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182-197 **TIHANA HRASTAR**
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ROOTING ART-BASED INTERDISCIPLINARY PRACTICE
COLLABORATIONS AMONG ARCHITECTS, DESIGNERS, AND ARTISTS
IN CROATIAN ARCHITECTURE OF THE 1960S AND 1970S

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FIG. 1 HOTEL LIBERTAS IN DUBROVNIK: INTERIOR FEATURING THE SCULPTURE *HORSEMEN* AND A DECORATIVE WALL BY RAOUL GOLDONI



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ROOTING ART-BASED INTERDISCIPLINARY PRACTICE COLLABORATIONS AMONG ARCHITECTS, DESIGNERS, AND ARTISTS IN CROATIAN ARCHITECTURE OF THE 1960S AND 1970S

CROATIAN ARCHITECTURE

CROATIAN ARTISTS

CROATIAN DESIGNERS

INTERDISCIPLINARY COLLABORATION

20TH CENTURY

During the 1960s and 1970s, interdisciplinary collaborations among architects, designers, and artists represented an important aspect of Croatian architecture. This paper examines the institutional frameworks and conditions that facilitated such integrative practices. It recognizes the key participants and underscores a change in the underlying motives and other contributing factors for their collaborations across the decades. The paper also classifies the predominant

building types resulting from such collaborations and prevalent social and political ambitions. Specific examples, such as institutional buildings, tourist facilities, and commercial buildings, illustrate the outcomes of these interdisciplinary endeavours. The analysis offers insights into the underlying factors and significance of these collaborations in shaping Croatian architectural practices during this period.

INTRODUCTION

Collaboration in architecture and art is inherent to authorial design throughout history, though the boundaries between architecture, crafts, and art have been blurred and often embodied in the single figure of 'interdisciplinary' creation, brought up in a master-apprentice model as sculptor, goldsmith, builder (Yücesan, 2004: 8). With the diversification of architecture-related professions and industrial design, these delineated roles were brought to collaborate in specifically designated roles.

Collaborations among Croatian architects, designers, and artists¹ used to be particularly prominent due to the unique cultural and political context of former Yugoslavia. The most prolific era for such distinct collaborative architectural achievements spanned the 1960s (building on the momentum initiated in the 1950s) and continued through the 1970s, preceding the comprehensive crisis of the 1980s. These art-based interdisciplinary endeavors fall within a less explored domain that this paper extensively outlines, contextualizes, and quantifies. Firstly, it provides insight into the dynamics between art, architecture, design, politics, and economics of the 1960s and 1970s Croatia. Secondly, it groups artistic engagement and contributions that have often been discussed individually in literature², but have never been placed into an extensive interrelated context until now. Dominant building types that were characterized by these col-

laborations are identified together with key authors, as well as the motives and other contributing factors that led to such creative interactions. Several artworks and engagements that had not been previously identified or published are highlighted, contributing to the archival body of knowledge.

The research includes only Croatian architectural production within the boundaries of contemporary Croatian state. Still, it considers them in the light of the broader and highly specific cultural and political context of former Yugoslavia. It is focused exclusively on built architecture, without considering competition entries and unrealized projects, as well as buildings with artworks introduced by users rather than through art-based collaboration.³

Collaboration among art disciplines in Croatian architecture has been fragmentarily explored in existing literature. Besides utilizing Croatian periodical architectural publications and monographic editions, the research included on-site observation; interviews conducted with living architects, designers, or artists and their close associates or family members; and consultation of extensive archival materials, from the archives of institutions to the private archives of a wide range

¹ Participants are categorized by their primary professional activity rather than formal education, since all those working in the field of design before 1989 were mainly graduates of the Faculty of Architecture, the Academy of Fine Arts, the Faculty of Forestry, the School of Applied Arts, and the Academy of Applied Arts in Zagreb.

² In some projects all art and design contributors have been compiled in a single place for the first time.

³ All selected projects were attributed to acclaimed architects and/or artists and have been published in professional journals, indicating the quality of the executed project and artwork.

⁴ Since this paper is based on a more comprehensive study, sources for all the artistic and design interventions and the list of all interviews can be found in the extensive catalogue that forms part of the first author's Ph.D. thesis. See more in: Hrastar, 2020.

⁵ EXAT 51 (Experimental Atelier, founded in 1951) was an interdisciplinary avant-garde group which challenged prevailing norms in Yugoslav art and promoted a synthesis of all visual arts and the blurring of boundaries between "pure" and "applied" arts – all with the goal of reshaping the entire environment. The manifesto from 1951 was written by Vjenceslav Richter and signed by B. Bernardi, Z. Bregovac, I. Picelj, Z. Radic, B. Rašica, V. Richter, A. Srnec, and V. Zaharović. Among members, there were architects, painters, designers, theoreticians, and teachers (Denegri, 2008: 24; Pintarić, 2003: 8; Susovski, 2004: 110).

⁶ When it was founded in 1963, some of the paradigmatic architectural projects illustrating art-based collaboration had already been executed, and included protagonists of internationally recognized movements. Croatian art in the late 1950s and 1960s represented a valuable part of late European modernism, with a series of neo-avant-garde phenomena, including the interdisciplinary group Gorgona and the New Tendencies Movement in 1961, 1963, 1965, 1969, and

of companies and participants of collaborations.⁴ This paper aims to promote these art-based interdisciplinary practices as a distinct chapter in Croatian art and architectural heritage, and to quantify all the actors and architectural projects, hoping to draw from that multiple lessons relevant for today and the future.

SETTING THE SCENE: ESTABLISHING THE INSTITUTIONAL PROFILES OF ART-BASED DISCIPLINES

The years following World War II were marked by concerted efforts to define, develop, and institutionalize the professions of architects, designers, and artists. However, this evolution occurred gradually, commencing with informal groupings among artists, progressing to semi-formal academies, and ultimately culminating in the establishment of national associations and faculties. The initial, informal phases of this developmental trajectory, while unofficial, were no less significant. They served as the basis for subsequent creative and educational exchanges across various disciplines. The first important development was the formation of the group EXAT51, whose manifesto set the foundation of proactive agency stemming from collaborations among architects, designers, and artists, framed by strong programmatic unity.⁵ In 1955, a group of architects, designers, and artists within the Association of Artists of Applied Arts founded SIO (*Studio za industrijsko oblikovanje* /Eng. Studio for Industrial Design/). Its conception was prompted by the closing of the short-lived, Bauhaus-inspired Academy of Applied Arts, which operated between 1949 and 1955 (Galjer, 2004: 100). Many of the members of EXAT51 were also members of SIO, laying the foundation of a specific art and design language and institutional structure that would flourish in the next decade with the establishment of CIO – the Centre for Industrial Design.⁶ CIO actively operated from 1964 to 1989. Besides its scientific research work and services provided on the market of that time, CIO's primary goals were to educate designers and consumers themselves, “promoting the benefits and social significance of modern, designed

material goods” (Keller, 1974: 21).⁷ CIO initially published *Bilten CIO* and later the magazine *Dizajn*, organized a series of exhibitions, lectures, and symposia, established its professional library engaged in the development of industrial design products and opened a postgraduate study in design in 1973 – a short-lived endeavour, as only two generations of postgraduates completed it. Financially, CIO relied on the Chamber of Commerce of Yugoslavia, Croatia, and Zagreb, indicating a high degree of institutional support. In that period, the state also supported individual artists. This support was not only evident in the commissioning of artworks for public spaces via donations, but also in initiatives such as the construction of artists' studios in newly-planned buildings.⁸

