

INTERNATIONAL  
CONFERENCE

ARCHITECTURE  
AND  
HOUSING CULTURE  
IN ZAGREB  
AND  
CENTRAL EUROPEAN  
CITIES  
IN THE PERIOD  
1880–1940

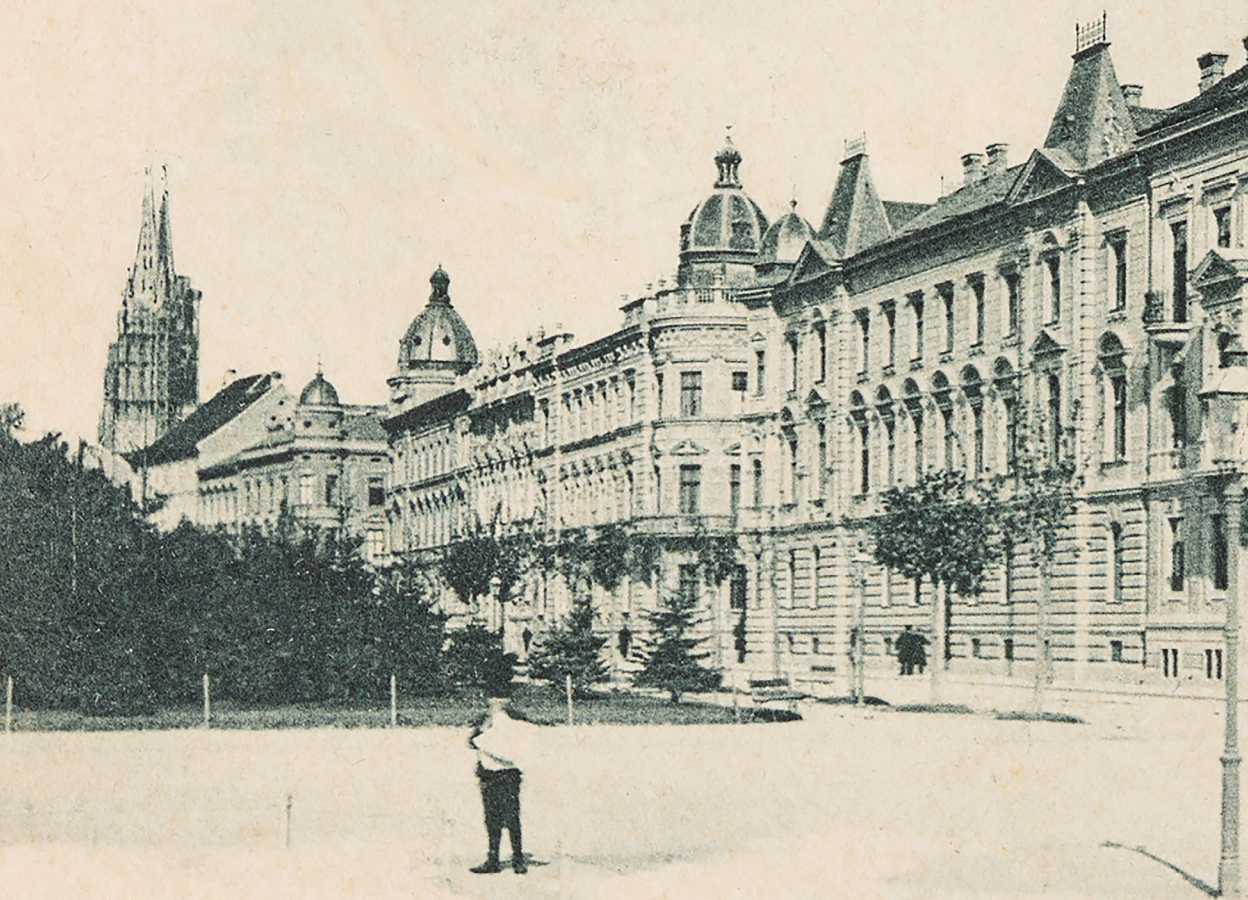
As part of the research project ARCHITECTURE  
AND HOUSING CULTURE IN ZAGREB IN THE PERIOD 1880–1940  
Supported by the Croatian Science Foundation  
(IP-2022-10-9503)

ZAGREB, 9 / 10 OCTOBER 2025  
FACULTY OF ARCHITECTURE, UNIVERSITY  
OF ZAGREB



# ARH ZAG

ARCHITECTURE  
AND HOUSING  
CULTURE  
IN ZAGREB  
1880 - 1940



Zagreb — Agram.

13/II 1902  
gr.



## PROGRAMME / BOOK OF ABSTRACTS

### ORGANISERS

**Institute of Art History, Zagreb**  
**Faculty of Architecture, University of Zagreb**

### SCIENTIFIC AND ORGANISING COMMITTEE

**Katarina Horvat-Levaj**  
Institute of Art History, Zagreb

**Irena Kraševac**  
Institute of Art History, Zagreb

**Tamara Bjažić Klarin**  
Institute of Art History, Zagreb

**Siniša Justić**  
University of Zagreb, Faculty of Architecture

**Alan Braun**  
University of Zagreb, Faculty of Architecture

**Lea Pelivan**  
University of Zagreb, Faculty of Architecture

**Markus P. Swittalek**  
moment-home Real Estate Solutions, Vienna

**Andreas Nierhaus**  
Wien Museum / Vienna University

**Marina Bagarić**  
Museum of Arts and Crafts, Zagreb

**Jana Šarinić**  
University of Zagreb, Faculty of Humanities and  
Social Sciences, Department of Sociology

**Ivana Haničar Buljan**  
Institute of Art History, Zagreb

**Ana Ćurić**  
Institute of Art History, Zagreb





From the mid-19th century onwards, urban planning focused on shaping the modern metropolis — a new urban scale defined by innovative public facilities, forms, and living standards, all supported by impressive infrastructure. City authorities, civil engineers, urban planners, and architects were part of a vast network of Central European experts who, in developing new urban centres, exchanged knowledge and practices while adopting and adapting continuously evolving stylistic, typological, and morphological models. These newly designed urban spaces not only shaped the identities of individual cities but also helped define the broader Central European region, explicitly reflecting its political, economic, and cultural ties.

The majority of the architectural stock consisted of integrated rental residential buildings, whose transformation reflected the socio-cultural and economic dynamics of their surroundings. Motivated by the current state of restoration in Downtown Zagreb, five years



after the (devastating) 2020 earthquake, our goal is to consider the results of recent research on housing construction in historic urban ensembles of the 19th and early 20th centuries in Central European cities, organised around five key themes:

- I Architectural design of residential buildings in Zagreb and Central European cities in the period 1880–1940
- II Repurposing and transformations of residential architecture in Zagreb and Central European cities
- III New standards and technological innovations in urban infrastructure in the 19th/20th centuries, and subsequent interventions in individual buildings and block interpolations
- IV Housing culture, interior design, and urban planning in the 19th/20th centuries, and contemporary habitation in these spaces
- V Memory of space in the contemporary urban context



We are particularly interested in how this culturally and identity-rich heritage is being researched, restored, and safeguarded today, amid the numerous challenges faced by countries in East Central Europe, with whom we share the experience of the 1990s transition, and more recently, the effects of touristification and gentrification in city centres. During this period, much of the housing stock underwent significant transformations, such as conversions from residential to commercial or business use, short-term rentals, and so on. Apart from residential spaces, communal representative areas and their furnishings were also at risk of degradation. These are valuable illustrations of design and the range of artisanal craftsmanship of their time (entrances, staircases, and joinery as valuable examples of both design and artisanal skill). What are the actual needs, possibilities, criteria, and examples of good practices for adaptive reuse, particularly for public and cultural purposes? What are the current practices for the reuse, renovation, and remodelling of historic residential architecture?



A pivotal moment in the period under review is unquestionably World War I and its geopolitical consequences — the disintegration of old empires and the creation of new state entities with new social elites. In addition to the physical destruction, there is also the erosion of memory, with the disappearance of references to numerous significant individuals: the key figures in the urban development process, including investors, owners, tenants, builders, artisans, and companies involved in industrial and craft production, all fading from the city's collective consciousness. What are the practices for preserving the urban memory of those who shaped the urban planning process in the 19th and 20th centuries?





**WEDNESDAY, 8 October 2025**

Faculty of Architecture, Kačićeva 26, Zagreb

**18.00**

**EXHIBITION OPENING**

Architect – Investor – Craftsman.  
Rudolf Lubynski's Housing Architecture  
in Downtown Zagreb

**THURSDAY, 9 October 2025**

Faculty of Architecture, Kačićeva 26, Zagreb

**INTERNATIONAL CONFERENCE**

<b>09.30 – 10.00</b>	Greetings and Opening Remarks
<b>10.00 – 13.00</b>	Papers and Discussion
<b>13.00 – 14.00</b>	Lunch Break
<b>14.00 – 16.15</b>	Papers and Discussion
<b>16.30 – 17.00</b>	ERC Project Presentation

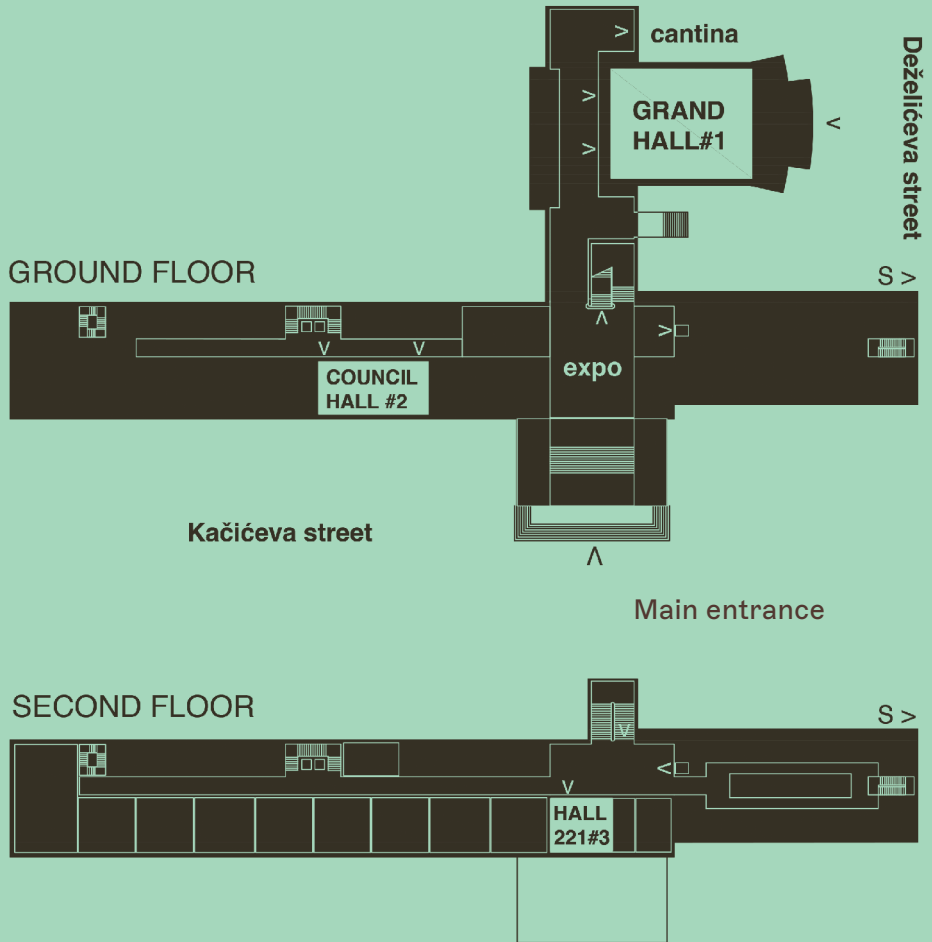
**FRIDAY, 10 October 2025**

Faculty of Architecture, Kačićeva 26, Zagreb

<b>10.00 – 13.00</b>	Papers and Discussion
<b>13.00 – 14.00</b>	Lunch Break
<b>14.00 – 16.00</b>	Papers and Discussion / Closing Remarks
<b>16.00 – 16.30</b>	OHZ Project Presentation



HALL LAYOUT SCHEME



Hall layout scheme,  
Faculty of Architecture,  
Kačićeva 26, Zagreb





## THURSDAY, 9 October 2025

Faculty of Architecture, Kačićeva 26, Zagreb

### GRAND HALL #1

**Session chair:** Irena Kraševac

**09.30 – 10.00**

#### GREETINGS AND OPENING REMARKS

**10.00**

#### KEYNOTE LECTURE

**Andreas Nierhaus**

Building Blocks of the Metropolis. Residential Architecture and Urban Development in Central Europe around 1900

**10.30**

**Angelika Psenner**

Housing the Working and the Middle Class in 19th Century Vienna: “Gründerzeit” and the Tenement House from an Urban Planning Point of View

**10.45**

**Richard Kurdiovsky**

Apartment or Office? Vienna’s *Fürstenhof* Building and the Imperial-Royal Ministry for Public Works

**11.00**

**Rudolf Klein**

The Island of Modernism in the Conservative Interwar Hungary

**11.15**

#### DISCUSSION



---

## COUNCIL HALL # 2

---

**Session chair:** Alan Braun

**11.45**

**Marina Bagarić**

The Kolmar — Singer House as a Metaphor  
for Housing and Living Within the Zagreb's  
*Green Horseshoe*

**12.00**

**Dragan Damjanović**

Hönigsberg & Deutsch and Zagreb's  
Architecture: Clientele and Business  
Practices

**12.15**

**Tamara Bjažić Klarin**

**Frano Petar Zovko**

Drago Ibler's Rental Apartment Buildings  
and the Five Points of Modern Architecture:  
A Precedent that Set a New Standard

**12.30**

**Elša Turkušić Jurić**

**Aida Murtić**

Interior Spatial Organization as a  
Catalyst of Modern Housing Culture:  
Tenement Buildings in Sarajevo Between  
the World Wars

