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Laubina kriška suvremenosti

Lauba's Slice of Contemporariness

RAZLOG ZA KUĆU ◀ Primjer Laube, potpune arhitektonske rekonstrukcije napuštenoga industrijskog objekta u prostor javno-privatne namjene, svojim je amalgamom funkcija poslovnog i izložbenog prostora jedinstven u Hrvatskoj. Jezgrovito definirana kao *Kuća za ljude i umjetnost*, ova je crna i zagonetna građevina na zagrebačkom Črnomercu dobitnica nagrade 'Bernardo Bernardi' Udruženja hrvatskih arhitekata za najuspješnije ostvarenje na području oblikovanja i unutrašnjeg uređenja za 2011. godinu. ◀ Njezin neobičan naziv vjerojatno proizlazi iz njemačke riječi *Laub* koja znači lišće. Potječe od dječjeg naziva za specifičan kružni drvored u Vrbovcu koji je Tomislavu Kličku, vlasniku zbirke, u djetinjstvu predstavljao mjesto igre i izazova. Penjati se po krošnjama, preskakati s

REASON FOR THE BUILDING ◀ Lauba, an example of the total architectural reconstruction of an abandoned industrial facility into premises for public and private programmes, is unique in Croatia due to the amalgam of functions of this office and exhibition space. Succinctly defined as a *Building for People and Art*, this black and mysterious building in Zagreb's Črnomerec district won the Bernardo Bernardi Prize of the Association of Croatian Architects for the most successful accomplishment in the field of interior design in 2011. ◀ Its unusual name probably originates from the German word *Laub*, denoting 'leaves'. It is also the children's name for the distinctive round tree alley in Vrbovec, where Tomislav Kličko, the collection's owner, used to play and have adventures as



Morana Vlahović



Ana Krstulović



Alenka Gačić-Pojatina Branka Petković

arhitektice
architects



Tomislav Kličko, skica

Tomislav Kličko, sketch

jedne na drugu uokrug, ne dotičući tlo i tako osvojiti cijelu *laubu* – bio je uspjeh epskih proporcija. Prema riječima Morane Vlahović, arhitektice koja potpisuje novi izgled Laube, od samog je početka *igra* bila lajtmotiv tog projekta. Kličkova prvotna skica kruga, sačinjenog od stabala, bila joj je ključ za ulazak u projekt, *razlog za kuću*.

ARHEOLOGIJA MJESTA Vrijedi postupno oguliti forenzičke slojeve Laube, građevine koja je izvorno podignuta kao jahaonica unutar Konjaničke vojarnje nadvojvode Franje Ferdinanda. Projektiralo ju je, u ono vrijeme vodeće, zagrebačko građevinsko poduzeće Eisner & Ehrlich 1910. godine. Već nakon desetak godina kompleks gubi vojnu funkciju te postaje tvornicom pamučne industrije. Tvornica je tijekom vremena prerasla u kompleks u kojem je radilo preko tisuću ljudi – Tekstilni kombinat Zagreb (TKZ). No kako se proizvodnja postupno ukidala i premještala, tako se uklanjao i veći dio industrijskih zgrada. Arhitektonski vrijedna Jahaonica ostala je pod zaštitom Gradskog zavoda za zaštitu spomenika kulture i prirode, te služila kao skladišni prostor tvornice. U siječnju 2007. zbirka i tvrtka Filip Trade provodi pozivni arhitektonski natječaj za projekt adaptacije bivšeg skladišta TKZ-a u galerijski i poslovni prostor. Među poznatim hrvatskim arhitektima, pobjednički rad potpisao je AGP Dizajn, autorice Alenka Gačić-Pojatina, Branka Petković i Ana Krstulović. Pobjednički rad istaknuo se jednostavnom i visoko funkcionalnom koncepcijom najvažnijeg zahtjeva natječaja – kvalitetnog suživota poslovnih i umjetničkih djelatnosti. Rješenje se sastojalo od interpoliranoga, izduljenog kubusa ureda, podignutog na stupove, koji se prostire duž čitave južne strane volumena građevine. Unutar prostora tlocrtnih dimenzija 60 x 22 m, s maksimalnom visinom od 12 m, osam metara širok kubus ni na koji način ne ugrožava bazilikalne

a boy. To climb trees, jumping from one crown to another in the circle, not touching the ground, and thus conquering the entire *Lauba* - that was a triumph of epic proportions. According to Morana Vlahović, the architect behind the new appearance of Lauba, the term *play* was a leitmotif of the project from the very start. Kličko's initial drawing of a circle made of trees, was the key to enter the project, the reason for the building.

