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OVERVIEW OF ARCHITECT ANDREY VASILYEVICH PAPKOV'S OPUS BETWEEN TWO WORLD WARS IN KINGDOM OF SCS/YUGOSLAVIA (1925–1941)

ABSTRACT: Andrej Vasiljević Papkov takes a significant place among the architects of the interwar period in the Kingdom of SCS/Yugoslavia. Since forming his bureau in 1932, he had participated in many important public competitions, the project for Saint Sava temple with architect Milan Zloković being the most prominent among them. In today's Croatia he also constructed Savić villa and Josip Hrabovsky building. In Bukovička banja, he constructed villa Karadžić in 1935–1936. Most of his buildings can be found in Belgrade where he mostly worked on residential architecture. Together with architect Aleksandar Janković, he participated in the construction of Balkan Hotel in 1938–1939. This paper aims to reevaluate historiographical research conducted so far, and make an overview of Papkov's architectural opus in interwar period.

KEY WORDS: architect, Andrej V. Papkov, residential architecture, mid-war period, Kingdom of SCS/Yugoslavia.

The work of Andrej Vasiljevich Papkov (Андрей Васильевич Папков) greatly contributed to the development of architecture in the Kingdom of Serbs, Croats and Slovenians/Yugoslavia. A large number of buildings in Belgrade and a few more in the rest of the former Kingdom of SCS/Yugoslavia support this statement. Papkov belonged to the younger generation of Russian architects and is recognized as one of the few of his colleagues who were not indifferent to the process of modernization (КАДИЈЕВИЋ 2002–2003). In the quest for understanding his architecture, his style is described as modern academism, and it should be noted that this term was firstly used by Milan Milovanović (1994: 226–272).

In the efforts of historiographical research, certain contributions are noted in studying Papkov's legacy (МИЛОВАНОВИЋ 1994: 266–272; 1995: 24; ЂУРЂЕВИЋ 2005: 297–312; ЦЕРАНИЋ 2007: 71–85; МАНЕВИЋ 2008; ФОМЕНКО 2013а: 295–311; 2013б; ПРОСЕН 2014; КАДИЈЕВИЋ 2017: 358–371; 2018: 308–319; ПУТНИК ПРИЦА 2021). Many known and and unknown

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buildings have been studied and written about, but since his opus is large, many of them need yet to be researched. In historiography, his opus was recognized as important in the architectural development of the interwar Kingdom of SCS/Yugoslavia. Further research is needed for more in-depth understanding of his opus and contributions.

Andrey V. Papkov was born on July 5th 1890 in the village of Gluboye, Russia. His parents' names were Matriona and Vasilije and he had a wife Marija and two sons, Aleksandar and Andrey¹. He graduated from a technical high school and obtained his Bachelor's Degree in Saint Petersburg. He continued his further education at the Faculty of Architecture in Belgrade where he graduated, the title of his thesis being: "The National Theatre in the best spirit of Garnier opera in Paris". In the year of 1929 he was a part of "Russian art in emigration" exhibition committee, and he joined the „K.R.U.G" group in 1931 (ЂУРЂЕВИЋ 2005: 300). He was hired as a honorary professor at the Department for Ornamental Drawing and Watercolour at the Technical Faculty of the University of Belgrade (АНОНИМ 1935: 810). As the beginning phase of his professional development, he chose to work in atelier of Dragiša Brašovan with whom he worked on projects such as Yugoslavia pavilion in Barcelona. His independent bureau was founded in 1932. Until the beginning of Word War Two he worked intensely, mostly constructing residential architecture. After World War Two he emigrated to Argentina where he continued constructing. He died in Argentina around the year of 1975 (ЦЕРАНИЋ 2007: 72).

Formative Years

Some of the initial Papkov's architectural efforts can be found in his Bachelor's thesis project design (Fig. 1). Papkov graduated with the project design for the National Theatre in the year 1925 which was showcased in the Students' Architecture Club publication from 1928. This publication presented the best works from annual exhibitions of the students of architecture, which were documented in the newspapers of that time (ПАВЛОВИЋ 2021: 64–67). Papkov's graduation design was made in the style of Renaissance and it shows a monumental building made in a classical manner and enriched with decorative details. The elements such as large columns with sculptural decoration above them and quadriga on atica particularly stand out. A tendency towards monumental and decorative remained a motif in his construction that he reworked and developed in the following years.

