

# LETTERS FROM PARIS AND ARCHITECT DUŠAN GRABRIJAN'S ARCHIVE

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**ABSTRACT:** The article presents the archive of architect Dušan Grabrijan at the Museum of Architecture and Design (MAO) in Ljubljana. It describes one of the key moments in the modernization of Slovenian (and Yugoslavian) architecture and society in the 1930s, namely the "invasion" of Le Corbusier's studio at 35 Rue de Sèvres in Paris by Jože Plečnik's students. The article primarily focuses on Grabrijan's correspondence with architects Juraj Neidhardt and Milan Sever, who wrote to Grabrijan in Sarajevo from Paris. Four letters sent to Grabrijan from Paris are just a fraction of the extremely varied and extensive archive, testifying to the influence that the studio in Paris had on the architectural developments in Slovenia. Grabrijan's archive is one of MAO's largest. It comprises various materials, from sketches, letters, lecture notes, and official documents to different photographs and similar. The materials from the 1920s relate to Grabrijan's study of architecture in Plečnik's seminar at the Technical Faculty in Ljubljana and at École nationale supérieure des beaux-arts de Paris (ENSBA Paris). Materials from his Sarajevo period date back to 1930-1945, when Grabrijan served as professor at Secondary Technical School (STS) and was fascinated by Bosnian architecture, observing parallels with modernist architecture. The last period offers an insight into the years between 1945 and 1952 when Grabrijan was a professor at the Department of Architecture at the Technical Faculty in Ljubljana. After Grabrijan's death in 1952, the archive was kept by his wife, who organized the publication of his books and their translations into foreign languages. These documents shed light on extensive architectural connections between Paris, Sarajevo, Ljubljana as well as Zagreb and Belgrade; the authors comment on architectural developments in their circles and on architects with whom they interacted.

**KEYWORDS:** Bosnian-Oriental architecture, Dušan Grabrijan, Juraj Neidhardt, Milan Sever, Marjan Tepina, Edvard Ravnikar

**INTRODUCTION:** Between 1926 and 1940, Le Corbusier's studio at 35 Rue des Sèvres in Paris received 17 Yugoslav architects, of which ten were Slovenian.<sup>1</sup> The reason why so many Slovenian architects (outnumbered only by the French and Swiss) went to Paris to work for Le Corbusier was that Plečnik's students had expected the professor to introduce them to modern architecture, whereas he insisted on the classical foundations. The most notable among Yugoslav architects in Le Corbusier's studio were Ernest Weissmann and Juraj Neidhardt from Croatia and Edvard Ravnikar from Slovenia, who later all became members of the Yugoslav Academy of Sciences and Arts in Zagreb. In 1939, there were as many as five Plečnik's students at the studio, so Le Corbusier, impressed by their drafting skills and work ethic, called this period *l'époque slovène*<sup>2</sup> as both Marjan Tepina and Marko Župančič confirmed to me. What was their connection with Dušan

Grabrijan, the first graduate of Plečnik's and the first who left for Paris already in the academic year 1925/26, with Plečnik's references and a French scholarship to study at the ENSBA? Grabrijan did not work for Le Corbusier, but he was kept in the loop about the studio through his architect friends. While serving the army in Maribor, he met Zagreb-based architect Juraj Neidhardt, a close collaborator of Le Corbusier's from January 1933 until mid-1935. Their letters brim with enthusiasm for modern architecture, but at the same time, both architects incessantly sought parallels between Bosnian-Oriental and modern architecture. What can we learn from Dušan Grabrijan's rich and varied archive and correspondence, and how can understanding of what went on in Le Corbusier's studio in Paris help us in our investigation of the modernization of Slovenian (and Yugoslav) architecture and society?

## ARCHITECT DUŠAN GRABRIJAN—ASTUTE RESEARCHER AND FACILITATOR OF PEOPLE AND IDEAS

Architect Dušan Grabrijan's (1899-1952) death was marked with many obituaries (Sever, 1953; Neidhardt, 1953), and his name lives on in encyclopedias, lexicons, and memoirs. Numerous specialist books and conferences have referenced his work, and he has been featured in exhibitions on Slovenian and Yugoslav architectural history as well as in the context of architects such as Jože Plečnik, Le Corbusier, Juraj Neidhardt, and others (Zupančič, 2017). In his book *K arhitekturi [Towards architecture]*, Fedja Košir (2007, pp.160-167) offered the most comprehensive assessment of Grabrijan's (theoretical) work, highlighting his pioneering efforts in the promotion of functionalist thought in Yugoslavia in the 1930s, as well as his research into Bosnian vernacular architecture before World War II, and into Macedonian architecture immediately after—something he had been preoccupied with already before the emerging fascination with “architecture without architects” as launched by Sibyl Moholy-Nagy and Bernard Rudofsky. Grabrijan was a passionate seeker of connections between Bosnian-Oriental architecture and modernism, which was the common thread that ran through his work. In the articles published before WWII in magazines such as *Tehničar* (Belgrade), *Jugoslovenski list* (Sarajevo), *Novi Behar* (Sarajevo), *Građevinski vjesnik* (Zagreb), *Arhitektura* (Ljubljana) and others, he promoted the emerging modernism in Yugoslavia, illustrating his arguments with Neidhardt's sketches and examples of his projects. A selection of his articles from 1936-1942 was published in 1970 in the volume *Grabrijan i Sarajevo [Grabrijan and Sarajevo]*, edited by Džemal Čelić (1970). Grabrijan himself never published a book in his lifetime; all of his books and their translations were published

after his death when the progressive architectural thought turned away from the strict principles of CIAM.

