

A photograph of a man in a light-colored suit sitting on a wide, modern staircase. The staircase is made of light-colored stone or concrete and is set against a white wall. A large window is visible in the background. The overall aesthetic is minimalist and architectural.

Vila Prendić

Milan Zloković

VILA PRENDIĆ – NOVI POGLLED, NOVO TRAJANJE
THE PRENDIĆ VILLA – NEW PERSPECTIVE, NEW DURATION



БМНБ



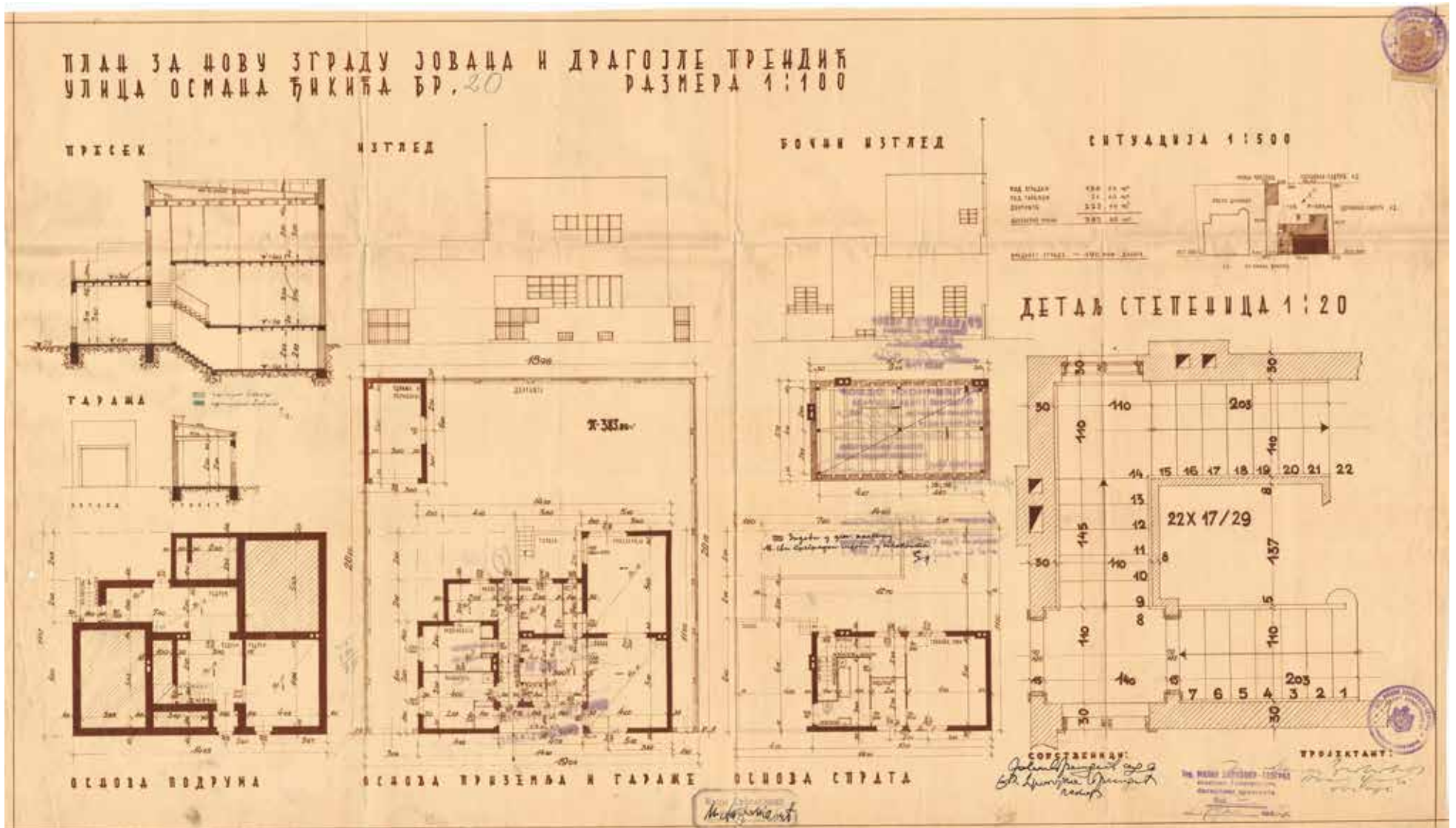
KULTURNI
CENTAR
BEOGRADA



do.co.mo.mo_србија



**THE PRENDIĆ VILLA –
 – NEW PERSPECTIVE,
 – NEW DURATION
 – NOVI POGLED,
 – NOVO TRAJANJE**



Vila Prendić izgrađena 1932/33. godine značajno je autorsko ostvarenje istaknutog arhitekta Milana Zlokovića. Ubraja se u najreprezentativnije primere modernizma u Beogradu u kome je konsekventno sproveden koncept arhitekture modernističkog pokreta sa purističkom obradom fasada, organizacijom kompaktnog prostora i stroge funkcionalnosti osnove.

The Prendić Villa built in 1932/33 is an important work by the prominent architect Milan Zloković. It is among the most representative examples of Modernism in Belgrade, accordingly having the architectural concept of the Modernist Movement consistently implemented, including the purist finish to the façade, compact spatial organisation and strict functionality of the floor plan.

VILA PRENDIĆ – NOVI POGLED, NOVO TRAJANJE

Zlokovićev projekat vile za bračni par Prendić sublimira redak i istinski modernistički duh, dosledno i beskompromisno ostvarujući koncept unutrašnjeg prostora zasnovanog na funkcionalnosti primerenoj porodičnoj strukturi i životnom stilu korisnika, koji beogradsku arhitekturu približava evropskim uzorima.

Skoro vek posle izgradnje pojavila se nova osveščena porodica koja je spremno prihvatila izazove njene rekonstrukcije i, prepoznajući i prihvatajući vrednosti i kvalitete ovako oblikovanog stambenog prostora, stvorila svoj budući životni prostor.

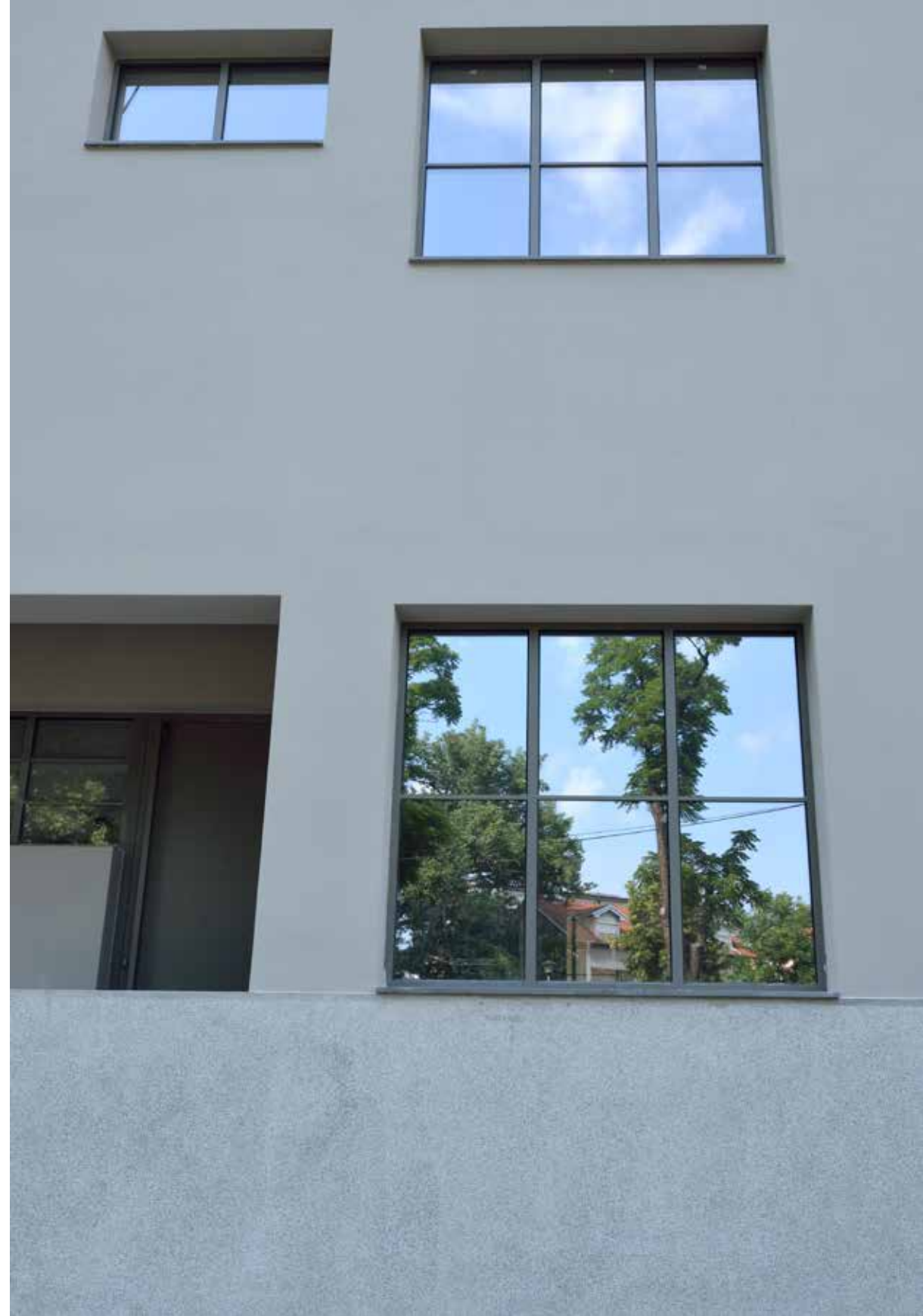
U procesu rekonstrukcije, obnove i prilagođavanja savremenim uslovima života, neophodno je očuvanje vrednosti arhitekture i izvornih postulata na kojima je zasnovana, kao utemeljen put i način kako se moramo odnositi prema ukupnom kulturnom nasleđu, ne samo modernog pokreta, u arhitekturi.

THE PRENDIĆ VILLA – NEW PERSPECTIVE, NEW DURATION

Zloković's design for the Prendić Villa sublimates the rare and true modernist spirit, consistently and uncompromisingly realising the concept of the interior based on the functionality adequate to the family structure and lifestyle of the users, bringing Belgrade's architecture closer to the European role models.

Almost one century after its construction, a new enlightened family appeared that readily accepted the challenges of its reconstruction, recognizing and accepting the values and qualities of the living space designed in this way, to create their future living space.

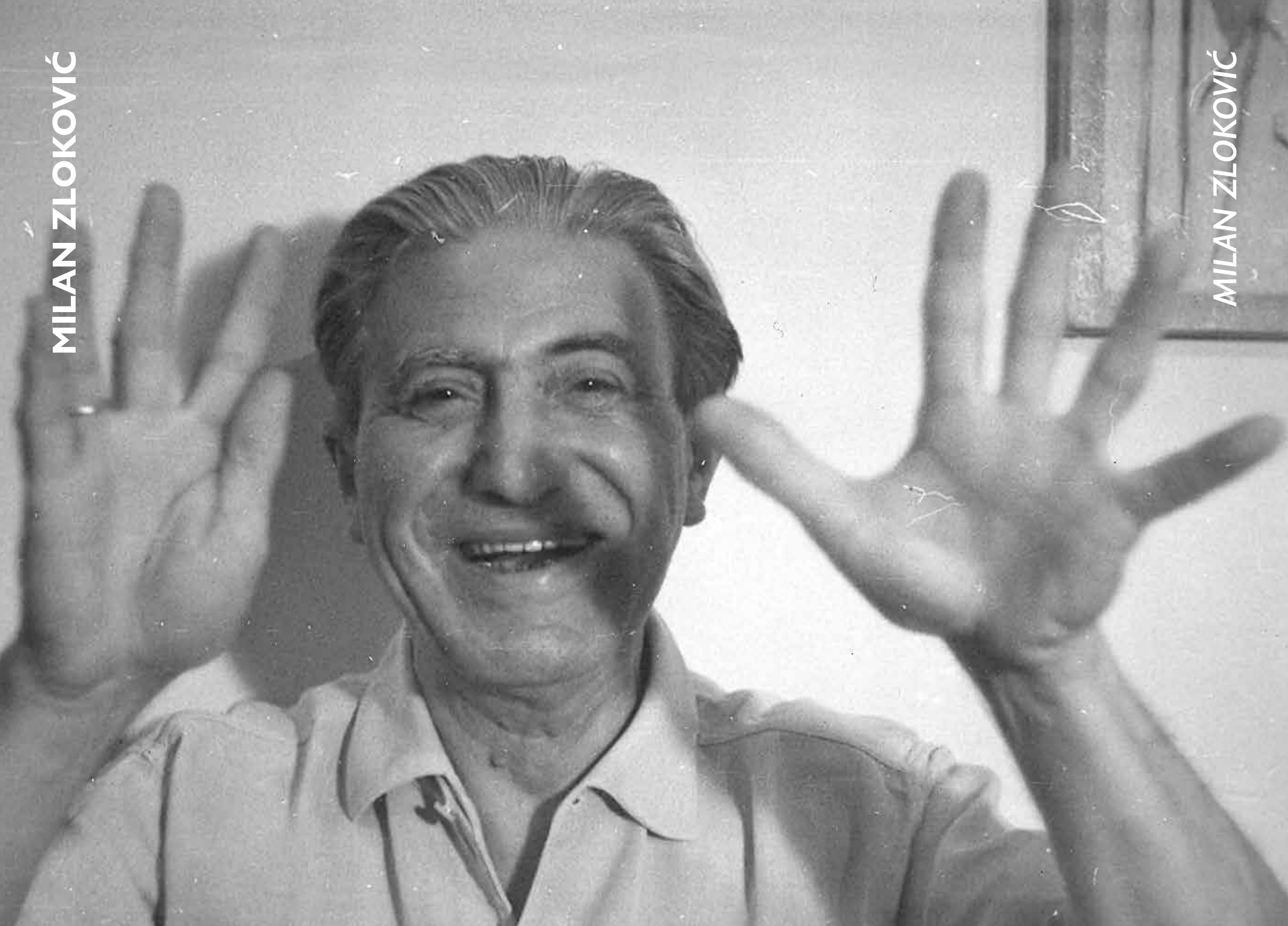
The process of reconstruction, renewal and adjustment to today's living conditions required preservation of architectural values and the original principles that the structure had been based on, indicating the way and manner in which we must treat not only modern, but architectural cultural heritage in general.



