

# Drago Ibler – arhitektura kao ideja života Architecture as an Idea for Life

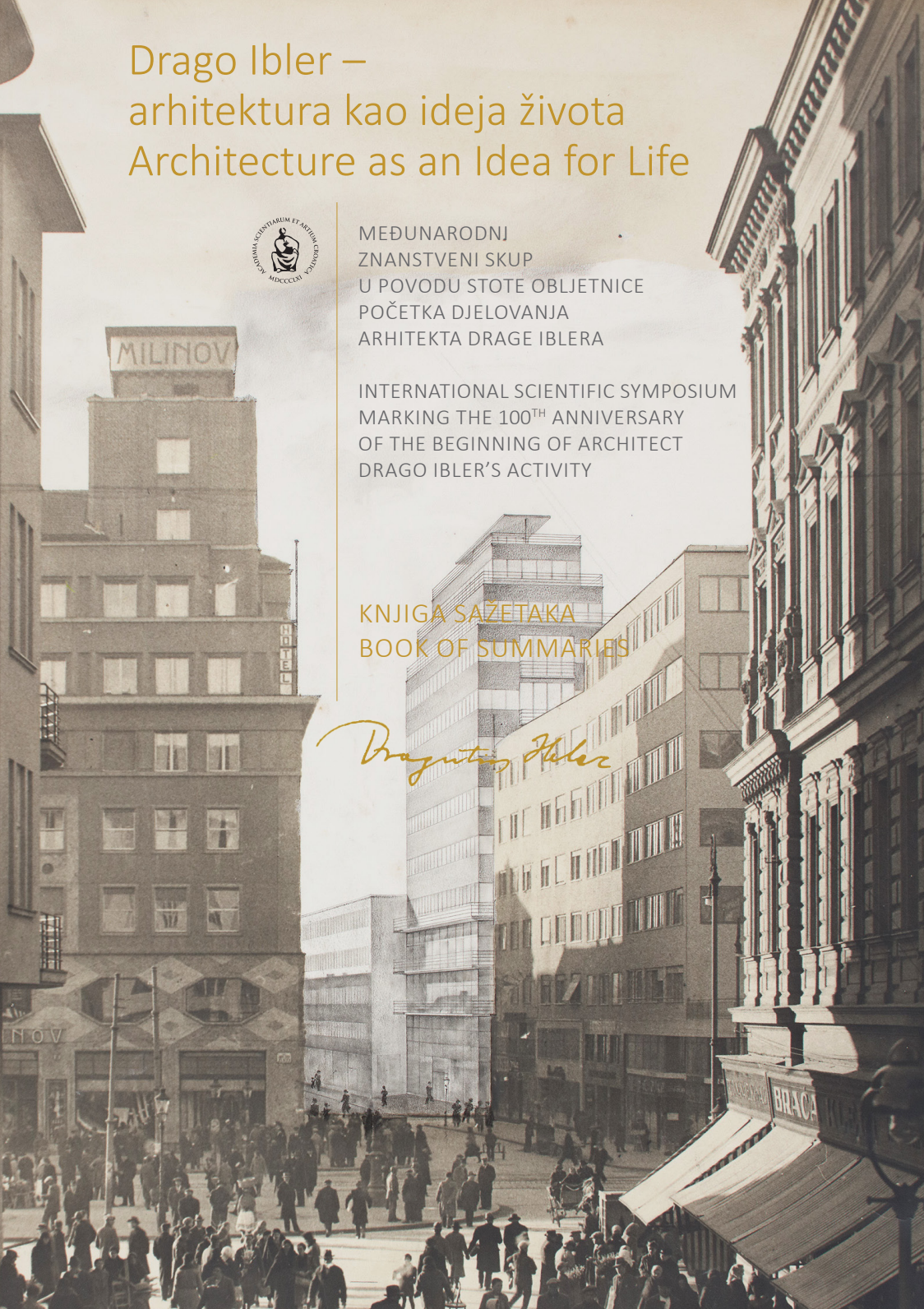


MEĐUNARODNI  
ZNASTVENI SKUP  
U POVODU STOTE OBLJETNICE  
POČETKA DJELOVANJA  
ARHITEKTA DRAGE IBLERA

INTERNATIONAL SCIENTIFIC SYMPOSIUM  
MARKING THE 100<sup>TH</sup> ANNIVERSARY  
OF THE BEGINNING OF ARCHITECT  
DRAGO IBLER'S ACTIVITY

KNJIGA SAŽETAKA  
BOOK OF SUMMARIES

*Drago Ibler*





HRVATSKA AKADEMIJA ZNANOSTI I UMJETNOSTI  
Hrvatski muzej arhitekture

CROATIAN ACADEMY OF SCIENCES AND ARTS  
Croatian Museum of Architecture

# Drago Ibler – arhitektura kao ideja života Architecture as an Idea for Life



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*Dragutin Ibler*

Drago Ibler –  
arhitektura kao ideja života

MEDUNARODNI ZNANSTVENI SKUP



9. prosinca 2020.

Knjižnica Hrvatske akademije znanosti i umjetnosti  
Strossmayerov trg 14  
Zagreb

Zbog nepovoljne epidemiološke situacije uzrokovane  
pandemijom COVID-19, održavanje skupa  
odgođeno je za 2021. godinu.

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Ministarstvo kulture i medija Republike Hrvatske  
Hrvatska komora arhitekata  
Ars Kopija, Zagreb



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ANDRIANA POZOJEVIĆ

Hrvatski muzej arhitekture HAZU





9 December 2020  
Library of the Croatian Academy of Sciences and Arts  
Strossmayerov trg 14  
Zagreb

The symposium has been postponed for 2021 due to the unfavourable epidemiological situation caused by the COVID-19 pandemic.

**WE APPRECIATE THE FINANCIAL SUPPORT FROM:**

Ministry of Culture and Media of the Republic of Croatia  
Croatian Chamber of Architects  
Ars Kopija, Zagreb



Hrvatska  
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**ARSKOPIJA**  
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DSc IVA CERAJ, Coordinator of Symposium

ANA – MARIJA ZUBOVIĆ

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Croatian Museum of Architecture of the  
Croatian Academy of Sciences and Arts



## UVOD

Arhitekt Drago Ibler (1894. – 1964.) pripada generaciji hrvatskih arhitekata koji su sredinom 20. stoljeća dovršavali negaciju klasicističke arhitekture 19. stoljeća, započeli istraživanja postavki suvremene funkcionalističke arhitekture i kreirali repere buduće arhitekture. Zahvaljujući školovanju u Dresdenu i Berlinu, radu u Poelzigo-  
vu atelijeru te članstvu u CIAM-u, spoznao je vrhunske arhitektonske tendencije i sugerirao ih svojim projektima i realizacijama.

