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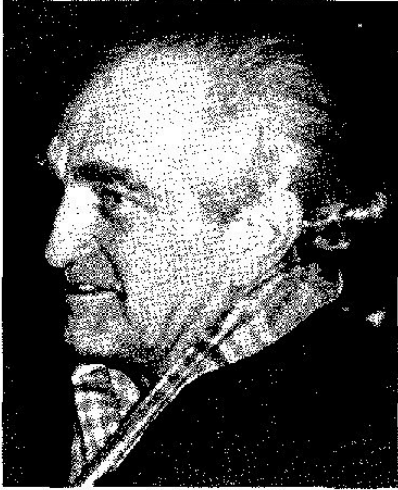
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Drago Galić

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Arhitekt, redovni sveučilišni profesor u Zagrebu.
Zagreb, 9. X. 1907.

Dopisni član (u radnom sastavu) od 27. XII. 1950. Akademik – prvi član Odjela za likovne umjetnosti od 16. VI. 1962.

Architect, professor at the University of Zagreb.
Zagreb, 9 October 1907

Corresponding member (actively participating) since 27 December 1950. Academician – full member of the Visual Arts Department since 16 June 1962.

1914–26.

Osnovna škola (1914–18), I. realna gimnazija (1918–22), Srednja tehnička škola, odio za visokogradnje, s ispitom zrelosti (1922–26), sve u Zagrebu.

1926–30.

Radi u atelijerima: prof. Ehrlicha (1926–29) te prof. Denzlera i arh. Kauzlerića (1929–30), u Zagrebu.

1930–45.

Uz rad u atelijeru prof. Iblera, studira na Akademiji likovnih umjetnosti u Zagrebu (odio za arhitekturu), gdje 10. VI. 1933. diplomira odličnim uspjehom. Suraduje u atelijeru prof. Iblera do 1939. Kasnije osniva i vodi samostalno arh. projektni atelijer.

1945–

Službuje u Ministarstvu građevina NRH u Zagrebu i radi s Augustinčićem u Beogradu (Spomenik herojima Crvene armije u Batinoj Skeli, 1945–47).

Izabran 1947. za predavača Tehničkog fakulteta Sveučilišta u Zagrebu, za predmet Elementi projektiranja.

Boravi na 15-mjesečnom radu u atelijeru prof. Iblera u Švicarskoj (1948–49), na izradi projekata za Operu i druge reprezentativne objekte u Beogradu.

Nakon povratka nastavlja djelovanje na Fakultetu pa je 1949. izabran za docenta, a 1952. za izvanrednog profesora. Habilitirao je iz područja Arhitektonskog projektiranja radnjom: *Specifičan primjer stana u dva nivo-a* (1958). Za redovnog profesora izabran je 1960. za predmete Projektiranje I–III. Bio je starješina Arhitektonskog odjela 1954/55. Početkom 1958. polazi na tromjesečni studijski boravak u Dansku, SR Njemačku i Švicarsku, kao stipendist UNESCO-a. Proučava nastavu i znanstveni rad na ustanovama za odgoj arhitekata.

Izdavanjem Arhitektonskog fakulteta u samostalnu usta-

1914–26

Primary school (1914–18), grammar school (1918–22), Technical Secondary School, Department of Building Construction with a school leaving examination (1922–26).

1926–30

He was employed in the studios of Professor Ehrlich (1926–29) and Professor Denzler and Kauzlerić (1929–30).

