

Stan Viktora Kovačića kao primjer stila života

Nada Premerl



Da bismo razumjeli ukus i arhitektonsko-estetsku svijest Viktora Kovačića, potrebno je pažljivo proučiti detalje opreme njegova tavanškoga stana u Masarykovej 21 u Zagrebu. To je jedan od gotovo intaktnih i nepromijenjenih ambijenata s neospornom povijesno-umjetničkom vrijednošću i pažljivim restauratorsko-konzervatorskim zahvatima.

str. 251
Stambena zgrada Oršić,
Masarykova 21., Zagreb,
1906/1907.
sadašnje stanje,
2000.

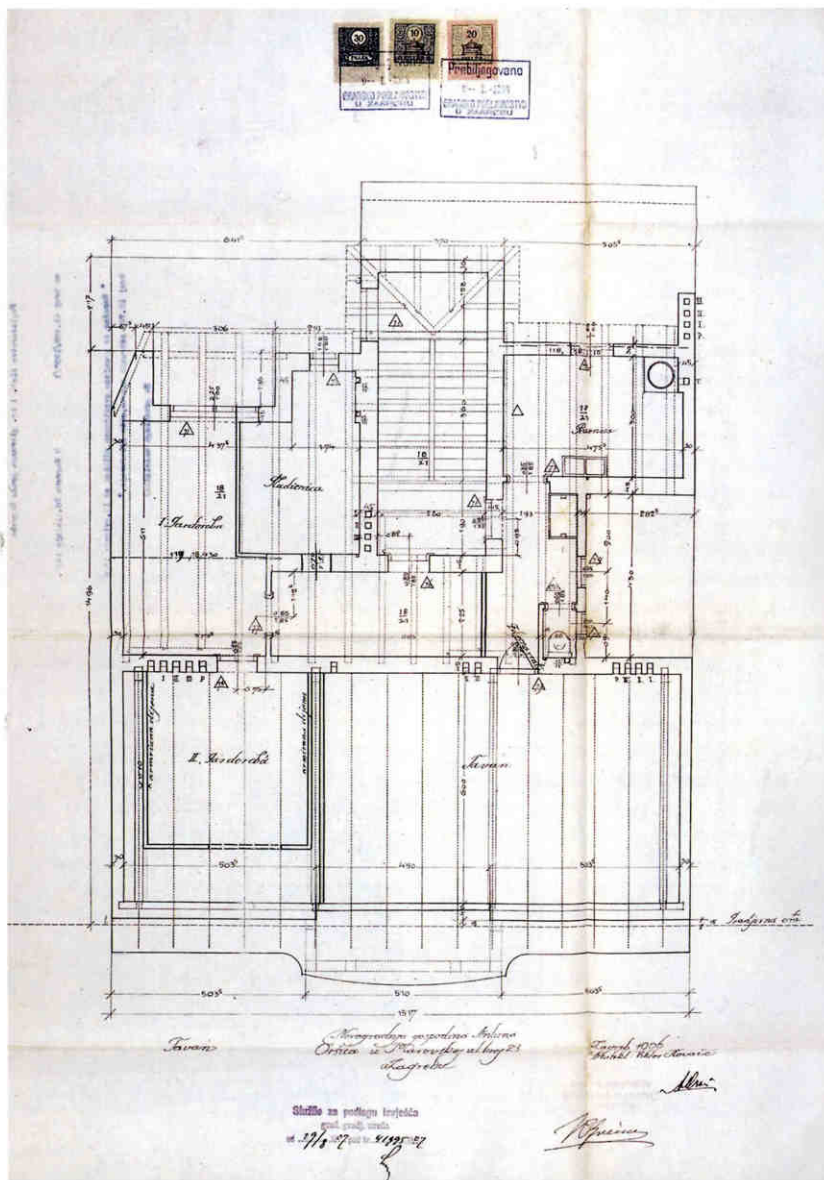
p. 251
Oršić's Apartment
House,
Zagreb,
1906/1907
present state,
2000

Vrlo je malo u nas očuvanih kulturno-povijesnih ambijenata – stanova – povezanih sa životom i radom istaknutih ličnosti, koji upravo zbog toga imaju i memorijalno obilježje. Izuzevši atelijer Ivana Meštrovića u Mletačkoj ulici, očuvani izvorni stan s mobilijarom Viktora Kovačića doista je rijetkost te ga kao takva treba vrednovati i sačuvati, pogotovo zato što danas gotovo i ne postoji stan koji je zadržao prvotni Kovačićev oblik. Zahvaljujući njegovoj supruzi Tereziji, koja ga je nadživjela 42 godine, ovaj je ambijent ostao nepromijenjen. S puno pijeteta gospođa Kovačić čuvala je kao svetinju ambijent koji je stvorio njezin suprug. Iako je s njim živjela samo 11 mjeseci, dovoljno ga je dugo poznavala i nadasve cijenila pa je zato i uspjela proniknuti u bit Kovačićeva razmišljanja o organizaciji prostora.¹ Shvatila je da su ti odnosi pomno proučavani, od razmaka dvaju tepiha položenih pod određenim kutom, do bidermajerskog svijetnjaka i brojnih drugih rasvjetnih tijela, koja su ovdje postavljena radi ugodaja i intime prostorije za razgovor ili pak za blagovanje.² Gospođa Kovačić zbog toga je i željela da se ovaj stan očuva kao primjer kulture življenja i stanovanja za buduće generacije, te ga je 1953. godine darovala gradu Zagrebu uz određenu naknadu, koju je godinama primala kao doživotni upravitelj i čuvar "Umjetničke zbirke arhitekta Viktora Kovačića", pod kojim nazivom se taj memorijal vodio.³ Valja napomenuti da je stan arh. Kovačića stavljen pod zaštitu Kulturno-umjetničkog odjela Ministarstva prosvjete već 6. lipnja 1945., a proglašen je javnom zbirkom aktom Konzervatorskog zavoda Hrvatske godine 1948. pa je zapravo od tada udovica arhitekta Kovačića pokazivala svoj stan zainteresiranim studentima arhitekture

Stambena zgrada Oršić,
Masarykova 21.,
Zagreb, tlocrt 2. kata,
1906/1907.

Oršić's Apartment
House,
Zagreb, second floor
plan,
1906/1907

1 Brak s učiteljicom Terezijom Arhancić sklopljen je 19. 11. 1923. u crkvi BDM u Remetama, dokumentacija u MGZ. Prema svjedočenju poznanika (prof. T. Stahuljak i gosp. Boleslav Strževski) T. Kovačić bila je vrlo inteligentna, govorila je nekoliko jezika, bila je vjerna pratilja, poznavatelj i tumač Kovačićeva djela.



2 D. M. U stanu arhitekta Viktora Kovačića, "Borba", 16. 8. 1953. Zem. Jedna zbirka, Vjesnik, 23. 11. 1951.

3 Izvještaj Narodnog odbora grada Zagreba, Odjel za prosvjetu i kulturu, o prihvaćanju poklona "Umjetničke zbirke arh. Viktora Kovačića", br. 2089-IV-1952. Rješenje o osnivanju budžetske ustanove "Umjetnička zbirka arh. V. Kovačića" u Zagrebu. Izvješće stručne komisije koja je dala

ocjenu i vrijednost zbirke, 23. 4. 1953. Nacrt ugovora. Sva dokumentacija čuva se u Regionalnom zavodu za zaštitu spomenika kulture u Zagrebu. Zanimljivi su podaci o broju posjetitelja javne zbirke V. Kovačića, koje je Terezija Kovačić mjesечно slala Sekretarijatu za prosvjetu i kulturu grada Zagreba; primjerice u godini 1954. zbirku je posjetilo 170 ljudi.

i povijesti umjetnosti te brojnim drugim zainteresiranim pojedincima. U jeku Drugog svjetskog rata darovala je, brinući se za arhitektonsku dokumentaciju svoga supruga, sav taj materijal Konzervatorskom zavodu u Zagrebu, gdje se i danas čuva.⁴

Problemi s memorijalnom zbirkom nastali su tek nakon smrti gospođe Terezije Kovačić 1966. godine jer do tada nije bio potpisan darovni ugovor, koji je još uvijek bio u fazi nacрта. Javili su se nasljednici koji su osporavali darovanje, želeći zadržati stan. Sudskom presudom utvrđena je pravovaljanost darivanja jer je gđa Kovačić do kraja života redovito dobivala sredstva za održavanje i prezentiranje zbirke, pa je Grad Zagreb time ispunjavao sve obveze iz darovne ponude.

Zbog nesprenno dogovorena ugovora o darivanju počeli su dugotrajni imovinsko-pravni problemi, koji su riješeni tek potkraj 1979. godine. Sretno okolnošću, nećak Terezije Kovačić, i sam povjesničar umjetnosti, nastavio je čuvati taj jedinstveni ambijent, obogatio ga darivanjem brojnih arhivalija i drugih predmeta koji čine zbirku i stan nedjeljivom cjelinom, a koji su bili ispušteni u popisu koji je načinio Konzervatorski zavod 1950. godine, pa prema tome nisu bili predmet darovnog ugovora.⁵

