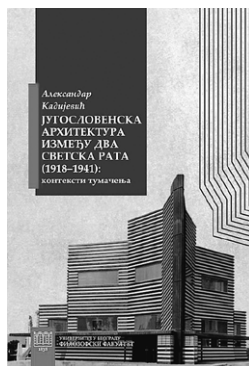


JELENA GAČIĆ IVANOV

YUGOSLAV ARCHITECTURE BETWEEN THE TWO WORLD WARS (1918-1941): CONTEXTS OF INTERPRETATIONS

JUGOSLAVENSKA ARHITEKTURA IZMEĐU DVA SVJETSKA RATA (1918.-1941.): KONTEKSTI TUMAČENJA

ALEKSANDAR KADIJEVIĆ



Publisher: Faculty of Philosophy, University of Belgrade Belgrade, 2023

Editor: Milan Popadić
Reviewers: Aleksandra Stupar, Srđan Marković, Kokan Grčev

Design: Dizajn Studio – Ivana Zoranović
Proofreading: Sanja Kiproski
Print: JP Sluzbeni glasnik, Belgrade

238 pages: narrative, list of literature, abbreviations, 37 illustr., summary in English, index, and biography of the author

ISBN 978-86-6427-271-1



Many years of productive research by Prof. Dr. Aleksandar Kadijević on the phenomenological aspects of the interwar architecture of the Kingdom of SHS / Yugoslavia as a state unit have been layered and systematized in the monograph “Yugoslav Architecture between the Two World Wars (1918-1941): Contexts of Interpretation”.

The content consists of ten chapters, or essays, with a conclusion or an epilogue, aimed at deepening the discussion and research perspectives of the period in question. In the first chapter, *Architecture in the Epoch of Extremes – A Chronology of Research*, the author provides a chronological overview of previous interpretations and explains in detail the characterization of the term “Yugoslav architecture”, emphasizing that it encompasses the achievements of regional schools and architectural Yugoslavianism. In the second chapter, *Yugoslavism in Architecture (1918-1941) as a Phenomenon and a Historiographical Problem*, the importance of King Aleksandar I Karadžević in the unification of architectural creativity is highlighted, along with the openness of the Zagreb school to contemporary architectural ideas, thanks to its charismatic leaders (Viktor Kovačić, Hugo Ehrlich, Zlatko Neumann, Drago Ibler, Lavoslav Horvat, Zdenko Stržić, and others) who were educated in Central European centers and extended their training to France. The third chapter, *The Social Role of Visual Culture in the Kingdom of SHS / Yugoslavia (1918-1941)*, provides an overview of the emancipatory role of artists, designers, art groups, professional associations, exhibition activities, and institutions in the international affirmation of the then-Yugoslav art scene. Notable figures include Ivan Meštrović, Anton Augustinčić, Kazimir Ostrogović, Krsto Hegedusić, the art group Zemlja, the exhibition Half a Century of Croatian Art (1938), the House of Fine Arts in Zagreb, and many others. The complex issues surrounding the announce-

ment, maintenance, and awarding criteria for Yugoslav competitions for important public buildings are explained in the fourth chapter, *Interwar Competitions: Points of Convergence and Separation of Yugoslav Architects*. Due to the extensive enrichment of existing knowledge about the Zagreb competitions of this period, the author positively discusses the monograph „For a New, More Beautiful Zagreb! Architectural and Urban Planning Competitions of Interwar Zagreb 1918-1941” („Za novi, ljepši Zagreb! Arhitektonski i urbanistički natjecaji međuratnog Zagreba, 1918.-1941.”) by Dr. Tamara Bjazić Klarin.

In the fifth chapter, *Architecture of Emigrants from Russia – between national trauma and the construction of Yugoslav Identity*, their authorial contribution, which was studied in Croatia by Darko Kahle, Aleksandar Kadijević, Natalija Marčelja, Neda Mucafir, Tatjana Puškadija Ribkin, Ina Grubmair and Zrinka Barišić Marenic, is summarized. The sixth chapter, *Restraint Fantasy: Expressionism in Yugoslav Architecture*, is dedicated to the analysis of this avant-garde architectural direction that stood out qualitatively in interwar Yugoslavia. By consulting the research of Zvonko Maković, Dragan Damjanović, Tomislav Premerl, and Željka Čorak, the author presented the competition projects of Drago Ibler, the founder of expressionism in Croatia. The next chapter, *One hundred and twenty-five years after the birth of Nikola Dobrović (1897-1967), the reformer of Yugoslav architecture*, was initiated by the celebration of the jubilee of the birth of academician architect Nikola Dobrović, by the Department of Art at SANU. The organization of an international scientific conference *125 years after the birth of the architect Nikola Dobrović (1897-2022)* was highlighted, at which researchers from Croatia (Marina Oreb, Krunoslav Ivanšić, Du-bravko Bačić, and Antun Bace) presented.

Various archival documentation on the construction of interwar Yugoslavia is classified

in the eighth chapter, *Archival Documentation as a Source for Studying Interwar Construction*. This includes urban plans, conceptual architectural sketches, construction projects, drawings, photographs, technical descriptions, and more, all kept by historical archives across the politically fragmented Western Balkans. The author addresses the issue of attributing archival projects, particularly due to the practice of substitutional signing, referencing the joint research of Silvia Limani and Vanja Žanko.

Following the review of the activities of the Historical Archive of Belgrade, which serves as the centre for studying technical documentation on the capital’s interwar architecture, the ninth chapter, *The Importance of the Milan Zloković Foundation*, is presented. In addition to emphasizing the importance of the foundation and the work of architect Zloković, Aleksandar Kadijević recommends cooperation with cultural and scientific institutions in the cities where Zloković designed (Zagreb, Dubrovnik, Split, Rijeka, Orebić, Osijek, etc.) to enhance the strategy for studying and protecting his works.

The final chapter, *The Appearance of the Monograph on the Architect Vojin Simeonović*, is conceived by the author to present the content and critical assessment of the monograph, which crowns the long-term efforts to showcase the design and aviation activities of the versatile architect Simeonović. Prof. Dr. Aleksandar Kadijević, through new criteria, characterization, and terminological analyses, achieves a comprehensive explanation of the crucial themes that marked the interwar architecture of the Yugoslav states. Thus, the methodologically consistent narrative of the monograph “Yugoslav Architecture between the Two World Wars (1918-1941): Contexts of Interpretation” will serve as an indispensable and valuable resource for future historiographic contributions across the entire post-Yugoslav space.