1930–45

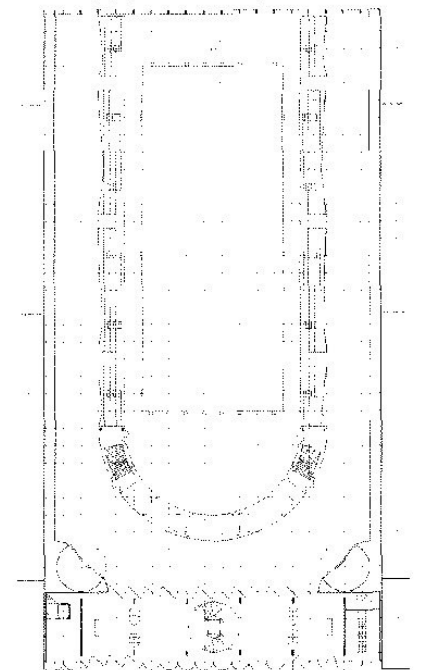
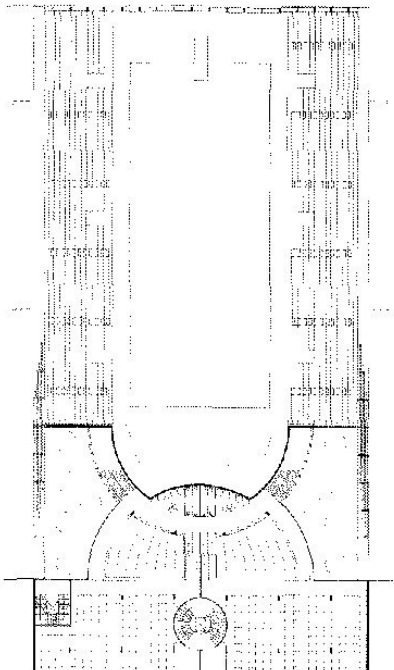
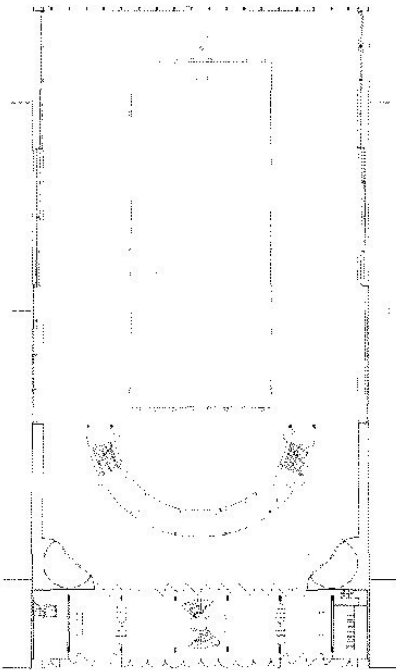
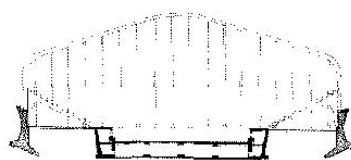
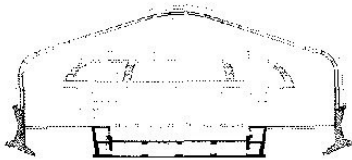
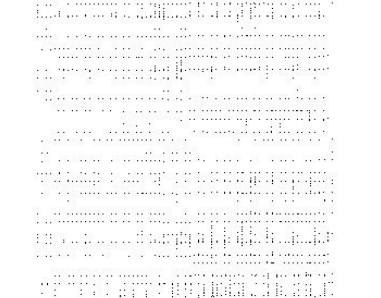
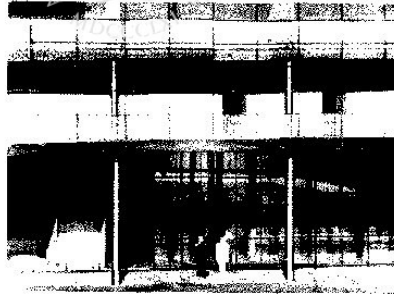
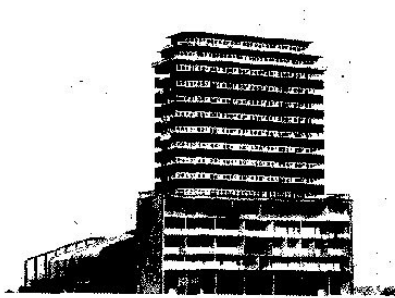
While working in the studio of Professor Ibler, he studied at the Academy of Fine Arts in Zagreb (Department of Architecture), where he graduated with excellent marks on 10 June 1933. He worked in the studio of Professor Ibler until 1939. Later he established a practice of his own.

1945–

He was employed in the Ministry of Building Construction of Croatia in Zagreb and collaborated with Augustinčić in Belgrade (Monument to the Heroes of the Red Army at Batina Skela, 1945–47).

In 1947, he was appointed lecturer at the Faculty of Engineering, Zagreb University, to teach Elements of Architectural Design.

He spent 15 months working in Professor Ibler's Studio in Switzerland (1948–49) on designs for the Opera and other public buildings in Belgrade. On his return he continued his teaching activity at the Technical Faculty where he was appointed Assistant Professor in 1949 and Associate Professor in 1952. He habilitated in Architectural Design with a thesis entitled *A Specific Example of a Housing Unit* (1958). In 1960, he was appointed Full Professor in the subjects Designing I – III. He was head of the Department of Architecture in 1954/55. Early in 1958, he was granted a UNESCO scholarship and spent three months in Denmark, West Germany and Switzerland studying teaching programmes and research at schools of architecture.



