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THE BELGRADE OPUS OF THE ARCHITECT NIKOLA NESTOROVIĆ (1868–1957)

ABSTRACT: The Belgrade opus of the architect Nikola Nestorović represents one of the greatest influences of Serbian architecture according to European tradition. His architectural personality is expressed by cooperation with other colleagues and investors, from which the buildings that dominantly marked the cultural development of the capital came. The innovations in his projects were pioneering in the development of Serbian architecture at the beginning of the twentieth century and influenced many of his contemporaries and followers.

KEYWORDS: architecture, academism, Belgrade, style, public buildings, private buildings.

Introduction

The Belgrade opus of Nikola Nestorović, as well as professional work with students at the Technical Faculty, has contributed to the development and affirmation of the architectural profession in Serbia at the beginning of the twentieth century. Although art history researchers call him a practical designer, it cannot be said that Nestorović was not inventive (ЂУРИЋ-ЗАМОЛО 2011: 264). His role is significant from the aspect of introducing new materials into construction. He devoted himself to his projects down to the smallest detail. The majority of his most significant projects are protected by law as cultural assets. In addition to the Belgrade opus, Nestorović was also involved in the architectural practice in other Serbian cities.

The research material is mainly preserved in the archives (Archive of Yugoslavia, Historical Archive of Belgrade) and museums (Belgrade City Museum, Museum of Science and Technology). The oeuvre of architect Nikola Nestorović was the subject of research by many scientists (НЕСТОРОВИЋ 1954; 1969; 1973; 1974; 1975; 2006; ЂУРИЋ-ЗАМОЛО 1968; 1971; ШКАЛАМЕРА 1967; 1985; НЕДИЋ 1984; 2004; 2012; КАДИЈЕВИЋ 2005; 2007; ИБРАЈТЕР-ГАЗИБАРА 2006; МИХАЈЛОВ 2009; ЛАЗИЋ 2011; ПАВЛОВИЋ 2014; 2015; 2017; 2020; ТОШЕВА 2016).

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Nestorović also left behind written material in the form of handbooks for architects, very useful for studying his work (HECTOPPOBИTЪ 1937). A monograph was published about his life and work and an exhibition was held in the ULUS Gallery (ПAВЛOВИTЪ 2019).

Nikola Nestorović was born on April 2, 1868, in Požarevac, where he first finished elementary school and then high school in 1883. In the period between 1883 and 1886, he attended Realka High School in Belgrade, after which he enrolled on the Technical Department of the Great School. He graduated from the Great School in 1891. After that, he got a job in the Ministry of Construction as a second-class associate sub-engineer in the District of Požarevac. Under the influence of Professor Dragutin Milutinović, he attended the Royal Technical Academy in Charlottenburg, Berlin. He passed the Prussian state exam in 1896, after which he returned to Serbia as a fifth-class engineer in the Ministry of Construction. Throughout his career, he had different roles as a professor – first part-time at the Technical Department of the Great School, then at the Technical Faculty (1905), an associate professor at the Architectural Department, a full-time professor at the Technical Faculty (1919), and the head of the Architectural Department (1929–1930). In 1938, he retired and a year later became a part-time professor at the Faculty of Engineering (until 1941). The subjects he taught were Science of Styles, Design of Private Buildings, and Design of Commercial Buildings. The last two subjects later formed a Department for Private and Commercial Buildings of which he was the head. He married Ana Klidis (1900) and established his status as a member of the Belgrade elite. He participated in the Balkan Wars and the First World War. Architect Nestorović passed away in 1957 (ПAВЛOВИTЪ 2017: 17–50; 2020: 136).

Early Creative Work (1896–1904)

The first period of Nestorović's creative work is related to the development of academicism in the Principality/Kingdom of Serbia from 1900 to 1914, during which a more relaxed understanding of rigid norms prevailed (KAДИJEВИTЪ 2005: 297). As an architect at the Ministry of Construction, Nestorović performed the duties of supervisor at the construction sites of various buildings in Belgrade (HECTOPPOBИTЪ 1937: 85–86, 89; ПOПOВИTЪ 2001: 193–198; ПAВЛOВИTЪ 2017: 98). He designed his first independent commissions, and also worked in co-authorship with Andra Stevanović.