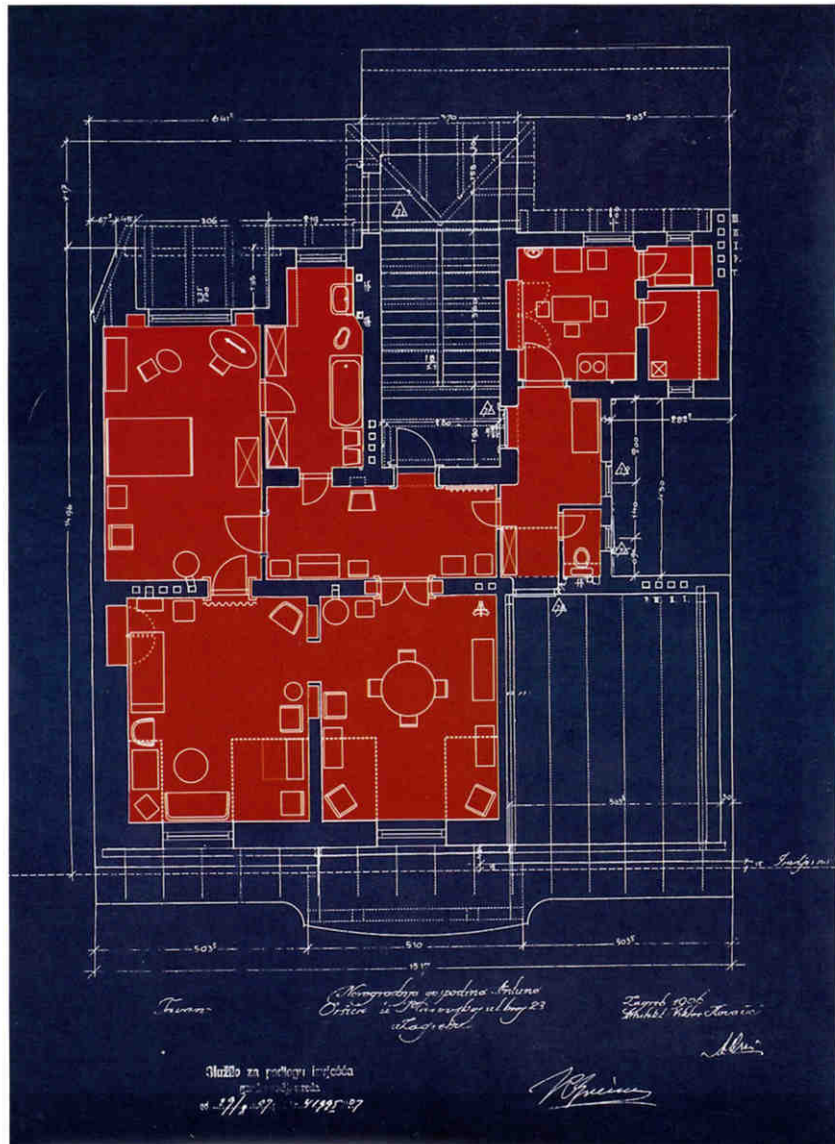
U travnju 1980. Grad je Zbirku Viktora Kovačića dodijelio Muzeju grada Zagreba na upravljanje. Preuzevši stan i shvativši njegovu veliku kulturno-povijesnu i arhitektonsku vrijednost, Muzej je izradio program sanacije i konzervatorsko-restauratorskih zahvata prijedlozi potrebnih za ispravno muzeološko prikazivanje.

Godinama su uzalud tražena sredstva za sanaciju krovišta, koje je zbog dotrajalosti prokišnjavalo

i uništavalo povijesne, djelomice rukom oslikane, tapete u salonu.

Problem zapuštenosti zbog nesansirana krovišta riješen je tek nedavno, pa je tek tada Muzej mogao sustavno pristupiti konzervatorsko-restauratorskoj obnovi stana i inventara u njemu.

Ti poslovi još traju. Nastojali smo do ovog znanstvenog skupa o Kovačiću obnoviti što je moguće više, no neke detalje dovršit ćemo naknadno. Obavljen je konzervatorsko-restauratorski zahvat na povijesnim i vrlo zanimljivim tapetama, koje čine jedan od karakterističnih



Stambena zgrada Oršić, Masarykova 21, Zagreb, tlocrt tavnog stana V. Kovačića s ucrtanim mobilijarom, 1906./1907. (izradio Željko Kovačić, dia, 1999.)

Oršić's Apartment House, Zagreb, ground-plan of Viktor Kovačić's attic flat with the furnishings, 1906/1907 (drawn by architect Željko Kovačić, 1999)

4 Potvrda o preuzimanju arhitektonske dokumentacije datirana sa 9. 10. 1941. U potpisu u ime Konzervatorskog zavoda T. Stahuljak. Cedulja je očuvana u dokumentaciji MGZ.

5 Zapisnik s popisom predmeta sastavila je Zdenka Munk, a supotpisala Terezija Kovačić, 14.-17. 8. 1950.; čuva se u dokumentaciji Regionalnog zavoda za zaštitu spomenika kulture, Zagreb. Nećak Terezije Kovačić jest prof. Marjan Arhanc, filmski režiser.

detalja u stanu,⁶ saniran je namještaj, presvučeno nekoliko najoštećenijih stolaca i sofa gotovo identičnim tekstilom, koji smo prema uzorcima dobavili od stranih tvrtki, da bismo što više očuvali izvorni Kovačićev ambijent, kolorit i ugodaj. Obavljen je konzervatorsko-restau-

ratorski posao na brojnom tekstilu, koji je bio u vrlo lošem stanju, a koji je vrlo važan za stvaranje ambijenta.⁷ Do sada su restaurirane dvije slike: Kovačićev portret i velika mrtva priroda iz 17. stoljeća.⁸ Očišćeni su i konzervirani svi Kovačićevi osobni dokumenti, velika Pariška

diploma, itd. Zgrada, na mansardi koje je Kovačić projektirao svoj stan, tek je nepravredno slabo spominjana u ono malo napisa o njegovim objektima. To je dvojna najamna kuća, danas Masarykova 21 i 23, koju je sam Kovačić projektirao 1906. za Antuna Oršića i Reginu Divković iz Zagreba.⁹

Ta zgrada jedno je od prvih Kovačićevih ostvarenja jer je on teško dobivao posao, a živio je od natječaja i nagrada. U desetak godina dotadašnjeg boravka u Zagrebu taj je buntovni mladić izveo tek tri obiteljske kuće. Milan Šenoa u svojim uspomena govori o mladom Viktoru Kovačiću koji je: "kadgod zašao u krajnosti, razestio se na gotskoga restauratora Viollet-le-Duca, izrekao je jednom posve ozbiljno, da bi našu restauriranu katedralu trebalo jednostavno demolirati".

"Mažuranić i Čučković", bilježi dalje Šenoa, "rekoše jednom kad Kovačića nije bilo, da će on biti vrlo fino vino, ali sad još kipi". "I nisu se doista prevarili ti mudri starci", kazuje Milan Šenoa, "Kovačić se pokazao svojim poznijim gradnjama. Kad je došao u Zagreb, znao je tek riječ dvije hrvatski, poslije je to dosta dobro naučio, kad je postao profesorom na Tehničkom fakultetu"¹⁰.

Mladi se Kovačić doista bori protiv historicizma i traži da moderna arhitektura odgovara



Stambena zgrada Oršić, Masarykova 21, Zagreb, 1906./1907., stan Viktora Kovačića, predsoblje, sadašnje stanje, 2000.

Oršić's Apartment House, Zagreb, 1906./1907., Viktor Kovačić's flat, entrance hall, present state, 2000.

6 Konzervatorsko-restauratorski zahvat na tapetama i drugoj dokumentarnoj građi (papir) izvela je mr. Irena Medić, dipl. inž. kemije, konzervator.

7 Konzervatorsko-restauratorski zahvat na tekstilu izvela je Dora Kušan, prof., restaurator za tekstil.

8 Portret arh. Kovačića restaurirala je Eva Winkler, akad. slikar i restaurator. Sliku Mrtva priroda, pločica 17. st., restaurirao je Denis Vokić, akad. slikar i restaurator. Ovu sliku Kovačić je nabavio iz dvorca Neucilli. Prigodom restauratorskog zahvata otkrivena je signatura, lijevo u sredini: "I. Hupin". Nisam još istražila autora slike.

9 Nacrti za kuću Oršić, iz 1906., uz molbu za građevinsku dozvolu, čuvaju se u Povijesnom arhivu u Zagrebu, ali pod kućnim br. 23, a za kuću Divković zagubljeni su. U PAZ-u očuvani su i drugi izmijenjeni nacrti za stambenu dozvolu izdanu 21. 8. 1907. Nekoliko originalnih nacrti na paus papiru za kuću Oršić i Divković čuva se u Republičkom zavodu za zaštitu spomenika kulture.

10 Milan Šenoa, Moje uspomene, Jutarnji list, 25. 4. 1933., str. 12.

suvremenim potrebama i duhu svog vremena,¹¹ ali nikada ne zaboravlja pozitivne vrijednosti tradicije. Upravo u projektiranju dvojne kuće u Masarykovoj još se osjeća, kao nigdje drugdje, Wagnerova škola,¹² nazire se duh secesije u oblikovanju detalja na pročelju, a još više na prvim uručbenim nacrtima iz 1906., gdje uz dekorativne elemente na erkerima na bočnim stranama zgrade smjelo i neobično ulazi polukružnim prodorom u krovnište fasade. Wagner je bio svjestan svoje snage pa je, opraštajući se od škole, 1912. rekao: "Pouku koju su dobili od mene moji će učenici prenijeti svojim nasljednicima. To je duboko u njima, dio je njih i ne može im biti oduzeto."¹³ Izvedena varijanta pročelja već je očišćena od ornamentea.

Glatka siva ploha i efektna kompozicija pravokutnika u grafičkoj igri blještavih linija koju stvaraju zlatna stakalca, sugerira naglašenu vertikalnu kompoziciju pročelja. Poligonalno oblikovanim izbočenim prozorima na prvom katu naglašava "belle époque". Sve su to elementi koji pokazuju njegovo polazište: Wagnera i Loosa. Prihvativši Loosov purizam, kao njegov veliki štovatelj i prijatelj, uporno se bori protiv ornamentea, što je možda pospradno davno formulirao Ljubo Babić: "On je u Zagrebu bio trublja Loosovih parola."¹⁴

Uvućeni ulazi smišljeno su smješteni ispod erkera, pa je kazetirana ploča erkera poslužila i kao zaštitna nadstrešnica za prekrasno oblikovana drvena vrata s ustakljenim krilima, zaštićenim

Kovačićevom željeznom rešetkom. U tlocrtnoj dispoziciji i organizaciji prostora zadržan je funkcionalni raspored: tri glavne prostorije na ulicu, jedna spavaonica na jug i pomoćne prostorije u odijeljenom traktu prema dvorištu. Kovačić, očito nezadovoljan prvim projektom, tijekom gradnje mijenja unutarnji raspored

11 O tome Kovačić raspravlja u svom kapitalnom napisu "Moderna arhitektura", u časopisu "Život", knj. I, sv. I., str. 26-28.

12 Wagnerovu specijalku pohadao je Kovačić u Beču na Akademiji za likovne umjetnosti od 1896.-1899. Završna svjedodžba Akademije čuva se u stanu arh. V. Kovačića.

13 Citat iz kataloga izložbe Marca Pozzetta, Wagnerova škola 1894.-1912., kat. izložbe, Zagreb, MUO, 1981.

14 Ljubo Babić, Mi o Loosu, Arhitektura, revija, Ljubljana, 1933., br. 11., III., str. 171-172.



Stambena zgrada Oršić, Masarykova 21, Zagreb, 1906./1907., stan Viktora Kovačića, predsoblje, sadašnje stanje, 2000.