Kao profesor na Likovnoj akademiji u Zagrebu, na Arhitektonskom fakultetu u Ženevi i u Državnoj radionici za arhitekturu u Zagrebu obrazovao je nove generacije vodećih hrvatskih arhitekata. Kao projektant osmislio je i realizirao ključne spomenike hrvatske arhitekture. Kao osnivač i voditelj likovne grupacije *Zemlja* objedinjavao je likovne umjetnike radi afirmacije i širenja progresivnih umjetničkih i socijalnih tendencija. Kao predsjednik tadašnjeg Društva arhitekata Jugoslavije borio se za status struke i kvalitetu arhitekture.

Drago Ibler bio je dominantni protagonist koji je uvodio međunarodnu arhitektoniku u hrvatsku arhitekturu kako bi uveo hrvatsku arhitekturu u međunarodnu arhitektoniku. Sumarni pregled svestranog djelovanja arhitekta Drage Iblera izaziva potrebu za detaljnom znanstvenom elaboracijom: života, djela, utjecaja, pedagogije, komparacije, suradnje, regularnosti, sinteze, inovacije, arhitektonike.





Održavanjem znanstvenog skupa o arhitektu Dragi Ibleru, stvaratelju niza antologijskih djela i jednom od utemeljitelja Zagrebačkoga arhitektonskog kruga, Hrvatski muzej arhitekture obilježava stotinu godina od početka autorova djelovanja. Već za studentskih dana, počevši od 1920. godine, Ibler je sudjelovao u nizu arhitektonskih natječajna u znaku socijalnih i umjetničkih izazova razdoblja.

Svojim je opusom i višeznačnim djelovanjem desetljećima ustrajno promovirao progresivna načela arhitektonskog oblikovanja u rasponu kreativnog izričaja od ekspresionizma i nove stvarnosti 1920-ih do modernizma internacionalnoga stila 1930-ih i poetičnog funkcionalizma 1950-ih godina. Za upoznavanje stvaralačke osobnosti arhitekta Drage Iblera zaslužna je akademkinja Željka Čorak, koja je Iblerovo djelo predstavila u funkciji znaka, kao paradigmu jednoga vremena u kojem je stvarana moderna arhitektura.

Ovim znanstvenim skupom želja nam je nadovezati se na uporišne točke, ponovno razmotriti Iblerove stvaralačke, pedagoške i strukovne pozicije, utvrditi njegovu važnost i utjecaje na daljnji tijek hrvatske arhitekture sve do refleksija u sadašnjem trenutku te pozicionirati Iblerov život i djelo u međunarodni kontekst.

Pri tome smo se vodili Iblerovom mišlju o *arhitekturi kao ideji života* koju je formuirao u okviru uvodne riječi prilikom otvaranja Prvog kongresa arhitekata Jugoslavije, a istu je misao izrazio i u sintagmi programske deklaracije grupe Zemlja 1929. godine – *jer su umjetnost i život jedno*.

## INTRODUCTION

Architect Drago (1894 – 1964) Ibler belongs to the generation of Croatian architects who – in the mid-20<sup>th</sup> century – brought to the conclusion the negation of the classicist architecture of the 19th century, commenced the study of the tenets of the modern functionalist architecture, and created the landmarks of the future architecture. Educated in Dresden and Berlin, trained at Poelzig's studio, and a member of CIAM, he was highly familiar with the top architectural tendencies, and in his projects and realisations, he suggested their implementation.

As professor at the Academy of Fine Arts in Zagreb, the Faculty of Architecture in Geneva, and the State Architecture Workshop in Zagreb, he educated new generations of the leading Croatian architects. As designer, he planned and accomplished the key monuments of Croatian architecture. As founder and leader of *Zemlja* – association of visual artists, he united visual artists with the aim of affirming and communicating progressive artistic and social tendencies. As chair of the then Yugoslav Association of Architects, he fought for the dignity of the profession and the quality of architecture. Drago Ibler was a dominant protagonist who introduced international architectonics in Croatian architecture in order to introduce Croatian architecture in international architectonics.

A summarised survey of architect Drago Ibler's versatile activity calls for detailed scientific elaboration of the following: life, career, influences, teaching, comparison, collaboration, regularity, synthesis, innovation, architectonics.





By organising a scientific symposium on architect Drago Ibler, creator of a sequence of anthological works and one of the founders of the Zagreb Circle of Architects, Croatian Museum of Architecture celebrates the 100<sup>th</sup> anniversary of the beginning of the author's activity. As early as in his university years, starting in 1920, Ibler took part in a number of architectural competitions in support of social and artistic challenges of the period.

In his oeuvre and during his multifaceted career, he had for decades insisted on promoting the progressive principles of architectural shaping, ranging from the creativity of expressionism and the new reality of the 1920s to the modernity of the international style of the 1930s and the poetic functionalism of the 1950s. Special merits for gaining a finer scholarly insight into architect Drago Ibler's creative personality go to Željka Čorak, Fellow of the Croatian Academy of Sciences and Arts, who presented Ibler's oeuvre *in the function of a mark* – as a paradigm of the era in which modern architecture was created.

The leading idea of this scientific symposium is to review Ibler's creative, teaching and professional stands; define their importance and influences on the later trends in Croatian architecture, up to the current reflections; and place his life and career in the international context.

In the attempt to achieve this, we followed Ibler's idea of *architecture as an idea for life*, which he formulated in his introductory speech at the opening of the First Congress of Yugoslav Architects, as well as in the syntagm of the programmatic declaration of the Association *Zemlja* of 1929 – *because art and life are one*.



