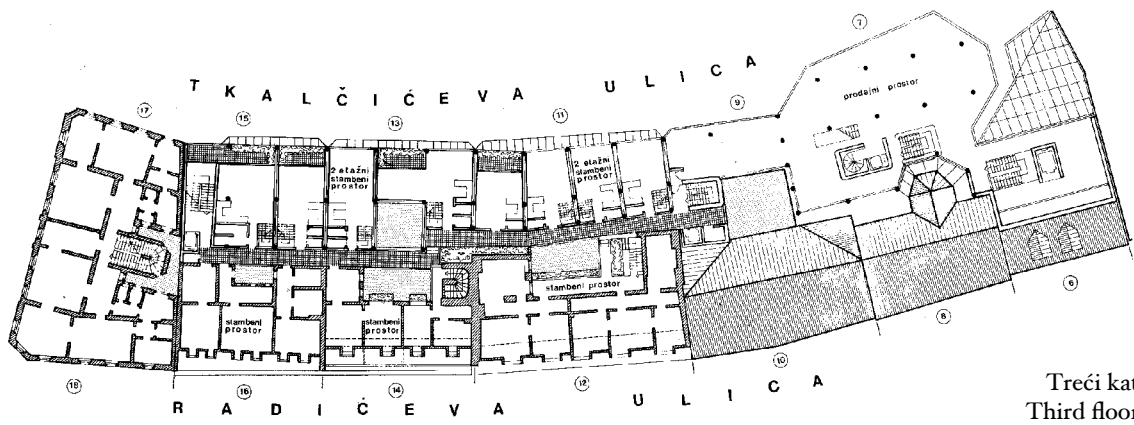




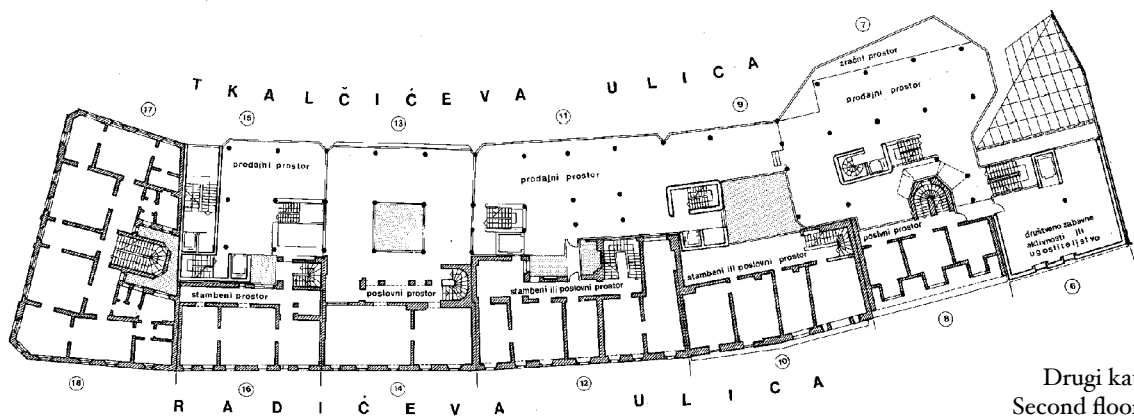
Krov  
Roof



