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## **Reception of Zagreb Traditional Wooden House in the Brick Residential Architecture of Zagreb's Opatovina and Upper Town in the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> Centuries**

**Abstract:** During the foundation period of Zagreb's Gradec and Opatovina, a specific architectural type of wooden single-storey residential houses emerged, the so-called *purgerska hiža*, based on the traditional wooden architecture of wider Zagreb area, which was defined, for the first time in this article, as *Zagreb traditional wooden house*. Features of this house type can be recognised in brick residential houses from the 18<sup>th</sup> century onwards, both in Opatovina and Gradec, and they became a staple piece of architecture commissioned by the economically less powerful and less educated. This article describes the prominent features of this architectural type, as well as the specificities of a more elaborate type of two-storey houses that developed therefrom. Here it is shown that this type persisted in the brick form long into the 19<sup>th</sup> century, and that certain features occasionally cropped up even in the 20<sup>th</sup> century. All Upper Town and Opatovina houses that can be subsumed under this type were identified in this article, as well as houses derived from that type, which can be considered its modifications, and they were analysed in order to determine from where the influences on this type of architecture had come, adopting a new thesis on Zagreb as a border zone that was influenced by two ethnographic regions: Turopolje and Hrvatsko Zagorje.

**Keywords:** Zagreb, *purgerska hiža*, residential architecture, traditional architecture, wooden house, Turopolje, Hrvatsko Zagorje

### Introduction

In Zagreb's Upper Town since 1242, when it was proclaimed a free royal city, and in Zagreb's Opatovina since 1476, when the authorities allowed more laypeople to establish themselves within the city walls of Kaptol, a specific architectural type of wooden residential houses emerged, to which scholars have repeatedly made reference as *purgerska* or *purgarska hiža*; in this article, it will

be referred to, now for the first time, as *Zagreb traditional wooden house*.<sup>1</sup> According to Lučić (1957, 165), this house type “[...] lingered up to mid-18<sup>th</sup> century”. However, in this article it will be demonstrated that this architectural type continued to be followed long into the 19<sup>th</sup> century and that some of its features were employed as late as the 20<sup>th</sup> century. Its specificities will be defined as precisely as possible, along with the aim of identifying and locating all houses in the Upper Town and Opatovina that still stand and can be subsumed under this type, as well as structures related thereto, i.e., types of buildings derived therefrom, which could thus be considered its modifications. Moreover, the so-called legacy of “[...] rural wooden houses [...] in the greater Zagreb area” (Ladović 1980, 219) will be precisely defined regarding the true impact of this aspect of traditional architecture, as well as the form and source of such influences.

## Opatovina

In the late 13<sup>th</sup> and early 14<sup>th</sup> century, Cistercians came to Zagreb and erected the monastery and St Mary’s church outside of the Kaptol city walls, on the opposite side to the cathedral.<sup>2</sup> A settlement with an organic urban structure came to form around the Cistercians’ estate, over which they had aristocratic rights.<sup>3</sup> This was frowned upon by canons who, in 1469,<sup>4</sup> requested the king to take down the settlement because of the flammability of the material employed in its construction, as well as due to its strategically unfavourable position in case of Ottoman attack.<sup>5</sup> The king answered their plea and the settlement’s inhabitants were moved within the Kaptol city walls (see Grgin 2012, 71).

Taking this into consideration, Opatovina was initially developing within the city walls. However, the main motive for the forming of the old Kaptol

<sup>1</sup> This research article has been based on an oral presentation given at the academic conference titled *XVI. Dani Cvita Fiskovića: Materijalnost umjetničkog djela* [14<sup>th</sup> Cvito Fisković Days: Materiality of the Work of Art], which took place in Rab, Croatia, between 26 and 29 September 2018. The conference was organised by the History of Art Department of the University of Zagreb Faculty of Humanities and Social Sciences.

<sup>2</sup> More on the spatial development of Kaptol and its urban structure in: Milić 1995, 100, 204; Vučetić 2010, 422.

<sup>3</sup> The settlement was outside of the palisades enclosing the town. Later, this area became the Dolac or Dolec settlement and the construction of stone fortifications in late 15<sup>th</sup> century embedded it within the city walls.

<sup>4</sup> The same year, they asked the king Matthias Corvinus (Kolozsvár [today Cluj Napoca, Romania], 1443 – Vienna, 1490; ruled since 1458) for permission to fortify the city, due to the previous ransacking of the whole of Turopolje and burning of villages as far north as Sava by Ottoman Turks earlier that year.

<sup>5</sup> According to Ratko Vučetić (see 2010, 422), the settlement was demolished in order to build new fortifications, following the king’s permission.

city settlement Opatovina in the second half of the 15<sup>th</sup> century was the eminent risk of Ottoman attack. As a matter of fact, in 1476, the canons asked Bishop Osvald Thuz (? , 1438 – Čazma, 1499) to allow for the settlement of a larger number of laypeople within the Kaptol city walls in order for them to help the population of Kaptol defend themselves from possible Ottoman raids. In 1478, Kaptol issued a charter to the citizens of Opatovina; in the beginning, Opatovina was divided into Cisterciete Lower Opatovina and canon Upper Opatovina, whose residents enjoyed far broader rights.<sup>6</sup> Its population had a right to its own administration and lower court of justice.

This led to the formation of a new town settlement along the western, most vulnerable city wall,<sup>7</sup> which was strengthened

<sup>6</sup> Moreover, the charter written in Latin, which granted the residents of Opatovina the right to elect their own judge, but also demanded from them to defend Kaptol in case of attacks, was updated in its 1573 version in Kajkavian Croatian. A transcription of both documents is available in: Dobronić 1991, 174–179.