RASPORED

**9:00** POZDRAVNI GOVOR

akademik VELIMIR NEIDHARDT  
predsjednik Hrvatske akademije znanosti  
i umjetnosti

**9:15** OTVARANJE SKUPA

BORKA BOBOVEC  
upraviteljica Hrvatskog muzeja arhitekture HAZU

**9:30** UVODNI GOVORI

RUDOLF KLEIN  
Fakultet arhitekture i građevinarstva  
Sveučilišta sv. Stjepana u Budimpešti

**Drago Ibler u kontekstu  
europske moderne**

akademkinja ŽELJKA ČORAK  
Razred za književnost HAZU

**U funkciji znaka – Drago Ibler  
i hrvatska arhitektura**

akademik ANDRIJA MUTNJAKOVIĆ  
voditelj Hrvatskog muzeja arhitekture HAZU

**Arhitektura kao ideja života**

**10:15** STANKA ZA KAVU





AGENDA

**9:00 WELCOMING SPEECHES**

VELIMIR NEIDHARDT

Fellow and President of the  
Croatian Academy of Sciences and Arts

**9:15 OPENING OF THE SYMPOSIUM**

BORKA BOBOVEC

Director of the Croatian Museum of Architecture

**9:30 INTRODUCTION SPEECHES**

RUDOLF KLEIN

Faculty of Architecture and Civil Engineering  
of Szent István University, Budapest

**Drago Ibler in the Context  
of the European Modernism**

ŽELJKA ČORAK, Fellow of the  
Croatian Academy of Sciences and Arts  
Department of Literature

**In the Function of a Mark – Drago Ibler  
and the Croatian Architecture**

ANDRIJA MUTNJAKOVIĆ, Fellow of the  
Croatian Academy of Sciences and Arts  
Honorary Director of the  
Croatian Museum of Architecture

**Architecture as an Idea for Life**

**10:15 COFFEE BREAK**



## PRVA SESIJA

### 10:30 U ZNAKU ARHITEKTONSKOG EKSPRESIONIZMA

IVA CERAJ

**Drago Ibler u znaku ekspresionizma –  
tragom neizvedenih natječajnih projekata  
iz fundusa Hrvatskog muzeja arhitekture  
do pariške izložbe 1925.**

### 10:45 KRLEŽA O IBLERU

MARINA BAGARIĆ

**Krleža o Ibleru poslije *Slučaja***

NIKOLINA ŠIMETIN ŠEGVIĆ

**Arhitekt i arhitektura u javnom prostoru.  
„Slučaj arhitekta Iblera” i diskurs intelektualaca**

### 11:15 PROMJENA SMJERA 1930-ih

VLADIMIR FILIPOVIĆ

**Iblerova zgrada socijalnog osiguranja  
radnika u Mostaru**

### 11:30 PEDAGOŠKO DJELOVANJE

JASNA GALJER

**Odjel za arhitekturu pri Umjetničkoj akademiji  
– Drago Ibler i kontinuitet eksperimentalnih  
edukativnih modela**

### 11:45 STANKA



## DRUGA SESIJA

### 13:00 IBLER I ZEMLJA (1929. – 1935.)

IVANA HANIČAR

DARJA RADOVIĆ MAHEČIĆ

**Utjecaj Drage Iblera na formativno razdoblje  
arhitekta Stjepana Planića**

### 13:15 SURADNJA S DRAGOM GALIĆEM

ALEKSANDAR KADIJEVIĆ

**Drago Ibler i natječaj za palaču**

**P.R.I.Z.A.D u Beogradu (1937. – 1938.)**

DARKO KAHLE

**Realizirane višestambene zgrade**

**arhitekta Drage Iblera prema suvremenom**

**standardu stanovanja, arhitektu Dragi Galiću**

**i zajedničkoj Vili Filipčić**

### 13:45 MAJSTORSKA RADIONICA ZA ARHITEKTURU

ANA – Marija ZUBOVIĆ

**O arhivu Majstorske radionice za arhitekturu**

**pod vodstvom majstora-arhitekta**

**Drage Iblera (1952. – 1964.)**

### 14:00 STANKA ZA KAVU



## THE FIRST SESSION

### 10:30 IN SUPPORT OF ARCHITECTURAL EXPRESSIONISM

IVA CERAJ

**Drago Ibler in Support of Expressionism –  
Following the Non-Realised Competition Entries  
from the Holdings of the Croatian Museum of  
Architecture up to the Paris Exhibition of 1925**

### 10:45 KRLEŽA ON IBLER

MARINA BAGARIĆ

**Krleža on Ibler after the *Case***

NIKOLINA ŠIMETIN ŠEGVIĆ

**Architect and Architecture in Public Space.  
“Case of Architect Ibler” and the Discourse of  
Intellectuals**

### 11:15 CHANGE OF TREND IN THE 1930s

VLADIMIR FILIPOVIĆ

**Ibler’s Building of Workers’ Social Security  
Office in Mostar**

### 11:30 TEACHING ACTIVITY

JASNA GALJER

**Department of Architecture of the Academy  
of Arts – Drago Ibler and the Continuity of  
Experimental Educational Models**

### 11:45 BREAK



**THE SECOND SESSION**

**13:00** IBLER AND ZEMLJA (1929 – 1935)

IVANA HANIČAR

DARJA RADOVIĆ MAHEČIĆ

**Drago Ibler's Influence on Architect Stjepan  
Planić in his Formative Period**

**13:15** COLLABORATION WITH DRAGO GALIĆ

ALEKSANDAR KADIJEVIĆ

**Drago Ibler and the Competition for the  
P.R.I.Z.A.D Building in Belgrade (1937 – 1938)**

DARKO KAHLE

**Realised Multi-Residential Buildings by  
Architect Drago Ibler in Respect of the  
Contemporary Housing Standard,  
Architect Drago Galić and Villa *Filipčić***

**13:45** ARCHITECTURAL MASTER WORKSHOP

ANA – MARIJA ZUBOVIĆ

**The Archives of the Architectural Master  
Workshop Led by Master-Architect Drago Ibler  
(1952 – 1964)**

**14:00** COFFEE BREAK



## TREĆA SESIJA

### 14:15 U ZNAKU POETIČNOG FUNKCIONALIZMA

BORKA BOBOVEC

ANDRIANA POZOJEVIĆ

**Drago Ibler i refleksije  
međunarodnih razmišljanja  
u kontekstu stvaranja smjernica  
suvremenog stanovanja**

VANJA BRDAR MUSTAPIĆ

VESNA MEŠTRIĆ

**Vila Zagorje – reliktna koncepcija**

### 14:45 MEĐUNARODNE I INTERDISCIPLINARNE POVEZNICE

TADEJ GLAŽAR

**Poveznice i utjecaji:**

**Drago Ibler i Jože Plečnik**

ŽELJKA ZDELAR

**Drago Ibler u djelima hrvatskih  
umjetnika: portret Drage Iblera –  
rad Joze Kljakovića**

## ZATVARANJE SKUPA

### 15:15 ZAKLJUČNA RIJEČ

akademik MLADEN OBAD ŠČITAROCI

tajnik Razreda za likovne umjetnosti HAZU

### 16:00 ZAVRŠETAK SKUPA





## THE THIRD SESSION

### 14:15 IN SUPPORT OF POETIC FUNCTIONALISM

BORKA BOBOVEC  
ANDRIANA POZOJEVIĆ

**Drago Ibler and the Reflections of  
International Notions in the Context  
of Drafting Guidelines for Solutions  
in Contemporary Housing Construction**