- 1898. Rođen u Trstu
- 1915. Počinje školovanje, studije inženjerstva na Višoj tehničkoj školi u Gracu (Austrija)
- 1919. Dolazi u Kraljevinu SHS i nastavlja školovanje, studije arhitekture u Beogradu
- 1921. Diplomirao na Odseku za arhitekturu Tehničkog fakulteta Univerziteta u Beogradu
- 1922–1923. Odlazi na školovanje u Pariz, studirao u *École Nationale Supérieure des Beaux-Arts*
- 1923. Vraća se u Beograd i počinje da radi kao asistent na Odseku za arhitekturu Tehničkog fakulteta Univerziteta u Beogradu
- 1924–1926. Projektuje stambene objekte u Rankeovoj 11 i Gastona Gravijea 1–3
- 1926–1927. Zgrada Josifa Šojata, Beograd
- 1927–1928. Porodična kuća Milana Zlokovića, Beograd
- 1927–1928. [Villa Moller, Adolf Loos](#)
- 1928. Sa Branislavom Kojićem, Dušanom Babićem i Janom Dubovijem osniva GAMP (Grupa arhitekata modernog pravca)
- 1928–1930. Kuća Nevene Zaborski, Beograd
- 1928–1931. [Villa Savoye, Le Corbusier and his cousin Pierre Jeanneret](#)
- 1929–1931. Vila Mozer, Zemun
- 1929–1930. [Villa Tugendhat, Ludwig Mies van der Rohe](#)
- 1930. [Villa Müller, Adolf Loos](#)
- 1930–1931. Zgrada Petra Petkovića, predstavništvo fabrike Opel
- 1931. [Villa Winternitz, Adolf Loos](#)
- 1932–1933. Vila Prendić
- 1933. Vila Šterić
- 1952–1954. Dekan Arhitektonskog fakulteta Univerziteta u Beogradu
- 1963. Dobitnik Sedmojulske nagrade za životno delo
- 1965. Preminuo u Beogradu

- 1898 Born in Trieste
- 1915 Begins his education, studying engineering at the Higher Technical School in Graz (Austria)
- 1919 Arrives to the Kingdom of Serbs, Croats and Slovenes to continue his education, studying architecture in Belgrade
- 1921 Graduates from the Department of Architecture of the Technical Faculty of the University of Belgrade
- 1922–1923 Goes on to study in Paris, at the *École Nationale Supérieure des Beaux-Arts*
- 1923 He returns to Belgrade and starts to work as a teaching assistant at the Department of Architecture of the Technical Faculty of the University
- 1924–1926 Designs residential buildings in Rankeova Street No.1 and Gaston Gravier Street No. 1-3
- 1926–1927 Josip Šojat Building, Belgrade
- 1927–1928 Milan Zloković's family house, Belgrade
- 1927–1928 [Villa Moller, Adolf Loos](#)
- 1928 With Branislav Kojić, Dušan Babić and Jan Dubovim, becomes a co-founder of GAMP (Group of Architects of the Modern Direction)
- 1928–1930 Nevena Zaborski's house, Belgrade
- 1928–1931 [Villa Savoye, Le Corbusier and his cousin Pierre Jeanneret](#)
- 1929–1931. Villa Mozer, Zemun
- 1929–1930 [Villa Tugendhat, Ludwig Mies van der Rohe](#)
- 1930 [Villa Müller, Adolf Loos](#)
- 1930–1931 Petar Petković's building, affiliate of the Opel factory
- 1931 [Villa Winternitz, Adolf Loos](#)
- 1932–1933 Villa Prendić
- 1933 Villa Šterić
- 1952–1954 Dean of the Faculty of Architecture of the University of Belgrade
- 1963 Recipient of the 7 July Award for life achievement
- 1965 Deceased in Belgrade

MILAN ZLOKOVIĆ



MILAN ZLOKOVIĆ

Milan Zloković rođen je 1898. godine u Trstu (Italija). Završivši u Trstu nemačku osnovnu školu i Realschule 1915. godine otpočinje studije inženjerstva na Višoj tehničkoj školi u Gracu (Austrija). Zbog mobilizacije u austrijsku vojsku prekida studije. Rat je proveo u frontu u Bosni i na istočnom frontu u Litvaniji. Nakon završetka rata, 1919. godine dolazi u Kraljevinu Srba, Hrvata i Slovenaca gde nastavlja studije arhitekture u Beogradu. Diplomirao je na Odseku za arhitekturu Tehničkog fakulteta Univerziteta u Beogradu 1921. godine. Po diplomiranju 1922-23. odlazi u Pariz kao nosilac stipendije francuske vlade, a kasnije kao stipendista Ministarstva prosvete (obrazovanja) KSHS. U Parizu studira u École Nationale Supérieure des Beaux-Arts i redovno pohađa kurseve crtanja na Académie de la Grande Chaumière. Nakon povratka u Beograd 1923. počinje da radi kao asistent na Odseku za arhitekturu na Tehničkom fakultetu (kasnije Arhitektonski fakultet, Univerzitet u Beogradu).

Zajedno sa arhitektama Branislavom Kojićem, Dušanom Babićem i Janom Dubovijem, 1928. godine u Beogradu osniva Grupu arhitekata modernog pravca (GAMP) koja je značajno doprinela uspostavljanju diskursa moderne arhitekture u Srbiji.

U periodu od 1952. do 1954. bio je dekan Arhitektonskog fakulteta, a njegova akademska karijera neprekinuto je trajala sve do smrti. Pored rada na Arhitektonskom fakultetu, do početka Drugog svetskog rata aktivno se bavi praksom u sopstvenom arhitektonskom studiju. U posleratnom periodu, njegova privatna praksa prestaje sa radom usled novih socio-političkih okolnosti, iako on nastavlja da učestvuje na arhitektonskim konkursima u periodu 1960–1965, sa sinom Đorđem i kćerkom Milicom, takođe arhitektima, realizuje dva izuzetno značajna projekta sa primenom modularne koordinacije. Usredsređen je na teorijske radove iz oblasti proporcija i modularne koordinacije u arhitekturi, i objavljuje više naučnih radova na ovu temu, drži predavanja i učestvuje na stručnim i naučnim skupovima. Učestvovao je na brojnim arhitektonskim konkursima i osvojio oko 20 nagrada i 16 otkupa. U privatnoj praksi Zloković je realizovao oko 40 objekata – od privatnih kuća i vila do javnih zgrada.

Dobitnik je Sedmojulske nagrade Republike Srbije za životno delo 1963. godine. Milan Zloković je preminuo 1965. godine u Beogradu.

Milan Zloković was born in Trieste (Italy) in 1898. In Trieste he finished German primary and secondary school (Realschule), and in 1915 he began his engineering studies at the Higher Technical School in Graz (Austria). He discontinued his studies as he was recruited into Austrian Army. He spent the war on the Bosnian Front, and Eastern Front in Lithuania. After the conclusion of the war, in 1919, he arrived to the Kingdom of Serbs, Croats and Slovenes, where he continued with studies of architecture in Belgrade. He graduated from the Department of Architecture of the Technical Faculty, University of Belgrade in 1921. After his graduation, in 1922-23, he went to Paris as a recipient of the French Government's scholarship, and subsequently received the scholarship of the Ministry of Education of the Kingdom of Serbs, Croats and Slovenes. In Paris, he studied at the École Nationale Supérieure des Beaux-Arts, while he also attended drawing classes at the Académie de la Grande Chaumière. Having returned to Belgrade in 1923, he began to work as a teaching assistant at the Department of Architecture of the Technical Faculty (later Faculty of Architecture, University of Belgrade).

In 1928 in Belgrade, together with architects Branislav Kojić, Dušan Babić and Jan Dubovi, he founded the Group of Architects of the Modern Direction (GAMP), which significantly contributed to establishing the modern architecture discourse in Serbia.

Between 1952 and 1954, he was the Dean of the Faculty of Architecture, and his academic career lasted without interruptions to his death. In addition to working at the Faculty of Architecture, until the beginning of WWII, he actively worked in his own architectural studio. In the post-war period, his architectural practice ceased due to new socio-political circumstances, though he continued to participate in architectural competitions between 1960 and 1965, and with his son Đorđe and daughter Milica, also architects, he realised two exceptionally important projects involving the application of modular coordination. He focused on theoretical work in the fields of proportions and modular coordination in architecture, and published a number of papers on these topics, while also giving lectures and participating in professional and scientific conferences. He participated in numerous architectural competitions and won some 20 awards, while 16 of his competition entries were purchased. In the private practice Zloković, he realised around 40 structures, ranging from private homes and villas to public buildings.

He received the 7 July Award for life achievement in 1963. Milan Zloković passed away in Belgrade in 1965.

PROFESSOR COLONY PROFESORSKA KOLONIJA



PROFESORSKA KOLONIJA

PROFESSOR COLONY

Nastala tokom treće decenije 20. veka, Profesorska kolonija predstavlja celovitu i jedinstvenu urbanu celinu, u najvećem delu izvedenu u skladu sa teorijom i praksom izgradnje vrtnih gradova, koju je u našoj sredini propagirao opštinski arhitekta Jan Dubovi. Osnova za formiranje novih stambenih celina je bilo donošenje Generalnog urbanističkog plana Beograda iz 1923. godine, koji je postavio uslove za plansku izgradnju sa formalnim elementima vrtnih gradova: lučne, dijagonalne, radijalne ulice, kružni i polukružni trgovi, nepravilne parcele i blokovi.

Arhitektonsko-urbanistički razvoj ovog prostora tekao je kroz tri faze. Prva faza, kojoj pripadaju objekti podignuti 1926-27. godine, planirana je kao stambeni kompleks tipiziranih individualnih kuća za profesore i asistente Beogradskog univerziteta, projektovanih u duhu arhitekture istoricizma sa elementima tradicionalne arhitekture i akademizma, čije projekte potpisuju arhitekti Svetozar Jovanović, Mihailo Radovanović i Petar Krstić. Autori su osmislili tri tipa stambenih kuća, u skladu sa željama i potrebama budućih korisnika, profesora i asistenata Beogradskog univerziteta – osnivača Profesorske kolonije. Objekti su pretežno koncipirani kao slobodnostojeći, postavljeni bliže regulacionoj liniji. Ulica Jaše Prodanovića čini okosnicu i osu komunikacije oko koje se razvilo jezgro prostora Profesorske kolonije. Gradnja tipskih objekata omogućavala je finansijske uštede i veću brzinu gradnje.

Having its origins in 1920s, the Professor Colony represents an accomplished and unique urban whole, largely realised in line with the theory and practice of building garden cities, promoted in our community by the municipal architect Jan Dubovi. The basis for the establishment of new residential units was adoption of the General Urban Plan for Belgrade in 1923, which provided conditions for the planned construction with formal elements of garden cities: arched, diagonal and radial streets, circular and semi-circular squares, as well as plots of land and blocks of irregular shape.

Architectural and urban development of this area had three phases. The first phase, involving the structures erected in 1926-27, was planned as a residential complex of standardised individual houses for the professors and teaching assistants of the University of Belgrade, designed in the spirit of the historicism architecture, with elements of traditional architecture and academism, by architects Svetozar Jovanović, Mihailo Radovanović and Petar Krstić. The authors developed three types of residential houses, in line with the demands and needs of their future residents, the teaching staff of the University of Belgrade – founders of the Professor Colony. The structures were mainly conceived as detached, placed nearer to the regulation line. The Jaše Prodanovića Street served as the axis of communication, and the core of the Professor Colony developed around it. The fact that the houses were standardised and typical enabled financial savings and faster construction.



Objekti nastali u periodu od 1927–1941. pripadaju drugoj fazi razvoja Kolonije koju karakteriše raslojavanje stanovništva. Izgrađeni objekti bili su namenjeni individualnom stanovanju, ređe su to bili kolektivno-stambeni objekti. Projektovani su u duhu svedene akademske arhitekture, modernizma, svedenih formi i stilskih odlika, a neki su izuzetno vredni predstavnici stila.

U trećoj, posleratnoj fazi realizovanoj tokom 1947-48, izgrađen je kompleks Radničkih paviljona po projektu arh. Vladete Maksimovića, namenjeni kolektivnom stanovanju, oblikovani u duhu savremene arhitekture sa elementima modernizma. Urbanistički koncept ovih paviljona reprezentuje stambenu arhitekturu socijalističkog realizma i svedoči o posleratnom razvoju stambene arhitekture, opredeljenju društva da brže reši stambene probleme, čime je odbačen model vrtnog grada sa konceptom izgradnje individualnih porodičnih stambenih objekata.

Profesorska kolonija predstavlja jedinstveni urbani prostor koji ima očuvanu urbanističku matricu i građevinski fond kao podsetnik na urbani razvoj Beograda i primenu ideje vrtnog grada. Značajan broj objekata ima očuvane arhitektonske karakteristike, stilske i tipske odlike, što doprinosi urbanističkim, arhitektonskim, kulturno-istorijskim i sociološkim vrednostima Profesorske kolonije.

The buildings erected 1927-1941 belong to the second phase of the Professor Colony's development, characterised by stratification of the residents. The constructed buildings were intended for individual, and only rarely collective residence. They were designed in the style of subdued academic architecture and Modernism, with clean forms and discreet stylistic characteristics, and some of these are exceptionally valuable representatives of their corresponding style.

In the third, post-war phase, realised in 1947-48, the complex of Labourers' Pavilions was constructed, after the design of architect Vladeta Maksimović, intended for collective residence and shaped in the style of modern architecture with elements of Modernism. The urban planning concept of the Pavilions represents the residential architecture of socialist realism and testifies to the post-war development of residential architecture and the society's resolve to solve housing issues more quickly, thereby departing from the model of garden city and its concept of building single-family houses.