<sup>7</sup> According to some authors, in the first half of the 16<sup>th</sup> century, the fortification was still a solid palisade rather than a stone wall, which would have called for longer construction times (see Ladović 1980, 218). The same author states that “the palisades [...] were substituted by a five-metre high and, in the upper part, ca. one-metre-wide stone wall, probably built as early as the beginning of the 16<sup>th</sup> century” (Ladović 1980, 219). However, other data suggests that the wall was between 60 and 70 centimetres wide (see Roksandić 2012, 218).

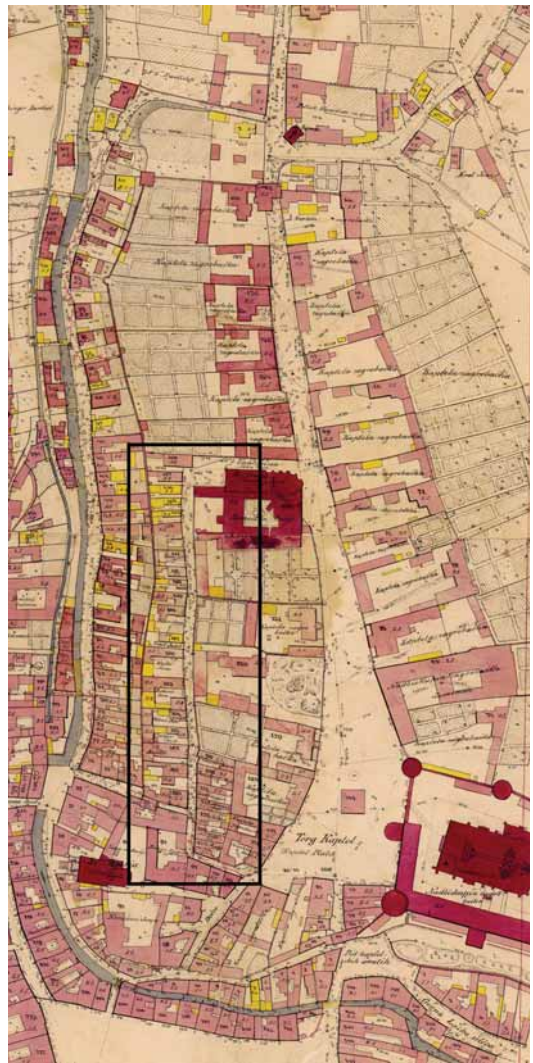


Fig. 1 Zagreb, 1864 cadastral map, detail – Kaptol with Opatovina clearly marked (HR-HDA)



Fig. 2 Opatovina 21, house, eastern (street) front (MK-UZKB-KOZ, photo by Lj. Krtelj, 1965, inv. ref. no. 9503)

by a water canal. In parallel with Kaptol Street, a new, secondary street connecting the Franciscan monastery up north and the Cistercitate abbey down south was constructed (fig. 1). This street crossed vast gardens belonging to individual canons and, by a plan, incorporated the new town settlement into *Kanonička Ves* (*Vicus canonicorum*). A prominent feature of the settlement was standardised land subdivision. Therefore, its western side was organised into plots of equal dimensions: 15 cubits (ca. ten metres) wide in the east – west direction, the shorter side facing the street. The structure wall line was aligned to correspond to the building regulation line.<sup>8</sup>

These plots hosted wooden single-storey houses (referred to as *domus lignea* in official documents), which had already been introduced to the neighbouring Gradec. These houses were built following the example of traditional wooden houses. Laterally, they lied on the plot, with their shorter side facing the street. The houses had a half-hipped roof, and their main façade contained two or three windows. Moreover, the layout of these houses had the format of an elongated rectangle, while the entrance to the house led through a courtyard, over the porch on its southern side. The interior was divided into three rooms (gathering room [*stuba*], bedroom [*camera*] and kitchen with a brick fireplace).

There are no surviving houses from the period of original planned settlement of Opatovina. However, the early houses were later substituted by brick houses of the same type: *purgerske hiže*, the oldest of which date back to the 18<sup>th</sup> century. It is important to point out that the plot subdivision mostly remained unchanged and that the orientation of the houses, as well as their positioning within the plot, did not change. In 1788, there were 24 houses in Opatovina (see Dobronić 1959, 173–175), which is very close to their contemporary number (21). The difference is due to the demolishing of several houses in accordance

<sup>8</sup> This had been regulated by the aforementioned 1478 document, by which Opatovina was established. A regulation also prescribed the orientation and dimensions of residential buildings (see Ladović 1957, 162; 1980, 219).

with the 1925 Dolac development plan.<sup>9</sup> The building envelope of the houses (half-hipped roof and two or three windows), as well as the interior layout, remained unchanged. A good example was the house bearing the number 21 demolished in 1978,<sup>10</sup> whose substructure was wooden,<sup>11</sup> but its wall coverings were done in smooth plaster with the main façade containing three double-wing windows on the ground floor and one double-wing window in the attic (fig. 2). The entrance to the courtyard led through the door in the wall south of the main façade, as usual (fig. 3).

At the same time, the 18<sup>th</sup> century saw the development of a more elaborate type of single-storey house.