VANJA BRDAR MUSTAPIĆ  
VESNA MEŠTRIĆ

**Villa Zagorje – a Relic of Ibler's Concept**

### 14:45 INTERNATIONAL AND INTERDISCIPLINARY LINKS

TADEJ GLAŽAR

**Links and Influences:  
Drago Ibler and Jože Plečnik**

ŽELJKA ZDELAR

**Drago Ibler in Works by the Croatian Artists:  
Portrait of Drago Ibler –  
Work by Jozo Kljaković**

## CLOSING OF THE SYMPOSIUM

### 15:15 CLOSING REMARKS

MLADEN OBAD ŠČITAROCI, FCA  
Secretary of the Department of Fine Arts  
of the Croatian Academy of Sciences and Arts

### 16:00 END OF THE SYMPOSIUM



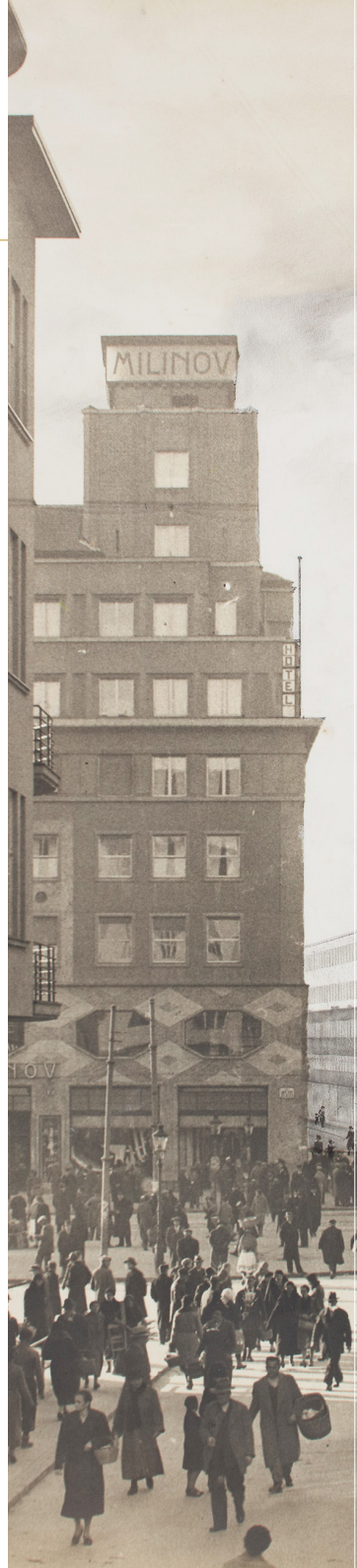


## SAŽECI

dr. sc. IVA CERAJ  
Hrvatski muzej arhitekture HAZU  
Zagreb

### **Drago Ibler u znaku ekspresionizma – tragom neizvedenih natječajnih projekata iz fundusa Hrvatskog muzeja arhitekture do pariške izložbe 1925.**

Početak Iblerova javnog djelovanja – markiran projektom hotela u Gundulićevoj ulici u Zagrebu 1920. godine – i daljnji niz ranih radova obilježen je dvjema značajkama: *arhitekturom na papiru*, odnosno statusom neizvedenih natječajnih projekata, te izričajem arhitektonskog ekspresionizma. Na tragu berlinskih uporišta Poelzigove estetike, Ibler je u razdoblju do 1928. godine predstavio građevine koje emaniraju začudnu atmosferu *proizvoljne figuracije* (Željka Čorak), uz iznimku jedne realizacije: izložbenog postava kazališne sekcije Kraljevine Srba, Hrvata i Slovenaca u *Grand Palaisu*, na Međunarodnoj izložbi dekorativnih umjetnosti u Parizu 1925. godine – prostora u kojem sabire iskustva iz početne dionice svoga djelovanja, nakon koje opus bilježi novo usmjerenje i daljnji razvoj u znaku funkcionalizma.



dr. sc. MARINA BAGARIĆ  
Muzej za umjetnost i obrt  
Zagreb

### Krleža o Ibleru poslije *Slučaja*

Krležin „Slučaj arhitekta Iblera“ donosi činjenice iz arhitektove biografije i neizostavan je ne samo u tekstovima o Dragi Ibleru nego i u gotovo svim pregledima hrvatske međuratne arhitekture. Manje su, međutim, poznati podatci o cjeloživotnom prijateljstvu arhitekta i pisca kao i o tome da je Krleža o Ibleru pisao i poslije slavnoga eseja. O Dragi Ibleru, njegovu životu i projektima postoje brojne bilješke u Krležinim dnevnicima, a i piščevi biografi i sugovornici zabilježili su njegova sjećanja na arhitekta. Ovo se istraživanje bavi Krležinim zapisima o Dragi Ibleru kao vrijednoj dopuni arhitektovoj biografiji te kao jedinstvenom izvoru u kontekstualizaciji pojedinih projekata. Posljedično se otvara i pitanje koliko bi svrstavanje u krug *Krležinih umjetnika* (Kovačić, Babić, Hegedušić, Augustinčić...) utjecalo na (re)interpretaciju djela Drage Iblera.