**12.45**

**DISCUSSION**

**13.00 – 14.00**

**LUNCH BREAK**



---

## COUNCIL HALL # 2

---

**Session chair:** Bruno Šimac

- 14.00**      **Anđelina Svirčić Gotovac**  
**Jelena Zlatar Gamberožić**  
**Sara Ursić**  
Socio-Spatial Transformation  
of Zagreb's Core: Between the Market  
and Sustainability
- 14.15**      **Jana Šarinić**  
**Sanja Klempić Bogadi**  
**Lucija Gajić**  
"Should I Stay or Should I Go?" Sociological  
and Demographic Aspects of Quality of  
Life in Downtown Zagreb, Croatia
- 14.30**      **Jana Šarinić**  
**Lora Heršak**  
From Urban Planning to Urban Sprawl:  
What Happened to Public Spaces in Zagreb  
from the Mid-19th to the 21st century?
- 14.45**      **Lana Ivanovski**  
**Magda Profaca**  
**Klara Novak**  
Quality of Living in Zagreb's Donji  
grad and Gornji grad
- 15.00 – 15.15**      **DISCUSSION**



---

## COUNCIL HALL # 2

---

**Session chair:** Matko Matija Marušić

- |                      |  |
|----------------------|--|
| <b>15.15</b>         | <b>Irena Kraševac</b><br>Repurposing Former Residential<br>Architecture along Zagreb's <i>Green<br/>Horseshoe</i>  |
| <b>15.30</b>         | <b>Darija Cvitan</b><br>The Gillming-Hengl House in Osijek:<br>From Residence to Library   |
| <b>15.45</b>         | <b>Marjana Krajač</b><br>A Room for Movement: Ana Maletić's<br>1932 Dance Studio at Mesnička Street<br>No.7 in Zagreb as a Space, School,<br>and Experiment of the Modern Body |
| <b>16.00 – 16.15</b> | <b>DISCUSSION</b>  |



---

### HALL 221 # 3

---

**Session chair:** Mojca Smode Cvitanović

- 11.45**      **Haris Handžić**  
Metropolitan Aspirations and Housing  
Culture on the Periphery of the Empire:  
The Austro-Hungarian Transformation  
of Sarajevo and Welfare Architecture
- 12.00**      **Boris Dundović**  
**Pál Ritoók**  
Settlements of the Hungarian State  
Railways (MÁV) in Zagreb and Rijeka:  
Railway Housing and Welfare Architecture
- 12.15**      **Davor Stipan**  
Architecture and Urban Development  
of the City of Split in the Interwar Period  
amid National and Social Turmoil
- 12.30**      **Milan Prosen**  
Art Déco in Belgrade Architecture —  
Façade and Interior Design of the Yugoslav  
Capital in the Light of Contemporary European  
Cultural Reflections (1918–1940)
- 12.45**      **Sanja Kiproski**  
Residential Architecture in Belgrade Between the  
Two World Wars: A Contribution to the Study of the  
Oeuvre of Architect Miladin Prljević (1899–1973)
- 13.00 – 13.15**      **DISCUSSION**
- 13.15 – 14.00**      LUNCH BREAK



---

### HALL 221 # 3

---

**Session chair:** Frano Petar Zovko

- 14.00**      **Ana Šverko**  
**Tomislav Bosnić**  
Zagrebačka Street in Split: From  
Urban Planning to Decoration
- 14.15**      **Melita Čavlović**  
**Antun Sevšek**  
Trešnjevka Land Division: Planning  
the Periphery Through Guided Private  
Initiative
- 14.30**      **Karmen Janžeković**  
Ilica 1:1

**14.45 – 15.00**      **DISCUSSION**

---

### COUNCIL HALL # 2

---

**16.00 – 16.30**      **Presentation of the Consolidator  
Grant Project**  
European Research Council (ERC)  
Right to Housing — Production of  
Spaces of Everyday Life in Yugoslavia  
(1945–1991) / Housing.Yu

Principal investigator: **Tamara Bjažić Klarin,**  
Institute of Art History, Zagreb

Team members: **Hana Bečeić, Frano Petar Zovko, Antun  
Dulibić, Irena Šimić, Ljiljana Kolečnik**





## FRIDAY, 10 October 2025

Faculty of Architecture, Kačićeva 26, Zagreb

### GRAND HALL # 1

**Session chair:** Irena Kraševac

- 10.00**      **KEYNOTE LECTURE**  
**Markus P. Swittalek**  
*Das Gründerzeithaus. Renovation and Revitalisation*
- 10.30**      **Iva Muraj**  
**Eva Radolović**  
Downtown Zagreb: Continuity of Habitation and Discontinuity of Housing Culture
- 10.45**      **Sandra Guinand**  
Ordinary Heritage in Times of Economic Competition: Which Heritage for Excentred Areas of Vienna and Budapest?
- 11.00**      **Mateo Biluš**  
**Dunja Mandić**  
**Darko Užarević**  
Pedagogical Approach to Teaching Comprehensive Renovation of Buildings in Downtown Zagreb City Blocks: Course Papers at the Faculty of Architecture, University of Zagreb
- 11.15 – 11.30**      **DISCUSSION**



---

## COUNCIL HALL # 2

---

**Session chair:** Ana Šverko

**11.45**      **Marijana Sironić**  
Heritage Urbanism (HERU) — Contemporary  
Research Approach to the Renewal  
and Enhancement of Heritage. Case Study:  
The Eastern Part of Downtown Zagreb

**12.00**      **Krunoslav Ivanišin**  
**Lulzim Kabashi**  
Interpolation — A Basic Element of  
the City Renewal

**12.15**      **Svebor Andrijević**  
**Senka Dombi**  
Transformation of the Downtown  
Zagreb City Block

**12.30**      **Ivana Haničar Buljan**  
Extensions and Adaptation of Historic  
Buildings in Downtown Zagreb:  
A Study of Stjepan Planić's Oeuvre

**12.45**      **Jana Horvat**  
(Un)Building the Metropolis: The Potential  
of Historical European Unbuilding  
Models in Rethinking the Renewal of  
Downtown Zagreb

**13.00**      **DISCUSSION**

**13.15 – 14.00**      **LUNCH BREAK**



---

## COUNCIL HALL # 2

---

**Session chair:** Marina Bagarić

- 14.00**      **Dina Vulin Ileković**  
The Spirit of Zagreb: Private Spaces  
of the Pre-War Period
- 14.15**      **Vanja Brdar Mustapić**  
Bothe & Ehrmann Furniture Factory.  
History — Examples — Links
- 14.30**      **Zuzana Ragulová**  
Brno Jewish Architects and Their  
Residential Interiors
- 15.00**      **Ivan Kokeza**  
The Arrangement of Zagreb Interiors  
through the Example of Oleographs from  
the Croatian History Museum
- 15.00 – 15.30**      **DISCUSSION**  
CLOSING REMARKS



---

## HALL 221 # 3

---

**Session chair:** Marko Rukavina

**11.45**

**Mirna Meštrović**

Planning for Preservation: Tracing the Quiet Legacy of Summer Villas on Zagreb's Hills — A Reflection on the Cottage Model

**12.00**

**Karlo Seitz**

**Nataša Jakšić**

Accommodating the Garden Ideal. The Changing Dynamics of Dwelling and Nature in Zagreb's Historicist Villas

**12.15**

**Alan Braun**

**Zvonimir Škegro**

Protected Historicist Summer Houses on Josipovac in Zagreb. Construction — Transformation — Future

**12.30**

**Dubravko Bačić**

**Alan Braun**

**Zvonimir Škegro**

Four Summer Houses in Zagreb by the Design-Build Office "Šafranek & Wiesner"

**12.45 – 13.00**

**DISCUSSION**

**13.00 – 14.00**

**LUNCH BREAK**



---

### HALL 221 # 3

---

**Session chair:** Dubravko Bačić

**14.00**      **Mirha Šabanović**  
Rajmund Jagodić Family Villa in Sarajevo

**14.15**      **Siniša Cvijić**  
**Jasna Guzijan**  
Villa Božić — The Sad Fate of an  
Architectural Gem in Banja Luka

**14.30**      **Vladana Putnik Prica**  
In the Home of an Artist: Art  
Studios in the Residential Architecture  
of Belgrade (1918–1941)

**14.45**      **Antun Baće**  
Villa Sheherezade in Dubrovnik:  
The Fate of an Architectural Excess

**15.00 – 15.15**      **DISCUSSION**  
CLOSING REMARKS



---

## COUNCIL HALL # 2

---

**16.00 – 16.30**

**Lenka Kavčič**

**Tomislava Blatnik**

OPEN HOUSE — Concept of Shared  
Cultural Value

**Dubravka Vrgoč**

**Irena Kraševac**

**Tomislava Blatnik**

Presentation of the Festival Programme  
OPEN HOUSE ZAGREB 2025







**Svebor Andrijević**

**Senka Dombi**

Architecture Svebor Andrijević d.o.o.

Zagreb



## **Transformation of the Downtown Zagreb City Block**

The Downtown Zagreb city block is being transformed through the interpolation of new buildings, which not only complete the existing urban fabric but also open up the block's interior. If public space in the historic city is understood as emptiness, and the built environment as fullness, the design must engage with both. It involves carving out voids from the built form and returning them to the city as accessible public space. The crucial question is how this space will be used, and how human presence will shape and define it. How can a "non-place" be turned into a true place, a space with identity, one we recognise, inhabit, and that becomes anchored in its context?

The method of conceiving and shaping such spaces is illustrated through two example projects. The environments created are not intended as final solutions; rather, they allow for future, more extensive development of the block and the gradual weaving together of public spaces. The block's inner areas — courtyards and passageways — are meant to be discovered in a spontaneous, intuitive way, echoing Debord's concept of the *dérive* (drifting). Transforming a block in the historic Downtown alters how we experience our everyday surroundings, and such a shift takes time to accept and adapt to. A new history of the space needs to emerge.



**Svebor Andrijević** graduated from the Faculty of Architecture at the University of Zagreb, where he also earned his doctorate in 2015. He has been teaching at the same institution since 2002. In 2018, he received the HKA Medal for Architecture for the Jordanovac Housing Complex and was awarded the BIG SEE Architecture Award in 2019. His work has been recognised through several nominations, including the Drago Galić Award in 2018, and the Mies van der Rohe Award for a mixed-use residential and commercial building in Cesarčeva Street, Zagreb (2015), and for the Jordanovac Housing Complex (2019).  
/ svebor.andrijevic@gmail.com

**Senka Dombi** graduated from the Faculty of Architecture at the University of Zagreb in 1998, in the class of Prof. Ines Filipović, with a thesis on the Downtown block and urban interpolation in Zagreb. Throughout her studies, she took part in a variety of architectural workshops. She has been recognised with numerous awards in urban planning and architectural competitions and remains actively involved in practice. Her work includes commercial and mixed-use residential buildings, as well as interior design projects. In 2015, she was nominated for the Mies van der Rohe Award for a mixed-use residential and commercial development in Cesarčeva Street, Zagreb.  
/ senka.dombi@gmail.com



**Dubravko Bačić**

University of Zagreb, Faculty of Architecture

**Alan Braun**

University of Zagreb, Faculty of Architecture

**Zvonimir Škegro**

University of Zagreb, Faculty of Architecture



**Four Summer Houses in Zagreb by the  
Design-Bulid Office “Šafranek & Wiesner”**

The paper will present four Zagreb historicist summer houses designed and likely constructed by the relatively unknown Zagreb-based architectural office “Šafranek & Wiesner” at the end of the 19th century. In addition to their well-known projects, such as the 1889 Zikmundowsky summer house on Nazorova St., and the 1894 Tkalčić summer house on Bukovačka St., the presentation will also examine the summer house “Veseljak” on Bukovačka St., built in 1882 for Vilim Lovrenčić Sr. and recently attributed to “Šafranek & Wiesner”, as well as the long-demolished summer house Burgstaller at Ksaver (an 1887 extension to an existing cottage). Typologically and architecturally diverse, these four summer houses are interesting and representative examples of Zagreb’s summer retreat culture at the turn of the century. Moreover, the four projects contribute significantly to our limited knowledge of the relatively unknown design-build practice of Vjekoslav Šafranek and Robert Wiesner — active and prolific Zagreb builders during the last quarter of the 19th century.



**Dubravko Bačić** is an Assistant Professor at the University of Zagreb Faculty of Architecture, Department for Architectural Engineering and Building Technology. He is a registered architect and is also accredited for conservation work on built heritage by the Croatian Ministry of Culture. His professional practice primarily focuses on small-scale housing, conservation and preservation of architectural heritage, adaptive re-use and heritage consultancy. His research interests are closely aligned with his academic and professional activities.  
/ dbacic@arhitekt.hr

**Alan Braun** is an Assistant Professor at the University of Zagreb Faculty of Architecture, Department of Theory and History of Architecture. His academic and professional work is dedicated to the preservation of architectural heritage. He is the Head of the Faculty's Institute for Built Heritage and author of many conservation studies, as well as restoration projects and realisations of historic and modernist buildings. He is a member of the Croatian Chamber of Architects, the Croatian Architects' Association, and ICOMOS Croatia.  
/ abraun@arhitekt.hr

**Zvonimir Škegro** is a Master level student at the University of Zagreb Faculty of Architecture. He completed his undergraduate studies in architecture in September 2023. Under the mentorship of Prof. Alan Braun, he has participated in architectural survey campaigns of the historic core of Opatlj, and has collaborated on conservation studies for two historicist summer houses in Zagreb. Since November 2024, he has been a student intern at the Faculty's Institute for Built Heritage. / zskegro@arhitekt.hr



## **Antun Baće**

Republic of Croatia, Ministry of Culture and Media,  
Conservation Department in Dubrovnik



### **Villa Sheherezade in Dubrovnik: The Fate of an Architectural Excess**

Villa Sheherezade, constructed in 1928/1929 in the Ploče district of Dubrovnik, has been examined primarily within the oeuvre of the Viennese architect Alfred Keller, as well as within the corpus of interwar architecture in Dubrovnik. It has also been identified as part of the corpus of architecture with dominant Art Déco features in Croatia. Due to its eccentric design — criticized at the time of its construction — but also to its enduring reputation as a luxury residence, the villa is also well known beyond the scholarly circles. Based on newly discovered original architectural documentation, the presentation will attempt to analyse in more detail the spatial concept and symbolic reminiscences of the villa's design and its garden. Furthermore, it aims to reconstruct the role and influence that the investor, Estonian financier William Zimdin, exerted on the project. Particular attention will be given to the villa's richly appointed interior and its gradual disintegration, resulting from changes in function and subsequent adaptations.