Plivalište sa sportskim hotelom, Preradovićeva, Zagreb, 1941.

Swimming pool with Sport Hotel, Preradovićeva St., Zagreb, 1941

novu (1962) izabran je za prvog dekana, člana Vijeća i Savjeta Sveučilišta (1962–66). Rukovodio je Katedrom za arhitektonsko projektiranje (1962–70). Prema vlastitoj želji umirovjen je 30. XI. 1975.

U Jugoslavenskoj akademiji djeluje kao predsjednik Stručnog savjeta Instituta za likovne umjetnosti (1951–53). Izabran je Razreda za likovne umjetnosti i član Predsjedništva Akademije (1975–81). Savjet Majstorskih radionica likovnih umjetnosti u Zagrebu bira ga (1964) za majstora-arhitekta i voditelja radionice postdiplomskog stručnog i umjetničkog usavršavanja arhitekata. Dužnost ravnatelja obavlja do ukidanja te radne jedinice (1969–84).

When the Faculty of Architecture became a separate institution (1962), he was elected its first dean and member of the University Senate and Council (1962–66). He was Head of the Department of Architectural Design (1962–70). At his own request, he retired on 30 November 1975. – In the Yugoslav Academy he was president of the Professional Council of the Institute for Visual Arts (1951–53). He was the secretary of the Department of Visual Arts and member of the Presidency of the Academy (1975–81). The Master Workshops Council of Visual Arts in Zagreb elected him (1964) master-architect and head of the post-graduate training of architects (1969–84).

Svojim inspirativnim i originalnim djelom akademik Galić zauzima jedno od najistaknutijih mjesta na području razvoja arhitektonskog stvaralaštva u nas. Njegov rad zahvaća široko područje djelatnosti u znanstvenom, stručnom, umjetničkom i općem javnom djelovanju. Nakonost ga još za studija upućuje prema progresivnom stremljenju kulturne avangarde (suraduje s likovnom grupom Zemlja, član je redakcije časopisa Pečat). Kao neposredni sudionik od Iblera iniciranog stvaranja Zagrebačke škole, bori se za suvremeni likovni izraz i funkcionalizam, sudjeluje u pokretu za društvenu i stručnu afirmaciju arhitekture te njenu humanizaciju u kontekstu pravednijih društvenih odnosa.

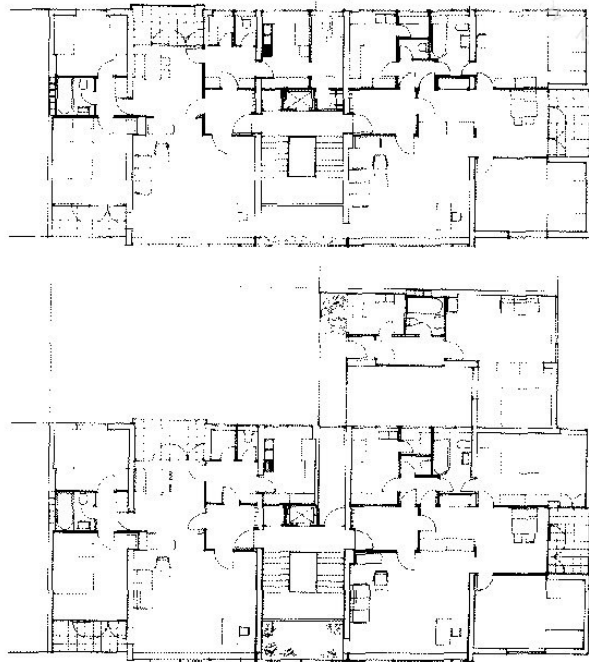
Njegov se ukupan rad odlikuje istančanom ravnotežom između rigorozne znanstvene metodike, osebujnog umjetničkog senzibiliteta i anticipatorske imaginacije. Galićev način ostvarenja arhitektonskog djela približava projekt istinskim granicama savršenosti. Kao vrsni analitičar i funkcionalist kreativno nadahnjuje svoja djela umjetničkim vrijednostima. Takva autorska snaga i širina kulturne fizionomije ne podliježe pojednostavljenjima, koja su često ispunjavala teoriju moderne arhitekture. Bit funkcije nailazi u aktiviranju cjelovitog ljudskog bića osjetilnim doživljajima prostora i objekta. Postiže to simultanim kreacijama tlocrtnih pertekcija unutarnjih prostora i njihova odmjerenog odraza u harmoničnoj cjelini vrhunske oblikovne kompozicije. Rezultat je multivalentna arhitektura antologijske vrijednosti, u koju se ubrajaju stambene zgrade: Klaićeva 44–46 (1940), Proleterskih brigada 35 (1953) i 43 (1954) te ona na Svačićevom trgu (1953), koja se ubraja među naše najbolje poslijeratne interpretacije, a koja dokazuje i Galićev senzibilan odnos prema zatečenom urbanitetu i već postignutim kvalitetama pionira naše suvremene arhitekture (Kovačić, Kauzlarić). Njegova relativno mala vila Jakšić u Dubrovniku (1935) najsuptilnije je ostvarenje u našem pejzažu, a dokazuje njegov vrlo istančan odnos prema bogatoj povijesnoj riznici dubrovačke arhitekture.