In accordance with the interdisciplinary spirit of the time, it is worth noting that all disciplines – architecture, art, and design – were equally represented among the founding members of the aforementioned associations. While this period saw the institutional formulation of the fields of design, architecture and art were already well established at a professional level, with continuous education for architects in Croatia since 1919 and for artists since 1907.⁹ The foundation of professional associations in fact preceded university programs, with the Architects' Association founded in 1878 and the Association of Artists in 1868.

DRIVING FORCES FOR COLLABORATION AND DOMINANT BUILDING TYPES

While collaborations among architects, designers, and artists have long-standing and often self-initiated roots, it was the emergence of the state as a primary investor in architectural projects that significantly catalysed and facilitated these interdisciplinary endeavours. The primary impetus for art-based collaborations underwent a notable paradigm shift during the transition from the post-war years to the 1960s and then the 1970s, subsequently influencing the dominant building types in which such collaborations occurred.

After the Informbiro Resolution in 1948, Yugoslavia set a path of a non-aligned position between two ideologically, socially, and economically conflicting worlds, allowing it to engage in direct cooperation both with the West and with Third World countries (Jakovina, 2012: 48). Therefore, in the 1950s an influx of foreign Western capital, combined with state ownership, provided the basis for intense construction, turning the entire country into a vast, continuous building site. Once fundamental living necessities such as pro-

1973. (Maković, 2018: 17, Polak, 2007: 620). For more on the cultural context see Kržić Roban, 2012.

7 For more on the development of the profession of design see: Vukić, 2012 and 2006.

8 For more on the state's artwork commissions see: Počanić, 2019.

9 Long-desired by the key figures of this era, a joint university program for visual and industrial design, embodying their interdisciplinary beliefs, was finally established in 1989.

duction facilities, infrastructure, and housing were addressed, in the 1960s the focus shifted onto constructing representative institutional buildings of national significance, mostly associated with the Communist Party. Non-alignment enabled a range of socio-cultural activities that were unimaginable in countries under the influence of the Soviet bloc, embracing modern architecture and art for the representation of the nation, thus making interdisciplinary art-based collaboration an instrument in the affirmation of the socialist profile and the enhancement of the state's image. This "heroic period" of the 1960s, with a greater sense of freedom and optimism, has its origins in the 1950s, aligning the state's objectives with the global discourse of the synthesis of arts. In that period, art-based collaborations were aimed at reshaping and humanizing the overall living environment, with a pronounced emphasis on the social engagement of architecture, a position that continued into the 1960s.¹⁰

The 1970s underwent a socio-economic shift, transitioning from humanistic, socially-aware projects to those more focused on market profitability. Already by the late 1960s, a "gradual abandonment of the ideological role of architecture as a symbolic representative of modernization" changed the overall climate (Mrduljaš, 2007: 128).¹¹ Despite the seemingly exceptional prosperity of the country, the first indications of the Yugoslav model's crisis emerged in the mid-1960s. Attempts to address these issues were made through a series of economic and social reforms during the 1960s and 1970s. One of the most significant was the Communist Party's decisions in 1965, which introduced elements of market mechanisms into the socialist economy. This led to market liberalization and the growth of large, relatively autonomous companies that built administrative buildings. State owned companies became somewhat independent economic entities that began competing with the hitherto sole economic entity – the state, both in the symbolic and economic sense. With the decentralization of the banking system, banks gradually took over the investor role, which consequently gained importance in the overall economic order. This led to a high number of interdisciplinary art-based collaborations in commercial and office buildings, particularly banks, where investors were guided by commercial motives, namely representativeness and attractiveness to clients. In these collaborations, architects invited artists and designers to enrich space with art or design works, thereby ensuring a certain standard and quality of the space, which signifies a departure from the original ideological goals of

the 1950s and 1960s that were anchored in a specific theoretical and conceptual platform.

Such commercial motivation was already evident in tourist architecture of the 1960s and 1970s. The economic reform, the gradual opening of the borders, and the construction of the Adriatic Highway¹² facilitated rapid development and expansion of tourism in the 1960s, making it a significant segment of the international promotion of the country and the economic growth of the impoverished coastal regions of Yugoslavia (Mrduljaš, 2012: 350).¹³ In those years of intense development, Yugoslavia underwent a transformation from a predominantly rural society to a moderately developed and relatively industrialized country (Batović, 2018: 21, 32). In this process, the state provided incentives for local industry and aimed to develop consumption mechanisms through tourism. During the 1960s, the number of hotel beds surged from 15,000 to 70,000, while the total number of domestic and foreign overnight stays reached 28.5 million. Within the broader enhancement of citizens' living standards, tourism began to be perceived as one of the workers' fundamental rights. Additionally, there was a noticeable shift towards foreign tourists, who by 1966 surpassed the number of Yugoslav visitors. The social ownership of land and resources, combined with an advanced level of architectural culture and planning methodology, became pivotal elements that led to remarkable accomplishments in tourist architecture (Mrduljaš, 2012: 351). The typology of tourist accommodations required a specific categorization as well as a level of comfort and attractiveness, which was achieved through artistic and design interventions, among other things. This was also a part of a mandatory national classification system that has been kept to the present day. Hotels and hospitality establishments built in that period also served as a significant source of income for painters and

¹⁰ The state operated "in the realm where the interests of the new political order align with large-scale urban and architectural interventions, thus in harmony with the aspirations of the socialist system and the modernization of the built environment" (Mrduljaš, 2007: 128). More about the global context in: Hrastar, 2022: 16-31.

¹¹ The belief in the reformability of communism was dispelled, leading to a diminished trust in the utopian aspects of modern architecture.

¹² It was one of a series of measures that were introduced to stimulate investments in tourism, as part of a social development plan for the next five years.

¹³ Tourism development addressed unemployment and the income from foreign guests helped mitigate the country's consistent balance of payments deficit (Car, 1972: 9).