The Professor Colony represents a unique urban space with the preserved urban planning pattern and building stock, as a reminder of Belgrade's urban development and application of the garden city idea. A significant portion of the buildings have their architectural characteristics, as well as stylistic and typical traits preserved, which contributes to the urban, architectural, cultural, historical and sociological values of the Professor Colony.



PORODIČNA KUĆA MILANA ZLOKOVIĆA

Sopstvenu porodičnu kuću – Vilu Kaja – arhitekt Milan Zloković projektovao je i sagradio 1927. godine. Odustavši od prvobitno ponuđene lokacije i tipskog projekta jednostrano uzidane kuće, u okviru izgradnje prve faze Profesorske kolonije, Zloković se, na predlog prijatelja i investitora Josifa Šojata, odlučuje za gradnju porodične kuće u vračarskom naselju Kotež-Neimar. Prema prvobitnom projektu, kuća je tipološki pripadala brojnim porodičnim vilama građenim u to doba, sa višeslivnim krovovima, ravnim malterisanim fasadama i vrlo svedenom stilizovanom dekoracijom, najčešće u vidu reljefa pozicioniranih u poljima između prozora. Iste godine odustaje od ovog projekta i podnosi na overu novi, revolucionarno izmenjeni, projekat.

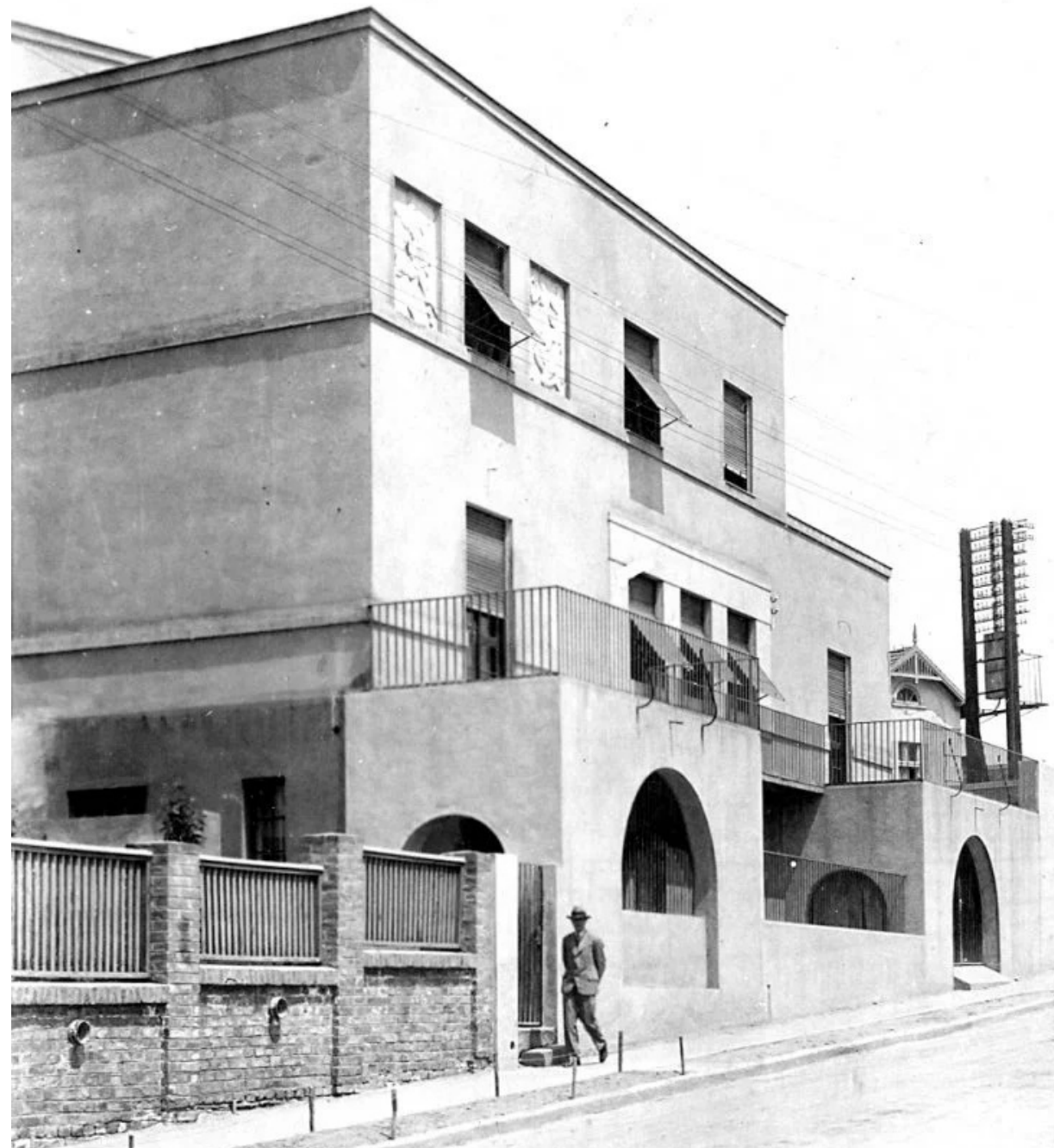
Po prvi put je bio u mogućnosti da ostvari svoje progresivne ideje i nagovesti prodor moderne arhitekture u beogradsku arhitektonsku sredinu u trećoj deceniji 20. veka. U vreme izgradnje kuće Neimar je bio još uvek slabo izgrađen, pa je Zlokovićevo moderno ostvarenje dominiralo okolnim prostorom.

Jedinstvena i karakteristična ugaona pozicija parcele između denivelisanih ulica uslovlila je koncepciju objekta. Koristeći izazov ugaone pozicije, Zloković formira i ukršta dva trodimenzionalna sistema kompozicije volumena u odnosu na nivelaciju terena, u potpunosti napuštajući akademski način rešavanja i isticanja arhitekture ugaonog objekta. Naglašeno stepenovanje masa prema uglu ulica, erozija volumena i gradacija predstavljaju iskorak u odnosu na dotadašnje rešavanje ugaone pozicije akcentovanjem masa. U spoljašnjem oblikovanju svojim rešenjem i dinamičnim komponovanjem masa, racionalnom

Architect Milan Zloković designed and built his own family house – Villa Kaja – in 1927. Having given up on the initially offered location and the typical design of a unilaterally built in house, within the first phase of construction in the Professor Colony, Zloković listened to the advice by his friend and investor Josif Šojat, and decided to build his house in the Vračar neighbourhood of Kotež-Neimar. According to the initial design, the house typologically belonged to numerous family villas built at the time, with multi-pitched roofs, flat plastered facades and very simple and stylised decoration, usually consisting of reliefs positioned in the fields in-between windows. That same year, he gave up on this design and submits for authorisation new, revolutionary altered design.

For the first time, he was able to fulfil his progressive ideas and herald the arrival of modern architecture in the 1920's Belgrade architectural environment. At the time when the house was erected, Neimar was still not fully built, so Zloković's modern edifice dominated the surrounding area.

The unique and characteristic corner position of the plot of land, between two unlevelled streets conditioned the concept of the structure. Using this challenging corner position, Zloković conceived the volume's composition as a crossing of two three-dimensional systems corresponding to the two distinct levels of the terrain, entirely departing from the academic manner of solving and highlighting the architecture of corner structures. The emphasised descent of the masses



MILAN ZLOKOVIĆ'S FAMILY HOUSE

bezornamentalnom kubičnom strukturom, inverznom primenom raumplana, kuća predstavlja približavanje modernističkom shvatanju arhitekture i doprinosi modernom identitetu okolnog urbanog prostora. Lučno zasvedeni otvori na frontu prizemne zone, pored reljefa u poljima između prozora sprata, karakteristični su detalji u oblikovanju fasada. Pored glavnog i najvećeg stana za svoju porodicu, u nivou Ulice Internacionalnih brigada Zloković projektuje i dva manja na spratu i jedan u nivou Ulice Janka Veselinovića, čije je rentiranje trebalo da omogući finansiranje izgradnje.

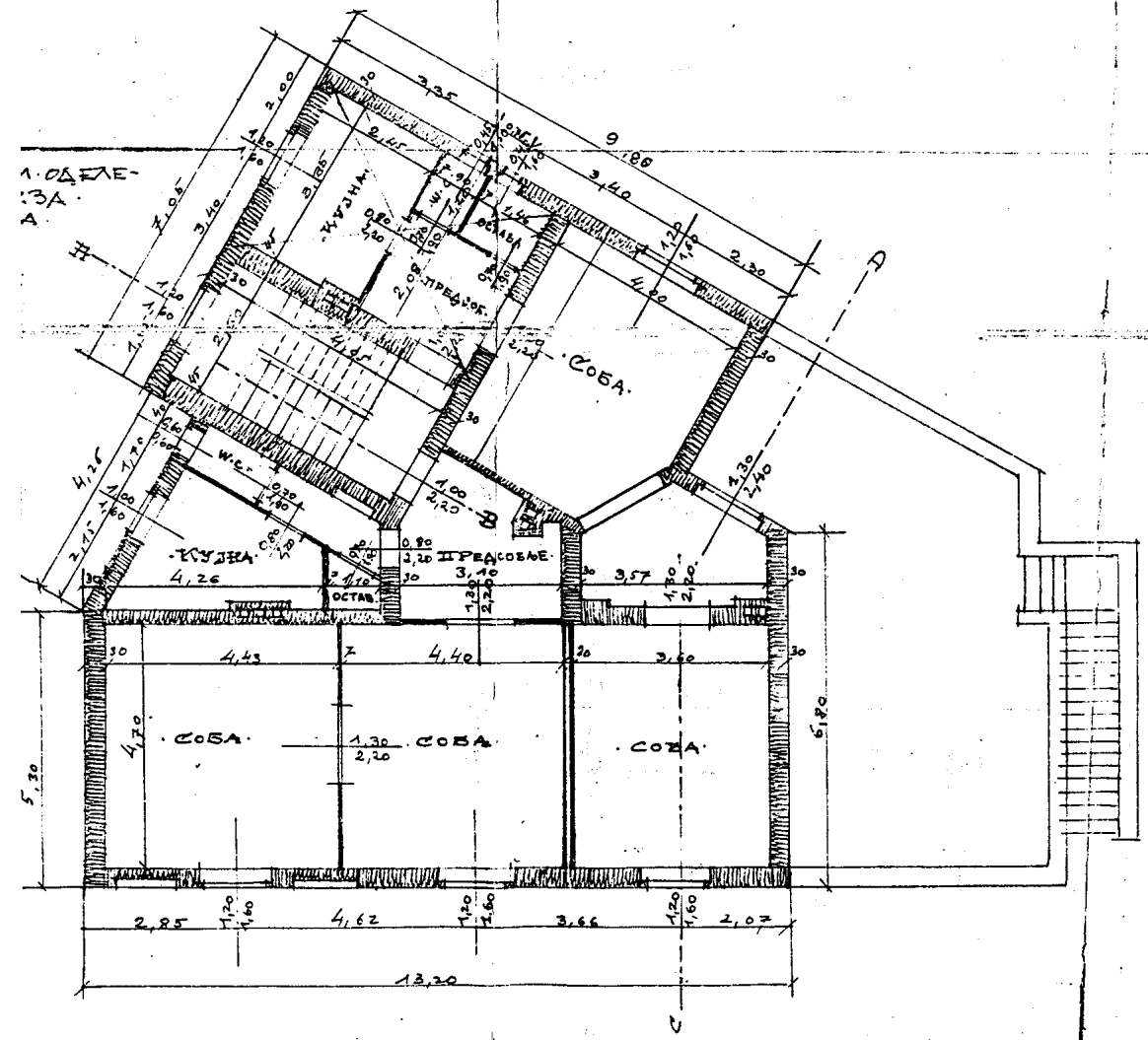
Neopterećen zahtevima investitora i konzervativnim odnosom sredine prema modernom u arhitekturi toga vremena, Zloković u projektu sopstvenog doma, u kome je proveo gotovo čitav životni i stvaralački vek, anticipira razvoj modernizma ne samo u okvirima beogradske arhitektonske prakse već šire, u srpskoj arhitekturi međuratnog perioda.

Kuća i danas pripada naslednicima porodice Zloković i u njoj se od 2016. godine nalazi sedište Fondacije Milana Zlokovića čija je misija da omogući puno rasvetljavanje i afirmaciju dela i ličnosti arhitekta Milana Zlokovića, kao projektanta, umetnika, naučnika i pedagoga. Kuća je zbog svojih višestrukih vrednosti utvrđena za kulturno dobro 1992. godine.

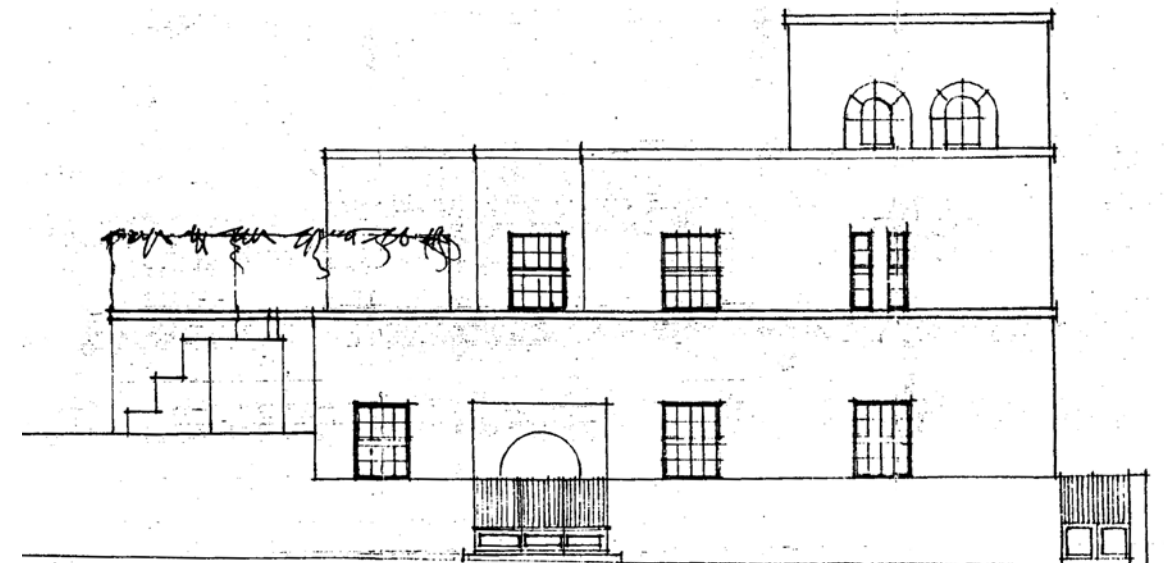
towards the street corner, accompanied with the volume erosion and gradation represented a departure from the contemporary tendency of solving corner positioning by accentuating the masses. In its exterior shape, with its solution and dynamic composition of the masses, rational cubic structure without ornaments and inverse application of the Raumplan, the house represented a step towards the modernist understanding of architecture and it contributed to the modern identity of the urban area surrounding it. The arched openings in the front of the ground-floor zone and the reliefs in the fields in-between the first-floor windows represent characteristic details in the façade's design. In addition to the main and largest apartment built for his family, Zloković designed two smaller apartments at the level of Internacionalnih Brigada Street, and another one at the level of Janka Veselinovića Street, with the idea to finance the construction by renting these residential units.