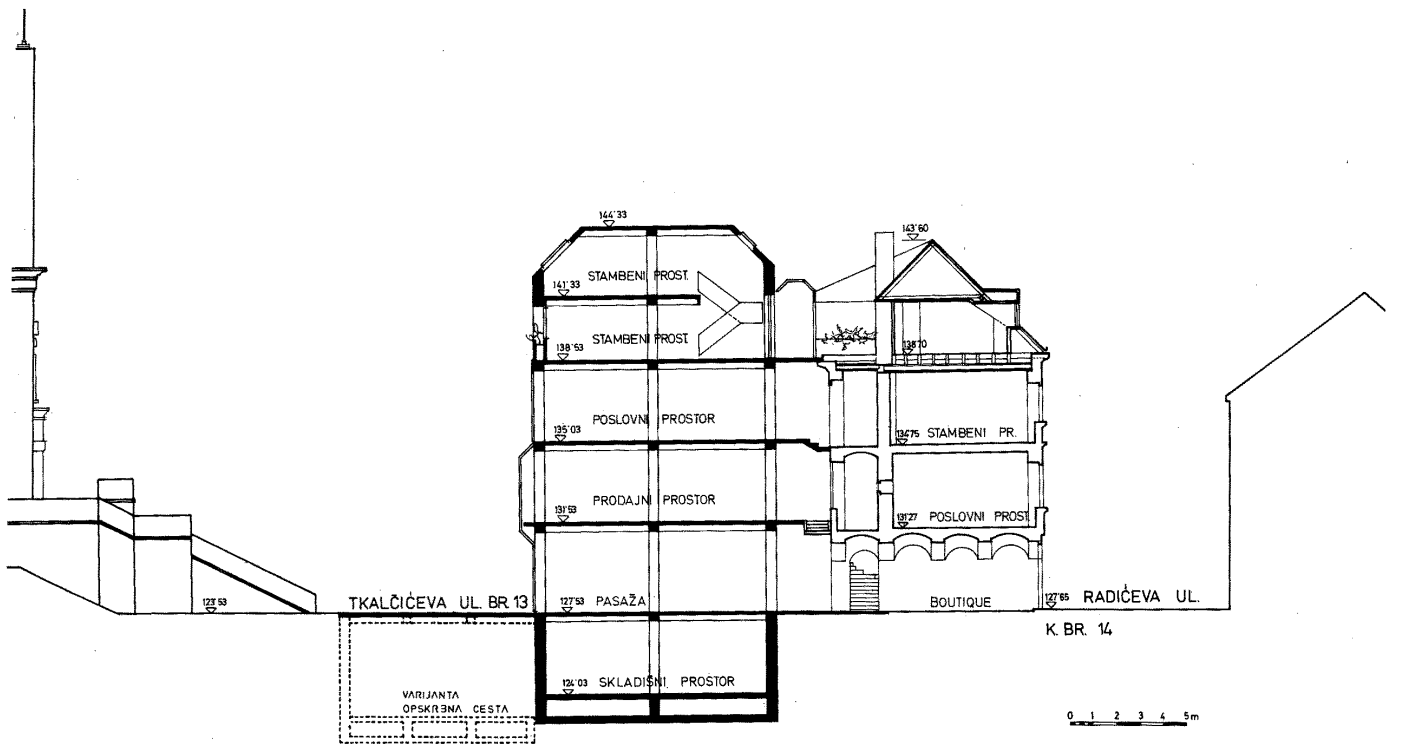
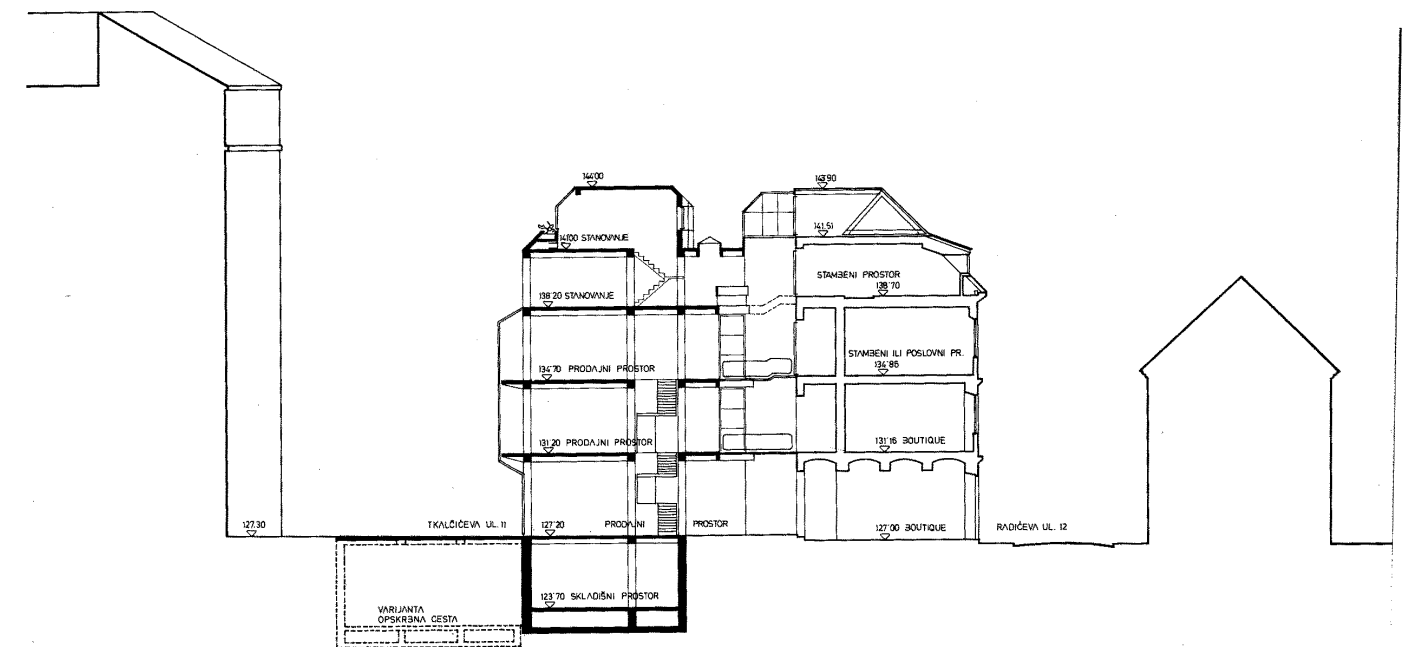
Četvrti kat  
Fourth floor

