

DEFINING A STYLE: APPLIED ART AND ARCHITECTURAL DESIGN IN THE SERBIAN ARCHITECTURE

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Abstract: The aim of this paper is to present a complex relationship between applied arts and architectural design, made through the development of styles in the Serbian architecture of the second half of the 19th and the first half of the 20th century. It is based on previous conclusions and new perspectives arising from research of archival material and legacies of builders and applied artists, as well as present observations and conclusions. Observing the parallel development of architecture with the economic, political, social and cultural phenomena of the period, one can notice qualitative and quantitative rise of the applied arts, which in their various forms are a reflection of the time. The bond between applied arts and architecture had shown a significant role in shaping the styles of the Serbian architecture prevalently in Belgrade, largest Serbian city and the capital of The Principality of Serbia (1830–1882) and The Kingdom of Serbia (1882–1918) and The Kingdom of Yugoslavia (1918–1945), as well as The Federal People's Republic of Yugoslavia (1945–1963), through developing stylistic flows of Academicism, Secession, Art Deco, Modern and Socialistic realism, as well as many transient stylistic phenomena depending on local and foreign influences. Although it was not widely open to constructive experiments, the architecture of Serbia embraced the spirit of contemporary aestheticism adapting it to the local taste, expressing it with various sophisticatedly designed stylistic elements of applied arts. Stained glass, mosaic, wall painting, sculpture and relief, modern locksmith work, furniture and interior design, as well as the concept of facade composition in relation to the personal creative sensibilities of the author, taste and wishes of the clients, were given particular motifs and characteristics that determined the identity of the building in terms of style. Despite the importance of applied art and its significance for the development of the Serbian architecture of the noted period, insufficient knowledge of its opulent corpus, its authors and tendencies, conditioned by poorly preserved and rarely presented documentary material, puts to historiography the conclusion of the need for more thorough research and of publication of the knowledge about applied art in Serbia. Pointing to this specific collaborative practice of applied arts with architectural design is an attempt to contribute to this aim.

Keywords: Architecture, Façade design, Art Nouveau, Art Deco, National style, Socialist realism, Applied Arts

INTRODUCTION

In accordance with the historical distance needed to observe the phenomena and circumstances of artistic development, considering the delayed progress of architectural historiography, the study of the Serbian architecture of the 19th and first half of the 20th century gained its full momentum only in recent decades. The study of applied art in Serbian historiography is traditionally less represented than the interpretation of the achievements of painting, sculpture and architecture, and the historiography of applied art and design is only hinting at its development. After reaching the re-independence of the Serbian state, and the formation of institutions that followed various phases of this long process (1804–1878), Serbian historical science was primarily dedicated to discovering and studying the medieval heritage, looking for the foundations of a new national state. In the prosperous period between the two world wars, historiography turned to the architectural trends of the 19th century, and after World War II, following the advanced views of socialist society and its political principles, historiography was almost entirely focused on the birth and development of modern architecture. Achieving pure forms of functionalist discourse which, following its modernist beginnings, gained complete success and absolute domination in the second half of the 20th century. Avoiding the decorative, which was associated with the previous period and considered to be a characteristic of the bourgeois, distanced applied art from architectural design, both in practice and in the scientific approach to its study. In the depictions and interpretations of architecture that have become more frequent since 1970s, those segments of architectural opuses that carried this additional artistic “ballast” were often not found. Research into the design of the façade composition and its decorative details, as well as the interior, has rarely been in the focus of early architectural historiography, whose interpretations focused on the functional layout of space and the application of constructive systems and innovations.

Knowledge of applied art and its cooperative relationship with architecture can offer a deeper understanding and contemporary valorization of architecture of this period, and thus their better perception and protection. Apart from the long historiographical deviation, it was limited by the creators themselves, who did not record their works in the field of applied art with the same diligence as other results of their artistic work. The builders did not list works of applied art in the lists of their works: furniture, interior painting, design of portals, reliefs, mosaics and stained glass, although drafts and recordings of performed works often exist preserved in the documentation of their legacies.¹ Although often very active in various artistic fields, these excursions in the field of applied and other fine arts were not considered equally important or professionally referenced.²

In their retrospectives, the sculptors were mainly focused on their monumental works and ideas, and paid less attention to presentation, documentation and the need to preserve from oblivion their authorial contributions in the production of reliefs and facade sculptures.³ This is supported by the fact that these works rarely bore the author’s signature, and because of that, as well as due to the scarce documentation,

1 А. Кадиевић, „Значај заоставштина архитектата за историографију српског градитељства и службу заштите”, *Наслеђе* 3, Београд 2001, 211–214; М. Просен, „Грађа за проучавање дела архитекте Григорија И. Самојлова у Одељењу архитектуре Музеја науке и технике”, *Phlogiston* 13, Београд 2005, 125–138.

2 В. Поповић, *Применјена уметност у Београду 1918–1941*, Београд 2011, 46.

3 М. Просен, „Релефи Сретена Стојановића у рецепцији стила Ар деко у српској архитектури”, *Зборник Народној музеја*, 23/2, Београд 2018, 217–243.

it is often impossible to determine the authorship of works of applied arts.⁴ This attitude towards works of applied art was relatively in line with its evaluation as “lower” or less valuable, and only at the end of the fourth decade of 20th century, before the outbreak of World War II, applied art became institutionalized in higher education and viewed as an art rather than a craft.⁵ Different circumstances after the Second World War, as well as new opportunities for the development of applied art and design that will flourish in Tito’s Yugoslavia in accordance with industry and modern needs, will put traces of previous development in the lurch.

INTERACTIONS OF APPLIED ART WITH ARCHITECTURE IN SERBIA DURING THE 19TH CENTURY

The specifics of the historical development of Serbia observed from the beginning of the 19th century were concentrated for the creation of an independent national state and its visual identity.⁶ Namely, since the fall of the Serbian medieval state in the 15th century, Serbian lands were part of the Ottoman Empire, and at the beginning of the 19th century, after two armed uprisings (1804–12 and 1815–1917), Serbs exercised their rights through a long complex diplomatic process: In 1830 People’s leader Miloš Obrenović received the hereditary title of prince, and in 1878, at the Berlin Congress, the Principality of Serbia received international recognition of its independence that was followed by the proclamation of The Kingdom in 1882. In 1830, the inhabitants of Belgrade were subjects of the Turkish sultan. The city was an amalgam of nations and religions, in which the Orthodox Serbian population stood out with its number. As much as they were different in their origin, the inhabitants were primarily deferred by social status, and their houses, way of life, clothes and useful objects were part of the diverse Ottoman culture.

Having the opportunity to build a new Orthodox Cathedral in the Serbian part of the city (1837–1840), due to the lack of educated Serbian architects at that time, Serbian Prince Miloš hired a German builder from Pančevo, Friedrich Adam Kverfeld, as the designer of the church of Saints Archangels Gabriel and Michael.⁷ It was designed in the spirit of the then current European classicism, in the form already accepted for the construction of churches in southern Hungary. This building was a strong manifestation of the separation of the Christian population from the Ottoman cultural identity, which was highlighted thanks to a strikingly designed decorative accent – the pinnacle of the tower of the Cathedral, constructed by Slovak architect Franz Janke.⁸ His late baroque design realized in 1841 marked the beginning of the renewal of the European Christian identity of the Serbian capital. Observing this baroque pinnacle as a thoughtfully designed manifestation, we cannot ignore the importance of the role of one work of applied art, performed in cooperation with architecture as a carrier. This interconnection in the next hundred years of architectural development will be the bearer of visual identity of architectural style. (Figure 1a)

4 Ђ. Sikimić, *Fasadna skulptura u Beogradu*, Beograd 1965; 3. Јаковљевић, „Фасадна скулптура у Београду: проблеми заштите”, *Гласник ДКС*, 16, Београд 1992, 177–181; М. Маринковић, *Архитектонска илустрација јавних објеката Београда (1918–1941)*, магистарски рад одбрањен на Одељењу за историју уметности Филозофског факултета у Београду 2005; В. Поповић, *op. cit.*, 59–71.

