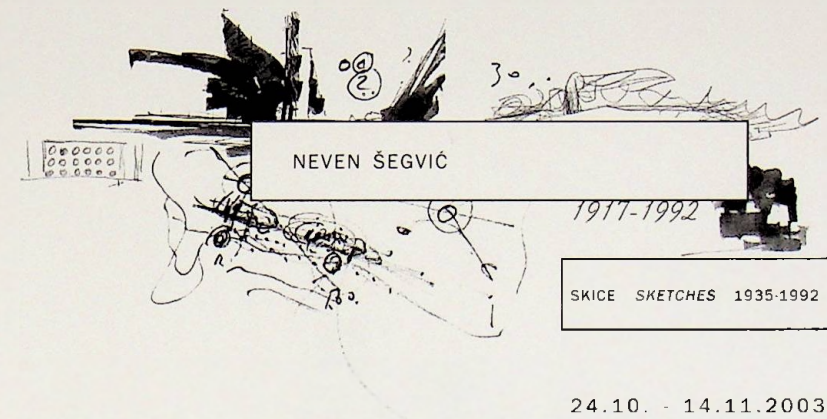


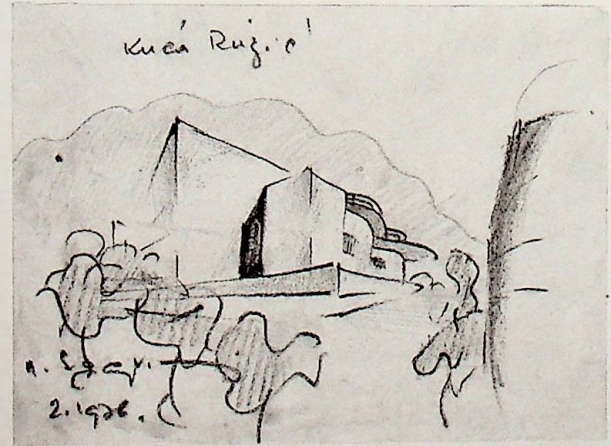




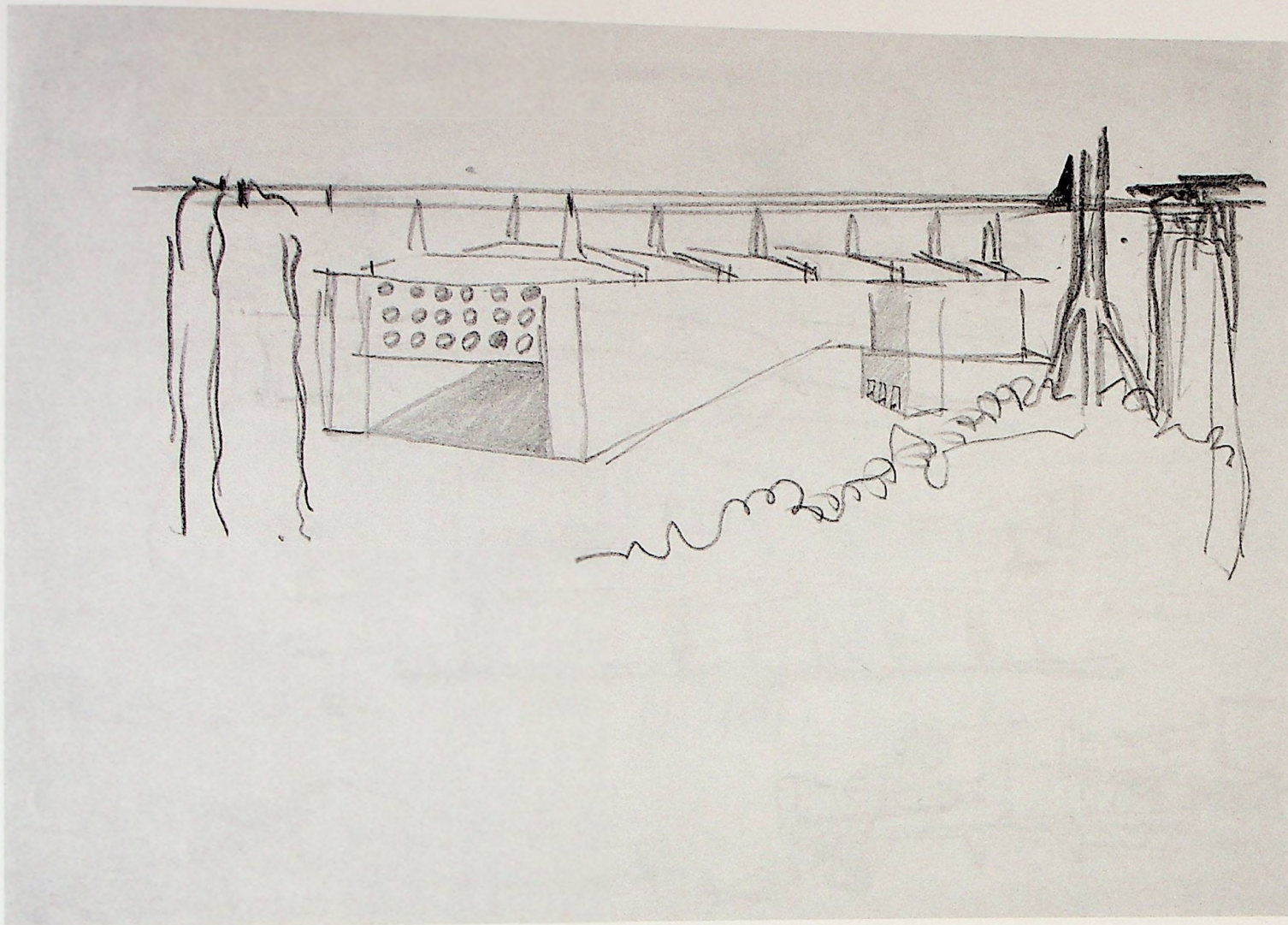