In creating his own home in which he would spend almost entire professional and private life, not burdened with investors' demands, or with the conservative attitude of the environment towards modern architecture, Zloković anticipated the development of Modernism, not only in the context of Belgrade's architectural practice, but in the wider context of Serbian interwar architecture.

The house is still owned today by the successors of the Zloković family, serving since 2016 as the office of the Milan Zloković Foundation which has the mission to fully elucidate and affirm the personality and work of architect Milan Zloković, as a designer, artist, scientist and a teacher. Due to its multiple value, the house was pronounced architectural cultural heritage in 1992.



ИЗГЛЕД ИЗ ПРЕСТОЛОНАСЛЕДНИКОВЕ УЛИЦЕ



KUĆA PORODICE ZLOKOVIĆ



KUĆA NEVENE ZABORSKI

Iako podignuta 1931. nekoliko godina kasnije od Zlokovićeve porodične kuće, kuća Nevene Zaborski prezentuje ranu fazu razvoja autorovog i beogradskog modernizma. Projektovana kao jednospratna porodična kuća sa jednim stanom, sa dnevnim boravkom u prizemlju i mirnim programom – spavaćim sobama na spratu. Autor u rešavanju unutrašnjeg prostora analizira potrebne visine pojedinačnih prostorija. Tretirajući ih kao trodimenzionalne funkcionalne jedinice, metodom i korišćenjem „raumplana“, u kompaktnoj geometrijskoj formi ukupnog volumena Zloković postiže funkcionalnost uklapanjem volumena različitih unutrašnjih visina i trodimenzionalnim projektovanjem „prostornog plana“ kuće. U oblikovanju uličnog fasadnog platna primenjuje dekorativnost koja ukazuje na uticaj ar dekoa. Fasada je tretirana simetrično kao glatko zidno platno sa isečenim prozorskim otvorima. Slikarski tretman fasade naglašen je i širokim okvirom. Dva plitka jonska pilastra ističu vertikalnost kompozicije i uspostavljaju ritam prozorskih otvora, uz ornamentalne reljefe pozicionirane na samom vrhu, u osovini kuće čine svedene dekorativne elemente oblikovanja fasade.

Though it was erected in 1931, a couple of years after the Zloković's family home, the house of Nevena Zaborski represents the early phase in the development of the author's and Belgrade's Modernism. The house was designed as a two-storey family home comprising a single apartment, with the day zone on the ground floor and night zone – bedrooms upstairs. In solving the house's interior, the author analysed the necessary heights of individual rooms. Treating the rooms as three-dimensional functional units, by utilising the Raumplan method, Zloković attained functionality within the compact geometrical form of the total volume, by manipulating the volumes of different internal heights and the three-dimensional design of the "spatial plan" of the house. In designing the street façade, Zloković applied aesthetics which suggested the influence of Art Deco. The façade was treated symmetrically, as a smooth wall canvas with cut-out window openings. The fact that the façade was treated as a painting was accentuated with a wide frame. Along the axes of the house, the two shallow Ionic pilasters with ornamental reliefs positioned at the very top, serve as subtle decorative elements in the façade's design, as they emphasise verticality of the composition and establish the rhythm of the window openings.



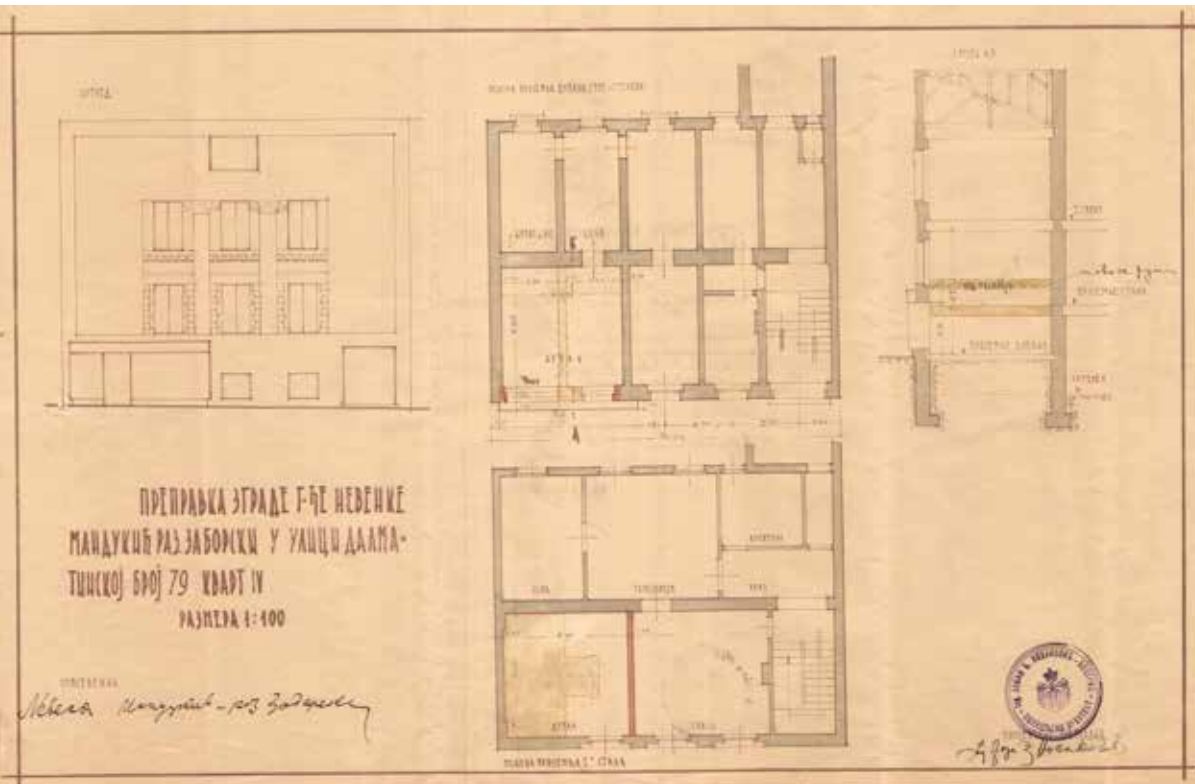
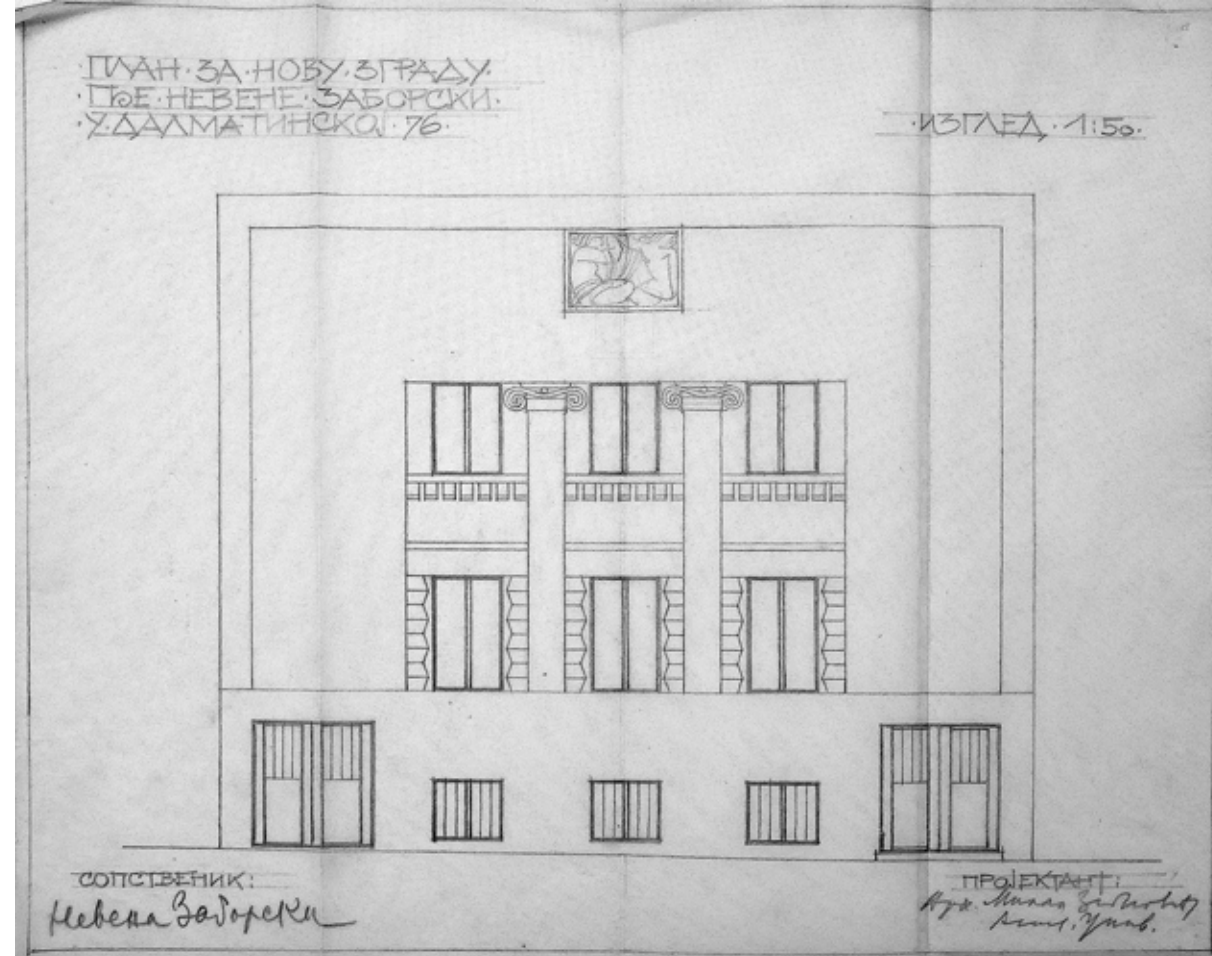
HOUSE OF NEVENA ZABORSKI

Kuća Nevene Zaborski predstavlja značajno ostvarenje među brojnim stambenim objektima koje je Zloković realizovao u Beogradu uvodeći moderne ideje na međuratnu graditeljsku scenu.

Kuća Nevene Zaborski utvrđena je za spomenik kulture 2013. godine.

The house of Nevena Zaborski represents a significant piece among the many residential buildings that Zloković realised in Belgrade, introducing the modern ideas into the interwar architectural scene.

The house of Nevena Zaborski was pronounced a cultural monument in 2013.



VILA MOZER

Porodična vila Bruna Mozera, uglednog Zemunca nemačkog porekla i vlasnika porodične vinarije „Mozer“, podignuta je 1929–1930. godine kao slobodnostojeća stambena dvospratnica uklopljena u vrtno okruženje prostrane parcele u širem centru Zemuna. Iako sa izvesnim zakašnjenjem u odnosu na evropski modernizam, estetika moderne arhitekture je, kao otklon od tradicionalne i akademski koncipirane, primenjena u programu i oblikovanju vile. Jedinstven je primer i značajno ostvarenje u beogradskoj arhitekturi ovog tipa stambenih objekata s početka tridesetih godina 20. veka. Koncipirana je u duhu funkcionalističke arhitekture, zasnovane na modernističkim principima, kubičnih i poluobličastih volumena sa stepenovanjem planova po dubini, koji govore o značajnom uticaju arhitekta Adolfa Losa na Zlokovićev rad. U oblikovanju Vile Mozer Zloković primenjuje ravni krov, ovog puta potpuno otvoren i namenjen funkciji krovne terase, što će se kao trend ustaliti u arhitekturi modernih, posebno jednorodničkih stambenih objekata. Iako dosledno stilski koncipirana, akcenat na primeni modernističkih principa u potpunosti je sproveden u spoljašnjem oblikovanju, dok je enterijer osmišljen konvencionalnije, sa upotrebom modernističkih elemenata bez potpunog osavremenjavanja.

Vila se sastoji od podruma, prizemlja i dve spratne etaže. Programski, u prizemlju je autentično projektovan i izveden dnevni sadržaj: hol, soba,

The family villa of Bruno Mozer, a distinguished resident of Zemun of German origin and the owner of the “Mozer” family winery, was erected in 1929-1930 as a detached residential three-storey house integrated into the garden exterior of the spacious plot in the wider centre of Zemun. Though somewhat lagging behind the European Modernism, the modern aesthetics was applied in conceiving and designing the villa, as a departure from traditional and academically conceived architecture. The villa is a unique example and significant work of Belgrade’s architecture of this type from early 1930s. It was conceived in the spirit of functionalist architecture, based on modernist principles, with cubic and semi-circular volumes and depth gradation of planes, testifying to the significant impact of Adolf Loos to Zloković’s work. In designing the Mozer Villa, Zloković applied flat roof, on this occasion fully open and intended to serve as a roof terrace, which would become a common trend in the architecture of modern, especially single-family residential buildings. Though the villa was consistently conceived stylistically, the emphasis on implementation of modernist principles was fully applied to the external design, while the interior was designed more conventionally, where modernist elements were used without their full modernisation.