5 В. Поповић, *op. cit.*, 37–43.

6 See: Б. Вујовић, *Уметност обновљене Србије: 1971–1848*, Београд 1986; Н. Макуљевић, *Уметност и национална идеја у XIX веку, систем европске и српске визуелне културе у служби нације*, Београд 2006.

7 S. G. Bogunović, *Arhitektonska enciklopedija Beograda XIX i XX veka*, Vol 1, Beograd 2005, 337–343.

8 S. G. Bogunović, *op. cit.*, 339. About Janke v. S. G. Bogunović, *op. cit.*, Vol 2, 819–821.

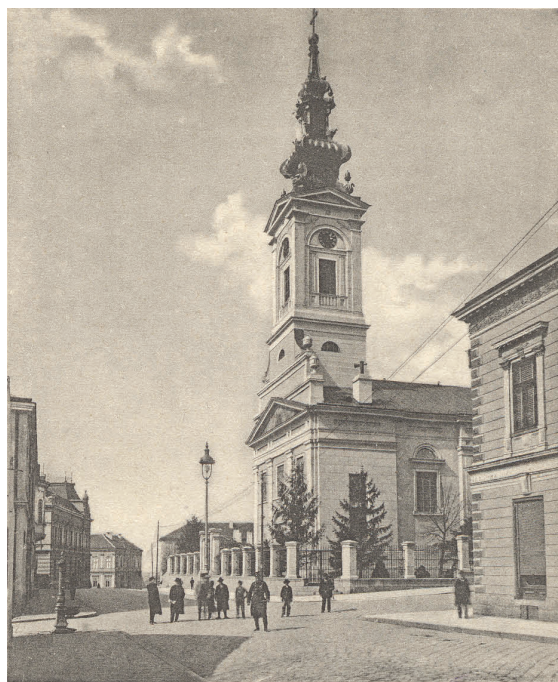


Fig. 1a



Fig. 1b

In the following decades of the nineteenth century, the construction of the capital was directed towards the Central European currents of late Romanticism and eclectic Academism,⁹ which was based on evocations of Renaissance and classical antique architecture, with thoughtful façade arrangement, often complemented by stylistically adequate Neo-Renaissance or Neo-Baroque façade sculpture and small plastic, and when possible by an adequate stylistic interior. In 1863, Belgrade got its first city palace “Kapetan Mišino zdanje” (Captain Miša’s Edifice),¹⁰ designed by the Czech builder Jan Nevole in the romantic Rundbogen style, which was decorated with sculptures of Apollo and Minerva, made of painted metal and placed in niches of the central avant-corps of the building.¹¹ Made by an unknown author, they represent the oldest preserved examples of sculpture in the public urban space of the Serbian capital, and it is assumed that they were imported from one of the Central European centers. For a long time, it was the most monumental and largest building in Belgrade, and a model of a style that would express emancipation and Eurocentric identity of society (Figure 1b).

The period that led toward the end of the 19th century was marked by Serbian builders educated in important construction centers such as Vienna, Zurich, Prague, Munich and Berlin.¹² Sculptural details, cast ornaments, ceramic floor mosaics and wrought iron decorative hardware were created in profession-

⁹ See: A. Кадијевић, *Естетика архитектуре академизма*, Грађевинска књига, Београд 2005.

¹⁰ A. Кадијевић et. al, „Градитељска дела / задужбине београдског универзитета”, in: *Доброћинство Београдском универзитету*, Београд 2005, 43–47; S. G. Vоgиnоvіć, *op. cit*, Vol 1, 199–204; M. Маринковић, *op. cit*, 21–22.

¹¹ Ђ. Sikimić, *op. cit*, 148–149; З. Јаковљевић, *op.cit*, 177.

¹² See: Б. Несторовић, *Архитектура Србије у XIX веку*, Београд 2006.

al craft workshops, often made in series or imported, and despite their presence, they were rarely the subject of local artistic practice and dedicated design. Their design was most often part of the author's own creation, and erudition. Elaborate compositions with many well-designed details required a good knowledge of antique art and its interpretation in the Renaissance, Mannerist or Baroque style.

Due to the importance they have in the development of Serbian architecture, the interior and facade sculpture of the Royal Palace on Terazije (built by Aleksandar Bugarski 1881–84)¹³ and of the National Bank of the Kingdom of Serbia (architect Konstantin Jovanović 1885–90) should be singled out, as projects that next to its main creators included numerous other artists. In the central part of the Royal Palace there was a winter garden, the walls of which, as in other representative rooms, were decorated with gilded plaster decoration, while the space was dominated by a parade staircase with a canopy, carved in oak in Vienna (Figure 2a).¹⁴ Unlike the neo-baroque interior of the Palace, the interior of the National Bank was executed in the Neo-Renaissance style and decorated with wall paintings with a grotesque motif, as well as lush stucco plastic, abundant painting, carpentry, stone-cutting and metal work. The plans for the interior decoration, as well as the design of all the details of its decorative equipment, were signed by the builder of the edifice, Konstantin Jovanović.¹⁵

AT THE TURN OF THE CENTURY

Although the import and implementation of decorative accessories – elements of facade plastics, furniture and interior equipment as produced in large construction centers – were still assumed at the end of the 19th and the beginning of the 20th century, the number of skilled domestic art and craft studios and workshops gradually increased, as well as their proficiency in realizing drafts by local artists or copying modern foreign templates. A freer understanding of architectural styles arrived in Serbia at the end of the 19th century with the simultaneous influences of decorativism of French Beaux art and Art Nouveau, which came to Serbian architecture from Vienna and was accepted under the Viennese name of Secession. While in more economically developed environments, modern style buildings (Art Nouveau) emphasized the newly acquired freedoms in terms of their construction, in Serbia, except for a few bold exceptions in the field of public architecture, they did not express themselves.¹⁶ The basic form, structure and function of the building, dimensions and proportions of the facade and its fenestration, have not changed significantly and the basic construction could wear designed facade in the desired style, depending on the taste of investors. The peculiarity of the Beaux art and Art Nouveau to encourage the harmony of architecture and applied art has significantly intensified its development in the Serbian environment. Performed in stone or majolica, metal or composite materials, motifs of several styles began to intertwine in Belgrade architecture, bringing after 1900 the influences of architecture of Rome, Vienna, Munich, St. Petersburg, Prague, Budapest and Paris.

Serbian architects found it difficult to give up effective roof finishing with wreaths, attics and domes. The gradual and partial abolition of academic eclectic elements – pilasters, tympanums, capitals, architraves, horizontal dividing wreaths – was the ultimate goal of applying the style to most buildings. Mate-

13 C. В. Недић, „Из историје Старог двора”, *Наслеђе* 2, Београд 1999, 11–23; М. Pokrajac, „Heraldički dekor u službi vladarske ideologije na fasadama Starog dvora”, *Artum* 2, Beograd 2015, 52–61

14 Н. Несторовић, *Грађевине и архитектури у Београду прошлог столећа*, Београд 1937, 51.

