

ARCHITECTURE ABOUT KRAGUJEVAC

The Third Edition of Book “ARCHITECTURE ABOUT KRAGUJEVAC”

GRATITUDE

Two editions of this book went gone to the hands of readers in the last decade. To the family bookcases and public libraries.

Some 2200 copies are in New Zealand and California, in Chicago and Moscow... This record about Kragujevac was taken by guests and friends of the city all over the world. And especially- by people in our diaspora. It was taken as a piece of native land and as an evidence of Kragujevac identity.

Global communications make us to use the third edition to appear in two languages. The computer age imposes on us to use electronic version of CD as well.

The author expresses gratitude to all who helped this publishing effort.

In Kragujevac, March 2003

Trifunovic Veroljub, M.SC

CONTENT

ABOUT THIS BOOK.....	7
ROOTS.....	9
The Church in Ramaca.....	10
The monastery Dracha.....	12
THE NINETEENTH CENTURY.....	15
The church of the Holy Spirit.....	16
Amidza's Abode.....	18
The church of Grosnica.....	20
A family business building.....	22
The Palace of Prince Mihailo.....	24
The Military Hospital.....	26
A family house in Erdoglija.....	28
The Old Foundry.....	30
Railway Station.....	32
Cathedral.....	34
High School.....	36
Aleksa Obradovic's House.....	38
The Girls High School.....	40
THE BEGINNING OF THE 20 TH CENTURY.....	43
The District Court Palace.....	44
The Palace Hall of the District Court.....	46
The Enlargement of the Church of the Holy Ghost.....	48
The house in Vuk Karadzic's street.....	50
The Moscow block.....	52
The Building with Atlases.....	54
M.Nikolic's Palace.....	56
THE PERIOD BETWEEN THE TWO WOLD WARS.....	58
The Administrative Building of VTZ.....	60
Old Worker's Colony.....	62
The teacher Training School.....	64
The Agricultural School.....	66
The Theatre.....	68
The Market Place.....	70
Bojadzic's Mill.....	72
Fire Department building.....	74
The Health Station Building.....	76
The craftsman's House.....	78
National Bank Palace.....	80

New Colony.....	82
King Petar' s 2 Primary School.....	84
THE PERIOD FROM 1945. TO 1980.....	87
Garrison Command Centre.....	88
New Flats in Vasariste.....	90
The Communist Party Committee Building.....	92
The fountain in Upper Park.....	94
The Palace of Regional National Committee.....	96
The Town House.....	98
The School of technical Engineering.....	100
Residential Towers.....	102
The Museum in Sumarice.....	104
Factories of 'Red Flag'.....	106
The Gallery.....	108
Store in 'Prodor'.....	110
Sports hall 'Jezero'.....	112
University Corpus1.....	114
The House from Sumarice.....	116

AT THE END OF THE BOOK

ABSTRACT

ABOUT THIS BOOK

This is a book about city of Kragujevac. It was written in the language of architecture.

Architecture is a mark of all cultures. Reproduced in space and time. It is not alike other arts. Different cultures and flows cross through it. Architecture is permanently displayed to the test of time and weather. And to the judgement of the public.

That is the reason why it is a challenge to try to review centuries long history of the city through the stylish flows of its architecture. A style is important to people as an idea about building. A town is made up of layers of styles.

People represent towns. They pass by, towns are eternal.

Architecture is somewhere between.

THE ROOTS

1. RASKA SCHOOL

THE CHURCH IN RAMACA

14TH CENTURY

The oldest Serbian building near Kragujevac.

It gives evidence of Nemanjic's medieval state in these region.

Aristocratically slim although built with uncut natural stones. The frontispiece is decorated with typical small Roman arches. The high, octagonal dome.

The churchyard is enclosed with stone walls from Sumadija. With the gate is emphasized.

The nobleman's endowment survived medieval Serbia. A wooden nartex was added to the church in post- Turkish period. It was covered with wooden boards. The work of modest donors and national craftsmen.

The church of Saint Nickolas in Ramaca has lasted for centuries. It is an eternal reminder of old nobility and the people's indestructible existence.

2. THE MORAVA SCHOOL AND SERBIAN BAROQUE

THE MONASTERY DRACA

AROUND 1730

After two and half centuries (1459 1718) of Turkish rule, Sumadija was under the rule of Austria for two decades. Kragujevac became an important fortification from which obercaptain Stanisha Markovic Mlatisuma commanded the south front of the Serbian police.

Mlatisuma erected the monastery on the foundation of an old church at Draca. The church was made out of cut sandstone . of the Morava building school from the time of a domain of despots. Modest dimensions, almost without any ornaments, with low dome. However it was the most important structure built at that time in Serbia outside of Belgrade.

The wall painting was done by an unknown artistic guild around 1735. It is the best ensemble of Serbian frescoes in 18. century.

Monastery Draca with its church and frescoes is a record of the time when Kragujevac became the regional centre of Sumadija during the fight between Orient and Europe.

Fortification in Kragujevac was destroyed. The monastery of Draca survived. Influential Toma Vuchic Perishic added a tower bell to the church after the Second Serbian Uprising , in free Serbia. It is quite different in style. It is baroque coming from Vojvodina into Serbian church architecture.

NINETEEN CENTURY

3. **A CORNERSTONE OF KRAGUJEVAC** ***THE CHURCH OF THE HOLY SPIRIT*** *Constructor Milutin Godjevac 1818*

When Prince Milos decided to built a new capital in Kragujevac, first of all he erected a cathedral church.

The church was built of stone ‘after European taste’. Milutin Godjevac was a well known constructor (who was later identified as the constructor ‘who built the church of Kragujevac’).

The church is small in dimension. It had to be smaller than the mosque near the Stone bridge. It had no dome, and for a long time it was without a towerbell. It was not fresco painted.

Although it was a historical cornerstone of modern Serbia. Besides serving as a bishop’s cathedral church and court chapel, the church of The Holy Spirit was the parliament place of all Serbia during the 19th century. The churchyard was the first Assembly of the new liberated state. Almost all decisions, constitutions and Sultan’s edicts were proclaimed here.