Papkov continued his further growth by working with architects Dragiša Brašovan and Milan Zloković. Working within Dragiša Brašovan's bureau turned out to be very influential for Papkov's further independent work. In the newspapers, one can find information that he was supervising the construction of the pavilion of Yugoslavia in Barcelona in the year of 1929 (АНОНИМ 1929: 8). In 1926 with architect Milan Zloković he participated in the competition for Saint Sava's temple. Their project design is a triconchos with a condensed cross in square base with elements of expressionism and postsecessionism

¹ See: НАВ, АСВ, Files (ИАБ, УГБ, Картоотека).



Fig. 1. Papkov's Batchelors project design (Source: Зрнић, Предраг (Ур.)). Публикација Клуба студената архитектуре, 1928.

(КАДИЈЕВИЋ 2000–2001: 220–221). Papkov was assigned the painting part of the design project (ЂУРЂЕВИЋ 2005: 298). It is noted in historiographic research that he also participated in the competition for the Home for the Disabled in Mali Kalemegdan with Milan Zloković, which was rewarded the third place. Papkov's role in this project is unknown (МАНЕВИЋ 2008: 143).

At the end of the 1920s and at the beginning of the 1930s, Papkov was involved in a few competitions. In the competition for the Kolarčev University, his project design won the first prize. He participated in the competition for palace "Silesija" for Nikola Tanurdžić, winning the third prize (МИЛОВАНОВИЋ 1994: 268; ЂУРЂЕВИЋ 2005: 300) On the territory of today's Croatia, he participated in the competition for Banovinska palace in Split with Dujam Granić. The design project that they submitted under the name "Diamond" won the third prize (КАДИЈЕВИЋ 2018: 312).

Founding of Independent Bureau and Further Project Work

Andrey Papkov founded his bureau in the year of 1932. In 1930s he especially stood out in terms of the construction of residential architecture where he showed more and more creativity in the implementation of different stylistic influences as the time went by. In the first half of the fourth decade he constructed a few smaller villas and family houses that are interesting because of the interior solutions, the choices that show the way Papkov

incorporated functionality into residential architecture.² In the center of Belgrade, he constructed residential buildings, mostly interpolations, which were in some examples built in a rather classical style, and sometimes have more of modernistic visual features.³ In the historiographical research so far, the year of 1937 is regarded as a breakthrough, because the constructions are some of the best in his opus (ЦЕРАНИЋ 2007: 78).⁴ In the years 1938–1939 he participated in the project design of Balkan Hotel with architect Aleksandar Janković. From the year 1938 until World War Two he continued working intensely and kept building residential architecture, while enriching and developing his personal style.⁵

In 1932 Papkov constructed two buildings in today's Croatia, that are still preserved. In Zagreb, at 25 Vinogradarska Road, he constructed a residential building for Josip Hrabovsky with two floors, and an especially interesting inversion of the central part of the building. Aleksandar Kadrijević concludes that the building is closer to the more moderate Belgrade understanding than Zagreb's more consistent understanding of modernism, and states Borivoj Đurić's residential building in Belgrade as an example for Papkov's design in Zagreb (KADIJEVIĆ 2018: 311). Villa Savić in Lipik (Fig. 2) was constructed from 1932 to 1935. It was designed in classical manner and was enriched in the backyard facade with the English Renaissance style while on the corner facade the Italian influences can be recognized. A strong influence of Genčić villa is also noticeable, but it is important to say that villa Savić does not literally mimic Genčić's house and rather uses it as an influence (KADIJEVIĆ 2018: 312). Papkov had the opportunity to transport the visions of his Bachelor's thesis design to villa Savić. Elements such as double columns with sculpture on top and the influence of Renaissance are present both in the bachelor's thesis and villa Savić.