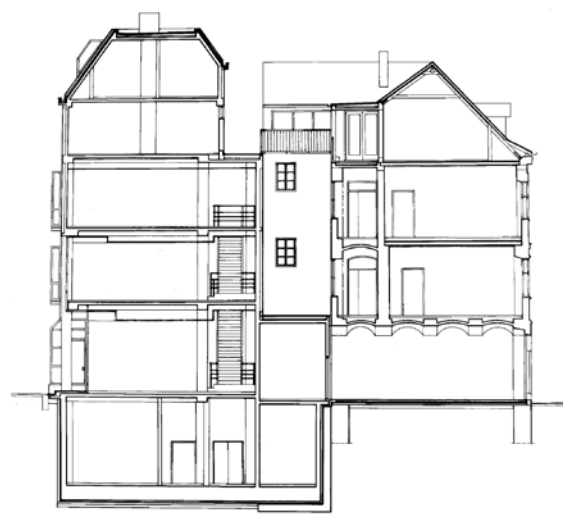
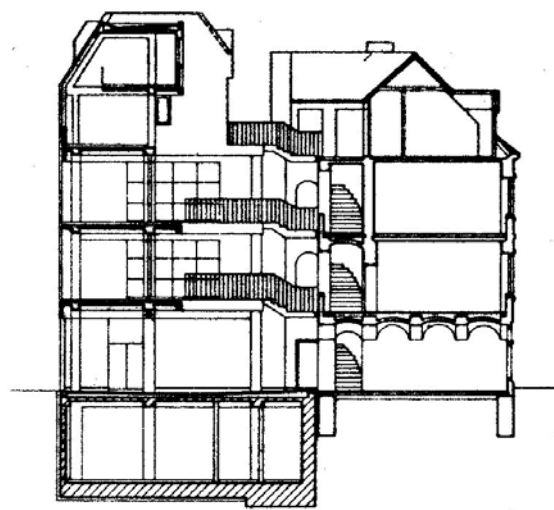
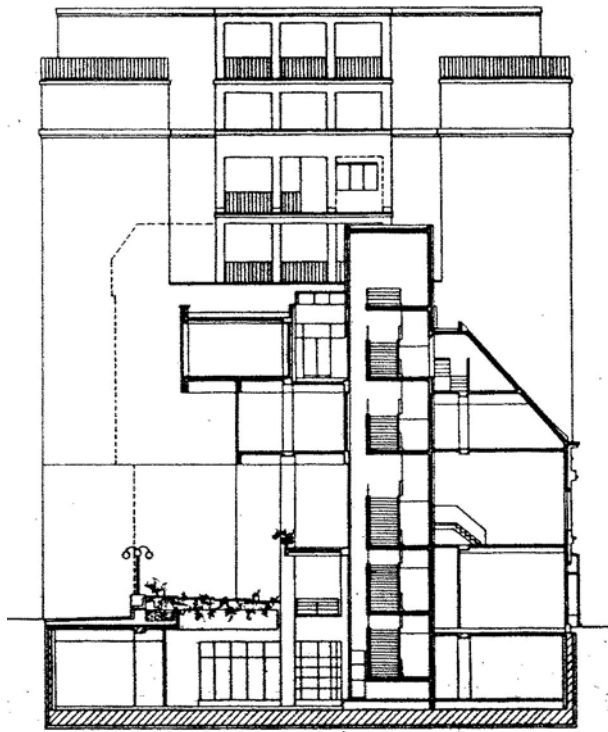
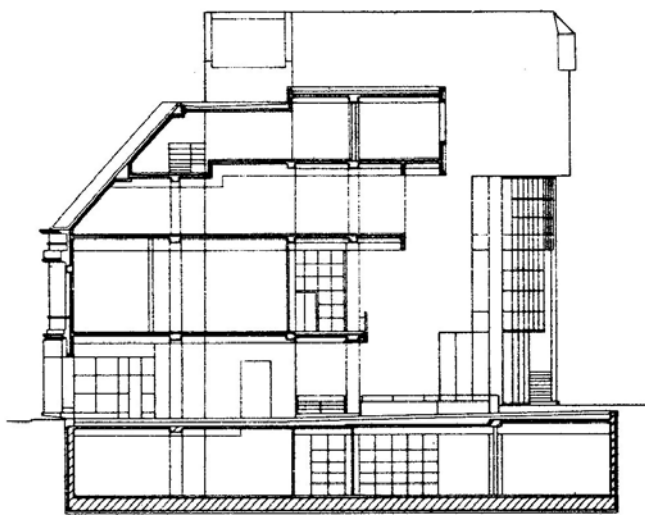


Treći kat  
Third floor



Drugi kat  
Second floor







Radićeva ulica, arhivska fotografija, oko 1989

Radićeva Street, archive photo – cca. 1989



Tklačićeve ulica, aktualna fotografija

Tklačićeva Street, current photo



Tkalčičeva ulica, aktualna fotografija

Tkalčičeva Street, current photo



Tkalčičeva ulica, aktualna fotografija

Tkalčičeva Street, current photo

gradnje slijedi stereotomski karakter postojećih zgrada, s time da slobodno komponirani otvori vrata i prozora odaju aktualnu morfologiju, koja u tek ostakljenim ploham na skrivenim dvorišnim pročeljima dolazi do punog izražaja. Tako ostvarena simbioza staro – novo svojim istraživačkim i analitičkim pristupom, rekreiranjem baštinjene arhitekture, skladom povijesnog i aktualnog oblikovanja te perfekcijom kompozicija volumena, ploha i detalja nepogrešivo odaje Begovićev rukopis i njegov već naglašen arhitektonski kredito.