## SUMMARIES

DSc IVA CERAJ  
Croatian Museum of Architecture  
of the Croatian Academy of Sciences and Arts  
Zagreb

### **Drago Ibler in Support of Expressionism – Following the Non-Realised Competition Entries from the Holdings of the Croatian Museum of Architecture up to the Paris Exhibition of 1925**

The beginning of Ibler's public activity – marked by the project for a hotel in Gundulićeva Street in Zagreb in 1920 – and other early works that followed, was characterised by two features: *architecture on paper*, i.e. the status of the non-realised competition entries, and the execution of architectural expressionism. Following the Berlin footholds of Poelzig's aesthetics, in the period up to 1928, Ibler presented buildings that emanated an extraordinary atmosphere of *arbitrary figuration* (Željka Čorak), with one single exception: the interior of the theatre section of the pavilion of the Kingdom of the Serbs, Croats and Slovenes at the International Exhibition of Decorative Arts at the *Grand Palais* in Paris in 1925 – the space in which he presented cumulative experiences of the earliest phase in his career, which was succeeded by a new trend and further development marked by functionalism.



DSc MARINA BAGARIĆ  
Museum of Arts and Crafts  
Zagreb

### Krleža on Ibler after the *Case*

Krleža's „Slučaj arhitekta Iblera“ (“Case of Architect Ibler”) offers facts from the architect's biography. It is imperative not only in texts on Drago Ibler, but also in almost every survey of the Croatian interwar architecture. The fact, however, that the architect and the writer were lifelong friends, and that Krleža continued to write about Ibler even after this famous essay, remained less known. There are numerous remarks on Drago Ibler, his life and his projects in Krleža's diaries, and even the writer's biographers and interlocutors recorded his memories of the architect. This research has tackled Krleža's writings on Drago Ibler as a valuable supplement to the architect's biography, and a unique source in the contextualisation of individual projects. Consequently, the question has been posed regarding the extent to which the inclusion in the circle of *Krleža's artists* (Kovačić, Babić, Hegedušić, Augustinčić, etc.) would influence the (re)interpretation of Drago Ibler's oeuvre.



NIKOLINA ŠIMETIN ŠEGVIĆ  
Poslijediplomski doktorski studij  
Odsjeka za povijest Filozofskog fakulteta  
Sveučilišta u Zagrebu

**Arhitekt i arhitektura u javnom prostoru.  
„Slučaj arhitekta Iblera” i diskurs intelektualaca**

U pregledima manifesta hrvatske arhitektonske moderne navode se kratki, ali značajni tekstovi A. G. Matoša u obranu Viktora Kovačića te Miroslava Krleže „Slučaj arhitekta Iblera” koji otkrivaju intelektualnu prisnost između vodećih književnika i arhitekata moderne. Krležin tekst objavljen u *Književnoj republici* 1924. godine tipičan je *krležijanski* intelektualni i društveni portret urbanog miljea, slika Zagreba i okoline u kojoj Ibler treba, pokušava ili ne može uspjeti. I Krleža i Ibler još se bore s ostacima Austro-Ugarske Monarhije shvaćajući društvo kroz intelektualne i kulturne istovremenosti neistovremenog, zastupajući određeno shvaćanje modernizma. Ovo Izlaganje obraća pozornost na urbane, kulturne i društvene aspekte jednog slučaja metodama intelektualne historije.



VLADIMIR FILIPOVIĆ  
Filozofski fakultet Sveučilišta u Mostaru  
Bosna i Hercegovina

### **Iblerova zgrada socijalnog osiguranja radnika u Mostaru**

Drago Ibler projektirao je u Mostaru 1930. godine građevinu čija je izvorna namjena bila *Okružni ured socijalnog osiguranja radnika*. Zgrada se sastoji od dva dijela; prvog, koji se naslanja na Liska ulicu, te drugog, koji je paralelan s Bulevarom, a čije je pročelje posebno zbog konkavnosti ulaznog trijema. Popularna mostarska *Krankasse* (njem. *Krankenkasse* – zdravstveno osiguranje) 1992. godine prenamijenjena je u Dom zdravlja, a tu službu obavlja i danas. Građevina je prvi projekt moderne arhitekture u Mostaru i s razlogom je proglašena spomenikom kulture. U radu se daje pregled izvornog projekta i njegova izvedba, povijesne izmjene, pregradnje i današnje stanje te ga se nastoji staviti u kontekst vremena i prostora povezivanjem s ostatkom Iblerova opusa.

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**Architect and Architecture in Public Space.  
Case of Architect Ibler and the Discourse of  
Intellectuals**

The reviews of the manifest of the Croatian Architectural Modernism mention brief yet significant texts by A. G. Matoš in defence of Viktor Kovačić, and „Slučaj arhitekta Iblera“ (“Case of Architect Ibler”) by Miroslav Krleža. These texts have revealed intellectual closeness among the leading literary authors and the architects of the modernism. Krleža’s text, which was published in *Književna republika* in 1924, is a typical intellectual and social portrait of the urban milieu in Krleža’s style – a picture of Zagreb and its surroundings, where Ibler was supposed to, endeavoured to or was not able to succeed. Krleža and Ibler were still struggling with the remains of the Austro-Hungarian Monarchy, perceiving society through the intellectual and cultural synchronicity of the non-synchronicity, and supporting a certain understanding of the modernism. This presentation pays special attention to the urban, cultural and social aspects of one case by applying methods used in intellectual history.



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### **Ibler's Building of Workers' Social Security Office in Mostar**

In Mostar in 1930, Drago Ibler designed a building originally intended for the *Workers' Social Security District Office*. The building consists of two parts – one leaning on Liska Street, and the other parallel with the Boulevard. The façade is specific due to its concave front porch. Since its conversion into the Public Health Centre in 1992, the popular Mostar *Krankasse* (German *Krankenkasse* – health security) has served the same purpose until the present date. This building is the first project of modern architecture in Mostar, and has rightfully been declared a cultural monument. The paper offers a survey of the original project and its execution, historical changes and conversions, as well as the present state, endeavouring to place it into the temporal and spatial context by linking it to the rest of Ibler's oeuvre.



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**Odjel za arhitekturu pri Umjetničkoj  
akademiji – Drago Ibler i kontinuitet  
eksperimentalnih edukativnih modela**

Tema izlaganja jest pedagoško djelovanje arhitekta Drage Iblera. Razmatra se kontinuitet eksperimentalnih edukativnih modela Iblerova Odjela za arhitekturu pri Umjetničkoj akademiji (1926. – 1942.) te poslijeratnog Odjela za umjetničku arhitekturu ALU u Zagrebu (1959. – 1960.). Polazeći od formativnog udjela povijesnog i društvenog okvira, razmatraju se karakteristike i propituje aktualnost nastavnih programa u smislu alternativnog pozicioniranja i kritičkog odmaka od dominantnih institucionalnih diskursa (“umjetnička” i “akademska” edukacija arhitekta). Na osnovi usporedne analize s primjerima alternativnih i eksperimentalnih modela arhitektonske edukacije u rasponu od bauhausovske paradigme do ulmske Hochschule für Gestaltung i Ravnikarova *Smjera B*, cilj je kontekstualizirati doprinos i vrijednost Iblerova djelovanja u transferima arhitektonskih ideja i društveno angažirane arhitekture.