After making his bureau, Papkov built most of his architecture in Belgrade. Building for Tereza Štencel at 10 Osmana Đikića Street, is an example of modernistic solutions from his first independent constructing years. There are also examples of more classical buildings in the first half of the fourth decade. An example is the residential building for Dušan Kos. The project design was first made by architect Leon Talvi but was changed and finished by Papkov.⁶ In the year 1934 for Vojislav Aleksić he made changes in the first classical version of the design made by him, and constructed a modernistic building.⁷ He had an opportunity

² Some of the most important ones are buildings located at 40 Ravanička for Stanka Lučev Radonjić, 16 Žanke Stokić for Staša and Bosiljka Beložanski, at 16 Puškinova for Aleksandra Pozdnjakova, among others.

³ Residential buildings at 23 Vojvode Dragomira, 43 Strahinjića Bana for Dušan Kos, 31 Cerska for Vojislav Aleksić, 11 Niška for Milan Stefanović, 22 Krunska for Milutin Mesarović, 46 Svetogorska for Milutin Mesarović, 10 Primorska for Filip Sebah etc.

⁴ 17a Njegoševa for Stevan Kostić, 4a Višnjićeva for Milena Vitorović, 15 Makedonska for Lazar Petrović, 17 Miloša Pocerca for Dragutin Debeljković, 17 Svetozara Markovića for Darinka Plavšić, 9 Šekspirova for Vojislav Subotić etc.

⁵ From 1938 to 1941: 36 Džordža Vašingtona for Sofija and Dragutin Petrović, 36 Alekse Nenadovića for Katarina Rašuo, 95 Kneza Miloša for Anka Hasner, 13 Topličin venac and Maršala Birjuzova 42 for Katarina Rašuo, 8 Kneginje Ljubice for Kosta and Leposava Janković, 11 Dečanska for Nikola Simić etc.

⁶ HAB, BM, TD, f-XXX-9-1932.

⁷ HAB, BM, TD, f-IX-14-1933.



Fig. 2. Villa Savić in Lipik (Photo credit: Aleksandar Kadijević)

to build for Milutin Mesarović a few times but one of the buildings that stands out is at 22 Krunska Street dating back to 1935.

In the middle of the 1930s, Papkov constructed a few modern building solutions. These are mostly smaller family houses that stand out in the way the interior was designed. For scenographer Staša Beložanski and his wife Bosiljka, Papkov designed a family house in 1935 that has been torn down. From a periodical, in the interview with Staša Beložanski, we find a photograph of the interior and get an impression how the space was decorated (КУЛУНЦИЊ 1940: 266–272). The rooms such as kitchen, storage and garage were constructed in the basement, and on the ground floor the rooms that are noticeable are the reception hall and atelier. The two rooms are separated by a curtain that can be opened and closed.⁸ Papkov thought about the representation and the profession of the house residents and designed the space according to their needs. The facade is decorated with modernistic visuals in mind, with many windows and a sculpture within a niche. The building for academic painter

⁸ HAB, BM, TD, f-XXII-33-1935.