Istaknuta su istraživanja, saznanja i kreiranja odnosa baštine i moderniteta maestozno sintetizirana i prezentna u Begovićevu projektu rekreacije urbane insule (Tkalčićeva ulica) u središtu Zagreba. Povijesni Zagreb sastojao se od dvije zidinama branjene cjeline (istočno crkveni Kaptol, zapadno svjetovni Gradec) smještene na uzvišenjima i razdvojene koritom potoka. Potok je izmješten krajem 19. stoljeća, korito je zasuto i formirana je ulica. Duž istočne strane ulice (nazvane Tkalčićeva ulica) izgradio se niz skromnih prizemnih i jednokatnih kuća prikladnih za predgrađe, a duž zapadne strane ostale su sačuvane sporedne dvorišne zgrade obližnje atraktivne ulice (Radićeva ulica), kojom se prilazilo Gradecu. Takva nesređena građevinska situacija, neposredno vezana uz glavni gradski trg Zagreba (Trg bana Jelačića), održala se sve do sredine 20. stoljeća. U želji da revitalizira taj prostor, Grad Zagreb zatražio je preko natječaja (1965.) mišljenja i ideje arhitekata, na temelju čega je tandemu Miroslav Begović – Grozdan Knežević povjerena izrada urbanističke projektne dokumentacije. U daljnjem radu arhitekt Begović samostalno je razradio arhitektonski idejni projekt i prezentirao ga (1978.) u kvalitetnoj publikaciji. Slijedili su nešto izmijenjeni izvedbeni arhitektonski projekti te je građenje dovršeno 1989. godine. Suštinska arhitektonska ideja prepoznatljiva je već u idejnom projektu: Begović je svoju koncepciju suživota staro – novo ostvario u cjelovitom gradskom bloku smještenom između Tkalčićeve i Radićeve ulice: barokno-klasicistička

spatial experiences support themselves — in an interpolation of new and old, internal and external space, which mutually overlap and influence each other with their values.” The architectural structure of Radićeva street clearly affirmed the architectonics of Zagreb’s central-European culture, but the buildings were run down, the wooden roofs had rotted, the facades were falling apart, the installations ruined, the flats no longer functional, and so Begović disassembles and reassembles new, functional flats and shops, all the while creating a facsimile of the original facade down to the finest detail. Begović removes the variegated commercial buildings and the shacks of Tkalčićeva street and, by designing a new architectural structure for Tkalčićeva street, decisively affirms recent architectonic ecumenisms: it is a series of individualised and playful crystal cubes along Tkalčićeva street, split between classicism and early modern style. The architect joins the renovated buildings in Radićeva street with the new buildings in Tkalčićeva street into an urban whole: through a synthesis of precious, architectural heritage with the newest architectural fund, Begović creates a miraculous architectonic ensemble with all of the predispositions to become valuable architectural heritage itself. Real-life compromises required compromises to the author’s crystal clear idea, the closing of facades and drawing the treatment of facades closer to architectural stereotomy. Begović’s leading idea was compromised, however the author’s creative impulse was preserved in the refined composition of planes and openings, the planar and the plastic, the closed and the open, the rhythmisation and staticness, the structure and the colour. An urban and architectural ensemble was thus formed as a first-class archetype of highly complex, well thought-through categories. The first category is the criteria of accepting heritage and its revitalisation through the construction of a replica of worn out parts, in accordance with the thesis of metabolism in architecture. The second category is the criteria





Blok Tkalčićeva-Radićeva ulica, dvorište, aktualna fotografija

Tkalčićeva-Radićeva block, courtyard, current photo



Tkalčičeva ulica, detalj pročelje

Tkalčičeva Street, facade detail



Tklačićeve ulica, detalj pročelja

Tklačićeva Street, facade detail

Tklačićeve ulica  
Tklačićeve Street





Andrija Murić: Arhitektonika Miroslava Begovića / The Architectonics of Miroslav Begović

stambena arhitektura 18. – 19. stoljeća duž Radićeve ulice ugrađena je u novu stambeno-poslovnu ekstremno modernistički oblikovanu arhitekturu duž Tkalčičeve ulice. Konceptija je to pradavnog indo-euroskog boga Janusa s dva suprotno smještena lica koja gledaju u prošlost i sadašnjost, ostvaruju prijelaz iz jednog u drugo stanje, vode iz jednog u drugi svijet. Konceptija je to kineskog znaka yina – yanga kao izraza univerzalne dvojnosti i kontinuiteta involucije i evolucije. Konceptija je to dihotomije pozitivne i negativne energije opstanka svemira i života. Tu dvojnost bloka Tkalčičeva – Radićeva arhitekt Begović pregnantno je obrazložio: “Arhitektura bloka je konkretizacija egzistencijalnog prostora u integraciji nove i stare arhitektonske strukture i multifunkcionalnog života u kompleksu okoline. Svjesno se podržavaju dvojna iskustva koja počivaju na istraživanju i nalaženju prostornih doživljaja – u interferenciji novog i starog, unutrašnjeg i vanjskog prostora, koja se uzajamno preklapaju i međusobno djeluju svojim vrijednostima jedni na druge.” Arhitektonska struktura Radićeve ulice jasno afirmira arhitektoniku povijesne srednjoeuropske kulture Zagreba, no kuće su dotrajale, drveni su stropovi truli, pročelja su raspadnuta, instalacije su propale, funkcije stana zastarjele su, te Begović razgrađuje i ponovno gradi nove funkcionalne stanove i trgovine, s time da do najmanjeg detalja radi faksimil izvornih pročelja. Raznorodne gospodarske zgrade i barake Tkalčičeve ulice Begović uklanja te, osmišljajući novu arhitektonsku strukturu Tkalčičeve ulice, odlučno afirmira recentnu arhitektoniku ekumene: niska je to individualiziranih i razigranih kristalnih kvadara duž Tkalčičeve ulice, razapetih između klasicizma i ranog moderniteta. Arhitekt obnovljene zgrade Radićeve ulice i nove zgrade Tkalčičeve ulice spaja u jedinstvenu građevinsku cjelinu: sintezom dragocjene stoljetne arhitektonske baštine s novcatim arhitektonskim fondom, Begović ostvaruje čudesan arhitektonski ansambl sa svim predispozicijama da i sam postane dragocjena baština. Toj tako kristalno jasnoj ideji

of evaluating the role of the architect as a surgeon who removes the dilapidated in order to create vital, new architectural tissue. The third category is the belonging of the architectural statement to progressive architectonic morphology, with the belief that the constancy of architectonic heritage is supported through the creation of excellent architecture which will itself become heritage. Begović's project of the ensemble between Tkalčičeva and Radićeva streets is thus a system of architectonic categories that takes on the quality of an archetype, a pattern, a sign.