Still, the parcelling, structure orientation and the majority of outer shell design features remained the same, i.e., the main façade was again subdivided into three window axes (from then on, this referred to the first floor as well), covered by a half-hipped roof. The entrance to the courtyard led via a portal through the wall situated south of the house, with the house being entered through the yard and the entry porch situated in the south façade, containing arcades on both storeys. The innovation refers to the addition of a courtyard wing for economic use in the north-south direction, built on the Kaptol defence wall, resulting in an L-shaped house.<sup>12</sup> It is interesting that neither of the houses' north façades had windows; therefore, along with respecting the neighbour's privacy, the houses protected residents from the cold coming from the north, while the porches oriented to the south



Fig. 3 Opatovina 21, house, western (courtyard) front (MK-UZKB-KOZ, photo by Lj. Krtelj, 1965, inv. ref. no. 9529)

<sup>9</sup> More on the Dolac development plan can be found, *inter alia*, in: Strugar 2008.

<sup>10</sup> Josip Ladović wrote about the house in: Ladović 1957, 163; 1980, 220, 222.

<sup>11</sup> According to Lelja Dobronić (see [1967] 1988, 124), it burned down around 1970. However, according to Dragan Damjanović (2014, 59), the house is the “oldest existing house type” despite the fact that, from the view on the western street front, it is clear that it does not exist in that line of buildings.

<sup>12</sup> A short description of this type can be found in: Ladović 1957, 163–164; 1980, 220.



Fig. 4 Opatovina 23, Dornik-Dutković House  
(photo by M. F. Pavković)



Fig. 5 Opatovina 49, Tomašić House  
(photo by M. F. Pavković)

brought warmth and sun to house interiors, providing effective insulation. Later, in the 18<sup>th</sup> century residential architecture of whole north-western Croatia, porches were glazed or bricked up in order to expand the dwelling.

The Dornik-Dutković House (Opatovina 23) has all the features of this type, being its most representative example. It was erected in 1782 (fig. 4), but its western, groin-vaulted wing may date back to the 17<sup>th</sup> century (see Dobronić [1967] 1988, 125), while the groin vaults in the interior and the sail vault over the porch testify to the fact that the northern wing was built in the 18<sup>th</sup> century. The only house across the street is the Markulinčić-Katkić House (Opatovina 16), which bears all the features of the Dornik-Dutković House, with the addition of flanges between the vault fields of the porch sail vault. The house was erected in

1795.<sup>13</sup> All these features can be traced in the house at the number 37, which was built in the second half of the 18<sup>th</sup> century and was extended and reorganised in the 19<sup>th</sup> and 20<sup>th</sup> century. Another interesting example is the only preserved single-storey house from the end of the 18<sup>th</sup> century, the Tomašić House (Opatovina 49), which clearly strays from the line formed by other buildings and is last in the row (fig. 5). As far as 18<sup>th</sup>-century buildings forming the western Opatovina front are concerned, the single-storey Hugopauer-Fuchs-Devidé House (Opatovina 25) might be the most salient. Its street façade dates back to the end of the 18<sup>th</sup> century and is marked by a high gable front and a mansard; the western façade on the Kaptol wall was constructed after 1862 according to a project by Janko Jambrišak (Karlovac, 1834 – Zagreb, 1892) (see Dobronić [1967]

<sup>13</sup> One of the first-floor ceiling beams reads the inscription “17IHS95”, which means that the house was erected in 1795.

1988, 126). All structures erected in the 18<sup>th</sup> century had brick kitchens with a vaulted hearth, flat ceilings and wooden joists in the rooms, as well as arcades in the southern façade in both the ground and first floor zones, which were later walled.

As far as the 19<sup>th</sup>- and 20<sup>th</sup>-century structures related to *purgerske hiže* are concerned, there are six of this kind (four erected in the 19<sup>th</sup> and two in the 20<sup>th</sup> century) and they share common features. The Opatovina 17 Gregurić House (fig. 6) and Opatovina 35 Pajerić House are very similar despite the fact that the former is a two-storey house, with the latter being a single-storey house. Both were constructed in a traditional fashion with a gable front and a half-hipped roof; their street façade is divided into three window axes, while the entrance to the courtyard leads through a double door



Fig. 6 Opatovina 17, Gregurić House (photo by M. F. Pavković)



Fig. 7 Opatovina 39 and partially Opatovina 41, houses (photo by M. F. Pavković)

embedded in a wall with a basket handle arch, situated south of the house. The Gregurić House is, in the common 18<sup>th</sup>-century fashion, an L-shaped, two-wing house. Its western wing is situated on the Kaptol wall and dates back to the turn of the 17<sup>th</sup> and 18<sup>th</sup> centuries, as testified by the groin and sail vaults. The Ratko House at the number 19 and the house at the number 31 are interesting for the fact that they fit into the street wall line with their full gable façades and that they are covered by a common gable roof without any half-hipped sides. The western wing of the Ratko House was erected in 1741,<sup>14</sup> while the street wing was put up only in the first half of the 19<sup>th</sup> century and fully renovated in the 20<sup>th</sup> century, while the house at the number 31 dates back to the middle of the 19<sup>th</sup> century.

<sup>14</sup> The year has been incised into a wooden ceiling beam in a first-floor room, along with Christ's monogram IHS.

As late as the 20<sup>th</sup> century did two new houses in Zagreb's Opatovina try to fit in the street line with the shape of their main façades, i.e., both fronts were erected after the buildings in those lots had been hit in a 1944 Zagreb bombing. The vaulting forms in the western wing of the house at the number 39 (fig. 7) date back to the 17<sup>th</sup> century, while the eastern façade was erected during the renovation as a gable façade. However, the gable is prominently broken on one side. The house at the number 41 (fig. 7) is an elevated two-storey house with a high gable erected according to a project by Krunoslav Marjanović (?-?) in 1972 (see Dobronić [1967] 1988, 131), which resembles old single-storey houses with gable main façades in Opatovina.