Grabrijan's work continues to be both a subject and a source of various research studies and his extensive archive, with its plethora of accumulated graphic materials, is and will be of great help in further research. Unlike Juraj Neidhardt (1901-1979) [FIGURE 01], whose life and work were discussed in a comprehensive volume produced by his Sarajevo colleagues (Karlič Kapetanović, 1990), Grabrijan still has not received a monograph that would shed light on his work and significance.

Grabrijan [FIGURE 02] is one of the key figures contributing to as many as ten Slovenian architects joining Le Corbusier's studio in Paris in the 1930s. It is not known how the first Slovenian architect, Miroslav Oražem, Grabrijan's colleague from Plečnik's seminar, came to the studio in 1929, but Grabrijan definitely helped Milan Sever [FIGURE 03] to be accepted there in the autumn of 1933. The impression Sever made with his work was a good reference for other Plečnik's students, as from then on, the mention of Plečnik School alone was enough to open the studio door for them. Every Slovenian architect who left for Paris in the 1930s kept in contact with Grabrijan.

### A RICH AND VARIED ARCHIVE

For more than 50 years after Grabrijan's death in 1952, the architect's wife Nada Grabrijan (1913-2003) kept, cataloged, and otherwise maintained his archive. During this time, she and her colleagues organized the publication and translation of most of his books into different languages. She allowed access to his archives to everyone disseminating Grabrijan's ideas. The bulk of the archive consists of letters that Grabrijan received from his colleagues. After his death, Nada Grabrijan also received letters from her husband's colleagues, publishers, and others with whom she



01 Architect Juraj Neidhardt. © Unknown photographer, Karlič Kapetanović, 1990, p. 73.



02 Prof. Dušan Grabrijan, architect. © Unknown photographer, Dušan Grabrijan's archive, MAO.



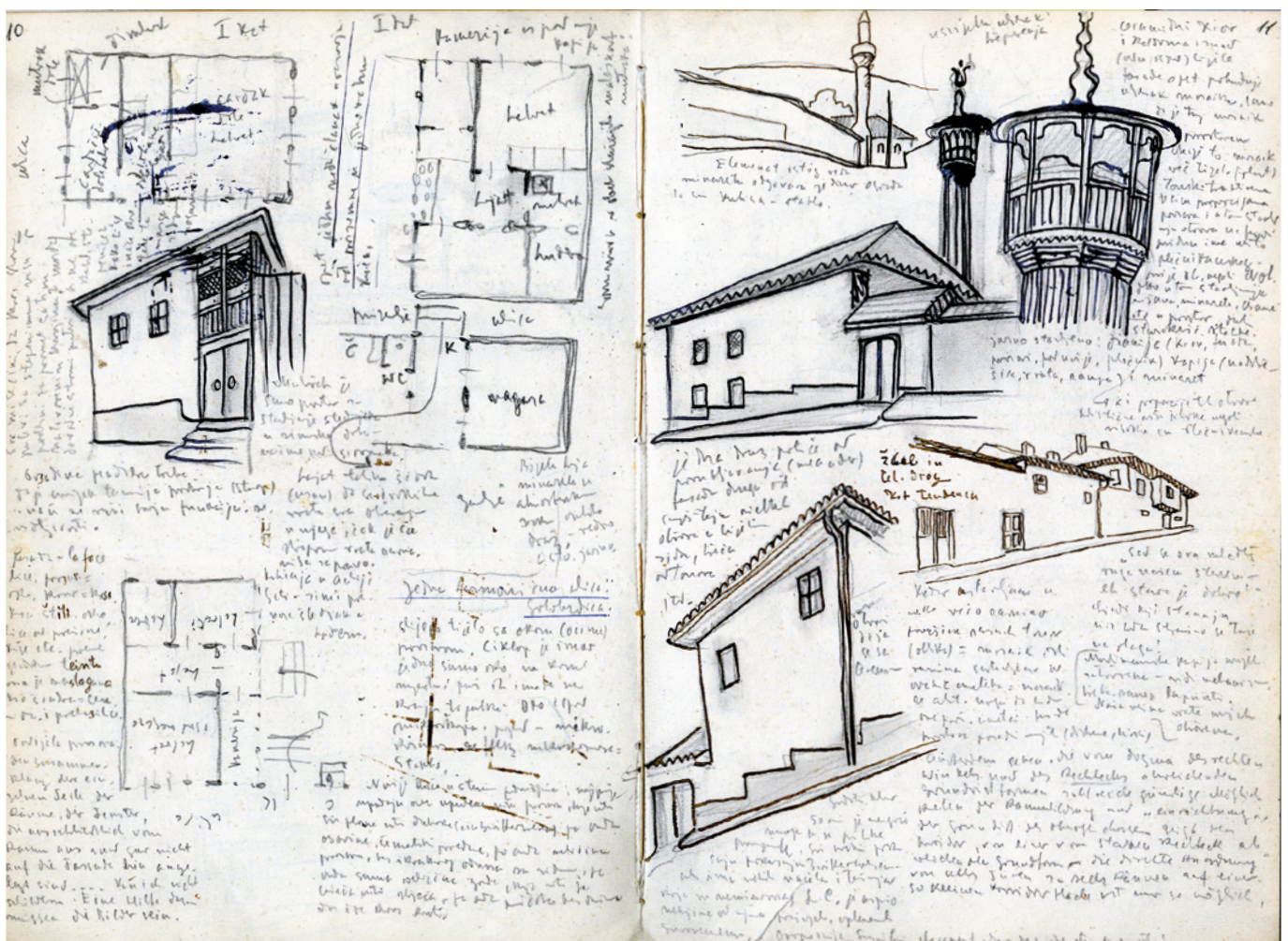
03 Architect Milan Sever. © Unknown photographer, Milan Sever's archive, MAO.