15 Г. Гордић, „Палата Народне банке”, *Наслеђе* 2, Београд 1999, 85.

16 Ж. Шкаламера, „Сецесија у архитектури Београда 1900–1914”, *Зборник за ликовне уметности Машице српске* 3, 315–342; D. Andrić, „International course of the Serbian architectural Art Nouveau; Belgrade and central Serbia”, *Zbornik za likovne umetnosti Matice srpske* 47, Novi Sad 2019, 197–208.



Fig. 2a



Fig. 2b

rial conditions in Serbia did not support the evolution of technical innovations that could potentially be developed by the Secession, and therefore there was no mass use of wide glazed surfaces, steel or reinforced concrete structures.¹⁷ The proportions of architectural forms, layout and proportions of openings and division of masses remained classical and academic, and it can be stated that in most cases a new design of the building facade was applied to the retained earlier structure of the building, which determined the style of the building itself.¹⁸

An example of adaptation and reception of Art Nouveau in Serbian architecture through a kind of transformation of an academically conceived construction is eloquently illustrated by the Building of the Society for the Embellishment of Vračar (1901) (Figure 2b), which although decorated with lush Wagnerian-type decoration, retains eclectic elements of Neo-Renaissance origin. The one-storey building with an attic is symmetrically divided by a five-part division of window verticals as well as horizontal dividing wreaths, retaining lesenes, window frames and tympani that the architect Milan Antonović¹⁹ gracefully remodeled in the Art Nouveau spirit, complementing the decor of the façade with a mosaic with a representation of a blossoming tree placed in the central axis of the building and a lush Art Nouveau wrought-iron balustrade along the façade finish. Vegetable motifs and human faces embedded in floral arrangements add the final touch to this Art Nouveau decoration. The penetration of Art Nouveau was achieved without a deeper understanding of its ideological settings, revolutionary constructive breakthroughs,²⁰ but by the application of Art Nouveau decor as the basic visual determinant of this style.²¹

17 М. Ротер-Благојевић, *Стамбена архитектура Београда у 19. и почетком 20. века*, Београд 2006, 62–64.

18 Б. Несторовић, *Архитектура Србије у XIX веку*, Београд, 2006, 459–460.

19 Д. Ђурић-Замоло, *Грађевине Београда 1815–1914*, Београд 2011, 22–36.

20 Ж. Шкаламера, *op. cit.*, 338.

21 See: М. Јовановић, *Сецесија на Београдским фасадама: изложба фотодографија Милоша Јуришића*, Београд 2008.

Only at a later stage of its development, and depending on the ability and affinity of the designers, will the Serbian reception of Secession be more radically freed from the formal and structural characteristics of academism.²² However, there were few such freer swings in the Serbian Secession, since its development was conditioned by unenviable material possibilities and war turbulences that marked almost the entire second decade of the 20th century along with the two Balkan Wars and the First World War.

Decorative forms of Art Nouveau metalwork,²³ carpentry, facade sculpture and ornaments, required skilled blacksmiths, sculptors and painters, who produced creative fresh forms of unique art work. They have replaced the industrial castings of repetitive historicizing forms as applied in the architecture of academism. Floral, anthropomorphic and geometric motifs, as they most often appeared in the architecture of the Serbian reception of Art Nouveau, were performed in natural or stylized form, in an arrangement regardless toward tradition. Serbian architects introduced elements of Art Nouveau, recognizing the importance of replacing imitation with inspiration, which encouraged the development of their own inventions and individual creativity. Facade became an independent panel that did not depict the building structure, but its esthetics was set as the independent value of architectural expression. Without much focus on the functional aspects of construction, the role of architecture was focused on façade design, and by introducing new motifs, and expressing new stylistic tendencies, it gave the voice to its modernity.

IN THE COLORS OF THE NATIONAL STYLE

Consideration of architecture as a modeling discipline in which style exists independently from constructive and functional solutions found its expression in Serbian architectural thought through reflection of the national question, which permeated all aspects of Serbian culture in the second half of the 19th and first half of the 20th century.²⁴ Through theoretical considerations and practice, architectural thought sought to achieve a national style, reviving the form and rich plastic ornamentation of medieval church architecture. Separation from Central European Academicism through the discourse of Art Nouveau, contributed to the flourishing of the ornamentation of a freer form, which stylistically and ideologically unrestrained affected the expression of the national style.²⁵

At the beginning of the 20th century, the herald of Serbian applied art, painter and decorator Dragutin Inkiostri,²⁶ influenced public opinion by saying that applied art has equal significance with other forms of artistic expression, and pointed to the need to revive the national art tradition through the forms of applied art.²⁷ In his books *Наша архитектура* (Our Architecture) and *Прејорођај српске*

22 Б. Несторовић, *op. cit.*, 460.

23 Д. Радовановић, „Сецесијске коvine на фасадама Београда”, *Зборник за ликовне уметности Машице српске*, 22, Нови Сад 1986, 283–313.

24 See: А. Кадијевић, *Један век шражења националног стила у српској архитектури (средина XIX – средина XX века)*, Београд 1997.

25 See: J. Howard, *Art Nouveau: International and national styles in Europe*, Manchester, New York 1996; А. Кадијевић, „Two Courses of the Serbian Architectural Art Nouveau: International and National: Два тока српског архитектонског ар-нувоа: интернационални и национални”, *Наслеђе* 5, Београд 2004, 53–70.

26 See: С. Вулешевић, *Драгитин Инкиостри Медењак: јуниор југословенског дизајна*, Београд 1998.

27 Д. Инкиостри Медењак, *Моја теорија о новој декоративној српској уметности и њеној примени*, Београд 1925.



Fig. 3a



Fig. 3b

уметности (Rebirth of Serbian Art),²⁸ and in his design of interiors and objects of applied art, Inkiostri emphasized the necessity of art to return to its origins in folk art, and that transposed motifs of folklore heritage that he collected and researched should be used in furniture, textiles, interior and facade design.²⁹ (Figure 3a)

Architect Branko Tanazević,³⁰ whose inclination towards ornamentation was related to his interests in plastic modeling and sculpture,³¹ followed the idea of Inkiostri, and was a propagandist of national art in the field of decoration and applied art, crystallized and realized this idea of revival on the basis of scientific research of Serbian antiquities. Tanazević insisted on publishing a collection of monuments based on research by Serbian scientists Mihailo Valtrović and Dragutin Milutinović in order to use it

28 See: Д. Инкиостри Меденџак, *Наша архитектура*, Београд 1907; Д. Инкиостри Меденџак, *Прејорор-ђај српске уметности*, Београд 1907.

29 В. Поповић, *Применјена уметност у Београду 1918–1941*, Београд 2011, 14–16.

30 Д. Ђурић-Замоло, *Грађевине Београда* 2011, 312–319; S.G. Bogunović, *Arhitektonska enciklopedija Beograda XIX i XX veka*, Vol 2, Београд 2005, 1108–1113.