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### **Utjecaj Drage Iblera na formativno razdoblje arhitekta Stjepana Planića**

U Zagrebu je 1926. – 1942. godine djelovala Škola za arhitekturu pri Umjetničkoj akademiji kroz koju je prošlo 70, a na kojoj je diplomiralo 18 studenata. Školu je vodio Drago Ibler, koji je u nas preuzeo Gropiusovu ulogu da odgaja sredinu i društveno angažirane arhitekta. Stroga selekcija, radionička metoda nastave i individualan pristup oblikovanju zastupani na Školi prikazuju se na primjeru arhitekta Stjepana Planića, polaznika prve generacije tzv. *Iblerove škole*, koja prekida s tradicijom i u nastavni program uvodi modernu arhitekturu. Izlaganjem se predstavljaju prvi poznati radovi arhitekta Planića koji uključuju radove za prijamni ispit i projekte nastale tijekom studija te se analizira utjecaj ekspresionizma u izričaju ranih radova, kao i uključenje u program Udruženja umjetnika *Zemlja*. Fokus istraživanja prvo je desetljeće Planićeve djelovanja (1925. – 1935.).



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**Department of Architecture of the Academy  
of Arts – Drago Ibler and the Continuity  
of Experimental Educational Models**

The topic of the paper is architect Drago Ibler's teaching activity. The continuity of experimental educational models of Ibler's Department of Architecture of the Academy of Arts (1926 – 1942), and the post-war Department of Artistic Architecture of the Academy of Fine Arts in Zagreb (1959 – 1960) has been tackled. Starting from the formative share of the historical and social setting, characteristic features have been analysed, and the actuality of teaching programmes in the sense of alternative positioning and critical distancing from the dominant institutional discourses ("artistic" and "academic" education of architects) questioned. The objective being the contextualisation – based on conducting a comparative analysis including examples of alternative and experimental models of architectural education covering the range from the Bauhaus paradigm to Hochschule für Gestaltung in Ulm and Ravnikar's *B Programme* – of the contribution and the importance of Ibler's activity in the transfer of architectural ideas and socially engaged architecture.



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### **Drago Ibler's Influence on Architect Stjepan Planić in his Formative Period**

In the period between 1926 and 1942, the School of Architecture of the Academy of Arts, with 70 students who enrolled, and 18 who graduated, was active in Zagreb. The School was led by Drago Ibler, who took over the Gropius role to educate the community and socially engaged architects here. Strict selection, workshop approach to teaching, and individual approach to the design, which were implemented at the School, were reflected in the example of architect Stjepan Planić, who belonged to the first generation at the so-called *Ibler's School*, which became separated from the tradition and introduced modern architecture into the curriculum. The first known works by architect Planić have been presented, including his entrance examination works and projects designed during his study; furthermore, the influence of expressionism in his early works, as well as the inclusion in the programme of the Artists' Association *Zemlja* have been analysed. The research focuses on the first decade of Planić's activity (1925 – 1935).



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**Drago Ibler i natječaj za palaču  
P.R.I.Z.A.D u Beogradu (1937. – 1938.)**

Na međunarodnom natječaju za petokatnu poslovno-stambenu palaču *Privilegovanog izvoznog akcionarskog društva* (P.R.I.Z.A.D.), planiranu za podizanje na Obilićevu vijencu u Beogradu, u konkurenciji od 58 radova, zajednički nacrt arhitekata Drage Iblera i Drage Galića našao se među otkupljenima. Zgrada je izvedena krajem 1938. godine prema korigiranom, drugonagrađenom projektu arhitekta Bogdana Nestorovića. Predstavljen u dvorani Trgovinske komore na izložbi natječajnih radova, a potom i publiciran 1981. godine u monografiji akademkinje Željke Čorak *U funkciji znaka: Drago Ibler i hrvatska arhitektura između dva rata*, Iblerov i Galićev nacrt zaslužuje potpuniji historiografski osvrt u kontekstu priređenog natječaja.



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**Realizirane višestambene zgrade  
arhitekta Drage Iblera prema suvremenom  
standardu stanovanja, arhitektu Dragi Galiću  
i zajedničkoj Vili Filipčić**

Arhitekt i profesor Drago Ibler tijekom karijere realizirao je osam višestambenih zgrada (Ilica, Kukuljevićeva, Vlaška, Martićeva, Ribnjak, ugao Martićeve i Buličeve, Smičiklasova, ugao Martićeve i Smičiklasove – tzv. *Drvodder*). Uspoređuju se tlocrti i način stanovanja prema suvremenom tlocrtnom standardu najamne stambene zgrade. Rezultatima usporedbe predstavljaju se realizirane višestambene zgrade Iblerova učenika i suradnika arhitekta akademika Drage Galića (Vojnovićeva, Klaićeva ulična i dvorišna zgrada, Avenija Vukovar, zapadna, odnosno istočna zgrada, ugao Svačićeva trga i Žerjavićeve). S tim višestambenim zgradama zaključno se komparira zajedničko djelo, drvena Vila Filipčić na Svetom Duhu kao prolegomena oblikovanja drvom modernog stambenog prostora poslije Drugoga svjetskog rata.

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**Drago Ibler and the Competition for  
the P.R.I.Z.A.D Building in Belgrade  
(1937 – 1938)**

At the international competition for the six-storey combined business and residential building of the *Privileged Export Stock Company* (P.R.I.Z.A.D.), planned for erection on Obilićev vijenac in Belgrade, the joint project designed by architects Drago Ibler and Drago Galić was one of the 58 accepted entries that were competing. The building was erected towards the end of 1938 based on the modified project designed by architect Bogdan Nestorović, which won the second prize. Presented at the exhibition of competition entries at the hall of the Chamber of Trade, and subsequently published in 1981 in the monograph by Željka Čorak, FCA, entitled *U funkciji znaka: Drago Ibler i hrvatska arhitektura između dva rata* (*In the Function of a Mark: Drago Ibler and the Croatian Architecture between the Two World Wars*), Ibler's and Galić's design deserves a more thorough historiographic review in the context of the subject competition.