Nestorović's early projects were characterized by academic schematism. The first project, the Children's Hospital (1898), was not carried out. The second project of the Popović brothers' house (1900) on the corner of Simina and Dobračina streets represents a similar solution of the base, space layout, and facade. The second project represents Nestorović's first design of a private building. Both buildings were designed to have a basement, ground floor, and one floor with a monumental staircase in the centre. While the main and representative rooms are located next to the main façade, the corridors were positioned inside the building. The only difference was that in the Popović brothers' house (Fig. 1) the rooms are connected by enfilades. The façades have a rustic plinth and ground floor and the zones were separated from each other by profiled horizontal cornices. The softened

rusticity of the Children's Hospital was completely lost in the second project and replaced by a flat façade. In the first project, the five-part division was achieved by applying risalites, while the grouping of windows was applied to the Popović house. Following academic postulates, the central risalite was representatively decorated in both projects (НЕДИЋ 1984: 101–106; ПАВЛОВИЋ 2017: 68–71).

In addition to the competition for the Assembly building, in which Nestorović participated with a project under the motto "Attempt" (1901–1902) (АНОНИМ 1902: 2–3; ПАВЛОВИЋ



Fig. 1. Popović brothers' house entrance interior (1900), corner of Simina and Dobračina streets (photo: Verica Pavićević)

2017: 85–89), his project in co-authorship with Andra Stevanović was shortlisted for the Palace of Fund Management (1902–1904). Their project won first prize and the solution is attributed to mature academism (НЕСТОРОВИЋ 1937: 75–76; НЕСТОРОВИЋ 1975: 173–182; 2006: 367–370; ПАВЛОВИЋ 2017: 105–120; КАДИЈЕВИЋ 2005: 335–336; 2007: 173–196; ГОРДИЋ 1966: 57; РОТЕР-БЛАГОЈЕВИЋ 1997: 51–54). The basic postulates of academism were retained when designing the base and layout of the interior rooms and the freedom of



Fig. 2. Family house of Nikola Nestorović (1901–1902), 40 Kneza Miloša Street
(photo: Verica Pavićević)

architectural expression is mostly visible on the main façade of the building. The free design of the façade is attributed to the influence of Andra Stevanović, who was an advocate of French Decorativism (НЕСТОРОВИЋ 1954: 171–172). In his next project of a family house at 40 Kneza Miloša Street (Fig. 2), the architecture is free from rigid forms (1903–1904). Nestorović designed a modern family house where he divided the representative and the private space into two floors (ПАВЛОВИЋ 2017: 123–128; 2020: 136–137). The house for Dr. Voja Marković (1904) at 38 Terazije Square was another building designed in co-authorship with Andra Stevanović. The building had shops on the ground floor, then two floors, and an attic. The contribution of Nikola Nestorović to this project was reflected in the installation of bay windows above the main entrance. This façade was designed under the influence of Andra Stevanović in the style of French Decorativism with pompous baroque motives (КАДИЈЕВИЋ 2005: 164–165; ПАВЛОВИЋ 2017: 128–130). The last building in academism, from this period was a residential building for Milivoje Pavlović (1904) at 6 Topličin Venac Street (ПАВЛОВИЋ 2017: 131–132).

Mature Creative Work (1905–1914)

In the mature creative period from 1905 to 1914, many of his most successful projects were made independently or in collaboration with Andra Stevanović. Nestorović designed a house for Jovan Sevdčić (1905) that was planned to be located on Krunska Street but was never built (ЂУРИЋ-ЗАМОЛО 1980: 256; ПАВЛОВИЋ 2017: 141). Nestorović expressed the ideas of European Romanticism especially in this project (ЛАЗИЋ 2011: 258–259).