31 Д. Ђурић-Замоло, *op. cit.*, 313.

in modern creation, emphasizing the need to make plaster castings of architectural forms and decorative elements of Serbian medieval buildings. He studied Serbian church and folklore architecture, and was an advocate of the application of their architectural decorative forms in modern architecture. He was also professor of the Department of Architecture at the University of Belgrade, where he taught subjects: Decoration, Ornamentation and Modeling, and therefore influenced generations of Serbian architects to develop his ideas.³²

With great success, he realized his style concept on the building of the Telephone Exchange in Kosovska Street no. 47 (1905–1908), and then the new facade of the Ministry of Education (1912) (Figure 3b). In both cases, he applied decorative forms of Serbian architecture from the end of the 14th and the beginning of the 15th century on the academically conceived structure of the building. He strongly imprinted the national stamp on the building by imitating Byzantine masonry through graphicism and polychrome facade, highlighted by a three-leafed gable of the facade risalit, decorated with red-painted plastic on white and yellow base, as well as the paraphrases of plastic of Morava style: rosettes, weaves, ceramic-plastic motifs, chessboards. Tanazević introduced richly ornamented arcades of Moravian churches into modern architecture freed by Art Nouveau ornamental arrangement, achieving in the mentioned works top achievements of the revival of the Serbian national style,³³ which rightly received the epithet “Moravian Secession”.³⁴

At the same time as the works of “Moravian Secession” were being created, Wagnerian Art Nouveau fenestration, the predominant absence of elements of academism and the introduction of majolica in color under the influence of the Hungarian Secession interwoven with Russian Empire style ornaments and reliefs, decorated the building of the Hotel Moskva (1906). The Russian Empire style experienced its heyday in Serbia between the two world wars,³⁵ and in terms of its architectural value, the Russian House of Emperor Nicholas II, built in 1933, stands out in that corpus as one of the last achievements of this style. Its builder Vasily Fyodorovich von Baumgarten generously enriched the ceremonial hall of the Russian House with a relief frieze in the Art Deco style, which evoked the decorativeness of Russian palaces of the 19th century.³⁶

BETWEEN THE TWO WORLD WARS

The art scene in Serbia from the beginning of the 20th century, and especially between the two world wars, was marked by the establishment of schools for applied art and its increasingly intense penetration into everyday life, supported by the press and exhibitions of applied artists.³⁷ The need for authenticity of stylistic expression in architecture has intensified the interaction with applied arts. Heterogeneity of expression and its integration into new forms, fluidity and decorativeness of features, modernity and multiplication of motifs, a wide range of fields of inspiration from ancient art to

32 Б. Таназевић, „Стара српска архитектура, њено обнављање и њена примена на црквене и профане грађевине”, *Српски шехнички лист*, 7, Београд 1909.

33 Б. Несторовић, *Архитектура Србије у XIX веку*, Београд, 2006, 526.

34 А. Кадијевић, *Један век шражења националној сцили у српској архитектури (средица XIX – средица XX века)*, Београд 1997, 87.

35 М. Prosen, „The evocation of Russian Empire style in Serbian Architecture”, in: *Актуалне проблеми теорији и историји искуства*, Sankt Peterburg 2018, 401–410.

36 М. Просен, „75 година Руског дома у Београду”, *Наслеђе* 9, Београд 2008, 211–220

37 В. Поповић, *op. cit.*, 37–43.



Fig. 4a

national art forms marked the dichotomous modern discourse of Secession and Art Deco.³⁸ The use of polychromy and a wide range of materials as it began with the Art Nouveau: majolica, granite, various types of colored marble, metal, stone and artificial composite facade materials, will experience its intensive development between the two world wars. Initiated by Art Nouveau, the flourishing of the façade sculpture, often determined the basic stylistic tone of the building with its character, permeated with its imaginative forms and motifs of the stylistically polymorphic interwar architectural scene in Serbia, where various international ideas and authors of individual poetics mixed. Serbian artists who were regular visitors to large foreign exhibitions such as The Exposition Internationale des Arts Décoratifs held in Paris in 1925 were able to feel and convey the artistic atmosphere of the harmony of architecture and applied arts. An illustration of this is the intensive use of relief in Serbian interwar architecture. Serial production of façade sculpture enabled the multiplication of decorative elements as well as their catalog sales, a kind of democratization of the multi-reproduced work, which affected the expansion of Art Deco-style³⁹ in addition to the still strongly present Academicism. Identical reliefs of geometric, floral and mostly anthropomorphic motifs began to appear on the buildings of the capital and the strengthened provincial centers.

In cooperation with architecture, applied art served to indicate emancipation, modernity, creating an image of luxury, but also to give a social, religious or political message. From the middle of the third decade in Belgrade – once Serbian, now Yugoslav capital, buildings have been expressing the reputation of the investor himself through the opulence of their decorative dialectical program. In that respect, Jadransko-Podunavska banka (Adriatic Danube bank) built in 1924 stands out. Its facade and interior show the power, stability and prosperity of the bank through the luxurious relief decoration of the myth-

38 Д. Тубић, *Српска симболистичка, сецесијска и ар деко скулптура*, in: *Уметности и њена улога у историји: између трајности и пролазних -изама посвећен сећању на проф. др Миодрага Јовановића (1932–2013)*, Филозофски факултет у Приштини, Косовска Митровица 2014, 294–296.

39 М. Јовановић, „Француски архитект Експер и ар деко у Београду”, *Наслеђе* 3, Београд 2001, 67–83; М. Prosen, В. Popović, „L'Art Déco en Serbie in: 1925, quand l'Art deco séduit le monde”, eds: E. Bréon, et Ph. Rivoirard, Paris 2013, 198–207; М. Просен, *Ар деко у српској архитектури*, (докторска дисертација), Београд 2014. https://phaidrabg.bg.ac.rs/detail_object/o:12391?tab=o#mda



Fig. 4b



Fig. 4c

ological themes made by sculptors Lojze Dolinar, Petar Palavičini and Toma Rosandić, based on the complex program of architect August Reinfels (Figure 4a).⁴⁰

On the building of the Serbian Patriarchate designed by architect Viktor Lukomski (1932–1935), with the ensemble of reliefs with Christian themes expressed by iconographic symbols designed by Vladimir Pavlovich Zagorodnjuk, both representatives of the Russian artistic emigration, the nationally intonated neo-Byzantine stylistic matrix in the Art Deco style was embodied by a delicate synthesis of applied sculpture and architectural form (Figure 4b).⁴¹ The Royal Palace (1925–1929) was also a place where art could express itself in all its splendor. Promoting the Yugoslav national style,⁴² which was supposed to summarize all the national differences, the artists gathered around the Russian architect Nikolai Petrovich Krasnov worked on raising and decorating the residence of the first Yugoslav king, Alexander I Karadjordjević. With the rhetoric of applied art, they tried to portray the personality and ruling character of this monarch and his newly established state (Figure 4c).⁴³ The interior design of the Royal Palace (1929–1933),⁴⁴ as well as the mosaics of the royal mausoleum of the Church of St. George in Oplenac,⁴⁵ are among the most complete programmatically conceived interiors designed for the royal family. Designing a stylish interior⁴⁶ was very rare in an

40 See: H. Tucić, M. Prosen, *Alpha među palatama : Jadransko-podunavska banka ; Alpha Among Palaces: Adriatic-Danube Bank ; E'Alpha anamesa sta megara : Adriatiko-paradaynabia trapeza*, Belgrade 2015.

41 Z. Manević, „Art Deco and National tendencies in Serbian Architecture”, *The Journal of Decorative and Propaganda Arts* 17, Miami 1990, 71–75; M. Prosen, B. Popović, *op.cit.*, 202; M. Prosen, „The participation of Russian Architects and Sculptors in making Art Deco architecture in Serbia”, in: *Актуальные проблемы теории и истории искусства*, Sankt Peterburg 2016, 624–634.