If a town is measured after in importance of influence that it spreads, Kragujevac during its history, was the most influential in the time that is architecturally expressed by the old Prince Milos’s church.

4. **BALKAN STYLE** ***AMIDZA’S ABODE ON PRINCE MILOS’S CIRCLE*** *About 1818.*

The Prince spread the centre of the new capital around the place now known as Milos’s circle. The state buildings were erected in approximately oval shape on both banks of the Lepenica river: The Court, The Church, The Arsenal, Prison, Military barracks, Theatre, Hospital, Drugstore, Lycee and so on.

The court complex is not preserved. The Multicoloured Abode burnt in fire in 1884, and The Prince’s Palace burned in 1941. Amidza’s Abode,- the flat of the court’s chief remained.

It represents the Balkan – oriental style. In the time of gaining independence it was the only way it could be built. The course of Serbian urban architecture was already broken in the 15th century. European models were not allowed to be used during the Turkish rule. Because of that , the Balkans’ experience of building was applied, it could be said, on a high professional level.

It is known that the capital was built by guilds of Janja Mihajlovic, craftsman Todor Petrovic, and other.

Amidza's Abode is the best preserved building of that construction movement in Kragujevac.

5. BAROQUE AND CLASSICISM ***CHURCH IN GROSNICA***

in 1835

The acceptance of European models in church architecture came more rapidly than in constructing profane buildings. The church of Saint Peter and Paul in Grosnica was built immediately after Serbia had got its autonomy. In this way the possibilities of influence in building could come from Serbian Vojvodina.

There was -Baroque The style started in Italy and came to Ukraine from Germany and Austria. It arrived to Serbian church architecture across the Sava and Danube from those countries. And naturally it became a pattern for craftsmen and constructors of churches in the state of Prince Milos.

The church in Grosnica belongs to that style of late baroque with some elements of classicism. The classical Serbian ornaments, small blind arcades were added on frontispiece too. Unlike most churches in Vojvodina this one was covered with beautiful cut stone.

The church Saint Peter and Paul can match every European town of that time with its beautiful and stylish characteristics, abundance of adaptation and dimensions.

In that way the architecture of Kragujevac was included once again in European streams.

6. MID EUROPEAN URBAN STYLE OF 18. TH. CENTURY ***A FAMILY BUSINESS BUILDING*** ***Around the middle of the 19. th. century***

Turkish Kragujevac expanded from Stone Bridge to today's Court and the Cross. New Milos's capital was expanding along a now so called Svetozar MARKOVIC street. A building was founded where the two areas met. We can think of it as the oldest civil building built after an European pattern. It certainly went back to the middle of the 19th century, because the premises on the ground floor showed that the business centre of Kragujevac had expanded even this point.

There are more flats on the first floor. The house occupies the whole front site toward the street. A covered car passage leads into a large yard.

There are no ornament except modest cornices of the façade. It was symmetrically composed with seven groups of opening.

It is not representative building. In spite of that, it is important for the history of architecture in Kragujevac because it brought European urban style that had been practiced there for a few centuries. Mideuropean baroque towns (Osijek, Karlovac, Petrovaradin and so on) are full of similar buildings. Looking at them separately they have no architectural value. They form a characteristic urban environment only in a large complex. That baroque environment was not formed in Kragujevac and this building contributed to giving up oriental urban planning.

7. AUSTRIAN CLASSICISM

THE PALACE OF PRINCE MIHAILO

In 1860.

After the capital was moved to Belgrade in 1841, Kragujevac remained the second capital in some way. During the rule of Prince Mihailo a new building was built near the former Court. The Palace of Prince Mihailo. Educated in Europe, Austrian oriented, a gentleman, moderate in everything that did not serve to national aim, Prince Mihailo Obrenovic founded just such a building. The European building was built in an oriental complex with more inherited objects from the Balkan. It was built after an Austrian pattern. Modest in its dimensions and ornaments.

The main façade is more representative with its pilasters, cornices and prominent main entrance.

The one story building marked the time in architecture of Kragujevac when the ruler gave up the oriental tradition. He turned toward European patterns trying to apply them directly to the conditions of Serbia.

8.ROMANTICISM

THE MILITARY HOSPITAL

In 1867.

Although it was reconstructed many times, the building of the Military hospital kept its original beauty to great extent. It was a splendid building. It belongs to an architectural family consisting of Captain Misha's Palace, the Hospital in Belgrade and the " Old building " in Arandjelovac.

That is the architecture of Romanticism. It was developed under the influence of Panslavism which was widespread in the spiritual life in Serbia in the middle of the century. It aspired to abandon foreign styles and started to base on national inheritance.

The Military Hospital has characteristic arched windows which made in a couple remind us on Serbian medieval bifirms.

Most probably the documentation concerning the original look and restoration of the original façade is to be found. This attractive military object gives evidence of the time when Kragujevac was a first class military centre.

The Military Graveyard in Sumarice was formed at the same time as the Military Hospital. The oldest preserved gravestone dates back to 1867. Now it is part of " The Kragujevac October " Memorial park, a cultural value of exceptional importance.

9.ROMANTICISM AND CLASSICISM

A FAMILY HOUSE

One of the poorly preserved family houses at the same time is a pattern of Kragujevac romantic architectural inheritance from the last century. The house is situated

in the valley of Erdoglija's brook and belonged to some of the most beautiful houses in the second half of the 19th century.

The main facade is expertly composed. The socle, pillars and a cornice divide it into two symmetrical parts. Two arched windows in every part give a motive for projecting façade plastic in different levels with lot of circular elements. A style, connected with regional tradition, was searched for in a romantic way.

With its spacious composition (of rectangular foundation with "conca", arches faced the yard) the house is the modernized interpretation of the "Moravska " house from national tradition.

Meanwhile, it was built with hard material, skillfully formed with obvious experience of classicism.

It is a fine monument of urban life in Kragujevac.