ARCHAEOLOGY OF THE SITE It may be worthwhile gradually peeling off the forensic layers of Lauba, the construction originally erected as a menage in the Archduke Franz Ferdinand cavalry barracks. It was designed by the then leading Zagreb construction company Eisner & Ehrlich in 1910. After only ten years the complex lost its military function and was turned into a cotton industry plant. Over time this factory grew into an industrial complex with over a thousand workers – Zagreb Combined Textile Industries (Tekstilni Kombinat Zagreb, TKZ). Nevertheless, as production gradually ceased and relocated, most of the industrial buildings were also vacated and removed. The architecturally valuable manege remained under the protection of the Directorate for Cultural Heritage Protection (Gradski zavod za zaštitu spomenika kulture i prirode) and served as the factory's warehouse. In January 2007, the collection and company Filip Trade announced an invitation for an architectural competition for the project of adapting the former TKZ warehouse into a gallery and business premises. Among famous Croatian architects participating, the competition was won by AGP Dizajn and the authors Alenka Gačić Pojatina, Branka Petković and Ana Krstulović. The winning project stood out with its simple and highly functional concept of the most important requirement – a high-quality cohabitation of business and artistic operations. The solution consisted of an interpolated, elongated office cuboid, raised on pillars, stretching along the entire southern side of the building. The 60 x 22 m floor plan area, with a maximum height of 12 m, houses the eight-metre-wide cuboid without compromising the basilican proportions of the interior. During the reconstruction, the authors and conservators referred to the initial material state of the Austro-Hungarian cavalry barracks. All protected elements were returned to their original state: the architectural sculpture on the exterior, window formats, window bars, the interior's uniqueness and the roof construction. It is interesting that the building today, a hundred years after its construction, stands in accordance with the original plans for the first time, since the architectural sculpture was never realized as planned. In fact, the old me-



proporcije interijera. Prilikom rekonstrukcije autorice i konzervatori uzeli su za referentno stanje građevine izvornu materijalnost konjičke vojarnje austro-ugarske vojske. Svi zaštićeni elementi vraćeni su u izvorno stanje: arhitektonska plastika u eksterijeru, format prozora, prozorske rešetke, jedinstvenost interijera, te krovna konstrukcija. Zanimljivo je da je kuća danas, stotinu godina nakon nastanka, prvi put izvedena u skladu s originalnim nacrtima, jer arhitektonska plastika nikad prije nije realizirana sukladno planovima. Zapravo, stara *Jašionica* svoje pravo lice otkriva tek danas. Nakon promjene poslovnih odnosa u studiju AGP Dizajn, koji je dovršio rekonstrukciju građevine, oblikovanje interijera, sustav izložbenih panela i likovnu obradu pročelja preuzima arhitektica Morana Vlahović.

ZAMRZNUTO GRADILIŠTE Prema riječima Morane Vlahović cilj projekta bio je očuvati postojeće bogatstvo slojeva kuće, izložiti ih pogledu. Koncept je uključivao, uz izlaganje zbirke, i slojevitu izloženost kuće. Projekt uređenja interijera ostvaren je minimalnim sredstvima. Ideja o zamrznutom, konzerviranom gradilištu ostvarena je čestim i svjesnim zaustavljanjem radova na razini građevinskih, s ponegdje neophodnim, *higijenskim* ulaskom u obrtničku fazu. Zidovi interijera glavne izložbene dvorane očišćeni su do opeke, tretirani isključivo impregnacijom koja ne mijenja njihov izvorni izgled. Na taj način svaku je fazu života kuće moguće iščitati. Mnoga dizajnerska interijerska rješenja inspirirana su gradilištem. Tako je, primjerice, glavna rasvjeta izložbene dvorane osmišljena prilikom prvih obilazaka gradilišta – dok su bageri unutar hale iskapali podnu ploču, prostor im je osvijetljavao crni gradilišni reflektor. Taj je prizor naveo arhitekticu da se čitav izložbeni prostor osvijetli baš takvim reflektorima, *da slete na krovnu rešetku poput crnih kukaca*. Kao kontrapunkt glavnom *low-tech*



nege has finally revealed its true face. After changes in business relations in studio AGP Dizajn, which finished the reconstruction of the building, architect Morana Vlahović took over the interior design, the system of exhibition panels and the artistic transformation of the façade.