The villa comprises basement, ground floor and two additional storeys. Conceptually, the ground floor comprises consistently of daily functional

VILLA MOZER



KUĆA BRUNA MOZERA

trpezarija, garderoba, toalet, terasa i bazen, dok su se na prvom spratu nalazile četiri sobe, dve terase, kupatilo sa garderobom kao mirniji deo. Na poslednjoj etaži sa terasom nalazila se praonica sa toaletom i tavanški prostor. Sve etaže povezane su unutrašnjim stepeništem, oblikovanjem prilagođeni različitim visinama i funkcionalnom planu pojedinih etaža.

U posleratnom periodu, postaje deo kompleksa NAVIP-a (Narodno vinarstvo i podrumarstvo), kada je prema projektu iz 1947. godine adaptirana. Izvorno stambene namene, adaptacijom dobija funkciju laboratorije. Intervencije na poslednjoj etaži, dogradnja do punog gabarita, izvedene su u duhu osnovne arhitekture objekta i koncepta moderne.

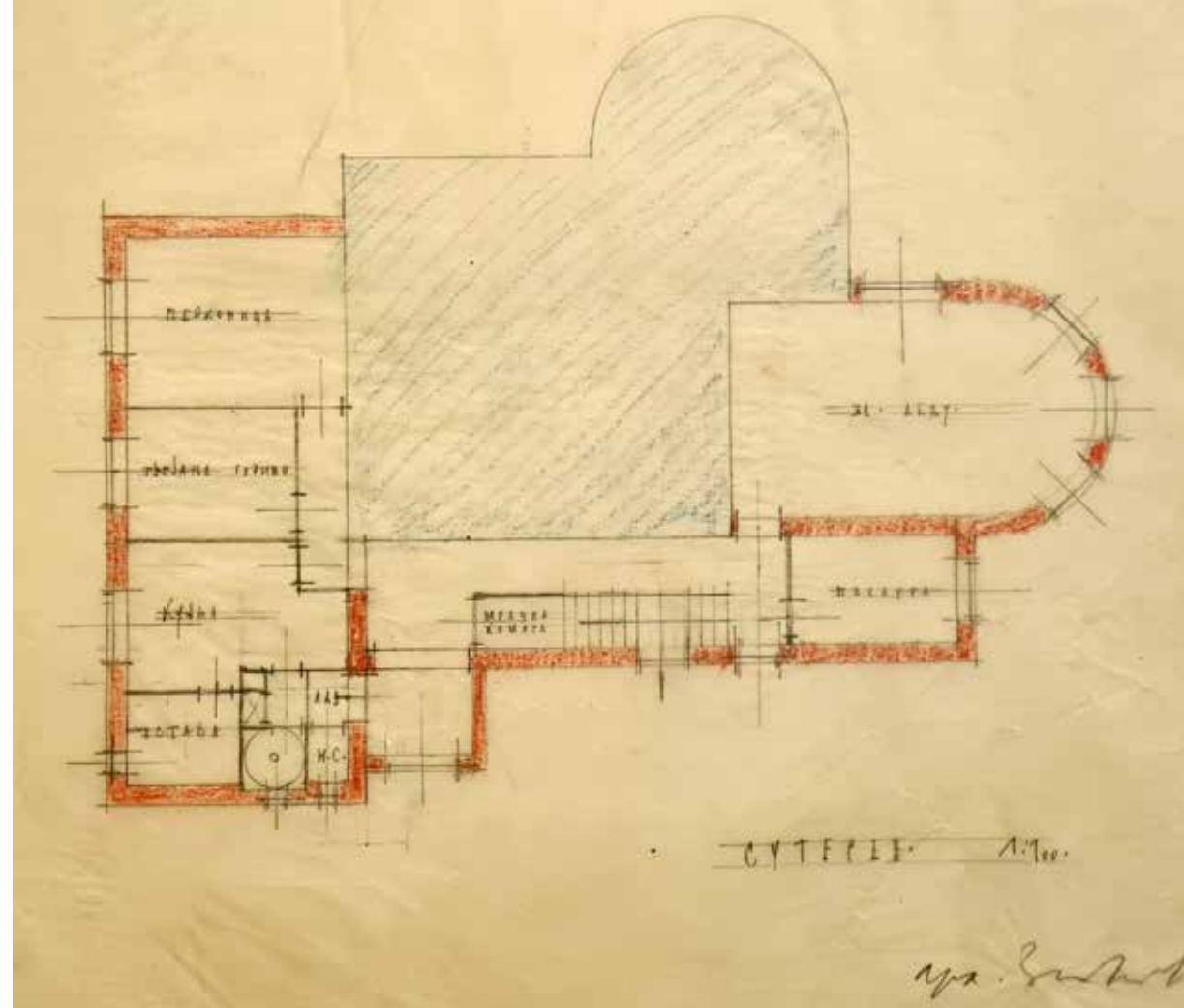
Vila Mozer utvrđena je za spomenik kulture nedavno, 30. aprila 2024, kao poslednja u nizu objekata iz Zlokovićevog opusa beogradske stambene arhitekture koji su dobili ovaj status.

units: hall, living room, dining room, cloakroom, toilet, terrace and swimming pool, while the first floor consists of four rooms, two terraces, and bathroom with wardrobe as a more peaceful zone. The last floor with the roof terrace also included a laundry with toilet and an attic storage. All the storeys are connected with an internal staircase, adjusted to different heights and functional plans of individual storeys.

In the post-war period, the villa became a part of the complex of NAVIP (People's Wineries and Cellars), and it was redesigned in 1947. Originally residential units were adapted into laboratories. The interventions on the top floor, i.e. construction to full volume, were realised in the spirit of the building's original architecture and the concepts of Modernism.

The Mozer Villa was proclaimed a cultural monument only recently, on 30 April 2024, as the latest in the series of Zloković's residential buildings that acquired this status.

VILLA MOZER



VILA ŠTERIĆ

Projektovana 1932. i realizovana godinu dana kasnije, 1933, Vila Šterić je još jedno značajno ostvarenje arhitekta Zlokovića, koncipirana u najboljem maniru funkcionalističke arhitekture sa visokim dometom estetskih vrednosti. Ovom slobodnostojećom dvospratnicom, projektovanom kao porodični dom Dragoljuba Šterića, autor se još dublje bavi razmatranjem prostornih i organizacionih koncepcija i mogućnosti jednorodničnih stambenih objekata. Vila je u osnovi razuđenog „G“ oblika, osmišljena od formi kubičnih oblika u čijoj primeni se i ovoga puta sagledava uticaj Losove (Adolf Loos) arhitekture. Pozicionirana povučeno u odnosu na uličnu regulaciju, u okviru prostrane parcele, kuća je prostorno okrenuta bašti ka kojoj se snižavaju kubusi volumena. Stepеноvanje planova po dubini uticaj je internacionalnog stila. Unutrašnja organizacija prostora je konvencionalnija u odnosu na spoljašnje komponovanje volumena, kod koga je osnovni modul otvora variranjem dimenzija i gradacijom usklađen sa geometrijom fasadnih površina.

Vila je projektovana kao kuća sa podrumom, prizemljem u koje su smešteni dnevni sadržaji: hol, predsoblje, dnevna soba, salon, veranda i pomoćni servisni deo sa garažom, perionicom, kuhinjom sa ostavom i prostorom za mlađe, dok su na spratu četiri spavaće sobe i tri terase. Na poslednjoj etaži se nalazi spremište sa tavanskim prostorom.

Designed in 1932 and built the next year, the Šterić Villa is yet another significant work in the oeuvre of architect Milan Zloković, conceived in the best tradition of functionalist architecture and having a great aesthetic value. In this detached three-storey house, designed as the family home of Dragoljub Šterić, the author delved even deeper into considering spatial and organisational concepts and potential of single-family residential buildings. In its floor plan, the villa was made in a disjointed “G” shape, consisting of cubic forms the application of which once again suggested the influence of Adolf Loos’ architecture. Positioned on a spacious plot of land and withdrawn from the street regulation, the house was garden-oriented, with the cubes of the volume descending towards it. The impact of international style was reflected in the depth gradation of the planes. The interior spatial organisation was more conventional than the external composition of volumes, where the basic module of openings was harmonised with the geometry of the façade surfaces, by means of dimensions’ variation and gradation.

The villa was designed as a house comprising basement, ground floor including daytime functional units: hall, anteroom, living room, salon, veranda and service section containing a garage, laundry, kitchen with storage and an area for children, while the first floor included four bedrooms and three terraces. The top storey included attic space and storage. The floors were connected with a wooden staircase in the spirit of Modernism. The aesthetics

VILLA ŠTERIĆ



VILA ŠTERIĆ

Etaže povezuje drveno stepenište izvedeno u duhu moderne. Estetski najreprezentativnije oblikovano povezuje prizemlje i sprat. Iako izgrađena delom od tradicionalnih materijala, opeke u krečnom malteru, betonske i drvene konstrukcije, enterijer Vile Šterić odisao je dosledno primenjenim modernistički oblikovanim elementima drvenarije. Na delu parcele, između kuće i ograde, projektovano je izduženo podzemno sklonište od vazdušnog napada. Svojom funkcijom i formom kuća je odlično uklopljena u prirodno okruženje, što je visoko vrednuje i prema kriterijumima estetskog funkcionalizma.

Vila Šterić je zbog svojih izuzetnih arhitektonskih i urbanističkih vrednosti, dosledne primene stilskeg koncepta, nivoa estetike, funkcionalnosti, prostorne organizacije, urbanog koncepta, usklađenosti s okruženjem i kao delo jednog od najznačajnijih autora srpske moderne utvrđena za spomenik kulture 2019. godine.

Kao drastičan primer neshvatanja njenih vrednosti, modernosti i izvorne estetike, a radi prilagođavanja kuće svojim životnim potrebama i viđenjima, bez saglasnosti službe zaštite nepokretnog kulturnog nasleđa, novi vlasnik ju je nedavno u potpunosti rekonstruisao i – neprimereno je dograđujući, menjajući njen volumen, formu, materijalizaciju – devastirao sve vrednosti zbog kojih je bila toliko značajna u srpskoj modernoj arhitekturi.

of the staircase was dedicated the most attention in its section connecting the ground floor and first floor. Though the house was partially built of traditional materials, bricks in lime plaster and the structure made of concrete and wood, the interior of the Šterić Villa bragged consistently modernist pieces of carpentry. In a part of the plot, between the house and the fence, an elongated air-raid shelter was built. In its function and form, the house was excellently integrated into its natural surroundings, which is highly valued according to the criteria of aesthetic functionalism.

Due to its exceptional architectural and urban values, consistent implementation of the stylistic concept, the levels of aesthetics, functionality and spatial organisation, urban concept, harmonisation with the surroundings, as well as for the fact that it was made by one of the most important authors of Serbian Modernism, the Šterić Villa was pronounced a cultural monument in 2019.

As a drastic example of the failure to understand its values, modernity and original aesthetics, and in order to adjust the house to his living needs and visions, the new owner has recently fully reconstructed the villa, without authorisation of the service for the protection of immovable cultural heritage, and by inappropriately adding to its size and changing its volume, form and materialisation, entirely devastated the villa and destroyed all the values that made the house so important in the Serbian modern architecture.



VILLA ŠTERIĆ

VILA ŠTERIĆ

VILLA PRENDIĆ



VILA PRENDIĆ

VILLA PRENDIĆ



VILA PRENDIĆ

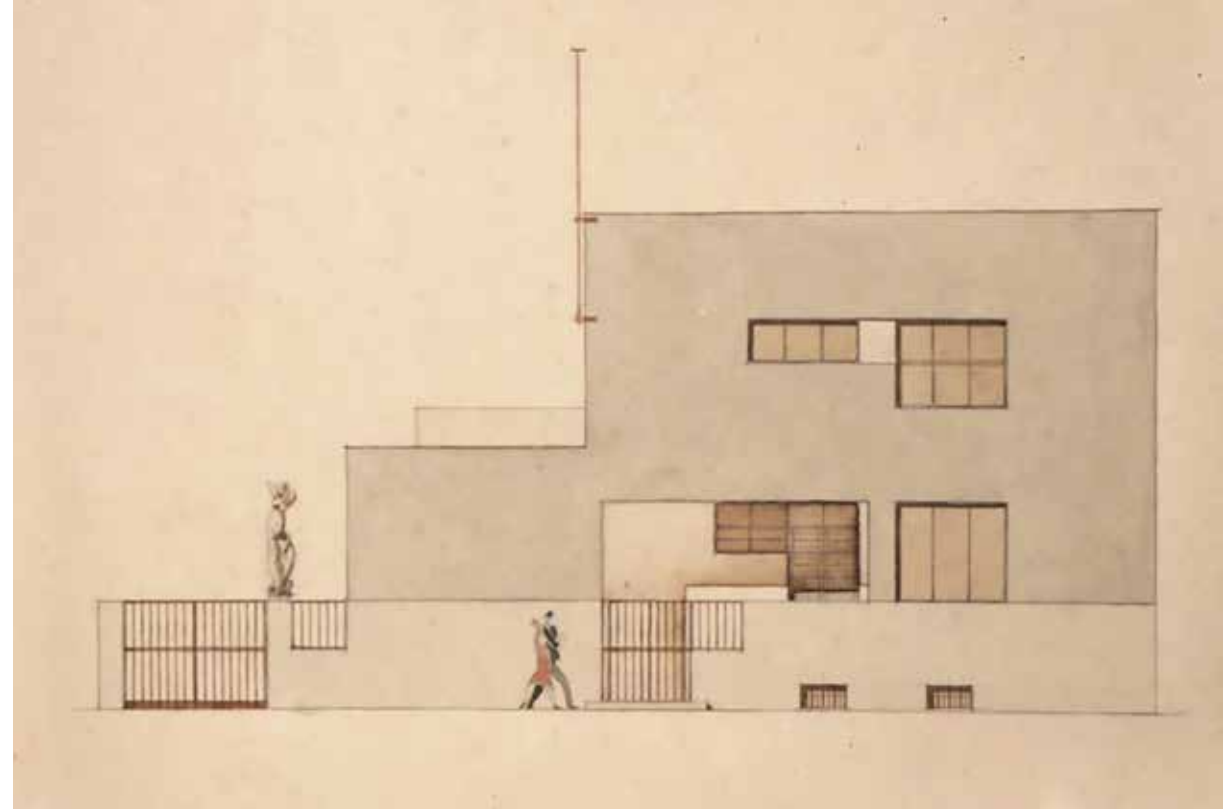
Bračni par Prendić, Jovan i Dragojla, naručuju projekat za svoju porodičnu kuću od arhitekta Zlokovića 1932. godine. Parcela na kojoj su planirali gradnju nalazi se u Ulici Osmana Đikića sa kućnim brojem 20, u delu Profesorske kolonije koja se razvijala od 1930. kao II faza njene izgradnje. Zloković ju je projektovao kao slobodnostojeću na parceli, uz uličnu regulaciju, sa frontalnim delom orijentisanim ka javnom prostoru – parku.