10.INDUSTRIAL ARCHITECTURE of the 19th. century ***THE OLD FOUNDRY OF VTZ***

In 1882. engineer Todor Seleskovic

A large military industry started to expand from the middle of the 19th.century in Kragujevac. Old Milos's Arsenal transformed into a Foundry for cannons, the largest enterprise in Serbia. The metal industry had become the most important function in Kragujevac since then.

The Foundry for cannons had been highly modernized in the last quarter of the 19.century.In 1889. it was awarded a prize at the world exhibition in Paris. It became a real European factory. That is why a complex of new factory workshops were built. One of them was preserved and The History-technical Museum "ZASTAVA" moved into it.

It is industrial architecture influenced by French and German architecture. Bricks were laid on facades. The chimneys were laid on as a part of the composition. The roofs are not in the same level.

The technical development of the Foundry for cannons in that time was supervised by an outstanding technical engineer Todor Tosha Seleskovic. He prepared all the investment plans too, so the construction of the Foundry building was connected with his name.

11.RAILWAY ARCHITECTURE ***RAILWAY STATION***

In 1886.

The nineteen century was the century of the railway. Europe was heavily covered with a net of railways. Serbia was included later in railway traffic. In 1884. the railroad from Belgrade to Nis was made, and in 1886. a diversion track Lapovo-Kragujevac . The work of construction the first railway was personally opened by king Milan Obrenovic. It was done with a silver pickaxe. The king traveled by the first train to Kragujevac. The railway was of grave state importance in the country.

The construction of frontal railway centre was a remarkable industrial stimulus for Kragujevac. The export of manufacture from the whole southwest Serbia (Raska,

Rujno, Uzice, Dragacevo, Gucca..) started through Kragujevac. The city had a period of economic flourish at the end of the 19th. and at the beginning of the 20th. century.

The main railway station is building inheritance from that time. It is preserved mostly unchanged except for the first floor that was above the central part which was destroyed in an earthquake. It was built by Marko Markovic's company using a foreign plan. It was a typically European railway architecture .

12.RETURN TU BYZANTINE

THE CHURCH CATHEDRAL-MOTHER OF GOD

Circa 1869-1884. arch.Andreja Andrejevic

New churches in the Principality of Serbia had been built for a long time under the influence of Vojvodina , in baroque style, expressively in catholic style. A change was made by the building the cathedral in Kragujevac.

The designer was architect Andreja Andrejevic. A member offspring of wellknown family from Kragujevac. He was a student of Kragujevac high school and studied architecture in Petrograd.

He designed a new church in Kragujevac under the influence of the Russian school of building orthodox churches. It was an interpretation of the Byzantine churches and at the same time Serbian medieval influence. A high, five domed building was erected where "the stock market" once stood.

The church of the Dormition.

It became a pattern. The turnover in style was done. Since then Serbian churches have been built in spirit of Byzantine style.

Two Houses in the main street and Park with a water well were also designed by the brothers Andrejevic.

13. ACADEMISM

THE BUILDING OF THE HIGH SCHOOL

In 1888.

The founding of High school in 1833 and Lycee in 1838.in Kragujevac represented the cornerstone in development of Serbian education. The High school of Kragujevac was situated very long time in building that were not suitable for a school of that rank.

The corresponding building was built in the eighties during the economic boom.

THE BUILDING OF HIGH SCHOOL.

It is a representative middle-European building. Academically sure in its elegance. Eclectically spaciouly designed. A self-confident, outstanding building.

The architect is unknown. It seems that it was a plan from abroad. Marko Markovic was the constructor.

The High school building now numbers in the best building inheritances in Kragujevac. It has a great cultural value, and is of monumental significance in modern urban life. It is an unchangeable part of the city's feature.

The building of the High school marked the utmost height of construction in 19th. century Kragujevac.

14.ACADEMISM

ALEKSA OBRADOVIC'S HOUSE

In 1887.

It was built at the same time as the Building of the High School. In the same spirit style. The facade is richly decorated. The socle is of red square stones. There are plasters. Wreaths. The windows are distinguished with facade plastics. Iron is artistically forged. A rich frieze with motives of flora and fauna is under the roof cornice.

The motive in the corner is specially emphasized.

Decorative plastic is formed above architectonically treated corner on the rich flat cornice. Two sitting figures hold a wreath with initials and 1887.year. This triangular composition, forms a regular end to a corner vertical.

It is the oldest preserved application of human figures in architecture of Kragujevac.

Aleksa Obradovic's house shows a progress in architecture of family houses realized during the 19th. century. A row of one storied rich houses of comfortable eclectic architecture was formed in the main street outside the business centre.

Regent Aleksandar Karadjordjevic , the supreme commander of Serbian army, worked in this house during First World War.

15.MATURE ECLECTIC

THE GIRLS' HIGH SCHOOL

In 1896. eng.A.Jokic

During his second stay in Kragujevac Feliks Kanic noted down that the engineer Jokic was building "pretty houses". The building of Girls' High School was just such a work of that author.

The main façade was expertly composed. Stone rows were imitated with horizontal division. Verticals were marked with pilasters. Central motive was specially treated with tympanum above the main entrance, with a segment arch above windows on the ground floor and with a note above the roof cornice.

This one-story building, with skillfully composed façade without needless decorations belongs to mature eclecticism at the end of the 19th. century.

THE BEGINNING OF THE 20TH. CENTURY

16. NEORENAISSANCE

THE DISTRICT COURT PALACE 1903-7. arch. Nikola Nestorovic

The beginning of the 20th. century the architecture of Kragujevac was marked with the PALACE.

The building of the District Court was designed by a great Serbian architect, professor Nikola Nestorovic.

Neorenaissance.

Palace.

It is the most representative building in the history of Kragujevac. Renaissance – like massive. Clean in style. Clear symmetrical composition.

The main façade was developed according to a French composed square that made a representative entrance to the palace. It is dominated by a main entrance. Emphasized with the architecture of the first floor and with balustrade on the roof cornice. Above all dominates a rich cupola.

The balustrade includes two female allegorical figures (law and justice) and tympanum with state coat of arms. A sign of state authority.

17. CLASSICAL INTERIOR

THE PALACE HALL OF DISTRICT COURT In 1904. arch. N. Nestorovic

The completeness of representative architecture was realized on the building of the District court with works on the interior.