Oršić's Apartment House, Zagreb, 1906/1907, Viktor Kovačić's flat, entrance hall, present state, 2000.

Stambena zgrada Oršić,
Masarykova 21., Zagreb,
1906./1907.,
stan Viktora Kovačića,
soba za rad i razgovor,
fotografija iz epohe

Oršić's Apartment
House,
Zagreb, 1906/1907,
Viktor Kovačić's flat,
study and drawing
room,
period photo



prostora; promjena njegova stava utjecala je i na znatnu promjenu pročelja i konstrukcije, pa je Građevno-vatrogasni odbor zahtijevao nove nacрте i statički račun prije nego je izdao uporabnu dozvolu.¹⁵

Umjesto honorara za projekt i vođenje gradnje, Kovačić je od investitora Antuna Oršića, krojača iz Llice 17, dobio stan u mansardi njegove kuće na doživotno uživanje.¹⁶

Zbog toga je razloga Kovačić svoj stan naknadno, tijekom gradnje oblikovao, pazeći da njime ne uništi već gotovo ulično pročelje. Vještinom arhitekta koji se zna uklopiti u cjelinu, a da je ne uništi, podiže on samo dva mala krovna prozora na ulicu, naravno u osi već postojećih, a s dvorišne strane zid, prema već ranijem izvedbenom projektu, jer je na tavanu smjestio

garderobu i praonicu. Suptilan odnos prema vlastitom projektu jednak je njegovu odnosu prema građevnoj baštini i tradiciji u projektima za regulaciju Kaptola i Jezuitskoga trga.

Visokim stubištem dolazimo na četvrti kat, pred čvrsta, željezom okovana vrata Kovačićeva stana. U malenu, ali istodobno monumentalnu stanu, sve je u mjeri i prostudirano; iskorišten je svaki zid, gdje god je to bilo moguće ugrađeni su kamuflirani ormari te police za knjige i druge sitnice. Ovdje je Kovačić za sebe organizirao intimni i radni prostor; u koji je bježio da bi se odmorio, daleko od vreve gradilišta, a ipak u središtu zbivanja, izdvojen u samoći tavana, ali istovremeno često okružen prijateljima i znancima koji su željni razgovora hodočastili u njegov udobni dom.

"Na prigodnim domjencima", piše Antun Jiroušek, "tumačio bi Kovačić prisutnima zorno na namještaju svoga stana, kako uređaj mnogih naših domova – pored svega bogatstva i raskoši – ne odgovara suvremenome shvatanju interierne umjetnosti i da treba u stanove postavljati takovo pokućstvo, koje će odgovarati ne samo ukusu nego i navikama i karakteru stanara; to se sve može postići, dokazivao bi uvjerljivo, u potpunome skladu s ukusom i stilskim osjećajem."¹⁷ Prvu ocjenu toga stana dao je već 1908. A. G. Matoš. Pišući o Kovačiću kao nadi hrvatske moderne umjetnosti, on nije mogao, a da na

¹⁵ Dokumentacija u PAZ-u u snopu Masarykova 23.

¹⁶ Podatak iz članka Antuna Jirouška, Viktor Kovačić, Vijenac, 1925., br. 5. (listak).

¹⁷ Antun Jiroušek, Viktor Kovačić, Vijenac, 1925., str. 143.

kraju toga napisa ne spomene kako je njegov stan "prava umjetnina, svojim mekanim, sivim tonalitetom i provedenim principom lapidarnosti; ništa u tom gnijezdu nije suvišno. Zagrebačke gospođe, imajući smisla za poeziju interieura, za najveću vještinu: da se ni sa čime - sitnicama može postići efekat velikog stila, išle su kao na hodočašće gledati inauguraciju toga stana, možda najukusnijeg u Zagrebu, na tavanu kuće u Marovskoj ulici."¹⁸

Vjerojatno je Matošev napis odjeknuo u tadašnjem Zagrebu, jer on u njemu i vrlo oštro kritizira prilike u kojima, kako kaže, "taj izvrstni stručnjak" nema posla. "Dok kod nas stvaraju kapitale paliri, tesari i drugi razni građevni

poduzetnici ... Kovačićev hrvatski patriotizam jedino je, što ga za ovo deset godina mogaše podržavati u Zagrebu."

Nakon Matoševe promidžbe slijedilo je niz privatnih narudžbi za uređenje stanova i vila imućnijih i istaknutijih građana. Zanimljivu usporedbu umjetničkog osjećanja, "suzdržanost, jednostavnost i monokromiju" vidi Vera Horvat Pintarić i u Kovačića i u Kraljevića. U uvodu sjajne monografije o slikaru Miroslavu Kraljeviću tumači ona nadalje da je "Kraljević kao i Kovačić bio vrlo osjetljiv na ono što proširuje čovječju unutrašnjost, na odjeću i na prostor u kojem je živio", i izdvaja tri prijatelja (Matoš, Kovačić, Kraljević) kao "tri iznimne ličnosti našeg moder-

niteta ... kao tipične figure – visoke duhovne klase – u ondašnjoj 'ikonografiji' našega prostorno 'lapidarno' komponiranog središta Donjeg grada¹⁹."

Spomenuta trojka zacijelo je često sudjelovala u brojnim noćnim razgovorima i domjencima tavanskog "tusculuma" kuće u Marovskoj ulici. U tome relativno malenu mansardnom prostoru živio je ovaj veliki stvaratelj – otac naše moderne

¹⁸ A. G. Matoš, Viktor Kovačić, K izložbi nacrtu o regulaciji Kaptola, Hrvatsko pravo, XIV, 16. 10. 1908.; isti članak objavljen je u A. G. M., Sabrana djela, knj. X., str. 56-59., Zagreb, 1973.

¹⁹ Vera Horvat Pintarić, Miroslav Kraljević, Zagreb, Globus, 1985., str. 10.



Stambena zgrada Oršić, Masarykova 21, Zagreb, 1906/1907., stan Viktora Kovačića, soba za rad i razgovor, sadašnje stanje, 2000.

Oršić's Apartment House, Zagreb, 1906/1907., Viktor Kovačić's flat, study and drawing room, present state, 2000

Stambena zgrada
Oršić,
Masarykova 21,
Zagreb,
1906./1907.,
stan Viktora Kovačića,
blagovaona,
fotografija iz epohe

Oršić's Apartment
House,
Zagreb, 1906/1907,
Viktor Kovačić's flat,
dining room,
period photo



arhitekture – do konca života, skoro 17 godina. Uredio ga je kao neženja. Organizirao ga je tako da u njemu bude udobno. Odijelio je strogo hodnikom i posebnim ulazom sa stubišta kuhinju s vjerojatno "najmanjom djevojačkom sobom u Zagrebu".²⁰

Ove pomoćne prostorije namjestio je skromno: stol i kuhinjske sjedalice, te ugrađeni ormari izrađeni su prema njegovu projektu, a i danas mogu poslužiti kao primjer dobrog i funkcionalnog oblikovanja. Kuhinjski su stolčići zapravo praktikabli s otvorima za prihvat na tri strane. Mogu se i posložiti jedan na drugoga, mogli su poslužiti i kao ljestve. Veliki zidani štednjak, prastari plinski rešo u niši i jedan od prvih frižidera u Zagrebu sav su inventar ove svijetle

i zračne kuhinje s pogledom na donjogradske krovove i evangeličku crkvu. Iz kuhinje se ulazi u malenu izbu i djevojačku sobu.

U arhitektov se stan ulazi iz predsoblja, u koje je Kovačić smišljenim otvorom doveo dnevno svjetlo da bi što bolje osvijetlio zagasito smeđe cvjetaste tapete, tako omiljene Kovačiću i Loosu. Ovaj hall arhitekt je optički povećao crno bijelim kamenim podnim pločicama. Veliko ogledalo do poda, ispod vješalice s desetak sjajnih mjedenih nosača, stvara iluziju prostora, isto kao i niša u zidu uz vrata, u kojoj je figura kineskoga dječaka od fajanse iz 19. stoljeća. Ulazna su vrata zbog općeg sklada i korespondencije sa smeđom tapetom zastrta dvodjelnom svilenom zavjesom u zelenkastom pastelnom tonu. Dvokrilnim

velikim ustakljenim vratima ulazi se iz predsoblja u blagovaonicu. Strop je u većem dijelu ove sobe ravan, u kosinu krovništa usječen je prozor; kosnici krovne konstrukcije djelomice su vidljivi i bijelo su lakirani. U središtu sobe veliki je okrugli hrastov stol. Iznad njega tipična je svjetiljka s mjedenim lancem i obručem preko kojega visi maslinasto zelena svilena tkanina, koja daje prigušeno svjetlo. Ugodaj svjetla i sjene stvaraju i višekraki svijećnjaci priključeni na struju. Četiri chippendale stolca, toliko omiljena Kovačiću i

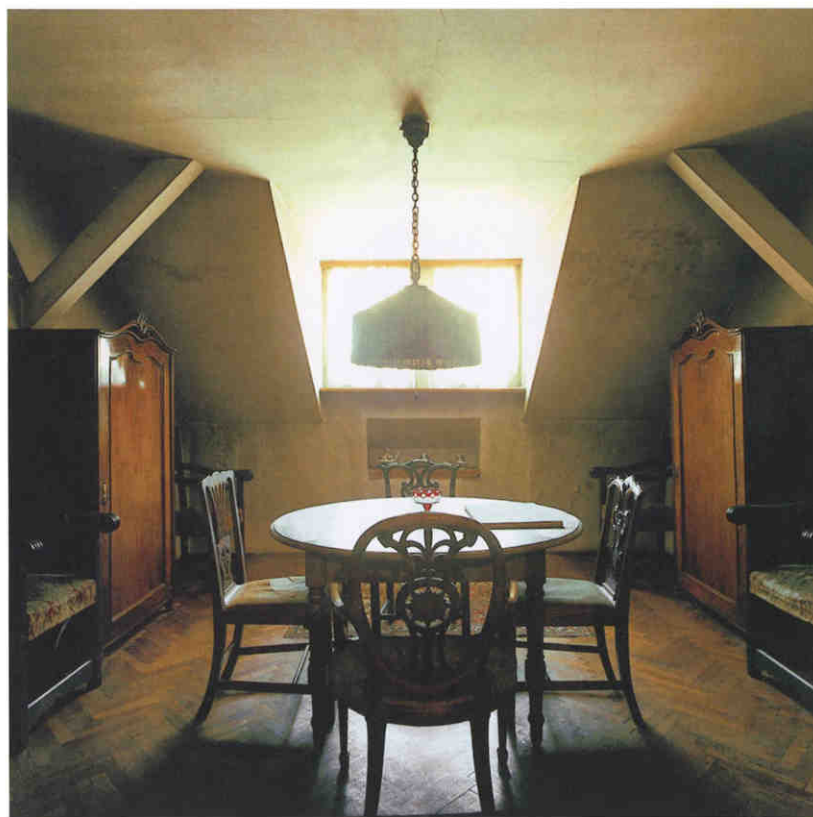
²⁰ Kako piše Boro Pavlović, Muzej Viktora Kovačića, Čovjek i prostor, I., 1954., br. 1. To je prvi vodič po stanu arh. Kovačića, dragocjeni su podaci o predmetima, koje je dobio u direktnom kontaktu s tadašnjom voditeljicom zbirke gospodom Terezijom Kovačić.