When analysing Zagreb's Opatovina, in the end it is necessary to point out that the 20<sup>th</sup> century brought about several new developments that have degraded its amenity value by not respecting the original land subdivision, orientation of the houses in the lots, street wall line, the traditional number of storeys (one or two) and the height of the buildings forming the western street wall line. The amenity value deterioration has been exacerbated by the construction of warehouses on the eastern side of the street and by outbuilding additions within inner courtyards, which are visible from the street. Many houses have been adapted to fit the needs of catering facilities, i.e., restaurants, bars and cafés.

## Upper Town

As far as Zagreb's Upper Town is concerned, Vladimir Bedenko wrote extensively on its 14<sup>th</sup>- and 15<sup>th</sup>-century residential architecture in his PhD thesis *Prostorna organizacija i stambena kuća zagrebačkog Gradeca u XIV. i XV. stoljeću* [Zagreb's Gradec Spatial Organisation and Residential Houses in the 14<sup>th</sup> and 15<sup>th</sup> Century], which he defended in 1986 and later, in 1989, transformed into a monograph titled *Zagrebački Gradec: Kuća i grad u srednjem vijeku* [Zagreb's Gradec: House and City in the Middle Ages], which has become his *magnum opus* and his contribution to the profession as today it is a starting point for the majority of researchers into the spatial development of the urban agglomeration of Zagreb's Gradec and/or its residential and public architecture. He identified several types of rooms in Gradec houses: *stuba* or the gathering room, *camera* or the bedroom, *coquina* or the kitchen and *pretorium*, a kitchen-like room. The rooms were connected by a porch, i.e., *solium*, and most houses also had a cellar (*celarium*) under one part of its above-ground surface; it was sometimes made of brick despite the fact that almost all houses were wooden. Houses were usually organised according to the spatial sequence *stuba-coquina-camera*, with *stuba* looking on the street



and occasionally, new *camerae* were added to the part protruding into the courtyard or on the upper floor.<sup>15</sup>

Nada Premerl (then née Kraus), first in her 1968 article “Prilog istraživanju građevnog razvoja zagrebačkog Gradeca u 18. stoljeću” [A Contribution to the Research of New Developments in the 18<sup>th</sup>-Century Gradec of Zagreb], which she later, in 1978, summarised, rewrote up to a point and published under the title “Tipologija stambene izgradnje na zagrebačkom Gradecu u 18. stoljeću” [Typology of Residential Developments in the 18<sup>th</sup>-Century Gradec of Zagreb], identified four 18<sup>th</sup> century structures belonging to the *purgerska hiža* type, which she also described.<sup>16</sup> These are the houses in Antun G. Matoš Street (previously known as Kapucinska, hereinafter referred to as: Matoševa) at the numbers 5 and 7, and the houses in Đuro Basariček Street (previously known as Plebanuška and Pivarska, hereinafter referred to as: Basaričkova) at the numbers 7 and 9.<sup>17</sup> Here, we will identify, locate and analyse seven structures belonging to that type (five from the 18<sup>th</sup> and two from the 19<sup>th</sup> century), as well as two 19<sup>th</sup> century structures derived from the same house type.

All features of Upper Town *purgerske hiže* are identical to those in Opatovina, so they will not be repeated in the descriptions of structures hereinafter as they go without saying. It is interesting that all of them (except for one) occur in pairs, two by two, and they are a living proof of the original medieval land subdivision in Zagreb’s Upper Town. Unlike in Opatovina, which is an urbanistic whole with the *purgerska hiža* type of house prevailing, in the Upper Town, such structures are dispersed within the urban fabric as, in the 17<sup>th</sup> and especially 18<sup>th</sup> century, this settlement saw an amassing of plots and a new type of buildings emerging, i.e., large brick residential houses and palaces, which took up whole plots of land, levelling building line with the street alignment line. Therefore, there was no more place for that type of buildings anymore.

The Lederer House at Matoševa 5 (fig. 8) can be dated to 1738, the year incised in a load-bearing beam, and it was probably erected by Juraj Leder-

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<sup>15</sup> More in: Bedenko 1986, 1989.

<sup>16</sup> More in: Kraus 1968, 114; Premerl 1978, 165.

<sup>17</sup> In her first article, Nada Premerl did not list the house at Matoševa 7, whereas, in both articles, she listed the house at Basaričkova 9, a brick two-storey house with a six-axis main façade, the lower zone incorporating stylized horizontal rustication lines, the upper a simple plaster decoration, which excludes it from consideration in the context of *purgerska hiža*. In her second article, she mentioned houses in Ambroz and Kloštila Vranyczany Street (previously known as Sjemenišna, hereinafter referred to as: Vranicanijeva), but she did not establish their number or classify them (see Kraus 1968, 114; Premerl 1978, 165).