Galićevo djelo prožeto je anticipacijama budućega. Projekt izgradnje niza obiteljskih prizemnica u Novakovoj (1932–33), koji se stepenasto uspinje na brijeg Šalata, nekoiko desetljeća unaprijed rješava sistem izgradnje na padinama, koji se aktualizira tek šezdesetih godina. – Izgradnjom hotela s lječilištem u Niškoj banji (1939), razloženim funkcionalnim cjelinama različitih međusobno povezanih volumena, stvara koherentno urbanističko rješenje vrlo plastične arhitektonske interpretacije. Principi moderne arhitekture primijenjeni su u punoj jasnoći. Zgrade su podignute na stupove okvirnom konstrukcijom s obostranim prepustima pa se prostor parka proširuje ispod korpusa. Tlocrtna dispozicija slobodno je riješena, a zidovi pročelja rastvoreni su kontinuiranim nizom horizontalnih prozora. Ravni krov djelomično je natkriven te namijenjen rekreativnoj terasi-vrtu. – Projekt plivališta s hotelom za sportaše u Zagrebu (1941) među najoriginalnijim je djelima tog razdoblja u našoj arhitekturi. Prvi put projektiran je mobilan ustakljen krov iznad čitavog prostora olimpijskog bazena s obostranim tribinama. Pomicanjem krova bazen se ljeti prostorno prožima sa zelenom okolicom susjednih dvorišta čitavog bloka. Vrlo detaljno razrađene su i pokretne tribine, koje omogućuju vrlo brzo pretvaranje sportskog borilišta u bazen za rekreaciju

With his inspirational and original work, Academician Galić has been one of the leading figures in the development of creative architecture in Yugoslavia. His work encompasses a wide range of activity in scholarship, architecture, art and public affairs. Even as a student, he had leanings towards the culturally progressive and avant-garde movements: he worked with the art group Zemlja (Earth) and was a member of the editorial staff of the magazine Pečat (The Seal). As one of the founders of the Zagreb school, which was initiated by Ibler, he advocated modern visual expression and functionalism and took part in the movement for the social and professional affirmation of architecture and its humanization in the context of social justice.

His whole work is distinguished by a refined balance of rigorous scientific methodology, distinctive sensibility and an anticipatory imagination. Galić's way of carrying out an architectural concept brings his design close to the very limits of perfection. As an excellent analyst and functionalist, he creatively infused his work with artistic values. Such authorial power and breadth of culture cannot be subjected to the simplifications which all too often characterize modern architectural theory. He found the essence of function in activating the entire human sensual inventory by experiences of surrounding environment and of the very building. This is achieved by simultaneous composition which reflects the perfection in floor plans of indoor spaces and their harmonic three-dimensional integration in the whole of ultimate form. The result is a multivalent architecture of anthological value, such as the following residential buildings: Klaićeva 44–46 (1940), Proleterskih brigada 35 (1953) and 43 (1954), and the one on Svačićev Trg (1953), one of the best Yugoslav post-war interpretations which proves Galić's sensitiveness towards the existing urban tissue and the qualities of neighbouring buildings achieved before him by the pioneers of modern Croatian architecture (Kovačić, Kauzlarić). His relatively small Jakšić villa in Dubrovnik (1932) is the most subtle work set in the local landscape, showing his sensitivity towards the rich cultural heritage of the architecture of Dubrovnik.