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**Realised Multi-Residential Buildings  
by Architect Drago Ibler in Respect of  
the Contemporary Housing Standard,  
Architect Drago Galić and Villa *Filipčić***

Architect and professor Drago Ibler realised eight multi-residential buildings during his career (Ilica, Kukuljevićeva Street, Vlaška Street, Martićeva Street, Ribnjak, corner of Martićeva and Bulićeva Streets, Smičiklasova Street, corner of Martićeva and Smičiklasova Streets – the so-called *Wooden Skyscraper*). The floorplans and the housing types have been compared according to the contemporary floorplan standard of a residential rental property. The realised multi-residential buildings designed by Ibler's student and associate, architect and Academy member Drago Galić (Vojnovićeva Street, Klaićeva Street – front and back building, Vukovar Avenue – west / east building, corner of Svačićev Square and Žerjavićeva Street) have been presented through the results of the comparison. In conclusion, their joint work – the wooden Villa *Filipčić* on Sveti Duh has been compared with these multi-residential buildings as a prolegomena of modern housing space designed in wood after World War Two.



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**O arhivu Majstorske radionice za arhitekturu  
pod vodstvom majstora-arhitekta  
Drage Iblera (1952. – 1964.)**

U sklopu Državnih majstorskih radionica likovnih umjetnosti, osnovanih 1947. godine kao svojevrsne platforme za usavršavanje u atelijerima istaknutih stvaralaca, godine 1952. otvara se i Majstorska radionica za arhitekturu. Poslije završenog studija arhitekture suradnici radionice imali su mogućnost stručnog i umjetničkog usavršavanja pod vodstvom Drage Iblera, prvoga majstora-arhitekta. Nakon Iblerove smrti 1964. godine, radionicu je nastavio voditi majstor-arhitekt Drago Galić sve do njezina ukinuća 1984. godine. Nastavu je pohađalo ukupno 76 suradnika, od čega 18 kod Iblera. Gradivo zatečeno u Vili Ehrlich – Marić u Zagrebu, u kojoj je radionica djelovala, danas ima značenje utemeljiteljske zbirke s obzirom na to da je u tom prostoru 1995. godine započeo djelovati Hrvatski muzej arhitekture HAZU.



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ANDRIANA POZOJEVIĆ  
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**Drago Ibler i refleksije međunarodnih  
razmišljanja u kontekstu stvaranja smjernica  
suvremenog stanovanja**

Zagrebačka arhitektonska ostvarenja nastala u drugoj polovini 20. stoljeća karakterizira otklon u odnosu na arhitekturu koja je u to vrijeme stvarana u zemljama istočnog bloka s obzirom na to da prihvaća stavove modernih svjetskih kretanja. Utjecaj Iblerova stvaralaštva na oblikovanje zagrebačkog urbaniteta u međuratnom razdoblju nastavlja se očitovati u oblikovnim karakteristikama zgrade *Autocentra*, kolokvijalno poznate kao *Drveni neboder* (1956. – 1958.), koja u sebi sadrži osvrt na proteklo razdoblje i refleksije kontinuiteta. Iako jedina važna ostvarenja Iblerova zgrada u poslijeratnom razdoblju, trasirala je smjernice budućeg oblikovanja stanovanja kroz usvajanje elemenata proizašlih iz europskih centara moderniteta, upotpunjenih senzibilitetom Drage Iblera u znaku funkcionalne poetike Zagrebačkog arhitektonskog kruga.

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**The Archives of the Architectural  
Master Workshop Led by Master-Architect  
Drago Ibler (1952 – 1964)**

Within the scope of state-managed master workshops in fine arts, established in 1947 as a certain platform for specialisation at the studios of distinguished artists, the Architectural Master Workshop was established in 1952. After they completing their study of architecture, associates at the workshop were given the opportunity for professional and artistic specialisation under the mentorship of Drago Ibler, the first master-architect. After Ibler's death in 1964, master-architect Drago Galić led the workshop until its abolishment in 1984. There were 76 associates at the workshop, out of which 18 worked under Ibler. The material found at the *Ehrlich – Marić Villa* in Zagreb, where the workshop was located, represents today the founder's collection, since in 1995, the Croatian Museum of Architecture of the Croatian Academy of Sciences and Arts found its seat there.



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Croatian Museum of Architecture  
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**Drago Ibler and the Reflections of International  
Notions in the Context of Drafting Guidelines for  
Solutions in Contemporary Housing Construction**

The architectural creations of the second half of the 20<sup>th</sup> century in Zagreb were characterised by a drift from the architecture of the time in the countries of the Eastern Block, as modern world trends were accepted here. The influence of Ibler's oeuvre on the shaping of the Zagreb post-war urbanism continued to reflect itself in the characteristic features of the *Autocentre* building, commonly known as the *Wooden Skyscraper* (1956 – 1958), which in itself reflected the previous period and the continuity. Though this was Ibler's only building of significance erected in the post-war period, it marked the future shaping of housing construction by adopting elements stemming from the European centres of the modernism combined with Drago Ibler's sensibility supporting the functional poetics of the Zagreb architectural circle.



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Muzej za umjetnost i obrt

Zagreb

VESNA MEŠTRIĆ

Muzej suvremene umjetnosti

Zagreb

### Vila Zagorje – relikv Iblerove koncepcije

Poslijeratnom opusu arhitekta Drage Iblera pripada prvi projekt Vile Zagorje, nekadašnje zagrebačke rezidencije Josipa Broza Tita, na kojem je radio od 1960. do 1962. godine. Projekt je sadržavao nekoliko idejnih rješenja i glavni nacrt vile temeljen na jasnoj prostornoj podjeli javnog, reprezentativnog prostora u prizemlju i privatnog, stambenog na katu. Izgradnja je započela 1961. godine, čime su definirani položaj i gabariti objekta. Međutim, suradnja s Iblerom je prekinuta, proveden je pozivni natječaj, a novi projekt potpisuju arhitekti Kazimir Ostrogović i Vjenceslav Richter unutar arhitektonskog biroa *Centar 51*. Komparativnom analizom Iblerova te Ostrogovićeve i Richterova projekta bit će istaknute poveznice u oblikovanju i interijerskim rješenjima koje potvrđuju Richterovu tvrdnju da je izvedeni objekt Vile Zagorje *relikv Iblerove koncepcije*.



