



NEBOJŠA ANTEŠEVIĆ

ARCHITECT MILAN ZLOKOVIĆ – PAINTERLY IMPULSES AND ARTISTIC SENSIBILITIES

ARHITEKT MILAN ZLOKOVIĆ – SLIKARSKI PORIVI I LIKOVNI SENZIBILITET

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The third book on the versatile architect and scientist Milan Zloković (1898-1965) has been published. While the first volume focuses on architecture and photography (2023), and the second explores unrealized urban and architectural projects in Vojvodina (2024), this third book is dedicated to the architect's artistic oeuvre (2025).

The author of all three books is architect Dr. Nebojša Antesević, a curator at the Museum of Applied Arts in Belgrade and a research associate of the Milan Zloković Foundation. Considering the multifaceted personality of Milan Zloković – an architect by training and a professor (as well as former dean) at the Faculty of Architecture in Belgrade – it is evident that his work is deeply intertwined with photography and painting. These disciplines served not only his design needs, both interior and exterior, but were also a source of inspiration and personal tranquility.”

Although more than 3,000 of his works have survived, approximately 90 pieces – mostly watercolors – are currently on display at the Museum of Applied Arts in Belgrade, accompanied by a dedicated book. The exhibition features architectural sketches and their realizations, landscapes, still lifes, female figures, and abstract drawings characterized by structured Neoplastic lines. His work is defined by a breezy, natural freshness, but also by an eroticism found in sensual depictions of young

women. It is, therefore, no surprise that the architect Zloković wrote in 1920: ‘Everything that gives me the impression of being beautiful or interesting attracts my attention.’ This statement highlights how diverse influences shape both architectural creativity and an architect's personal versatility.

Examining the painting oeuvre of architect Zloković, as showcased in the exhibition (Belgrade, 28/05/2025-28/06/2025) and the 153-page monograph, reveals a profound synthesis of architecture and painting. His work investigates spatial proportions and Corbusian modules in a quest for broad visual innovation. Given his conviction that proportion constitutes the basis of every composition, he devoted himself to the theory of modular coordination starting in the 1950s, aiming to integrate it into architectural practice.

Given that Zloković acquired his architectural knowledge in Graz and Belgrade and specialized in Paris (at the Ecole Supérieure des Arts, 1921-23), he did not accept the limitations on architectural creativity imposed by regulatory systems or legal restrictions. Born in Trieste, architect Zloković drew natural inspiration from the Mediterranean – as evidenced by his depictions of Croatia, Montenegro, Malta, and Morocco – while his professional era deeply aligned him with Modernism. His connection to Croatia is further established through various urban and

architectural competitions in which he participated from 1923 onwards.

He participated in numerous competitions and projects across Croatia, including: the Central Office for Workers' Insurance in Zagreb (1923); the District Office for Workers' Insurance in Osijek (1934); the Maritime Museum in Split (1927/1928); and the regulation of the Lapad Peninsula in Dubrovnik (1936). His later work includes the 1954 competition for a hotel on Lapad, the 1947 workers' settlement for the Kvarner Shipyards in Rijeka, the Slavonski Brod railway station (1960), and the conceptual design for a church in Glina (1961). Notable private commissions include the Villa of Captain Begović (1934) and the Begović family tomb chapel (1936/37) in Orebić, as well as the Mihajlović Residence in the Ploče district of Dubrovnik and the 1954 competition for the People's Committee building in Virovitica. This volume dedicated to Zloković's painting highlights several of his works from Croatia, including: View of Rovinj (1949), Olive Grove in Orebić (1948), Scene from the Split Riva (1953), Scene from Dubrovnik (1961), and View of Mali Lošinj (1961).

Undoubtedly, Nebojša Antesević and the Milan Zloković Foundation have succeeded in highlighting the architect's painting oeuvre by showcasing the diverse techniques Zloković employed – ranging from drawings and watercolours to tempera and felt-tip pen.