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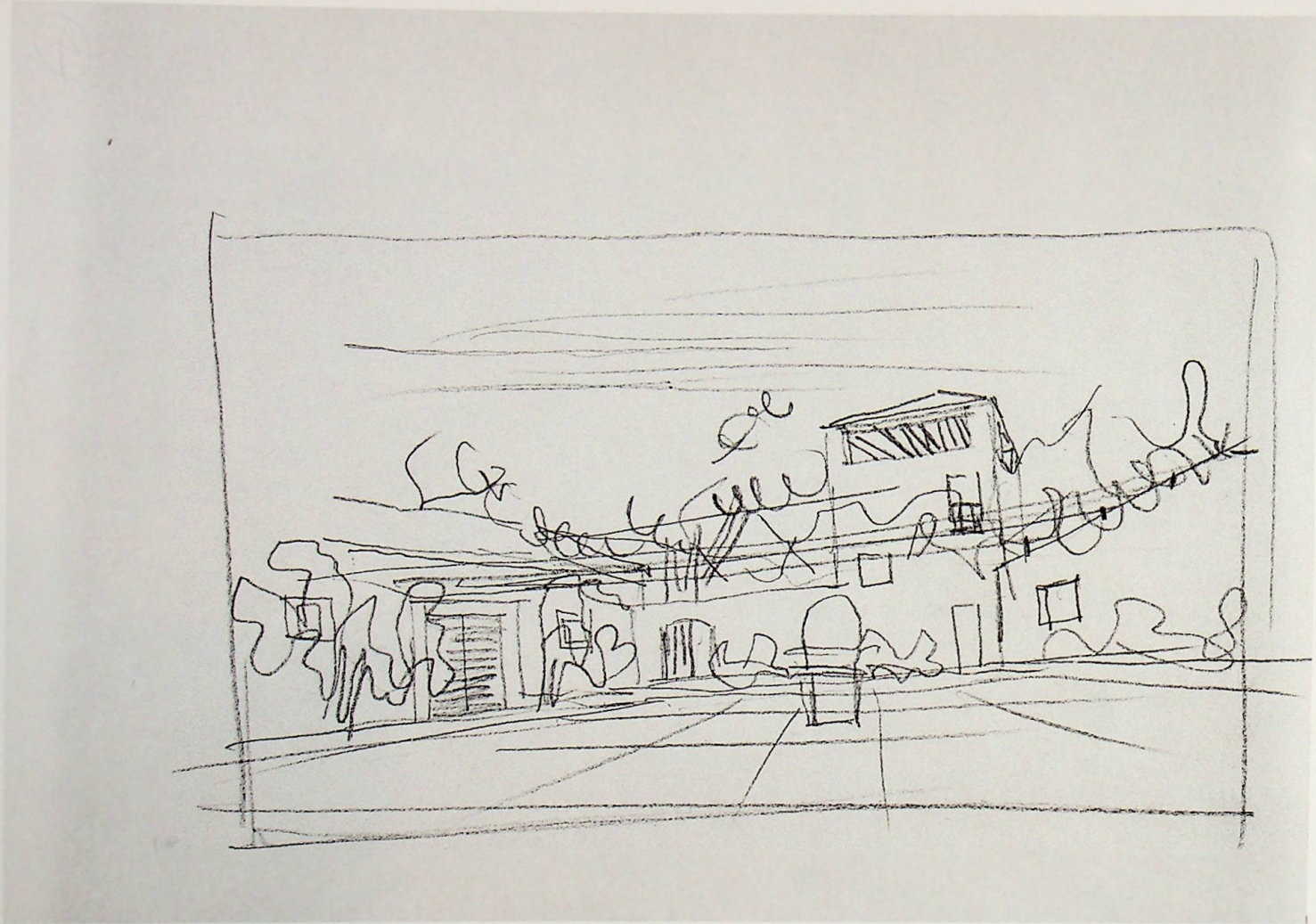
03