Loosu – "oni se ne mogu nadmašiti", govorio je Loos, a prihvatio i Kovačić – te nekoliko masivnih naslonjača, koje je Kovačić dao kopirati prema originalima iz klanječkoga franjevačkog samostana,²¹ podržavaju engleski stil 18. st.

Jednokrnljeni bidermajerski ormari postavljeni su sučelice, naknadno, ne spominje ih niti B. Pavlović 1954. u svom prvom napisu o Zbirci, a nema ih niti na fotografijama koje su objavljene u Vijencu 1925. U blagovaonici je, pretpostavljam, bila vitrina s priborom za jelo i druge sitnice, tzv. "Silberkasten".

Zbog relativno malog prostora kojim je raspolagao, Kovačić je iskoristio svaku mogućnost ugradnje, pa je tako u debljinu dovratnika u blagovaonici smjestio ormariće, koji su mu izvrsno poslužili za buffet, a nišu ispod prozora iskoristio je za izlaganje različitih sitnica, koje je s ljubavlju kupovao na aukcijama ili kod antikvara, najviše na svojim čestim putovanjima u Beč.²² Na taj je način jednom nabavio i Mrtvu prirodu nizozemskog umjetnika iz 17. st., koja visi u blagovaonici, zajedno s nekoliko dekorativnih tanjura iz 18. i 19. st. Soba za rad i razgovor najveća je soba u stanu, podijeljena je u tri sadržajne cjeline s dovoljno slobodna prostora za kretanje i novo oblikovanje prostora prema određenoj situaciji. Obilježje tom prostoru daje zlatno-crvena bogato ornamentirana prešana tapeta, koja je djelomice oslikana rukom. Na toj orijentalnoj tapeti ritmički se ponavljaju šestokraki zvjezdoliki motivi ispunjeni cvjetnim ornamentom i trokutasti isječci koji prate liniju zvjezdolikog motiva. Sve je na njoj ispunjeno šarama u kojima dominira zlatna, crvena i plava boja. Tapetom Kovačić vješto kamuflira uzidani garderobni ormar.

Police biblioteke ugrađene su u drugi zid ove sobe za razgovor i rad. Biblioteka obogaćuje ovaj do krajnosti intelektualiziran prostor: Kovačićev duh i kulturu možemo upoznati i preko ove, iako više ne potpune, biblioteke (više od 300 svezaka). Čitao je uglavnom klasike europske literature, od Boccaccia preko Goethea i Molièrea, Heinea, Ibsena, Oskara Wildea, pa



Stambena zgrada Oršić, Mosarykava 21, Zagreb, 1906./1907., stan Viktora Kovačića, blagovaona, sadašnje stanje, 2000.

Oršić's Apartment House, Zagreb, 1906/1907, Viktor Kovačić's flat, dining room, present state, 2000

do njegovih suvremenika Rilkea i Hermanna Hessea. Ima tu i memoarske literature, bedekera i priručnika za učenje engleskog, njemačkog i francuskog jezika. Očuvano je malo stručnih knjiga, među njima spominjem Loosovu "Ins leehre gesprochen", izdanu u Parizu 1921., u kojoj su sabrani Loosovi kritički članci i dojmovi s Bečkih izložbi od 1897.-1900., koje je Kovačić vidio za vrijeme studija u Beču i o kojima je zacijelo i razgovarao s Loosom,²³ te nekoliko knjiga iz povijesti umjetnosti, vodiči i katalozi poznatih svjetskih muzeja, itd.

Danas u toj sobi visi i Kovačićev portret na mjestu gdje je nekad visila velika slika nekoga starog majstora, možda je to bio David Tèniers, jer smo metalnu pločicu s natpisom pronašli u

ormaru među drugim sitnicama. Ako je Kovačić imao i sliku tog flamanskog slikara iz 17. st., po naslovu na pločici na nizozemskom jeziku vidimo da je to bila tipična njegova genre-scena sa seljacima koji muziciraju. Danas bi to bila najveća materijalna vrijednost u njegovu stanu. Sliku sa zida u salonu zacijelo je prodala gđa Kovačić, živeći u oskudici u ratnom ili poratnom razdoblju.

²¹ Podatak navodim iz prvog popisa zbirke, koji je 1950. načinila Zdenka Munk i Terezija Kovačić, vidi bilj, 5.

²² U prilog toj tvrdnji govore novinski izdanci o prodajnim izložbama i aukcijama, koji se čuvaju u arhivalijama stana Kovačić.

²³ Više o Loosu i njegovu utjecaju na mladoga studenta Kovačića vidi u izvrsnom napisu Tihomila Stahuljaka: Ein Klatsch über den Architekten Adolf Loos, Peristil, 34/1991., str. 115-126.

Stambena zgrada Oršić,
Mosarykava 21, Zagreb,
1906./1907.,
stan Viktora Kovačića,
soba za rad i razgovor,
sadašnje stanje,
2000.

Oršić's Apartment
House,
Zagreb, 1906/1907,
Viktor Kovačić's flat,
study and drawing room,
present state,
2000



Na to je mjesto stavila sjajni portret svoga pokojnog supruga V. Kovačića, koji je naslikao u ulju na dasci crnogorski slikar Milo Milunović, živeći u Zagrebu od 1924. do 1926. Pretpostavljam da ga je slikao u živo, a vjerojatno ga je Kovačićeva bolest spriječila da dovrši portret u kojem se osjeća "elegancija njegove boemske otmjenosti", koja - kako kaže Matoš - "podsjeća na engleskog gentlemana".²⁴

Na zlatnim tapetama vise i tri rukom kolorirana bakroreza iz 18. st. s prikazom triju sakramenata: krštenja, prve pričesti i svete potvrde, a rad su za sada još nepoznata austrijskoga grafičara. Zatim su tu i dvije ikone, pa dio relikvijara iz 18. st., dvije genre scene sa seljacima u krajoliku, ulje na platnu iz 18. st. Na podu su šareni orijentalni tepisi s nekoliko bordura, ispunjeni mnoštvom

manjih geometrijskih i biljnih ornamenata; izlizani su, ali vrijedni, te je potrebna njihova obnova.

²⁴ Nav. dj. u bilj. 18.

²⁵ O ranom prijateljstvu Loosa i Kovačića govori prof. Stahuljak u prethodno navedenom vrlo zanimljivom djelu te kao potvrdu donosi tri fotografije Loosa što ih je 1905. snimio Kovačić, i dva Loosova svjedočanstva: skicu enterijera vile Karma i dopisnicu koju Loos piše Kovačiću s putovanja za London.

²⁶ Popis najvažnije osobne dokumentacije:

- Krsni list, izdan 1923. (rod. 28. 7. 1874., Ločendolj);
- Smrtni list, izdan 1924. (umro 21. 10. 1924., Zagreb);
- Vjenčani list, izdan 1923;
- "Schul-Zeugnis" (svjedodžba), IV. raz. pučke škole, Graz, 1884;
- "Zeugnis, Jos. F. Flohr, Stadtbaumeister, Zimmermeister i Architect" (potvrda o radu kod majstora Flohra), Graz, 1896;
- Dornovnica, izdana u Humu na Sutli, 1896., 1905.;
- Svjedodžba Kune Weidmanna iz 1901.;
- "Zeugnis", Gjüre Carneluttija iz 1891.;

U kutu je stara plinska peć vješto zaklonjena Kovačićevim vertikalno povezanim kvadratičnim mjedjenim pločicama koje stoje ovješene poput zavjese. Vrata prema spavaćoj sobi zastrta su velikim kašmirskim šalom od tanke vunene tkanine, koji još više razdvaja ovaj polivalentan prostor. U tom je salonu i sekreter s pločom za pisanje i sustavom ladica iz prvih desetljeća 19. st., zatim pisani stol, okrugli stol uz garnituru za sjedenje, koja se sastoji od različitih stilskih sjedalica i kanapea s konca 18. st. Na malenu empire pisacem stolu u uglu prostorije stoji niz sitnih predmeta usko povezanih s Kovačićevom profesijom: na crno emajliranoj plitici nalaze se držala i pera, visak, metar; njegov poznati štambilj VKČ, držači žileta, mjerilo, nož za papir i lijepo oblikovana bidermajerska kutija od bjelokosti te naočale u uskom zlatnom okviru.

U crnoj kožnatoj mapi na stolu zaostalo je i nekoliko posjetnica, među kojima spominjem Adolfa Loosa,²⁵ Latu pl. Mihaloviča i Ružu Meštrović. U ladicu stola čuvaju se kao i nekada osobni njegovi dokumenti: od krsnog lista do dekreta za imenovanje redovnim profesorom arhitektonske kompozicije.²⁶

Ovom prilikom želim upozoriti na to da se godinama uporno prepisuje krivi navod mjesta Kovačićeva rođenja. Budući da sam pažljivo pročitala sve njegove dokumente, pa i krsni list,

- Potvrda o zaposlenju u ateljeru Hermanna Bolléa, izdana 1896. (njemački jezik);

- "Zeugnis", preporuka H. Bolléa za Akademiju u Beču, 15. 5. 1896;

- "Akademie der bildenden Künste", obavješta Kovačića o dodjeli stipendije, Beč 6. 4. 1897.;

- "Austritts-Zeugnis" (završna svjedodžba) Akademije likovnih umjetnosti u Beču o uspješnom trogodišnjem studiju specijalne škole za arhitekturu kod prof. Otta Wagnera;

- "Vertrag", ugovor o zajedničkoj tvrtki arhitekata Huga Ehrlicha i Viktora Kovačića, potvrđen od javnog bilježnika u Zagrebu 13. 4. 1910.;

- Dekret za predavača perspektivnog crtanja na Kr. visokoj tehničkoj školi u Zagrebu, 15. 11. 1920.;

- Dekret za honorarnog docenta za predmet "Arhitektonske kompozicije" na Kr. visokoj tehničkoj školi, Zagreb, 25. 3. 1922.;

- Dekret o imenovanju V. Kovačića redovitim profesorom Kr. visoke tehničke škole, 21. 11. 1922.