worked on the publication and translation of his books. Her comments accompany numerous letters and other archival materials. Dušan Grabrijan's archive was donated to the Architecture Museum Ljubljana (AML, today the Museum of Architecture and Design, MAO) in 2003 by Irena Confidenti, Nada Grabrijan's relative, who bestowed the archive upon the museum, with Dr. Peter Krečič at the helm, immediately after Nada's death. At the time, the structure of the archive was retained and materials were arranged in storage boxes by subject. In 2006, I curated the exhibition *Plečnik's Students at Le Corbusier's Studio* (Zupančič, 2007), which was subsequently updated for new exhibitions and lectures that took place in Ljubljana, Murska Sobota, Split, Nova Gorica, and Firminy and culminated in the book on Plečnik's students in Le Corbusier's studio (Zupančič, 2017). For this purpose, the museum decided to catalog the archive in more detail with the help of our volunteers—cultural mediators from the Third Age University in Ljubljana. Grabrijan's letters were subsequently presented at the AML museum evening on 16 December 2008. The inventory of other materials was completed in 2012.

Comprising 60 storage boxes and 14 large folders with plans,<sup>3</sup> the archive is one of the largest at the museum and

holds around 15,000 items. A third of the boxes comprises letters received by Dušan Grabrijan and his wife from numerous architects, editors, and friends, as well as sketchbooks, documents, and other materials. Other boxes hold diverse materials relating to Grabrijan's books (and translations): *Makedonska hiša ali prehod iz stare orientalske v sodobno evropsko hišo* (Macedonian house or its transition from old Oriental to modern European house, 1955 & 1976), *Arhitektura Bosne i put u savremeno* (Architecture of Bosnia and the Way towards Modernity, 1957), *Kako je nastajala naša sodobna hiša* (How our contemporary house evolved, 1959 & 1973), *Plečnik in njegova šola* (Plečnik and his school, 1968), *Bosensko orientalska arhitektura v Sarajevu s posebnim ozirom na sodobno* (The Bosnian Oriental architecture in Sarajevo with special reference to the contemporary one, 1984 & 1985).

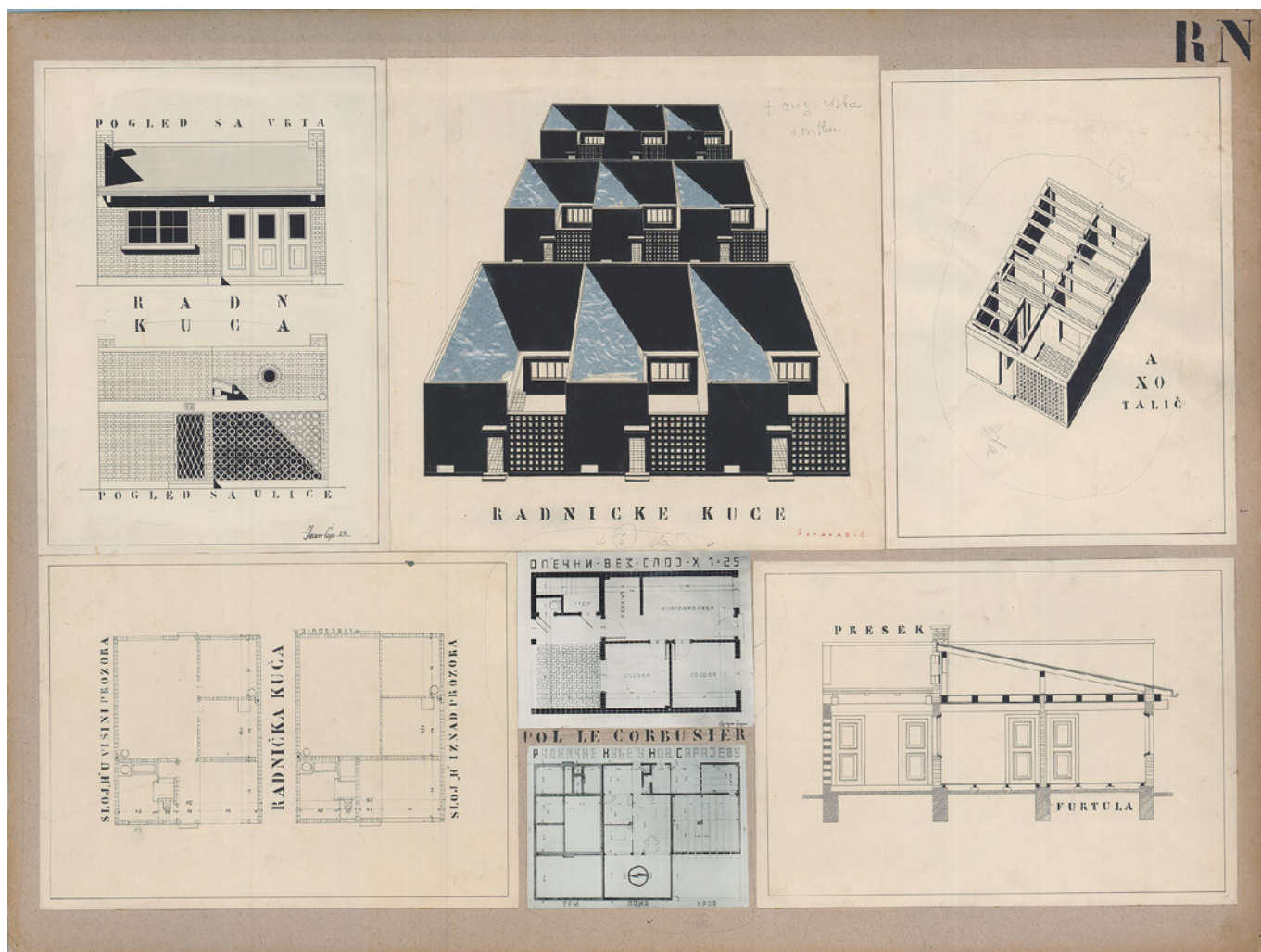
The inventory offers an insight into the extensive and fascinating archive comprising diverse materials, from letters, postcards, and telegrams to drawings, plans, sketchbooks, notebooks and jottings, lecture drafts and notes, official letters, personal documents, copies, drafts and manuscripts of Grabrijan's articles, newspaper