SMICE SKETCHES 1935-1992

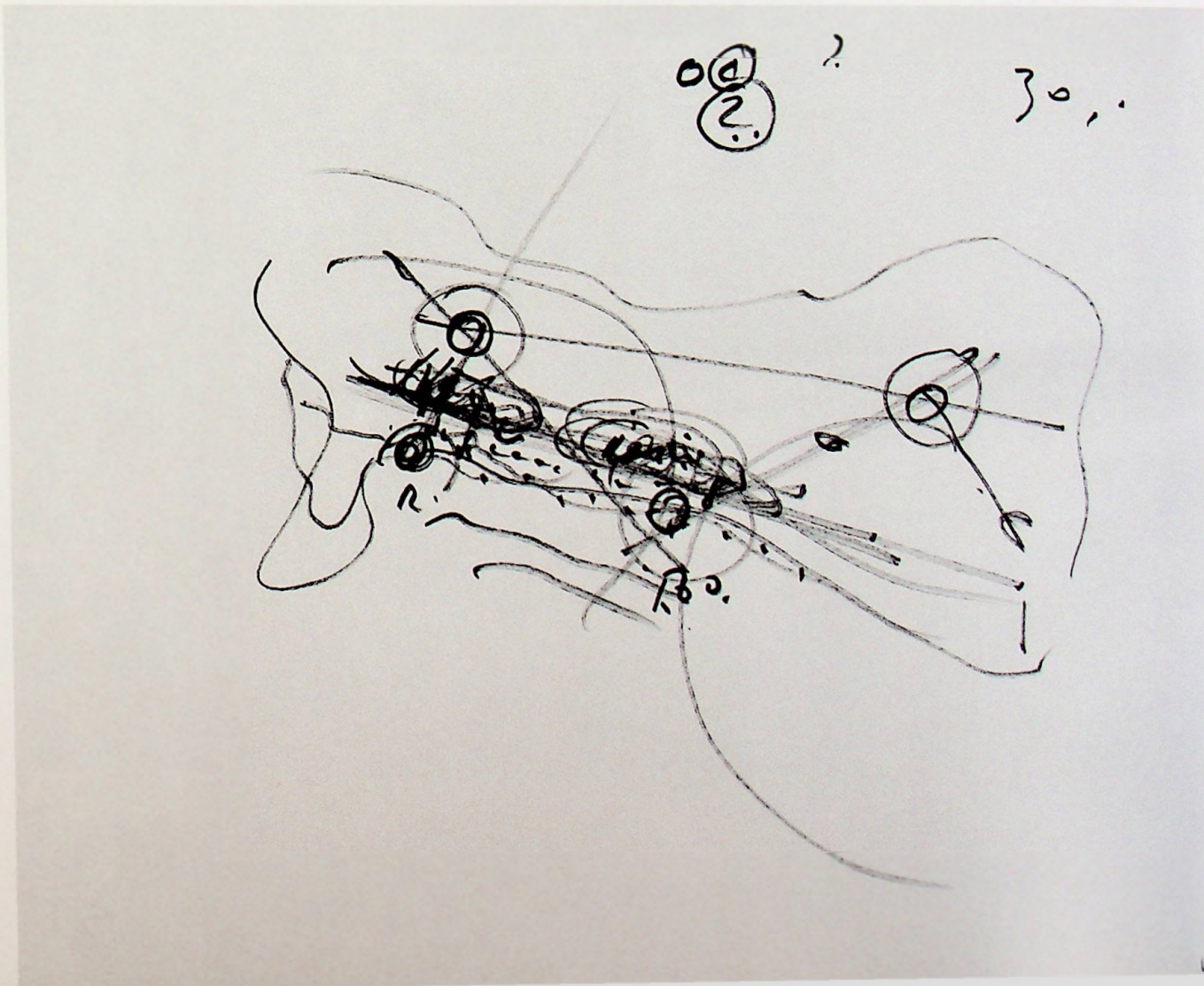
1977-1992

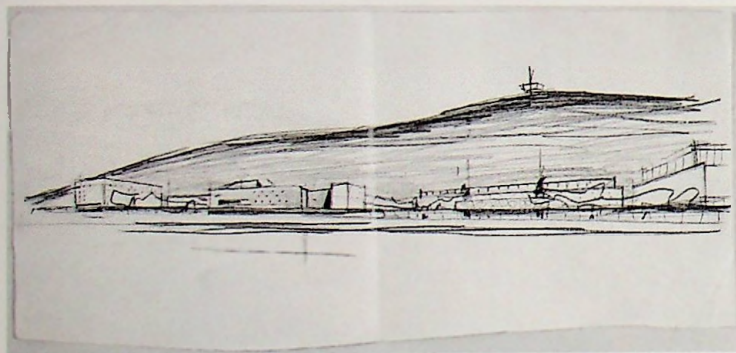
NEVEN SEGVIC



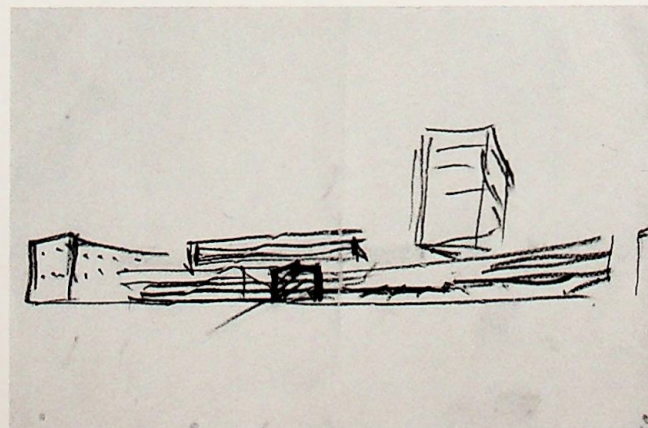


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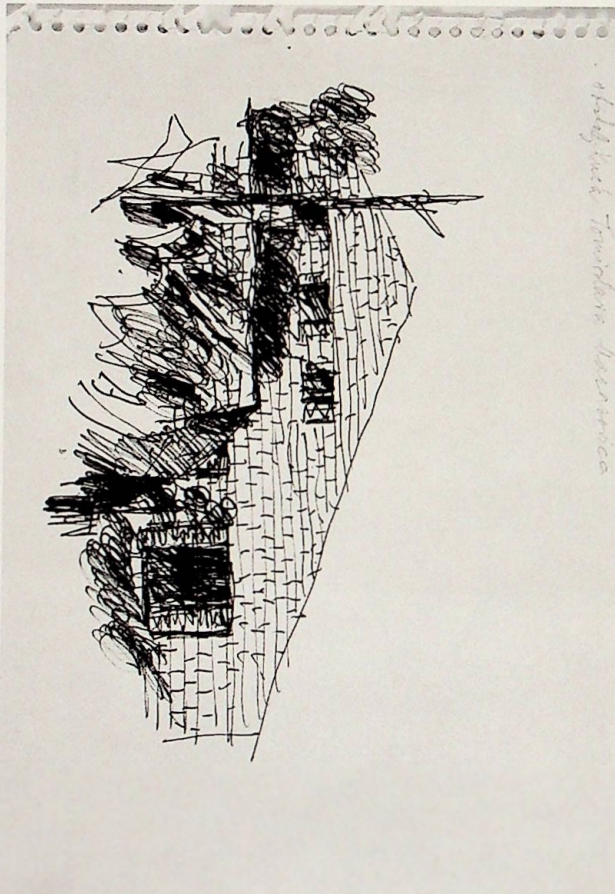