Fig. 8 Matoševa 5, Lederer House  
(photo by M. F. Pavković)



Fig. 9 Matoševa 7, Mayer House  
(photo by M. F. Pavković)

er (?-?), a carpenter who was its original owner.<sup>18</sup> Today it is the only preserved wooden residential building in Zagreb's Upper Town. In fact, the whole structure of the oldest part of the building, i.e., the street wing, except for the brick northern wall, was done in wooden planks joined together by the so-called Croatian interlace (*horvatski vuglič*). The planks were subsequently coated by smooth plaster, while the three lesenes in the main façade have masked the plank joints, forming two wall fields, each containing one double-wing window. The mansard zone of the street façade, including the gable covered by a half-hipped roof has not been covered by plaster, while the plank joints have been concealed by laths. The oldest part of the brick and plastered Mayer House at Matoševa 7 (fig. 9) dates back to the end of the 18<sup>th</sup> or the beginning

of the 19<sup>th</sup> century<sup>19</sup> and contains decorative elements unlike other similar structures: a subtle socle, windowsills and window frames; the keystone and imposts in the basket arch of the street portal have been accentuated, while the southern façade incorporates segmental lintels as well. The ground floor street façade zone features three double-wing windows, the gable two. These two windows

<sup>18</sup> It is one of the rare houses of the *purgerska hiža* type on which there are published works. More in: Lučić 1957. The house has changed hands several times and has undergone many alterations. According to an 1826 decision, a new house was to be erected in this lot, or the existing house enclosed in a wall; neither was done (see Dobronić [1967] 1988, 184).

<sup>19</sup> According to Lelja Dobronić (see [1967] 1988, 184), it was erected between 1806 and 1837, with its first known owner being Josip Mayer, a shoemaker (?-?). In 2004, the building was adapted to suit the needs of a children's day-care centre.

in the upper zone have been flanked by a circular window on each side, producing an optical balance with the lower three-axis part.

Both houses lie in the north-east corner of their respective lots, fronted on the Gradec plateau, with their backyards steeply dropping to Mesnička Street.<sup>20</sup> Originally, the Lederer House had only two rooms: a *stuba* and a *coquina*, i.e., a room and a kitchen with a barrel-vaulted hearth; later, in the 19<sup>th</sup> century, an extension was added to the building, followed by a new single-storey house in the courtyard, opposite the Lederer House (fig. 10). All of its walls are wooden, wrapped in a thin plaster coating. The house has a wooden joist ceiling, formed by a line of longitudinal beams at joints covered by laths, while in the room, a ridge beam incised with the year of construction, has been added to the joist ceiling. The Mayer House has a more elaborate layout based on the *purgerska hiža* layout, i.e., the house is entered through the centrally positioned, barrel-vaulted kitchen with triangular lunettes. Both to the east and to the west, the kitchen is flanked by three rooms (fig. 11). In the first half of the 19<sup>th</sup> century, the original layout of an elongated rectangle format was extended with a barrel-vaulted cellar in the back, featuring triangular lunettes as well. However, in the second half of the 19<sup>th</sup> century, the house was expanded to the south and

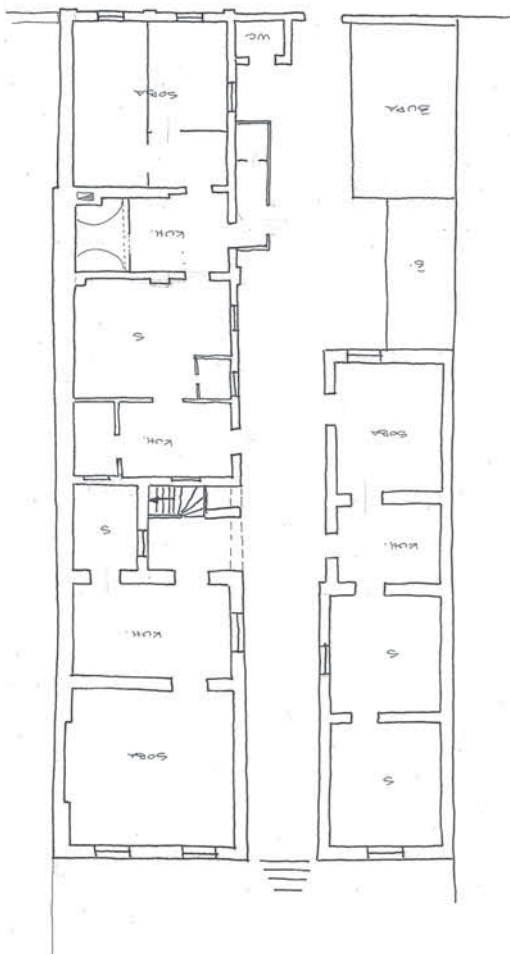


Fig. 10 Matoševa 5, Lederer House, ground floor plan (MK-UZKB-KOZ)

<sup>20</sup> Archaeological excavations by the western property line of the Matoševa 7 plot have revealed a massive wall and one can assume that the line formed by the original city walls partly regulated the parcelling of this *insula* (see MATOŠEVA 7).

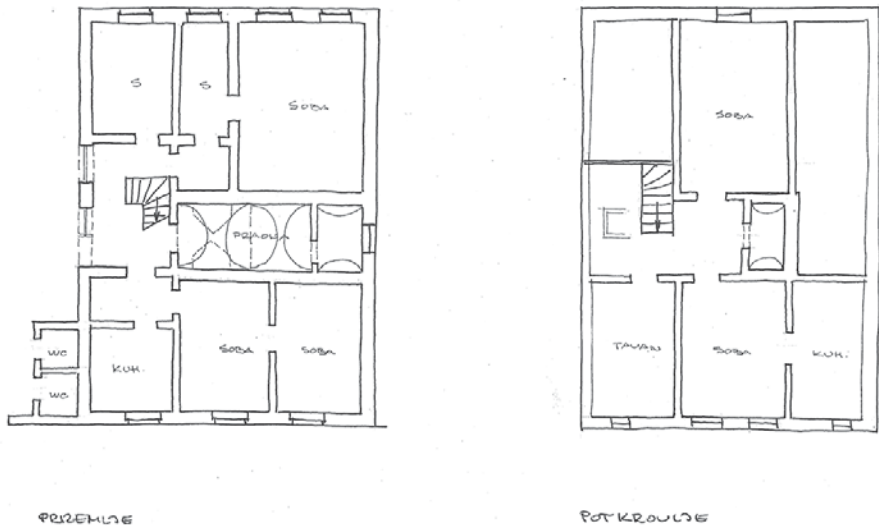


Fig. 11 Matoševa 7, Mayer House, ground floor and attic plan (MK-UZKB-KOZ)

the attic was raised. Therefore, the dimensions, the volume and the shape of the façade surfaces date to that period (see MATOŠEVA 7). In the 19<sup>th</sup> century, an L-layout outbuilding was erected in the south-west corner of the plot.

