

MOST SIGNIFICANT BUILDINGS OF THE MODERNE STYLE MULTI-FAMILY HOUSING IN NIS 1920 – 1941.

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Aleksandar Keković, Zoran Čemerikić

University of Nis, The Faculty of Civil Engineering and Architecture, Serbia

Abstract. *The paper presents the buildings of multi-family housing which were designed and constructed in the spirit of the Moderne movement, in the period between two world wars, that is 1920 – 1941 in Niš.*

The Moderne movement which was dominant architectonic movement in Europe after the world war I, quickly gained followers in Serbia, and thus in Nis, both the architects and investors, because of its functionality and building cost-efficiency.

The representative housing buildings in Nis, which were designed in the spirit of the Moderne, exhibit some aspects of development of these structures, that is, influences of the preceding styles and an inherited building model on the formation of Serbian, that is, Nis Moderne and its significance for the development of the city of Nis in the later period.

Key words: *Moderne, Moderne of Nis, housing.*

1. INTRODUCTION

The Moderne movement appeared in Serbia almost at the same time as in Europe. It was especially evident after the exhibition of the Czech architects in Belgrade 1928, but also under the influence of foreign architects (Russian emigration architects, Czech architects) as well as of national architects who received their education abroad, and who were active designers and constructors at the time. Under this influence, and in the new political and economic circumstances when Nis became an administrative-political-economic-cultural center, one of the nine newly formed centers – Banovinas, with the name Moravska Banovina, the city of Nis became important in a political and economic sense, but also in the field of construction, because a large number of public, industrial and housing building were being built. In the beginning, it was the style of Classicism and folklore architecture, and later, particularly in the period from 1930, till the WW II, the designs and constructions were in the Moderne style. This period can be considered a "golden age" of the development of the city of Nis, but also the golden age of the Serbian and Nis Moderne.

2. CAUSES FOR APPEARANCE OF THE MODERNE MOVEMENT IN NIŠ

Niš, a city with a history over two millennia long, and with a rich architectonic heritage, attracted wealthy people from many small towns of Serbia, who formed an elite of rich and respectable citizens. They wanted to realize their might and economic power in architectural edifices. Irrespective of whether those were housing buildings or family houses, villas, hotels, factories, they strived to engage the various architects who would realize their ideas in reality. It was not a rare case that the famous Belgrade architects created here, such as A. Sekulić (hotel "Park"), M. Borisavljević (The Andonović palace), B. Kojić (a housing building in Voždova street and the villa "Erna" in Niška Banja). Special contribution to designing in the spirit of the Moderne was given by the Russian emigration architects A. Medvedev (Apprentice home in 1940 and Labor market in 1937.), G.Samojlov ("Nišava" palace in 1936.), P. Liler ("Zelengora" in-patient clinic in Niška Banja), V. Tatarinov (National theatre in 1937 and Banovinska housing building in 1938). With the coming in of the Moderne, the investors gradually, but definitively accepted this way of architectonic expression, and it became dominant in the period since 1930 to 1941.

2.1. Historical-political causes for the onset of the Moderne architectonic movement in Niš

Mister Dragisa Cvetkovic, an influential and important Nis politician of the time, first a mayor of Nis, then a Minister and lastly a president of Royal Government made a singular impression on the development of Nis and Niska Banja, and thus on the architectonic creativity, particularly in the Moderne style. He had a feeling for politics and political reality, but also for the contemporary events, and so for the architecture. He proved that by engaging the Moderne movement architects for all the capital structures in Nis, which as a consequence attracted other investors to build their buildings looking up to the representatives of the authorities, according to the designs of the architects who followed the spirit of the Moderne more or less successfully. The Moderne owes its expansion and development in the Kingdom of Serbs, Croats and Slovenes – Yugoslavia, to the wish and aspiration of king Aleksandar to create a unified country of a unitary composition with one nation – Yugoslavs. For such a task, apart from the political and national preconditions, one had to create a new Yugoslav culture and art, and by virtue of this – a new architecture. Such aspirations were supported by the cultural, art and architectural development of the time. The upheavals of The Great War, and demise of Austrian-Hungarian, German and Russian empires, caused a collapse of traditional values, and the social protest spread across entire Europe creating new social values. New social-functional values in architecture expressed themselves through the Moderne movement, which appeared as Bauhaus in Weimar, Germany in 1919. This movement, in one part – the one promoting left wing and social ideas, was not suitable for the King, who was a champion of conservatism and protector of exiled Russian Royalists. On the other hand, a style without decoration, such as Moderne was and has been, was an ideal platform for levelling of all the cultural-artistic and architectonic-historical heritage of the peoples and countries which were integrated in the new state. It offered a substitution of the preceding styles without a need to compile them into a new national style, or to force an individual style of one of the constitutive nations and in this way subdue the styles of other nations and in this way create additional dissent.