42 See: A. Ignjatović, *Jugoslovenstvo u arhitekturi 1904–1941*, Beograd 2007.

43 T. Borić, „Creating the Past: The Palace Complex of the Karađorđević Dynasty in the Light of Reviving the Middle Ages” in: *Imagining the Past. The Reception of the Middle Ages in Serbian Art from the 18th to the 21st Century*, *Byzantine Heritage and Serbian Art* 3, eds. L. Merenik, V. Simić, I. Borožan, Belgrade, 2016, 135–145

44 B. Popović, *op. cit.*, 90–91.

45 See: M. Jovanović, *Oplenac: The church of St. George and the mausoleum of the Karađorđević dynasty*, Topola 1990.

46 B. Popović, *op.cit.*, 85–121.



Fig. 5a



Fig. 5b

environment where the material situation was a limiting factor, so only a few interiors of private homes are known, among which the interior of Jovan Cvijić's house⁴⁷ (Figure 3a) and Đurica Đorđević's house⁴⁸ stand out as lavish achievements of applied decorative art in the first decades of the 20th century. The interior of the White Palace, the residence of Regent Prince Pavle Karadjordjević, to whom the architect Aleksandar Djordjević gave the Neo-Palladian spirit of English residences,⁴⁹ can be considered one of the most representative interiors in the Serbian capital made in 1930s, along with the French Embassy designed by architect Henri Roger Expert and sculptor Carlo Sarrabezolles in the original Parisian Art Deco style (1930–1935) (Figure 5a).⁵⁰

The expansion of the façade sculpture at the end of the third and in the fourth decade of 20th century will be strongly present in private residential architecture. National motifs on the building of Colonel Elezović, erected in Njegoševa No. 20 designed by the Belgrade architect Aleksandar Deroko in 1927,⁵¹

47 С. Вулешевић, *Драѓушин Инкиосџри Меѓењак: џионир јујословенској дизајна*, Београд 1998, 25–27, 58–68

48 Lj. Blagojević, *Modernism in Serbia, The elusive margins of Belgrade architecture 1919–1941*, Cambridge & London 2003, 44–49.

49 М. Просен, „Градитељски опус архитекте Александра Ђорђевића (1890–1952)”, *Наслеђе* 7, Београд 2006, 184–189.

50 E. Bréon, S. Sretenović, *Ambassade de France à Belgrade = Ambasada Francuske u Beogradu*, Paris 2013.

51 А. Илијевски, „Статус и значај грађевина Александра Дерока изведених у старом језгру Београда – The Status and Significance of Aleksandar Deroko's Buildings in the historic centre of Belgrade”, у: *Стара трагска језџра и истџиорјске урбане целине: џроблеми и мојућности очувања и ујрављања*, Београд, 2013, 332.



Fig. 6a

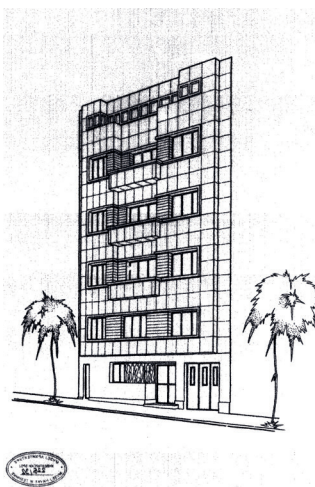


Fig. 6b

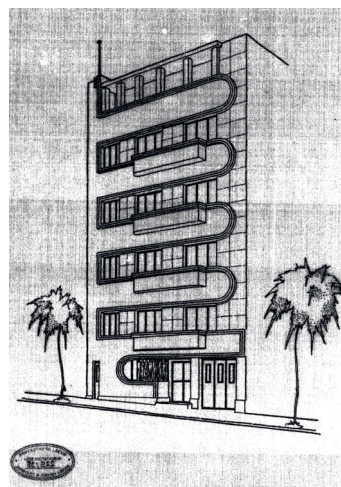


Fig. 6c

represent one stylistic expression of the national Art Deco through the design of the facade and the concept of reliefs inspired by Serbian medieval architectural sculpture.⁵² Deroko was a professor at the Department of Architecture at the Technical Faculty, where he taught the History of Architecture of the Peoples of Yugoslavia, dedicated to the scientific study of Serbian medieval architecture and its Byzantine models. Colonel Elezović's building is an outstanding example of the deliberate use of medieval plastic whose paraphrases are used to express the national style (Figure 5b).⁵³ Also a prominent example in this regard is the family house of the architect Bogdan Nestorović,⁵⁴ Deroko's fellow professor at the same Department and a dedicated researcher of Serbian architecture. The leading builder of the national direction after Inkiostri's ideas were expressed through projected facades and interiors, was the architect Momir Korunović,⁵⁵ who, by applying inventively interpreted motifs of Serbian medieval architecture, brought this style to its interpretive peak.⁵⁶

Residential architecture's fund greatly increased in the period between the two world wars as numerous rental buildings were erected in Belgrade and larger cities in Serbia. Modernized in construction, apartment buildings mostly structurally belonged to the same development concept that created a recognizable type of Belgrade salon apartment.⁵⁷ Therefore investors tried to express their peculiarity with a uniquely designed facade, and confirmed the practice of structurally independent design of the facade. Architects often offered the investor several different solutions for the same structure, as evidenced by ten different facade designs made by architect Miladin Prljević for the

52 M. Prosen, B. Popović, *op. cit.*, 201–202.

53 A. Кадијевић, *Један век шражења националној сџила у срџској архџтектуре (среџина XIX – среџина XX века)*, Београд 1997, 157.

54 И. Р. Марковић, „Екстензија аутентичног модела: породична кућа архитекте Богдана Несторовића у Београду”, *Зборник Музеја примењене уметности* 4/5, Београд 2008, 85–96.

55 See: A. Кадијевић, *Момир Коруновић*, Београд 1996.

56 Z. Manević, *op. cit.*, 73.

57 Ђ. Алфировић, С. Симоновић-Алфировић, „Београдски стан”, *Архитектура и урбанизам* 38, Београд 2013, 41–47.

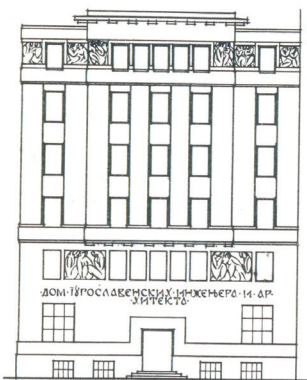


Fig. 7a



Fig. 7b



Fig. 7c

Stojšić family building erected in 1935 at no. 7 Kneginje Ljubice Street in Belgrade (Figure 6a, 6b, 6c).⁵⁸ By dynamically arranging the expressive forms of streamline modern with variable applications of ornaments and reliefs, author could bring the face of the façade closer to purist or opulently decorative image, in relation to his artistic poetics and to the affinity of the owner. Special attention of the interwar builders was focused on the treatment of the entrance doors and halls, which reflected the modern sophistication of the architecture of this period.⁵⁹ The aspiration towards representativeness and to producing the image of the luxury, influenced the popularity of the lush facade design, and affected the development of the Art Deco style, which nurtured modern decorative forms. The absence of decor and the reduction of forms to simple compositions of horizontals and verticals, as well as modernist thinking of the relations of the masses on unornamented façade surfaces, were considered impoverished rather than modern in the conservative Serbian environment prone to decoration. Relief has become a tool that has given the key element of style on many occasions: Branko Krstić's Art Deco reliefs define Zloković's OPEL building as Art Deco style, although they are the only decorative element of the unornamented facade.⁶⁰