**Antun Baće** obtained a degree in Art History and Ethnology at the Faculty of Humanities and Social Sciences, University of Zagreb, where he also earned his PhD with a dissertation titled “The Architecture of Dubrovnik Between the Two World Wars” in 2015. He is employed at the Conservation Department in Dubrovnik. His areas of scientific interest include the history of 19th- and 20th-century architecture and the protection of cultural heritage.

/ antunbace@yahoo.com



**Marina Bagarić**

Museum of Arts and Crafts, Zagreb



**The Kolmar — Singer House as a Metaphor for Housing  
and Living Within the Zagreb's *Green Horseshoe***

In 1888, banker and businessman Edmund Kolmar commissioned a two-story residential building at Hebrangova 34 in Zagreb, designed by the Grahor & Klein studio, specifically architect Janko Josip Grahor. Over the course of 120 years, the Kolmar — Singer House has housed many tenants in living spaces of various quality. Parts of the building have also been used for commercial purposes several times, while the spacious yard (garden) at the rear has undergone significant changes in size and contents. Given the limited preserved construction documentation, the reconstruction of the history of housing and living at this address relies almost entirely on secondary sources — records about the house and address in professional publications and various directories, and, above all, in memoir literature.



**Marina Bagarić** obtained a degree in Art History and Russian Language and Literature from the Faculty of Humanities and Social Sciences at the University of Zagreb, where she also earned her master's and doctoral degrees from the Department of Art History. She is a museum advisor and head of the architecture and ceramics collections at the Museum of Arts and Crafts in Zagreb. Her research interests focus on architecture and the applied arts from the late 19th to the mid-20th century. / [marina.bagaric@muo.hr](mailto:marina.bagaric@muo.hr)



**Mateo Biluš**

University of Zagreb, Faculty of Architecture

**Dunja Mandić**

University of Zagreb, Faculty of Architecture

**Darko Užarević**

University of Zagreb, Faculty of Architecture

ABSTRACTS



**Pedagogical Approach to Teaching Comprehensive Renovation of Buildings in Downtown Zagreb City Blocks: Course Papers at the Faculty of Architecture, University of Zagreb**

The potential for retrofitting the current building stock — through comprehensive structural and energy refurbishments while preserving architectural and ambient heritage — has long been a topic of graduate courses of the Faculty and Department of Architectural Technology and Building Science. The theme, particularly relevant to improving the quality and adaptability of living and working spaces in the Downtown blocks, predates the Zagreb earthquake. Following the earthquake and the subsequent introduction of emergency measures for the renovation of damaged buildings, the study of historical building techniques and detailing quickly became a key focus in the training of potential architects. Through modules such as the Architectural Technology Workshop, Sustainable Construction Workshop, and Architecture and Technology, students considered comprehensive models of renovation for various heritage building types. Additionally, individual projects involving full-scale renovation and/or adaptive reuse aimed at modern functional needs and economic feasibility were designed and completed for Downtown buildings and throughout the wider historic centre of Zagreb.



**Mateo Biluš** is an Associate Professor of Art at the Faculty of Architecture, University of Zagreb. He is the course leader for Architectural Technology and Materials 1 and 2, and supervises student groups in Studio 3 and Studio 4 (architecture and integrated disciplines studio) as well as in Building Physics within the undergraduate architecture program. At the graduate level, he leads student groups in Architecture and Technology 1 courses, Architectural Technology Workshop, Sustainable Construction Workshop, and Graduation Design Workshop. His professional work focuses on the design of energy-efficient and comprehensive building renovations, development of architectural details, and energy strategies — from conceptual design to implementation of details — for both new buildings and complex refurbishment projects.  
/ mbilus@arhitekt.hr

**Dunja Mandić** is a Senior Lecturer at the Faculty of Architecture, University of Zagreb in the Department of Architectural Technology and Building Science, Section of Architectural Technology, Building Physics, Materials and Building Technology. She leads undergraduate and graduate practice courses focused on architectural detailing. Her professional work includes a range of projects, designs, built works, and competition entries. She has presented her work at international conferences and participated in professional symposia.  
/ dmandic@arhitekt.hr

**Darko Užarević** is a Lecturer at the Faculty of Architecture, University of Zagreb. He leads Architectural Structures and Materials 1 and 2 practical courses, as well as integrated practical courses Studio 1, 2, 3, and 4 (focus on architectural detailing). He also teaches Building Physics courses in the undergraduate architecture program and the practical course Architecture and Technology 1 in the graduate program. His professional work focuses on the design of energy-efficient and comprehensive renovations, architectural detailing, and the development of energy concepts from the conceptual stage to implementation, both for new buildings and the integrated reconstruction of heritage buildings.  
/ duzarevic@arhitekt.hr



**Tamara Bjažić Klarin**

Institute of Art History, Zagreb

**Frano Petar Zovko**

Institute of Art History, Zagreb



### **Drago Ibler's Rental Apartment Buildings and the Five Points of Modern Architecture: A Precedent That Set a New Standard**

In the interwar period, Zagreb, as the leading economic centre of the Kingdom of Yugoslavia, saw multi-unit rental apartment buildings become the most profitable form of investment and, as Stjepan Planić remarked, “undoubtedly the most widespread and common type of building in the city.” (On the Attached Rental House, *Građevinski vjesnik* 3, 5 (1934): 65–70)

These buildings were constructed in the Downtown and in the newly developing district east of Draškovićeve Street. By the late 1920s and into the 1930s, Zagreb architects began to implement a range of design and construction innovations, prompted both by rising housing standards and by the adoption of *New Building* postulates, particularly those articulated in Le Corbusier's *Five Points of Modern Architecture*. A representative example of this architectural approach is found in the two residential buildings commissioned by sisters Anna and Klotilde Wellisch, located at 13 Martićeva Street and 60 Vlaška Street, designed by Drago Ibler (1894–1964). In these projects, Ibler redefines the buildings' volume, lamellae with flat roofs, penthouses, and rooftop terraces. He employs a reinforced concrete frame structure, introduces street-facing loggias and ribbon windows, and includes built-in furniture within the flats. This paper examines these important works within the wider



context of Ibler's architectural legacy and the development of Croatian residential architecture. It also re-evaluates Ibler's often overlooked contribution, which has largely been credited to his long-standing collaborator, architect Drago Galić.

**Tamara Bjažić Klarin** is a Senior Research Advisor at the Institute of Art History in Zagreb. She has pursued advanced training at the Fondation Le Corbusier in Paris and at the Institute for the History and Theory of Architecture (gta) at ETH Zurich. She is the author of two academic monographs, has curated several exhibitions, and co-written a number of documentary films. She is currently the lead researcher of the ERC Consolidator project *Right to Housing – Production of Spaces of Everyday Life in Yugoslavia (1945–1991)*. Her work has been recognised with awards from both the Croatian Architects' Association and the Croatian Society of Art Historians. / [tbjazic@ipu.hr](mailto:tbjazic@ipu.hr)

**Franjo Petar Zovko** graduated from the Faculty of Architecture in Zagreb in 2013. He was the editor of Oris magazine and co-hosted the radio show *Stvarnost prostora* on HR3, which received the "Neven Šegvić" Award in 2019. Since 2021, he has held the position of programme director at the Croatian Architects' Association (UHA). He is also a founding member of Docomomo Croatia. In 2025, he started working at the Institute of Art History in Zagreb as a research assistant on the project *Right to Housing: Production of Spaces of Everyday Life in Yugoslavia (1945–1991)*, while continuing his doctoral studies at the Faculty of Architecture in Ljubljana. / [fpzovko@ipu.hr](mailto:fpzovko@ipu.hr)



**Alan Braun**

University of Zagreb, Faculty of Architecture

**Zvonimir Škegro**

University of Zagreb, Faculty of Architecture



### **Protected Historicist Summer Houses on Josipovac in Zagreb: Construction — Transformation — Future**

The cottage settlement on Josipovac in Zagreb built at the end of the 19th century represents a vivid testament to the efforts of the domestic architectural scene of that time to actively emulate contemporary Central European urban and architectural tendencies. The clients of these summer houses hailed from the ranks of the affluent bourgeois classes, facilitated by new economic relations and inspired by the culture of the *Gründerzeit*. The foundation of the Josipovac cottage settlement on the southernmost slopes of the Medvednica mountain marked the first realisation of this modern urban concept in the region. Of the 21 villas and summer houses built on this site many have been irretrievably lost, but those that have been preserved and listed indicate not only the high level of the housing culture of that time, but also, with their design in the style of high and late historicism, highlight the achievements of the domestic architectural scene, clearly demonstrating that it had, by then, begun to keep pace with the professional aspirations of the period. The analysis of four listed summer houses has shown the richness of this specific architectural typology, which, with well-considered architectural interventions, can still be adapted for contemporary use, primarily for housing, but possibly for other (cultural) purposes as well. The study and valorisation of Zagreb's historic summer house architecture is the basis for the protection of the remaining structures, ensuring they do not suffer the same fate as those that have been demolished or irreversibly damaged by inappropriate interventions.



**Alan Braun** is an Assistant Professor at the University of Zagreb, Faculty of Architecture, Department of Theory and History of Architecture. His academic and professional work is dedicated to the preservation of architectural heritage. He is the Head of the Faculty's Institute for Built Heritage and author of many conservation studies, as well as projects and completed restorations of historic and modernist buildings. He is a member of the Croatian Chamber of Architects, the Croatian Architects' Association, and ICOMOS Croatia.  
/ abraun@arhitekt.hr

**Zvonimir Škegro** is a master's-level student at the University of Zagreb, Faculty of Architecture. He completed his undergraduate studies in architecture in September 2023. Under the mentorship of Prof. Alan Braun, he has participated in architectural survey campaigns of the historic core of Opatelj, and has collaborated on conservation studies for two Zagreb historicist summer houses. Since November 2024, he has been a student intern at the Faculty's Institute for Built Heritage. / zskegro@arhitekt.hr



## Vanja Brdar Mustapić

Museum of Arts and Crafts, Zagreb

### ***Bothe & Ehrmann* Furniture Factory — History, Examples, Links**

In the 1880s, the Zagreb furniture manufacturer *Bothe & Ehrmann* developed into one of the first and most prominent furniture factories in Croatia, playing a leading role during the Austro-Hungarian Monarchy and remaining influential after World War I until its closure in the 1930s. From the outset, the company operated beyond the Zagreb context, opening a branch in Vienna and earning the prestigious title of the Imperial and Royal Court Supplier. Although most of the available information about the company's work is related to the furnishings for public institutions (hotels, cafes, banks) in cities like Zagreb, Vienna, Belgrade etc., it also sold and exported furniture for the consumer market, so its pieces were commonly found in many (Zagreb) middle-class flats. This paper aims to provide a more comprehensive overview of the company's production, especially in the context of middle-class housing. Special attention will also be given to the Vienna branch, which became independent in 1915, and continued operating until recently.



**Vanja Brdar Mustapić** is an art historian and Head of the Furniture Collection at the Museum of Arts and Crafts in Zagreb. Her research, presented in exhibitions and scientific papers, focuses on the history of 19th- and 20th-century furniture and interior design in Croatia. Her PhD thesis explores furniture and housing culture in Zagreb in the second half of the 19th century.

/ vbrdarmustapic@gmail.com



**Siniša Cvijić**

University of Banja Luka, Faculty of Architecture,  
Civil Engineering and Geodesy

**Jasna Guzijan**

University of Banja Luka, Faculty of Architecture,  
Civil Engineering and Geodesy



**Villa Božić — The Sad Fate of an Architectural Gem  
in Banja Luka**

This paper examines the architectural and historical significance of Villa Božić, a single-family house in the centre of Banja Luka. It was built for Ivan Božić, a timber merchant, and designed by Rudolf Lubynski, one of Croatia's most prominent Secession-era architects. The villa is a notable example of the Secession style and was a major architectural achievement from the period of Austrian-Hungarian rule in Banja Luka. Villa Božić was damaged in the 1969 earthquake, and soon fell into disrepair, as documented in photographs taken in the years that followed. The house suffered from prolonged exposure to damp conditions, gradually deteriorated, and was finally demolished in 2002. The architectural and cultural value of Villa Božić was never recognised by the cultural heritage institutions of Bosnia and Herzegovina or by the city authorities of Banja Luka.



**Siniša Cvijić** graduated from the Faculty of Architecture, University of Belgrade. In 2005, he enrolled in postgraduate studies at the at the Department of Architecture, Faculty of Technical Sciences, University of Novi Sad, where he completed his master thesis. He later earned his doctoral degree from Graz University of Technology. During his professional career, he worked as the architect and urban planner at the Institute for Urbanism of Republika Srpska. Currently, he is employed as an assistant professor at the Faculty of Architecture, Civil Engineering and Geodesy, University of Banja Luka.  
/ sinisa.cvijic@aggf.unibl.org

**Jasna Guzijan** graduated from the Faculty of Architecture, University of Priština, in 1999. She earned her doctoral degree at the University of Banja Luka in 2021. / jasna.guzijan@aggf.unibl.org



## **Darija Cvitan**

Republic of Croatia, Ministry of Culture and Media,  
Conservation Department in Osijek



### **The Gillming-Hengel House in Osijek: From Residence to Library**

The representative one-story corner building, the Gillming-Hengl House in Osijek, located on the north side of European Avenue, is the last in a row of Art Nouveau buildings along the street. It was built in 1906 as a wedding gift from Matilda and Ladislav Gillming to their daughter Matilda on the occasion of her marriage to Vjekoslav Hengl, a royal notary and lawyer who later became the mayor of Osijek. The house was constructed on the site of the former horse tram depot, based on a design by the Viennese architect Ernst von Gotthilf. On the first floor, there was a seven-room apartment accessible via an elegant spiral staircase, while the ground floor contained a smaller rental apartment and Hengl's spacious office. After World War II, the house was nationalised and since 1957, it has housed the City and University Library of Osijek. In 2012, the Croatian Conservation Institute conducted conservation and restoration research on all the façades, which served as the basis for restoration guidelines, leading to the renovation of the entire street fence and the large street-facing balcony. Recently, an energy renovation of the building has begun.