Kuća ima podrum, prizemlje i jednu etažu. Autentičnim konceptom bilo je potrebno rešiti dve funkcije, stanovanje i rad, s obzirom na to da je stomatološkinja Dragojla Prendić želela da u okviru svoje buduće porodične kuće ima i lekarsku ordinaciju. Specifičan projektni zadatak arhitekta rešava jasnim odvajanjem funkcija na različitim nivoima kroz svojstveni tretman raumplana. Dva odeljenja lekarske ordinacije, čekaonicu i samu ordinaciju smešta u odvojeni kubus kuće, u nivou ulice, dok je stambeni deo u prizemlju podignut za jedan metar od nivoa ordinacije. Ovakav funkcionalni raspored prostora odražava se u karakterističnoj dinamici stepenovanja masa. Stambeni prostor kuće smešten u glavnom jednospratnom kubusu, podeljen je na javni deo u visokom prizemlju i privatni na spratu. Reprezentativni prostor čine ulazni hol i salon povezan sa trpezarijom. Servisna zona je organizovana u delu prizemlja orijentisanom ka dvorištu i u podrumu. Na spratu se nalazi prostrana spavaća soba sa garderobom i

The Prendić married couple, Jovan and Dragojla, ordered the design for their family home from architect Zloković in 1932. The plot of land in which they planned the construction was located in Osmana Đikića Street no. 20, in the part of the Professor Colony which developed from 1930s, comprising the second phase of its development. Zloković designed the villa as a detached building on this plot of land, along the street regulation, with its frontal section partly oriented towards the public space, i.e. park.

The house consists of a basement, ground floor and one additional floor. The authentic concept for the house needed to deal with two separate functions, residence and professional activity, since dentist Dragojla Prendić wished to have her office within her future family house. The architect solved this specific design task by clearly separating the two functions, delegating them to two separate levels, with his characteristic treatment of the Raumplan. He located the two business rooms, i.e. the dental office and the waiting room, in a separate volume, at the street level, while the residential area on the ground floor was elevated by one meter from the level of the office. Such functional layout is reflected in the characteristic dynamics of gradation of the masses. The residential zone of the house located in the main, two-storey volume, is divided into its public part, located on the raised ground floor and the private zone, located on the top floor. The representative, public zone consists of an entry hall and salon connected to the dining room. The utility zone is

VILLA PRENDIĆ



VILA PRENDIĆ

kupatilom. Stambeni deo je kompaktno organizovan i povezan sa radnim delom oko drvenog stepeništa koje povezuje prizemlje i sprat, čime je postignut bolji kvalitet stambenog prostora sa funkcionalnošću usmerenom savremenom životu.

U kuću se ulazi s ulice, bez pretprostora ili predbašte, pa je u oblikovanju frontalnog dela karakterističan tretman masa, kojim je Zloković ulaznu partiju sa pristupnim stepeništem naglasio usecajući je iz kubičnog volumena objekta. Stepenovanje masa orijentisano je ka bočnoj strani i bašti koja se razvija u zadnjem delu parcele, formirajući terase u prizemlju i spratu, omogućavajući ovakvom pozicijom njihovo intimnije korišćenje.

U arhitekturi Zlokovićeve Vile Prendić principi modernog pokreta primenjeni su celovito i dosledno, čime se ona izdvaja iz niza modernih porodičnih kuća, građenih tridesetih godina 20. veka kod kojih su ti principi primenjeni uglavnom formalistički. U njoj je sublimiran autentičan modernistički duh, koji beogradski arhitekturu približava evropskim uzorima.

Vila Prendić je 2020. godine utvrđena za kulturno dobro.

organised in the part of the ground floor facing the courtyard and connected to the basement. The top floor includes a spacious master bedroom with a walk-in closet and a bathroom. The residential area is compactly organised and connected to the professional zone around the wooden staircase which connects the ground floor with the top floor, thus achieving better quality of residential space, the functionality of which suggests a modern lifestyle.

The house is entered from the street, without front garden, so the design of the house front involves characteristic treatment of the masses, where Zloković highlighted the entrance with its staircase by cutting them into the cubic volume of the building. The mass gradation is oriented towards one side and the garden developed in the back part of the plot, thus creating the terraces on the ground floor and the top floor, where such positioning favours their more intimate use.

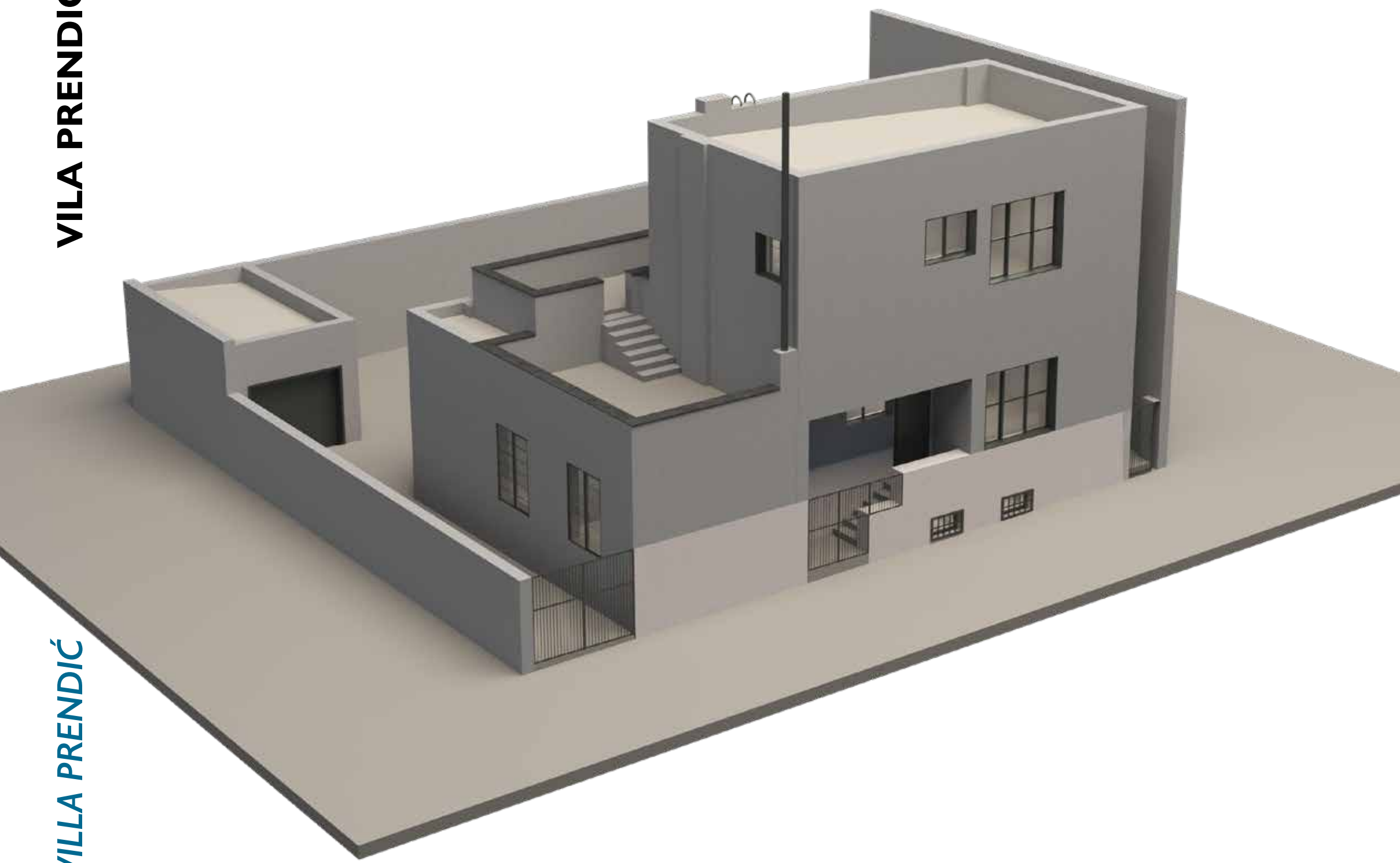
The architecture of Zloković's Villa Prendić involves complete and consistent application of the principles of the Modern Movement, which separates the villa from the series of modern family houses built in 1930s, where these principles were mostly implemented in the formalist manner. The villa is an epitome of the authentic Modernist spirit, moving Belgrade's architecture closer to its European role models.

In 2020, the Prendić Villa was pronounced a cultural monument.