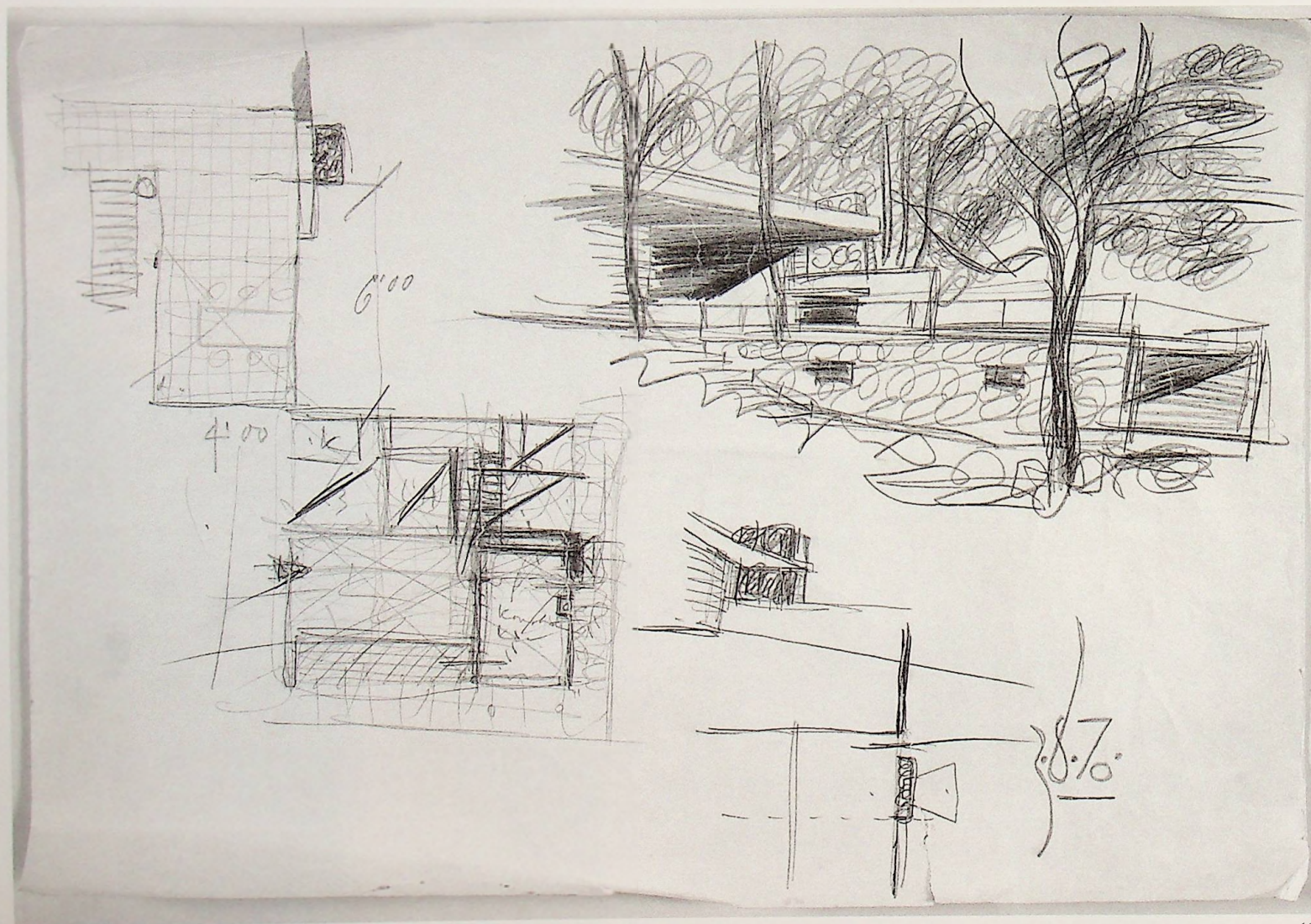


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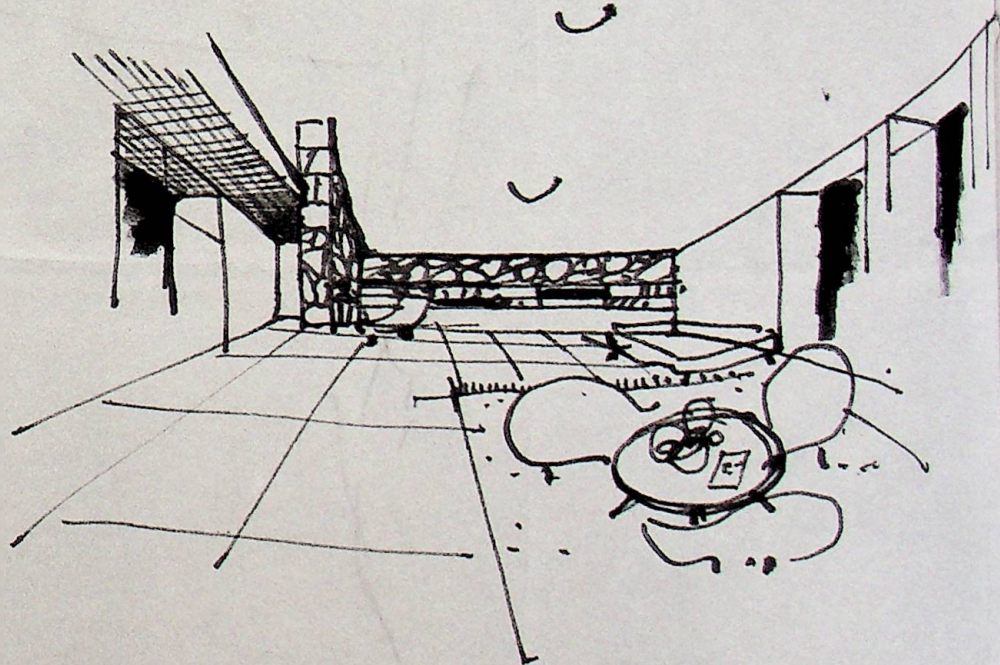
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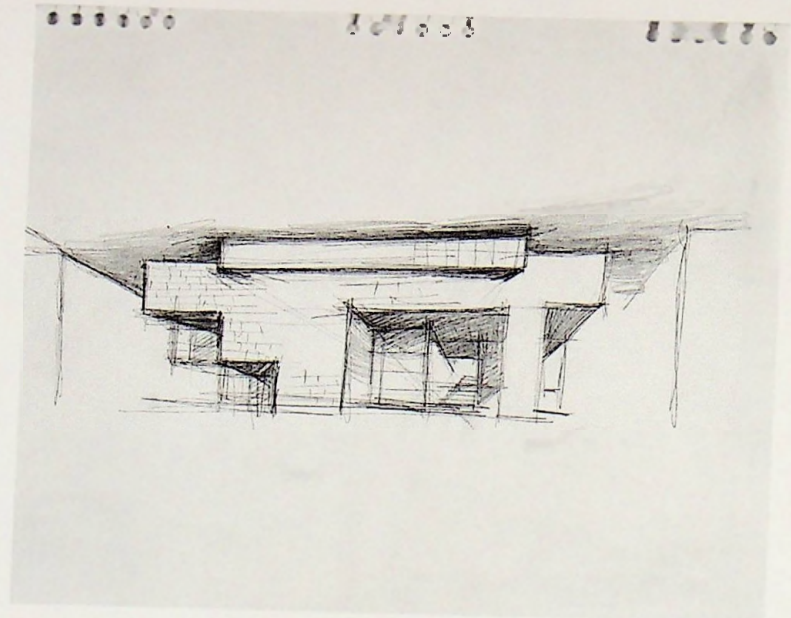