**Darija Cvitan** graduated from the Faculty of Humanities and Social Sciences in Zagreb, majoring in Art History and Philosophy. Since 2006, she has been employed at the Croatian Conservation Institute as a conservator and art historian, and in 2019, she was appointed Head of the Conservation Department in Osijek. In her work, she focuses on the evaluation and restoration of both movable and immovable heritage through archival, historical, and conservation-restoration research, as well as the preparation of conservation reports.  
/ dcvitan@hrz.hr



**Melita Čavlović**

University of Zagreb, Faculty of Architecture

**Antun Sevšek**

Independent Researcher, Zagreb

ABSTRACTS



**Trešnjevka Land Division: Planning the Periphery  
Through Guided Private Initiative**

The 1935 housing estate developed by the First Croatian Savings Bank has attracted attention in architectural historiography primarily through the attribution of its standardised housing rows to Zdenko Strižić and their reception in professional publications. Rather than focusing on questions of authorship, this study shifts attention to the spatial processes that preceded the estate's construction, positioning it as a significant example of collaboration between the public and private sectors, and as a reference point for exploring underexamined themes within architectural historiography. Unlike conventional models of private land division, what stands out in this case is the surprising role played by the city administration in planning the parcelling of privately owned land. In doing so, it incorporated elements of public interest and urban quality — most notably a central park with a children's playground and a swimming pool. Designed by municipal officials Ciril Jeglič and Zvonimir Fröhlich, this public amenity was inserted into a densely structured area of residential rows intended for the property market. The integration of such communal infrastructure within a privately driven development is a rare example of planned urban intervention on the city's outskirts. This study therefore shifts the focus away from questions of authorship and instead considers the estate in terms of its broader morphological, economic, and social significance within the process of urbanisation.



**Melita Čavlović** is an assistant professor at the Department of Theory and History of Architecture at the Faculty of Architecture in Zagreb. She teaches modern and contemporary Croatian architecture and is involved in design studio teaching. Since 2009, she has actively contributed to the research project Atlas of 20th Century Croatian Architecture. She co-authored the award-winning presentation “Fitting Abstraction” at the 2014 Venice Biennale, as well as the exhibition “A Short Autobiography of the School,” developed with Andrej Uchytíl, which was nominated for the Neven Šegvić Award in 2019.

/ mcavlovic@arhitekt.hr

**Antun Sevšek** is an architect, researcher, and activist. As an independent researcher, he examines the historical development of urban planning strategies and their disruptions in relation to the city’s social and physical environment, sharing his insights through research exhibitions and continuous publishing work. His architectural work primarily involves designing cultural facilities, public spaces, and the revitalisation of cultural heritage, for which he has received multiple awards in public competitions and professional honours. He is also a co-founder of the interdisciplinary practice *Organizirano oblikovanje*.

/ antun.sevsek@gmail.com



## **Dragan Damjanović**

University of Zagreb, Faculty of Humanities  
and Social Sciences, Art History Department



### **Hönigsberg & Deutsch and Zagreb's Architecture: Clientele and Business Practices**

The architectural and construction company established in 1889 by Leo Hönigsberg and Julius Deutsch played a pivotal role in the transformation of Zagreb's urban landscape over the course of just two decades. Through their prolific output, they contributed significantly to the modernisation of the city's architecture, aligning it with the standards characteristic of the capitals of the Habsburg Empire. As the first modern architectural office in Zagreb the firm marked a turning point in the city's professionalisation of architectural design practice. Primarily employed by Zagreb's economic elite — predominantly, although not exclusively, of Jewish origin — Hönigsberg & Deutsch designed some of the most lavish residential buildings of the late 19th and early 20th centuries. Thanks to the large number of projects they completed, their oeuvre is particularly well-suited for analysing the influence of social conditions on the architecture of the period. The aim of this paper is to identify the clientele of Hönigsberg and Deutsch, examine how they promoted their work, and ultimately analyse how they conceived the buildings they designed.



**Dragan Damjanović** is a full professor in the Department of Art History at the Faculty of Humanities and Social Sciences, University of Zagreb. His main research focuses on the history of architecture, with additional interests in painting and sculpture in Croatia and Central Europe during the 19th and early 20th centuries. He specialises in classicism, historicism, Secession, Art Déco, early modernism, the concept of national style, and the political and social contexts surrounding the creation of artworks. He serves on the editorial boards of the academic journals *Peristil* (Zagreb) and *Zbornik za likovne umetnosti Matice srpske* (Novi Sad). He is a member of the Croatian Society of Art Historians, the Italian AISU (Associazione Italiana di Storia Urbana), and the EAUH (European Association for Urban History). He leads multiple research projects and has been the recipient of several prestigious awards.  
/ ddamjano@m.ffzg.hr



**Boris Dundović**

Institute of Art History, Zagreb

**Pál Ritoók**

Hungarian Museum of Architecture and Monument

Protection Documentation Centre in Budapest

ABSTRACTS



**Settlements of the Hungarian State Railways (MÁV) in Zagreb and Rijeka: Railway Housing and Welfare Architecture**

The development of railway housing and welfare architecture by the Hungarian State Railways (MÁV) greatly contributed to the urban planning and architecture of fin-de-siècle Zagreb and Rijeka. As part of its expansive infrastructural development, MÁV introduced residential settlements with housing, canteens, schools, and meeting halls, reflecting a progressive welfare strategy. Through archival research and comparative analysis, the authors explore the planning, standardisation, and social function of these settlements in relation to similar projects in Budapest and across Hungarian and Croatian towns. A key finding is a 1903 official MÁV document confirming that housing in provincial towns was built to the same architectural and technological standards as in the capital, challenging previous assumptions of inferior quality. Situating these estates within the broader framework of railway-driven urbanisation, the study aims to elucidate MÁV's coordinated architectural policy and the role of these settlements in the urban fabrics of Zagreb and Rijeka.



**Boris Dundović** is a conservation architect who works as a professional associate at the Institute of Art History in Zagreb. He studied architecture and urban planning at the University of Zagreb and is currently a doctoral candidate at the Vienna University of Technology (TU Wien). He also lectures on nineteenth-century Hungarian architecture and urban planning at the University of Zagreb, Faculty of Humanities and Social Sciences.

/ bdundovi@ipu.hr

**Pál Ritoók** is an art historian and curator at the Hungarian Museum of Architecture and Monument Protection Documentation Centre in Budapest. He studied Art History, History, and Polish at Eötvös Loránd University (ELTE). His research centres on 19th- and 20th-century Hungarian architecture. He is the chief editor of the six-volume series *Magyar Építészet* (*Hungarian Architecture*) and serves as the head of the Hungarian Working Party of DOCOMOMO. / ritook.pal@mma-mem.hu



## **Sandra Guinand**

Austrian Academy of Sciences, Institute for Urban  
and Regional Research (ISR), Vienna



### **Ordinary Heritage in Times of Economic Competition. Which Heritage for Excentred Areas of Vienna and Budapest?**

In Vienna and Budapest, the Gründerzeit housing stock (GHS) refers to the period of industrialisation during the Austro-Hungarian Empire (1848–1918), which saw the construction of historic tenement houses. In recent decades, this GHS has undergone substantial transformations, sometimes demolitions, while, building protection has been slow on the political agenda. These transformations encompass cultural, social, and economic dimensions that extend beyond individual buildings to impact the urban milieu. This is particularly evident in GHS located in districts, situated outside the UNESCO perimeter, which provides affordable housing for low-income households. As Olwig (2001: 349) argues, it is only those people who can afford to, desire to, and who possess the right cultural capital, who can adopt the antiquarian approach. The dimensions of power and powerlessness, centre and periphery, and sometimes wealth and poverty, seem strengthened by ongoing heritage practices and processes. This raises issues around tangible and intangible preservation processes and official criteria that exclude elements of the ordinary landscape which becomes more prevalent in times of economic competition. This presentation aims to shed light on the relationships city authorities establish with ordinary heritage, as well as the resulting preservation practices, while also contributing to the heritage debate.



**Sandra Guinand** is an urban planner who holds a doctorate in geosciences and the environment from the University of Lausanne and in geography from the University of Paris 1-Sorbonne. Since May 2022, she has been a researcher at the Institute for Urban and Regional Research (ISR), Austrian Academy of Sciences. Her research interests include urban regeneration projects and the socioeconomical transformations of urban landscapes, with a particular focus on heritage processes, public-private partnerships, and tourism.  
/ [sandra.guinand@oeaw.ac.at](mailto:sandra.guinand@oeaw.ac.at)



**Haris Handžić**

University of Sarajevo, Faculty of Architecture, Sarajevo



### **Metropolitan Aspirations and Housing Culture on the Periphery of the Empire: The Austro-Hungarian Transformation of Sarajevo**

In the late 19th century, the Austro-Hungarian Monarchy initiated far-reaching urban reforms in its newly annexed territories, with the aim of bringing them in line with contemporary Central European standards. As the administrative centre of the joint condominium established in 1878, separate from both Austria and Hungary, Sarajevo emerged as a focal point for the realisation of metropolitan urban planning aspirations. This political and administrative framework created unique conditions that shaped the city's social and spatial development. A major fire broke out just one year after the occupation, further accelerating Sarajevo's urban transformation. The organically shaped *čaršija* was systematically rebuilt following Central European planning principles, marking a clear departure from its longstanding Oriental influences. This area became a testing ground for architects from across the Monarchy. The introduction of new technical and housing standards intersected with local traditions, resulting in a hybrid "Bosnian style" — a fusion of Austro-Hungarian residential architecture and the traditional vernacular of the Ottoman era. Despite the push towards modernisation and standardisation, the city managed to preserve its authentic character. Today, these historic forms face new challenges, including adaptation, repurposing, and preservation amidst the pressures of gentrification and touristification.



**Haris Handžić** is a doctoral candidate at the Faculty of Architecture, University of Zagreb, and serves as a senior assistant in the Department of Spatial and Graphic Design at the Faculty of Architecture, University of Sarajevo, where he completed his master's degree and was awarded the University Charter for Academic Excellence. He also spent a year studying at ETSAB in Barcelona. His doctoral work centres on vernacular design, energy modelling, and performance simulation, with a focus on innovative sustainability approaches. He actively participates in solo exhibitions, competitions, and related professional events. / [hhandzic@arhitekt.hr](mailto:hhandzic@arhitekt.hr)



**Ivana Haničar Buljan**

Institute of Art History, Zagreb



**Extensions and Adaptations of Historic Buildings  
in Downtown Zagreb: A Study of Stjepan Planić's  
Architectural Oeuvre**

The issue of extending historic buildings offers considerable architectural potential for the sustainable revitalisation of central Zagreb, particularly in terms of preserving its valuable built heritage while adapting it to contemporary living needs. Through a selection of architectural interventions — such as the adaptation of attic spaces into residential units and adding extensions to historic buildings designed by Stjepan Planić (1900–1980) in Downtown Zagreb — this paper illustrates the ongoing modernisation of the housing stock from the 1930s to today. Planić stands out as an architect whose forward-thinking approach and innovative spatial solutions enhanced housing quality, encouraged the efficient repurposing of space, and thoughtfully integrated new elements into the existing urban and historic context. His substantial body of work on adapting and extending residential buildings in Zagreb is a noteworthy contribution to architectural practice, illustrating how tradition and contemporary design can be successfully merged to improve the quality of urban spaces and promote sustainable development in the city.



**Ivana Haničar Buljan** graduated from the Faculty of Architecture at the University of Zagreb in 1996 and has been working at the Institute of Art History in Zagreb ever since. She is a senior architectural advisor and the head of the Planić Archive, which is housed within the Institute. Her work focuses on the research, valorisation, and conservation of architectural heritage in Croatia. A licensed architect, she also holds permanent approval from the Ministry of Culture to work on protected cultural properties.  
/ [ihanicar@ipu.hr](mailto:ihanicar@ipu.hr)



**Jana Horvat**

University of Zagreb, Faculty of Architecture



**(Un)Building the Metropolis: The Potential of Historical European *Unbuilding* Models in Rethinking the Renewal of Downtown Zagreb**

Contrary to *building* as the primary, addition-based constructive activity, many urban environments in European cities have also been shaped through *unbuilding*. Based on the designed removal of built mass, various models of these subtractive practices can be identified, some of which have roots in 1880–1940: from Haussmann’s radical urban cuts through Paris and Giovannoni’s theories of *urban pruning*, to the modernist *tabula rasa*. This paper critically re-examines the lessons learned from the successes and failures of these historical models and explores their interaction with contemporary subtractive spatial approaches such as adaptive reuse, renaturalization, and urban degrowth. Special emphasis is placed on how these insights can contribute to rethinking the urban renewal of Downtown Zagreb, which has faced structural damage and significant population loss since the 2020 earthquake. The aim is to position subtraction as a valid urban transformation strategy and to reflect on its potential and limitations in this context.



**Jana Horvat** is an architect and researcher, currently a teaching assistant and PhD candidate at the University of Zagreb, Faculty of Architecture. Through her scientific research and design practice, she explores the topics of contemporary housing and urban transformation.  
/ jhorvat1@arhitekt.hr



**Krunoslav Ivanišin**

University of Zagreb, Faculty of Architecture

**Lulzim Kabashi**

IVANIŠIN. KABASHI. ARHITEKTI, Zagreb



### **Interpolation — A Basic Element of the City Renewal**

Downtown Zagreb is diced in blocks; blocks are diced in parcels; its urban figure is virtually continuous and precisely regulated. Yet it is an interrupted city with strongly present ruins and ruptures. The second earthquake in its modern history only emphasized this presence, providing a chance for draught, thorough cleaning, construction of the new layer. As a technique for construction of the continuous city, interpolation starts from its basic unit, the built-in city palace. Building by building, block by block, in the beginning it was about building the context. Modernism introduced new forms first from the outside, then entered the structure of the building to finally challenge the edges of the block. By directing construction towards the periphery, Zagreb Downtown is emptied of content, complicated procedures lead to the paralysis of the city center. In contrast, contemporary examples of interpolations from our own practice show an effective way of constructive, substantive and formal city renewal by emphasizing existing values.