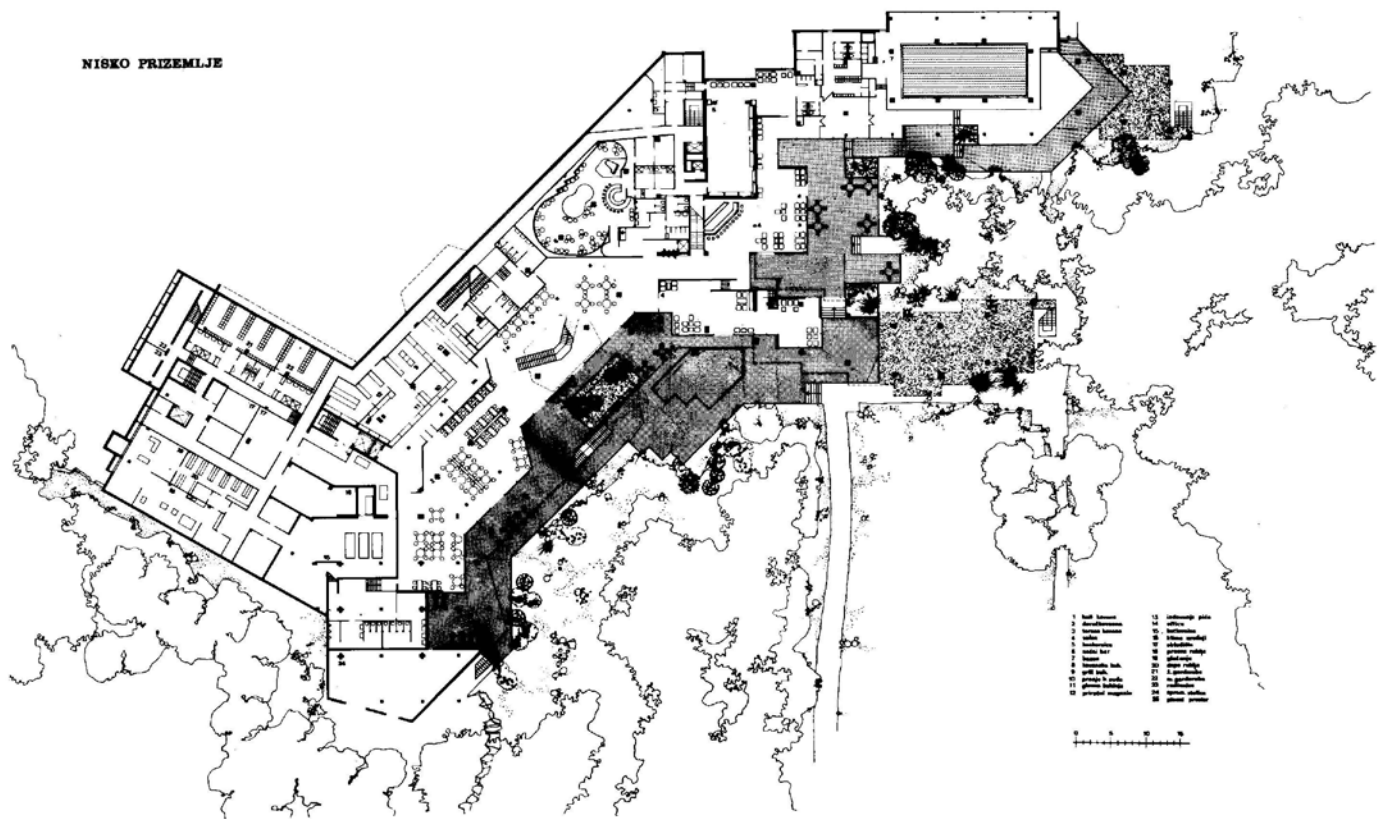
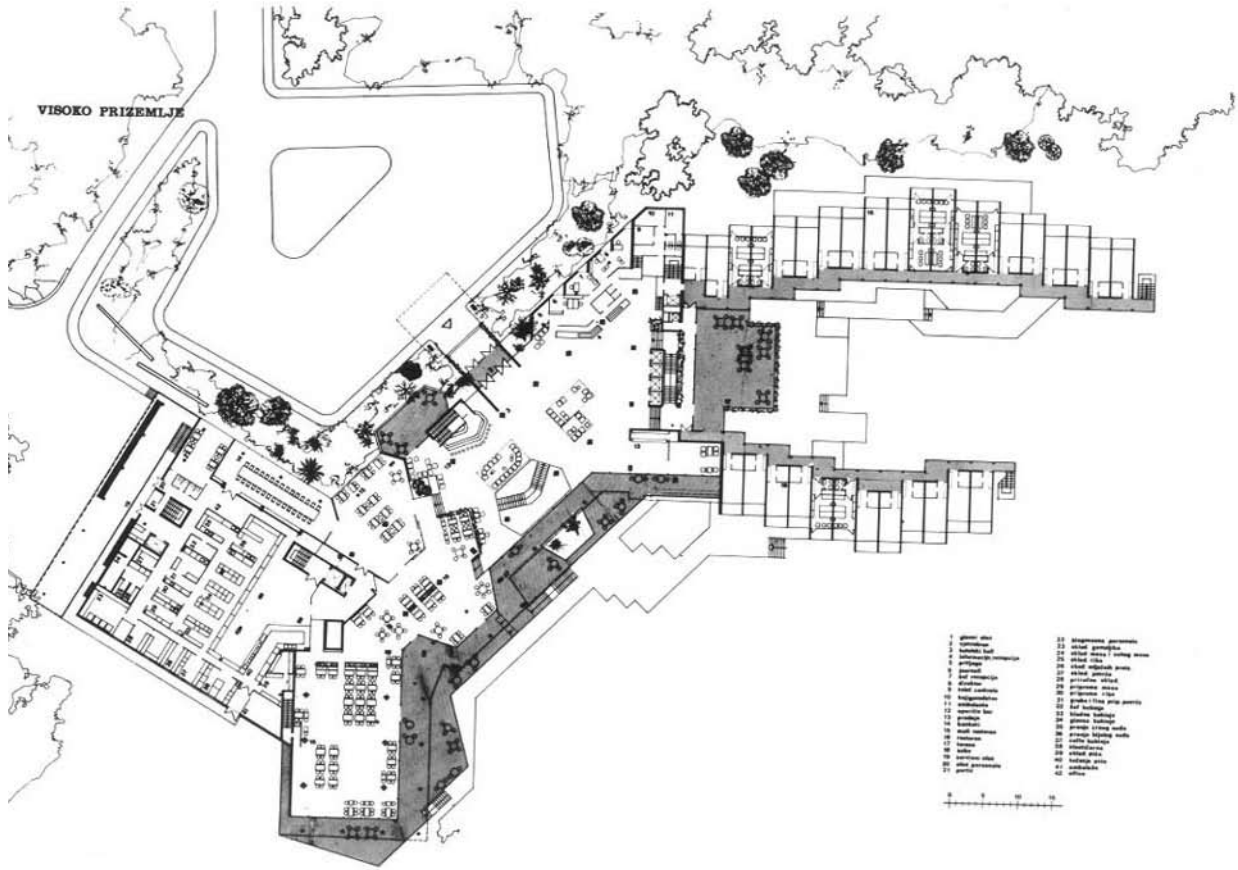
Hotel Eden, Rovinj, detalj pročelja  
Hotel Eden, Rovinj, facade detail