The Moderne, as a combination of function and geometrical form and tectonics, was accepted almost in all Europe, and it appeared to be ideal for the new state and a new nation. The architecture of the Moderne, had another advantage in terms of construction, as it was rational, easy and quick to build, and did not require a particular mastery in production of complicated decorations. This suited the economic potential of the state, whose eastern parts, destroyed in the war, had to be rebuilt as soon as possible.

2.2. Causes for development of housing buildings architecture in the Moderne style in Nis

A rapid restoration of the ruined east parts of the country, industrialization, abrupt rush of population into the big towns and Banovina centers, as a result of people being officially transferred or because of the labor demand, created a need for the housing stock. The state, to a small extent, tried to alleviate the problem, though the construction of Apprentice Hostels and similar social structures, whose originator was Dragisa Cvetkovic, the Minister of Social Care. However, a large part of a need for lodging was solved by the newcomers to the cities by renting houses and flats. At that time too, the demand was higher than the offer, and the housing capacities had an inadequate disposition of housing units, that is, flats. The agile entrepreneurs realized the income-generating capacity of building houses for rent. In the beginning there was a small number of flats per a floor and only several floors. As it turned out that a small number of flats and floors on the progressively expensive building land did not generate sufficient profit, the investors decided to build high buildings with a lot of flats per a floor, and the commercial premises in the ground floor. In terms of art decoration, the investors became aware that this activity renders the construction more expensive and time consuming, because the art decoration is an expensive and precise labor, and requires time and skill.

The architects who were aware of this fact, as well as of the potential of the Moderne, which is a functional architectonic expression without decorative elements, chose it in the 30s of the previous century, and made it a dominant style until the WWII, using it with variable success in terms of form and function.

The coincidence of an interest of investors for an inexpensive and quick construction of structures with a lot of useful space, of the users of space for an adequate and functional space, and of the architects who followed the contemporary mainstream in forms and functions, enthroned the Moderna and developed it maybe beyond the achievements of other European countries.

3. MULTI-FAMILY HOUSING IN THE NIS MODERNE

The high-rise housing buildings represent a developed and rich aspect of construction in this period, so their onset is connected to the development of technology, construction skills, financial might, etc. The high-rise structures, were built in the period closing the end of the fourth decade of 20th century, which coincides with the period of intensive designing and construction in the spirit of the Moderne, so almost all the large housing buildings which were built in this period were built in this style. The Moderne, which never had excessive decoration, was acceptable for the designers and the investors, because of the relatively cheap and fast construction, but also for the contractors who were not required to produce complex decorations. These structures were often called "Palaces", because at the time they were the largest buildings in Nis, and some of them even

had an elevator, which at the time meant an extremely high living standard. In the multi-family housing buildings the ground floors almost exclusively had a commercial purpose because they were built in the very center of Nis of the time. The houses contained a large number of flats on a floor, because they were intended for renting. All these factors, entailed paying attention to the formal aspect of the buildings, thus apart from the leading designers of Nis of the time (Aleksandar Medvedev, Vsevolod Tatarinov, Dragoljub Milićević, Desimir Mišić, Marko Bojić etc.) the top Moderne designers from Belgrade were also engaged (Branislav Kojić, Gligorije Samojlov, Jaša Albala etc.) or the Modernists from Zagreb, such as Drago Ibler and Drago Galić. This supports the thesis that the spirit of the Moderne, by end of the 40s of the previous century became prevalent and a standard of contemporary design philosophy and building of the time.

At structures of the mentioned height two basic construction types can be perceived; the first is an interpolated into the existing urban structure, and the other is the corner type, connecting two street alignment lines.