The architecture of the hall is the richest part of the building.

Rich in dimension and height.

Central bifurcated staircase. A marble railing with sculpture at the beginning.

There is a gallery. A marble balustrade and pillars.

The ceiling is composed of constructed and ornamental plastic.

The walls are decorated with gypsum profiles. Naturally lit up.

The main courthall was stylishly attached on to interior of the hall. Finishing works were done in a way to emphasize the importance and dignity of the institution.

The palace hall of the District court is of exceptional cultural value in Kragujevac. It gives specific value to the whole centre of the city with its distinctive architecture.

18. SERBO-BYZANTINE STYLE

THE ENLARGEMENT OF THE CHURCH OF THE HOLY GHOST

In 1907. arch. Jovan Ilkic

A new art of building (secession, jugendstyle, art nuovo) was required in Europe at the end of the 19th. century. It reached Serbia very quickly. Kragujevac was included in the flow immediately.

Milos's Old church of the Holy ghost was enlarged in 1907. Jovan Ilkic , the best Serbian architect of this time, was the constructor of the enlargement and the towerbell.

The problem was skillfully solved. The original building was preserved with respect. The enlargement was done quite in harmony with proportions of old church. Finishing works on the side façade have some architectonic plastic. Left unnoticed, in order not to devalue the main object. The main façade is already ornamented. The best part of the composition is a separated high towerbell rich in plastic and decoration.

It was an act in the spirit of that part of secession which was searching for new style in regional ornamental motives. A number of wellknown Serbian architects wanted to make a Serbo-Byzantine style on that ideological line.

The artsman Jovan Ilkic realized this style directly in Kragujevac, although he designed very representative buildings in Belgrade (such as the Assembly Building, Hotel Moskva, Krsmanovic's palace and so on) with different stylish characteristics.

19. JUGENSTYLE

THE HOUSE IN VUK KARADZIC 'S STREET The beginning of the 20th. century

A beautiful family building was built opposite the High School building near the city market. It belonged to the beginning of the 20th. century, in secession style, in other words- Jugendstyle.

The composition of the facade is very successful. It uses baroque elements, curved line style.

However, the ornaments were not classical. A new style was required in ornamented motives based on flora, but also in abstract geometrical patterns.

The building consists of ground and first floor. It was built with one regulated line, that was completely used. The yard is entered through a passage that is in axle of the symmetrically designed façade.

It was representative sample of an urban family house in Kragujevac at the beginning of 20th. century. It deserves protection as a part of building inheritance, that contributes to the view of the Kragujevac district around Milos's Circle and Student's Square.

20. SECESSION

THE MOSKVA BLOCK

In 1911.

At first business centre of Kragujevac spread from the Stone Bridge to Cross, and later went along the main street to the Cathedral.

A short street was cut between downtown and the Court District in 1911. it was a chance to use a narrow new building site lawfully for building purposes.

A merchant Vlaja Nikolic "Rakidzija" became the owner of an unusual building. It was influenced by the Viennese or the Peshta styles.

The decoration was new. New ornament taken from plant life or geometrical patterns were used instead of the classical ones. Balconies with railing made of forged iron. Bow windows.

The main motive in the corner was done in a special way with human figure in it and a beautiful small cupola above.

The Moskva building brought the secession style to the city centre. Together with a few neighbouring buildings it gave that secession tone to the central part of the main street. It was the style of Serbian economic boom in the decade before the Balkans War.

21. SCULPTURES IN ARCHITECTURE ***THE BUILDING WITH ATLASES***

In 1913.

Derived in similar fashion as the “Moskva” with regulated street. The narrow building site was precious. A rich merchant. Middle European architecture. The corner are a motive with cupola.

New decoration with ornaments was used on the whole surface of the façade.

This building is specially distinguished with two figures supporting the corner balcony area.

They contribute to its representativeness although the style is not suitable for this building. Antic figures had arrived to the 20th.century through the Renaissance and eclectic styles.

The two atlases are a characteristic feature at the beginning of pedestrian centre of Kragujevac.

22. ART NOUVEAU ***M.NIKOLIC'S PALACE***

In 1913.s

The leading motive of today's pedestrian area in the centre of Kragujevac Represents two buildings from 1913. They were finished during the Balkan war period just before a premonition of the First War's danger was felt.

The circle of Kragujevac's architecture in the secession style was closed with these buildings. The new art that new style discovered was in the new ornaments.

They are a symbol of that enthusiasm Serbia had at the beginning of the 20th.century. The country developed since the two uprisings, through an autonomous region to independence and expansion. It became the European state. At the beginning of the 20th.century Serbian architecture was involved in the current European course. Our architecture had never reached such a peak as in the time of Secession.

Kragujevac had the honour to be actively involved in that course. That is the reason that the architectural heritage of the city core is dominated today by buildings in the style of former new art.

THE PERIOD BETWEEN THE TWO WORLD WARS

23. ECOLE DES BEAUX ARTS STYLE

THE ADMINISTRATIVE BUILDING FOR MILITARY-TECHNICAL INSTITUT

In 1926.

The first world war passed by. Yugoslavia was established. After a short hesitation it was decided that Kragujevac was to remain the centre of the military industry.

A new investment cycle began. New factories of gun and ammunition were built in the circle of the Military-Technical Institute. Many workshops, and too a lot of city premises (an aqueduct, railway for Medna, bridges and so on.).

Everything was done using Belgium projects.

The new distinguished Administrative Building of MTI was constructed in this Francophile style.

It was erected on a representative site, on Milos's Circle, just beside the Old Church and Old Assembly building. The main façade faces the centre of the city and the lateral sides face the factory circle.

The architecture of this palace is a part of stylish eclectic circle which was developed around the Parisian Ecole des Beaux Arts (school for fine arts). The central block above the main entrance has a special representative meaning. The cupola. A clock with statues. Balconies in front of the chief's office.

It is a powerful administrative palace building representing a powerful industry. The biggest one in Yugoslavia and in Balkan. On the sound of the factory sirens 12 000 workers entered the entrance "under the clock". While the population of Kragujevac was then around 30 000 .