VILLA PRENDIĆ

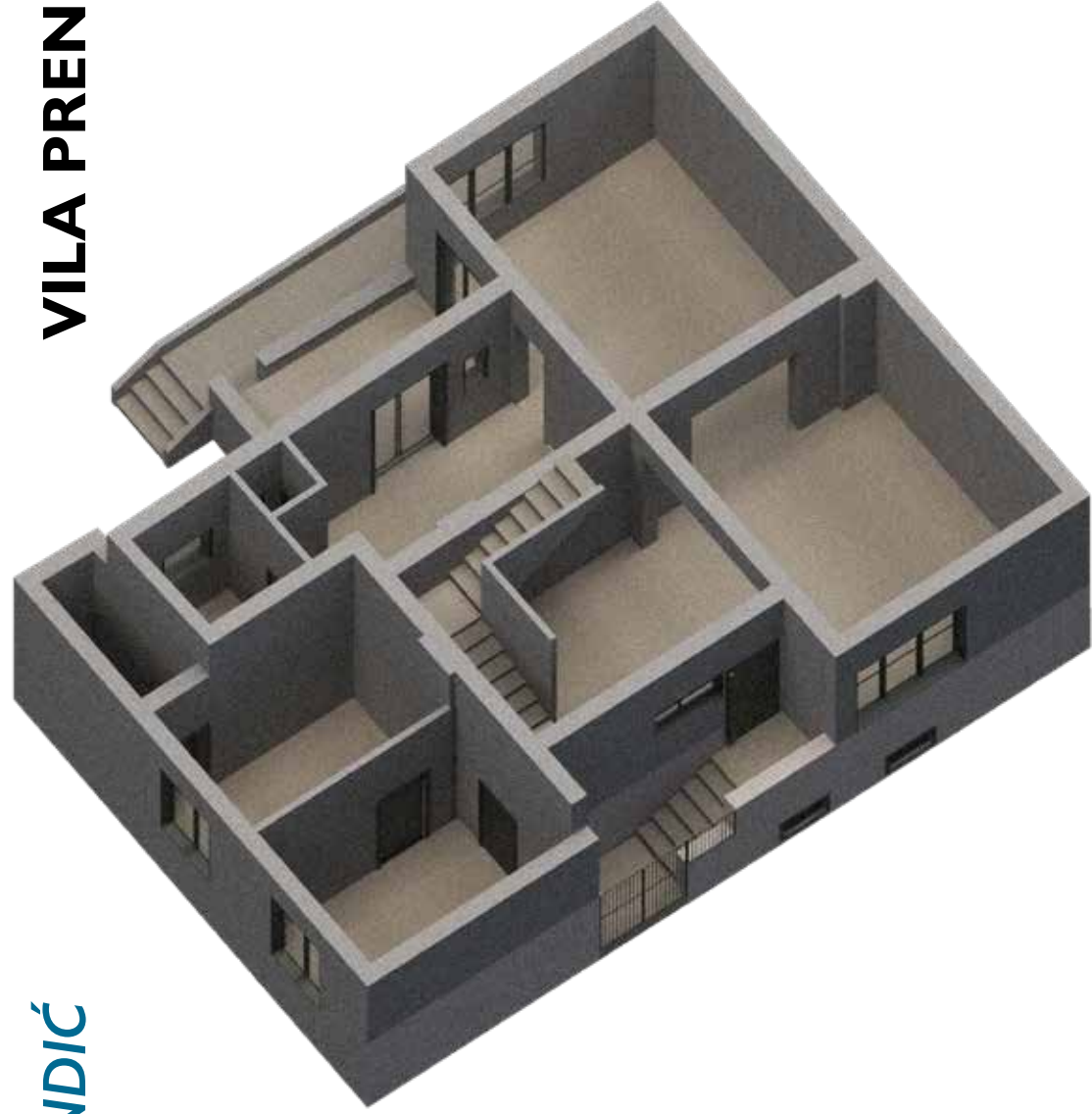


VILA PRENDIĆ

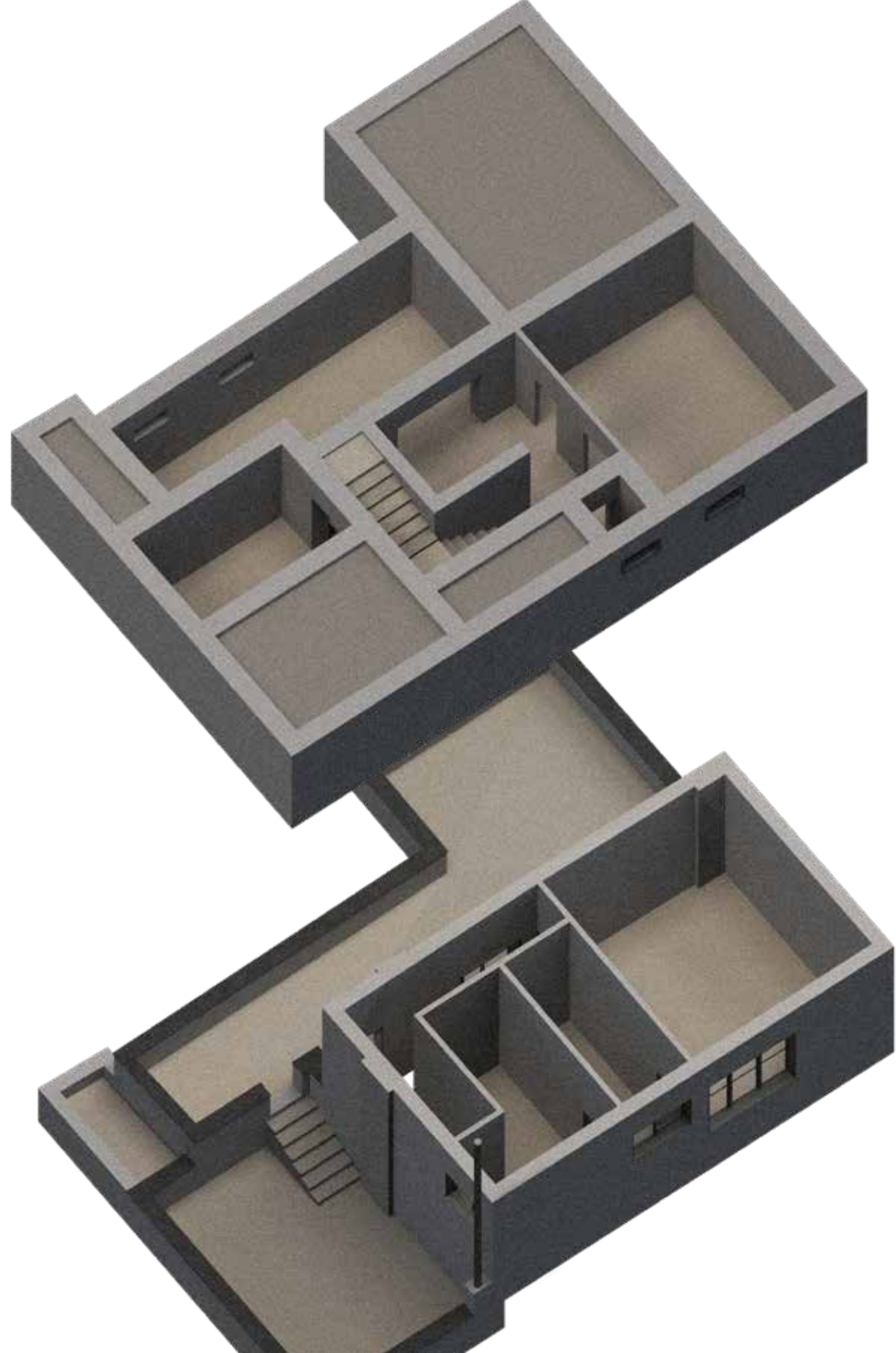


VILLA PRENDIĆ

VILA PRENDIĆ



VILLA PRENDIĆ



VILA PRENDIĆ

PRE REKONSTRUKCIJE
BEFORE RECONSTRUCTION

VILLA PRENDIĆ



VILA PRENDIĆ

PRE REKONSTRUKCIJE
BEFORE RECONSTRUCTION

VILLA PRENDIĆ



PRE REKONSTRUKCIJE *BEFORE RECONSTRUCTION*

Dugi niz godina kuća je bila prazna, niko nije živio u njoj. Propadala je kao i svaka druga građevina. Tužna slika doma u kome nema života, koji se ne održava. Kiša, sneg, vetar učinili su svoje i propadanje je bivalo sve ubrzanije. Malter se krunio, lim krovnog pokrivača korodirao, drvo se rasušilo, puzavice osvojile. Nedostupna za uređenje, i bašta u zaleđu objekta obrasla je zelenilom. Sumorna slika odbijala je susede i posetioce malog parka oivičenog Ulicom Osmana Đikića. Napuštena.

Šta se desilo sa Jovanom i Dragojлом Prendić kojima je ona bila dom, osmišljen prema njihovim željama i vizijama, moderan i udoban? Prema vrlo skromnim i posrednim podacima Drugi svetski rat je izmenio i njihov život. U posleratnim godinama advokat Jovan Prendić oženio se po drugi put, Nadom Jovanović. A prema svedočenjima ljudi koji su dugo živeli u susedstvu, kuću su, kao i mnoge druge u teskobnim vremenima posle rata, delile tri porodice.

I pored činjenice da su je tokom prethodnog perioda koristili na različite načine kao stambeni prostor, njena unutrašnja organizacija nije se bitno

For many years, the villa was empty and no one lived in it. It was deteriorating like any other building. A sad image of a home without life, with no one to maintain it. Rain, snow and wind did their part and the house's deterioration became more and more accelerated. The plaster was peeling, the tin roof corroded, the wood became dry and brittle, creepers conquered the façade. Inaccessible for cultivation, the garden in the back of the house also became overgrown with vegetation. The bleak sight repelled the neighbours and visitors of the small park outlined by the Osmana Đikića Street. A desolate place.

What happened to Jovan and Dragojla Prendić the owners of this house, designed according to their wishes and visions to be their modern and comfortable home? According to some very scarce and second-hand data, World War II changed their life too. In the post-war years, lawyer Jovan Prendić got married for the second time, to Nada Jovanović. According to the testimonies of the people who lived for a long time in the neighbourhood, just like many other houses in the grim times after the war, the villa was shared between three families.

Regardless of the fact that in the previous period, the house had been used as a residential space in various different manners, its internal organisation was



PRE REKONSTRUKCIJE *BEFORE RECONSTRUCTION*

izmenila. Promene su bile minorne. Nekadašnji radni prostor postao je stambeni. Lako su se mogle uočiti izmene koje su omogućile da se u njoj organizuje stanovanje tri porodice. Kuća je tokom same gradnje, prema sačuvanim arhivskim planovima iz 1933. godine, neznatno prepravljena, u servisnom, dvorišno orijentisanom delu. Sam arhitekta Zloković potpisuje ove izmene. Volumetrijski, kompoziciono i oblikovno Vila Prendić je do trenutka njene rekonstrukcije ostala neizmenjena, kao i garaža u dnu parcele sa baštom ovičenom visokim ogradnim zidovima koji su omogućavali njeno intimnije korišćenje. Podrumski prostor je proširen na deo ispod izvorne ordinacije, koji prema prvobitnom projektu zbog denivelacije od jedan metar nije bio planiran za korišćenje. Dograđeno manje kupatilo uz ordinaciju iziskivalo je ukidanje veze podrumске etaže sa dvorištem. Sve ove promene, nastale su posledično zbog promenjenih okolnosti života u kući ili kao želja korisnika da se unapredi autentično koncipiran funkcionalni raspored prostorija. Nisu bile vidljive u pokrenutom volumenu kuće i nisu suštinski izmenile osnovnu Zlokovićevu ideju ostvarenu primenom raumplana.

not significantly changed. The alterations were minor. What had once been an office space, became a residential apartment. The adaptations that enabled simultaneous living of three families in the house were easily visible. During its very construction, according to the preserved archival plans dating from 1933, the house had minor alterations in its utility zone, oriented towards the backyard. Architect Zloković signed these changes himself. Volumetrically, compositionally and formally, the Prendić Villa remained unaltered up to the moment of its reconstruction, just like the garage in the back part of the garden guarded by high fence walls which enabled its more intimate use. The basement was expanded to incorporate the area below what was originally the office, which had not been planned for use according to the initial design, as it was one meter lower. A small bathroom added adjacent to the office required for the communication of the basement with the garden to be removed. All these changes were made as consequences of the altered living circumstances in the house, or results of the residents' wishes to improve the originally conceived functional layout of rooms. However, the changes were not visible in the volume of the villa and they did not essentially change Zloković's main idea realised by the Raumplan implementation.



RADOVI NA REKONSTRUKCIJI

RECONSTRUCTION WORKS

Kupovinom kuće, započeo je proces njene rekonstrukcije. Novi vlasnici su bili upoznati sa činjenicom da kuća ima status spomenika kulture i da će upravo ta okolnost imati uticaja na sve procedure kroz koje će morati da prođu u procesu izrade projekta i dobijanja svih potrebnih dozvola. Konstruktivni razgovori i konsultacije između novih vlasnika i stručnjaka Zavoda za zaštitu spomenika kulture grada Beograda (institucije nadležne za zaštitu nepokretnog kulturnog nasledja na teritoriji grada Beograda) koji su prethodili projektu za rekonstrukciju kuće, rezultirali su izradom rešenja koje je minimalno izmenilo zatečenu funkcionalnu shemu prostora. Analizom izvornog rasporeda i već izvedenih promena u enterijeru preciziran je mogući nivo novih izmena koje su značile ili vraćanje na autentično ili adaptaciju u skladu sa potrebama i životnim stilom novih vlasnika.

Primarni cilj rekonstrukcije se zasnivao na poštovanju koncepta prema kome je rešen unutrašnji prostor objekta, a koji je autentično bio zasnovan na beskompromisnoj funkcionalnosti primerenoj porodičnom životu bračnog para bez dece. Radni deo izgubio je svoju osnovnu funkciju i postao prostor namenjen boravku deteta, čime je celokupan privatni, spavaći deo na spratu u potpunosti zadržan prema Zlokovićevom rešenju.

As soon as the house was bought, the process of its reconstruction started. The new owners were aware of the fact that the house has the cultural monument status, and that this circumstance would influence all the procedures that they would need to follow in the process of the design development and acquiring all necessary licenses and authorisations. The constructive conversations and consultations between the new owners and experts of the Institute for the Protection of Cultural Monuments of the City of Belgrade (the institution delegated with the protection of immovable cultural heritage on the territory of the City of Belgrade), which preceded the development of the reconstruction project design, resulted in creating a solution which minimally altered the earlier functional scheme of the space. After the analysis of the original layout and the changes already made to the interior, the possible level of further changes was determined, implying either returning to the original and authentic condition, or adaptation in line with the needs and lifestyle of the new owners.

The primary aim of the reconstruction was to respect the concept according to which the interior of the house was organised, originally based on uncompromising functionality appropriate for the family life of a childless couple. The office section lost its original function and became the space intended for a child, thereby keeping the entire private zone on the upper floor in line with Zloković's design.



RADOVI NA REKONSTRUKCIJI

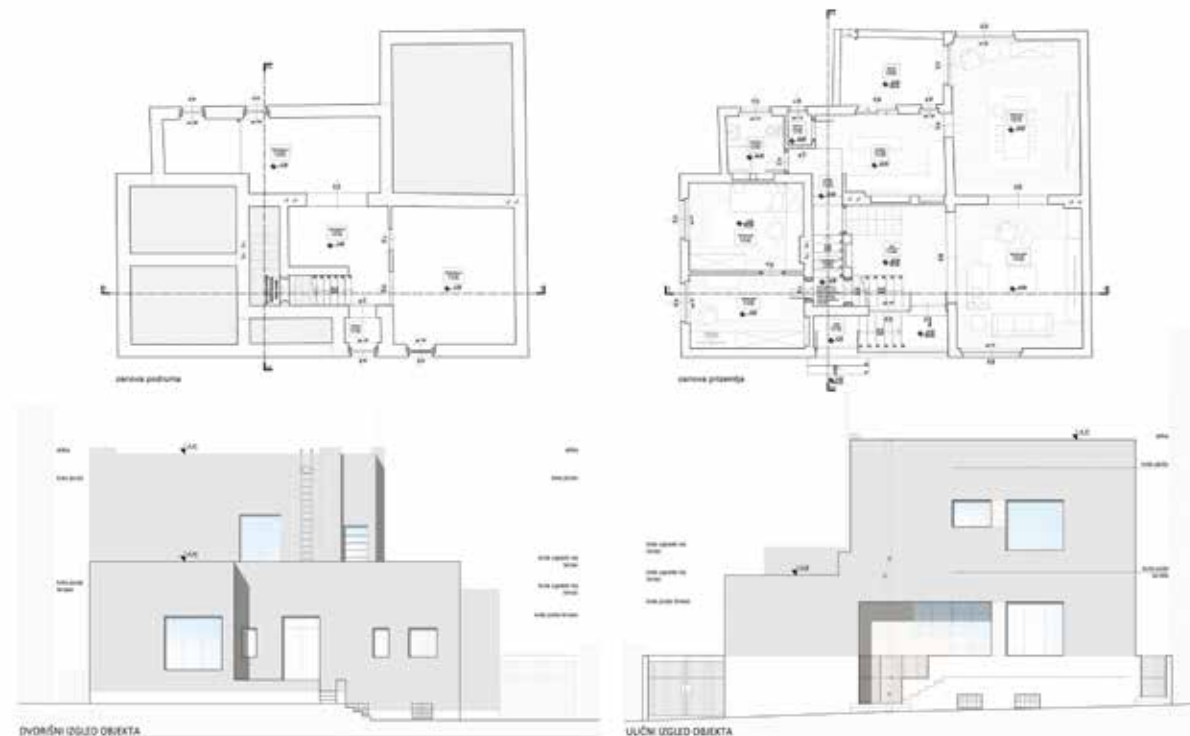
RECONSTRUCTION WORKS

Primenjeni materijali, sada već tradicionalni, opeka, malter, drvo, beton, odgovarali su izvorno ugrađenim (vidi se u pisanoj arhivskoj dokumentaciji koja je sačuvana). Zamenjeni su zbog svog oštećenog stanja novim. Rekonstrukcijom je ponovljena materijalizacija, fasadni zidovi su malterisani, visoka sokla izvedena je u veštačkom kamenu sastava najpribližnijeg postojećem, plitak krov opšiven je ravnim limom, ulazno stepenište izvedeno u teracu. Ugrađena stolarija zatečena na objektu nije odgovarala onoj koja je bila prikazana u arhivskim planovima, drugačije podele i karakterera.