3.1. Interpolated buildings

Interpolated buildings are rational design solutions following the alignment line and the inherited urban structure of the street face, respecting at the same time the existing buildings of the previous period. Interpolation can be divided into two basic subtypes, the ones with the narrow street face, where the buildings have an elongated layout extending into the depth of a building lot, using the whole land area, and the other with a wide façade, where the structure is using only a shallow belt of the building lot. In both cases, very interesting formal –functional solutions, with a large number of flats per floor were offered, especially in the latter type.

3.1.1. Examples of interpolation with narrow street face

3.1.1.1. The Dušan Jovanović building

Housing-commercial building in Voždova street at number 17 is interesting for several reasons. The investor, Jovanović Dušan ordered two designs, for the same location from the architect Aleksandar Medvedev and the engineer Dragoljub Milićević, who were probably the most prolific and most important Moderne designers in Nis. It cannot be claimed whether the investor gave the design specifications to both of the designers as a sort of an invitation competition, or having been dissatisfied by the Milicevic's solution authorized the arch. Medvedev to make a design, since the building was constructed according to the Medvedev's design. An analysis and a comparison of both designs, do not reveal any significant differences in function of the buildings, except a slightly more elongated floor plane at Medvedev's and a more pronounced backyard staircase at engineer Milicevic's design (Fig.1).

The biggest difference can be seen in the street façade, where both designers almost identically treated the façade of the commercial premises; however, Medvedev's plain façade surface, with no decorations, realizes his tectonics around the long balconies of the first and second floor, which are rounded at their corners, and with three great oculi in the loft, which are coinciding with the width of the lower level balconies. All the middle openings at all floors are false windows, which by their presence accentuate the plastics and the façade symmetry. The balanced ratio of full and the void, as well as the proportions, provide an impression of harmony and dignity, which was obviously the fact that made the investor decide to use this design. This building, along with Kojić's commercial-housing corner structure, in the immediate vicinity belongs to the most beautiful buildings of the Moderne which survived till nowadays.(Fig.2)



Fig. 1. Floor plan



Fig. 2. Appearance

3.1.1.2. The «Stefanović – Šumarac» Housing-commercial building

Housing-commercial structure at the King Milan's Square, which was ordered by the company «Stefanović and Šumarac» was constructed in 1940 according to the design of eng. Desimir Mišić from Kruševac. A simple symmetrical facade of this building is a pattern used to build many similar high-rise housing buildings in Serbia, above all in Belgrade, in many variants. Discreet plastics of the facade plane was done in shallow horizontal lines abreast with parapet. The floor plan consists of one large apartment, extending to the depth of the lot. The façade was restored in 2005, along with the adjacent structure of the same height, which completed the reconstruction of the facades of the entire city block, which is, unfortunately, built in diverse styles (Fig. 4).

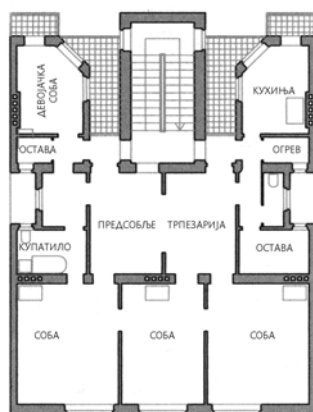


Fig. 3. Floor plan



Fig. 4. Appearance

3.1.1.3. The Dragiša Cvetković building

Two important names belonging to the group of Zagreb architects who were the main champions of the Moderne movement in Croatia in 20s and 30s of the XX century were: arch. Drago Ibler and Drago Galic, because it was them who defended the radical views in the disputes with the old generation of architects. It is interesting that they had the opportunity to work in this area, since the Croatian architects in Belgrade had a relatively modest number of realized projects. The answer probably lies in the fact that Dragisa Cvetkovic, who is mentioned in the documents related to this building in Hreljina street, as an investor, had contacts with the Zagreb architects. (fig. 5).

Unfortunately, only a drawing of the street façade of the three-storey housing building has survived, without any seals or signatures which are usually a part of the design documentation. At any rate, this is an example of extremely simplified structural and formal matrix, where the horizontal lines of the apertures and the slightly slanted terrace parapets follow one another, along the entire length of the structure (fig. 6).