The circumstances in which the modern architecture of Belgrade developed are well depicted by complex history of the construction of the building of the House of The Association of Yugoslav Engineers and Architects.⁶¹ At the competition announced by the Association in 1923, which was attended by 19 architects the first prize was not awarded, but a purchased project of the architect Milan Zloković in the modern spirit of the Parisian Art Deco drew attention (Figure 7a). Zloković sent from Paris where he lived at the time, a design that involved a generous placement of decorative reliefs, in a way reminiscent of the arrangement of Bourdel's reliefs on the facade of the Théâtre des Champs-Élysées in Paris (1911–13). On the unornamented and clear modernly structured façade, he placed monumental reliefs in the ground floor area flanking the centrally positioned entrance, and he completely surrounded the last floor with a

58 Museum of Science and Technology, Legacy of Miladin Prljević T:111.225.1–38; M. Prosen, *Ар деко у српској архитектури* (докторска дисертација), Београд 2014, 265–266.

59 Б. Маринковић, „Улазна врата у савременој архитектури“, *Уметнички уређен* 3, Београд 1937, 90–91; В. Путник, „Улазни портали и холови стамбених зграда у Београду (1918–1941)“, *Наслеђе* 16, Београд 2015, 43–55.

60 M. Prosen, V. Popović, *op.cit.*, 200.

61 А. Игњатовић, „Дом Удружења Југословенских инжењера и архитеката у Београду“, *Наслеђе* 7, 2006, 87–118.

relief frieze, giving it a crowning significance instead of a roof cornice. With this project, young Zloković began his career, but also marked the beginning of the development of local modernist syntax,⁶² which very often meant the harmony of the modern architectural spirit with the decorative applications, especially relief panels and full sculpture.⁶³

Several factors influenced the postponement of the realization of the competition, and in 1933 the management of the Association announced a new competition in which the architects Miša Manojlović and Viktor Arzijel won the first prize and realization.⁶⁴ This team constructed a number of modern functionalist buildings in the Yugoslav capital,⁶⁵ and this project of theirs was also characterized by a modernist design of purity and boldness.⁶⁶ Boldly bypassing the taste of the capital's opinion, which favored the decorative facade, Manojlović and Arzijel replaced opulence with a sincere representation of functional and constructive qualities of the interior, expressed through the disposition and different dimensions of the windows.⁶⁷ The identification of decorativeness with art, and purism by its deprivation, prevailed not only in the public but also among the members of the Association: "The facades of the house of the Association of Yugoslav Engineers and Architects in Belgrade, whose construction began recently, are criticized for being too simple, without any decorations, without plastic, the house will look like a box and will not be able to represent Belgrade architects."⁶⁸ (Figure 7b)

Before the end of the construction of the building in 1935, the members of the Association had decided to ask the highly respected architect Dragiša Brašovan to beautify the facade, which he did by making discreet and elegant touches in the Art Deco style. Unlike the idea of structural modernism, the facade became the embodiment of modern formalism expressed through the counterpoint of the glazed projection of the stair vertical, flanked by a modernist flag bearer. On the pedestal next to the portal, Brašovan projected a standing female nude in full sculpture, a personification of engineers and architects, which was not performed due to savings. (Figure 7c) This tone of Art Deco style was often expressed by Brašovan's design in streamline form and introduction of sculpture, which is most strongly present on the building of the Workers' Home in Novi Sad and the Air Force Command in Zemun, by placing the facade sculpture "Worker" by Toma Rosandić, i.e. "Icarus" by Zlata Markov Baranji. The expressive power of these sculptures emphasizes the presence of the Art Deco style, locating these buildings among the most expressive examples of this style in Serbian architecture.⁶⁹

After the period when applied art flourished, the Second World War followed and interrupted the development of current artistic tendencies. The new regime of the People's Republic of Yugoslavia perceived decorative as a luxury, and the interwar styles as a reflection of the time of bourgeois decadence. The Yugoslav idea was one of the basic artistic guidelines of art after the Second World War. Art became a means of pointing out the break with the old and the beginning of the new age.⁷⁰ The socialist govern-

62 *Ibid.*, 93–94.

63 М. Јовановић, „Француски архитект Експер и ар деко у Београду”, *Наслеђе* 3, Београд 2001, 80.

64 А. Илијевић, „The lost Voices of Serbian Modernism: Miša Manojlović and Isak Azriel” in: *Serbian Studies: Journal of the North American Society for Serbian Studies*, vol. 27, No. 1–2, Indiana 2016, 121–146.

65 А. Игњатовић, *op.cit.*, 101.

66 З. Маневић, *Pojava moderne arhitekture u Srbiji, doktorski rad*, Београд 1979, 210.

67 А. Игњатовић, *op.cit.*, 102.

68 Анон., „Пролепшана фасада Дома инжењера и архитеката”, *Полиџика*, Београд 24.11.1933, 6.

69 М. Прошен, В. Роровић, *op.cit.*, 200–201.

70 П. Ј. Марковић, *Београд између исјока и зајога 1948–1965*, Београд 1996, 415–436.

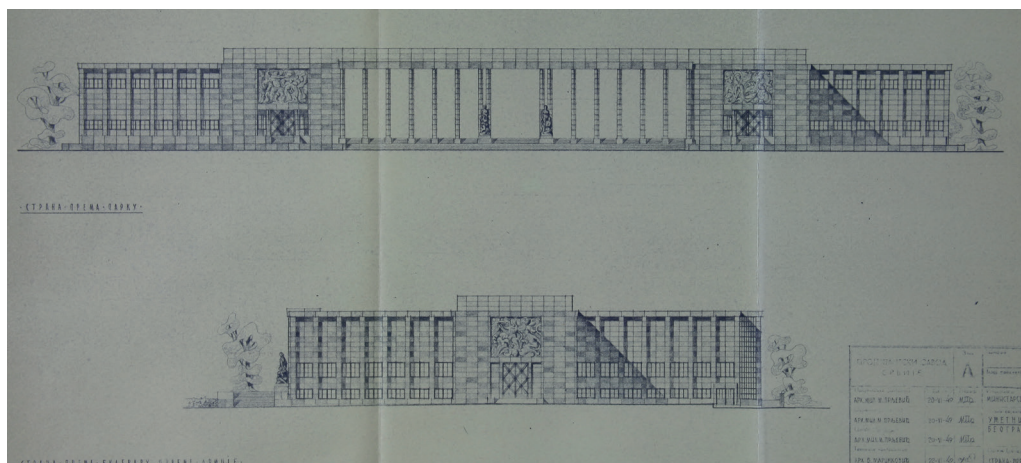


Fig. 8

ment in the period 1945–1948 tried to harmonize its official architecture with the socialist realism proclaimed by Moscow, as the leading aesthetic doctrine of the countries of “people’s democracy”. Confusion about what socialist realism should represent in architecture, Yugoslav architects tried to resolve as they offered in their resourceful creations for state competitions for public buildings, they were obliged to participate. Their projects were left almost exclusively unrealized, existing at the level of conceptual design, that widely used elements of applied arts – sculptures, reliefs and murals – representing a distant echo of the almost baroque rhetoric of the pompous architecture of socialist realism in the USSR during Stalin’s era.⁷¹ The unrealized conceptual design of the Art Museum of the architect Miladin Prljević, created in 1948,⁷² is a significant contribution of the architecture of the social realism in Yugoslav architecture.⁷³ (Figure 8) This project, preserved in the legacy of the architect at the Museum of Science and Technology,⁷⁴ indicates the significance of the collaboration of applied art and architecture, which is embodied in rhetorically designed reliefs that should have been placed on the facade of the building, as well as in monumental sculptures that would have visually accentuate the entrance of the Art Museum complex. The monumentality architectural form would correspond to the concept of the architecture of authoritarian regimes,⁷⁵ as it was globally present during the fourth and fifth decade, received the characteristic of the style of social realism with the use of the mentioned thematic reliefs.