Stambena zgrada Oršić, Masarykova 21, Zagreb, 1906./1907., stan Viktora Kovačića, soba za rad i razgovor, sadašnje stanje, 2000.

Oršić's Apartment House, Zagreb, 1906/1907, Viktor Kovačić's flat, study and drawing room, present state, 2000.

izdan 18. VII. 1923. – vjerojatno mu je tada trebalo zbog vjenčanja – uočila sam da je Viktor Kovačić rođen 28. VII. 1874. u Ločendolu u Škofiji (biskupiji) Lavantinskoj – (danas Mariborsko-lavantinska) u župi Sv. Križa, općina Rogaška Slatina, od majke Marije, rod. Žogler; i oca Antuna, postolarskog majstora. Rođen je u južnoj Štajerskoj (majka Slovenka), gdje nikad nije živio. Zavičajno pravo stekao je u rodnom kraju svoga oca u Hrvatskoj, gdje je i proveo najranije djetinjstvo, pa mu je domovnica izdana 28. rujna 1896. u Humu na Sutli. Napominjem da se Kovačić uvijek osjećao Hrvatom, pa se zbog toga i vratio u

Hrvatsku, završivši najbolje škole u Grazu i Beču. Kao malo dijete ostao je bez roditelja pa je u njegovu životu veliku ulogu odigrao skrbnik koji ga je 15. rujna 1880. (dakle sa 6 godina) upisao u Franz Joseph Schule u Grazu, gdje je IV. razred završio 15. srpnja 1884. vrlo dobrim uspjehom. Nakon toga je krenuo u Obrtnu školu. U dokumentaciji se nalazi tek svjedodžba koja potvrđuje da je od 20. ožujka 1888. do 2. studenog 1890. zaposlen kao zidarski naučnik kod Jos. F. Flohra u Grazu.

Dana 1. travnja 1891., dakle sa 17 godina, dolazi u Zagreb, u biro G. Carmeluttija i tamo ostaje

kao građevinski praktikant do 1. listopada 1891., zatim prelazi u Bolléov atelijer; gdje ostaje pet godina. Bollé mu 29. rujna 1896. izdaje potvrdu da je kao građevinski tehničar radio u njegovu atelijeru pet godina i pokazao se vrlo uspješnim te ga preporučuje za Akademie für bildende Künste u Beču. U dokumentaciji se čuva i Završna svjedodžba (Austritts-Zeugnis) Akademije likovnih umjetnosti u Beču, koju potpisuje Otto Wagner, a u kojoj je vidljivo da je od 1896. do 1899. pohađao navedenu Akademiju i pokazao se vrlo darovitim. U stanu se čuva i potpisani i od javnog bilježnika ovjereni ugovor između

Stambena zgrada Oršić,
Masarykova 21, Zagreb,
1906./1907.,
stan Viktora Kovačića,
spavaća soba,
fotografija iz epohe



Oršić's Apartment
House,
Zagreb, 1906./1907.,
Viktor Kovačić's flat,
bedroom,
period photo

Stambena zgrada Oršić,
Masarykova 21, Zagreb,
1906./1907.,
stan Viktora Kovačića,
spavaća soba,
sadašnje stanje,
2000.



Oršić's Apartment
House,
Zagreb, 1906./1907.,
Viktor Kovačić's flat,
bedroom,
present state,
2000

arhitekata Huga Ehrlicha i Viktora Kovačića o zajedničkom radu za obostrani napredak arhitektonske tvrtke sa sjedištem u Zagrebu. Ugovor je sastavljen u dva identična primjerka na njemačkom jeziku 13. travnja 1910. Tim sporazumom točno je bilo dogovoreno koji se

poslovi, do tada započeti, pripisuju Kovačiću i kako će se nadalje dvojica arhitekata potpisivati. Ovi važni dokumenti sada su konzervirani i postavljeni na zaštitne kartone da bi ih mogli pogledati zainteresirani pojedinci. Ne mogu a da ne spomenem iz te dokumentacije zanimljivo

pismo Otta Wagnera, koji 1914. odgovara Gjuri Szabou na nekoliko njegovih upita. Wagner piše kratko, telegrafskim stilom, kako sam navodi, ali teoretski vrlo zanimljivo:

1. Postojeće građevine, ako ne smetaju prometu, trebaju se sačuvati, osobito ako uz historijsku imaju i estetsku vrijednost (ako su lijepe) ...
2. Građevine koje su dosegle granicu starosti, koje su trošne ili uništene elementarnim nepogodama (potres, vatra itd.) ne smiju se kao kopije ponovno izgraditi.

3. Gotička crkva preostala na fotografiji žalosni je primjer "Kunstletargie" (umjetničke letargije) s kojom se susrećemo više od pola stoljeća.

4. Arhitekt Viktor Kovačić građevni je umjetnik vrijedan moje preporuke, te ga mirno možete uzeti u svoje ruke (dati mu priliku za rad).

U dokumentarnoj građi može se vidjeti i diploma Velike nagrade (Grand prix) za arhitekturu, koju je Kovačić dobio postumno na važnoj Međunarodnoj izložbi dekorativne umjetnosti i industrije, održanoj u Parizu 1925.²⁷

Među ostalim arhivalijama u stanu se čuva i knjiga o evidenciji članstva Kluba hrvatskih arhitekata u Zagrebu, pravila kojega je odobrila Zemaljska vlada 14. travnja 1906. U knjigu su za god. 1906. upisani redom ovi članovi:

1. Vjekoslav Bastl
2. Hugo Ehrlich
3. Ćiril M. Iveković
4. Viktor Kovačić
5. Stjepan Podhorsky
6. Eduard Schön.

"Svrha je Kluba", kako je zabilježeno u očuvanim pravilima, "da gaji i unapređuje arhitekturu kao glavnu granu obrazovnih umjetnosti, i da štiti staleške interese hrvatskih arhitekata."

Ovdje nisu, naravno, nabrojani svi dokumenti i arhivalije koje se čuvaju u stanu, i predmeti koji su stvorili skladan ambijent u toj sobi, koja sigurno više nigdje nije ponovljena. Nema ovdje

²⁷ O toj izložbi pisala je Jasna Galjer u ĆIP-u, br: 3-4., 1991., str. 22-23.



Stambena zgrada Oršić, Masarykova 21, Zagreb, 1906./1907., stan Viktora Kovačića, radna soba, fotografija iz epohe

Oršić's Apartment House, Zagreb, 1906/1907, Viktor Kovačić's flat, study, period photo

jedinstva stila niti uniformiranosti koja je bila "toliko dosadna" u građanskim domovima potkraj 19. st., kako piše Adolf Loos u svojim napisima o opremljenosti stanova, i Cornelius Gurlitt 1888. u svom djelu "Im Bürgerhaus". Uniformirani su stanovi dosadni, u njima nema duha, ali zadovoljeno je jedinstvo stila. Jednako tako postoji opasnost da "umjetnički" stanovi – kojima se ne može ništa dodati niti oduzeti, koji su zatvorene cjeline koje je arhitekt zacrtao i time zaustavio vlasnika u bilo kakvoj kasnijoj intervenciji – s vremenom postanu teret umjesto užitka stanovanja.²⁸

Vratimo se ponovno arhitektovu stanu. Ulazimo u spavaonicu, najsvjetliju prostoriju u njegovu

stanu. U njoj je sve smireno i jednostavno. Želeći postići intimu toga prostora, za njega odabire jednostavan i skroman bidermajerski namještaj, koji tada više nije bio obljubljen u stvaranju građanskih enterijera.

Ovdje ništa nije suvišno, a niti slučajno. Dobro je odredio položaj kreveta u sredini sobe, sa slikom ranobarokne Madone iznad uzglavlja, toaletni stol u uglu kod prozora, u suglasju je s malim eliptoidnim šivaćim stolićem pred prozorom, a u drugom uglu uz krevet se nalazi komoda. Dvokrilni ormar sučelice krevetu, cilindrična peć od zelene ocakljene keramike prema Kovačićevu nacrtu. To je gotovo sav inventar ove sobe, spojene s kupaonicom i predsobljem,

Kupaonica je ipak tijekom godina obnavljana, no izvorno obilježje ove prostrane prostorije stvaraju Kovačićevi ormari,²⁹ očuvan je i keramički lavabo iz prvih desetljeća našega stoljeća i pod njim rijetki primjerak drvenog bidea na tokarenim nogama, s uložnom porculanskom posudom pokrivenom drvenim poklopcem, koji prati bubrežasti oblik ovoga sanitarnog mobilijara.

²⁸ Teoretska razmišljanja o kulturi stanovanja krajem 19. st. i početkom 20. st. donijela je Eva B. Ottlinger, Von der "Kunst im Haus" zur Wohnkultur; katalog izl. Adolf Loos, Wien, 1989., str. 81-105.

²⁹ Na unutarnjim vratnicama jednog ormara, koji je vjerojatno pripadao gđi Tereziji, zabilježen je datum Kovačićeva rođenja i imendan, kako ga slučajno ne bi zaboravila ili ispustila iz sjećanja.

Nakon letimična obilaska stana nameće se zaključak da je Kovačić u ovom relativno malenu prostoru pod krovštem velike dvojne zgrade, koju je sam projektirao, znalacki organizirao prostor i pokazao da se i najskromnijim arhitektonskim sredstvima može postići nevjerovatna harmonija funkcije. Ambijent vlastitoga stana Kovačić stvara odabranim pojedinačnim komadima stilskog namještaja. Za njega, kao i za Loosa, vrijedi maksima da "sav zanimljiv, dakle dobar namještaj ide zajedno". On svakako želi naglasiti da ne razmišlja na način svojih prethodnika, kojima je cilj bio jedinstvo stila i garniture s bogatstvom narodnih motiva rezbarenih na pokućstvu, utkanih na posobnom tekstilu. Odabrao je, primjerice, petnaestak različitih stilskih stolaca, rasporedio ih po sobama, no oni su mobilni, mogu se i drukčije rasporediti, prema potrebi

i raspoloženju. Ostala mu je i sloboda dokupa, što je on vjerojatno često činio u dugim samčkim godinama, kad bi sa svojih putovanja donosio lijepe predmete i knjige i njima uvijek iznova dograđivao svoj životni prostor:

U jednom njegovu teško čitljivu rukopisu na njemačkom jeziku, koji se čuva u stanu,³⁰ govori o organizaciji prostora male kuće pretrpane pokućstvom.