There are two *purgerske hiže* in Vranicanijeva Street: the Hubman House<sup>21</sup> at the number 6 and the Novak-Čunić House at 4 (fig. 12); the former was erected in the middle of the 18<sup>th</sup> century, the latter in the early 19<sup>th</sup> century. The No-



Fig. 12 Vranicanijeva 4, Novak-Čunić House (photo by M. F. Pavković)

vak-Čunić House is a bit atypical as it has a classic gable main façade with a gable roof, instead of a half-hipped roof. The Hubman House has the characteristic barrel-vaulted kitchen with each side flanked by a pair of smaller rectangular rooms (fig. 13), while the Novak-Čunić House has a more complex layout; in the 19<sup>th</sup> and 20<sup>th</sup> century, both houses underwent extensive re-organisation, with their courtyards now hosting new one-sto-

<sup>21</sup> It is officially called the Hubman House, despite the fact that, prior to Sebastijan Hubman (?-?), a carpenter, the house had had many owners (see Dobronić [1967] 1988, 164).

rey structures.<sup>22</sup> However, some specificities of the two houses include two series of rooms in their oldest parts and barrel vaulting with deep triangular lunettes. In both plots brick houses were first mentioned in 1752, which does not, however, mean that some parts of the structures are not older.

Houses of the *purgerska hiža* type can also be found at numbers 5 and 7 of Basaričkova Street. Both existing structures at least partly date to the 18<sup>th</sup> century, while their final form was completed during the 19<sup>th</sup> century. The Jurković House has a standard three-part internal layout with an added front part and it is the only Upper Town *purgerska hiža* without any vaults. Later, in 1885, Janko Jambrišak built a residential one-storey house in its courtyard, employing old-style traditional features in its construction. The street façade of the Majcen House is subtle, while its layout is more complex: it has more individual spatial units than usual, and vaults are found in more than one room. The end section of the house, which provides the

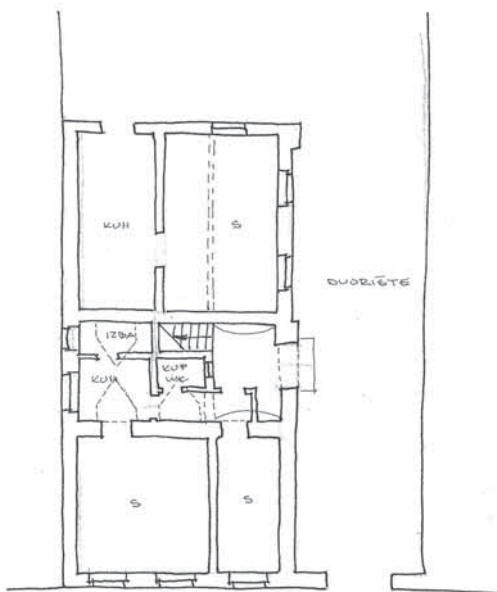


Fig. 13 Vranicanijeva 6, Hubman House, ground floor plan (MK-UZKB-KOZ)



Fig. 14 Vranicanijeva 1, Špulko House (photo by M. F. Pavković)

<sup>22</sup> A testament to the importance of these changes is the year 1823 incision into a gate stone side post at the entry into the Hubman House courtyard.



Fig. 15 Visoka 4, Čačković-Babočaj House  
(photo by M. F. Pavković)

structure with an L-shaped lay-out, was erected in 1910.

The single-storey, semi-detached, L-shaped Špulko House at Vranicanijeva Street 1, erected between 1753 and 1760, can also be considered a *purgerska hiža*. Its main, gable façade features three window axes in both façade zones and is covered by a half-hipped roof (fig. 14). A particular interest should be given to two neighbouring 19<sup>th</sup> century structures in Visoka Street, as their typology derives from the *purgerska hiža* type (Pluskal-Čačković House, Visoka 6, erected ca. 1800, and Čačković-Babočaj House, Visoka 4, finished by ca. 1835–37). Both are single-storey, L-shaped houses with a gable street wing, with their west wing lying on the city walls (fig. 15). In some parts, both structures have sail

and groin vaults, as well as barrel vaults with lunettes, which indicates that at least some house parts had to be erected in the 18<sup>th</sup> century.

When analysing *purgerske hiže*, one must certainly mention the 17<sup>th</sup> century house on the corner of Demetrova (previously known as Starokazalištna and Blatna Street) and Basaričkova Streets, which housed the legendary Zagreb Matejna Tavern.<sup>23</sup> Its lower storey was made of brick, while the upper storey was wooden. The ground floor had a traditional layout, i.e., a kitchen and two rooms; the upper floor layout was identical, with three rooms instead. It was brought down in 1936 and two years later, Alfred Albini (Graz, 1896 – Zagreb, 1978)<sup>24</sup> began the construction of the Arko House, one of the rare and probably the best 20<sup>th</sup>-century interpolation into the Upper Town urban fabric. By introducing a fence wall and establishing a broken-line movement path from the courtyard entrance to the house doors, Albini repeated the movement path of the previous structure.