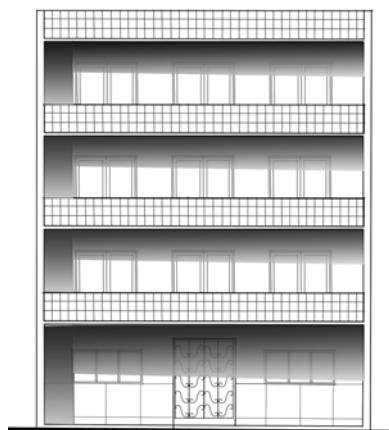


Fig. 5 Floor plan



Fig. 6 Appearance

3.1.2. Examples of interpolation with a developed street front

3.1.2.1. The Pavlija Veselinović building

The design for the commercial-housing building in the Obrenoviceva street, 58-62, which does not exist any longer, was done by the architect Marko Bojić at a request of Pavlija and Draginja Veselinović in 1938. This is perhaps the most interesting example of the Moderne of this type of structure. The designer had a task to design a three section commercial-housing buildings at a wide street front, for three different owners (fig. 7). Each of the segments of the structures had the commercial premises at the ground level, and housing flats at the upper floors. The commercial space at the ground floor was fully used and the great glass panels of the shop windows were a prominent trait of the façade. The entrance to the building which was intended for the tenants was located next to the shop windows, and via a long corridor reached the central spiral staircase which lead to the narrow housing units, and the comunicaton between two separate parts was accom-

lowing the depth of the lot (fig.10). Two central apartments on the elevated ground floor have a separate entrance.

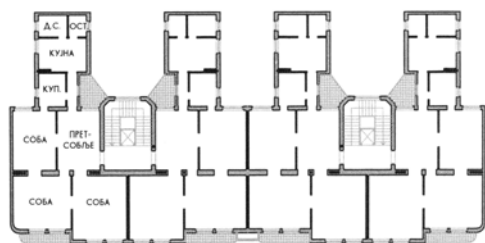


Fig. 9. Floor plan



Fig. 10. Appearance

3.2. Corner buildings

Treatment of street intersections, that is, corner buildings, which are one form of interpolation, required high skill and knowledge from the designers, so this is the reason why this sort of problems was taken on only by the best and most experienced designers. The corner buildings in time become the landmark and a basis for creation of the street front, its beginning and its end, and that is why they received a special treatment by the designers.

One may observe several ways and types of corner formation in the corner housing, several possible ways of joining and merging the street fronts. The corner was, apart from the classic way of following the radius of the street by the floor plan of the structure, also realized by the acute angle at the meeting point of two street fronts, which is in some cases moderated by a new element, a tower, which was sometimes of a square and sometimes of a round layout. The corner buildings also have a lot of flats on a floor, and the most representative flats are located at the very corner of a building, and those were prevalently the landlords' flats.

3.2.1. Examples of corner buildings

At the only preserved square in Nis which was constructed in 1940 in the spirit of the Moderne, there are three buildings three-storeys high, which represent a single town planning-architectonic unity. This spatial unit, owes its survival more to the fortunate circumstances on one hand, and to its architectonic and compositional beauty on the other hand, and to the splendor of its proportions which created a psychological barrier to the potential investors and inhibited them to intervene in the space, than to the consideration and knowledge of the post war city planners. In this relatively small, urban part of the City, one may encounter the structures which, by their architectonic-formal beauty represent the pinnacle of the Nis Moderne, which must be preserved as such for the sake of ourselves and for the sake of the future generations, in order to finally establish at least some kind of City development continuity.

3.2.1.1. The Vidan Živković building

The first of the corner buildings of this square, which has been taken into consideration is the eng. Dragoljub Milicevic creation. He, for the needs of Vidan Zivkovic and his brothers, merchants from Nis, produced a design of a two storey building at the corner of Hajduk Veljka and Tome Rosandica streets in 1940. The designer manifested great craft in fitting the new design within the existing structures and town planning and alignment conditions. The new structure was composed of two wings, meeting at the corner, forming a sort of a tower, of a square layout. (fig. 11). This "tower" is at the same time a connecting element of the entire structure, and its most representative part. The side parts of the buildings bear the horizontal lines emphasized by the windows apertures and horizontal plastic between the windows, and the corner tower is connected to those parts via small terraces. The corner tower which has no precedent in the Nis Moderne, had one window axially positioned per each floor in respect to the corner front of the tower (fig. 12). The tower is completed by an oculus at the level of the attic, which follows the alignment axis of the window apertures. At the ground floor, the staircase with the semi-circular elevation stands out from the volume of the building, and there are two flats per floor, one large and representative, and one smaller, one-room flat.