FIG. 2 PRIMARY SCHOOL IN VIS WITH RAOUL GOLDONI'S WALL COMPOSITION AND ANTUN AUGUSTINČIĆ'S SCULPTURE

sculptors. In this context, architects sought to motivate investors towards a form of patronage through which artists could showcase their works. Tourist facilities often presented a broad array of Yugoslav artistic and design production, deliberately serving as platforms to promote and support the local art and design scene. While analysing tourist architecture, another motivation is revealed – one of investors' and all participants' in collaborations across both decades: the motive of stimulating domestic industry and production. This motive is evident in numerous architectural implementations in which materials sourced from local craftsmen and factories were deliberately utilized.¹⁴ While acknowledging these commercial, marketing, and promotional aspects, it is important to add that architects and artists involved in the execution of tourist architecture of the 1960s were primarily associated with the concept of the synthesis of the arts. Distinguished figures such as Zdravko Bregovac, Aleksandar Srnc, and Bernard Bernardi were members of Exat 51. Other individuals, such as Jagoda Bučić or Vasko Lipovac had similar aspirations.¹⁵

¹⁴ For the Ambassador Hotel in Opatija over 90 percent of the materials were manufactured in Yugoslav factories and workshops. Within the Dedal company, which equipped numerous facilities including the Libertas Hotel in Dubrovnik, Goldoni partnered with local producers such as Jugokeramika from Zaprješić (which produced ceramics), the Boris Kidrić glass factory from Rogaska Slatina, the Dekor lighting factory from Zabok, or the Oto Vidović metal processing workshop from Zagreb.

¹⁵ Jagoda Bučić, closely linked to the members of EXAT 51, states that collaboration wasn't just business-oriented but reflected a collective avant-garde pursuit of "a total design, a synthesis" (Hrastar and Bučić, 2018; Novak, 1976). Vasko Lipovac emphasized the relationship between his art and architecture, believing deeply in the everyday presence of art, and his public works in Split during the 1970s highlight his role as a socially active artist, following the socially engaged era of the 1950s and 1960s (Dajak, 2018: 20-21).

Collaborative groups were not administered by investors, but rather by personal preferences of the architect, who would select like-minded artists, being well-acquainted with the contemporary art scene of that time. Since certain architects frequently collaborated with specific artists and/or designers, specific tandems and groups emerged: Ante Rožić with Bernardo Bernardi and Vasko Lipovac, Igor Emili with Vladimir Potočnjak, Andrija Čičin-Šain with Raoul Goldoni, Fadil Vejzović, and Eugen Kokot, and Slavko Jelinek with Edo Murtić and Raoul Goldoni. An architect would have a specific artist in mind already in the early design phase of the interior. However, artists and designers were usually included in the project only after the architectural framework was established. All artworks were an integral part of the cost estimate for the built-in and mobile equipment, which was prepared prior to the construction of the building itself and required approval from the investor.

The following chapters focus on the dominant typologies of each decade and their representation through characteristic case studies. However, it is worth noting that these dominant typologies were by no means the only functional typologies that witnessed these collaborations. While the 1960s saw the prominence of interdisciplinary artistic collaboration in the execution of institutional and tourist buildings, and the 1970s in tourist and office buildings, it is essential to note that this collaborative approach continued across an array of projects of various contexts or smaller scales. One of the buildings from the 1960s is the cinema hall of the Student Centre in Zagreb (1960), designed by architect Milan Tomićić for which Ernest Tomašević conceptualized a detailed colour scheme. Tomašević undertook a similar assignment at the Zakućac Hydroelectric Plant



FIG. 3 BUILDING OF SOCIO-POLITICAL ORGANIZATIONS – KOCKICA: EDO MURTIĆ'S MOSAIC OF THE APPROACH PLAZA (UPPER LEFT) AND MURAL ON THE RESTAURANT CEILING (UPPER RIGHT); GLASS PARTITION WALLS BY RAOUL GOLDONI (MIDDLE LEFT); EDO MURTIĆ'S MOSAIC IN THE LOBBY AREA (MIDDLE RIGHT); RELIEF BY STEVAN LUKETIĆ IN THE MEETING ROOM (DOWN LEFT) AND MOSAIC BY ZLATKO PRICA (DOWN RIGHT)

near Omiš in 1961, designed by Lavoslav Horvat. In Šegvić's Primary School in Vis (1963-1964), Raoul Goldoni executed a wall composition named *The Battle of Vis*, while Antun Augustincić installed a sculpture of Marshal Tito in an outdoor patio, specially designed for its accommodation (Fig. 2). During the 1960s the state also engaged in promotional activities at international exhibitions such as

in Turin (1961, by Vjenceslav Richter, Ivan Picelj, and Aleksandar Srnec) or the Yugoslav pavilion for the 13th Milan Triennial (1964, by Vjenceslav Richter, Aleksandar Srnec, Zvonko Lončarić, Miša Antunović, and Tiho Stanić. From the 1970s, the Vatroslav Lisinski Concert Hall in Zagreb (1961-1973) stands out as a prominent project. Designed by Marijan Haberle, it featured contributions from Antun Augustincić, Vojin Bakić, Edo Murtić, Slavko Šohaj, Ante Župan, Ernest Tomasević, and Kresimir Trzun. It is important to emphasize that the decision to construct Lisinski in 1957 and the start of its construction in 1961 coincided with a period marked by significant investments promoting the new social order.

COLLABORATIONS ON INSTITUTIONAL BUILDINGS

The drive for social revitalization in the 1960s was at its peak. To endorse and convey the societal value system, institutional buildings of national significance demanded a distinct monumental character. The government favoured the integration of artistic and design elements that embodied the taste and idea of the modernity of the new state bureaucracy. As a result, some of the most significant collaborations are noted in the public institutional domain, leading to projects like the Building of Socio-Political Organizations – CK SKH, colloquially known as **"Kockica / the Cube"** (1963-1968), whereby architect Ivan Vitić invited a series of established artists and designers to contribute with their works. Among all the artists, Raoul Goldoni's involvement began the earliest, during the preliminary design phase. Goldoni, despite not being formally educated as an architect, was deeply involved in architectural projects from the very onset, often during competition phases. His contributions extended beyond typical artistic and design roles, consulting on colour schemes, materials, and specific interior details (Jelinek, 1984).¹⁶ For this project, he used sketches to explore the possibilities of colour coding for both the facade and interior. In later phases, he coordinated all other artistic interventions and for the first time addressed the interior with his glass design. Within the entrance ceremonial hall (vestibule), he de-

¹⁶ Goldoni demonstrated a keen spatial understanding and a strong sensitivity to ambiance. His versatile creativity and meticulous attention to material composition, scale, and proportions in architecture underscored a principled approach to spatial design (Jelinek, 1984).