<sup>23</sup> More on Matejna Tavern in: Szabo (1931) 2012, 18; (1938) 2012, 193–194.

<sup>24</sup> More on Alfred Albini in: Uchtyl and Štulhofer 2007.

## Concluding Considerations: Reception of Influences – Zagreb as a *Border Zone*?

As early as when Gradec and, later, Opatovina were established, the architectural type known as *purgerska hiža*, inspired by traditional architecture, was introduced. Given that the *purgerska hiža* is a type of urban structure that incorporated vernacular elements of wood architecture characteristic of the broader Zagreb area, the regionalism *purgerska hiža* could be interchanged by the synonymous collocation *Zagreb traditional wooden house*. The features of this architectural type, established as early as the Middle Ages, have been almost identically incorporated into brick residential houses from the 18<sup>th</sup> century onwards, both in Opatovina and Zagreb's Gradec. One must point out, however, to a small difference between *Zagreb traditional wooden houses* built in Gradec and those built in Opatovina. In particular, the main façades of Opatovina houses are decorated by mouldings resembling a stripe, which bear the cordon function, and all street façades feature three window axes, while some Upper Town main façades incorporate two window axes, with none of the structures containing the stripe moulding, i.e., the façades' wall surfaces are not horizontally divided by any elements. Therefore, the *Zagreb traditional wooden house* amalgamated elements of traditional architecture and it soon became the dominant medieval architectural form while, beginning in the 18<sup>th</sup> century (there is a 17<sup>th</sup> century example as well), it was the standard brick residential form requested by less affluent and less educated Zagreb customers.

When we consider the plot position of single-storey houses, i.e., their lateral position, the orientation of the shorter side to the street, the structures' main façade position following the building regulation line, the three-unit elongated-rectangle layout, and the entrance from the courtyard leading to the middle unit, i.e., the kitchen, it becomes clear that, as far as surrounding architectural traditions are concerned, only Turopolje architecture features these characteristics, which were most probably absorbed into the historic cores of the then dual Zagreb. Even the outer, covered entry structure in the form of a small porch, the so-called *pristašek*, was added to the entrance part of the lateral house wall, while the ceiling beams are supported underneath by the indispensable *tram* (load-bearing beam).<sup>25</sup> Following the typology of Turopolje houses, one could conclude that the *Zagreb traditional wooden house* derives from the house type featuring two rooms and an enclosed porch, i.e., its layout most closely resembles that house type.<sup>26</sup>

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<sup>25</sup> More on the Turopolje house type in: Živković 1993, 16–17; Biškupić Čurla and Matijašić 2017, 8–10.

<sup>26</sup> More about the typology of Turopolje wooden houses in the Novi Zagreb area in: Biškupić Čurla and Matijašić 2017, 11.

However, the shape of the roof framing and the façade surface suggest other influences, in particular those of Hrvatsko Zagorje. In fact, Turopolje traditional houses have classic gabled main façades with gable roofs, while Hrvatsko Zagorje houses usually feature half-hipped roofs, with wooden planks wrapped in clay and chaff daub in the lower zone, and the wooden gable left unplastered, with board joints concealed by laths. Moreover, the wall daub would later usually be painted white by slaked lime paint. This is very much reminiscent of Zagreb's wooden architecture, where wooden walls would be covered by thin plaster and painted white. Hrvatsko Zagorje traditional houses are also two- or three-unit structures with a layout very similar to that characteristic of the *Zagreb traditional wooden house* and Turopolje house with, however, differences as to the height and number of floors (they were most often two-storey houses or houses with only an elevated ground floor), as well as internal spatial organisation (e.g., the kitchen [*kuhja*] had a second, backyard door).<sup>27</sup>

This shows that the development of the *Zagreb traditional wooden house* as a separate architectural type was subject to various influences coming from two zones, which is logical as Zagreb is situated at the crossroads of several ethnographic regions with specific forms of traditional architecture incorporating unique features, all of them integral to the Pannonian cultural context. It is surrounded by Turopolje and Hrvatsko Zagorje, which have had the biggest influence on the historic cores of the old dual town, as well as by Posavina, which has had no significant influence in this case. For this reason, Zagreb could be viewed as a *border zone* intertwining elements of two different regions into a unique, inherent expression in light of the theory Ljubo Karaman set out in his 1963 study *O djelovanju domaće sredine u umjetnosti hrvatskih krajeva* [On the Influence of Local Ambience on the Art of Croatia], which shows that the theory has remained a valid model and paradigm for the interpretation of many phenomena, including tradition and not only artistic heritage.<sup>28</sup>

Researchers into the matter mostly agree that,<sup>29</sup> after its establishment in 1242, most residents to Gradec came from its foothill, followed by craftsmen and tradesmen from countries of central and western Europe. After the formal establishment of Opatovina, it was populated by inhabitants from Kaptol foothills. Clearly, foothill inhabitants brought their Turopolje architectural forms and building techniques with them. However, as we have identified Hrvatsko Zagorje forms as well, one could deduce that a part of Zagreb inhabitants of that time came from this area north of Zagreb. This material proof of inhabitants coming from another area, based on the recognition of architectural forms, provides another insight into social history of the then dual town of Zagreb and leaves room for new historiographical considerations and research.

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<sup>27</sup> More on Hrvatsko Zagorje houses in: Živković 2013, 132–133.