"Svaki kut sobe zauzet je nepotrebnim pokućstvom i ornamentima koji ne ukrašuju nego opterećuju, umjesto prostranog prostora s puno mjesta za kretanje." Upravo taj segment kretanja htio je ostvariti u svom domu i nije ga pretrpao pokućstvom.

Na kraju, mislim da bi za ispravno muzeološko prikazivanje i funkcioniranje ovog iznimnog prostora trebalo iskoristiti mogućnost proširenja

u nastavku tavana, gdje bi se u odvojenoj prostoriji suvremenim muzeološkim načinom postavila izložba o životu i djelu arhitekta Viktora Kovačića. Budući da postoji relativno malen slobodan prostor, trebalo bi s pomoću multimedijских mogućnosti i kompjutorske simulacije ostvariti suvremenu postavu, s mjestom za bar nekoliko originalnih Kovačićevih nacrtā, koji bi najrječitije govorili o njemu kao stvaratelju.³¹

30 Rukopis je pisan olovkom na njemačkom jeziku, na papirićima, ima 11 stranica, djelomice je potpuno nečitljiv. Zahvaljujem prof. Vandi Ladović, koja mi je pomogla u dešifriranju ovog rukopisa.

31 Napominjem da je slična ideja o proširenju Kovačićeva Muzeja postojala već 1953., kad su prijedlog adaptacije prikazali tadašnji konzervatori inž. Mladen Fučić, prof. Draginja Jurman i inž. Stanka Krstić; o tome spis u dokumentaciji Regionalnog zavoda za zaštitu spomenika kulture.

Nada Premerl

Viktor Kovačić's Flat as the Reflection of a Lifestyle

In Croatia very few flats are listed as cultural and historical settings connected with the life and work of some prominent figure. One is the Ivan Meštrović studio in Mletačka Street, another is Viktor Kovačić's flat with its original furniture and interior decoration. This last is of especial value since it is almost the only flat that has retained the original form Kovačić gave it.

Kovačić's widow Terezija, who outlived him by 42 years, kept their home unchanged, devotedly preserving the ambience that her husband had created. Although they were only married for 11 months, she had known him for a long time, respected him highly, and understood the quintessence of his approach to spatial organization.¹

She realized that everything in the flat had been carefully gauged, from the distance between two carpets laid down at a particular angle to the Biedermeier candlestick and the many lamps arranged to produce an atmosphere and create a warm room for conversation or dining.²

She wanted the flat to be preserved for future generations as an example of a culture of living. In 1953 she donated it to the City of Zagreb for which she was granted a lifelong fee as manager and custodian of the Architect Viktor Kovačić Art Collection, which is the official name of the memorial flat.³

Kovačić's flat was listed by the Culture and Art Department of the Ministry of Culture on 6 June 1945, and in 1948 the Conservation Institute of Croatia proclaimed it a public collection. It was then that Kovačić's widow began to show her flat to architecture and art-history students, and many other interested individuals.

During the Second World War she had donated her husband's architectural papers to the Conservation Institute in Zagreb, where they still are.⁴

After her death in 1966 problems arose in connection with the memorial collection because the donation contract had never been signed and was still in draft. Heirs appeared who contested the donation and claimed ownership of the flat. However, the court ruled that the donation was valid because Mrs Kovačić had regularly, until the end of her life, received an income to keep up and show the collection, whereby the City of Zagreb had fulfilled all its obligations in the donation offer. But the terms of the deed of had been awkwardly formulated and this initiated long-lasting

property problems that were not resolved until the end of 1979. Luckily, Mrs Kovačić's nephew, an art historian, continued to preserve the unique setting and even added to it by donating many documents and other items which constitute an indivisible whole with the collection and the flat but which had been left out of the list compiled by the Conservation Institute in 1950, and had thus not been included in the original donation contract.⁵

In April 1980 the City of Zagreb handed the management of the Viktor Kovačić Collection over to the Zagreb City Museum. When the Museum curators took over the flat and realized its great cultural, historical and architectural importance, they drew up a repair and restoration programme necessary before it could become a museum display. For years funding to mend the old leaking roof was sought in vain, in spite of the fact that the damp was ruining the historic partly hand-painted wallpaper in the study. The problem of the leaking roof was recently solved, and only after that could the Museum begin the systematic conservation and restoration of the flat and its inventory.

This work is still under way. We tried to renew as much as we could before the beginning of this conference on Kovačić, but some details remain to be completed. The old and very interesting wallpaper has been completely conserved and restored, and is one of the highlights of the flat.⁶ The furniture has been repaired and several of the worst damaged chairs and sofas recovered with almost identical upholstery, which we acquired from foreign factories according to samples sent to them. Thus we have preserved, to the best of our ability, the colour and atmosphere of Kovačić's original interior. Many of the fabrics, which were in a very bad state of repair, were also conserved and restored, and this is very important for recreating an ambience.⁷ Thus far two paintings have been restored: Kovačić's portrait and a large seventeenth-century still life.⁸ All of Kovačić's personal documents, for example the large Paris Diploma and others, have been cleaned and conserved.

The building in which Kovačić designed his own attic flat is undeservedly rarely mentioned among the buildings he built. It is part of the twin apartment building in Masarykova 21 and 23, which Kovačić designed in 1906 for Antun Oršić and Regina Divković of Zagreb.⁹ This building was one of the first Kovačić built because he found it difficult to find work and lived from competitions and the prizes he won at them. In the ten years or so he spent in Zagreb before building it, this rebellious young man had built only three single-family houses. In his memoirs Milan Šenoa wrote about the young Kovačić, who "sometimes took things too far, he became angry with our Gothic restorer Viollet-le-Duc and once said, in all seriousness, that the restored restoration should simply be demolished." Šenoa continued, "Mažuranić and Čučković once said, when Kovačić was not present, that he would become very fine wine but was still in the fermentation stage. The wise old men were right. Kovačić showed his mettle in his later years. When he arrived

in Zagreb he could hardly speak Croatian, later, when he became professor at the Technical College, he learned it quite well."¹⁰

The young Kovačić did indeed fight against historicism and demanded that modern architecture should correspond to modern needs and the spirit of its time,¹¹ but he never forgot the value of tradition. The twin houses in Masarykova Street still show the spirit of the Wagner School, which none of his other buildings do.¹² Secession emerges on the façade details and is even more in evidence on the first sketches of 1906, on which the side bays are richly decorated and have bold and unusual semicircular tops that on the street side extend to the height of the rooftop. Wagner was aware of his influence and, when he took his leave of the school in 1912, he said, "My pupils will carry to their successors the training they received from me. It is impressed deep inside them, it is part of them and cannot be taken away."¹³

The variant of the façade as built was shorn of excessive decoration. The smooth grey surface and the effective composition of ornamental rectangles in graphic interplay with glittering lines created by small pieces of gold glass emphasize its vertical organization. Polygonal bay windows on the first floor emphasize the belle époque. All these elements show that in his design Kovačić had borne in mind the work of Wagner and Loos. As Loos's great admirer and friend, he accepted his purism and persistently fought against ornamentation. Ljubo Babić remarked long ago, perhaps mockingly, "in Zagreb Kovačić is the trumpet of Loos's slogans."¹⁴

The retracted entrances are under the bays, and their coffered undersides, serve as a porch to shelter the beautifully designed wooden doors with glazed wings protected by Kovačić's iron railing.

The ground plan and organization of the flat are functional: three main rooms face the street, the bedroom faces south, and there are three utility rooms in a separate tract overlooking the courtyard.

Kovačić was obviously dissatisfied with the initial project for the house and during construction changed the internal layout; this change entailed considerable alterations in the façade and building so the Construction and Fire-Protection Board demanded new designs and static calculations before it would issue a permit.¹⁵

The investor Antun Oršić, a tailor in Ilica 17, granted Kovačić lifelong use of the attic flat in the house in lieu of a fee for the project and construction supervision.¹⁶

Kovačić had his flat laid out during construction taking care not to spoil the street façade that was already finished. With the skill of an architect who knew how to design an interior in a given space without ruining it, he only made two small skylights overlooking the street in the same axis as the already existing windows, and on the courtyard side he made a wall according to the earlier plans and placed a cloakroom and laundry in the attic. He

treated his own project with as much care as he did the architectural heritage and tradition when he was making plans for the regularization of Kaptol and Jezuitski Square.

A high staircase leads to Kovačić's fourth-floor flat behind a massive front door with iron mounts. It is a small flat but leaves the impression of much greater size. Everything inside it was carefully studied; every available inch of wall space was used to camouflage built-in cupboards and bookshelves. Kovačić turned it into his living and work area, a place to relax in far from busy building sites. All the same, the flat's position in the city allowed him to remain in the centre of events, he was isolated in the solitude of his attic but often surrounded by friends and acquaintances who visited his pleasant home in search of conversation.

"At parties", wrote Antun Jiroušek, "Kovačić would explain to those present, using as an example the decoration of his own flat, how the interiors of many of our homes fail to follow the modern approach to interior decoration despite all their wealth and luxury, and that flats should be furnished not only tastefully but also to correspond with the lifestyle and character of their inhabitants; all this can be achieved, he said convincingly, without sacrificing good taste and a feeling for style."¹⁷

Antun Gustav Matoš was the first to write about Kovačić's flat. In 1908 he published an article about Kovačić in which he called him the hope of Croatian modern art, and could not resist ending with some words about his flat, "a real work of art, with its soft grey tones and principle of complete reduction; nothing in this nest is superfluous. The ladies of Zagreb, who have a sense for the poetry of the interior, and who admire this skill, know that an effect of great style can be achieved with small things. They flocked to see the inauguration of this flat in an attic in Marovska Street, perhaps the most tastefully arranged in Zagreb, as if they were going on a pilgrimage."¹⁸ Matoš's words probably struck a chord in Zagreb at that time because the article also strongly criticized the fact that "this great master" had no work. "While construction foremen, carpenters and various other kinds of construction contractors make a fortune... Kovačić's Croatian patriotism is the only thing that has kept him in Zagreb these ten years."