The Vračar Cooperative project (1905) was made in cooperation with Andra Stevanović at the request of the Society for the Beautification of Vračar but was not carried out (ЂУРИЋ-ЗАМОЛО 1980: 53; ПАВЛОВИЋ 2017: 143–144). Immediately after this, they made a project for the Belgrade Cooperative (1905–1907) in Savamala at the request of Luka Čelović (Fig. 3). The structural assemblies were designed by Stevanović and during the construction of this building reinforced concrete was used. The building was angular with a cut corner towards the square. Elements of French Decorativism and Art Nouveau were used in the interior and the exterior (НЕСТОРОВИЋ 1937: 76–77; НЕДИЋ 2012: 49–57; ПАВЛОВИЋ-ЛОНЧАРСКИ 2005: 107–118; НЕСТОРОВИЋ 1974: 158; 1975: 183; ЛАЗИЋ 2011: 140–143; ГОРДИЋ 1966: 64; ПАВЛОВИЋ 2017: 145–157).

Nestorović also used the Viennese Secession style in the design of the building for the merchant Stamenković (1907), which is on the corner of Uzun-Mirkova and Kralja Petra streets. The part of the house facing Kralja Petra Street was intended for a representative function, and the part facing Rajičeva Street was intended for rent. This difference can be seen on the exterior façade in the application of decorative elements that are dominantly present along the representative side of the building (ГОРДИЋ 1966: 72; ШКАЛАМЕРА 1967: 334; ЛАЗИЋ 2011: 163–165; ПАВЛОВИЋ 2017: 157–162).

The house for the merchant Sreten Aleksić was designed independently and located on the corner of Nemanjina and Deligradska streets, on Slavija Square (1907) (ЛАЗИЋ 2011:

176; ПAVЛOVIЋ 2017: 162–165). In the same year, Nestorović designed the extension of the family house located at 2 Relja Street for his brother Đorđe and this building did not exclude representativeness (ПAVЛOVIЋ 2017: 165–166). Together with Andra Stevanović, he worked on another project of remodelling the Srpski Kralj Hotel (1907) (ПAVЛOVIЋ 2017: 166–168). The house for Josif Predić at 27 Svetogorska Street (1908) has its façade designed in the Art Nouveau style (ЛАЗИЋ 2011: 169; ПAVЛOVIЋ 2017: 18–171).

The last competition Nestorović participated in was for the Administration of State Monopolies. Together with Dragutin Đorđević, he designed the project which received the



Fig. 3. Belgrade Cooperative (1905–1907), interior, 2 Travnička Street, (photo: Verica Pavićević)

second prize in the competition (МАСЛАЋ 1909a: 105–107; 1909b: 114–115). Unfortunately, due to harsh personal criticism from the jury and the professional public, a distance was created between him and Andra Stevanović, who was a member of the evaluation jury (ПАВЛОВИЋ 2017: 171–178).

After the construction of the Belgrade Cooperative, he received a request from the same investor to design the Bristol Hotel (1910–1912), which was required to have rooms for residential and business purposes. The monumental building expresses academic composition, while on the façade and in the interior, the architect managed to express freedom by using a repertoire of Art Nouveau and Art Deco elements (ГОРДИЋ 1966: 79; НЕСТОРОВИЋ 2006: 470; ЛАЗИЋ 2011: 210–211; ПАВЛОВИЋ 2017: 178–187).

Nikola Spasić's Grand Passage (1911–1912) between Knez Mihailova Street and Obilićev Venac Street was a project that Nestorović created in the style of French Decorativism with Art Nouveau elements under the influence of the World Exhibition in Paris in 1900, which he had the opportunity to visit (БОРИЋ 2002: 78–79; НЕСТОРОВИЋ 2006: 364; ПАВЛОВИЋ 2017: 188–191).