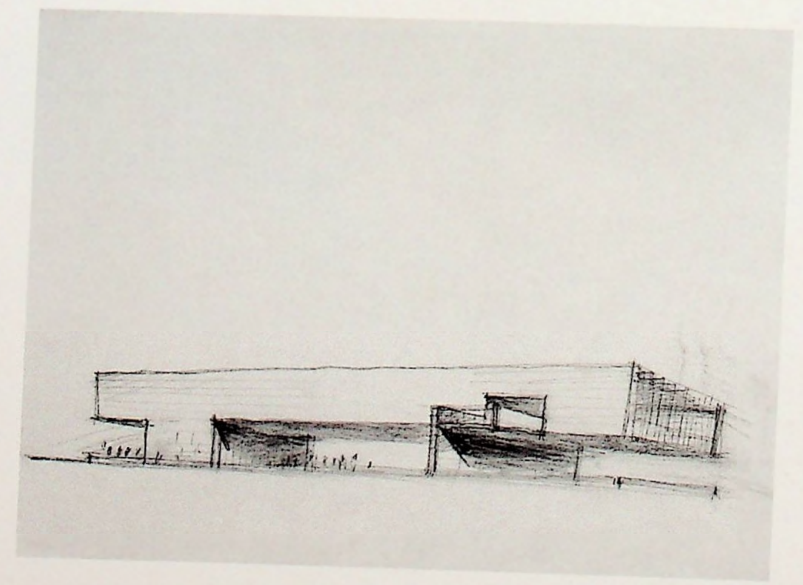


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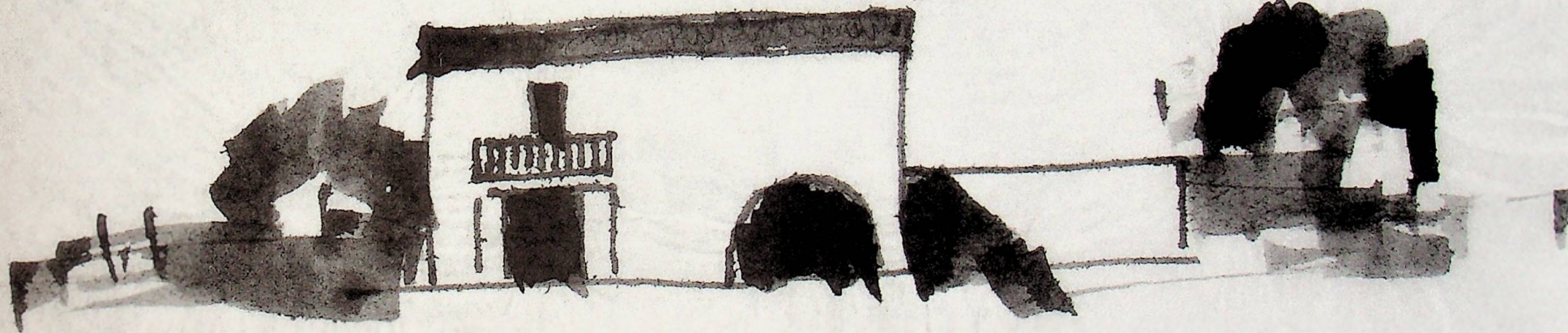




13



14





NEVEN SEGVIC

1977-1992

SKICE SKETCHES 1935-1992

01

STUDIJA NEBODERA, ILICA 1A

zagreb, između 1950-1960. godine

tuš / pero

12 x 14 cm

02

SKICA OBITELJSKE KUĆE U DALMACIJI

1935. godina

tuš, boja

19.5 x 7 cm

03

SKICA - KUĆA RUŽIC

1936. godina

olovka u boji na papiru

10 x 7.5 cm

04

STUDIJA KUĆE ZA ODMOR

oko 1960. godine

olovka na papiru

28 x 20 cm

05

STUDIJA ZA POVIJESNI INSTITUT HAZU

1949. godina (okolica Dubrovnika)

olovka na papiru

28 x 20 cm

06

STUDIJA SPLITSKE LUKE

1960-te

olovka na papiru

24 x 19 cm

07

STUDIJA ZAPADNE OBALE U SPLITU

oko 1951. godine

olovka na papiru

45 x 20 cm

08

STUDIJA ZAPADNE OBALE U SPLITU

oko 1959. godine

olovka na papiru
16.5 x 11 cm

09

SKICA ZA OBITELJSKU KUĆU TOMISLAVA
MARASOVICA

oko 1956. godine

tuš na papiru

20 x 14 cm

10

KUĆA ZA ODMOR, STANIĆI KOD OMIŠA

1970. godine

olovka na papiru

40 x 28 cm

11

STUDIJA

godina nepoznata

25 x 11 cm

12

STUDIJA INTERIJERA

oko 1960. godine

tus / pero

14 x 18 cm

13

STUDIJA ZA SPOMEN DOM REVOLUCIJE

Šibenik, 1978. godine

olovka na papiru

26 x 20 cm

14

STUDIJA ZA SPOMEN DOM REVOLUCIJE

Šibenik, oko 1976. godine

olovka na papiru

26 x 20 cm

15

STUDIJA

godina nepoznata

tus na papiru

17 x 8 cm



ŠEGVIĆEVE SKICE (1935. – 1992.)