Many private commissions for the interior decoration of flats and villas for wealthy and prominent Zábregians followed Matoš's favourable article. Vera Horvat Pintarić made an interesting comparison between Kovačić and Kraljević in their artistic feeling for "restraint, simplicity and monochrome". In the introduction to her excellent monograph about the painter Miroslav Kraljević she wrote, "Kraljević, like Kovačić, was very sensitive to the extension of a person's inner life, his clothes and his living space", and she singled out the three friends (Matoš, Kovačić, Kraljević) as "three outstanding figures of Croatian modernity... typical figures, highly spiritual, in the contemporary 'iconography' of our spatially 'lapidary' Lower Town centre."¹⁹

These three men often discussed long into the night at parties held in the attic of the house in what was then Marovska Street.

The father of Croatian modern architecture lived in this relatively small attic flat to the end of his life, for almost 17 years. He had designed it as a bachelor and organized it to suit his own comfort. A corridor and a separate entrance from the staircase strictly separate the kitchen and what was "probably the tiniest maid's room in Zagreb."²⁰

He furnished these utility rooms simply: the kitchen table and seats and the built-in cupboards were made according to his own drawings and they are still an example of good and functional design. The kitchen stools have openings on three sides that serve as handholds, and can be placed one on top of another to make a stepladder. This light and airy kitchen with a view of the roofs of the Lower Town and the Evangelical Church has a large built-in kitchen range, an ancient gas cooker in a niche and one of the first refrigerators in Zagreb. The kitchen leads to a small larder and the maid's room.

The architect's rooms are entered through an entrance hall to which Kovačić brought daylight through a well-planned window that illuminates the brown floral wallpaper so beloved by Loos and himself. He visually enlarged this hall with black-and-white stone floor tiles. The large floor-length mirror under a coat hanger with about ten shiny brass hooks also creates an illusion of space, as does the wall niche beside the door with a nineteenth-century Faience figurine of a Chinese boy. The entrance door is screened with a pastel green silk curtain in two parts, which enhances the general harmony and matches the brown wallpaper. A large glass double door leads to the dining room. Most of this room has a flat ceiling, but in part of it the slanting roof can be seen with a skylight and white lacquered rafters. In the middle of the room stands a large round oak table and above it a typical lamp with a brass chain and ring from which hangs an olive-green fabric shade that gives a muted light. Branching candlesticks connected to electricity create an atmosphere of light and shadow. Four Chippendale chairs, so beloved by Kovačić and Loos ("they are unsurpassable" said Loos, and Kovačić concurred), and several massive armchairs that Kovačić had copied from the originals in the Franciscan Monastery in Klanjec²¹ enhance the eighteenth-century English style. The facing Biedemeier cupboards were added later, Pavlović did not mention them in 1954 in the first guide to the Collection, nor can they be seen on the photographs published in *Vijenac* in 1925. I suppose that the dining room had a glass cabinet for household china and ornaments.

Because of the relatively small space that Kovačić built-in wherever he could; he used the thickness of the doorjamb for built-in drink cabinets and a niche under the window for exhibiting various odds and ends he had lovingly bought at auctions or in antique shops, mostly during his frequent trips to Vienna.²²

On one such occasion he bought the "Still Life" by a seventeenth-century Dutch artist that hangs in the dining room, together with several ornamental eighteenth- and nineteenth-century plates.

The study and conversation room is the largest in the flat; it is divided in three parts with enough free space for moving around and rearranging furniture if necessary. This room is given character by the richly patterned gold-and-red pressed wallpaper that is partly hand painted. This oriental wallpaper has a rhythmic repetition of a six-pointed star motif filled with a floral ornament and triangular cutouts that follow the line of the star decoration. It is patterned in gold, red and blue. Kovačić used the wallpaper to deftly camouflage a built-in closet.

Another wall in this room has built-in bookshelves, and his library enriches this intellectualized area. Although no longer complete, Kovačić's library (more than 300 volumes) can also help us gain insight into his spiritual life and culture. He mostly read the classics of European literature, from Boccaccio through Goethe and Molière, Heine, Ibsen and Oscar Wilde, to his contemporaries Rilke and Hermann Hesse. There are also memoirs, travel guides and manuals for learning English, German and French. Few professional books remain, among them Loos's "Ins leehre gesprochen", published in Paris in 1921. This is a collection of Loos's critical articles about and impressions of exhibitions in Vienna from 1897 to 1900, which Kovačić saw during his studies in Vienna and which he must have discussed with Loos.²³ There are also several art-history books, guides and catalogues to famous world museums and the like.

Today the study has a portrait of Kovačić in the place where there used to be a large painting by an Old Master, possibly David Teniers because we found a metal plate with his name on it in a cupboard among other odds and ends. If Kovačić did indeed own a painting by this seventeenth-century Flemish artist, then it was one of his typical genre scenes with peasants playing music, as the title on the small plate in Dutch shows. Today this would be the most valuable object in his flat. Mrs Kovačić, who was quite hard up, must have sold the painting during the war or after it. In the empty space she placed a fine portrait of her late husband painted in oil on board by the Montenegrin artist Milo Milunović, who lived in Zagreb from 1924 to 1926. It was probably painted from life, and Kovačić's illness probably prevented him from finishing it. The portrait shows the "elegance of Kovačić's Bohemian distinction" which, as Matoš said, "is reminiscent of an English gentleman".²⁴

Three hand-coloured eighteenth-century copper prints hang on the wall as well, showing three of the Sacraments: Baptism, First Communion and Confirmation, by an anonymous Austrian artist. There are also two icons, part of an eighteenth-century reliquary, and two eighteenth-century oils on canvas showing genre scenes, peasants in a landscape. On the floor are

coloured oriental carpets with several borders filled with many small geometric and plant ornaments. They are worn but very valuable and should be restored. In the corner is an old gas heater screened by vertically linked square brass plates that hang like a curtain. A large cashmere shawl of thin wool curtains the door leading to the bedroom, thus isolating this multifunctional area even more. The study also has an early nineteenth-century *escritoire* with a writing surface and a system of drawers, a desk, and a round table with a variety of period seats and sofas from the end of the eighteenth century.

On the small Empire desk in the corner of the room is paraphernalia closely linked with Kovačić's profession: pens and penholders on a black enamel dish, a plumb, a metre, his well-known stamp VKČ, razor-holders, a measure, a paper knife, a fine Biedermeier ivory box, and spectacles with a narrow gold frame.

A black leather folder on the desk also holds several visiting cards, including that of Adolf Loos,²⁵ Lato de Milhalovich and Ruža Meštrović. In a drawer, like in the old days, are documents ranging from his birth certificate to the decree appointing him professor of architectural composition.²⁶

I would like to use this occasion to say that for years people have been persistently copying from one another mistaken information concerning Kovačić's birthplace. I have read all his documents carefully, including the birth certificate issued on 18 July 1923, which he probably needed when he got married. Viktor Kovačić was born in Ločendol in the Lavantiska Diocese (today Mariborsko-Lavatiška) in the parish of Sv. Križ, Rogaška Slatina Municipality; his mother was Marija nee Žogler and his father was Antun, master cobbler. He was born in south Styria in Slovenia (his mother was Slovenian) but he never lived there. He acquired citizenship rights in his father's birthplace in Croatia, where he spent his early childhood. His certificate of citizenship was issued on 28 September 1896 in Hum na Sutli. I may add that Kovačić always felt himself to be a Croat, which is why he returned to Croatia after finishing the best schools in Graz and Vienna.

He had been orphaned as a small child and his guardian played an important role in his life. On 15 September 1880 (when he was six) he enrolled in the Franz Joseph Schule in Graz, where he finished the fourth grade on 15 July 1884 with very good marks. After that he went to the Crafts School. The documents include a certificate confirming that from 20 March 1888 to 2 November 1890 he worked as a mason's apprentice for Jos. F. Flohr in Graz. On 1 April 1891, when he was 17, he arrived in Zagreb in Gjuró Camelutti's office and stayed there as a construction trainee until 1 October 1891, when he moved to Bollé's studio and remained there for five years. On 29 September 1896 Bollé issued him a document confirming that Kovačić had been employed in his studio for five years as a construction technician and had been very good at his job, and that Bollé recommended him for the Academy of Fine Arts in Vienna. The documents also include the Graduation Diploma

("Austrittszeugnis") of the Academy of Fine Arts in Vienna signed by Otto Wagner, which shows that Kovačić had attended the above academy from 1896 to 1899 and showed himself to be very gifted.

In the flat is also a signed contract certified by a notary public between architects Hugo Ehrlich and Viktor Kovačić about setting up a partnership for their mutual benefit in an architectural company seated in Zagreb. The contract was made in two identical copies in German on 13 April 1910, and it clearly shows which work begun prior to that date was by Kovačić and how the two architects would sign their work in future.

These important documents have now been conserved and mounted on protective cardboard for display. Kovačić's papers also include an interesting letter by Otto Wagner, who in 1914 replied to several questions put to him by Gjuro Szabo. Wagner wrote in a short telegraphic style, as he himself said, but the text is theoretically very interesting.

"1. Existing buildings, if they do not obstruct the circulation of traffic, should be preserved, especially if they have aesthetic as well as historic value (if they are beautiful)...

2. Buildings that have reached their age limit, are crumbling or suffered elemental destruction (earthquake, fire, etc.) must not be rebuilt as copies.

3. The Gothic church on the photograph is a sad example of the "Kunstletargie" (artistic lethargy) that we have been witnessing for more than half a century.

4. Architect Viktor Kovačić is a construction artist worthy of my recommendation, and you may rest easy if you take him on (give him an opportunity to work)." The documents also include the Grand Prix Diploma for architecture that was given to Kovačić posthumously at the important International Decorative Art and Industry Exhibition held in Paris in 1925.²⁷

Among the papers in the flat is a book showing who were the members of the Croatian Architects Club in Zagreb, and gives its rules as approved by the Provincial Government on 14 April 1906. In 1906 the following members were listed in the book, in the order shown below:

1. Vjekoslav Bastl
2. Hugo Ehrlich
3. Ćiril M. Iveković
4. Viktor Kovačić
5. Stjepan Podhorsky
6. Eduard Schön

The rules say, "It is the purpose of the Club to nurture and advance architecture as the main branch of the educational arts, and to protect the professional interests of Croatian architects."