The buildings of the Teacher's Home located between JNA Boulevard, Birčaninova and Katićeva streets (1910–1911) and the Vračar Sanatorium (1910) on the corner of Birčaninova and Resavska streets had similar angular solutions (ЂУРИЋ-ЗАМОЛО 1975: 187–197; ПАВЛОВИЋ 2017: 191–198). This solution was implemented earlier and will be applied in the next house project for Milan Pavlović on the corner of Gračanička and Vuk Karadžić streets. The house for Milan Pavlović (1911–1912) is a project in which Nestorović completely hierarchized the space (ГОРДИЋ 1966: 82; НЕДИЋ 2004: 97–102; ПАВЛОВИЋ 2020: 137–138). The peak in this phase of his creative work was Nikola Bošković Bank on the corner of Kralja Milana and Dragoslava Srejovića streets. Resembling the previous ones, this building also has a cut corner part which was emphasized by a polygonal bay window (ЛАЗИЋ 2011: 272; ПАВЛОВИЋ 2017: 209–214).

The smaller buildings he designed during this period no longer exist or were not executed at all. These are Petar Torbarević's house, 23 Vasa Čarapića Street (1911); house for Pavle Horstig, 48 Svetozara Markovića Street (1911); courtyard building for Paja Mijatović at 15 Simina Street (1912); house for Svetislav Andrejević at 22 Pop Lukina Street (started in 1914, completed in 1920) (ПАВЛОВИЋ 2017: 199–202, 206, 214–213). The unfinished house project for Dr. Nikola Nikolić at 35 Dečanska Street is a model project for many buildings of the late phase of his creative work (ЂУРИЋ-ЗАМОЛО 1980: 299; ПАВЛОВИЋ 2017: 207–209).

Late Creative Work (1918–1927)

The late period in Nestorović's work was characterized by a repetition of the forms he developed during the second phase of his work. Examples such as the project for Dr Nikola Nikolić – the angular solutions with bay windows – were dominantly used during this phase. Nestorović designed a large number of buildings for Belgrade Jews, along with the first extension of the building at 26 Kralja Petra Street (Fig. 4) for Josif Alkalaj (1920) (ЂУРИЋ-ЗАМОЛО 1992; ПАВЛОВИЋ 2017: 220–224).

In the field of commercial buildings, he also designed several warehouses and industrial buildings for large banks. The first building was a warehouse for the Bošković Bank (1921–1922), built on the corner of Jevrejska and Banatska streets (ПАВЛОВИЋ 2017: 224–227; 2019: 38). Another building was built for the Franco–Serbian Bank (1923) near the Bristol Hotel, which caused its façade to have a stylish appearance. (ПАВЛОВИЋ 2017: 227–231). For the bank officials of the Bošković Bank, he designed another residential and commercial



Fig. 4. Building for Josif Alkalaj (1920), exterior, 26 Kralja Petra Street (photo: Verica Pavićević)

building (Fig. 5) (1921–1925) on the corner of Jevrejska and Mike Alasa streets (ПАВЛОВИЋ 2017: 231–233). Nestorović designed a house at 29 Resavska Street (1921–1922) for Professor Aleksandar Belić, which was later changed to the basic design (ПАВЛОВИЋ 2017: 233–235). For his brother Đorđe, Nestorović made an extension to the house at 2 Relja Street in the style of refined academism. On the corner of 9 Kneza Lazara and Nikole Spasića streets, Nestorović designed another office corner building with a dome (1920–1921) for David Alkalaj.