Galić's work is imbued with anticipations of the future. His design for the series of single-storey family terrace houses in Novakova Street (1932–33), climbing in the form of steps up the hills of Šalata, solved the problem of building on slopes far ahead of other architects. – Designing a hotel and sanatorium at Niška Banja (Spa, 1939), he created a coherent urban design scheme with a plastic architectural interpretation by articulating the building into functional entities of different, mutually interconnected masses. The principles of modern architecture were applied here in all their clarity. The buildings are elevated on columns by a framework structure with cantilevers on both sides, so that the park extends underneath the corpus of the building. The ground floor plan is free, and the façade walls are opened up by a continuous row of horizontal windows. The flat roof is partly used as a recreation terrace-garden. – His design for a swimming pool with a sport hotel in Zagreb (1941) was among the most original works of its time in Yugoslav architecture. For the first time, a mobile glass roof was designed covering the whole space of the Olympic swimming pool with grandstands on both sides. By moving the roof, the pool area and the surrounding courtyard filled with greenery in the entire block, became one spatial entity



Višestambena ugrađena zgrada, Zagreb, ugao Svačićeva trga i Ulice 8. maja 1945, 1953.



Apartment Building at the corner of Svačić sq. and 8. maja St., Zagreb, 1953

s dovoljnim prostorom oko njega. Među tehničkim osobinama ističu se i čelične nosive konstrukcije te viseća ustakljena opna pročelja. Postignut je kontinuitet prostora čitavog razzemlja, koji je odvojen od pločnika samo ustakljenim stijenama. Tako su zbijanja u bazenu vizualno saglediva s ulice. – Ista lokacija korištena je (1942–43) za studije stambene izgradnje, u kojima su projektirani i stanovi u dva nivoa, kasnije (1953–54) realizirani u objektima Ulice proleterskih brigada. Galić analizama utvrđuje kao optimalnu izgradnju većih kompleksa sa što manjim brojem vertikalnih komunikacija, pa kod višekatne izgradnje razvija prostorni sistem grupiranja obiteljskih kuća u nizu. Radi što boljeg odvajanja sklopa prostorija za odmor (izolacija pojedinca) od onog za rad (dnevni, bučni) obiteljski život) smještava ih u dva nivoa, povezana internim stubama. Opisana vertikalna separacija izražena je na oba pročelja u ritmiziranoj izmjeni skladnih poteza spavaćih i dnevnih traktova.

U Galićevom djelu prožet je imaginativnim i originalnim konceptima širok raspon tema od objekata javnih kulturnih funkcija (Nacionalna i sveučilišna biblioteka, 1967); zdravstvenih (Željezničarska bolnica, Jordanovac, 1938); industrijskih (kompleks u Borongaju, 1947); stambenih zgrada svih kategorija pa do memorijalnih objekata (1938–79, suradnja s Augustinšćem).

Prof. Galić proučavao je probleme izobrazbe arhitekata još u predratno vrijeme, pa je svojim djelovanjem znatno pridonio osamostaljenju Arhitektonskog fakulteta.

Svojim pedagoškim radom odgojio je brojne generacije u rigoroznoj metodi: prostorne analize i kreativnoj sintezi komponentata, što je uznjelo kulturnu floorcu u posebnu prepoznatljivu vrijednost zagrebačkog arhitektonskog kruga.

in summer. Detailed designs were also made for the mobile grandstands, which make possible the fast transformation of a sports arena into a recreation pool with sufficient space around it. Among the technical characteristics, the steel load-bearing structure and the glass curtain wall are also worthy of note. A spatial continuity of the entire ground floor, which is separated from the sidewalk only by glass walls, has been achieved. Thus events in the pool can also be observed from the street. The same location was used (1942–43) for studies of domestic housing architecture, including designs for duplex apartment units, which were later (1953–54) implemented in buildings in Proleterskih brigada Street. As a result of his analyses, Galić determined that the rational way of building housing units is to optimize large residential edifices with the smallest possible number of vertical communications. Designing multi-storey buildings he developed a spatial system of grouping family houses in a row. To optimize the system of separation of rooms intended for rest (isolation of the individual) from those intended for work (noisy daytime family life), he placed them on two levels, connected by an internal stairway. This vertical separation is expressed on both façades in a rhythmic alternation of the harmonious strips of bedroom and living room units.