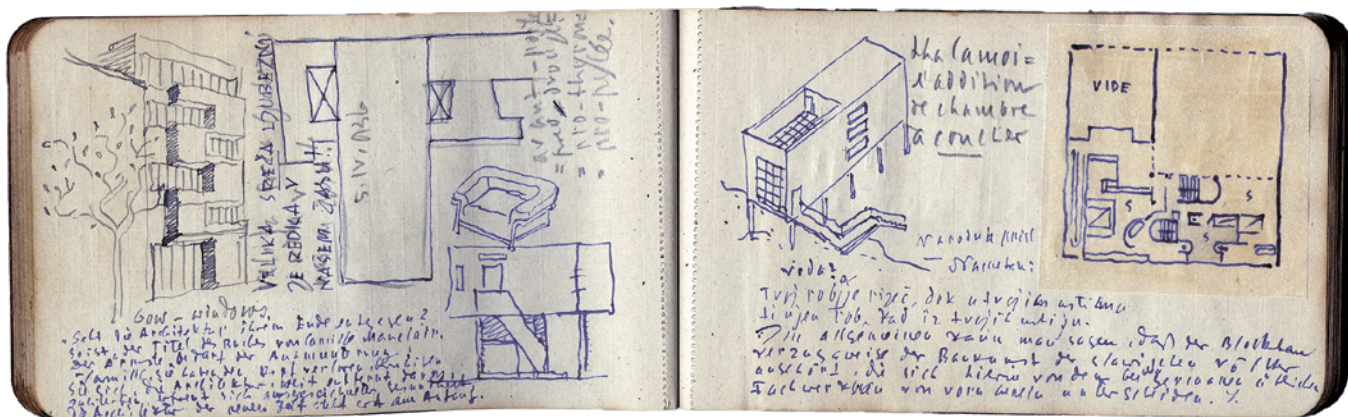
04 Pages 10 and 11 from Dušan Grabrijan's sketchbook from the 1930s with the architect's analytical sketches and notes on Bosnian Oriental houses. © Dušan Grabrijan's archive, MAO.

clippings, numerous photographs, books, clichés, and small (drawing) items. Most texts are in Slovenian and Croatian, some in German and French, and several in English. The majority are written in Latin script, with several official letters also in Cyrillic. The manuscripts are almost illegible; there are many copies, rewrites, duplicates, and undated documents [FIGURE 04]. The materials from the 1920s relate to Grabrijan's study of architecture

in Plečnik's seminar at the Technical Faculty in Ljubljana and at École nationale supérieure des beaux-arts in Paris. Materials from his Sarajevo period date back to 1930-1945, when Grabrijan served as professor at Secondary Technical School (STS) in Sarajevo and was fascinated by Bosnian vernacular architecture, which he related to contemporary modernist architecture [FIGURE 05, FIGURE 06]. Most of his correspondence about architectural developments



05 Seven school projects at Secondary Technical School (STS) labeled RN, Sarajevo, (1933); Workers' housing in the spirit of Le Corbusier: façades, perspective, axonometry, floorplan, and section; white cardboard and two photographs; pencil, black Indian ink, silver paper; brown cardboard; 60 x 80 cm; signed by Ivan Čip Ila, Fetahagić, Talić, Alibegović, Furtula. © Dušan Grabrijan's archive, MAO.



06 Grabrijan's sketchbook labeled 1935-1936. He used it to copy the motifs from architectural magazines and put down his thoughts and the images that crossed his mind. © Dušan Grabrijan's archive, MAO.

at the time was with architect Juraj Neidhardt and his many colleagues from Plečnik's seminar. Among the latter, architect Milan Sever (1904-1962) is represented with the most letters and mentions, whereas architects like Franc Tomažič, Jaroslav Černigoj, Nikolaj Bežek, Marjan Šorli, Boris Kobe, Janko Omahen and others are mentioned considerably less often and corresponded much more sporadically. Especially interesting from this period are the letters that architects Neidhardt, Sever, Marjan Tepina, and Edvard Ravnikar, who all worked in Le Corbusier's studio in Paris, sent to Grabrijan in Sarajevo. In them, they comment on the work and goings-on in both the studio and in Paris, as well as on their relationship with Le Corbusier. The last period, 1945 through 1952, when Grabrijan served as professor at the Department of Architecture of the Technical Faculty in Ljubljana, comprises Grabrijan's correspondence with his colleagues and others at the time of post-war reconstruction and modernization of socialist Yugoslavia.