Fig. 5. Residential and commercial building for the bank officials (1921–1925), on the corner of Jevrejska and Mike Alasa streets (photo: Verica Pavićević)

Together with a group of engineers, Nikola Nestorović founded the Construction and Consumer Cooperative in 1922. In the period since the founding of the Cooperative, he designed seven buildings, probably in collaboration with engineers, since it is not certain that he worked alone (АНОНИМ 1922: 4; ПАВЛОВИЋ 2017: 44, 238). These were mainly commercial and residential buildings for rent – a building for David Alkalaj at 11 Cara Lazara Street, a building for Josif Alkalaj on the corner of Dubrovačka and Visokog Stevana streets, an urban complex on the corner of Svetogorska, Palmotićeve, and Koste Strajinića streets, a family house for Miloš Petronijević at 19 Kneza Miloša Street (ПАВЛОВИЋ 2015: 147–149), a building for Milivoj Pavlović on the corner of Topličina Venac and Čubrina streets, the Batignolles Palace for Vasa Popović at 12 Terazije Street, and a building for Nikola Vitorović on the corner of Pop Lukina and Maršala Birjuzova streets. After the death of Danilo Vladisavljević, Nestorović took over the completion of the construction of the Export Bank at 5 Terazije Street (1923). Although it was stated that Nikola Nestorović worked out the details, Pavlović concludes that he still largely adhered to the basic project of Danilo Vladisavljević (2017: 238–263).

Public purpose buildings form a special group of projects that Nestorović worked on towards the very end of his design career. The first project was the University Library “Svetozar Marković” (1920–1926) in cooperation with Dragutin Đorđević. The Library was built with donations from the Carnegie Foundation (НЕСТОРОВИЋ 1973: 342–344; МИХАЈЛОВ 2009). After a series of problems caused by the subsequent announcement of a tender for a joint building of the Ministry of Forests and Mines, Agriculture and Water, Nestorović made cooperation with the “Arhitekt” office, but this project was not implemented in its entirety either (НЕСТОРОВИЋ 1973: 350–351; ВЛАДИСАВЉЕВИЋ 1997; ПАВЛОВИЋ 2017: 275–284). The third project was carried out by Nestorović in cooperation with Branko Tanazević for the building of the Technical Faculty, which represents the embodiment of monumental academism intertwined with the elements of Serbian–Byzantine style (ИБРАЈТЕР-ГАЗИБАРА 2005: 69–85; ПАВЛОВИЋ 2017: 284–292). Buildings after 1925 were created in cooperation with his son Bogdan Nestorović and all three projects had Nikola Nestorović’s signature – a residential and commercial building for Vitomir Konstantinović in 3 Kralja Milana Street (1925–1927), a house for Lepa Popović in 42 Kosmajaska Street (1926), and the project for Marija Predić in Svetogorska Street (1926) (ПАВЛОВИЋ 2017: 292–295).

Conclusion

Regarding the three creative phases of Nikola Nestorović, several conclusions can be drawn. In addition to the competitive spirit that largely marked his career, it can be concluded that Nestorović liked to cooperate with his colleagues. From the collaboration with Andra Stevanović and Dragutin Đorđević, with whom he once shared an office, to the projects with Dragiša Brašovan and Branko Tanazević, this phenomenon is still rare in our architectural practice. From the aspect of style, Nestorović remained consistent with academism, and within its framework he occasionally added elements of other styles. It can be said

that the development of his architectural form followed an upward path up to the Bristol Hotel, followed by projects that repeated the already established practice. No matter how much Nikola Nestorović's work had a creative contribution, he still strove to satisfy the wishes and needs of the clients. The buildings that he designed and built were a reflection of investors and their wishes for Belgrade to take on the shape and value of European cities.

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БЕОГРАДСКИ ОПУС АРХИТЕКТЕ НИКОЛЕ НЕСТОРОВИЋА (1868–1957)

Резиме

Београдски опус архитекте Николе Несторовића представља један од највећих домета српске архитектуре према европској традицији. Његова архитектонска личност је отелотворење сарадње са другим колегама и инвеститорима из које су потекли објекти који су доминантно обележили културни развој престонице. Новине које су присутне у његовим пројектима представљају првенце на пољу развоја српске архитектуре почетка XX века и утицале су на многе његове савременике и следбенике.

Кључне речи: архитектура, академизам, Београд, стил, јавне грађевине, приватне грађевине.