¹⁷ Since the 1960s, Goldoni has diversified his materials, using them to "articulate space" innovatively (Galjer, 2008: 12).

¹⁸ The tapestry, about 6 meters in length, was crafted by Jagoda Bučić at the Petrovaradin Fortress, in Ate-

signed three blue glass walls that simultaneously represented an artistic accent and a functional partition element. The walls influenced the transformation of the ambiance through light effects and colour, and dynamized the entrance vestibule space, thereby taking on the character of spatial design (Galjer, 2008: 12).¹⁷ “The entrance hall was complemented by two mosaics by Edo Murtić and a red vertical tapestry by Jagoda Buić, which in their delicacy provided a “counterpoint to the roughness of the bare concrete walls and brick façade walls” (Serman, 2016: 11).¹⁸ Edo Murtić additionally created an enamel mural on the ceiling of the restaurant and designed a mosaic for the fountain located on the building’s entrance plaza outside. In the main meeting hall, works by Stevan Luketić and Zlatko Prica are displayed, fully covering two opposing walls and measuring 12×6.5 meters. The final artistic contribution was from Dušan Džamonja, who crafted an iron tapestry for the smaller meeting room (Grimmer, 2005; Galjer, 2008; Mrduljaš, 2005). In the project’s final phase, Goldoni brought in Fadil Vejzović for spatial signage details, such as the coatroom number designs (Hrastar and Vejzović, 2018; Fig. 3).

The second landmark institutional project of the 1960s in the context of interdisciplinary art-based collaboration is the **Workers’ University**¹⁹ in Zagreb (1955-1961), designed by architects Radovan Nikšić and Ninoslav Kučan (Fig. 4). The interior design project realized in the spirit of total design, was the result of the collaboration between Bernardi and Radovan Nikšić, who took on the elaboration of the competition proposal and execution plans. The clarity of design and the distinct emphasis on orthogonality, meticulously carried through every detail, served as a suitable framework for Bernardi’s intervention. The form and materials used in the furniture seamlessly integrated with the overarching architecture. Drawing inspiration from the interior’s pronounced features, marked by the rhythmic black lines of the pillars, staircase handrails, and baseboards, Bernardi developed a comprehensive set of movable and fixed furnishings. This encompassed seating arrangements such as chairs, armchairs, loungers, and

lier 59 (Hrastar and Buić, 2018). Originally in the stairwell from the first to ground floor, the tapestry was later relocated to the meeting room, diminishing its contrast with the concrete and weakening its expressiveness.

¹⁹ While fundamentally an educational institution, Workers’ University played a crucial role during the Yugoslav period in educating and training the working-class members and integrating them into socio-political life. Given this role and the significance it held in society, it is classified as an institutional building.



FIG. 4 WORKERS’ UNIVERSITY IN ZAGREB: VIEW OF THE READING ROOM FROM THE GALLERY (UPPER LEFT); ENTRANCE HALL SPACE (UPPER RIGHT); AERIAL VIEW OF THE COMPLEX (DOWN LEFT); VIEW OF THE GALLERY SECTION OF THE LIBRARY (DOWN RIGHT)

benches, as well as work desks, exhibition and library tables, luminaires, and storage solutions like cupboards and shelves. By adhering to the general principle of separating the support from the load, Bernardi established a connection with the functional approach of architecture in his furniture design, forming an undeniable integrated whole (Ceraj, 2015: 154-188). The Workers’ University was named after Moše Pijade, a noted politician and publicist. Shortly after the building’s completion, a bronze monument by Antun Augustincić from 1954 was placed in his honour amidst the greenery along the road (Dubrović, 2006: 15).

The same approach of further production of Bernardi’s contemporarily designed furnishings after their initial conception can be observed in other projects. One example is the terminal and passenger building of **Zagreb Airport** in Velika Gorica – Pleso (1963-1966; additions up to 1974). For this project by architect Josip Uhlík, Bernardo Bernardi designed the interior and its furnishings, Jagoda Buić created the tapestry *The History of Flight*, while Mihajlo Arsovski designed the wayfinding system. In almost every one of his projects, Bernardi oversaw the building’s interior design, collaborating closely with architects on material selection, detail design, and thematic elements. He coordinated with all participants and guided artists on artwork placement, while also valuing their insights on themes, positions, and formats. On this occasion, Bernardi designed the *Simona*