24. THE SETTLEMENT WITH GARDENS

OLD WORKER'S COLONY

1925-1928. The Firm "Hentch"

It was built as a part of war reparation from the First world war , for the needs of the workers from the Military-Technical Institute.

It was something quite new in Kragujevac. Nothing alike was built in Serbia.

A well planed – workers settlement.

Designed and constructed with German exactness.

Suitable site for building. Orthogonal network of streets.

The gate is at the entrance. Lime –tree lined path. Family houses regularly arranged. Ground floor with more flats. Some of them brick, some wooden houses. With gardens, but without fences. Bombshelters are among them.

A square in the centre is of exceptional value to the colony, arranged as a park with fountains and a pavilion for special music, a gymnasium building for performances, a primary school, shops...

It was a very high-quality colony for about 500 working class families.
It was highly cared for by the administrative of the Military-Tehnickal Institut and established a distinguished level in settlements with gardens.

25. AN INDICATION OF GIVING UP ORNAMENTATION
TEACHER-TRAINING SCHOOL ***1926.***

The teacher -training school in Kragujevac had been working for exactly a century, from 1871 to 1971. with one longer stoppage. The teachers of the whole nation were educated there. It was a great influence of the town as well as of Sumadija region itself.

In 1928. an appropriate building construction for this national institution was finished. A boarding school with a large garden.

The building of teacher –training school was interesting from the architectural point of view, as it indicated the decline of the use of ornamentation. It is true, however, that the borders under the windows on the upstairs floor are ornamented with plant motives. But they seem quite inferior and inorganic in meaning on the functional façade. As something that is not important- Secession in disappearance.

The main entrance is ornamented with figures associated with teaching, which is appropriate as a sector of the University of Kragujevac has started to function in the building of the Teacher-training school.

26. ARCHITECTURE WITHOUT DECORATION-English style
AGRICULTURAL SCHOOL ***In 1927.***

With the building of the Teacher-training school the usage of building without ornamentation started and with the building of the Agricultural school this border was passed. It is not modernistic, the architecture of international style, but is architecture without decoration. The building with its structure is influenced by some English models. That is why it is a little bit puritan. Its author did not feel any need for decoration. A new feeling for art had begun.

The complex of the Agricultural school consists of more premises and significant piece of land near the core of Kragujevac, where the Cereal and grain Institute was developed and where a University campus is gradually being realized .

27. THE ARCHITECTURE WITHOUT ORNAMENT-French style
THE THEATER ***In 1928.***

The oldest theatre in Serbia is in Kragujevac. It was founded in 1835. when Kragujevac was still the capital. Joakim Vujic was a promoter of stage art.

The theatrical section worked in the association of the “Soko” society between the two world wars. In 1928. the building was erected for the needs of the “Soko” near

the High school where the theatre “Joakim Vujic” is at present. It was a part of flow of investments in the twenties: the factory, the colony with family houses, the hospital and also the theatre...

A small building. The front part has a ground and first floor. It is decorated with two side pylons. There is a pyramidal cupola on both of them and balcony above the main entrance.

It gives an impression of French finesse, although it is neither very expensive nor a decorated object.

28. NEOCLASSIC ECLECTIC

THE MARKET PLACE

In 1928. arch. Dj. Kovaljevski

The city of Kragujevac originated as a square, the place of exchange in medieval district on Lepenica river. The market remains the continual function of the town.

A drawing from 1867. presents the market place on the right bank of the river by Stone Bridge. Later on it was moved to Milos's Circle. The beautiful market hall was built there in Serbia in 1928.

It was designed by Djordje Kovaljevski, the architect who made a general regulation plan of Belgrade.

The building is in eclectic style. It was an ideological hesitation from the twenties when old styles could not easily be given up and gradually accepted the new one. It not only contains the elements of academism, but of the secession, as well, so as the base design and constructive composition would be in the spirit of modern architecture.

The fundamental structure was successfully finished with semicircles with semicupolas. In that manner a significant architectural corpus in the core of Kragujevac was achieved.

A monument to the fallen soldiers of Sumadia was erected while a Small Park in Milos's Circle was being formed. It was a splendid work of art done by the sculptor Anton Augustincic. The building in the market place made an outstanding architectural background for it.

29. MODERN INDUSTRIAL ARCHITECTURE

BOJADZIC'S MILL

In 1929.

The Pavlovic-Bojadzic family mill represents old industrial firms. Founded in 1890. it was marked in Kanic's plan from 1897.

In 1929. a new mill section was built. A structure of six stories high. The powerful cubus in the valley of Susica's brook. It was the tallest civilian building in Kragujevac between two wars.

In its engineering construction, sincere architecture, expressiveness, and no ornaments, Bojadzic's mill belong to an industrial structure that marked the way to modern architecture of an international style.

In its quality it matches in value all European industrial structures of that time. It can be considered to be a herald of the Moderna in Kragujevac.

30. MODERN ARCHITECTURE OF AN INTERNATIONAL STYLE

FIRE DEPARTMENT BUILDING In 1934.

arch. Mihailo Radovanovic, arch. Djordje Kovaljevski

Modern architecture lefts its mark in world construction during the greater part of 20th. century. It was wide spread in Kragujevac during the thirties.

The construction of the Fire Department building in 1934. can be considered as a crucial moment of prevailing Moderna against the eclectic styles.

The architecture without ornamentation.

It is classified into three functional volumes. The front -with a car depot on the ground floor and auditorium upstairs. The middle- dominant in its height –staircases with a watch tower. The rear- with adjoining premises.

All parts interline and connect in a modernistic style. Symmetry is eliminated. The roof tends to be flat.

A new architectural style entered the centre of Kragujevac.

31. THE THIRTIES STYLE OF THE 20TH.CENTURY

(THE FOOTS OF POSTMODERNISM)

THE HEALTH STATION –BUILDING In 1931.

A new way of construction started developing in Europe during the thirties at the same time as Modernisme. Its results would be accepted much later by architects of Post-modernistic movement. It was an architecture with two codes:

- Ornamentals Modernism.