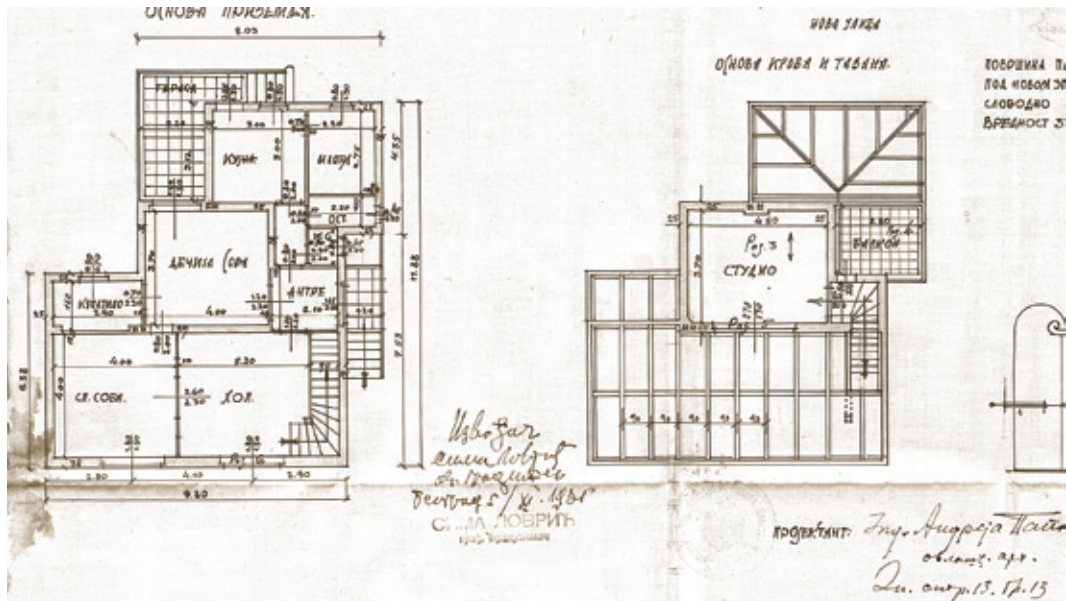


Fig. 3. 40 Ravanička, Belgrade (Source: HAB)

Stanka Lučev Radonjić (Fig. 3) was also constructed in 1935. On the outside it was decorated with a relief drawing according to the project drawing, but the building today is visually slightly different, and lacks a relief. The interior is designed with usual rooms on the ground floor and a studio with terrace in the attic. This house is also important because architect Aleksandar Janković, with whom Papkov constructed the Balkan Hotel, added a wing to it in the year 1939.⁹

From 1934 to 1936 Papkov was constructing villa Karadžić in Bukovička banja. The eclectic manner present in the facade is connected with the history and visual identity of the surrounding area (МИЛИШИЋ 1996: 79). Together with Ivan Rik, Papkov signed the project design for monastery Vavedenje in Belgrade, also from 1934 to 1936. In the recent historiographic research a new theory arose that the author of the monastery project is Ivan Rik. To support this statement, Tadija Stefanović writes that Ivan Rik needed an architect with his own bureau to sign the project design, and also references the similarity between Rik's ossuary in Lazarevac with the Monastery of Vavedenje (2011: 102).

Among more important people for whom Papkov made projects is the family Buli. Between the years 1936 and 1937 Papkov made a project design of a villa for Ilza Buli, at 23 Teodora Dražera Street. The facade stands out with its eclectic use of folkloric influences and the reference of historical stylistic choices (РОЖМАН 2017: 40–43). Papkov's growth

⁹ HAB, BM TD, f-XVII-9-1935; The first one to point out that Aleksandar Janković added a wing to this building was Milica Ceranić. See: ЦЕРАНИЋ 2004: 51.

as an architect can be seen in his aim to keep the representative character with classical elements, such as the presence of columns, while keeping the overall composition more toned down. Most of the decorative elements can be seen on stylized iron details that make an important character of the overall impression.

The year of 1937 is prominent as the year in which Papkov found his stylistic identity as an architect. After the constant oscillation between modernism and academism, in search of his own expression, Papkov found a way to adapt decorative and modern elements and to present himself as an architect with a refined sense of constructive process. A periodic from the time testifies about it. When asked what his opinion was on the future of contemporary architecture in Belgrade, Papkov found the suitable answer in incorporating Renaissance elements while respecting the tradition that was romantic Byzantine style (АНОНИМ 1938: 7).

At 4a Višnjićeva Street, Papkov constructed a building for Milena Viktorović that shows his growth as an architect. The modernist solution of the facade is prevalent but with the addition of a monumental passageway decorated with the stylization of the casseted arch. The stone at the top of the passageway has three layers and so do the two vertical lines that stretch from it making a rounded ninety degrees angle and pointing to the top of the building. As they are layered, both of these elements have sculptural quality. This reference has even clearer meaning given the information that Papkov initially intended to place a decorative sculpture on that spot.¹⁰ The building at 10 Miloša Pocerca Street stands out with its two columns flanking the entrance on each side, the stylistic choice especially appreciated in the historiographic research (ПУТНИК ПРИЦА 2021: 124). From that period two villas built in the style of English field house draw the attention, one built at 14 Temišvarska Street and the other at 9 Šekspirova Street (ПУТНИК ПРИЦА 2021: 289).