### NEIDHARDT'S AND SEVER'S LETTERS TO GRABRIJAN

Between 1925 and 1941, Neidhardt sent about 180 letters, postcards, and telegrams from Zagreb and abroad to Grabrijan in Sarajevo; the correspondence slowed down after 1945 until Grabrijan's death in 1952. The archive also holds a number of Sever's letters and letters that traveled between architects' wives, i.e., between Nada Grabrijan, Mili (Ljudmila) Neidhardt, and Jelena Sever (all of them Slovenians). Illustrated with sketches, Neidhardt's letters (the first were written in German and later in Croatian) bring interesting professional news. Often written in haste, they offer personal comments on the architectural developments of the time. Neidhardt comments extensively on competitions and (non)awarded solutions as well as the social context that was largely averse to modernism; he describes his own projects and media reception of his work and occasionally touches on more personal issues.

The two architects met while serving the army in Maribor and were drawn together by their passion for architecture. Grabrijan was also a big (and critical) admirer of Professor Plečnik, whereas Neidhardt studied under architect Peter Behrens in Vienna and worked for him in Berlin. They complemented each other and became good friends and collaborators. Most of Neidhardt's letters in the archive date back to when he worked for Le Corbusier in Paris and immediately after when he returned home to Zagreb.<sup>4</sup> From January 1933 to mid-1935, Neidhardt worked at the studio at Rue de Sèvres in Paris, where he assisted the guru of modern architecture in some of his internationally acclaimed projects. His letters reveal a palette of emotions and responses, from enthusiasm and small disappointments to indifference and minor conflicts,

but the predominant tone is positive and friendly. Let's take a closer look at some of the letters.

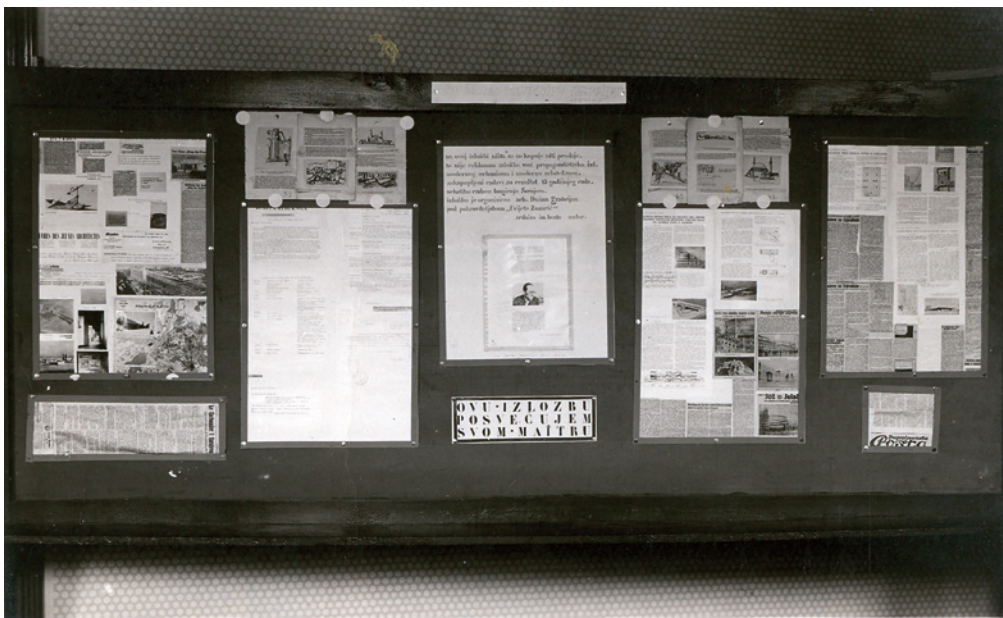
### IMPRESSIONS FROM PARIS AND BEYOND

1 Sever wrote a postcard dated 8 December 1933 to Grabrijan in Sarajevo soon after his arrival in Paris, describing his first impressions, colleagues, conditions, and work at the studio:

*"Dear Grabrijan, I'm over the moon! I got a place with Corbusier as soon as I arrived here. Neidhardt has been extremely kind. You might know the studio at 35 rue de Sèvres, an enormous corridor of a former monastery. Other than Le Corbusier, Jeanneret and Ms Perriand, who designs furniture, there are about 15 people of all nationalities, ages and educational background. At the moment we are working on a competition project for an insurance company in Zurich. An amazing solution, appealing both with its organisation and form. I have to admit that this is not how I had imagined Corbusier's work, and I had my doubts. Today, I am a believer. Corbusier himself is approachable, although a bit reserved, and he speaks German, too. But he is very gentle, no nimbus around him. He says little, more when he gives corrections. I haven't enrolled to the school (Ecole special d'arch.) for which I received scholarship; judging by the programme it's one of the best technical schools. I am matriculated at the Sorbonne, the faculty of arts, because of the urban design institute and its library, which I frequented later on. As regards work at the studio, I can say this for now: Corb. demands precise, clear drawings. I worked very hard at the beginning. And we study everything to the last detail. The form of the entire floorplan, individual rooms, proportions of bodies and planes, positioning of furniture, everything is equally important and worthy of meticulous study. And the measure of all things is man at rest and in motion"*  
(MAO).