**Krunoslav Ivanišin** and **Lulzim Kabashi** have been founding partners of IVANIŠIN. KABASHI. ARHITEKTI architectural office in Zagreb since 2003. They have won competitions and designed, constructed, and exhibited projects of various scales and purposes internationally, working for private and public clients in prominent locations within the protected historic centres of Dubrovnik, Korčula and Zagreb. Krunoslav Ivanišin is an associate professor of architectural design at the University of Zagreb Faculty of Architecture with international teaching and publishing experience.  
/ kivanisin@arhitekt.hr / kabashi@ivanisin-kabashi.hr



**Lana Ivanovski**  
**Magda Profaca**  
**Klara Novak**

University of Zagreb, Faculty of Humanities and Social  
Sciences, Department for Sociology (Students)

### **Quality of Living in Zagreb's Donji grad and Gornji grad**

The aim of this research was to analyse the quality of life in the Donji grad and Gornji grad districts of Zagreb, and to compare current conditions with findings from previous sociological studies (dating from the 1970s to the present). The study focused on several specific themes: *Zeleni val* — quality of life and everyday experiences, with particular attention to the intersection of Preradovićeva and Hebrangova streets; Donji grad—public space quality and the availability of social and cultural amenities; and a comparative analysis of quality of life in Donji grad and Gornji grad. The research employed a mixed-methods approach, including semi-structured interviews, online surveys, content analysis, and photo mapping. Across all areas, a range of issues were identified, including traffic-related problems (infrastructure, noise pollution, safety), housing challenges (gentrification, post-earthquake structural conditions, neglect), insufficient adaptation to the needs of the elderly population, and limited availability of public amenities for recreation and education.



**Lana Ivanovski** is a final-year sociology student with broad interests across the discipline, with a particular focus on education, feminism and urban sociology. She is currently writing her master's thesis on inclusive education and has participated in urban sociology projects, which she intends to continue pursuing. / lana13ivanovski@gmail.com

**Magda Profaca** is a sociology graduate with strong research interests in cultural participation, feminist issues, and urban studies. She has experience conducting quantitative research and analysis and is passionate about exploring how communities can be strengthened through active civic engagement. / magdaprofaca@gmail.com

**Klara Novak** is a master's student in sociology with primary interests in health-care, religion, and urban studies. So far, she has mostly focused on qualitative research, highlighting issues related to housing quality, mobility, and how these aspects can be changed or improved for the individuals who occupy these spaces. This has motivated her to want to contribute to the development of more sustainable and inclusive urban environments. / klnovak@m.ffzg.hr



## Karmen Janžeković

Independent Researcher, Zagreb

### Ilica 1:1

At 5,7 km, Ilica is the third-longest street in the city of Zagreb. Despite being the primary cause of morning traffic jams, it serves as the main connector between the western and eastern parts of the city. City blocks near the city centre exhibit lively ground floor activities, contributing to the bustling street atmosphere. However, after one kilometre, the situation changes abruptly with vacant ground floor sections and changing typology towards aesthetically pleasing but underutilised spaces that behave strangely. This project aims to delve deeper into the history, morphology and the street-level environment of Ilica. While in one zone we deal with the problem of undefined urban voids, which manifest as urban anomalies, in another we deal with vacancies as potential social spaces and the need for a vibrant street-level environment conducive to healthy activities.



**Karmen Janžekovič** graduated from Technical University of Vienna with a diploma titled ILICA 1:1, supervised by Angelika Psenner at the Department of Urbanism. She has lived and worked in Vienna, Basel, Granada and Istanbul, and has been based in Zagreb since 2019. / karmejsn@gmail.com



**Lenka Kavčič**

Open House Slovenia, Ljubljana

**Tomislava Blatnik**

Open House Zagreb



## **OPEN HOUSE — Concept of Shared Cultural Value**

The Open House concept is formed to foster collaboration and the exchange of ideas by knowledge sharing. The Open House Festival promotes architecture as a shared cultural value. Through collaboration, the project unfolds a multi-layered view of quality architecture and unites people of all professions, interests and visions — from volunteers and curious enthusiasts to young and experienced professionals. The goal of Open House is to encourage reflection on the challenges and opportunities facing Slovenian and Croatian architecture and inspire new perspectives on cities and the future of our built environment. Open House Zagreb (established in 2023) was founded with the mentorship of Open House Slovenia (since 2009). Both organisations aim to foster a better understanding of the built environment, promote the architecture of their countries, run exchange programmes for volunteers and young professionals from both nations, and engage people from all professions to understand and act towards creating a better environment.



**Lenka Kavčič** is a Slovenian architect, educator, and advocate for high-quality architecture and spatial culture. She bridges professionals, the public, and policymakers through her work in sustainable planning, education, and architectural promotion. She founded the aFRONT Institute and leads Open House Slovenia, the country's largest architecture festival, and was awarded the Plečnik Medal. As the author of *Invisible Houses* and *Playful Architecture*, she raises awareness of built heritage and spatial literacy. Actively shaping the discourse on sustainable and future architecture, she develops tools and strategies that integrate ecological responsibility into everyday design practice. From 2023 to 2024, she served as State Secretary for Spatial Planning at Slovenia's Ministry of Natural Resources and Spatial Planning.  
/ lenka.kavcic.arch@gmail.com

**Tomislava Blatnik** earned a degree in economics from the Faculty of Economics at the University of Zagreb, and continued her education at the IEDC Bled Business School in Slovenia. She is currently attending a specialised post-graduate program in Urban Studies in Rijeka. In 2023, together with Dubravka Vrgoč, she launched the OPEN HOUSE ZAGREB Festival, where she serves as the executive director ([www.openhousezagreb.org](http://www.openhousezagreb.org)). She is actively involved in the promotion of architecture and design, as well as the production of exhibitions. / tomislava@blatnikskupina.eu



**Sanja Kiproski**

University of Belgrade, Faculty of Philosophy,  
Department of Art History



**Residential Architecture in Belgrade Between the Two  
World Wars: A Contribution to the Study of the Oeuvre of  
Architect Miladin Prljević (1899–1973)**

The prominent Serbian architect Miladin Prljević (1899–1973) left a lasting mark on Yugoslav architecture through his prolific oeuvre, continuously developed over five decades (1924–1973). Exceptionally productive and dedicated, Prljević completed more than two hundred architectural projects. While he engaged with various architectural typologies, his creative expression found its fullest realisation in residential architecture, through which he made a substantial contribution to the architectural landscape of the Yugoslav capital.

Given that Miladin Prljević's oeuvre has been only modestly examined in historiography, this presentation seeks to highlight his residential architecture projects in Belgrade during the 1930s, within the broader context of the architectural and urban development of the capital of the Kingdom of Yugoslavia. Special emphasis will be placed on interpreting his modernist poetics, which drew upon the principles of functionalism, expressionism, and Art Déco. In addition to offering a more comprehensive understanding of Miladin Prljević's work, the presentation also seeks to examine the cultural transfers between Central Europe and Belgrade — transfers to which Prljević actively contributed and which played a significant role in shaping the distinctive identity of the capital in the interwar period.



**Sanja Kiproski** is an art historian employed at the Faculty of Philosophy, University of Belgrade, as a Research Assistant in the Department of Art History. After completing her undergraduate and master's academic studies in art history at the Faculty of Philosophy, University of Belgrade, with a focus on the history of architecture, she commenced her doctoral studies at the same department in 2021 under the supervision of Professor Aleksandar Kadijević. She was awarded the prestigious Pavle Beljanski Memorial Collection Prize for the best master's thesis defended at the Department of Art History, Faculty of Philosophy, University of Belgrade, in the 2021/22 academic year.  
/ sa.kiproski@gmail.com



## **Rudolf Klein**

Óbuda University, Miklós Ybl Faculty of Architecture  
and Civil Engineering, Budapest



### **The Island of Modernism in the Conservative Interwar Hungary**

New Leopold Town is probably the largest and most compact twentieth-century Jewish quarter in Europe. A “town-within-a-town,” it was designed, constructed, and initially inhabited mainly by liberal, middle-class Jews. Their values and way of life are reflected in the modernist housing blocks built around large courtyard gardens and lined up along the streets with little shops and restaurants, all in stark contrast to the conservative, “neo-Baroque Hungary.” This paper addresses the modernist New Leopold Town in Budapest, its architecture, and social milieu. Budapest citizens associate Újlipótváros with Jews and interwar modernism. In this thinking, Jewish equals an educated middle class, not too rich, but well situated and learned. Although Jews are now a minority in this area, they formed the majority in the 1930s, with the exception of caretakers, service personnel, and some middle-class gentiles who embraced the spirit of the neighbourhood. Even today, relations between Jews and gentiles in this quarter are more open-minded, thanks to the shared liberal values and the fact that the local gentiles have first-hand experience with Jews, undistorted by antisemitic stereotypes.



**Rudolf Klein** researches 19th- and 20th-century architectural history and theory. He has authored and co-authored seventeen books, covering topics such as Tadao Ando, Peter Eisenman, Zvi Hecker and Jože Plečnik, as well as 20th-century architectural theory and public participation in housing. He is best known for his books on typologies in sacred architecture and funeral art, as well as for his papers on Japanese, Islamic and Black African roots of western modernism. He is currently finishing a comprehensive volume titled *Old Testament — New Architecture*, which investigates Abrahamic roots of modernism. / [kleinrud@gmail.com](mailto:kleinrud@gmail.com)



**Ivan Kokeza**

Croatian History Museum, Zagreb



### **The Arrangement of Zagreb Interiors through the Example of Oleographs from the Croatian History Museum**

The Collection of Paintings, Prints and Sculptures at the Croatian History Museum houses over one hundred oleographs, also known as chromolithographs, which once decorated both public and private interiors in the city of Zagreb. The introductory section of this presentation aims to introduce the phenomenon of oleography in the second half of the 19th and the first half of the 20th century, with particular emphasis on the Zagreb context. The central portion of the presentation will offer relevant statistical insights derived from the analysis of this material within the Croatian History Museum. This will include, among other aspects, the most frequently represented artists, genres, and publishers, accompanied by a selection of illustrative examples. The concluding section will address the acquisition policy concerning oleographs and their valuation within Croatian art history, with consideration of its potential for future research.



**Ivan Kokeza** is a curator of the Collection of Paintings, Prints and Sculptures at the Croatian History Museum, he holds degrees in Art History and History from the Faculty of Humanities and Social Sciences at the University of Split. He earned his doctorate at the Faculty of Humanities and Social Sciences at the University of Zagreb, defending a dissertation titled “History Painting in Croatia from the Illyrian Movement to the Second World War.”

/ i.kokeza@hismus.hr



**Marjana Krajač**

Zagreb



**A Room for Movement: Ana Maletić's 1932 Dance Studio at Mesnička Street No. 7 in Zagreb as a Space, School, and Experiment of the Modern Body**

This paper examines one of the first modern dance studios in Zagreb, opened in 1932 by the renowned choreographer, dancer, and educator Ana Maletić on the third floor of a residential building at Mesnička Street no. 7. Founded as *Škola umjetničke tjelesne kulture* (School of Artistic Physical Culture), this space marked the onset of structured modern dance education in the city. With sparse archival traces, the paper foregrounds the material dimension of the dance studio as both an architectural and cultural site, as well as its educational and artistic aspects. It proposes a preliminary framework for studying early dance studios in Zagreb by examining how Maletić's dance studio functioned as a site of modernist spatial and corporeal exploration. Situated in a residential building, it provided a space for study, expression, and transformation — aligning with emerging ideas of modern urban living and artistic experimentation. In the broader context of architecture and housing in Zagreb from 1880 to 1940, the paper examines how dance studios — cross-located within residential buildings, illuminate wider processes of architectural and cultural urbanization in interwar Zagreb.



**Marjana Krajač** is a choreographer, dance theorist, and dance history researcher. Her work explores spatial histories in dance and the connections between built environments, bodies, spaces, and temporalities. She earned a PhD in Dance Studies from The Ohio State University in 2024, with a dissertation titled “A Dance Studio as a Process and a Structure: Space, Cine-Materiality, Choreography, and Revolution—Zagreb, 1949–2010,” examining the politics of space in dance at the intersection of dance history, theory of choreography, and urban history. She was an invited researcher at the Research Academy of the Zürich University of the Arts and has recently presented her research at the Emilio Ambasz Institute at MoMA, Princeton University, Yale University, the Knowlton School of Architecture at Ohio State University, the City University of New York, and Kingston University London, among others.  
/ [krajac.1@buckeyemail.osu.edu](mailto:krajac.1@buckeyemail.osu.edu)



**Irena Kraševac**

Institute of Art History, Zagreb



### **Repurposing Former Residential Architecture along Zagreb's *Green Horseshoe***

Zagreb's *Green Horseshoe*, a series of seven architecturally and horticulturally designed squares, stands as the clearest reflection of the cultural aspirations of the city's formative period. It serves as both a historical record and an aesthetic expression of the eras of Historicism and Secession in Croatian architecture. The urban design ingeniously adapts the then-modern European regulatory concept of city rings to the local context. Within this space, civic values and private capital were expressed through architectural and landscape artistry, shaping some of the most significant chapters in the development of the Downtown, a district built as a collaborative achievement of urban planners, architects, investors, artists, intellectuals, politicians, and business leaders. Because of their prestigious locations and distinctive forms, many buildings along the *Green Horseshoe* have been transformed over time from mainly residential properties into various other uses, including museums, cultural centres, commercial spaces, and more. This study will present examples and trace the processes of these conversions from the interwar period to today.