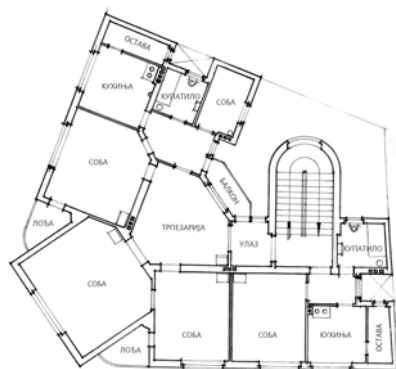


Fig. 11. Floor plan



Fig. 12. Appearance

3.2.1.2. The Stojan Kitanović building

At the same square, there is another housing building, the Stojan Kitanovic building, which follows the streets and which, as opposed to the previous example, which is a corner building with acute angle, represents an example of an obtuse angle building. This building also has a square based tower, small in volume, which is in this case fitted into the lateral wings, and is more a connecting element than a pivotal element of the building. The side sections of the building are connected to the tower by the large terraces, and the only accent on the tower is the flagpole.

In this two storey building, with two flats on each floor, the stairwell, although within the volume of the structure, is clearly distinguishable from the useful living space (fig. 13).

The designer, engineer Gligorije Taskovic, from Skoplje, treats each building façade completely differently in the formal sense. The entrance façade is emphasized by the

shallow projecting bay windows of the lodging part, which are on the sides transformed into the narrow and rounded floor terraces. The other street façade also has a bay window, which is clearly separated from the balconies of the floor levels by a bearing wall which overtops the structure in a semicircle. The elongated and narrow balconies, which are, at the level of the attic, covered with an eave along their entire length, continue on the side façade, as sort of connecting element, encompassing the façade in a semi-circle (fig. 14.). This element connecting the corner parts of the building was previously seen in the buildings of the Belgrade Moderne, but also in Nis at the housing-commercial building in Vozdova street which was designed by the architect Branislav Kojic 1937. Different composition of the facades and applied tectonic elements give certain dynamics to this structure.



Fig. 13. Floor plan



Fig. 14. Appearance

3.2.1.3. The Zagordnjuk building

The building designed on the Peter the Heir Quay – the Nisava quay, is one of the pearls of the Moderne, which, unfortunately, does not exist any more. This two storey building of 1940, represented a mature phase of the Nis Moderne, and was designed by the arch. Aleksandar Medvedev. The immediate proximity of the Labor Market which was earlier designed by the same architect, influenced the shaping of this structure, especially in accentuating the quay-side entrance section which was emphasized by the narrow pillars with lightwells between them. At the ground floor it can be observed that the building has a staircase fitted into the volume of the building and oriented towards the main façade. Two big flats on the floor was not a new solution, but a Circular room at the meeting point of two streets was completely new functional-formal element, which appeared in the Nis, and the Serbian Moderne as a whole, for the first, and probably the last time. This circular tower was completely detached, the façade and the only connection element with the side wings were small flower-beds at the first floor level. Such approach to the corner formation, as it has already been said, was singular in our country, and, if it had been constructed, it would have represented one of the most beautiful buildings of the Moderne, and buildings in Nis in general (Fig.16).