Leading Slovenian architects were soon drawn to Le Corbusier's ideas, and many went to work at his studio, but just as soon turned away from them, following instead the ideas inspired by Regionalism; they were fascinated by Metabolism, Structuralism and similar (Zupančič, 2017, pp. 210-211).

2 Neidhardt and Sever met with Le Corbusier at his studio on several occasions, as testified by some of the



07 An exhibition of Juraj Neidhardt's works was set up by his friend Dušan Grabrijan in Sarajevo in 1936. Neidhardt dedicated it to his maître Le Corbusier.  
© Dušan Grabrijan's archive, MAO.

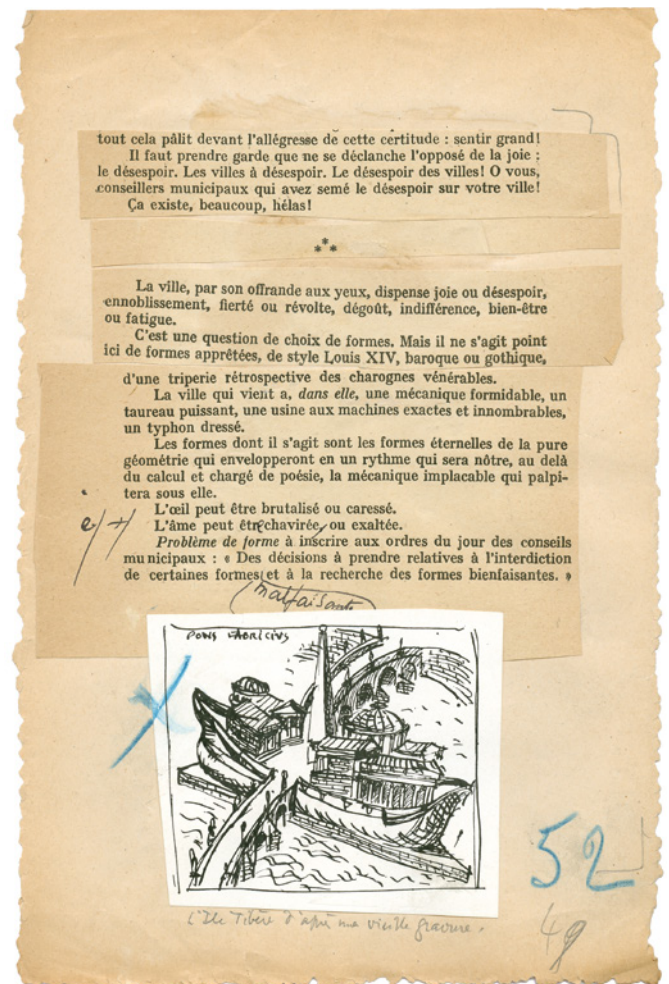
letters in the archive, which offer interesting details. In an undated letter (probably written in mid-1935, B. Z.) Neidhardt wrote to Grabrijan in Sarajevo (from Paris):

*"... I have recently seen Le Corbusier and he advised me not to return to Yugoslavia and to go to Argentina instead. He says returning would be a waste of my talent. It would be good for me to fall on fertile ground. He says that in Argentina I could do great things with little effort. This time I saw he was right. The eye-opener was the Sarajevo competition [for the Sokol club house, B. Z.] for which I am sure I submitted the best project. ..."*  
(MAO).

The quality of Yugoslav modernism is undeniable and can definitely be compared to South American modernism. Yugoslav architects in Le Corbusier's studio at 35 Rue de Sèvres in Paris were outnumbered only by the Swiss and French. The significance and relevance of Yugoslav modernism were showcased also in 2018 at the exhibition in MoMA, New York, titled *Toward a Concrete Utopia: Architecture in Yugoslavia 1948–1980*.

**3** Dušan Grabrijan's archive in the Museum of Architecture and Design (MAO) in Ljubljana holds an original sketch by Le Corbusier and a few documents. In October 1936, Grabrijan organized an exhibition on architect Neidhardt in Sarajevo, which went on to visit Zagreb, Ljubljana, and Belgrade [FIGURE 07]. A photograph from Neidhardt's Sarajevo exhibition, which is kept both at MAO in Ljubljana and at Fondation Le Corbusier in Paris, shows the original sheets (in the photograph recognizable attached with round white stickers), which Le Corbusier used for his book *L'Urbanisme* (1924)

[FIGURE 08].



08 One of the pages serving to organize the layout of Le Corbusier's book *L'Urbanisme* (1924).  
© Dušan Grabrijan's archive, MAO.



09 Le Corbusier's drawing, most likely of the famous dancer Josephine Baker, as suggested by the round stamp of the shipping company Compagnie De Navigation Sud-Atlantique, the owner of the liner with which the two traveled to Brazil in 1929. © Dušan Grabrijan's archive, MAO.