In Galić's work there is a wide range of architectural themes imbued with imaginative and original concepts: from buildings with public cultural functions (National and University Library, 1967); hospital buildings (The Railway Hospital, Jordanovac, 1938), factory buildings (the complex in Borongaj, 1947), residential buildings of all kinds, and memorials (1938–79, in collaboration with Augustinšć). – Professor Galić had already studied the problems of training architects in pre-war times, and he contributed greatly by his activity to the establishment of the Faculty of Architecture as an independent institution. As a teacher, he

Predanim entuzijazmom u svojoj Majstorskoj radionici ostvario je u nas najeminentniju arhitektonsko-obrazovnu instituciju. U poslijeratnom razdoblju ostat će ona zabilježena kao rasadište upornih talenata, kao Galićeva škola slobodnog stvaralaštva u arhitekturi, u iskonskom objedinjavanju potreba antroposocijalne, tehničkoznanstvene i umjetničke prirode čovjeka.

Njegovi projekti i realizacije publicirani su i citirani u domaćim i stranim publikacijama, te su prikazani na brojnim izložbama u zemlji i inozemstvu. Izvornom snagom vlastite ličnosti zauzeo je magistraini položaj u stvaranju arhitektonskog identiteta suvremene kulturne stvarnosti.

Galićev je opus popraćen brojnim javnim priznanjima, među inim, dodijeljene su mu: Nagrada Viktor Kovačić za životno djelo (1962); Orden rada s crvenom zastavom za zasluge na području znanosti, kulture i prosvjete (1965); Spomen-plaketa Arhitektonskog fakulteta u povodu pola stoljeća postojanja Tehničkog fakulteta (1969); Republička nagrada Vladimir Nazor za životno djelo (1973); Spomen-plaketa Arhitektonskog fakulteta za rad i zasluge za unapređenje Fakulteta (1983); Medalja Viktor Kovačić za životna stvaralačka dostignuća (1984); Orden Republike sa srebrenim vijencem, za doprinos općem napretku zemlje (1987); Republička nagrada za životno djelo u znanstveno-istraživačkom radu (1989); Spomen-plaketa i povelja Sveučilišta u Zagrebu u povodu 320. obljetnice djelovanja (1989); Spomen-povelja u povodu 70. obljetnice Tehničke visoke škole u Zagrebu (1989).

DJELA (izbor):