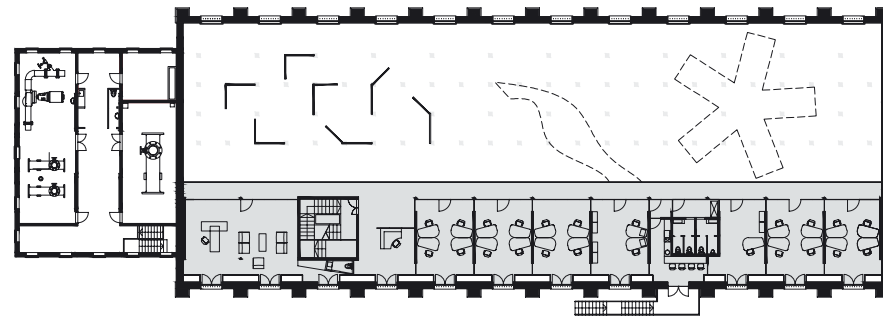
FROZEN CONSTRUCTION SITE According to Morana Vlahović, the purpose of the project was to preserve the existing bountiful layers and to expose them to visitors. The concept included, besides the exhibition, the *layered display* of the building. The interior was realized with minimum funding. The idea of a frozen, conserved construction site was executed by frequent and conscious cessations of construction operations, at some points also by the unavoidable, *hygienic* phases of artisanal activities. The interior walls of the main exhibition hall were



(DŽ)

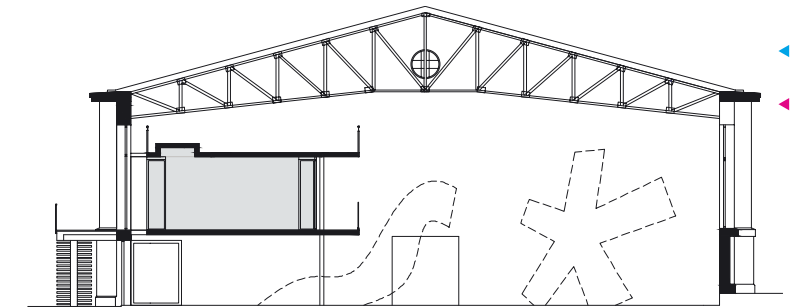
tlocrt kata ▶

floor plan ▶



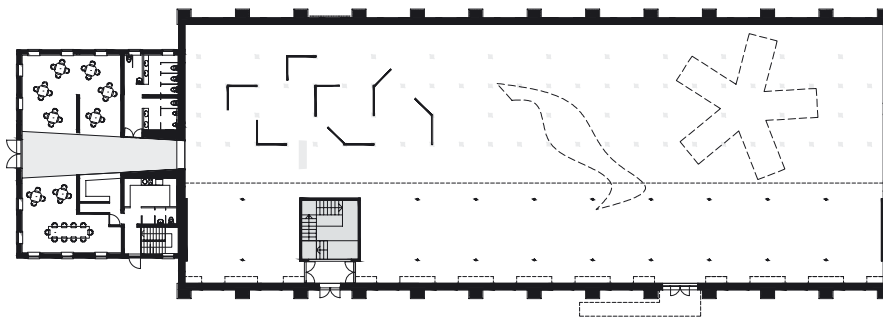
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tlocrt prizemlja ▶

ground floor plan ▶



pristupu i estetici, interpolirani kubus uredskih prostora funkcionira kao suvremeni dodatak s prizvukom *high-techa*. U obliku enigmatičnoga parazitskog tijela, presvučenog crnim reflektirajućim staklima, on skriva prostore za rad. S druge strane tog crnog ogledala, nanizane uredske prostorije iznimno su prikladne za rad i boravak, vizualno višestruko orijentirane i međusobno povezane. ◀ Glavno stubište koje vodi na uredsku etažu, još jedan je primjer *projektantske igre* u želji simuliranja penjanja kroz krošnje *laube*. Unatoč prvotnom

stripped to the brick, treated solely with an impregnation that does not change their original appearance. Thus it is possible to read every phase of the building's life. Many of the designer's interior solutions were inspired by the construction site. For example, the illumination of the exhibition hall was devised during initial visits to the site – while construction machinery was digging out the floor inside the hall, the light came from a black construction spotlight. This scene led the architect to illuminate the entire exhibition space with such