- Classic in its composition.

The Health Station building represents that type of architecture.

It has a puritan severe façade and flat roof. But it has a roof cornice, a balustrade above it as well, and a main entrance with imitation Jonian pillars.

It is the language of Postmodernisme which has yet to be developed half a century later.

32.CUBISM

THE CRAFTSMAN 'S HOUSE

1939.

arch. Rad .Milosavljevic

A later phase of modernism in the architecture of Kragujevac in the thirties gave more successful building.

The Craftsman's House was built in the closest centre. A complex program was developed in a narrow community site. The house served all craftsman's organizations with all their extra rooms but also had a part where their mutual functions were held.

Although Kragujevac was predominantly an industrial city, it supported the trade and craftsmen's union. The crafts could be invested in and they had a sense for community. In that way the Craftsman's House was realized.

This project was designed according to the plans of Rade Milosavljevic, a Kragujevac community's architect. The most significant modernist in Kragujevac of that time.

He could realize a complex program with cubist action, on a very difficult site giving a fine arts effects which was noticed in Kragujevac's modern architecture between the two wars.

33. THE STYLE OF THE 30IES (The BERLIN INFLUENCE)

NATIONAL BANK PALACE In 1939/40 Prof.arch.B.Nestorovic

Large financial institutions were developed in Serbia in the middle of the 19th century. So a Credit House was built in Kragujevac in 1867. At the end of the century a very beautiful house was built by the Cross for the same institution.

In 1939. National bank built its expositure in Kragujevac. It was built in the main street near the Cathedral church on a very representative site. The place of old well known restaurant "Talpara".

The son of District court palace constructor, professor Bogdan Nestorovic planned this building.

The result is once again a palace building, the highlight of the centre of the city.

It belongs to the same movement of style as the Health Station building. One can see here more clearly the influence of German architecture of that time. The monumentality of colonnades. Discipline. Perfection. Strength.....

A suitable expression of financial power, the National Bank palace reflects the presence of a state institution in the centre of Kragujevac.

34. THE SUBURBS

NEW COLONY 1936-1938 arch.Mihailo Radovanovic

Ten years after building the Old Workers' Colony there was a need to build a New one. The Military-Technical Institute was the organizer once again.

The MTI invested in the construction, but the houses were not their own property as the benefactors bought them paying later by credit. So the concept for a New Colony was to be a settlement with houses designed for one family. A house with its own yard. Five types of houses were created according to the economical wealth of each family. The designs were standard and of simultaneous and mass construction.

Professor Mihailo Radovanovic was the planner of the New Colony. An architect of the Paris school who specialized in urbanism.

He developed a neighborhood of solidarity for about 250 families on a very difficult sites.

The street lines were a little curved. With a square in the middle and a marked main road. Maybe a number of facilities and other structures were missed.

The New Colony was designed according to the best principles of European and American suburbs. Supported by strong social politics the building of colony was successfully realized and was extremely functional.

35. PURISM

KING PETER'S II PRIMARY SCHOOL arch.Rad.Milosavljevic, 1934.

A new primary school was realized on the outskirts of town in 1934. On the slope of Meta's hill, a new white architectural mass gave character to the whole part of the town on the right bank of the Lepenica river. It could be seen from many central positions as dominant building.

Although it is only a one story building it dominates a large city area with its clean, pure architecture.

THE PERIOD FROM 1945. TO 1980.

36. SOCREALISM- MILITARY BUILDINGS

GARRISON COMMAND CENTRE In 1946.

The Prince Milosh's palace lost its court function after the court had moved to Belgrade. It was reconstructed into an Officer's club, and later burnt in April 1941.

After the Second World War had finished the Garrison Command centre and Yugoslav Army centre were constructed on that site. The home was thoroughly reconstructed in 1985 so that the building of the Garrison Command centre remained the representative of an authentic style of the forties.

The building of the Command centre was built exactly where the Palace once stood.

The building is quite rational.

The roof is flat. The ground and two upper stories were adapted at the same style. The façade is totally symmetrical and the openings are standard.

A certain representativity can be seen in the shaping of the entrance with staircases and car entrance, columns, balcony and flags.

Military strict and rational, the building stands on the Milosh's circle.

37. SOCIALISM- LIVING

NEW BUILDING IN "VASARISTE" In 1947.

After the end of the Second World War the first housing settlement in Kragujevac was planned and constructed in Vasariste in 1947.

Ten three story buildings with two kinds of flats- 48 one roomed flats and 36 three roomed flats. Altogether 84 families of the middle class personnel received flats distributed according to position.

The buildings are detached with large free spaces around them.

Unlike the part of the pre-war settlement "Vasariste" they were called "New buildings".

And it was a new housing block. Collective living and state property.

A new type of architecture. It was developed on the state level under the influence of Russian post revolution construction. There was a thesis : "Architecture, national in form- socialistic in content."

Naturally, such a highly set ideal was hardly likely to be realized. Especially during poor postwar conditions.

38. SOCIALISTIC REALISM AND MODERNISME

THE COMMUNIST PARTY COMMITTEE BUILDING In 1958.

Arch. Dana Varagic, artist Dj. Andrejevic Kun

The architecture in socialist countries developed considerably within limits of international modernism, especially after the influence of Le CORBUSIER. So that a building construction was developing , international in its form, and socialistic in content.

The Committee building of the communist party of Yugoslavia (that is Kragujevac league of communists) is an example of such an approach.

In the fifties, a new building for the use of political organization in Kragujevac was built in the main street, across the New church, on the place of the old management of Gruza region. It belongs to cubism. The facades are well proportioned . Of modulated organization.

The object is of an international style.

The socialistic viewpoint is expressed by an attempt to connect painting and architecture. A mosaic by a well known socrealist painter was made on the main façade. Djordje Andrejevic Kun put a worker, a peasant woman and a young boy with a new nursery plant on the Kragujevac façade of the Comity building.