**Irena Kraševac** is an art historian and a tenured research advisor at the Institute of Art History in Zagreb. Her research focuses on Croatian art within the Central European context during the 19th and early 20th centuries. She currently leads the project “Architecture and Housing Culture in Zagreb in the Period 1880–1940,” supported by the Croatian Science Foundation (2022–2027). / [ikrasevac@ipu.hr](mailto:ikrasevac@ipu.hr)



**Richard Kurdiovsky**

Austrian Academy of Sciences, Institute for Habsburg  
and Balkan Studies, Vienna



**Apartment or Office? Vienna's *Fürstenhof* Building and the  
Imperial-Royal Ministry for Public Works**

The *Fürstenhof* in Vienna belongs to a type of inner-city residential building that became fashionable and characteristic of the city after 1900 — the so-called *Straßenhof* (literally “street courtyard”). In this type of building, the continuous façade line of the block of houses is interrupted by a kind of street running into the block, which increases the number of windows facing the street (and thus also rental income). This design not only satisfied the desire for picturesque houses, but is also regarded as an architectural cornerstone of the buildings of Red Vienna. In terms of function, however, a remarkable transformation process has taken place. The architect Jakob Wohlschläger built the *Fürstenhof* as a multi-party apartment block. However, in 1908, just before its completion, he sold the building to the Cisleithanian state to house the newly founded imperial-royal Ministry for Public Works. The building then had to be adapted for its future use — not without difficulties.



**Richard Kurdiovsky** is an architectural historian with a research focus on architecture and urban culture in Central Europe in the long 19th century. He studied History of Art and Slavonic Studies in Vienna, worked as a freelancer for the Architecture Collection at the Albertina Museum in Vienna (1997–2004), and has been a researcher for the Austrian Academy of Sciences' research project on the imperial palace in Vienna since 2005. He earned his doctorate in 2008 with a dissertation on Carl Hasenauer and Gottfried Semper. Currently, he is leading a research project on Vienna's building regulations in the 19th century and serves as a principal investigator of the Austrian team in a bilateral project titled "Invisible Agents" (together with Vendula Hnídková from the Art History department of the Czech Academy of Sciences), which examines the building policies, principles and projects in Central European ministries for public works. / [richard.kurdiovsky@oeaw.ac.at](mailto:richard.kurdiovsky@oeaw.ac.at)



**Mirna Meštrović**

Institute for Physical Planning of the City of Zagreb



**Planning for Preservation: Tracing the Quiet Legacy  
of Summer Villas on Zagreb's Hills — A Reflection on the  
Cottage Model**

The second half of the 19th century and the early 20th century marked a foundational period in Zagreb's spatial development, during which numerous summer villas were constructed on the southern slopes of Medvednica Mountain. These villas served as seasonal residences for the bourgeois Downtown elite, offering an escape from the dust and heat during the summer months. Urban planning for this villa zone began with the first planned settlement, Josipovac — Zagreb's counterpart to Vienna's Cottage Viertel. This introduced a distinctive model of urban residential design into the city's green, hilly belt, which later expanded into the surrounding hilly areas. Today, this space faces intensive development with inappropriate building practices, threatening its urban and architectural character. This paper explores current urban planning regulations and protective measures inspired by Vienna's Cottage heritage, aiming to propose recommendations for preserving the unique features of this valuable urban landscape in Zagreb.



**Mirna Meštrović** is an urban planner at the Institute for Physical Planning of the City of Zagreb. She holds an MA on Zagreb's summer villas and is a PhD candidate researching historical urban models in cultural landscapes. Her work focuses on heritage urbanism and its integration into contemporary planning. She has contributed to international projects and published on 19th- and 20th -century urban and architectural heritage. / [mestrovic.mirna@gmail.com](mailto:mestrovic.mirna@gmail.com)



**Iva Muraj**

University of Zagreb, Faculty for Architecture

**Eva Radolović**

Ministry of Culture and Media of the Republic of Croatia,

Department for Cultural Heritage Protection



### **Downtown Zagreb: Continuity of Habitation and Discontinuity of Housing Culture**

Over the past 150 years, housing and the culture of living in Downtown Zagreb have undergone significant changes. Turbulent historical events and sudden socio-political shifts have forced long-established residents — whose families have lived here for generations — to continuously adapt to persistent change. These unstable conditions have shaped a wide range of life experiences and personal narratives.

How does contemporary life in the Downtown affect its architectural heritage, a vital part of our cultural identity? What challenges do long-term residents face, and how successfully do they respond? Are the changes we implement truly beneficial to the city and the preservation of its values? Although residents are undoubtedly co-creators of this urban space — through their everyday practices and culture of living — there is still a lack of a clear vision: what do we truly wish to preserve, what do we value, and what are we neglecting, allowing it to slip into oblivion?



**Iva Muraj** is a Professor at the Faculty of Architecture, University of Zagreb, where she began her career in 2000 as a junior researcher in the Department of Architectural Technology and Building Science. Although primarily concerned with teaching in the Section of Architectural Technology, Building Physics, Materials and Building Technology, she participates in scientific research, architectural projects, and publishing. Her research interests include energy-efficient refurbishment, built heritage, sustainability, and user comfort.  
/ imuraj@arhitekt.hr

**Eva Radolović** is a Senior Advisor — Specialist at the Department for Cultural Heritage Protection within the Ministry of Culture and Media of the Republic of Croatia. As a conservator, she focuses on researching, documenting, and restoring architectural heritage. She gained most of her professional experience working in Zagreb at the City Institute for the Protection and Preservation of Cultural Heritage, participating in the rehabilitation and restoration of historic buildings. Her particular area of interest is early 20th-century architecture.  
/ eva.radolovic@min-kulture.hr



**Andreas Nierhaus**

Wien Museum, and University of Vienna



## **Building Blocks of the Metropolis. Residential Architecture and Urban Development in Central Europe around 1900**

The residential and commercial building (“Wohn- und Geschäftshaus,” “Zinshaus”), a building type which has been developed and established in most Central European cities since the mid-19th century, remains one of the great unknowns in architectural history. Although buildings of this type dominate large parts of the historic urban fabric from Prague to Zagreb, from Innsbruck to Budapest, from Trieste to Czernowitz — and despite many of them now considered ‘icons’ of architectural history, we still know little about their history, form and typology, cultural and social significance, and economic functions.

In Vienna, for example — once the centre for the exchange of architectural ideas in the Austrian part of the former Habsburg Monarchy until 1918, and the place where the residential and commercial buildings on the Ringstrasse acquired their ‘classical’ and, for decades, canonical character — there is still no comprehensive study on the subject. Only a fraction of the many thousands of objects are listed as historic monuments, and economic and eco-political constraints now threaten their existence in many cases. While such buildings in the inner districts are valued and maintained as residential properties and integral parts of the cityscape, often becoming popular investment assets, those in the outer districts are frequently at risk of demolition. But with the loss of these buildings, an essential part of the city’s distinctive identity is also disappearing. Beginning with Vienna, this presentation will provide an overview of the history and theory of Central European residential



and commercial buildings. The focus is on the period around 1900, when this type of building, inspired by Otto Wagner and his school, became the centre of debate on the renewal of architecture and urban planning for the future. Not only was a new, modernist formal language tested on residential and commercial buildings, but also the complex relationship between structural “core” and decorative “raiment” was renegotiated. At the same time, the dense development of cities and the growing economisation of housing, with all its dramatic consequences for the poorer segments of the population, came under increasing criticism and gave rise to alternative urban concepts. Nevertheless, residential and commercial buildings remained key elements, “building blocks” of the metropolis — a definition that may also help us understand the significance and importance of these buildings in today’s historic cityscapes.

**Andreas Nierhaus** studied art history and history at the University of Vienna. From 2004 to 2008, he was a research assistant at the Austrian Academy of Sciences, and since 2008 he has worked as a curator for architecture at the Wien Museum. In 2019, he held a deputy professorship at the University of Frankfurt/Main; and in 2022 he completed his habilitation in art history at the University of Vienna. His main research interests are: 19th- and 20th-century architecture and fine arts, historicism and modernism, architectural media, architectural drawings, Otto Wagner and his school. He has curated numerous exhibitions and published widely, including on the Vienna Werkbund Estate (2012), the Vienna Ringstrasse (2015), Otto Wagner (2018), Richard Neutra (2020), Johann Bernhard Fischer von Erlach (2023/24) and early reinforced concrete buildings in Vienna (2025).  
/ andreas.nierhaus@wienmuseum.at



**Milan Prosen**

University of Arts in Belgrade, Faculty of Applied Arts



**Art Déco in Belgrade Architecture — Façade and Interior  
Design of the Yugoslav Capital in the Light of Contemporary  
European Cultural Reflections (1918–1940)**

The appearance of Art Déco architecture — a global phenomenon that reached its peak exactly a century ago — was, until recently, a marginalised topic in the field of scientific research of Serbian architectural history. The interweaving of influences from Central and Western European centres produced a wide range of styles in the interwar period. Art Déco developed most prominently within the cultural milieu of the capital, evolving alongside international modernism and resulting in opulent and imaginative solutions that reflected both individualism and the identity of the newly formed bourgeois class. The dominant presence of this decorative style in Belgrade stood in stark contrast to the prevailing international modernism in Zagreb and Ljubljana, highlighting the distinctions between these regional centres. The Art Déco in Belgrade also witnessed the remarkable development of façade sculpture, the embellishment of entrance halls, and decorative interior furnishings, leaving a legacy of exceptional artistic and architectural achievements.



**Milan Prosen** was educated in the Department of Art History at the Faculty of Philosophy, University of Belgrade. He is the author of more than 60 scientific papers and has participated in national and international scientific conferences. He has also authored and co-authored exhibitions and monographs on 19th- and 20th-century Serbian architecture. He is currently an Assistant Professor at the Faculty of Applied Arts, University of Arts in Belgrade.

/ milan.prosen@fpu.bg.ac.rs



**Angelika Psenner**

TU Vienna, Vienna



### **Housing the Working and the Middle Class in 19th Century Vienna: “Gründerzeit” and the Tenement House from an Urban Planning Point of View**

Until the second half of the 19th century, Vienna was located in a topographical context characterised by the presence of the hilly landscape of the Alpine foothills, the Vienna Woods, and the marshy floodplains of the Danube. The topography of the landscape was not conducive to large-scale urban development, thereby impeding unobstructed urban expansion. However, when the city experienced an unprecedented population increase from 440,000 to over 2,2 million inhabitants during the Gründerzeit (1848–1918), the cityscape underwent radical change. This resulted in substantial interventions in the specific topography. Accordingly, the Vienna Building Regulations of 1859 stipulated that streets should be laid out ‘as straight as possible’, while those of 1868 required them to also have just ‘minimal, uniform changes in level’; as a result, elevations were removed and ground depressions filled in. In the floodplains, the so-called ‘Innundationsgebiete’, the overall level of the areas in close proximity to the water was elevated, in some places by up to two metres or more.

The thus-levelled urban subsoil was divided into a regular grid pattern: large-scale re-plotting transformed the long agricultural plots into grid-like Gründerzeit blocks. Consequently, the first industrialised architecture was constructed at a rapid pace, no longer by master builders but by semi-skilled labourers. In addition to public buildings, palaces and apartment buildings, an enormous number of workers’ tenements (Arbeiterzinshäuser) and middle-class



tenements (bürgerliche Zinshäuser) were constructed — this distinction and the specific classification of the two types is being made for the first time in the “Urban Parterre Study” and will be discussed in this paper. It is evident that, over time, an urban texture has gradually emerged, which continues to define the city to this day. The structural development and the significance and influence of this urban fabric will be examined in detail.

**Angelika Psenner**, Professor for Urban Structure Studies at TU Wien, is a trained architect with a doctorate in urban planning and sociology and a Venia Docendi for urban planning (habilitation). She is the author of numerous scientific publications and books: i.e. *Stadtparterre* (2023) and *Urbane Mixturen* (2024). Her academic work has received several high rated awards and focuses on: urban (re)development in response to current global crises and challenges (resilient, climate-friendly urban planning), the 15-minute city, urban structures of the 19th–21st century, open-use building structures, the perception of architecture and public space, negotiations of mobility and place loyalty in urban discourse and City Information Modelling CIM. She holds extensive experience in project management and coordination and currently leads several national and international research projects.  
/ angelika.psenner@tuwien.ac.at



**Vladana Putnik Prica**

University of Belgrade, Faculty of Philosophy,  
Institute of Art History



**In the Home of an Artist: Art Studios in the Residential  
Architecture of Belgrade (1918–1941)**

After World War I, a new type of combining working and living space emerged in Belgrade, influenced by European examples. This typology was particularly prevalent among the artists, especially sculptors and painters, but also architects and scenographers. As investors, Belgrade artists often collaborated closely with architects, working together to create unique and functional spaces that could meet the needs of both professional and family life. This collaboration resulted in some of the most exceptional examples of residential architecture in interwar Belgrade, like, for example, the houses of Petar Palavičini or Lojze Dolinar. The aim of this research is to explore the architectural and typological innovations present in these examples and to examine how architecture shaped the artistic life of Interwar Belgrade.



**Vladana Putnik Prica** is a Senior Research Associate at the Institute of Art History at the Faculty of Philosophy, University of Belgrade. Her research focuses on the history of architecture in 20th-century Serbia and Yugoslavia. She has participated in several international and domestic research projects. For her book about the residential architecture of Belgrade from 1918 to 1941, she received an acknowledgement from the Belgrade Salon of Architecture.  
/ vladanaputnik@gmail.com



## **Zuzana Ragulová**

Brno University of Technology, Faculty of Architecture,  
Department of Theory

### **Brno Jewish Architects and Their Residential Interiors**

In the interwar period, Brno was a melting pot of Czechs, Germans, and Jews. At that time, it was possible to study architecture at the Czech Technical University (attended mainly by Czech students) and the German Technical University (where most students were German and Jewish). While Czech architects primarily designed in the functionalist style, German and Jewish architects preferred Art Déco in their interior design, drawing inspiration from 18th- and 19th-century furniture — always influenced by their clients' preferences, of course. The contribution focuses on the prominent Brno Jewish architects, Zoltán Egri and Norbert Troller and their residential interior designs. Although their work shares common features, they differ in some aspects. The paper discusses their use of materials and colours, presents rare examples of preserved interiors, and reflects on similarities with interiors of Jewish clients in other Central European cities.



**Zuzana Ragulová** is an architectural historian, currently an assistant and PhD candidate at the Faculty of Architecture at Brno University of Technology. The primary focus of her research is Jewish architects in Brno during the interwar period. She is the author of articles and conference papers on this topic. Apart from teaching architectural history at two Czech universities, she conducts public tours of architecture in Brno.