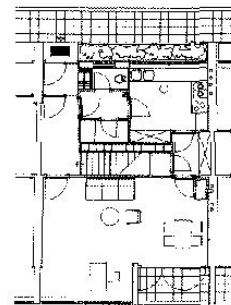
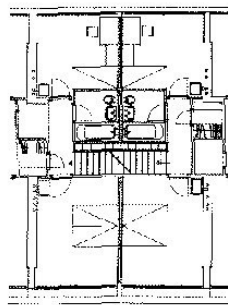
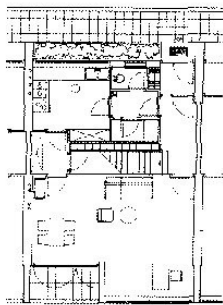
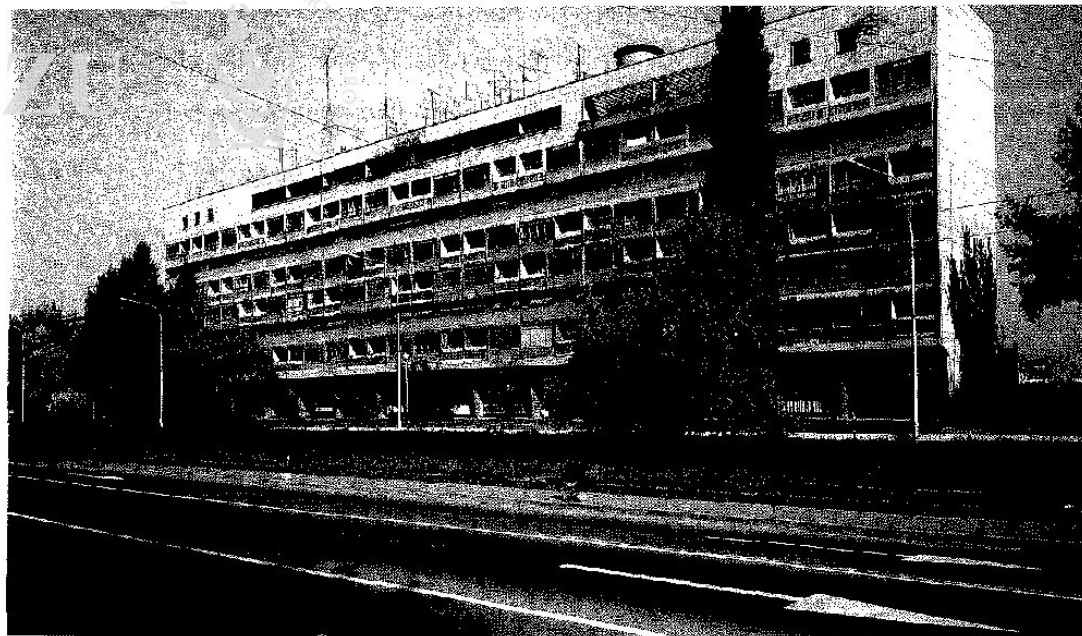
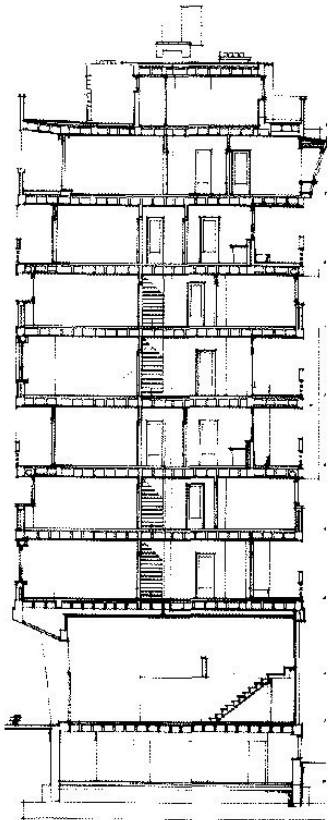
- 1932–33.
Stepenasti niz na padini, Zagreb, Novakova–Šalata, studije u zajednici s prof. D. Iblerom.
1933.
Jednokatna drvena slobodnostojeća obiteljska kuća, Zagreb, Istarska 28, projekt i realizacija I. etape. Atelijer (II. etapa) izgrađen 1940. godine.
1934.
Jednokatna slobodnostojeća stambena zgrada, Dubrovnik, Ploče, Buićeva 8. Objekt je 1987. zakonom zaštićen kao spomenik kulture moderne arhitekture.
1935.
Jednokatna obiteljska slobodnostojeća vila Jakšić, Dubrovnik, uvala Lapad.
- Trokatni hotel Splendid*, Dubrovnik, uvala Lapad.
1938.
Željezničarska bolnica, Zagreb, natječajni projekt.
- 1939–40.
Hotel s lječilištem (balneo terapija), Niška banja, natječaj – I. nagrada i izvedbeni elaborat. Okupator izgradio, odstupajući znatno od odobrenog elaborata.
- 1939–42.
Višestambene ugrađene zgrade, natječajni projekt – I. nagrada i realizacija peterokatne ulične i četverokatne dvorišne zgrade, Zagreb, Klaićeva 44–46.

trained numerous generations in the rigorous methodology of spatial analysis and the creative synthesis of components, which elevated the art of shaping the floor plan to a special recognizable virtue of the Zagreb architectural tradition. His enthusiasm and dedication made his Master Workshop the most eminent institution for the training of architects. In the post-war period it was known as the breeding ground of persistent talents, as Galić's school of free creativity in architecture, unifying the levels of user needs arising from different aspects of human nature: anthropological, technical-scientific, and artistic. – His designs and their executions have been published and quoted in Yugoslav and foreign publications and shown at numerous exhibitions in Yugoslavia and abroad.

Galić's opus received public recognition on many occasions. He received the following awards: the Viktor Kovačić prize for his life-work (1962); the Order of Work with a red flag for his merits in scholarship, culture and education (1965); the Memorial Plaque of the Faculty of Architecture on the occasion of the 50th anniversary of the Technical Faculty (1969); the Vladimir Nazor award of the Republic of Croatia for his life-work (1973); the Memorial Plaque of the Faculty of Architecture for his contribution to the advancement of the Faculty (1983); the Viktor Kovačić medal for his lifetime creative achievements (1984); the Order of the Republic with a silver wreath for his contribution to the general advancement of the country (1987); the Republic of Croatia award for lifetime achievements in research (1989); University of Zagreb 320th Anniversary Commemorative Plaque with Diploma (1989); the Memorial Diploma on the occasion of the 70th Anniversary of the Zagreb Technical College (1989).