The construction process of Balkan Hotel in Belgrade began in 1938. Papkov's role in the project is considered as being connected to the facade design (ЦЕРАНИЋ 2005: 74). However, a question arises: Why is the only signature on the project design that of Janković? Tijana Borić addressed the problem of the certainty of Papkov's involvement by citing the information card that mentions him working on the project (2004: 471).¹¹ Having in mind that Balkan Hotel stylistically coincides with Papkov's opus and the fact that Aleksandar Janković added a wing to Papkov's project design for Stanka Lučev Radonić in the year Balkan Hotel was being built, the conclusion is that Papkov's involvement in the project was significant. In historiography, this project was evaluated as an inadequate solution (КРУНИЋ 1954; МИЛОВАНОВИЋ 1994: 271; ЂУРЂЕВИЋ 2004: 306–307). Still, considering the facade project design, it is clear that a certain amount of thought was invested in the position of the building, as it was located opposite to Moskva Hotel. The project design of the facade included the

¹⁰ HAB, BM, TD, f-VIII-16-1937.

¹¹ "Field card of the Belgrade City Institute for the Protection of Cultural Monuments, A 37/18; HAB the mentioned folder. Information that architect Andrey Papkov worked on the 'Balkan' project is in the official documents of the mentioned institutions."

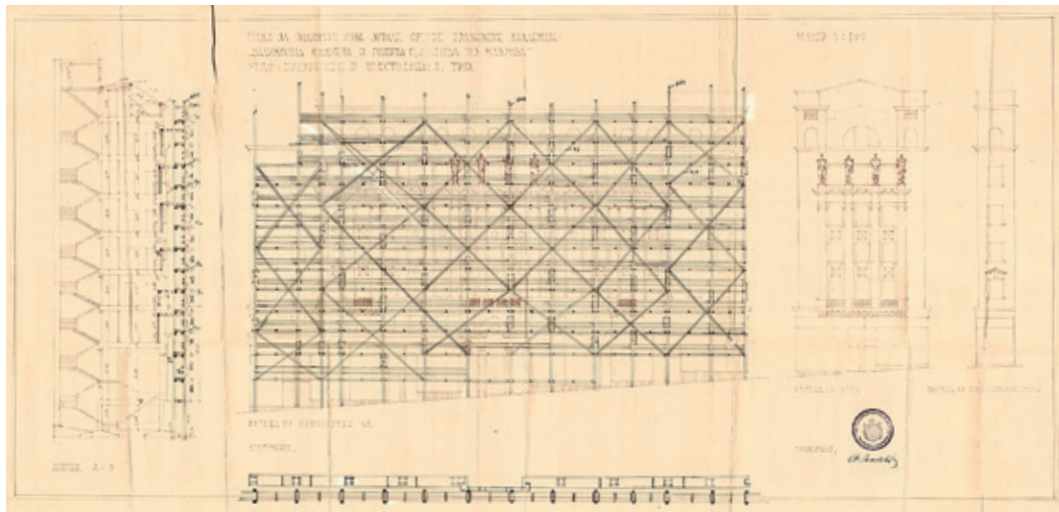


Fig. 4. Hotel Balkan (Source HAB)

Fig. 5. Alekse Nenadovića, Belgrade
(Photo credit: Sofija Jovanović)

decorative sculpture (Fig. 4), which would have enhanced the vertical in the building, but instead of it, today the building is decorated with stylized vases.¹² An element that is also present on the building today is the decorative line on the top of Balkan Hotel which mimics the roof line of Moskva Hotel. Even though this building was not recognized as a very successful project design, today it is an important part of Terazije square and stands as a testimony to great benefactors Golub and Bosiljka Janić.

During and after the construction of Balkan Hotel, Papkov continued his work on residential architecture and constructed a few significant buildings. Residential buildings for Anka Hasner, at 95 Kneza Miloša and for Milutin Mesarović at 33 Resavska Street are important to mention as some of the more significant works in Papkov's opus. One of the buildings Papkov constructed for Katarina Rašuo is located

¹² HAB, BM, TD, f-VI-18-1938.

at 36 Alekse Nenadovića Street (Fig. 5). This building has art deco influences in the use of polychrome and what it has in common with the other building for Katarina Rašuo is putting two slabs or columns by the door on every side as well as adding a decorative or functional element in between them, in this case a diamond cube.¹³