milan bešlić

Kad je počeo raditi prve skice u tridesetim godinama prošloga stoljeća, Neven Šegvić vjerojatno nije niti slutio da će se u toj likovnoj disciplini izražavati tijekom svoga plodnog stvaralačkog djelovanja. Dodajmo tomu da će upravo u njima ostvariti iznimno intrigantan opus neobično snažne likovne ekspresivnosti u kojoj će se prepoznati autorov mediteranski temperament i, nadasve, čistoća njegova arhitektonskoga koncepta. U skici je neposrednost i izvornost one prve zamisli iz koje će, kasnije analitičkim i studijskim postupkom, realizirati vlastito djelo u prostoru. U skicama ono ostaje i trajno sačuvano. Zanimljivost i naročita vrijednost skica ne prepoznaje se samo u zrcalnom "snimku" idejnog, već i u autentičnoj i vjerodostojnoj dokumentaristici autorovih radova koje je zabilježila njegova vješta ruka. U ovim se skicama i otkriva iznimna Šegvićeva vještina, koja je znalačkim i kultiviranim potezima oblikovala linije autorove vizije: obiteljsku kuću ili onu veliku stambenu zgradu kao i njegovu gotovo opsesivnu temu – Zapadnu obalu u Splitu! Iste se osobine iščitavaju i u ostalim radovima: bilo onim antologijskim kao što je interpolacija na Peristilu, također u njegovom rodnom Splitu – znana Kuća Lloyd koja "odgovara estetici broda..." (Vera Grimmer) ili zagrebački neboder, naravno, velika Šegvićeva studijska tema... Ovdje se, dakako, mogu spomenuti i ostala njegova rješenja kao i neostvareni projekti, ali će mu skica uvijek biti izražajno sredstvo kojem će prvom "povjeriti" svoju ideju. U skicama će zabilježiti i razmišljanja koja nije izravno vezao za arhitekturu, ali su neraskidivi dio njegove osobnosti, primjerice brojne skice broda i "njegove" lule, ali i varijacije na različite teme koje ga također determiniraju, poput volumena u prostoru, krajolika, interijera... U Iblerovoj je klasi na zagrebačkoj Akademiji likovnih umjetnosti studirao arhitekturu i tada je upoznao Goldonija i Murtića s kojima će izgraditi prijateljstvo koje će ih snažno vezati. Naime, njegova suradnja s likovnim umjetnicima intenzivna je i kontinuirana. Upravo će Murtićev atelje godinama biti prostor prožet izrazito kozmopolitskim duhom u koji će ovaj temperamentni Mediteranac tako rado navraćati i svojom bujnom rječitošću iznositi osobne stavove u društvu s Kaštelanom, Goldonijem, Radovanijem, Kolacijom, Daliborom Paracem... Svakako je važno spomenuti da je Neven Šegvić bio i plodan pisac i da se javlja s prvim tekstovima gotovo istodobno kad je datirana njegova prva skica. Naime, u splitskom *Jadranskom dnevniku* 1936. godine će napisati:

ŠEGVIĆ'S SKETCHES (1935-1992)

milan bešlić

When he started drawing the first sketches in the thirties of the past century, Neven Šegvić probably never thought that they would remain his means of expression throughout his whole prolific creative period. Let us also mention that precisely his sketches would present a realisation of an extraordinarily intriguing work, showing very strong artistic expressiveness, which would make the author's Mediterranean spirit recognisable, and, above all, the purity of his architectural concept. A sketch contains the directness and the originality of the first idea, which by means of analysis and study, evolves into a realisation of a work in space. In sketches it remains lastingly preserved. Sketches are not interesting and especially valuable only for their mirror "photograph" of a concept, but also as an authentic and trustworthy documentation of the author's work, captured by his skilled hand. These sketches also reveal Šegvić's extraordinary ability to form the author's visions in lines well balanced and expertly drawn: a family house or a big residential building, as well as a topic almost obsessive to him – the West waterfront in Split! The same characteristics may also be perceived in his other works, no matter if they are anthological like the Peristil interpolation or the well-known Lloyd house, also built in his native Split, which "brings to mind the aesthetics of shipbuilding..." (Vera Grimmer) or the Zagreb skyscraper, which certainly was Šegvić's great study theme...

Here we can, of course, also mention his other solutions, as well as the projects which were not realised, but sketch was always a means of expression that he would "entrust" with his idea first. In sketches he also captured musings not directly linked to architecture, but which were an inherent part of his personality, e.g. numerous boat designs or "his" pipe, as well as variations on different topics also determining him, like volume in space, landscapes, interiors...

He studied architecture in Ibler's class at the Zagreb Art Academy and there he met Goldoni and Murtić, to whom he built up a close friendship in the course of time. As a matter of fact, his collaboration with painters and sculptors was intense and continuous. Murtić's atelier had been a place of cosmopolitan spirit for years and this vigorous Mediterranean very gladly visited it, expressing his personal viewpoints in opulent eloquence, socialising with Kastelan, Goldoni, Radovani, Kolacio, Dalibor Parać...

It is certainly important to mention that Šegvić also wrote a lot. His first texts were published almost simultaneously with the date of his first sketch. In 1936, in Split newspaper Jadranski dnevnik, he wrote: "When a history of our



“Kada se bude pisala povijest naše moderne arhitekture, ime Josipa Plićmana mora biti uz imena Kovačica, Plečnika, Ehrlicha...” Već je apostrofirano da je ova konstatacija osamnaestogodišnjeg Šegvića...” opće mjesto povijesti arhitektonskog stvaranja na ovim prostorima” (Nikola Poljak).

Riječ je Nevenu Šegviću iznimno važna: onom živom i temperamentnom, educirao je brojne generacije kao profesor. Pisanom je rječju ostavio dragocjeni prilog našoj teorijskoj misli o arhitekturi i urbanizmu te o umjetnicima. Feđa Vukić upozorava i na njegov prilog u afirmaciji industrijskog oblikovanja.

Pokrenuo je i prvi uređivao časopis *Arhitektura*. Rječju i linijom ovaj se plodni i svestrani autor izražavao kao s nezaobilaznim sredstvima u oblikovanju svojih projekata i vizija. Snažan dojam ostavljaju njegovi arhitektonski “zapisi” načinjeni bez trokuta, brojne skice i crtežne bilješke u kojima se nije očuvala samo arhitektonska vrijednost, već i izrazita likovnost, oblikovana onim slobodarskim i humanističkim duhom, koji je tako snažno obilježio Šegvićev životni put i djelo.