Hotel Eden, Rovinj, zračna fotografija

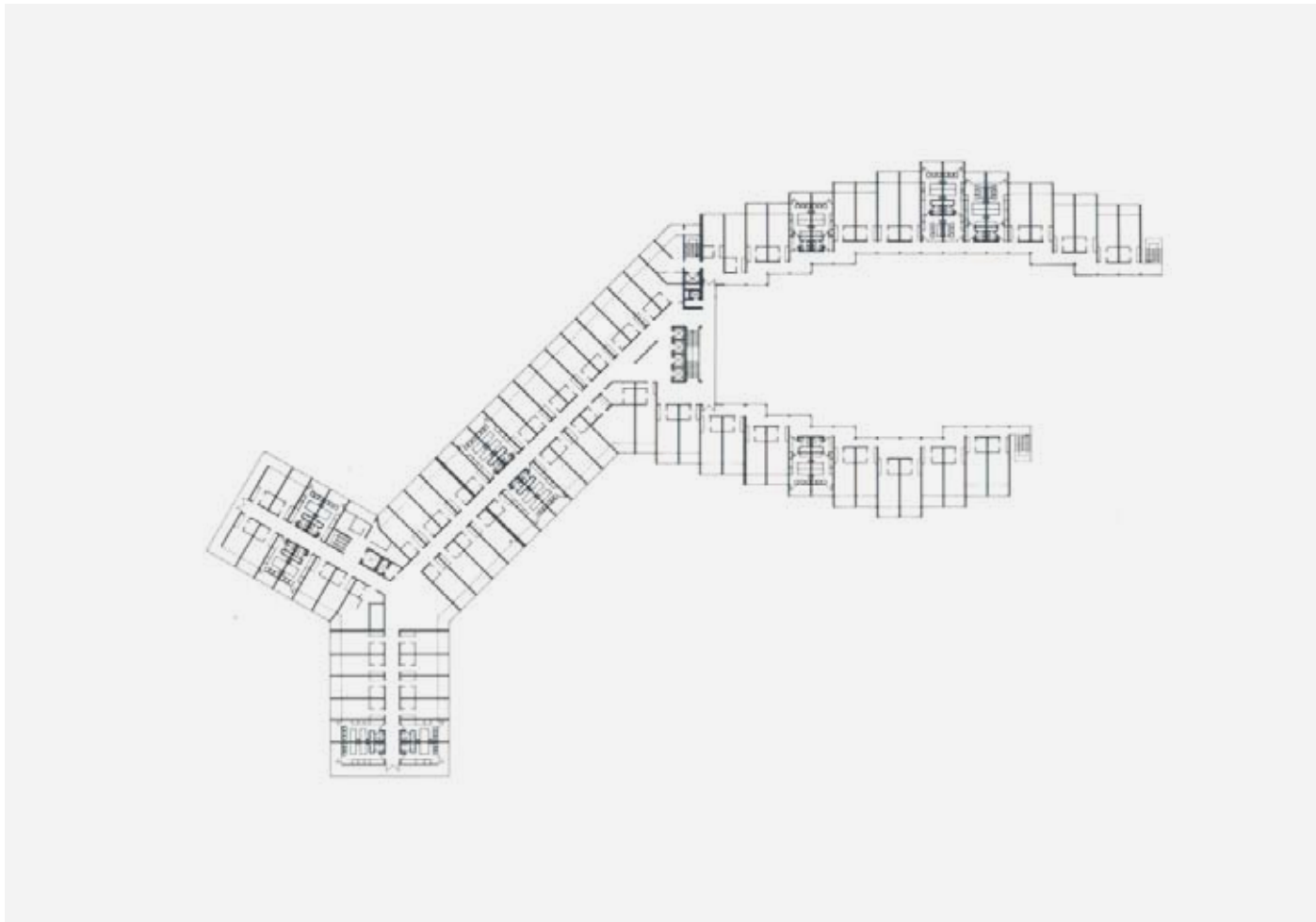
Hotel Eden, Rovinj, aerial photo



Hotel Eden, Rovinj: 1. Tlocrt prizemlja; 2. Tlocrt I. kata

Hotel Eden, Rovinj: 1. Floorplan, ground floor; 2. Floorplan, first floor





Hotel Eden, Rovinj, tlocrt II. kata

Hotel Eden, Floorplan, Rovinj, second floor

autora životni kompromisi nametnuli su zatvaranja fasadnih platna i približavanje tretmana pročelja graditeljskoj stereotomiji. Begovićeva je ideja vodilja narušena, no autorov kreativni impuls ipak je sačuvan u profinjenoj kompoziciji plohe i otvora, plošnog i plastičnog, zatvorenog i otvorenog, ritmizaciji i statičnosti, strukturi i koloru. Stvoren je tako urbanističko-arhitektonski ansambl kao prvorazredni arhetip vrlo složeno promišljenih kategorija. Prva kategorija kriterij je uvažavanja baštine i njena revitalizacija izradom replika dotrajalih dijelova na tragu teza metabolizma u arhitekturi. Druga je kategorija kriterij vrednovanja i uloge arhitekta

The persistent repetition of the dichotomy of old and new in Begović's opus displayed here has well conveyed his individualised and careful approach to each project, his measured dosing of the novel and the archaic, his significant recreation and creation, and through this, the subtlety of the author's penmanship. Recognising the author's signature enables an easier and full understanding of the design of individual buildings. By leaving out a few projects and concentrating on the prior analysis of the Exhibition Pavilion and another of Begović's key projects, it is possible to completely understand the significance of the author's opus.



Hotel Eden, Rovinj, detalj pročelja

Hotel Eden, Rovinj, facade detail