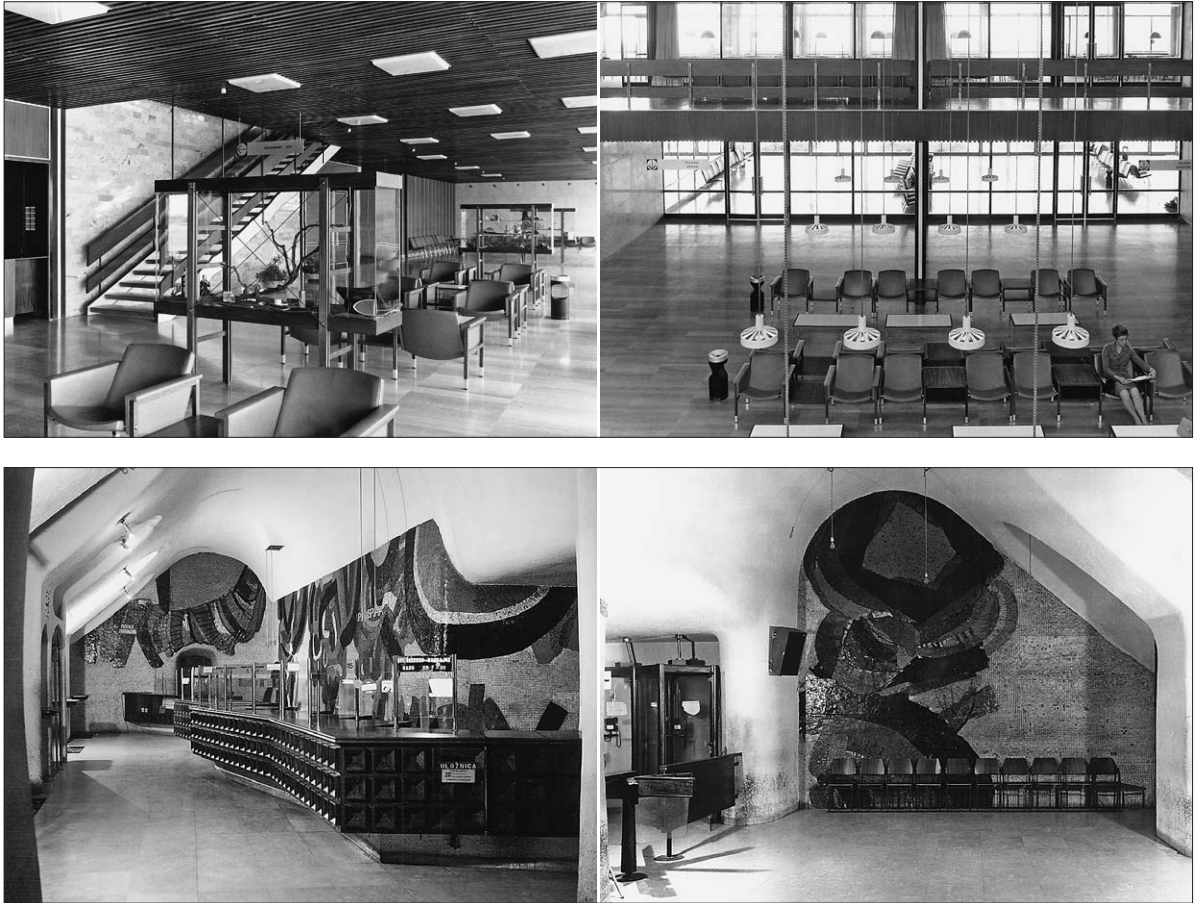


FIG. 5 ZAGREB AIRPORT IN VELIKA GORICA – PLESO, WITH BERNARDO BERNARDI'S *SIMONA* MODULAR ARMCHAIR SYSTEM

FIG. 6 RIJEKA POST OFFICE WITH WALL MOSAIC BY EDO MURTIĆ

modular armchair system, which consisted of three different models assembled from the same structural elements. Their linear connection provided an effective solution for busy transit areas, such as gates. Bernardi received the Vladimir Nazor Award²⁰ for the interior design of the passenger terminal, and the furniture system was subsequently used to furnish various business, hospitality, and residential interiors (Ceraĵ, 2015: 319)²¹ (Fig. 5). Apart from reflecting ideological aspirations seen in all institutional buildings, this project also corresponds with the era of rising tourism, positioning the country as a modern and appealing tourist destination. In this context, architecture in essence served as a promotional and marketing instrument.

Artistic integration was evident even in smaller-scale institutional projects, like the Rijeka post office, designed by Sergije Kamber in 1969, which featured a continuous mosaic by Edo Murtić that profoundly transformed the space's ambiance (Fig. 6). Edo Murtić also contributed a mosaic design to the Post office in Poreč, assumed to have been constructed in 1967, also a work by Sergije Kamber. Additionally, there's the Post office in

²⁰ The Vladimir Nazor Award is a Croatian prize for arts and culture established in 1959 and awarded every year by the Ministry of Culture.

²¹ In 1972, on the basis of an agreement between Bernardo Bernardi and the client *Slovenijales*, small-scale production of three basic types of *Simona* armchairs began in Ljubljana that were intended for residential interiors (Ceraĵ, 2015: 234).

²² Another example from this period is Split Airport, designed in 1979 by Branko Gruica with art contribution from Vasko Lipovac.

²³ Collaborators on the project were: Vlado Potocnjak, Zdenka Balabanic, Bogdan Borčić, Francina Dolenc, Zlatko Prica, Edo Murtić, Ivo Kalina, Ivan Lacković, Nives Kavuric-Kurtovic, Josip Restek, Dušan Džamonja, Ivan Lovrenčić, Oton Gliha, Boris Dogan, Sime Vulas, and Mario Černe.

²⁴ His other projects include St. Andrea Hotel settlement in Rabac (1963, with Aleksandar Srnec), Lanterna Hotel in Rabac (1965, with Boris Dogan, Aleksandar Srnec, Inge Kostincer Bregovac, and Boris Vizintin) and Bellevue Hotel in Mali Lošinj (1966, with Aleksandar Srnec).

²⁵ Their other significant projects include Mirna Hotel in Brela (1965, by Julije de Luca and Bernardo Bernardi) and Marina Hotel in Brela (by Julije de Luca, Ante Rožić, and Bernardo Bernardi).

²⁶ Existing literature groups artistic contributions together, mistakenly suggesting that all artists only collaborated with the project's original architects.

Makarska from 1977, designed by Ante Rožić with graphics from Mile Skračić. Though interdisciplinary collaborations in institutional buildings were more characteristic of the 1960s, the 1970s saw notable instances as well. In Ivan Vitić's Water Company building (1969-1971) in Zagreb, in 1974 Raoul Goldoni designed a sculptural partition wall made of coloured glass elements. This feature was complemented by Edo Murtić's mural, themed around the Sava River in Zagreb²² (Fig. 7).

COLLABORATIONS ON TOURIST FACILITIES

Given the substantial financial investments in tourism, it is no surprise that this sector witnessed the highest number of recorded collaborations. To attract visitors, architects, artists, and designers collaboratively experimented with urban planning, design, and visual arts, aiming for enhanced urban and architectural quality. At that time, every part of the hotels' design was entirely under the coordination and supervision of architects. Therefore, tourist typology displayed the most extensive forms of collaboration, ranging from exterior to interior: from defining architectural elements to the design of dishes, menus, and staff uniforms. Among the realized projects it is worth mentioning Marjan Hotel in Split (1963, by Lovro Perković with Kazić), the renovation of Jadran Hotel in Rijeka (1964, by Igor Emili with Edo Murtić and Dušan Džamonja), Youth Hotel Sport in Zagreb (1965-1968, by Slavko Jelinek with Bernardo Bernardi and Maja Štrban), Parentium Hotel in Poreč (1967, by Branko Žnidarec with Dušan Džamonja, Edo Murtić, Josip Diminić, Tomo Gerić, Goranka Vrus Murtić, and Mirjana Šimanović Tavčar), Solaris Hotel complex in Šibenik (1967-1968, by Boris Magas with Aleksandar Srnc, and others), or the entertainment center 'Internacional Club' in Poreč (1968, by Božidar Lazar with Bruno Mascarelli). Some projects stand out due to the number of collaborators, as seen in Uvala Scott Hotel complex near Kraljevica, designed by Igor Emili (1966-1968).²³ Among the prominent architects in the field of collaborations within tourist architecture and its associated facilities, Zdravko Bregovac deserves to be specially noted. He was among the first to identify tourist architecture as the main theme of the upcoming era (Dubrović, 2007: 4). Bregovac's most notable project was Ambassador Hotel in Opatija (1961-1966), where he collaborated with artists Zlatko Bourek, Boris Dogan, Ivo Kalina, Edo Murtić, Šime Perić, Dušan Džamonja, Zvonko Lončarić, Ivan Picelj, Aleksandar, Milan, Inge Kostinčer Bregovac, Diana Kosec, and Krešimir Trzun.²⁴ Julije de Luca, Ante Rožić, and Matija Salaj have made significant contributions, with