39. REALISM

THE FOUNTAIN IN THE UPPER PARK In 1953. Sculptor: Dragan Panic

The Upper park is a precious urban area in Kragujevac. It was founded at the end of the 19th. century. A fundamental part of the park's composition are the walking paths which can be compared to composition of parks in France.

In the first third of the promenade there is a round about. In the most luxurious part of the Upper park a fountain was built.

A sculptor from Kragujevac , Dragan Panic made a classic circle composition with lions' heads representing springs of water.

The sculptor's central motif is the main point on the fountain. It is a wounded warrior drinking water. The bronze wounded man in the fountain became the most important realist sculpture in post war landscape architecture of Kragujevac.

40.FROM SOCREALISM TO UNESCO

THE PALACE OF REGIONAL NATIONAL COMMITTEE

1949-1961 Arch. Miladin Prljevic

Serbia 1949. consisted of six regions and two provinces. Kragujevac was the centre of the Sumadija-Raska region, which covered the central part of the republic (from Topla to Tutin and West Serbia to Homolje).

A new management building was built on the former Stock Market in Kragujevac for the use of the Regional National Committee.

It was desired to be representative, with its massiveness, dominant position, central composition, access plan, absolute symmetry.

Yet it was quite a somber building.

Regions very soon ceased to exist. The administrative building remained for the use of district and community administration. It was thoroughly adapted and enlarged in 1961. It received a new façade. Sun-breakers, like the UNESCO building in Paris. Modern architecture of international style.

The building of RNC is very important in the urban structure of Kragujevac. It is a main point from which the realization of a new part of the city centre (so called "Prodor") began. It was radically planned directly on the traditional main street.

41. DOMINO SYSTEM

THE TOWN HOUSE

In 1961. arch. Momcilo Popovic

An irreversible comeback to modern architecture of international style took place at the beginning of sixties. The erection of the Town House in 1961. was a turning point in that process.

It was planned to be The house of Culture-a place where the inhabitants of Kragujevac would satisfy a great deal of their cultural needs: a big hall for meeting and performances, galleries, a library. Atrium. Halls. A tearoom...

The Town House lost a lot of those purposes for the benefit of commercial function (hotel keeping, administration, business offices) under changeable economic and investment conditions during the construction. The name The House of Culture was changed to a nondescript name The Town House.

The Town House clearly belongs to Le Corbusier's "Domino" systems according its architectural characteristics.

It is a building of large dimension, of clear functional mass and the scaffolding is reinforced with concrete construction.

It is cubistic in shape, with a colonnade of pillars, continuous Windows lines, pleated shell above the hall...

Clear language of modern international architecture.

It seems that the architect Momcilo Popovic made the most consistent transit of Corbusier's theory in post war construction of Kragujevac.

42. "MODULOR" SYSTEM

THE SCHOOL OF TECHNICAL ENGINEERING

In 1963/64. arch. Slobodan Stojkovic

High education came back to Kragujevac about 120 years after the Lycee system. In 1960. sections of the mechanical engineering and economic department from Belgrade started to work. Later on they developed into faculties, then to university levels.

The building of the Mechanical Engineering School was founded first.

It was located near the Upper park, where the orchard of the training teachers building was situated. In that way the complex of educational buildings in Vasariste was completed. They were: the Teachers Training School, Technical, Medical and Economic secondary schools. The youth from a large part of Serbia, Montenegro, and Bosnia were educated here.

The School of Mechanical Engineering was designed by arch. Slobodan Stojkovic.

He pulled a complex functional programme through modular architecture. (This modern idea was developed here by professor M. Zlokovic.) A quite modern, threestoried building successfully adapted to its environment was attained.

43. MACHINES FOR LIVING

RESIDENTIAL TOWERS

Around 1965. arch. Jovanka Jevtanovic

Corbusier's idea about the house as a machine for living and the experiences of American skyscraper constructor resulted in residential towers all over the world. They were brought to Kragujevac at the beginning of 1960's.

A new part of the centre of the city the so called "Green Prodor" could not be realized according to the original idea that existing family houses would be pulled down and instead of them a manifestation square would be founded. It would be rounded with a few smaller buildings.

Former urban economics directed that instead of pulling down family houses, new much taller ones should be erected.

Than the skyscrapers appeared with premises in the ground floor and 14 floors each with six flats. One roomed flats were in the attic.

A few hundred residents lived in one tower. Installations were complicated. vertical transport was mechanized... Machines for living.

First Kragujevac skyscrapers (which were successfully designed by arch. Jovanka Jevtanovic) gave a new dimension to the centre of Kragujevac.

During following two decades skyscrapers were built throughout the centre and suburb settlements. The use of this type of habitation gradually ceased to be expanded in Kragujevac during eighties.

44. MODERNA AND GRACANICA ***THE MUSEUM IN SUMARICE***

In 1967. arch. Ivan Antic

Arch. Ivan Straus wrote a book in 1991. where he gave a survey of modern architecture in former Yugoslavia. The only building from Kragujevac that entered that representation was the Museum in Sumarice. Was it a sign that Moderna in Kragujevac had no extra results?

The Memorial Museum in Sumarice is certainly a significant accomplishment. The designer is prof. Ivan Antic, an architect of international reputation from Belgrade. He built a few wellknown buildings in Belgrade (skyscrapers on Zvezdara, the Museum of Modern Art, the "Danube Flower " complex, and so on). All of them were designed in a language of international style.

He built something else in the Memorial Park.

He developed vertical interior spaces above museum contents. So he attained an effect of a temple in the interior by a bundle of towers, and the exterior silhouette reminds us of the best Serbian medieval architecture.

All of this was magnificently accomplished only by means of one material. Towers of red brick distinguish the Memorial park " October of Kragujevac" in Sumarice.

45. INDUSTRIAL MEGASTRUCTURE ***FACTORIES OF "RED FLAG"***

The development of the metal industry in the very centre of Kragujevac began with the foundation of small Arsenal in the circle of capital buildings. The Gunfoundry expanded from that core in the second half of the 19.th. century. The Military Technical Institute expanded as far as the small river Zdraljica.

The complex of the factory enlarged exceptionally with the development of the car factory. The so called first phase was founded in the sixties, and the second phase in the seventies.