To thank him for his help with the Sarajevo exhibition, on 6 November 1936, Neidhardt in Zagreb to Grabrijan in Sarajevo sent a letter with an original drawing by Le Corbusier. He wrote: "Please accept this original drawing made by Le Corbusier on his travel to Africa as a token of my gratitude." (MAO, 1936). We have reason to believe that the drawing is of the famous dancer Josephine Baker, as the paper measuring 13.5 x 21 cm bears the stamp of Compagnie De Navigation Sud-Atlantique, the owner of the liner with which the two traveled to Brazil in 1929 [FIGURE 09].

4 In his letter of 12 January 1939 from Ljubljana to Grabrijan in Sarajevo, Sever wrote that Neidhardt had criticized Le Corbusier's ideas, that Le Corbusier's book featured Sever's drawing from the studio and that Le Corbusier's approach to developing architectural solutions was much the same as Plečnik's.

*"Interestingly, in his introduction (to the book Le Corbusier 1934–38, B. Z.) Le Corbusier wrote that he renounced connected blocks and started with freestanding cuboids. Attention! Neidhardt had criticised that already in Paris and I wrote somewhere that this was Neidhardt's progress versus Le Corbusier. In the book, you can also see a "cooperative" from the village on which I worked at length in 1934 at Le Corbusier's. The floorplan drawing is mine. It is clear that I developed the published work under his guidance (Plečnik!)" [He is probably suggesting that, like Plečnik, Le Corbusier also wanted to be in control of every detail; B. Z.] Regards, MS.*

(MAO)

He went on to say that in Paris, he and Neidhardt worked together on the urban design competition for King Peter Square in Sarajevo.

5 Aware of the role of architectural magazines, newspapers, and similar publications in raising awareness of the architectural and general public, Marjan Tepina and his colleagues also aspired to launch an architectural magazine. In the promotion of architecture and in his writings about urban issues, Tepina took on the role of a moderator between Grabrijan, who after 1935 wrote for expert magazines in Sarajevo, Zagreb, Belgrade, and Ljubljana, and the editorial board of the French architecture magazine *L'Architecture d'Aujourd'hui* (AA). Tepina wanted the magazine to engage another reporter from Yugoslavia, namely Grabrijan, and to dedicate more space to Yugoslav architecture. He sent several letters from Paris to Grabrijan in Sarajevo. In the first letter of 26 January 1939, he informed Grabrijan of his intention; in the second letter of 16 May 1939, he listed the themes for the coming issue of AA; and in the third letter, it already became clear that reporting would require Grabrijan to invest a lot of effort, time and his own resources (for field trips, photographs, and other expenses). Tepina went on to explain that the decisions on what was to be published in AA and Grabrijan's fee were up to the editor and, therefore, uncertain. Grabrijan declined the invitation, although even Ravnikar encouraged him to accept. Tepina and Ravnikar both became acquainted with the operation and organization of one of the leading French architecture magazines already in Paris [FIGURE 10, FIGURE 11]. Both of them continued to write for different publications for the rest of their lives. In 1951, Ravnikar and his colleagues started the Slovenian architecture magazine *Arhitekt*.

6 What Edvard Ravnikar, who is considered the most important Slovenian architect of the second half of the twentieth century, thought of Le Corbusier immediately after his return from Paris remains unknown because no correspondence between Ravnikar and Sever on

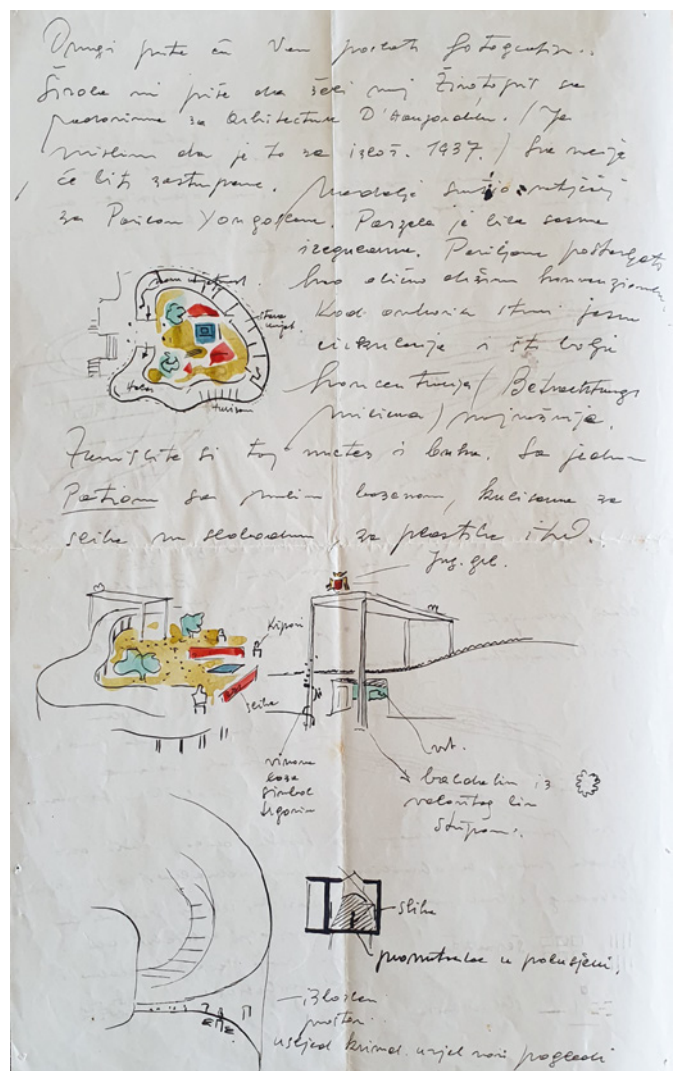


10 In an undated letter (date 3/9/1936 attributed by Nada Grabrijan) on page 2 architect Neidhardt presented his proposal for the Yugoslav pavilion at the Paris exhibition in 1937 to architect Grabrijan with drawings and text. © Dušan Grabrijan's archive, MAO.