71 See: Д. Хмельницкий, *Архитектура Сталина. Психология и стиль*, Москва 2007.

72 М. Павловић, „Три не реализована пројекта у Булевару краља Александра – из Петогодишњег плана развоја Београда 1947–1951”, *Наслеђе* 17, Београд 2016, 131–135.

73 Z. Manević, *Od socrealizma do autorske arhitekture*, *Tehnika* 3, Beograd 1970, 62–65; М. Просен, О соцреализму у архитектури и његовој појави у Србији, *Наслеђе* 8, Београд 2007, 95–118; А. Кадјевић, О соцреализму у београдској архитектури и његовим опречним тумачењима, *Наслеђе* 9, Београд 2008, 75–88; Г. Милорадовић, *Лейоша под надзором : совјетски културни ушлицаји у Југославији: 1945–1955*, Београд 2012; V. Putnik, *From Socialist Realism to Socialist Aesthetism: Three Constrasting Examples of State Architects in Yugoslavia in: The State Artist in Romania and Eastern Europe. The Role of Creative Unions*, Bucharest 2017, 347–373.

74 Museum of Science and Technology, Legacy of Miladin Prljević, Art Museum folder 293–23.

75 See: F. Borsi, *The Monumental era. European architecture and design 1929–1939*, London 1987.

Thanks mostly to the ideological conflict and separation of Yugoslavia from the USSR in 1948, the idea of socialist realism did not find fertile ground in Yugoslavia, whose builders embarked on an adventure into the vast expanses of inventive modernism.⁷⁶ Modernist poetics ruled out the integration of sculpture and architecture. It was the period when construction was necessary to be subordinated to the broad masses who were left without houses in the war-damaged country. The need for fast constructions with minimal cost made art forms become necessarily simple, and the individual poetics immersed in the collective ambience of state-owned construction companies. Now in the service of the regime, rather than private investors, applied artists were more focused on industry, that caused the flourishing of industrial design in Serbia in the second half of the 20th century. The rhetoric of the state politics was now sought by a poster, press, film, scenography of public manifestations, etc. Non-ornamental surfaces and clean cut edges of new forms directed the applied art to the interior equipment of state institutions. Murals, tapestries, mosaics, stained glass, furniture, lighting, decorative sculpture and other art forms have found application in public buildings, giving the modernity of the building decorative discourse of socialist realism, expressed by the theme which glorifies the land of war heroes and workers. In this context the interior in the Palace of the Federal Executive Century, which was executed according to the architecture project of Mihailo Janković (1947–1962)⁷⁷ housed numerous works of fine and applied art focused on the expression of the style of Yugoslav socialist modernism and its aesthetic. The application of art has found its role in the memorialization on the buildings of the Museum of Gifts “25. May” (1961–62), also a part of Janković’s architectural design. Museum façade was ornated by mosaic reminiscent of the workers and warriors on whom the freedom and equality of its citizens rested – painting the modern body of the building in the spirit of social realism, which suited this kind of Yugoslav temple, set on a cascading field decorated with a park and fountains.⁷⁸

CONCLUSION

Initiated by intensive communication and mobility of artists, supported by state scholarships for studies abroad and visits to large exhibitions, Serbian architecture from the late nineteenth and early twentieth century was affected by the interconnectedness of artists of different orientations. Following the example of the Arts and Crafts Exhibition Society and the Vereinigte Werkstätte für Kunst und Handwerk, art associations and groups founded in Serbia were gaining a multidisciplinary character.⁷⁹ The search for artistic unity and connecting several areas of artistic creation in the making of a complex work, demystified and erased the centuries-old hierarchy that existed in relation to painting, sculpture and architecture versus other forms of fine art.⁸⁰ Artistic syncretism and the need for the synthesis of form as the achievements of one artist or the joint work of a group of artists in order to achieve a comprehensive work (Gesamtkunstwerk / Total design), was reflected on appearances on the Serbian art scene. Without the need to copy into existing art patterns, and often colored by a local tone derived from the dialectical relationship of artist and client, the collaboration of architecture and applied art reached its peak through Art Nou-

76 See: Д. Милашиновић Марић, *Полейне ђедесетје у српској архитектури*, Београд 2017.

77 See: Б. Мишић, *Палаша Савезној извршној већа*, Београд 2011.

78 М. Просен, „О соцреализму у архитектури и његовој појави у Србији”, *Наслеђе* 8, Београд 2007, 114.

79 Ж. Дига, *Културни животи у Европи на прелазу из 19. у 20. век*, Београд 2007, 125–129.

80 *Ibid*, 131.

veau and Art Deco, achieving special forms of national style as well as ephemeral projects of the Social realism in the early postwar years.

Significantly conditioned by material possibilities and therefore often limited to the domain of facade design, the cooperation of architecture and applied art was realized in its comprehensive form on buildings commissioned by state institutions, associations and financial institutions, as well as wealthy private clients, such as wise renters who attracted customers with an image of modern luxury. Inventive play of the architectural form, developed work in metal expressed on the balcony balustrades and entrance gates, typography of inscriptions, reliefs, sculptures, designed ornaments, murals – all corresponded to one concept that was supposed to express position, status, artistic taste and other attitudes. This synthesis of different artistic disciplines, expressed in a greater or lesser form, and its synchronous cooperation, erased the hierarchy of artistic disciplines. Especially in the era of Art Deco, which through a kind of hedonism of *les annes folles* propagated *joie de vivre* despite the economic depression and the strengthening of fascism, this utopian cultural concept reached its peak. Unlike anachronistic Academicism, which used antique paraphrases to achieve its aesthetic structure, the new atmosphere offered by Art Deco in the art of architectural design encouraged a combination of beautiful and useful, and intensive promotion and production of works of applied arts and their democratization, receptivity and accessibility to different social strata, who, regardless of their financial differences, could have access to aesthetic pleasure. Through applied art and its presence in public and private space through architecture, film, photography, book design, posters, textiles, fashion, objects for personal use and openness to creating other forms, the aesthetics of the new age finally realized Raskin's ideas of erasing boundaries between arts.⁸¹

The design of the facade should be considered a special artistic contribution of architects, especially expressed in Serbian architecture at a time when, with the liberal tendencies of Art Nouveau and Art Deco, there was an expansion of individuality in the search for the unique and unrepeatable in construction. The builders already had accepted patterns of composing inherited from academism. Strong changes in this regard, such as the introduction of a Raumplan and original functionalist solutions, could be felt in a limited number of buildings. The facade was perceived in Serbian architecture as a decorative panel – as evidenced by the reception of the Art Nouveau and national style, which in most cases were applied to the academic architectural pattern. The emancipation of Secession in Serbian architecture was therefore primarily related to the development of the morphology of its decorative premises, considering the replacement of historical costumes of architectural body.⁸² Instead of formal and structural experiments, Serbian architects focused their research on developing the art of the facade, achieving from the international style of academism, Secession and Art Deco a national style by applying a design based on the national artistic discourse. Particularly valuable in this stylistic discourse were the solutions in the national Art Nouveau style designed by the architects Inkiostri and Tanazević in the period before the First World War, or ideas of a similar direction developed in the Art Deco era in the works of Korunović, Lukomski, Deroko and others. Although the postwar period will mark the development of Yugoslav modern architectural aesthetics, a short episode of socialist realist discourse has renewed the fusion of architecture and applied art for the application of dictated style and its rhetorical visual messages, leaving us aware of the power of this combination and its manipulation.