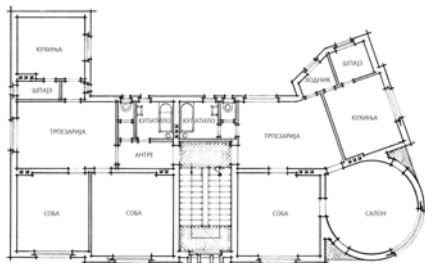


Fig. 15. Floor plan

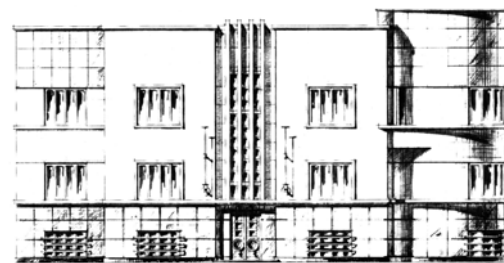


Fig. 16. Appearance

3.2.1.4. The Iga Dimitrijević Palace

At a representative location of the pedestrian zone of Nis in Obrenoviceva street, there is the Iga Dimitrijević Palace. This corner building was erected in 1939 and it represents one of the most important housing multi storey buildings of the architect Aleksandar Medvedev. The procedure implemented was usual – parts of the structure were retracted, and the fourth floor finish was accentuated, but the novelty was the different treatment of two adjacent façade surfaces: the one facing the main street is more lavishly designed. The full vertical at the corner is a counterbalance to the horizontal shallow strips, and represents a discreet but effective decoration (fig.17). It is a fortunate circumstance that the adjacent additions, on both sides, were later carried out fully respecting the height of the cornice, as well as the rhythm and forms of windows and balconies, and actually complemented the initial building, to such extent, that the entire composition appears as unitary building at a first glance.

Floor plan is habitual, with rooms facing the street and auxiliary rooms the backyard, with an exemplary exhibition of the virtuosity of the designer in maximum usage of irregular lots. (fig.18).



Fig. 17. Floor plan



Fig.18. Appearance

3.2.1.5 The «Nišava» Palace

Architecta Grigorije Samojlov is one of the several Russian architects (Medvedev, Tatarinov, Liler) who significantly contributed to the improvement of the Nis housing

stock. Such multi-storey buildings were at the time called the "palaces", since the cityscape was dominated by low buildings. This remarkable corner housing building was erected in 1939, and was named – "Nisava" by the owner, Dusan Stojanovic, industrial entrepreneur, and it is one of the landmarks in the old city core.

With an exception of an overemphasized balcony on the corner of the first floor, here the usual implementation of a façade design solution, sometimes called "Belgrade Moderne" or "modernized classicism" was carried out. At any rate, a visual effect was achieved by the strong rims of the circular windows, verticals at the staircase or deep pointings in the fields between the windows. The corner motif was successfully solved by retracting it and placing it higher than the side wings, and the side balconies were stylishly designed (fig. 19).

The layout of the ground floor is interesting, with entrances from two streets and a small garden connected to the terrace. The building had an elevator, which was not always the case, even in the higher buildings. The haphazard "corrections" and additions to the building spoiled the initial effect; even though the building was placed under protection, an inclined roof over the entire building was constructed, and some of the circular windows were substituted with square ones. (fig. 21).

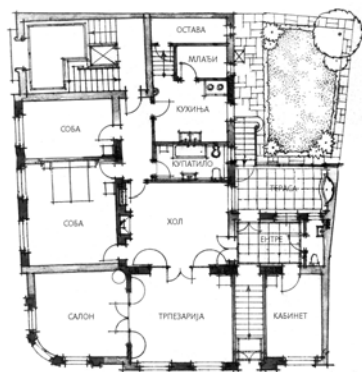


Fig.19. Floor plan



Fig. 20. Appearance

3.2.1.6. The «Janković» palace

One of several Serbian architects who formed the GAMP group in 1928, with an aim of "propagating the contemporary concepts in architecture and applied arts", architect Branko Kojic, realized in the same year two of his designs in Nis and in Niska banja. One of these buildings is the housing-commercial building of Momcilo Jankovic, lawyer from Nis, in Vozdova street, that was erected in 1937, and which is preserved in its entirety, disregarding of course, the poor condition of its façade and the altered portals of the shops at the ground floor. (fig. 21).

Out of almost all other structures of this era which were built in Nis, which are to a some degree a compromise of the old and the new, this stands out for its complete employment of the ideas of modernism, and it stands equal to the significant creations of Zloković, Belobrk or Tabaković.

The construction was carried out in two phases, and the east wing was added later, which completed the entire composition. From the layout drawings of facades and the ground floor, one may perceive that there were some deliberations about the some of the elements of the façade and about the purpose of the rooms (fig. 22). It is possible that parts of some flats of the first floor, at the users' requests, later designed to serve as doctors' consulting rooms.