Maestral Hotel from 1965 serving as a prime example of their work.²⁵

In examining art collaborations at **Maestral Hotel**, this paper categorizes contributors across various phases: the original 1965 building, the 1979 renovation and expansion, and the 1975 beach bar.²⁶ Matija Salaj and Julije de Luca devised the initial program study in 1960 and the broader Brela tourist zone plan in 1961. Modifications and the execution of the hotel (1962-1965) were carried out by Ante Rožić and Julije de Luca, while all interior designs were done by Bernardo Bernardi (De Luca and Salaj, 1965: 1). The 1979 reconstruction and extension together with the beach bar were designed by architect Jerko Rošin. The entire interior was meticulously curated to achieve a synthesis of architecture, art, and design, ensuring all elements, including artworks, were harmonized with architectural space. In the small lounge, artist Jagoda Bučić employed the concept of "specific interstices" reflective of the Mediterranean spirit, blurring the lines between interior and exterior. She innovatively crafted a perforated tapestry, allowing the stone wall's structure to be visible, fostering an in-

FIG. 7 WATER COMPANY BUILDING IN ZAGREB WITH EDO MURTIĆ'S MURAL (UP) AND RAOUL GOLDONI'S PARTITION WALL MADE OF COLOURED GLASS ELEMENTS (DOWN)



FIG. 8 MAESTRAL HOTEL IN BRELA: ORIGINAL CONSTRUCTION PHASE – COLLABORATIONS WITH ANTE ROŽIĆ: ENTRANCE WITH SEATING FURNITURE BY BERNARDO BERNARDI (LEFT UP); SMALL LOUNGE WITH A TAPESTRY BY JAGODA BUIĆ AND ARMCHAIRS FROM THE *SIMONA* SYSTEM (LEFT DOWN); HOTEL AFTER THE ADAPTATION 1979 – COLLABORATIONS WITH JERKO ROŠIN: PAINTINGS BY EDO MURTIĆ IN THE RESTAURANT (MIDDLE UP); 3D PAINTINGS BY VASKO LIPOVAC IN THE ENTRANCE AREA (MIDDLE DOWN); SCULPTURES BY VASKO LIPOVAC IN THE BEACH BAR OF THE HOTEL (RIGHT).

teraction with the wall surface. Prominent design contributions include Aleksandar Károlyi's black-and-white ballet-themed photographs in the nightclub and Ordan Petlevski's vessel-inspired room graphics. Aleksandar Srnc managed graphic design (Ceraj, 2015: 318), while the hotel's lighting was designed by Bernardo Bernardi and Nives Kalin Vehovar. To minimize the impact on the natural landscape, architects collaborated with Zvonko Kovačić to integrate elements of Japanese and traditional Dalmatian garden design. In 1979, Jerko Rošin led Maestral Hotel's expansion and renovation, collaborating with artists such as Vasko Lipovac, Šime Perić, and Edo Murtić to enhance communal spaces. An outdoor sculpture was entrusted to Šime Vulas, but that specific artwork was never realized. In the restaurant, Edo Murtić presented two multi-part artworks, while on the opposite side of the same wall, a piece by Šime Perić was displayed. Vasko Lipovac's artworks were spread in several locations, including paintings in the restaurant, pieces in the breakfast hall, and 3D artworks in the entrance area (Hrastar and Rošin, 2018; Hrastar and Rožić, 2018). Vasko Lipovac also collaborated with Jerko Rošin on the beach bar, where he placed the sculpture *Swimmers* on the bar's ceiling (Fig. 8).

After the "tourism boom" of the 1960s and the subsequent rise of mass tourism, the 1970s were marked by continued systematic construction of hotels, camps, and tourist settlements, mainly focusing on maximizing accommodation capacities. Most hotels were con-

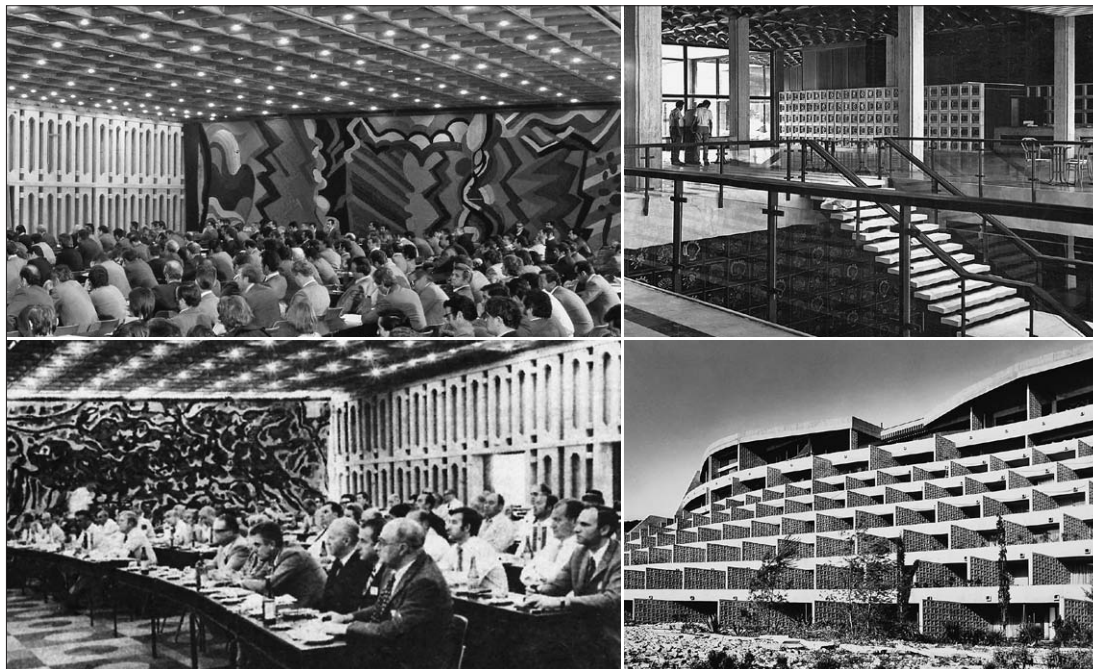
structed in the early 1970s, stemming from projects initiated in the late 1960s; however, by the mid-1970s, the number of tourist facilities significantly decreased. In terms of design, 1970s noted a shift from the "strict functionalism of the 'international style' (...) to the playful regionalism, structuralism, and 'landscape ambience'" (Dubrović, 2009: 4). Among the executed projects it is worth mentioning Jezero Hotel at Plitvice Lakes (1970, by Zdravko Bregovac with Aleksandar Srnc and Boris Magaš with Frane Kršinić, Aleksandar Srnc, Mate Solis, and Vlado Potočnjak), Adriatic II Hotel in Poreč (1971, by Branko Žnidarec with Stevan Luketić, Tomo Gerić, Mihajlo Arsovski, and Mirjana Šimanović Tavčar), Ad Turres tourist village in Crikvenica (1970, by Darko Turato with Oton Gliha, Edo Murtić, and Zlatko Prica), Berulia Hotel in Brela (1968-1970 by Ante Rožić with Bernardo Bernardi, Vasko

²⁷ The hotel is notable for its visual communication design in collaboration with the artist.