/ [xaragulova@vutbr.cz](mailto:xaragulova@vutbr.cz)



**Karlo Seitz**

University of Zagreb, Faculty of Architecture

**Nataša Jakšić**

University of Zagreb, Faculty of Architecture



### **Accommodating the Garden Idea**

#### **The Changing Dynamics of Dwelling and Nature in Zagreb's Historicist Villas**

Zagreb's historicist villas, erected on the southern slopes of Mount Medvednica, constitute a distinctive residential landscape shaped by the complex social, political, and economic context of the latter half of the 19th century. These cultivated retreats, complemented by gardens as their outdoor counterparts, were deliberately and thoughtfully designed to reflect the aspirations of the new upper middle class which desired an urban life but in closer harmony with nature. Despite their acknowledged aesthetic and cultural value, the key progressive design principles — particularly those concerning the relationship between dwelling and nature remain insufficiently examined. This research systematically traces the evolution of this relationship, revealing how architects adapted the garden ideal to Zagreb's unique spatial, economic, and cultural conditions. It will show how initially harmonious villa-garden ensembles gradually transformed, mirroring a shift from elite private residences to more affordable compositions. In doing so, they reflected broader changes in social structure but also laid an important foundation for the further development of modern domestic architecture and its spatial planning.



**Karlo Seitz** is a doctoral student at the University of Zagreb, Faculty of Architecture. His current research focuses on late 19th- and early 20th-century architecture in Zagreb and its complex role in the profound social and cultural transformation of the Croatian capital. He is particularly interested in specific emotional qualities of built environments, through which architecture can materialise otherwise immaterial sentiments such as cultural identity, concepts of morality or the notions of modernity.  
/ kseitz@arhitekt.hr.

**Nataša Jakšić** is an architect and architectural historian, Associate Professor of Architectural History at the University of Zagreb Faculty of Architecture. Her work focuses on the history of architecture. She has written extensively on the history of Croatian architecture in the European cultural context. / njaksic@arhitekt.hr



## **Marijana Sironić**

Faculty of Architecture, University of Zagreb / Department  
of Urban Planning, Spatial Planning and Landscape Architecture  
Cultural Heritage of the City of Zagreb / City Institute for  
Cultural and Natural Heritage Conservation



### **Heritage Urbanism (HERU) — Contemporary Research Approach to the Renewal and Enhancement of Heritage. Case Study: The Eastern part of Downtown Zagreb**

The paper explores the urban characteristics of the eastern part of Downtown Zagreb, situated within the historical city centre, and examines the urban heritage of its predominant block structure in the context of the contemporary *Heritage Urbanism (HERU)* approach.

The urbanity of the Downtown Zagreb east of Draškovićeva Street has been recognised on a perceptual and ambient level, but has not been systematically researched. This is particularly evident regarding the city's urban heritage from the interwar period — a spatial context that partially incorporates the often (and rightly) highlighted modernist architecture, forming a distinctive and recognisable European urban ensemble. Throughout the 20th century, the studied area had been continuously developed through various urban planning approaches and architectural interventions — ranging from individual modifications within blocks to the urban transformation of abandoned industrial sites. The growing awareness of the value of architectural and urban heritage, coupled with the lack of appropriate planning tools to preserve and enhance this inherited value, has prompted this research.



Within the applied *HERU approach* to the restoration and enhancement of urban heritage, three key indicators are highlighted: *factors* (of identity, influence, and value), *criteria* (for evaluation, enhancement, and restoration of heritage), and *models* (important for the renewal and improvement of heritage).

Comprehensive research of 67 urban blocks yielded scientifically measurable factors pertaining to the spatial phenomenon of the eastern part of the Downtown: urban traits, historical planning approaches with genealogical account of construction, and recorded and classified architectural interventions in the researched area. Based on research results, the following were established: identity determinants of the eastern part of Downtown Zagreb, the criteria for evaluation of attainable contemporary interventions concerning regeneration and enhancement of heritage, and a multidisciplinary approach intended for the design of contemporary intervention models.

**Marijana Sironić** graduated and defended her dissertation at the Faculty of Architecture of the University of Zagreb. At the same faculty, she has participated in the scientific projects: *Urban and landscape heritage of Croatia as part of European culture* (2009–2013) and *Heritage Urbanism — Urban and Spatial Planning Models for Revival and Enhancement of Cultural Heritage — 2032 HERU* (2014–2018). In addition to architectural design, she is actively engaged in spatial planning and urbanism, and since 2010 she has been coordinating and leading the creation of spatial plans for the City of Zagreb and, as a member of working groups, has contributed to the design and implementation of urban spaces and projects. Since 2016, she has been working as an assistant to the head for the protection of cultural heritage at the City Institute for Cultural and Natural Heritage Conservation. She is a certified architect and licensed urban planner. She is the author and co-author of several architectural and urban planning projects, architectural competition projects, scientific papers and professional texts. Since the 2020 earthquake in Zagreb, she has been intensively involved in the restoration of architectural heritage. / [marijana.sironic@zagreb.hr](mailto:marijana.sironic@zagreb.hr)



**Davor Stipan**

First Grammar School, Split



### **Architecture and Urban Development of the City of Split in the Interwar Period amid National and Social Turmoil**

Following the end of World War I and the collapse of the Austro-Hungarian Monarchy, Split became part of the newly formed State of Serbs, Croats and Slovenes. The war had exhausted an already impoverished Dalmatia, pushing its population to the brink of survival. Various political factions, ideological division of public opinion, and the aftermath of the war, certainly did not guarantee civil peace and economic prosperity. However, this brief period in the city's history was marked by numerous architectural projects and urban planning initiatives. Between the two world wars, Split experienced sudden and rapid development and became the new administrative centre of Dalmatia. The paper analyses the architectural activity in Split during this period, which, despite unfavourable social and political conditions and the consequences of war, was both intense and sustained. The results of these changes have largely determined the current shape of the city.



**Davor Stipan** holds degrees in Art History and Geography from the University of Zadar and is currently pursuing a PhD in Art History at the University of Split. His work focuses on architectural and urban theory, art criticism, and the study of Dalmatia's cultural heritage. He is a regular member of Croatian Society of Art Historians, Society of Friends of Cultural Heritage Split, Matica hrvatska and ICOM.

/ davorstipan@gmail.com



**Anđelina Svirčić Gotovac**

Institute for Social Research, Zagreb

**Jelena Zlatar Gamberožić**

Institute for Social Research, Zagreb

**Sara Ursić**

Ivo Pilar Institute of Social Sciences, Zagreb



**Socio-Spatial Transformation of Zagreb's Core:  
Between the Market and Sustainability**

Over the past thirty years in Croatia, the market economy has shaped the development of urban and spatial planning, reducing their prominence compared to the urbanism of the socialist era. This trend is especially noticeable in the socio-spatial processes driving the intensive transformation of Zagreb's city centre. The ongoing phenomena of gentrification, touristification, and apartmentisation within the city core are impacting the demographic makeup, urban fabric, and identity of this area. The consequences are primarily evident in the rise of short-term accommodation for occasional visitors (tourists) and the departure of permanent residents from both Donji grad and Gornji grad. In this context, urban and post-earthquake reconstruction efforts have been carried out inadequately and without coordination, resulting in only partial refurbishment of the housing stock and a limited return of former residents. As a result, the quality of life is deteriorating, and the populations of Donji grad and Gornji grad are ageing. This socio-spatial transformation moves away from the EU's sustainable development goals and European spatial policies aimed at creating 'smart, inclusive, and sustainable cities', where citizens' needs and the enhancement of living standards are central.



**Anđelina Svirčić Gotovac** is a scientific advisor at the Institute for Social Research in Zagreb, within the Centre for Spatial and Political Research. She leads several national and international scientific and professional projects. Her research interests include quality of life and housing, urban transformation of post-socialist cities, primarily Zagreb, gentrification and commercialisation of urban space, post-earthquake reconstruction (Zagreb, Petrinja, etc.), urban renewal, and the green transition in Croatia, among other topics. / [svircic@idi.hr](mailto:svircic@idi.hr)

**Jelena Zlatař Gamberožić** is a scientific advisor at the Institute for Social Research in Zagreb, within the Centre for Spatial and Political Studies. Her main research interests include rural and urban sociology, as well as the sociology of space, focusing on quality of life and housing, urban transformation of post-socialist cities, primarily Zagreb, gentrification and commercialisation of urban space, post-earthquake reconstruction (Zagreb, Petrinja, etc.), urban renewal, and the green transition in Croatia, among other topics. / [jelena@idi.hr](mailto:jelena@idi.hr)

**Sara Ursić** is a senior research associate at the Ivo Pilar Institute of Social Sciences. Her research interests include the sociology of space, urban sociology, and the sociology of housing, with a particular focus on the transformation of urban spaces and the conceptualisation of home and housing culture within sociology. She has published around thirty scientific papers and co-authored two books. As part of a research team, she has participated in projects related to urban and rural sociology. She also participates in teaching at faculties in Zagreb. / [sara.ursic@pilar.hr](mailto:sara.ursic@pilar.hr)



**Markus P. Swittalek**

*moment-home* Real Estate Solutions

### ***Das Gründerzeithaus. Renovation and Revitalisation***

The 19th century brought the industrial revolution, which caused major changes not only in technical and economic conditions, but also in political and social conditions across Europe and the Austro-Hungarian Empire. This led to a dramatic growth of cities like Budapest, Vienna or Zagreb. Urban development was revolutionised, resulting in the construction of infrastructure, factories, public buildings, and notably, numerous apartment blocks. The cities were dotted with construction sites. Many people invested in real estate, encouraged by tax breaks granted over many years. The period between the Revolution of 1848 and World War I is often referred to as the *Gründerzeit*. The architecture of buildings from this period reflects styles from earlier eras. Their façades were designed in historic styles such as Neo-Renaissance, Neo-Gothic or Neo-Baroque. Inside, these buildings offered flexible spaces. Depending on the location, conditions, and needs, apartments were provided either to wealthy citizens or to members of the working class.

These buildings are long-lasting due to their high quality and sustainability. Even today, they remain flexible in their use. These houses offer numerous possibilities and demonstrate significant potential in terms of technology, economy, and social expectations, including adaptability to climate change and energy efficiency. In many ways, they can be considered as raw models for future construction. Above all, we should emphasise the sustainability of historic houses. Today's goal is to raise awareness among



stakeholders such as owners, real estate developers, builders, and occupants. Historic buildings not only represent our cultural heritage, but also hold great potential for renovation and revitalisation to meet modern needs and requirements. It is essential to preserve these buildings with all the relevant details, which make them so unique. Styles and fashions may change, but quality endures. *Gründerzeithaus* can last for many generations to come.

**Markus P. Swittalek** is an Austrian architect and CEO of moment-home Real Estate Solutions, founded in 2002. This company is focused on design and construction in historic environments, building preservation, protection of cultural property and consulting on UNSECO-World Heritage Sites. He studied at the Vienna University of Technology, Vienna/Austria and the RWTH Aachen University (Rheinländisch-Westfälische Technische Hochschule), Aachen/Germany. He has taught and lectured at numerous universities across Europe, as well as in North America and Asia — including the Medical University of Vienna, the University of Technology, Vienna / Austria, as course director of the postgraduate master's programme in Renovation, the University for Continuing Education Krems. As a Liaison Officer PCP (Protection of Cultural Property) with the rank of captain, he serves as an expert at the National Defence Academy of the Austrian Armed forces, Vienna/Austria. He is a member of the Austrian National Committee of the International Council on Monuments and Sites (ICOMOS), an associate board member of the Austrian National Committee of the Blue Shield, and a member or board member of numerous other organisations. Furthermore, he is the chairman of the Interdisciplinary Committee for Historic Buildings at the Austrian Chamber of Architects and Civil Engineers.  
/ markus.swittalek@moment-home.com



## **Mirha Šabanović**

Institute for the Protection of Cultural Heritage,  
Sarajevo

### **Rajmund Jagodić Family Villa in Sarajevo**

The family villa of Rajmund Jagodić, built in 1916 in the Sarajevo neighbourhood of Nahorevo, is situated on a south oriented terraced plot and forms the central part of a complex that includes an auxiliary building, a stable, a pool, and orchards, all related to the family's tailoring trade. The villa is a rare example of Austro-Hungarian residential architecture, featuring an asymmetrical design influenced by English cottage houses, a functional layout, and decorative elements in a Neo-Moorish style, combined with the aesthetics of alpine mountain houses. The complex also reflects the spirit of the traditional Bosnian house through its courtyard orientation and connection to auxiliary structures, offering insight into Sarajevo's housing culture in the early 20th century. Although the original project documentation was not preserved, the Institute for the Protection of Monuments reconstructed the building's original state based on measurements of the existing conditions, which revealed minimal interior adaptation work.



**Mirha Šabanović** earned a degree in art history and comparative literature in Sarajevo in 2007, and a PhD from the Faculty of Humanities and Social Sciences in Zagreb in 2022. Since 2007, she has worked at the Institute for the Protection of Cultural Heritage in Sarajevo as an advisor for monumental heritage. Her work focuses on the research, valorisation, conservation, and restoration of monumental and architectural heritage from the 19th and 20th centuries in Bosnia and Herzegovina.

/ mirha@spomenici-sa.ba



**Jana Šarinić**

University of Zagreb, Faculty of Humanities and  
Social Sciences, Department of Sociology

**Lora Heršak**

Zagreb City Museum



**From Urban Planning to Urban Sprawl: What  
Happened to Public Spaces in Zagreb from the  
Mid-19th to the 21st century?**

In the 19th century, two general urban plans were implemented at the city level in Zagreb, defining the city centre and guiding its further expansion. As a result, the historic urban core is still marked by lasting spatial features — green belts, parks, and squares — that complemented new housing developments and infrastructure projects, while enhancing the overall quality of life. Today, however, this same area faces population decline, partly as a consequence of gentrification and other significant socio-spatial processes, accompanied by the visible degradation of public spaces and amenities. A comparative analysis of Zagreb's urban planning documents indicates how these changes have been shaped by dominant impulses of urban transformation — shifting from structured, comprehensive planning toward urban sprawl, and more recently, densification, aligned with the concept of the compact city as a response to the fragmented development patterns of contemporary Zagreb.