Right before the beginning of World War Two, Papkov constructed a few more buildings that do not lack creativity that he showed in the previous years. He did another commission for Katarina Rašuo in the year of 1940 at 13 Topličin Venac and 42 Maršala Birjuzova Street. The facade at 13 Topličin Venac is decorated with a vertical line reminiscent of the vertical element from 4a Višnjićeva Street.¹⁴ On this building Papkov once again designed two slabs by the front door, this time with windows between them on each side. In the same year, Papkov constructed a building for Kosta and Leposava Kostić at 8 Knjeginje Ljubice Street. It stands out with the ground floor and first floor being rustically made and heavily decorated, while the rest of the building has a lighter feel with more vertical elements.¹⁵ Milan Prosen describes these vertical elements as „Behrens-like”, accentuating the strong impression they make on the spectator (ИПОСЕХ 2014: 321). In the year of 1941, Papkov constructed a building at 11 Dečanska Street for Nikola Simić. The realized building merely resembles the original project design that is enriched with vertical elements, balconies and a tower.¹⁶ Milica Ceranić compares this building to Albania Palace (2007: 81).

Conclusion

Papkov's work is prominent due to its multi-sided and versatile nature and it can be researched and interpreted in more than one way. He decided to work in many stylistic directions. Still, the biggest parallel can be drawn between his opus and modernism and academism. That is why Milan Milovanović's statement on academic modernism is true. When building houses for Staša Beložanski and Stanka Lučev Radonić, Papkov had a chance to combine the space with function, separating the representative and working spaces within the house and joining them according to the needs of the owners. He had an opportunity to transpose and revise his ideas from his Bachelor's thesis design on buildings such as villa Savić, and even on some residential buildings. In his repertoire of academism and modernism, he introduced different stylistic influences such as art deco and other historical styles. The turning point was the year of 1937 when he achieved some of his best works in Belgrade in buildings such as 4–6 Višnjićeva Street, 16a Njegoševa Street and 15 Makedonska Street. His use of more romantic solutions with eclectic elements are present in project designs in villa Karadžić in Bukovička banja, but also in Belgrade at 9 Šekspirova, 14 Temišvarska and 23 Teodora Drajzera Street. His involvement in the project design for Hotel Balkan is fact-based, but the exact amount of participation remains unknown.

¹³ HAB, BM, TD f- IV-25-1938.

¹⁴ HAB, BM, TD, f-XXXIII-78-1939.

¹⁵ HAB, BM, TD, f-XVII-7-1940.

¹⁶ HAB, BM, TD, f-XIII-40-1941.

Residential buildings in the center of Belgrade are distinct because of their interesting solutions of vertical elements such as buildings at 15 Makedonska, 33 Resavska and 8 Kneginje Ljubice Street. Papkov proved to be a versatile architect, with readiness to constantly improve his architecture, while simultaneously modernizing and enhancing the tradition of the place where he constructed his work.

Abbreviations:

HAB – Historical Archive of Belgrade

BM – Belgrade Municipality

TD – Technical Documentation

ACB – Administration of the City of Belgrade

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ПРЕГЛЕД ДЕЛАТНОСТИ АРХИТЕКТЕ АНДРЕЈА ВАСИЉЕВИЧА ПАПКОВА У КРАЉЕВИНИ СХС/ЈУГОСЛАВИЈИ ИЗМЕЂУ ДВА СВЕТСКА РАТА (1925–1941)

Резиме

Андреј Васиљевић Папков заузима једно од значајнијих места међу архитектама који су допринели развоју архитектуре Београда, али и других делова Краљевине Срба, Хрвата и Словенаца / Југославије. До оснивања свог бироа 1932. године, Папков је учествовао у више значајних јавних конкурса од којих се нарочито истиче конкурс за Храм Светог Саве са архитектом Миланом Злоковићем. На простору данашње Хрватске такође је учествовао у конкурсима, и пројектовао Вилу „Савић” у Липику и зграду Јосипа Храбовског у Загребу. У Буковичкој бањи пројектовао је Вилу „Караџић” 1935–1936. године. Највише дела оставио је у Београду, где се углавном бавио стамбеном архитектуром. Заједно са архитектом Александром Јанковићем, Папков је учествовао у пројекту за изградњу Хотела „Балкан” из 1939. године. Циљ рада је поновна евалуација досадашњих истраживања и преглед Папковљевог међуратног опуса.

Кључне речи: архитекта, Андреј В. Папков, међуратни период, Краљевина СХС/Југославија.