²⁸ The urban planning solution was developed by SWECO from Sweden, the Urban Planning Institute of Croatia (UIH), and Centar 51. The architectural detailing was carried out by the Edward Durell Stone office from New York and Centar 51 with collaborators. The design solution credits include Richter, Iveta, Korinek, and others.

²⁹ His other projects include Hotel Lero in Dubrovnik (1969, with Raoul Goldoni) and the Polari tourist resort near Rovinj (1979, with Raoul Goldoni, Fadil Vejzović, and Eugen Kokot).

³⁰ Though completed in 1974, the project's inception dates back to 1968, aligning the hotel with the tourism surge of the 1960s.



Lipovac, and Aleksandar Srnc), interior of Marko Polo Hotel (1970-1972, by Bernardo Bernardi with Vasko Lipovac), Kaktus Hotel on Brač (1977, by Jerko Rošin with Vasko Lipovac)²⁷, Croatia Hotel in Cavtat (1971-1973, by Slobodan Miličević with Frane Delalle), Alga Hotel in Tučepi (1976, by Ante Rožića with Šime Perić), and Babin Kuk Hotel complex in Dubrovnik (1976), which involved contributions by more than 30 artists.²⁸

Within the domain of tourist architecture several works by Andrija Čičin-Šain stand out.²⁹ For the interior design of **Libertas Hotel** (1968-1974)³⁰, Čičin-Šain collaborated with Raoul Goldoni³¹, who introduced assistants Eugen Kokot and Fadil Vejzović (Fig. 9). Together, they conceived ceiling coverings and relief squares with concrete surfaces, which became the hotel's primary visual signature. Goldoni created glass sculptural compositions serving as partitions in the restaurant

area and ones used as the backdrop for his sculpture *Horseman*, which was placed in the hotel lobby (Fig. 1). In addition to executing and implementing Goldoni's ideas, Kokot and Vejzović contributed with their art pieces in the reception and night bar. A notable feature was a 20m-long movable partition adorned with tapestries on both sides that allowed the conference hall to be divided into smaller sections. One tapestry was the work by Raoul Goldoni, and the other by Edo Murtić, and both were previously not attributed to this hotel (Hrastar and Vejzović, 2018; Hrastar and Kokot, 2018; Hrastar and Vrus Murtić, 2018).³² Every other part of the hotel was carefully designed, from the signage system, down to staff uniforms and dishware.

COLLABORATIONS ON COMMERCIAL AND OFFICE BUILDINGS

Aside from the continued emphasis on tourist construction in line with postmodernist tendencies, the 1970s were predominantly marked by a shift in state policy towards a market economy. This period witnessed the execution and arrangement of several business facilities realized through collaboration between architects and artists.³³

Among the notable authors in the field of commercial buildings, it is important to mention Igor Emili, who began systematic collaborations with artists and designers as early as the 1960s.³⁴ In the 1970s, Emili accomplished several significant projects, such as the Jadroagent agency in the Jadran Palace in

FIG. 9 LIBERTAS HOTEL IN DUBROVNIK: CONGRESS HALL WITH TAPESTRY BY EDO MURTIĆ AND TAPESTRY BY RAOUL GOLDONI (UPPER LEFT); VIEW OF THE ENTRANCE WITH GLASS WALLS BY RAOUL GOLDONI AND RESTAURANT BELOW WITH WALL ART BY EUGEN KOKOT (UPPER RIGHT); HOTEL EXTERIOR WITH A DISTINCTIVE CONCRETE PATTERN (DOWN RIGHT).

³¹ In the segment of interior design, during the 1960s Bernardo Bernardi's contributions stood out. However, as the 1970s unfolded, there was a discernible rise in the number of interior designs attributed to Raoul Goldoni.

³² The existence of these artworks was confirmed through interviews and archive photos of the hotel. (Vrdoljak, 1974. Croatian Museum of Architecture Croatian CASA; CCN-images / Turistkomerc Archive)

³³ Office buildings in the 1970s enabled creative momentum, with "new ideas and inquiries" (Maroević, 1981: 51-52).

³⁴ From his early design career, Emili valued artist involvement in projects. With a deep appreciation for art since his student days, he co-founded and presided over the Art Club of Zagreb Architecture (Schwalba, 1999: 45).



FIG. 10 JUGOBANKA IN RIJEKA WITH A METAL RELIEF BY BELIZAR BAHORIĆ

Rijeka (1973-1977), where he collaborated with Vlado Potočnjak, Edo Murtić, and Oton Gliha. For Emili's Privredna Banka Zagreb in Rijeka (1976-1979), Raoul Goldoni undertook an interior study, lining the passage walls with cast glass panels, while in the internal staircase area, he executed a tapestry and a wall composition made of multi-coloured glass elements.³⁵ In Rijeka's city centre, the **Jugobanka** (1973-1979) stands out as one of the few buildings where Emili had the liberty to design both its interior and exterior, making it also one of the rare instances where artistic intervention is visible on the building's facade. Here, the architect collaborated with sculptor Belizar Bahorić, who created a metal relief on two street-facing ground-level surfaces that extend over the passage area to a segment of the interior reception desk. Emili also planned for the placement of ceramic bird sculptures by academic sculptor Josip Diminić, but this intervention was rejected by the investor (Schwalba, 1999: 32, 34; Fig. 10)