⁸¹ *Ibid.*, 137.

⁸² Ж. Шкаламера, „Сецесија у архитектури Београда 1900–1914“, *Зборник за ликовне уметности и Мајице српске* 3, Нови Сад 1967, 317.

Today, works of applied arts created in collaboration with architecture are significantly endangered. The interiors of previous epochs have mostly not been preserved due to the constant need for their modernization, and the integrity of the facade design has been disrupted by upgrades, alterations or unprofessional interventions. Therefore, we consider emphasizing the role of applied art as an important focus of scientific research, documentation and competent protection, which would preserve the achievements of this until recently underestimated artistic field, as part of the mosaic representation of the visual culture of our past. The consistent use of elements of applied arts in reflecting the ideas of style and present ideologies that we find on the examples of Serbian architecture from the middle of the 19th to the middle of the 20th century, cannot be considered isolated examples in the global context. Their specificity and peculiarity certainly deserve special attention paid to them by this paper.

ILLUSTRATIONS

1a: A. Kverfeld, F. Janke, The Serbian orthodox cathedral in Belgrade (1841), Belgrade City Museum Ur_7109

A. Кверфелд, Ф. Јанке, Саборна црква у Београду (1841), Музеј града Београда Ур_7109

1b: Apollo, Sculpture of unknown author, Captain Miša's Edifice (1863), photo Milan Prosen

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2a: Parade staircase of the winter garden of the Royal Court, produced in Vienna (1885), Belgrade City Museum Ur_15215_14

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2b: Milan Antonović, The Building of the Society for the Embellishment of Vračar (1901), Belgrade City Museum Ur_5063

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3a: Dragutin Inkiostri Medenjак, Interior design of Jovan Cvijić House (1908), Belgrade City Museum VPO3208

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3b: Branko Tanazevic, Ministry of Education Belgrade City Museum Ur_1147

Бранко Таназевић, Министарство просвете (1912) Музеј града Београда Ур_1147

4a: Lojze Dolinar, relief in the Boardroom of the Adriatic-Danubian bank (1924), photo Milan Prosen

Лојзе Долинар, рељеф у управној сали Јадранско-понунавске банке (1924), фото Милан Просен

4b: Vladimir Pavlovich Zagorodnjuk (sculptor) and Viktor Viktorovich Lukomski, Detail of The building of the Serbian Patriarchate (1932–1935), photo Milan Prosen

Владимир Павлович Загородњук (вајар) и Виктор Викторович Лукомски (архитекта), Детаљ зграде Слика Српске патријаршије (1932–1935), фотографија Милан Просен

4c: Nikolai Petrovich Krasnov etc. The interior design of the Royal Palace (1929–1933), Postcard, documentation of the author.

Николај Петровић Краснов и др. Дизајн ентеријера Краљевске палате (1929–1933), разгледница, документација аутора.

5a: Henri Roger Expert (architect), Carlo Sarrabezolles (sculptor) The interior of the French Embassy in Belgrade (1930–1935), photo Milan Prosen

Анри Роже Експер (архитекта), Карло Сарабезол (вајар) Унутрашњост француске амбасаде у Београду (1930–1935), фото Милан Просен

5b: Aleksandar Deroko, Building of Colonel Elezović, Njegoševa no.20 (1927), Miloš Jurišić collection

Александар Дероко, Зграда пуковника Елезовића, Његошева бр.20 (1927), збирка Милоша Јуришића

6a: Miladin Prljević, Façade design for Stojić family building, Kneginje Ljubice 7 (1935), Museum of Science and Tehnology, T 111-225-16

Миладин Прљевић, Пројекат фасаде зграде породице Стојић, Кнегиње Љубице 7 (1935), Музеј науке и технологије, Т 111-225-16

6b: Miladin Prljević, Façade design for Stojšić family building, Kneginje Ljubice 7 (1935), Museum of Science and Tehnology, T 111-225-32

Миладин Прљевић, Пројекат фасаде зграде породице Стојшић, Кнегиње Љубице 7 (1935), Музеј науке и технологије, Т 111-225-32

6c: Miladin Prljević, Façade design for Stojšić family building, Kneginje Ljubice 7 (1935), Museum of Science and Tehnology, T 111-225-38

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7a: Milan Zloković, Architectural design of The House of Association of Engineers and Architects of Yugoslavia in Belgrade (1923), in: 3. Маневић, Архитект Милан Злоковић, Београд 1989, p. 6.

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ДЕФИНИСАЊЕ СТИЛА: ПРИМЕЊЕНА УМЕТНОСТ И АРХИТЕКТОНСКИ ДИЗАЈН У СРПСКОМ ГРАДИТЕЉСТВУ

Резиме: Циљ овога рада јесте да представи сложени однос између примењених уметности и архитектонског дизајна, настао кроз развој стилова у српској архитектури друге половине 19. и прве половине 20. века. Заснован је на претходним закључцима и новим перспективама које произлазе из рецентних истраживања архивске грађе и заоставштине градитеља и примењених уметника. Посматрајући паралелни развој архитектуре са основним друштвеним и културним феноменима наведеног периода, примећује се квалитативни и квантитативни успон примењених уметности, које су у својим различитим облицима одраз свог времена. Веза између примењене уметности и архитектуре имала је значајну улогу у обликовању стилова српске архитектуре претежно у Београду, највећем српском граду и престоници Кнежевине Србије (1830–1882), Краљевине Србије (1882–1918) и Краљевине Југославије (1918–1945), те главном граду Федеративне Народне Републике Југославије (1945–1963), изражен кроз развој стилских токова академизма, сецесије, арт декоа, модернизма и социјалистичког реализма, као и многих пролазних стилских појава насталих у зависности од локалних и страних утицаја. Иако није била широко отворена за конструктивне експерименте, српска архитектура је прихватила дух савременог естетизма прилагођавајући га локалном укусу, изражавајући га разним софистицирано дизајнираним стилским елементима примењених уметности. Витражи, мозаик, зидно сликарство, скулптура и рељеф, ковано гвожђе, намештај и дизајн ентеријера, као и концепт композиције фасаде дизајниране у односу на лични креативни сензибилитет аутора, укус и жеље клијената, добили су мотиве и карактеристике које су у стилском смислу одредиле идентитет грађевине. Упркос значају примењене уметности и њеној улози у развоју српске архитектуре поменутог периода, недовољно познавање њеног раскошног корпуса, његових аутора и тенденција, условљених лоше очуваном и ретко презентованим документарним материјалом, намеће потребу за темељнијим истраживањем и објављивањем знања о примењеној уметности у Србији. Указивање на специфичну симбиозу примењених уметности са архитектонским дизајном покушај је да се допринесе овом циљу.

Кључне речи: Архитектура, Дизајн фасаде, Ар Нуво, Ар Деко, Национални стил, Социјалистички реализам, Примењена уметност