Zatečeno stanje enterijera, devastirano dugogodišnjim propadanjem, nije imalo mnogo elemenata originalnog. Nije pronađeno ni dovoljno podataka o izvornom izgledu enterijera jer o eksterijeru i enterijeru kuće nema mnogo sačuvanih fotografija. Sam Milan Zloković imao je praksu da fotografski zabeleži gradnju i izgled svojih realizovanih dela, što nije slučaj sa Vilom Prendić. Osim par fotografija snimljenih pre nekoliko decenija, one iz vremena gradnje i posleratnog perioda nisu bile dostupne. Ova okolnost nije umanjila mogućnost da se enterijerski elementi makar i okvirno datiraju, po stilskim odlikama, upotrebljenim materijalima i tehnici gradnje ili ugradnje.

The applied materials, now already traditional, such as brick, plaster, wood and concrete, corresponded to what was originally used (can be seen in the written records which have been preserved). The damaged elements were replaced with new ones. The reconstruction involved re-materialisation, the façade walls were plastered, the high plinth was made of artificial stone, as close as possible in composition to the original one, the shallow roof was sheeted with flat tin and the entry staircase was realised in terrazzo. The joinery and woodwork found in the location did not correspond to what was evidenced by the archival records, having a different layout and character.

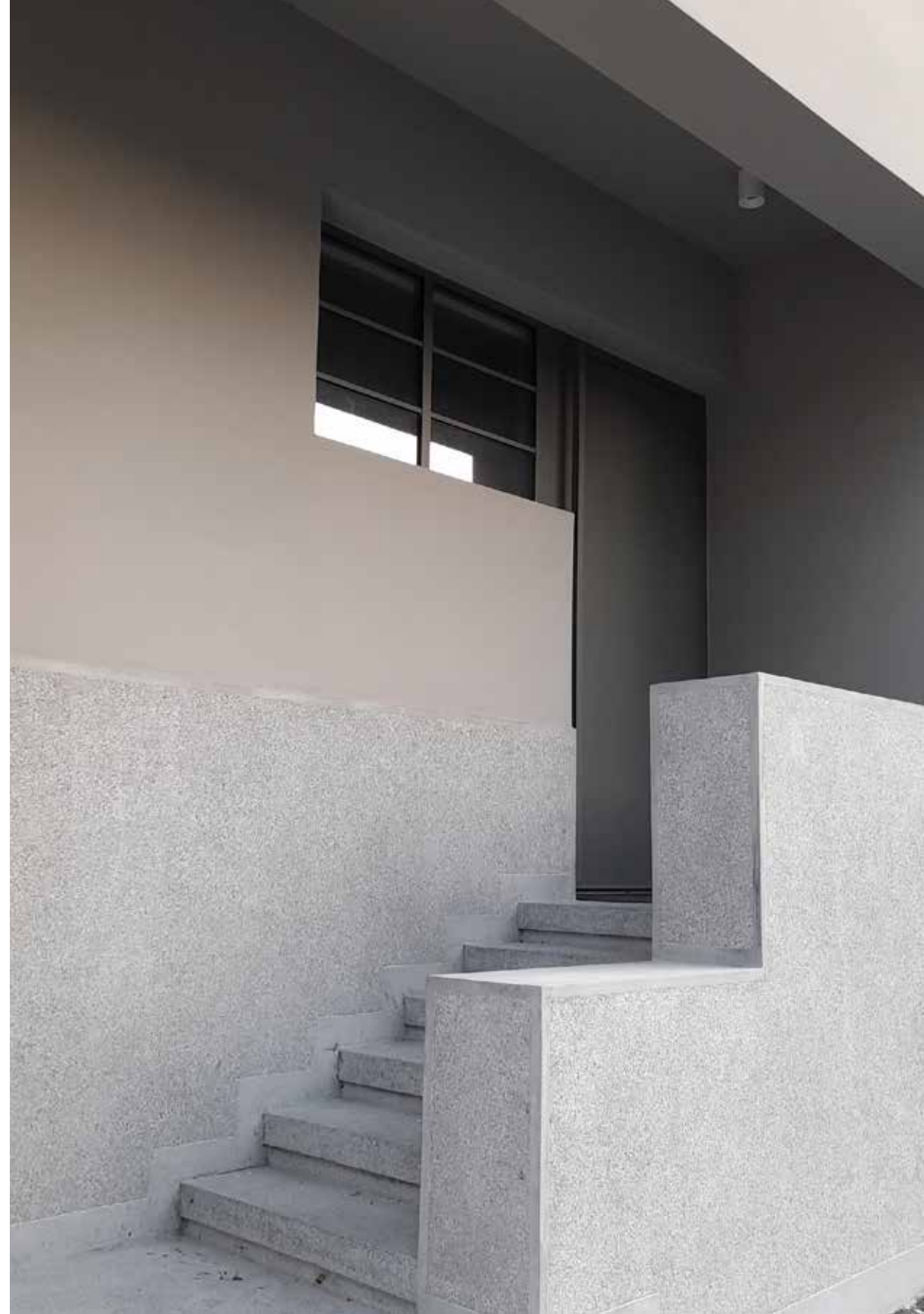
The found condition of the interior, dilapidated by decades of deterioration, did not include many original elements. Not much data were found concerning the original appearance of the interior, since there are no many photos of either interior or exterior of the villa. Milan Zloković had a habit of photographing construction and appearance of his realised works, but this was not the case with the Prendić Villa. Except for a couple of photos taken a few decades ago, no photographic material from the time of the construction, or the post-war period was available. This did not, however, hinder the possibility of dating the interior elements, at least approximately, based on their stylistic features, used materials and construction or installing techniques.



ZAVRŠENI RADOVI COMPLETED WORKS

Zajednički rad na analizi svih dostupnih planova, podataka, pisane građe, foto-dokumentacije, materijala, uzoraka približio je novim vlasnicima bogatu istoriju, pre svega, prostora Proforske kolonije i doneo saznanja o arhitektonskim, urbanističkim i kulturnim vrednostima njihovog budućeg doma. Rad na praćenju realizacije rekonstrukcije Vile Prendić nama, profesionalcima koji se bave zaštitom nepokretnog kulturnog nasleđa, omogućio je da kroz taj proces prikupimo nove podatke i informacije o vremenu u kome je kuća građena, tehnikama građenja i upotrebljenim materijalima. Zabeležene su sve promene na unutrašnjoj strukturi koje se nakon uklanjanja maltera sa zidova mogu „čitati i uočiti“, kao svedočanstvo transformacija i prilagođavanja različitim korisnicima i njihovim životnim navikama. Ustanovljeno je da su postojale i kasnije manje dogradnje, manji toalet iza ordinacije, vešto uklopljen u ukupan modernistički arhitektonski izraz, zbog čega se smatralo da predstavlja odstupanje u odnosu na projekat tokom same gradnje kuće. Ovakav pristup jača vidljivost i razumevanje arhitektonskog kulturnog nasleđa, produbljuje znanja i tumačenje vrednosti modernog arhitektonskog pokreta širim sagledavanjem društvenih i istorijskih okolnosti u kojima su građeni. Primenjeni konzervatorski metodi i postupci, upotpunjeni komunikacijom sa istorijskim i materijalnim slojevima

The joint work on the analysis of all the available designs and blueprints, data, written material, photographic documentation and samples, acquainted the new owners with the rich history of, primarily, the zone of the Professor Colony, as well as with the architectural, urban and cultural value of their future home. To us professionals, who work on the protection of immovable cultural heritage, the engagement on supervising the reconstruction of the Prendić Villa enabled collection of new data and information concerning the era in which the house had been built, construction techniques and used materials. All the changes in the internal structure that were “identifiable and readable” after removing plaster from the walls, were recorded as a testimony to transformations and adaptations to different residents and their living habits. It was established that there had been subsequent minor developments, e.g. a small lavatory behind the office, skilfully fitted into the overall modernist architectural expression, which made everybody think that this had been a minor departure from the design made during the original construction of the villa. Such an approach strengthens the visibility and understanding of the architectural cultural heritage, as it deepens the knowledge and offers fresh interpretations of the Modern Movement in architecture and its values, by offering a wider overview of the social and historical circumstances in which these structures had been built. The applied methods and approaches to conservation, complemented with communication with the historical and material



ZAVRŠENI RADOVI COMPLETED WORKS

arhitektonskog nasleđa ne samo modernog pravca, doprinose njenoj boljoj zaštiti.

Objekti stambene namene posebno su osetljivi upravo zbog brojnih promena koje kontinuirani razvoj životnih potreba nameće, pa njihova zaštita predstavlja traganje za onim rešenjem koje će na najbolji način pomiriti autentične vrednosti i očekivanja koja životni prostor savremenog čoveka treba da ispuni.

U Vili Prendić ne postoji nijedan suvišan deo, cela kuća je funkcionalno koncipirana bez neekonomičnog rasipanja prostora i razvijanja spoljašnjeg kubusa, postignut je luksuzan unutrašnji stambeni prostor visoke reprezentativnosti. Nije samo stilska bezornamentalnost značila da se Vila Prendić razlikovala od do tada građenih, uglavnom akademski koncipiranih stambenih zdanja, već je potpuni preokret u koncepciji plana i shvatanju funkcije ono što je ukazivalo na duboko razumevanje modernosti. Koliko je bila suštinski moderna kada je projektovana i izgrađena, toliko je i rekonstruisana ostala univerzalno moderna u svom izvornom okruženju.

layers of architectural heritage, not only of the modern direction, contribute to its better protection.

Residential structures are particularly sensitive, due to the numerous changes that the continuous development of life needs is bound to impose, so their protection represents a search for the solution which would make harmony, in the best possible way, between the authentic values and expectations that modern man's living space needs to fulfil.

The Prendic Villa does not have a single superfluous part, as the entire house was functionally conceived without wasteful management of space and overdevelopment of the external volume, yet still creating a luxury residential interior of high representativeness. It was not the lack of ornamentation that differentiated the Prendic Villa from the mainly academically conceived residential buildings of the era, but also the complete revolution in the concept of layout and understanding of function, which all indicated deep understanding of modernity. The house was essentially modern at the time of its development and construction, so even after the reconstruction, it has kept its universal modernity in its original surroundings.



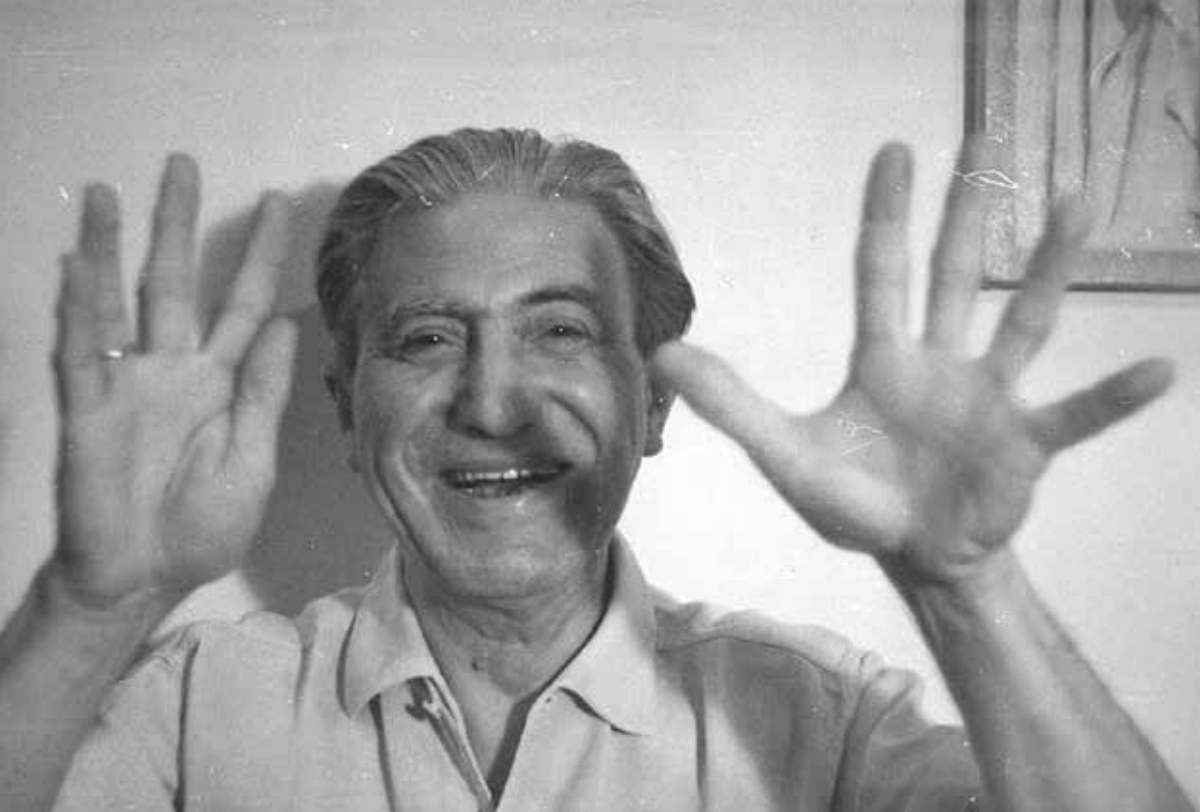
VILA PRENDIĆ

VILLA PRENDIĆ

ZAVRŠENI RADOVI
COMPLETED WORKS







- Organizator** Beogradska internacionalna nedelja arhitekture – BINA
Naziv izložbe VILA PRENDIĆ – NOVI POGLED, NOVO TRAJANJE
maj-juni 2024.
- Autor izložbe** Aleksandra Šević, arhitekta, viši konzervator, Zavod za zaštitu
spomenika kulture grada Beograda
- Dizaj postavke** Addicted Design Studio, Natalija Bogdanović i Aleksa Đurić
Korišćena Zavod za zaštitu spomenika kulture grada Beograda
dokumentacija Fondacija Milan Zloković
Do.co.mo.mo Srbija
- Fotografije** Dokumentacija Zavoda za zaštitu spomenika kulture grada Beograda,
Dokumentacija Fondacije Milan Zloković
Snežana Negovanović
Kolekcija Miloša Jurišića
Aleksandar Gazibara
Anja Mijatović
Aleksandra Šević
- 3D model** Ana Šević
Lektor Sonja Šoć
Prevod Milan Marković
Podrška Koto doo
Postavka Coolmedia, Dejan Pavić, Dragan Nikolić