<sup>28</sup> More in: Karaman [1963] 2001.

<sup>29</sup> More on that in: Nikolić Jakus 2012.



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A testament to the power of the local *genius loci* and importance of wooden architecture for the broader Zagreb area is the continuous presence of *domus lignea* influences on the brick architecture of the period between the 18<sup>th</sup> and 20<sup>th</sup> centuries, i.e., wooden architecture and its forms translated to brick architecture are inherent features of this area. During the 20<sup>th</sup> century, many Zagreb architects were inspired by traditional architecture or took part in its restoration interventions and adaptation for new purposes. In Zagreb's residential architecture, such inspirations include the famous Fröhlich House by Viktor Kovačić (Ločka Vas near Hum na Sutli, 1874 – Zagreb, 1924) erected in 1919 at Bosanska Street 20, whose present state differs a lot from the initial project, projects by architects belonging to the Association of Artists *Zemlja* (1929–1935), as well as some contemporary developments.

### Abbreviations

HR-HDA – Croatian State Archives

MK-UZKB-KOZ – Ministry of Culture – Directorate for the Protection of Cultural Heritage, Zagreb Conservation Department

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*Recepcija zagrebačke tradicionalne drvene kuće u zidanoj stambenoj arhitekturi zagrebačke Opatovine i Gornjega grada u 18., 19. i 20. stoljeću*

Pri osnivanju zagrebačkoga Gradeca 1242. godine i Opatovine 1476. godine bio je oblikovan arhitektonski tip drvenih prizemnih stambenih objekata, tzv. *purgerska hiža* ili *domus lignea*, temeljen na poticajima drvenoga tradicijskog graditeljstva širega područja okolice Zagreba, koji ćemo ovdje determinirati sintagmom *zagrebačka tradicionalna drvena kuća*. Obilježja toga arhitektonskog tipa na istovjetan način baštine zidane stambene kuće od 18. stoljeća nadalje kako na Opatovini tako i na zagrebačkome Gradecu te to postaje tradicionalna arhitektura ekonomski i obrazovno slabijega kruga zagrebačkih naručitelja. Ovaj članak donosi detaljan opis obilježja tih na parceli lateralno pozicioniranih kuća, a ona su: kraćom su stranicom bile orijentirane prema komunikaciji, krov je bio poluskošen nad zabatnim pročeljem, prizemlje je bilo rastvoreno dvama ili trima prozorima, bile su tlocrta formata izduljena pravokutnika, u kuću se ulazilo iz vrta s južne strane, a njezina je unutrašnjost bila podijeljena na tri prostorije. Usporedno se razvija i elaboriraniji tip jednokatnice koji derivira iz ranije opisanoga tipa, pa parcelacija te orijentacija i većina obilježja kuća ostaju ista. U ovome će radu biti pokazano da taj arhitektonski tip opstaje u zidanoj formi još do duboko u 19. stoljeće, da se određena njegova svojstva javljaju i u 20. stoljeću, preciznije će se odrediti njegove osobitosti te identificirati i ubicirati svi postojeći objekti na području Gornjega grada i Opatovine koji pripadaju tomu tipu, kao i oni objekti koji su iz toga tipa derivirali te ih se može smatrati

njegovim modifikacijama. Nastojat će se i točno odrediti odakle dolaze utjecaji koje ti objekti recipiraju, uz donošenje nove teze o Zagrebu kao graničnoj sredini koja prihvaća utjecaje dviju etnografskih regija – Turopolja i Hrvatskoga zagorja – sintetizirajući ih u sebi imanentan izraz.

*Ključne riječi:* Zagreb, *purgerska hiža*, stambena arhitektura, tradicijska arhitektura, drvena kuća, Turopolje, Hrvatsko zagorje

*Réception de la maison traditionnelle en bois zagréboise dans  
l'architecture résidentielle en briques  
à Opatovina et à la Ville haute de Zagreb aux 18e, 19e et 20e siècles*

Au cours de la période de construction de Gradec et d'Opatovina de Zagreb, un type architectural particulier de maisons en bois d'un seul étage est apparu, appelé *purgerska hiža*, qui s'est développé à partir de l'architecture traditionnelle en bois de la zone large de Zagreb, défini pour la première fois dans cet article comme une maison traditionnelle en bois zagréboise. Les caractéristiques de ce type de maisons peuvent être reconnues dans des maisons résidentielles en briques depuis le 18e siècle jusqu'à nos jours, aussi bien à Opatovina qu'à Gradec, et sont devenues les principales habitations d'un seul étage commandées par des particuliers financièrement moins puissants et d'une basse éducation. L'article décrit les caractéristiques prépondérantes de ce type architectural, aussi bien que les spécificités d'un type plus élaboré des maisons à deux étages qui s'en est suivi. Dans cet article il est montré que ce type en briques a persisté tout au long du 19e siècle et que certaines caractéristiques ont parfois perduré même au 20e siècle. Toutes les maisons de la Ville haute et d'Opatovina qui peuvent être classées dans ce type ont ici été identifiées aussi bien que les maisons provenant de ce type et pouvant être considérées comme ses variantes; elles ont été analysées afin de déterminer d'où proviennent les influences sur ce type d'architecture, et une nouvelle thèse a été adoptée sur Zagreb comme zone frontalière influencée par deux régions ethnographiques: Turopolje et Hrvatsko Zagorje.

*Mots clés:* Zagreb, *purgerska hiža*, architecture résidentielle, architecture traditionnelle, maison en bois, Turopolje, Hrvatsko Zagorje

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