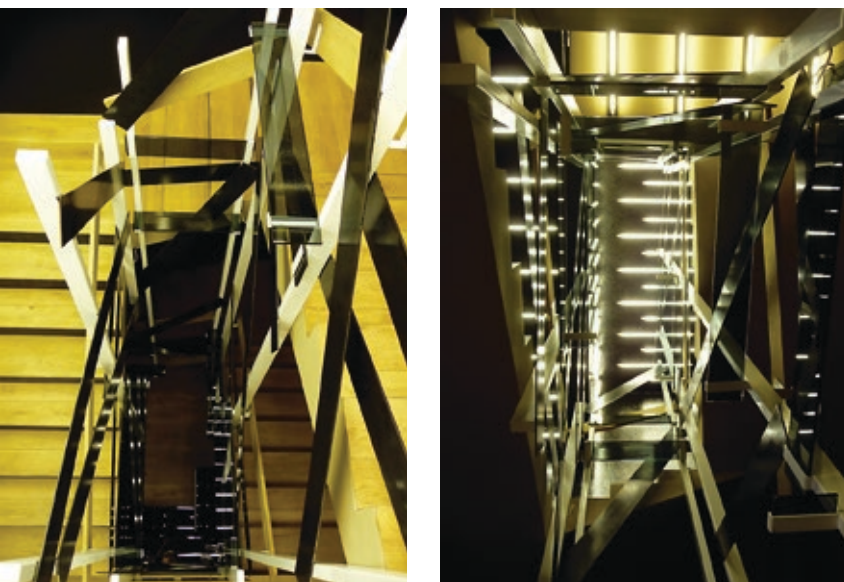
ekspresivnom dojmu koji ograda stubišta ostavlja, ovdje nije riječ o čistom formalizmu. Suvišak materijala s konstrukcije staklene i pločaste čelične ograde na unutarnjim galerijama, tzv. *otpad*, arhitektica je iskoristila na ogradi glavnog stubišta. Lamelle od stakla, čelika i drveta širine 15 cm, a različitih duljina, raspoređene su *trodimenzionalno*, pazeći na zakonski propisane vertikalne i horizontalne razmake. Nosivi vertikalni nosači inspirirani su pak tipskim nosačima zaštitne gradilišne ograde kakva je cijelo vrijeme stajala na tom stubištu. Memorija konjušnice očitava se kroz uporabu neuobičajenih, gotovo anakronih materijala poput drvenog poda koji bojom i mirisom podsjeća na pijesak i slamu. Izbor osjetljivoga, *toplog* poda donekle otežava umjetničku produkciju na licu mjesta, pa čak i manipulaciju izložaka, ali važan je konstantan podsjetnik da se ovdje radi o drukčijem, posebnom, čak i privatnom, osobnom prostoru za umjetnost, za razliku od prevladavajućih anemičnih *white cube* galerija. U Laubi ne postoje bijeli, *neispisani* zidovi. Za cjelokupni projekt važno je naglasiti da, za razliku od mnogih *kozmetičkih* rekonstrukcija u svijetu gdje se ulažu velika sredstva da bi stvari izgledale staro i da bi novi materijali dobili lažnu patinu, ovdje su svi materijali korišteni u svojim autentičnim oblicima – ono što je staro je staro, što je novo je novo i starjet će svojim prirodnim tijekom. Svoj završni vanjski izgled crnog monolita kuća zahvaljuje smjelosti vlasnika zbirke koji je sam tražio da se pročelja oboje u posebnu nijansu crne. U dogovoru s konzervatorima, crno pročelje bio je jedini traženi ustupak, kako bi se izgled kuće povezo sa suvremenim sadržajem, a Morana Vlahović oplemenila ga je odabirom specifične sjajne fasadne boje – završnom akrilnom žbukom s metalik premazom. Crni je sjaj suvremen, čak bezvremen, koji istodobno respektira, ali i negira profilirano pročelje s pilastrima, stvarajući efekt očudjenja. Podjednako na samoj površini kuće, na njezinom plasticitetu, te njezinom svojevrsnom brisanju u gradskom prostoru.