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### **Poveznice i utjecaji: Drago Ibler i Jože Plečnik**

Drago Ibler i Jože Plečnik, obojica arhitekti i profesori arhitekture, jedan u Zagrebu, a drugi u Ljubljani, povezani su nizom osobina, kako osobnih, tako i profesionalnih. Ključni razlog njihove povezanosti najbolje se ogleda u osobnosti Ivana Meštrovića, koji je nakon Prvog svjetskog rata u Zagrebu zamislio novu školu za arhitekturu. Na početku isprepletene misli i naknadna provedba studijskog programa na poseban način povezale su sve tri osobnosti. Sva trojica dijele zajedničku želju za isticanjem suvremene umjetničke misli o arhitekturi, s naglaskom na sintezi svih umjetnosti. Iako formalno postoje različite percepcije arhitekture dvojice arhitekata, postoji niz sličnosti u konceptualnom arhitektonskom razmišljanju i pogledima na život. Unatoč vremenskoj udaljenosti, bit njihova djelovanja i danas je važna.

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VESNA MEŠTRIĆ

Museum of Contemporary Art

Zagreb

### **Villa Zagorje – a Relic of Ibler’s Concept**

The first project for Villa *Zagorje*, Josip Broz Tito’s former Zagreb residence, which the architect worked on between 1960 and 1962, forms a part of Drago Ibler’s post-war oeuvre. The project includes several proposed solutions and the master floorplan of the Villa based on clear spatial division between the public, representational space on the ground floor and the private, residential premises on the first floor. The erection commenced in 1961; the location and the dimensions of the facility were defined then. The collaboration with Ibler was however terminated, and an invited competition was organised. The authors of the new project were architects Kazimir Ostrogović and Vjenceslav Richter, who represented the *Centar 51* bureau of architecture. A comparative analysis of Ibler’s project on the one hand and Ostrogović’s and Richter’s project on the other points out the links in shaping and finding interior solutions, which confirm Richter’s claim that the realised Villa *Zagorje* indeed is a *relic of Ibler’s concept*.



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**Links and Influences: Drago Ibler and  
Jože Plečnik**

Drago Ibler and Jože Plečnik, both architects and professors of architecture – the former in Zagreb and the latter in Ljubljana, have got many features in common – not only of personal, but also of professional nature. The key link between them is the personality of Ivan Meštrović, who envisaged the new school of architecture in Zagreb after World War One. Their thoughts, interlocking in the beginning, and the subsequent execution of the study programme linked all three personalities in a very particular way. All three of them shared the same wish for stressing the contemporary artistic notion of architecture, with an emphasis on the synthesis of all arts. Though in the formal sense, the perceptions of the architecture of these two architects differ, there exist many similarities between their concepts of architectural thinking and their worldviews. Notwithstanding the temporal distance, the essence of their creative activity still remains important even today.



ŽELJKA ZDELAR

Memorijalna zbirka *Jozo Kljaković*

Zagreb

**Drago Ibler u djelima hrvatskih umjetnika:  
portret Drage Iblera – rad Jozе Kljakovića**

Poznato je kako su crteži (neki ih atribuiraju tek karikaturama) akademskog slikara Jozе Kljakovića nastajali i u povijesnoj Kavani *Medulić* na crtaćem papiru ili pak na komadima salveta. Slikar je radio lako i s određenom dozom humora bilježeći svoje prijatelje u trenucima opuštanja. Jedan od crteža, *Portret Drage Iblera* (oko 1920.), poznajemo tek s fotografije pohranjene u Memorijalnoj zbirci *Jozo Kljaković* u Zagrebu. Crtež je rađen sivom olovkom na bijelom papiru. Autor se izrazio u kubističkom slogu, lomljivim i osjenčanim plohama koje grade zanimljivo i karakterno lice čuvenog zagrebačkog arhitekta zadržavajući bitne karakterne crte lica, impozantne glave prekrivene razbarušenom kosom koja se znatnije širi prema arhitekturi moćna čela. Naglasak na očima osoban je i bitan, jer nazire se gord, sugestivan pogled arhitekta Iblera.



IZLAGANJA SUDIONIKA  
s međunarodnog znanstvenog skupa  
u povodu stote obljetnice početka djelovanja  
arhitekta Drage Iblera

**Drago Ibler –  
arhitektura kao ideja života**

bit će objavljena 2021. godine u Zborniku radova, u sklopu  
edicije *Arhitectura* Hrvatskog muzeja arhitekture HAZU.



ŽELJKA ZDELAR

*Jozo Kljaković Memorial Collection*

Zagreb

**Drago Ibler in Works by the Croatian Artists:  
Portrait of Drago Ibler – Work by Jozo Kljaković**

It is a known fact that academic painter Jozo Kljaković created some of his drawings (defined sometimes merely as caricatures) at the historical *Medulić* coffee house on drawing paper or on pieces of paper napkins. The painter worked with ease and a certain dose of wit, eternalising his friends in their moments of leisure. One of the drawings – *Portrait of Drago Ibler* (ca 1920) – is known only from a photograph that is in safekeeping at the *Jozo Kljaković Memorial Collection* in Zagreb. The drawing is in grey pencil on white paper. The author chose cubist expression, in which he created the famous Zagreb architect's highly interesting face of firm character by fragile and shaded surfaces, maintaining thereby his essential characteristic facial features: the striking head crowned by ruffled hair, and extending towards the mighty forehead. The emphasis on the eyes is personal and vital, indicating architect Ibler's suggestive look full of pride.



PRESENTATIONS

held at the international scientific symposium marking the hundredth anniversary of the beginning of architect Drago Ibler's activity

**Drago Ibler –  
Architecture as an Idea for Life**

will be published in 2021 in the Proceedings within the edition *Arhitectura* of the Croatian Museum of Architecture of the Croatian Academy of Sciences and Arts.



Drago Ibler –  
arhitektura kao ideja života

IMPRESUM

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# *Brigitte Heller*



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ILUSTRACIJA NA OVITKU

Zgrada Napretkove zadruge u Zagrebu, 1935. – 1936.

(projekt, neizvedeno)

COVER ILLUSTRATION

Napredak Cooperative building in Zagreb, 1935 – 1936

(project, unrealized)