An industrial agglomeration began on more than tenhektars of land . A hundred thousand square cubes in building structures were built. Some of those halls have characteristics of real industrial megastructures.

46. STRUCTURALISM ***THE GALERY***

In 1971. arch. D. Vulovic

A part of the former court complex with Amidza's abode and Prince Mihailo's Palace was turned into National museum. It was decided that the art gallery was to be built in the circle of that cultural institution. The question was opened whether there was enough space for a new modern building in that historical background.

In very difficult conditions one of the best structures of modernism in Kragujevac was created on the site.

The Gallery was designed as an original structure. There was no direct art connection with two neighboring historical buildings. It was a counterpoint to the inherited background.

The structure of the building is clearly expressed. From the solution of the base, over scaffolding reinforced concrete construction and matematting installation of facade , to the harmonious separated roof.

47.METABOLISM

STORE IN "PRODOR"

*M.sci. arch. V. Trifunovic, arch. Branko Milosavljevic
arch. Milivoje Debljovic , arch. Radmilo Matic*

Kragujevac entered the second half of the 20.century with a specific urban plan for the centre of the city. While the most other Serbian towns were following the way of gradual reconstruction of inherited main streets, Kragujevac took up a radical approach - the foundation of the new part of the centre vertically on the existing part.

This "Prodor" has been in realization for five decades. In 1970. a new urban plan was made.

The approach was according to the theory of metabolism. The whole "Prodor" area was treated as an united plan. The space of about twenty hectares was covered with modular framework. some of the questions were solved in some structures by means of urban designs in the development process. So, the buildings "House of Selfmanagement", " Peko", " Golden Rouse" , "Centrotextil", "Bezistan" ... were made.

The store "Kragujevcanka" is the most important building from that circle: according to its position, dimensions (with its annexes it adjoins about 10.000 m.2. of surface), shape. Its communication....

A most important building as it made it's impact on the beauty of the area in the new part of the city centre. With the construction of "Kragujevcanka" - " Prodor" was finally opened.

48.COSTUCTIVISM

SPORTSHALL " LAKE"

In 1978. M.Sci.arch. Veroljub Atanasijevic

The sportists of Kragujevac did not have a ymnasium for more than three postwar decades.

Boxers had their champion period. Basketball players were twice in the First league. All of this - in open arenas.

The sports hall was costructed in 1978.

Its site is excellent. Immediately near the centre of the town, in the circle of the sports and amusement park, with easy access to traffic.

At the main entrance to the city, the Sports Hall is an important part of the city panorama.

It is the structure of large programming demands, mighty span and compact base.

It was founded by means of reinforced concrete, of modernistic construction. The pillars turned into pylons. Roof construction is pleated. Concrete walls and the interspaces made of glass.

A multifunctional building of impressive construction and shape was erected on the place of a former brickyard and in the future "Lake Park" area.

49. FUNCTIONALISM

UNIVERSITY- CORPUS 1

arch. Petar Arandjelovic

The University of Kragujevac was founded in 1976. The base for its spatial development was prepared formerly. It was agreed that it was the perspective time for the development of the university campus location for the Institute for cereal and grain.

The buildings of the Economic and Law Faculties (so called CORPUS 1 of urban solution) were designed first on that outstanding location.

It was time of mass studies and easy investment. A thorough and detailed programme of necessities was made. The lack of spatial norms caused foreign experiences to be freely used.

Three bureaus from Kragujevac competed with their idea solutions for the architectural project. The realized structure certainly belongs to the best Yugoslav university buildings built in those years.

Strictly following programmed functions the designer put in approximately 15.000 m² of surface for two faculties with 3.500 students. The white CORPUS 1, imposed the level to all future structures of University in Kragujevac.

50. ETHNOLOGICAL ARCHITECTURE

THE HOUSE IN SUMARICE

In 1978. arch. Radoslav Prokic

The circle was closed. A new house was built in the same style as Amidza's Abode 160 years later.

The ruler stayed in Kragujevac for a few days. A Serbian willage yard from the last century was built in Sumarice ten days. All the premises were original except the main one- the house was once again designed in old Balkan style.

It should have started an ethnological settlement in his part of Serbia.

The real ruler did not visit it.

The House in Sumarice existed thirteen years.

It was not actively used. However, the people liked it very much. Nobody damaged it. It became a recognized marketing motive of Kragujevac.

Sadly it burnt down in 1991 when the Second Yugoslavia desintegrated.

A circle was closed. Architecture had left the Balkan oriental style long ago. It could no longer return to it. It was the experience of Vojvodina, Europe, Japan...

One dream did not disappear in the fire of 1991. The need of all cultures is to have their plan of space.

Not just universal but regional architecture also.

AT THE END OF THE BOOK

We conclude this book between 1970. and 1980.

Five hundred years from the first written word of KRAGUJEVAC. Coincidentally, it is the ending of a style which marked the century - Modernism. The search for postmodernism in architecture begins. The concept of the ethnological style in building in Kragujevac shows the saturation of Modernism. It talks about our stature between the East and West. Kragujevac has developed in this fashion and its architecture is witness to this train of development. In Serbia, Belgrade has always been a cosmopolitan city, while Kragujevac is noted more for its geographical position. It is these codes that the show of architecture.

-While the Austrians were building a baroque fortress in Belgrade, captain Mlatishuma was reconstructing and fresco-painting the monastery of Draca.

- Prince Milos founded institutions of a new national country building a capital in a Balkan-oriental style.

-By building the New Church in Kragujevac Andreja Andrejevic brought back the Byzantine influence in building sacramental constructions.

-Jovan Ilkic in Belgrade planned the Parliament Building similar to the Parliament in Vienna, in Kragujevac the church of the Holy Spirit in Serbo-Byzantine style was enlarged in the same period.

- Professor Ivan Antic, after building many cosmopolitan structures, searched for the spirit of Gracanica on the outskirts of Kragujevac, Sumarice....

There are many such examples. The architecture of Kragujevac has shown that it searches for its individuality in the course of events, on the crossroads between East and West, in Europe yet in the heart of Serbia.