kao kirurga koji odstranjuje derutno da bi ostvario vitalnost novom arhitektonskom tkivu. Treća je kategorija pripadnost arhitektonskog izričaja progresivnoj arhitektonskoj morfologiji s uvjerenjem da se postojanost arhitektonske baštine podržava stvaranjem izvrsnosti arhitekture koja će biti baština. Begovićev projekt ansambla Tkalčićeva – Radićeva ulica tako je sustav kategorija arhitektonike kojim poprima kvalitete arhetipa, uzorka, znaka.

Naznačeno uporno ponavljanje dihotomije staro – novo u Begovićevu opusu odlično je poslužilo da bi se uočilo individualizirano i brižno prilaženje svakom projektu, odmjereno doziranje noviteta i arhaičnosti, znakovito rekreiranje i kreiranje, a

The project at issue is the Eden hotel complex on the Adriatic Sea, near the historic city of Rovinj. The Hotel Eden project came about (1970) in co-authorship between Begović and prominent Croatian architect Ivo Bartolić, and Begović designed, built, adapted, renovated and cared for the hotel until 2004. Still, the initial conception of the hotel has remained and is present in full, creating the true experience of a building that wants to remain hidden in a beautiful, Istrian paysage. The word “hidden” here is not illusory – it is a phrase frequently used by Begović to emphasize his conception of the hotel building. The hotel sits near the coast, within an autochthonous, sprawling and thick Me-



Hotel Eden, Rovinj, detalj pročelja

Hotel Eden, Rovinj, facade detail





Andrija Mušnjaković: Arhitektonika Miroslava Begovića / The Architectonics of Miroslav Begović

time i suptilnost autorova duktusa. Upravo prepoznavanje autorova rukopisa omogućava lakše i puno razumijevanje oblikovanja samostalnih zgrada. Izostavljanjem nekolicine projekata i koncentracijom na prethodno razmatranje Izložbenog paviljona te na još jedan ključni Begovićev projekt moguće je cjelovito razumjeti znakovnost autorova opusa.