the subject has been preserved. There is, however, a note that suggests they corresponded on the subject. In the letter that he sent from Ljubljana to Grabrijan in Sarajevo on 5 July 1939, Sever wrote: "Please return my correspondence with Ravnikar. You will see there how we parted ways and what Ravnikar says of Corbusier. MS." (MAO).

## CONCLUSION

When Professor Jože Plečnik returned from Prague in 1920 to teach at the University of Ljubljana, his students expected him to introduce them to modern architecture, but they were wrong. Slovenian architects came into contact with modern architecture through various sources: all of them read professional magazines and literature, some attended Professor Ivan Vurnik's seminar, and others studied abroad and returned inspired by modern tendencies. In their pursuit of modern architecture, some of Plečnik's graduates left to study and work in Paris in the studio of the guru of modern architecture. Architect Dušan Grabrijan knew them well, just like he knew his way around Paris, having studied there at ENSBA in 1925/26, and with



11 In an undated letter (date 3/9/1936 attributed by Nada Grabrijan) on page 3 architect Neidhardt presented his proposal for the Yugoslav pavilion at the Paris exhibition in 1937 to architect Grabrijan with drawings and text. © Dušan Grabrijan's archive, MAO.

his connections, he played a key role in securing a place for Slovenian architects at Le Corbusier's studio in Paris. Through his close friend, architect Juraj Neidhardt, who worked with Le Corbusier when the master was making a name for himself in the international (architectural) arena, he was kept in the loop with what went on in the studio. Grabrijan and Neidhardt helped Slovenian architects, among them Milan Sever, Marjan Tepina, and Edvard Ravnikar, to join Le Corbusier's studio in Paris. Both keen explorers of Bosnian-Oriental and modern architecture, Grabrijan and Neidhardt sought connections between them, as testified by numerous papers published in magazines and the daily press, Grabrijan's pedagogical work at STS in Sarajevo, as well as the materials in Grabrijan's extensive and diverse archive. The letters inform us who worked in the studio and what projects they tackled; the architects describe the work methods there and compare them to work at Plečnik's seminar; they comment on Le Corbusier's personality and share their enthusiasm as well as criticism of his work. The letters also reveal the importance these architects attributed to their media presence, both through writing about architecture and publishing their



papers in architectural magazines. The correspondence between Sever and Ravnikar has not been preserved. Grabrijan's archive at MAO holds several items designed by Le Corbusier, such as his sketch of Josephine Baker and sheets from the model used for his book *Urbanisme* of 1924. While the Kingdom of Yugoslavia already saw the emergence of modern architecture and the first attempts to modernize society, these efforts were not pursued on a larger scale until new circumstances brought social change in the wake of World War II. Yugoslav architects who had worked at Le Corbusier's studio before World War II went on to become leading architecture professionals after the war, both in their homeland and beyond (like Weissmann); some went into politics (Tepina), and many became professors, including Sever, Tepina, Neidhardt, Ravnikar and Krunić. Through their work and teaching they disseminated modernist ideas to the territory of former Yugoslavia.

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## ENDNOTES

- Yugoslav architects at Le Corbusier's studio before World War II were: 1. Zvonimir Kavurić (1926–27), 2. Ernest Weissmann (1927–30), 3. Miroslav Oražem (1929, 1930–31), 4. Juraj Neidhardt (1933–35), 5. Milan Sever (1933–34), 6. Janko Bleiweis (1936–37), 7. Milorad Pantović (1936–37), 8. Krsto Filipović (1937), 9. Ksenija Grisogono (1937), 10. Branko Petričić (1937), 11. Feri Novak (1938), 12. Fran Tavčar (1938?), 13. Hrvoje Brnčić, (1938–39), 14. Marjan Tepina (1938–39), 15. Jovan Krunić (1938–39, 1940), 16. Edvard Ravnikar (1939), 17. Marko Župančič (1939–40). Architects marked 3, 5, 13, 14, 15, 16 and 17 were Plečnik's students in his seminar at the Department of Architecture at the Technical Faculty of the University of Ljubljana.
- Five Plečnik's students worked in the studio in 1939: Brnčić, Tepina, Krunić, Ravnikar and Župančič.
- Fourteen folders hold ca. 400 plans, drawings and sketches. Folder 1: Sokol club house in Sarajevo; Folder 2: Collective housing; Folder 3: Individual houses; Folder 4: Old Bosnian houses; Folder 5: For the judge; Folder 6: Unwritten laws; Folder 7: Houses, hammams, kiosks, fountains, burial grounds; Folder 8: Europeisms; Folder 9: School projects; Folder 10: Perspective, axonometry; Folder 11: Book design; Folder 12: Rental houses; Folder 13: Small family house; Folder 14: Exercises from the history of architecture (STS Sarajevo, 1930–45).
- The archive keeps 15 letters from 1935, 32 from 1936, 40 from 1937, 40 from 1938, and 8 from 1939.