MOĆ CRTEŽA

vera grimmer

Postoje slike stvarnije od stvarnosti. Crtežom što ga je oštrim potezima pera gotovo urezao u papir, Neven Šegvić je razmišljao o kući za **svog rodaka**, čuvenog splitskog povjesničara umjetnosti Tomu Marasovića. Stvarna kuća, sakrivena u jednom podmarjanskom perivoju (možda “s **granom žuta voća**”), zaista je manje prisutna u našoj svijesti no njen briljantni prethodnik-crtež, koji predstavlja koncentrat svih promišljanja i doživljavanja mediteranskog pristupa građenju.

U jednom opusu, koji je svojim većim dijelom **ostao** neizgrađen, baš je medij crteža taj, koji će biti važan u jednoj mogućoj valorizaciji. A arhitekt Šegvić crtao je stalno i gotovo opsesivno- ispunjavao je crtaće blokove, crtao na zapisnicima dugih sjednica raznih političkih i sveučilišnih organizacija, na raznim programima, pisamskim papirima hotela, kuvertama. Pa i poticaj za studij **arhitekture** dao mu je njegov srednjoškolski profesor Rismondo. vidjevši ga kako neprekidno crta i skicira u svojim školskim **bilježnicama**. Lucidne Šegvićeve riječi o Krleži: “...govoreći

modern architecture will be written, the name of Josip Pičman will have to be associated with the names of Kovačić, Plečnik, Ehrlich...". It has already been underlined that this statement by the eighteen-year-old Šegvić is "a commonplace in the history of this land's architectural creation" (Nikola Polak).

Words are of utmost importance to Neven Šegvić, because lively and vigorously, he educated many generations as a professor. His writing left a precious contribution to our theory of architecture and city planning, as well as to understanding of artists. Feđa Vukić reminds us of his contribution to the affirmation of industrial design.

He started the *Arhitektura* journal and was its first editor-in-chief. This prolific and multitalented author expressed himself by means of words and lines, unavoidable in the forming of his projects and visions. His architectural "notes", executed without a ruler, numerous sketches and drawn mementoes, which not only preserve the architectural value, but also noticeable artistry, formed by that free and humanistic spirit which so strongly marked Šegvić's life and work, leave a lasting impression.

THE POWER OF DRAWING

vera grimmer

There are images more real than the reality itself. By a sketch almost carved into the paper in swift pen movements, Neven Šegvić thought about the house of his relative, the famous art historian from Split, Tomo Marasović. The real house, hidden in an alley under Marjan (maybe "with a branch of yellow fruit") is actually less present in our consciousness than its brilliant predecessor – the drawing, which represents the essence of all reflections on and perceptions of the Mediterranean approach to building.

In a life work not built to its greater part, it is the sketch expression that will be important in a possible evaluation. The architect Šegvić's drawing was continuous and almost obsessive – he filled drawing maps, he drew on the protocols of long meetings of diverse political and university organisations, different programmes, hotel letter papers and envelopes. He was even encouraged to study architecture by his middle school teacher Rismondo, who saw him continuously drawing and sketching in his notebooks. Šegvić's perceptive observation about Krleža: "...he drew his text while he spoke" – could in turn be applied to himself. Apart from being



crtao je svoj tekst"- mogle bi se u svom obratu primijeniti na njega samog .Osim što je bio elokventni erudit, on je crtajući i govorio. Ti se crteži nisu nužno odnosili na konkretne projekte, već je njima i preispitivao prostorne odnose, morfologiju neke zamišljene arhitekture, varirao teme od nebodera do kuće za odmor.

U današnje doba mnogi arhitekti gotovo indignirano odbijaju i samu ideju ručnog crteža već prezentiraju svoje projekte proizvodima računala, koji mogu impresionirati i imati svoju vlastitu kvalitetu. No cijela je problematika toliko udaljena od ručnog crteža da paralele nisu na mjestu. Prijenos racija i emocija u materijalni medij, kod crteža rukom ne treba posrednika, što crtežu omogućuje jedinstvenost svjedočenja o ličnosti autora. Dobar crtež ujedno je i autoportret u kome se otkrivaju skrovita i neočekivana svojstva i težnje.

Posve određeno zemljište i namjera na njemu isplanirati vlastitu obiteljsku kuću bile su osnove za izvanredno zgušćen crtež mediteranske kuće sa sekvencama otvorenih i zatvorenih prostora, umještene u gaj čempresa iznad strme, stjenovite morske obale kod Dubrovnika. Ljudske figure nastavaju zeleni atrij, silaze k moru, prilaze ulazu u kamenom zidu koji okružuje jedan vlastiti svijet. U brzoj, ležernoj ali virtuoznoj skici prepoznajemo cjelovitu viziju boravljenja u specifičnom mediteranskom podneblju.

Na drugom kraju bogate palete Šegvićevih crteža nalazimo teoretski crtež " Hommage à Rietveld" iz 1978.- slika arhitekture čiji su prostorni planovi postignuti različito intenzivnom modulacijom grafitom. Pohvala je to i zahvala principima moderne, koje Šegvić, unatoč iskušenjima osamdesetih, nikada nije napustio. Služeci se tehnikama ugljena, olovke ili pera Šegvić je na svojim crtežima postigao različite prostorne atmosfere. Oštrim, tankim potezima pera pred nama oživljava dalmatinsku ribarsku luku sa svojom kamenom frontom i brodicama na uznemirenim valovima (možda je to Komiža koju je smatrao najljepšim ribarskim mjestom). Drugi puta mekim modulacijama olovkom na apstraktnoj plošnoj kompoziciji uspijeva predočiti kompleksnu prostornost splitske zapadne obale.

"Mora postojati atmosfera, spleen, misterij bavljenja jednim prostorom da bi intelektualni napor imao i predznak avanture i zanosa."- Šegvićeve su riječi koje nam pomoći da se upustimo u avanturu upoznavanja svijeta njegovih crteža. Iza njih naslucujemo još mnogo toga, prostore koje ne vidimo, ali znamo da postoje. U tome je moć ovih crteža koji su mnogo više od odraza ili pomoći promišljanju.

eloquent and learned, he also spoke through drawing. Those sketches were not necessarily linked to particular projects, but he also examined spatial relations by them, a morphology of some imagined architecture. His topics varied from skyscraper to holiday cottage.