**Jana Šarinić** is an urban sociologist at the Faculty of Humanities and Social Sciences, University of Zagreb. Her research interests focus on urban sociology, quality of life, sustainable urban development, and integrated approaches to cultural heritage and cultural landscapes. She also explores participatory processes grounded in social sustainability and the resilience of local communities. Prof. Šarinić teaches courses in contemporary sociological theories, urban sociology, and participatory urban planning.  
/ jsarinic@m.ffzg.hr

**Lora Heršak** holds a master's degree in Art History and Sociology. She is the recipient of the 2021 DPUH Award for an Outstanding Master's Thesis. Since 2024, she has been employed at the Zagreb City Museum as a curator and head of the Collection of Urban Plans and Regulations of the City of Zagreb, the Architecture Collection, and the Collection and Flat of the Architect Viktor Kovačić. / lhersak@mgz.hr



**Jana Šarinić**

University of Zagreb, Faculty of Humanities and  
Social Sciences, Department of Sociology

**Sanja Klempić Bogadi**

Institute for Migration Research, Zagreb

**Lucija Gajić**

University of Zagreb, Faculty of Humanities and  
Social Sciences, Department of Sociology



### **“Should I Stay or Should I Go?” Sociological and Demographic Aspects of Quality of Life in Downtown Zagreb, Croatia**

This presentation explores the sociological and demographic aspects of the quality of life in Downtown, a historic and central district of Zagreb. The research focuses on housing culture, public space usage, and architectural characteristics, aiming to understand how these elements shape everyday life. Using qualitative methods and spatial analysis, the study investigates both expert perspectives and residents' perceptions of their living environment, social cohesion, and access to social infrastructure. Demographic trends, including population aging, household composition, and migration patterns, are analysed to assess their impact on community dynamics. A key question is whether there are differences in how experts and residents evaluate housing quality, public space, and overall liveability. The presentation will showcase preliminary findings from the sociological segment of the research, based on interviews with long-term residents and professionals. It concludes by asking: What are the connections between Downtown's historical identity and its urban future?



**Jana Šarinić** is an urban sociologist and Associate Professor at the Faculty of Humanities and Social Sciences, University of Zagreb. Her research interests focus on urban sociology, quality of life, sustainable urban development, and integrated approaches to cultural heritage and cultural landscapes. She also explores participatory processes grounded in social sustainability and the resilience of local communities. Prof. Šarinić teaches courses in contemporary sociological theories, urban sociology, and participatory urban planning. / jsarinic@m.ffzg.hr

**Sanja Klempić Bogadi** is a Scientific Advisor at the Institute for Migration Research in Zagreb. She earned a PhD in geography at the University of Zagreb. Her scientific interests include migration, aging, spatial aspects of demographic processes, quality of life, geography of islands. She served as Editor-in-Chief of *Migracijske i etničke teme* (Migration and Ethnic Themes). She has published five books, over fifty scientific papers, and participated in many international conferences. / sanja.klempic@imin.hr

**Lucija Gajić** is currently a graduate student at the Department of Sociology, Faculty of Humanities and Social Sciences, University of Zagreb. Her research interests focus on urban sociology, quality of life, sustainable urban development and participatory processes. She is currently writing her master's thesis while participating in the sociological segment of research within the ARHZAG project. / gajalucka@gmail.com



**Ana Šverko**

Institute of Art History, Cvito Fisković Centre, Split

**Tomislav Bosnić**

Institute of Art History, Cvito Fisković Centre, Split



### **Zagrebačka Street in Split: From Urban Planning to Decoration**

This presentation is the first to consider four buildings on Zagrebačka Street in Split: the *Lega Nazionale*, the Šperac House, the Dujmović-Stock House, and the Pezzi Kraljević House, within a broader urban context and as a cohesive urban planning project. The analysis shifts from considerations of urban planning and design to that of architectural scale. During this process, certain attributions are confirmed and expanded with newly discovered information, while others are accurately established for the first time, situating the buildings within the wider body of work of their respective architects. The study also examines the identity of those who commissioned the buildings and their functional and social roles. Lastly, attention is given to decorative elements and finishing techniques, which are analysed in comparison with contemporary local building production.



**Ana Šverko** is an architect and architectural historian, currently serving as a Senior Research Adviser at the Institute of Art History — Cvito Fisković Centre in Split. Her research focuses on the history, interpretation, perception, and conservation of Dalmatian architectural heritage. In addition to her scholarly work, she is actively involved in teaching and in the professional community, having been a continuous member of the Expert Council or the Publishing Council of the Croatian Architects' Association (UHA) since 2018. / asverko@ipu.hr

**Tomislav Bosnić** earned his degrees in Art History and English Language and Literature at the Faculty of Humanities and Social Sciences in Split in 2021. Since 2022, he has been working as an assistant at the Cvito Fisković Centre, a branch of the Institute of Art History. His research interests are focused on 19th- and early 20th-century architecture and urban planning. He is currently undertaking doctoral research on “The Architectural and Urban Activities of the Žagar Brothers” (1900–1945) as part of the PhD programme in Art History, Cultural Heritage, and Visual Culture at the Faculty of Humanities and Social Sciences in Zagreb. / tbosnic@ipu.hr



**Elša Turkušić Jurić**

University of Sarajevo, Faculty of Architecture

**Aida Murtić**

Independent Researcher, Sarajevot



**Interior Spatial Organisation as a Catalyst for  
Modern Housing Culture: Tenement Buildings in Sarajevo  
Between the World Wars**

ABSTRACTS

The social, economic, and technological changes that occurred in the period between the two world wars also brought about a new housing culture in Sarajevo. The development of architectural expression, which found its source both in modern and avant-garde tendencies of Central European cultural centres and in the inherited traditional values of the local context, offered potential for a different approach to living. This paper analyses the floor plan solutions and façade designs of several tenement buildings in the central and historic parts of Sarajevo in order to highlight the values and characteristics of housing during the interwar period. The focus is on the role played by the residential hall, glazed loggia, and entrance (*haustor*) space in achieving both the aspect of privacy within the dwelling and social integration among residents. Unfortunately, today these buildings are subject to decay, inadequate maintenance and repurposing.



**Elša Turkušić Jurić** was educated at the Faculty of Architecture University of Sarajevo and at the Escola Técnica Superior d'Arquitectura de Barcelona. She holds a Master's degree in science and a PhD from the University of Sarajevo where she works as an Associate Professor at the Faculty of Architecture. She is a member of the ISC20C (ICOMOS International Scientific Committee for 20th century architecture). / elshat@gmail.com

**Aida Murtić** is an architect and historian of architecture. She holds a PhD in art history from Heidelberg University. She was a member of the Cluster of Excellence "Asia and Europe in a Global Context" in Heidelberg and a doctoral fellow at the Leibniz Institute of European History in Mainz. As an architect, she worked on numerous projects of post-war reconstruction of architectural heritage in Bosnia and Herzegovina.  
/ aida.murtic@gmail.com



**Dina Vulin Ileковиć**

University of Zagreb, Faculty of Architecture



### **The Spirit of Zagreb: Private Spaces of the Pre-War Period**

The concept of a culture of living is somewhat forgotten today, despite having been a leitmotif for architects, designers, and social thinkers of the last century. The Zagreb milieu of the pre-war period is marked by moderation, by a temperate and rational acceptance of the new trends, always adapted, though, to the local context and conditions. A series of questions is raised. Does an interior need to be just rational and logical, or expressive and rich in meanings; adjustable or precisely defined; complex or simple? Should it evoke certain emotions and express the individuality of the user? Should it draw on tradition or eschew any connection with the past? Is the architect's role to create a consistently designed unit, or a heterogeneous combination of diverse elements, and what should he or she aim for — total formal control or the construction of an unobtrusive spatial framework that permits various interpretations and modifications?



**Dina Vulin Ileković** graduated and earned her doctorate at the Architecture Faculty of Zagreb University, where she is currently employed as a full professor. She conducts research into the phenomena of visual expression that comprise the formative elements of architecture in the context of her teaching and her professional work. She has won prizes for works of architecture and design in Croatia and abroad. / [dvulin@arhitekt.hr](mailto:dvulin@arhitekt.hr)



INTERNATIONAL CONFERENCE  
ZAGREB, 9 / 10 OCTOBER 2025, FACULTY OF  
ARCHITECTURE, UNIVERSITY OF ZAGREB



## IMPRESSUM

PROGRAMME AND BOOK OF ABSTRACTS — INTERNATIONAL  
CONFERENCE ARCHITECTURE AND HOUSING CULTURE IN ZAGREB  
AND CENTRAL EUROPEAN CITIES IN THE PERIOD 1880–1940

### PUBLISHER

Institute of Art History  
Ulica grada Vukovara 68, HR-10000 Zagreb, Croatia  
<https://www.ipu.hr>

### FOR THE PUBLISHER

Katarina Horvat-Levaj

### EDITED BY

Irena Kraševac  
Ana Ćurić

### ENGLISH TRANSLATION

Robertina Tomić

### DESIGN, LAYOUT, PREPRESS

Ivan Klisurić / [ivanklis.studio](http://ivanklis.studio)

### PRINTED BY

Kerschoffset d.o.o.

### PRINT RUN

200

Zagreb, October 2025

A CIP catalogue record for this book  
is available from the National and University  
Library in Zagreb under the number

ISBN 978-953-373-061-5

001282998



Af

Sveučilište u Zagrebu  
Arhitektonski fakultet



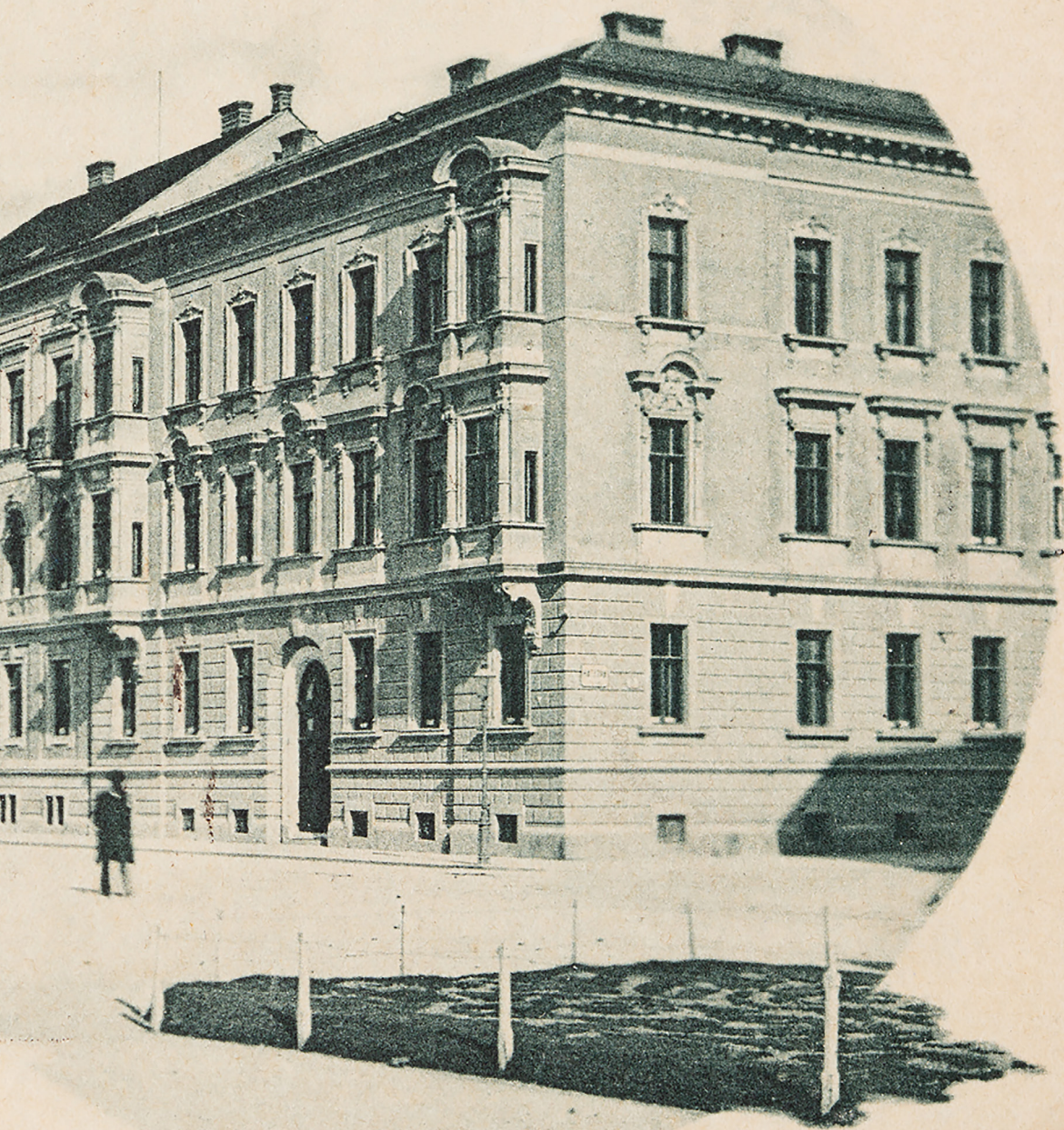
HRZZ  
Hrvatska zaklada  
za znanost



Funded by  
the European Union  
NextGenerationEU

The conference is organised as part of the projects carried out at the Institute of Art History: “Architecture and Housing Culture in Zagreb in the Period 1880–1940,” supported by the Croatian Science Foundation under the project number HRZZ-IP-2022-10-9503, and “Art and Architecture of Urban Settings in Croatia – UrbArH,” supported by the European Union – NextGenerationEU.





akademički trg. — Academie-Platz.





# | ARH ZAG |

ARCHITECTURE  
AND HOUSING  
CULTURE  
IN ZAGREB  
1880 – 1940



**Af** Sveučilište u Zagrebu  
Arhitektonski fakultet



Funded by  
the European Union  
NextGenerationEU