Fig.21. Floor plan



Fig. 22. Appearance

4. CONCLUSION

The period between two world wars, although very short, can be considered the most dynamic and most dramatic period of world, and particularly European history. In this period, after the disintegration of centuries old empires, and creation of the new states and total change of geopolitical map of Europe, there are even stronger changes in the socio-cultural sphere of the European continent. New socio-political and economic movements were created, which result in creation of new values, both in material and in spiritual terms. Progress achieved in industrial and engineering development of new technologies, incited the accelerated growth and potential for a faster and more efficient civil engineering. The consequence of this is the creation of new movements in culture and art, thus, in architecture. The most significant and dominant movement in architecture was the Moderne movement, which drew its inspiration from the Russian constructivism and supermatism, German rationalism and Anglo-Saxon pragmatism, and which combining with the local simplistic architecture, created new architectonic-artistic values whose spirit and universality last till present day.

The Moderne movement appeared relatively quickly, with only a small delay, in our country. After a long struggle with the traditionalist and neo-classicistic frame of mind and building practice, it got the upper hand in architecture, and became dominant in Serbia, and especially in three largest Serbian cities – Belgrade, Novi Sad and Nis, in the fourth decade of the previous century.

The city of Nis, in its existence lasting several millennia, did not experience a more dynamic, more qualitative and quantitative development of architecture and building engineering, than in the period between two world wars. Owing to the fact that it became a center of the Banovina of the newly formed state, and that in his period it had very agile

and resourceful people in the local and central government, who were loyal to and caring for their city, Nis intensively developed according to the plans and from a small town became a modern city, which had all the cultural, artistic administrative and catering facilities, etc.

The period between wars in Nis, can be divided into two parts, when it comes to spirit of folklore and eclectic architecture, and after 1930 till the beginning of the WWII, the buildings were designed and constructed in the spirit of the Moderne.

The Moderne movement was gradually gaining its place in Nis, first through the individual houses and villas, in combination with other styles, and then over the complex multi-family buildings, only to finish with the housing-commercial multi-storey buildings and public structures.

The architecture of the Nis Moderne was constantly under the strong influence of the previous styles and traditional construction, and it was limited by the technical potential of the construction technology, which resulted in the majority of buildings being designed as a classical functional structure, with traditional masonry structural system and hipped roofs. This inherited disposition of structures, which was most frequent in housing construction, was conditioned and limited by the technologic and professional potential of building companies, which almost exclusively used the masonry structural system, which bound the designers to solve the functions of the structures in a way they did. As the technical and technologic conditions improved, and as the new materials were introduced and accepted, such as reinforced concrete, there occurred the changes in the design of the structures in the later period, especially in the public buildings. The designer who belonged to the Moderne movement in Nis, were most accomplished at forming the façades and masses of structures, and fitting in and interpolating the new structure into the existing urban structure of the city. The architects made effort to fit their structures into the environment, respecting the current status, and trying to improve the space with their structures, with no aspirations to have their structure dominate the space. That is why it can be considered that the greatest contribution of the Moderne in Nis, that is its protagonists, the architects, is reflected in the formation of the structures and respect for the urban matrix, that is, contextuality.

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NAJZNAČAJNIJI OBJEKTI VIŠEPORODIČNOG STANOVANJA MODERNE U NIŠU 1920 – 1941.

Aleksandar Keković, Zoran Čemerikić

U ovom radu su prikazani objekti višeporodičnog stanovanja koji su projektovani i izvedeni u duhu pokreta Moderna u periodu između dva svetska rata, tačnije od 1920 – 1941. u Nišu.

Pokret Moderne koji je bio dominantan arhitektonski pravac u Evropi u decenijama iza prvog svetskog rata, brzo je stekao pobornike Srbiji pa samim tim i u Nišu, kako kod arhitekata tako i kod investitora, zbog svoje funkcionalnosti i ekonomičnosti gradnje.

Na reprezentativnim predstavnicima stambenih zgrada u Nišu koji su projektovani u duhu Moderne, ukazuje na neke aspekte razvoja tih objekata, odnosno uticaja predhodnih stilova i nasleđenog obrasca gradnje na formiranje srpske, odnosno niške Moderne i njen značaj za razvoj Grada Niša u kasnijim periodima.