A second prominent architect of buildings for commercial use was Slavko Jelinek, who designed a series of business interiors characterized by a distinctive type of interior design, with a sort of "*horror vacui*" of various colours, shapes, and materials (Margaretić Urlić, 2009.a: 82-83). Jelinek approached his interiors as a "Gesamtkunstwerk – designing wall cladding either in stone or wood, furniture, dropped ceilings, decorations (...) but never beyond the boundaries of his profession. Others continued – artists like Murtić, Goldoni, Ruzić, Bahorić, and designers and architects like Bernardi" (Knific Schaps, 2014). Among them are the 1971 Children's Savings Banks Pčelica and Zlatarevo Zlato of the Kreditna Banka in Vlaška Street in Zagreb, where he collaborated with artists Raoul Goldoni, Edo Murtić, and Goranka Vrus Murtić. In the project for the Savings Bank of Zagrebacka Banka in Maksimirska in Zagreb from 1978, Jelinek collaborated with Goldoni and many other artists.³⁶ However, the most prominent project worth mentioning is the business tower **Zagrepečanka** with its Ljubljanska Banka annex (1969-1976). In the interior design project, architects Jelinek and Vinković collaborated with Raoul Goldoni and Edo Murtić, regular contributors to the AGI-46 bureau. Together, they designed the entrance lobbies, snack bar, café, and travel agency in the skyscraper, as well as the bank in the tower's annex. The architects designed various fixtures such as the counters for snack bars and the desks for banks, and they selected the furniture. Goldoni created conceptual sketches of the interiors and placed two wall-mounted sculptural compositions made of metalized polyester in the counter

hall of Ljubljanska Banka, as well as the sculpture *Big Torso*. In the same space, Edo Murtić installed a tapestry and paintings on enamelled panels in the snack bar on the ground floor of the business tower. A signage system was planned, including floor markings, illuminated signs, and various emblems (Jelinek, n.d.). However, the detailed interior design for office rooms was not executed. The exterior was also meant to feature the sculpture *Bird* by Branko Ruzić, but this part was never realized (Živković, 1980: 17; Fig. 11).

Among other projects, it is important to note Bernardi's engagement in the furniture showroom of the department store Prima II in Split from 1971, by Ivo Mrkonjić. A series of commercial interiors were executed in the 1960s and 1970s, such as the Fish Restaurant in Crikvenica (1963, by Igor Emili with Vlado Potočnjak), Cafe Bar Slavica and Delicatessen Buffet Slavica in Rijeka (1964, by Igor Emili with Vlado Potočnjak and Mario Černe), the Jugoton shop in Zagreb (1964, by Vjenceslav Richter with Jagoda Bučić and Edo Murtić), Theater Café in Zagreb (1970, by Vjenceslav Richter with Mihajlo Arsovski), Boutique Rikard Gumzej in Zagreb (1971, by Slobodan Jovičić with Aleksandar Srnec, Petar Dabac, and Mihajlo Arsovski), the 6666 pastry shop in Rijeka (1972, by Igor Emili with Aleksandar Srnec, Mario Černe, and Vlado Potočnjak), Caffe bar Charlie in Zagreb (1972, by Nikola Filipović with Zdravko Tisljar) and Caffe bar Match-Ball in Zagreb (1972, by Nikola Filipović and Ines Filipović with Zdravko Tisljar).

CONCLUSIONS

The collaboration between architects, artists, and designers is sporadically addressed in the context of both international and Yugoslavian modern movements. The synthesis of the arts phenomenon, despite being one of the most creatively charged architectural discourses, is often regarded solely as an individual achievement of the actors involved. In this paper, art-based collaborations are presented as an embodiment of the broader social and cultural spirit of that era, showcasing a very important link between state-driven interest and collaborative practices. The focus is on the significance of the context that can either support, catalyse, or misuse these creative coalitions. By following the changing societal conditions from the 1960s to the 1970s and the transition of collaborations

³⁵ This was the first glass design whose function was cladding the façade (***) 1980).

³⁶ Raoul Goldoni, Edo Murtić, Belizar Bahorić, Branko Ruzić, Goranka Vrus Murtić, Sime Perić, Zlatko Prića, Nikola Reiser, Nikola Koydl, Ljubo Skrnjug, and others.



from institutional buildings towards tourist and office facilities, another important insight is underscored – the shift from ideological impetus of the 1960s (deriving from the 1950s), in which a genuine belief in the integration of various disciplines promised a holistic approach to creating a humanistic environment, to a more commercially oriented direction by the 1970s. Even though the commercial orientation of these collaborations was already evident in the 1960s with tourist facilities targeting Western markets, this change in direction reflects the broader transformation of Yugoslavian society and the modern movement in general.

During the 1960s and 1970s, there was an unprecedented surge in projects conceived through art-based interdisciplinary collaboration. Of all the constructions during this period, a significant proportion featured artistic participation, more than any other era. Interestingly, the resurgence of such interdisciplinary partnerships in the 21st century began

with business and tourist buildings, highlighting their analytical importance. The analysis of architectural projects in the context of art-based collaborations highlights the importance of some of their overlooked aspects: their role in shaping the identity of architectural projects, national self-promotion, endorsing tourism, achieving a certain standard or classification, and the transformative impact of design and artistic contributions on the perception and interpretation of space. Understanding the modalities of art-based interdisciplinary collaborations of the 1960s and 1970s reveals a perspective that can inspire current collaborations and brings to the forefront the potential for the development of local art, design, and production through interdisciplinary art-based collaboration. It also provides a foundation for subsequent studies to focus on specific authors or collaborative groups, particular motives, types of collaboration, and the effects these collaborations exert on the built environment.

FIG. 11 BUSINESS TOWER ZAGREPČANKA WITH ITS LJUBLJANSKA BANKA ANNEX: WALL COMPOSITIONS AND SCULPTURE BY RAOUL GOLDONI IN THE INTERIOR OF LJUBLJANSKA BANKA (LEFT); TAPESTRY BY EDO MURTIĆ (UPPER RIGHT); ENAMELS IN THE SNACK-BAR OF THE BUSINESS TOWER BY EDO MURTIĆ (DOWN RIGHT).

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3. Fine Arts Archives, Croatian Academy of Sciences and Arts (CASA), Zagreb:

ILLUSTRATION SOURCES

- FIG. 1 Copyright by CCN-images / Turistkomerc Archive
- FIG. 2 Private archive of Luka Goldoni.
- FIG. 3 Private archive of Edo Murtić (upper right and middle right); Private archive of Luka Goldoni (middle left); Author's photos (upper left and down).
- FIG. 4 Croatian Museum of Architecture, CASA. Personal archival collection of Radovan Nikšić.
- FIG. 5 Croatian Museum of Architecture, CASA. Personal archival collection of Bernardo Bernardi.
- FIG. 6 Private archive of Edo Murtić.
- FIG. 7 Author's photos.
- FIG. 8 Croatian Museum of Architecture, CASA. Personal archival collection of Bernardo Bernardi (left); Private archive of Mario Lipovac (middle); Private archive of Jerko Rosin (right).
- FIG. 9 Copyright by CCN-images / Turistkomerc Archive [211_0145] (up left); VRDOLJAK, 1974. Croatian Museum of Architecture, CASA. Personal archival collection of Andrija Čičin-Šain (down left); Private archive of Luka Goldoni (right).
- FIG. 10 SCHWALBA, 1999: 85 (Copyright by Damir Fabijanić; up); Author's photo (down).
- FIG. 11 Museum of Arts and Crafts, Zagreb. Personal archival collection of Slavko Jelinek. Photo documentation (Original photos by Slavko Jelinek, digital photos by Srećko Budek and Vedran Benović)