spotlights so that they *landed on the ceiling grid like black bugs*. As a counterpoint to the principally low-tech approach and aesthetics, the interpolated office cuboid functions as a contemporary addition with high-tech overtones. Formed as an enigmatic parasitic body, covered with black, reflecting glass, it hides the offices. On the other side of this black mirror, the linearly arranged offices are exceptionally suitable for work and occupation, they are multi-side oriented and interconnected. The main staircase leading to the office floor is one more example of the *designer's play* of simulating the climb through the *Lauba's* tree crowns. Despite the initial expressive impression of the staircase's railing, this is not pure formalism. The architect used excess materials from the construction of the glass and plate steel banister on the inner galleries, so-called *junk*, for the railing on the main staircase. Lamellas made of glass, steel and wood, 15 cm wide and of various length, are arranged in 3D, following the proscribed vertical and horizontal intervals. The load-bearing vertical frame was, on the other hand, inspired by typical bearers for the protective fence such as that used on this staircase during construction. The memory of the stables is visible in the use of uncommon, almost anachronous materials, such as the wooden floor that recalls sand and hay by its colour and smell. The choice of a delicate, *warm* floor does in a way render the artistic production on site somewhat more difficult, even the manipulation of the exhibits, but is an important and constant reminder that this is a different, special, even private and intimate space for art, unlike the prevailing anaemic *white cube* galleries. *Lauba* does not have *white unwritten* walls. It is important to emphasize for the entire project that, unlike many *cosmetic* reconstructions in the world where large sums are invested in aging the object so that new materials acquire a false patina, all the materials here were used in their authentic forms – what is old, is old, what is new, is new and will age naturally. The building attained its final

'MAŠINA ZA IZLAGANJE' Unutar zatečene prostrane unutrašnjosti, nakon prve faze rekonstrukcije, autorica nije željela interpolirati novu statičnu izgradnju za postav izložaka zbirke. S obzirom da u kući ne postoji prostor za pohranu umjetnina, a kako se nije smjelo intervenirati ispod razine tla na zgradi kao zaštićenom spomeniku, spremište zbirke funkcionira unutar samoga izložbenog prostora. Rješenje tog zahtjeva Morana Vlahović osmislila je kroz sustav aluminijskih montažno-demontažnih panela, koji kuću pretvaraju u modernistički blizak koncept *mašine za izlaganje*. Na taj je način nadoknadila potrebu za izložbenim zidom dugim 150 metara koji bi nosio dvodimenzionalne radove zbirke. Izložbeni paneli u svojoj nultoj poziciji u potpunosti prekrivaju sjeverni zid hale, gdje je vidljivo njihovo dvovisinsko skladištenje vješanjem pomoću elektromotora. Ovaj montažno-demontažni sustav panela osmišljen je sa željom da se omogući određeno stupnjevanje prilikom prikazivanja slojevitosti kuće. Svaki panel koji je skinut sa sjevernog zida, automatski postaje dijelom prostornih konstelacija na drvenom parteru hale, gdje se potom izlaže zbirka. Kuća i zbirka izlažu jedna drugu, neprestano se igrajući. Aluminijski sustav panela osmišljen je tako da omogućuje nebrojene varijante izložbenih formacija, od potpuno otvorenog prostora do gustog labirinta. Riječima arhitektice, poput *pleomorfnih organizama koji su tijekom svog životnog vijeka u stanju mijenjati svoj oblik*, *Lauba* transformira svoju nutrinu. Upravo takvom koncepcijom, koja suprotstavlja promjenjivu dinamičnu intervenciju konzerviranim slojevima prethodne gradnje, arhitektica omogućuje stvaranje prostora različitih identiteta, neprestano propitujući životnost *Laube*. Razlika između postava, koji kustosica Zbirke Filip Trade Vanja Žanko definira kao 'nestalni postav', i privremenih izložbi više ne postoji. Jedne se postavljaju uz druge i jedne drugima pridonose. Istodobno, odvijaju se raznovrsna paralelna događanja i edukativni projekti. Takav ambiciozni program pretvara *Laubu* u istinsko mjesto susreta s publikom, mjesto *doživljaja, učenja, zabave*

exterior appearance of a black monolith due to the owner's venture to request a special nuance of black for the façade. In agreement with the conservators, the black façade was the only requested concession, so that the building can relate to contemporary contents, and Morana Vlahović added the specific glossy façade paint – the finishing acrylic plaster with a metallic paint layer. The black shine is modern, even timeless, simultaneously respecting and negating the profiled façade with pilasters, creating an effect of estrangement equally on the building's very surface, its plasticity and a kind of erasure within the urban space.