Hotelski kompleks Eden na Jadranskom moru pokraj povijesnoga grada Rovinja

Projekt hotela Eden nastao je (1970.) u suautorstvu Begovića s istaknutim hrvatskim arhitektom Ivom Bartolićem, a Begović je hotel projektirao, gradio, adaptirao, uređivao i njegovao sve do 2004. godine. Ipak, prvotna koncepcija hotela ostala je sačuvana i prezentna u cijelosti, omogućujući istinski doživljaj kuće koja želi biti skrivena u prekrasnom istarskom pejzažu. Upotrijebljeni izraz "skrivena" nije tlapnja – to je često ponavljana Begovićeva fraza kojom je želio istaknuti koncepciju hotelske zgrade. Hotel je smješten nedaleko od obale unutar autohtone prostrane i guste mediteranske šume, sa željom da se građevna masa hotela podatno uklopi u pejzaž. Ta nemoguća misija svladana je trima dosjetkama: dugi i uski traktovi hotelskih soba djelomično su podignuti na stupove tako da je tlo ostalo slobodno, prohodno i vidljivo; slobodnim povijanjem traktova optički se smanjila njihova prisutnost i olakšalo njihovo probijanje između šumskih stabala; lođama ostvarena rahla struktura pročelja, razigrana svjetlom i sjenama, uklopila se u sjenovite vibracije krošnji. Ostvarena biomorfna kompozicija hotela svojevrsan je unikat bioničke arhitektonike, koji je mogao i trebao postati nedostignuti standard jadranske turističke arhitekture. Uz razumijevanje oblikovne fraze arhitektonskog izričaja, nužno je uočiti prostornu organizaciju kompleksa hotela. Hotel Eden nije urbana zgrada nego je palača koncipirana prema europskoj tradiciji gradnje palača (Schönbrunn, Versailles): samostojeća je to impresivna zgrada smještena unutar parka s proplankom i bazenom. Luksuzna je to koncepcija i strana masovnoj turističkoj orijentaciji, no nije

diterranean forest, with the desire for the building mass of the hotel to flexibly fit into the paysage. This impossible task was tackled with three witticisms: the long, thin tracts of hotel rooms were partially raised on posts so that the ground remains free, passable and visible; the free bending of the tracts optically reduced their presence and eased their way through the forest trees; loggias lend a friable structure to the facade, in a play of light and shadow, fitting into the shadowy vibrations of the canopy. The hotel's biomorphic composition is unique to bionic architectonics, which could and should have become the unattained standard of Adriatic touristic architecture. Along with an understanding of the design phrases of the architectural form of expression, it is necessary to observe the spatial organisation of the hotel complex. Hotel Eden is not an urban building - it is a palace designed after the European tradition of palace-building (Schönbrunn, Versailles): it is an impressive, detached building placed within a park with a clearing and a pool. This luxurious concept is foreign to mass tourism, but it was not foreign to the visionary architect who saw Hotel Eden as simply Eden, the biblical, earthly paradise of eternal bliss in whose beautiful garden people live like people. This is a utopia, but it is a realistic utopia which Miroslav Begović did not create through work in architecture, but through love for architecture and his Work. His Work, which he devotedly cared for until his own inevitable passage into Eden.

Begović's architectonics were created on exceptionally valued architectural heritage, were developed in a perfect fluency in international theoretical and practical architectural tendencies, and were realised within the philosophical realisations of homocentrism. Begović designed buildings as a form (Libeskind, Gehry). Begović conceived of buildings as humanised semiotics: as the force of physical exertion (Exhibition Pavilion), as the intimate home of the naïve artists (Gallery in Hlebinje), as a space for his peers (Modern Gallery), as an ho-

strana arhitektu vizionaru koji hotel Eden zamišlja kao eden, kao onaj biblijski zemaljski raj vječnog blaženstva u čijem prekrasnom vrtu ljudi žive kao ljudi. Utopija je to, ali je to ipak realna utopija koju Miroslav Begović nije ostvario radeći već zaljubljenosti u arhitekturu, u svoje Djelo. Djelo, koje je brižno njegovao sve do svog neumitnog prelaska u eden.

Arhitektonika arhitekta Begovića nastajala je na izuzetnom cijenjenju graditeljske baštine, razvijala se na perfektnom poznavanju svjetskih teoretskih i praktičnih arhitektonskih tendencija, ostvarivala se na filozofskoj spoznaji homocentrizma. Begović ne projektira zgradu kao formu (Libeskind, Gehry) – Begović osmišlja zgradu kao humaniziranu znakovost: kao snagu radnog napora (Izložbeni paviljon), kao prisni dom naivaca (Galerija u Hlebinama), kao prostor svojih istomišljenika (Moderna galerija), kao *hommage* umjetniku (Meštrovićeva galerija), kao urbanu predstavu (Trgovačka kuća u Zagrebu), kao revitalizaciju postojbine (Trgovačka kuća u Varaždinu), kao rekreaciju baštine (ansambl Tkalčićeva – Radićeva), kao afirmaciju bionike (Hotel Eden), kao kuću koja se igra skrivača ili ima krila. Begović osmišlja zgradu kao inkarnaciju čovječnosti. Naši stari rado bi rekli da Begović gradi kuće koje imaju dušu. Zanimarili smo danas dušu i zaboravili davna upozorenja gnostika Bazilida (iz 2. stoljeća) da će čovjek koji govori o duši biti jednako smiješan kao i riba koja bi pasla s ovcama po brdima.

mage to an artist (Meštrović's Gallery), as an urban play (Varteks in Zagreb), as a revitalisation of the preexisting (Varteks in Varaždin), as the recreation of heritage (the ensemble of Tkalčićeva-Radićeva), as an affirmation of bionics (Hotel Eden), as a house that plays hide-and-seek or has wings. Begović designed buildings as an incarnation of humanity. Our ancestors would surely say that Begović builds buildings that have a soul. Today, we have disregarded the soul and forgotten about the age-old warnings of the gnostic Basilides (from the 2nd century) that he who speaks of the soul will be considered equally as silly as a fish grazing with sheep among the hills.