PROJECTS (Selection)

- 1932–33
Stepwise single family terrace house on a slope, study design, Zagreb, Novakova–Šalata (with Prof. Ibler).
- 1933
Two-storey wooden family house, Zagreb, 28 Istarska, design and execution of first phase. Studio (second phase) built in 1940.
- 1934
Two-storey residential building, Dubrovnik, Ploče, 8 Buićeva. In 1987 the building was recognized as the cultural monument of modern architecture.
- 1935
Two-storey Jakšić family house, Dubrovnik, Lapad Bay.
Four-storey Splendid Hotel, Dubrovnik, Lapad Bay (adapted to meet new requirements after the war).
- 1938
Railways Hospital, Zagreb, Jordanovac, competition entry.
- 1939–41
Hotel with sanatorium – (hospital/therapy), Niška Banja, competition entry. First prize and execution award. The building was erected by the occupying authorities during the war, deviating considerably from the original design.
- 1939–42
Built-in blocks of housing units, competition entry – first prize and execution of a five-storey building on the street and a four-storey building in the courtyard, 44–46 Klaićeva.



Višestambena zgrada, Zagreb, Proleterskih brigada 35, 1953.

Residential edifice, 35 Proleterskih brigada St., Zagreb 1953

Plivalište sa sportskim hotelom, natječajni projekt – I. nagrada, Zagreb, Preradovićeva 21–23, 1942–43.

Swimming pool with sports hotel, competition entry – first prize. Galić was also awarded the execution (the design was not executed because of the war), Zagreb, 21–23 Preradovićeva, 1942–43

Kompleks stambene izgradnje, Zagreb, Preradovićeva 21–23, studijski projekt. Stanovi trosobni u dva nivoa – tip stanova realiziran 1953. u stambenim zgradama u Zagrebu, Proleterskih brigada 35 i 43, 1947.

Residential complex, Zagreb, 21–23 Preradovićeva, study design. Three-room apartments on two levels – this type of housing unit was executed in 1953 in residential edifices in Zagreb, 35 and 43 Proleterskih brigada, 1947

Industrijski objekt s upravnom zgradom Zavoda za industrijska istraživanja, Zagreb, Borongaj (kasnije dograđivan za Tvornicu motora i automobila).

Factory building with office building, Institute for Industrial Research, Zagreb, Borongaj (later expanded to accommodate the Engine and Automobile Factory).

Zgrada predavaonice s laboratorijem interne i neurološke klinike, Zagreb, Rebro, Kišpatičeva 12, 1952–53.

Lecture hall and laboratory building of the internal medicine and neurological clinic, Zagreb, Rebro, 1953–53

Mali stanovi u ugrađenom 5-katnom objektu, idejni projekt, Zagreb, Savska cesta, 1953.

Studio apartments in the five-storey row house, project, Zagreb, Savska street, 1953

Višestambena šesterokatna ugrađena zgrada, Zagreb, ugao Svačićeva Irga i Ulice 8. maja 1945.

Seven-storey built-in apartment house, Zagreb, corner of Svačićev Square and 8. maja Street.

Višestambena osmerokatna zgrada, slobodnostojeća sa stanovima u dva nivoa i lokalima u prizemlju, Zagreb, Proleterskih brigada 35 i 35a.

Nine-storey residential edifice flats, with duplex apartments and commercial areas on the ground floor, Zagreb, 35 and 35a Proleterskih brigada.

Stambenoposlovna visoka zgrada, idejni projekt, Zagreb, Ilica 1a, s pasażom do Bogovićeve ulice, 1954.

High-rise building with apartments and offices, preliminary design, Zagreb, 1a Ilica, with a passage to Bogovićeve Street, 1954

Višestambena deveterokatna zgrada, slobodnostojeća, ugao Proleterskih brigada 43 i Miramarske ulice, 1963–67.

Ten-storey residential edifice, corner of 43 Proleterskih brigada and Miramarska Streets.

Nacionalna i sveučilišna biblioteka, Zagreb izrada građevnog programa i idejnog projekta.