We have not listed all the documents and papers kept in the flat, nor everything in that room that combines to create a harmonious and unrepeatable ambience. It was not furnished in any particular or uniform

style of the kind that made middle-class homes at the end of the nineteenth century "so boring", as Adolf Loos wrote in his articles about interior decoration, and as Cornelius Gurlitt noted in 1888 in his book "Im Bürgerhaus". It is true that uniformed flats are boring and spiritless, but they do satisfy the requirement of unity of style. "Art" flats present a different kind of danger. They are closed entities designed by an architect to which nothing may be added or taken away, and the owner is frustrated in any later intervention. In time this may become a constraint instead of making the flat a place in which it is a pleasure to live.²⁸

Let us return to the architect's home, to the bedroom, the brightest room in the flat. Here everything is serene and simple. He wanted this to be a completely private room and furnished it with plain and unpretentious Biedermeier furniture, which was at that time no longer popular for urban homes.

Nothing is superfluous here, nothing came into this room by chance. The bed is in the middle under a painting of an early-Baroque Madonna, in the corner near the window is a dressing table that is balanced by a small elliptical sewing table in front of the window. A chest of drawers stands in the other corner near the bed, a two-door wardrobe faces the bed, and there is a cylindrical stove made of green glazed ceramics designed by Kovačić himself. This is almost all the furniture in the bedroom, which is connected with the bathroom and entrance hall.

The large bathroom had been renovated over the years but still retains its original character because of Kovačić's cabinets.²⁹ the ceramic washbasin from the first decades of the twentieth century, and under it a rare example of a wooden bidet on turned feet with a removable porcelain basin covered with a wooden lid, kidney-shape like this piece of bathroom furniture.

A walk through this flat shows to the maximum Kovačić's taste in organising its relatively small attic area. It shows that even the smallest space can be used to achieve wonderful harmony. In his own flat Kovačić used chosen pieces of antique furniture. Like Loos, he considered that "all interesting, and that means good, furniture goes together". He certainly wanted to emphasize that he did not share the approach of earlier interior decorators who focused on unity of style and who loved furniture suites with a wealth of carved traditional motifs and furnishings with traditional weaving. For example, he selected fifteen different period chairs, distributed them around the room, but they could be moved and rearranged according to need or mood. He left himself free to add new items, which he probably often did during his long bachelor years when he brought lovely objects and books back from his trips. He kept recreating the place he lived in.

In one of his texts in the flat, written rather illegibly in German,³⁰ he wrote about the organization of space in a small house crowded with furniture. "Every corner of the room is taken up by unnecessary furniture and ornaments

that do not decorate but overcrowd, instead of there being open space with plenty of room to move about.”

It was this possibility of moving about that he wanted to preserve in his home and therefore he did not fill it with furniture.

Finally, I think that if this outstanding area is to be presented and is to function as a proper museum it must be extended to the rest of the attic, where a separate room could be organized on modern museum principles for an exhibition of the life and work of architect Viktor Kovačić. Since there is relatively little free space, multimedia and computer simulation could be used to create a modern display with room for at least several original designs by Kovačić, which would best show him as the creative architect that he was.³¹

Notes:

1 Kovačić married the schoolteacher Terezija Arhanić on 19 November 1923 in St Mary's Church in Remete, documentation in MGZ. According to the testimony of acquaintances (Professor Tihomil Stahuljak and Mr Boleslav Strževski), Mrs Kovačić was a highly intelligent woman who spoke several languages, she was a faithful companion and a connoisseur and interpreter of Kovačić's work.

2 D.M., "U stanu arhitekta Viktora Kovačića" (In Architect Viktor Kovačić's Flat), "Borba", 16 Aug. 1953; Zem, "Jedna zbirka" (A Collection), "Vjesnik", 23 Nov. 1951.

3 Report of the People's Board for the City of Zagreb, Education and Culture Department, about accepting the donation of the Architect Viktor Kovačić Art Collection in Zagreb. Report of the Expert Commission that evaluated the collection on 23 April 1953. Draft of the Deed of Donation. All the documents are kept in the Regional Institute for the Preservation of Cultural Monuments in Zagreb. An interesting feature are the reports that Terezija Kovačić sent every month to the Secretariat for Education and Culture of the City of Zagreb the statistics of visitors to the Kovačić Collection; for example, in 1954 the collection was visited by 170 people.

4 Tihomil Stahuljak, in the name of the Conservation Institute, signed the receipt of the architectural papers, on 9 Oct. 1941. This receipt is kept in the MGZ documentation.

5 The official list of items was compiled by Zdenka Munk and co-signed by Terezija Kovačić, on 14-17 Aug. 1950; it is kept in the documentation of the Regional Institute for the Protection of Cultural Monuments, Zagreb. Mrs Kovačić's nephew is the film director Marjan Arhanić.

6 The wallpaper and other documents (paper) were conserved and restored by the conservator and chemist Irena Medić, MSc.

7 The textiles were conserved and restored by the textile restorer Dora Kušan.

8 Eva Winkler, academic painter and restorer, restored the portrait of architect Kovačić. Denis Vokić, academic painter and restorer, restored the "Still Life" from the mid-seventeenth century, which Kovačić had acquired from the Neucilli Mansion. Restoration uncovered the signature I. Hupin in the left centre. I have not yet done any research about this painter.

9 The 1906 designs for the Oršić House and the request for a building permit are kept in the Historical Archives in Zagreb as designs for No. 23, whereas the designs for the Divković House have been lost. Also kept in PAZ are the new changed designs for which a building permit was issued on 21 Aug. 1907. Several original designs on tracing paper for the Oršić and Divković Houses are kept in the Republican Institute for the Preservation of Historical Monuments.

10 Milan Šenoa, "Moje uspomene" (My Memories), "Jutarnji list", 25 April 1933, p. 12.

11 Kovačić wrote about this in his very important article "Moderna arhitektura" (Modern Architecture), "Život", book I, vol. I, pp. 26-28.

12 Kovačić attended Wagner's School at the Vienna Academy of Fine Arts from 1896 to 1899. The Academy graduation diploma is kept in Kovačić's flat.

13 Quotation from Marc Pozzetta, "Wagner's School 1894-1912", exhibition catalogue, Zagreb, MUO 1981.

14 Ljubo Babić, "Mi o Loosu" (Speaking of Loos), "Arhitektura, revija", Ljubljana, 1933, No. 11, III, pp. 171-172.

15 Documentation in the PAZ, in the file for Masarykova 23.

16 Information taken from the article by Antun Jiroušek, "Viktor Kovačić", "Vijenac", 1925, p. 143.

17 Antun Jiroušek, "Viktor Kovačić", "Vijenac", 1925, p. 143.

18 A.G.Matoš, "Viktor Kovačić. K izložbi nacrtā o regulaciji Kaptola" (Viktor Kovačić. Concerning an Exhibition about the Regularization of Kaptol), "Hrvatsko pravo", XVI, 16 Oct. 1908; the article was also published in A.G.M. "Sabrana djela" (A.G.M. Collected Works), book X, pp. 56-59, Zagreb 1973.

19 Vera Horvat Pintarić, "Miroslav Kraljević", Zagreb, Globus, 1985, p. 10.

21 Boro Pavlović, "Muzej Viktora Kovačića" (Viktor Kovačić's Museum), "Čovjek i prostor" I, 1954. This was the first guidebook to architect Kovačić's flat and it includes precious information about some of the furnishing, supplied by Mrs Terezija Kovačić, at that time head of the collection.

22 This information is from the first list of the collection, compiled in 1950 by Zdenka Munk and Terezija Kovačić, see note 5.

This is supported by newspaper clippings about sale exhibitions and auctions found among papers in the Kovačić's Flat.

23 For more information about Loos and his influence on the young student Kovačić, see Tihomil Stahuljak's excellent article "Ein Klatsch über den

Arhitekten Adolf Loos", "Peristil", 34/1991, pp. 115-126.

24 lq. 18.

25 Professor Stahuljak describes the early friendship between Loos and Kovačić in this very interesting article. As a confirmation he describes three photographs that Kovačić took of Loos in 1905 and two items by Loos: a sketch of the interior of the Villa Karma and a postcard Loos sent to Kovačić from a trip to London.

26 A list of the most important personal documents:

- birth certificate, issued in 1923 (born 28 July 1974, Ločendol);
- death certificate, issued in 1924 (died 21 Oct. 1924, Zagreb);
- marriage certificate, issued in 1923;
- "Schul-Zeugnis" (school-leaving certificate), fourth grade primary school, Graz 1884;
- "Zeugniss", Jos. F. Flohr, Stadtbaumeister, Zimmermeister und Architect (confirmation that he worked for contractor Flohr), Graz 1896;
- Certificate of citizenship issued in Hum na Sutli, 1896, 1905;
- Certificate issued by Kuno Weidmann in 1901;
- "Zeugniss" issued by Gjurjo Camelutti in 1891;
- Confirmation of employment in Hermann Bollé's atelier, issued in 1896 (in German);
- "Zeugniss", Bollé's recommendation for the Academy of Fine Arts in Vienna, 15 May 1896;
- A letter from the Akademie der bildenden Künste informing Kovačić he had been granted a scholarship, Vienna 6 April 1897;
- "Austritts-Zeugniss" (diploma) of the Academy of Fine Arts in Vienna about completing three-year studies in the special school of architecture under

Professor Otto Wagner;

- "Vertrag", partnership contract between architects Hugo Ehrlich and Viktor Kovačić, confirmed by a notary public in Zagreb, 13 April 1910;

- Decree appointing Kovačić lecturer in perspective drawing at the Royal Technical College in Zagreb, 15 Nov. 1920;

- Decree appointing Kovačić part-time associate professor in the subject Architectural Composition at the Royal Technical College in Zagreb, 25 March 1922;

- Decree appointing Viktor Kovačić professor of the Royal Technical College, 21 Nov. 1922.

27 Jasna Galjer wrote about this exhibition in "ČIP" No. 3-4, 1991, pp. 22-23.

28 Theory of the culture of living at the end of the 19th and early 20th centuries, by Eva B. Ottlinger, "Von der 'Kunst im Haus' zur Wohnkultur", catalogue to an exhibition of Adolf Loos, Vienna, 1989, pp. 81-105.

29 On the inside of the door to one of the cabinets, which probably belonged to Mrs Kovačić, are notes of the dates of Kovačić's birthday and namesday, so that she should not forget them.

30 The manuscript is written in pencil on scraps of paper, there are 12 pages, and in some places the text is completely illegible. I thank Vanda Ladović for helping me decipher this manuscript.

31 I must mention that a similar idea about extending the Kovačić Museum existed in 1953, when adaptation proposals were put forward by the conservers Mladen Fučić, Draginja Jurman and Stanka Krstić; a document to this effect is kept in the Regional Institute for the Preservation of Cultural Monuments.