Nowadays many architects almost resolutely decline the very idea of a hand-drawn sketch and present their projects through computer products, which can impress and have a quality of their own. However, that topic lies so far away from hand drawing that parallels are out of place. The transfer of ratio and emotions into a material medium does not require a mediator in the case of a hand-drawn sketch, which enables it to uniquely testify on the author's personality. A good drawing is at the same time a self-portrait revealing hidden and unexpected properties and ambitions.

A very particular piece of land and the intention to plan the author's own family house were the basis for a remarkably compact drawing of a Mediterranean house with sequences of open and closed spaces, positioned in a cypress grove above a steep, shady sea coast near Dubrovnik. Human figures inhabit a green courtyard, descend towards the sea and approach the entrance in the stone wall that surrounds a world of its own. In a swift, relaxed, but masterly sketch, we recognise a rounded-up vision of dwelling in specific Mediterranean surroundings.

On the other end of a prolific variety of Šegvić's drawings, we find the theoretical sketch "Hommage a Rietveld" from 1978. It is an architectural image whose spatial positioning is achieved by graphite modulations of different intensity. It is a commendation and acknowledgement to the principles of modernism, which Šegvić, despite the temptations of the eighties, never abandoned. Using coal, pencil or pen techniques, Šegvić achieved a different spatial atmosphere in each of his sketches. Using sharp, thin pen lines, he brings for us to life a Dalmatian fishermen's harbour with its stone frontline and boats dancing on waves (maybe Komiža, which he considered the most beautiful fishermen's village). In another drawing he managed to visualise the complex spatiality of the Split West waterfront, using soft pencil modulations on an abstract two-dimensional composition.

"If we want to give an intellectual attempt an air of adventure and enthusiasm, there must be atmosphere, spleen, a mystery of musing upon a particular space." These are Šegvić's words that help us enter the adventure of exploring the world of his sketches. We sense a lot more behind them, spaces we do not see, but we still know they exist. That is the power of these sketches that are much more than a reflection or an aid to contemplation.

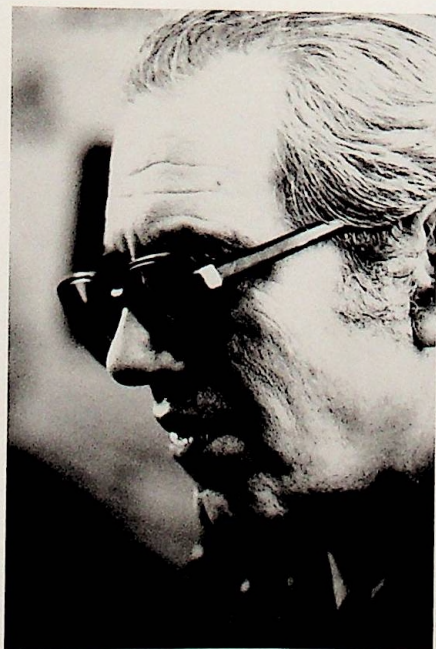


foto: DAVOR ŠIFTAR

NEVEN ŠEGVIĆ

1917-1992

Neven Šegvić rođen je 1917 u Splitu, u obitelji građevinskih poduzetnika. Nakon mature na splitskoj tehničkoj srednjoj školi upisuje Akademiju likovnih umjetnosti u Zagrebu-odio za arhitekturu, koji vodi arhitekt Drago Ibler. Nakon diplome vraća se u Split i 1942.g. pridružuje se antifašističkom pokretu. Poslije oslobođenja postaje prvi urednik "Slobodne Dalmacije". Krajem 1945.g. prelazi u Zagreb, gdje 1946.g. dolazi na Arhitektonski fakultet kao asistent, da bi na fakultetu ostao do umirovljenja 1987.g. 1972. postaje redovni profesor, a dekan fakulteta bio je u dva navrata – 1968-70 i 1986-87. Doktorirao je na Arhitektonskom fakultetu u Zagrebu s temom: "Pristup arhitekturi". Neven Šegvić nagrađivan je najvišim priznanjima, kao: 1964.-nagrada: "Viktor Kovačić" za zgradu Pomorske privrede u Splitu.; 1966-nagrada "Vladimir Nazor" za školu u Visu; 1981-plaketa i povelja "Viktor Kovačić" za životno djelo; 1985-nagrada "Vladimir Nazor" za životno djelo. Arhitektov impresivni opus sadrži i tako značajne građevine moderne hrvatske arhitekture kao što su: antologijska zgrada na splitskom Peristilu, škole u Visu i Kumrovcu, Muzej revolucije u Rijeci. U listopadu 1991. Neven Šegvić piše potresni tekst: "Protest hrvatskih arhitekata" u posebnom broju časopisa Čovjek i prostor i Arhitektura. U listopadu 1992. umire u rodnom Splitu, te je pokopan na starom groblju u Trogiru.

NEVEN ŠEGVIĆ

1917-1992

Neven Šegvić was born in Split in 1917. His family was in construction business. After the Technical High School in Split, he enrolled at the Art Academy in Zagreb – Department for Architecture, headed by the architect Drago Ibler. After the graduation, he returned to Split and joined the antifascist movement. After the war, he became the first editor-in-chief of *Slobodna Dalmacija*. By the end of 1945 he moved to Zagreb, where he became teaching assistant at the Faculty of Architecture. He worked there until his retirement in 1987. 1972 he became full professor. He was the dean of the faculty during two mandates, from 1968 to 1970 and 1986-87. He received a Sc.D. at the Zagreb Faculty of Architecture with a thesis: *The Approach to Architecture*. Neven Šegvić won a number of important awards, such as: "Viktor Kovačić" prize for the "Maritime Economy Building" in Split in 1964., "Vladimir Nazor" prize for the school in Vis in 1966, "Viktor Kovačić" medal and a letter of recognition for life achievement in 1981, "Vladimir Nazor" prize for life achievement in 1985.

The architect's impressive project work comprises such important buildings of recent Croatian architecture as: the anthological Peristil building in Split, the schools in Vis and Kumrovec, the Museum of the Revolution in Rijeka.

In October 1991, Neven Šegvić wrote a deeply moving text: *A Protest of Croatian Architects* in special issue of the *Čovjek i prostor* and *Arhitektura* journals. In October of 1992, he died in his native town of Split and was buried at the old cemetery in Trogir.



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