'EXHIBITION MACHINE' After the first phase of reconstruction the author did not wish to interpolate a new static construction for exhibiting the Collection within the original spacious interior. Considering that the building does not provide space for storing artworks and an intervention below ground level was not permitted for the protected monument, the Collection's storage functions within the exhibition space itself. This solution was designed by Morana Vlahović through a system of aluminium montage panels that turn the building into an *exhibition machine* concept close to modernism. In this manner, the architect restored the need for a 150-metre-long exhibition wall for two-dimensional artworks from the Collection. The exhibition panels in their zero position cover the hall's entire northern wall and their two-level, electrically driven hanging storage is visible. This montage panel system was designed to enable a certain grading of presenting the multi-layered building. Each panel taken off the northern wall automatically becomes part of the spatial constellations on the wooden floor where the exhibition is presented. The aluminium panel system was designed to facilitate numerous variations of exhibition formations, from an open space concept to a dense labyrinth. According to the architect, *Lauba* transforms its interior like



(MV) *i društvene interakcije.* Lauba, međutim, ne snosi obvezu standardnoga, muzejskog educiranja publike i artikuliranja povijesnog narativa umjetnosti kakvu nose javni muzeji. Zbirka prije svega reflektira ukus pojedinca, privatnog vlasnika, koji ima pravo na svoju sliku suvremenosti, koju uz pomoć profesionalaca oblikuje i prenosi javnosti. U prezentaciji i medijaciji umjetnosti u Laubi je sve podređeno neposrednom vizualnom učinku izloženih radova. I zaista, svi izloženi radovi iz zbirke izrazite su estetske zavodljivosti, premda ponekad teže rubnoj estetici ili pak šokantnoj odbojnosti. Laubin odmak od konvencionalnih predodžbi privatnih zbirki suvremene umjetnosti, muzeja ili galerija možemo, dakle, promatrati kao jednu od alternativa (su)postojanja izložbenih prostora suvremene umjetnosti, a ne tek kao kontrapunkt srodnoj javnoj instituciji. Kao krišku suvremenosti koja otvara mogućnosti za nove paradigme produkcije i prezentacije umjetnosti u budućnosti.

pleomorphic organisms capable of shape-shifting during their life spans. With this concept which juxtaposes the variable dynamic intervention and the conserved layers of previous construction, the architect creates space of various identities, constantly exploring Lauba's vitality. The difference between temporary exhibitions and the collection, defined as a 'non-permanent exhibition' by the Filip Trade Collection's curator, Vanja Žanko, no longer exists. They are arranged side-by-side, mutually feeding each other. Simultaneously, there are varied parallel events and educative projects. Such an ambitious programme transforms Lauba into a genuine meeting place for the audience, a place to *experience, learn, have fun and interact socially.* Lauba, however, does not bear the obligation of standard, museum visitor education and articulation of the historical art narrative as public museums do. The Collection primarily reflects the individual taste of its private owner who has the right to his own contemporary image and to use the assistance of professionals to shape this image and display it in public. Each presentation and art mediation in Lauba is subject to the direct visual effect of the exhibited artwork. And indeed, all exhibited works from the Collection are intensely aesthetically attractive, although sometimes leaning towards borderline aesthetics or even shocking repulsion. Lauba's distancing from conventional conceptions of private contemporary art collections, museums or galleries may, therefore, be regarded as one of the alternatives to the (co)existence of modern art exhibition spaces, and not only as a counterpoint to corresponding public institutions but as a slice of contemporariness which opens new options for future production paradigms and art presentations.

Lauba – kuća za ljude i umjetnost, Baruna Filipovića 23a, Zagreb, Hrvatska
Lauba - People and Art House, Baruna Filipovića 23a, Zagreb, Croatia

autorice authors Alenka Gačić-Pojatina, Branka Petković, Ana Krstulović (rekonstrukcija zgrade jahaonice u izložbeni prostor / reconstruction of the manege building into exhibition space)
Morana Vlahović (interijer, sustav panela za postav izložbi i likovna obrada pročelja / interior, the system of exhibition panels and the artistic transformation of the façade)

arhitektonski uredi architectural offices ACP Dizajn d.o.o. (rekonstrukcija / reconstruction)
Ured ovlaštene arhitekture Branka Petković (rekonstrukcija / reconstruction)
Ured ovlaštene arhitekture Morana Vlahović (interijer / interior)
Spremište d.o.o. (rekonstrukcija / reconstruction)
Tomislav Kličko (interijer /interior)

investitor client

površina parcele site area 2800 m²
bruto površina brutto area 2500 m²
projekt project 2008–2010 rekonstrukcija /reconstruction; 2010-2011 interijer / interior
realizacija completed 2011
cijena costs nedostupna / undisclosed

