

Original Scientific Paper

UDC: 050УМЕТНИЧКИ ПРЕГЛЕД(497.11)"1937/1941"

72/76(497.11)"1937/1941"

O14:050UMETNIČKI PREGLED(497.11)"1937/1941"

DOI: 10.5937/zrffp54-51662

THE ROLE OF *THE ART REVIEW* IN SHAPING URBAN CULTURE AND MODERNIZING THE KINGDOM OF YUGOSLAVIA

Marta M. VUKOTIĆ LAZAR¹

University of Priština in Kosovska Mitrovica

Faculty of Philosophy

Department of Art History

Kosovska Mitrovica (Serbia)

Sladana V. ALEKSIĆ²

University of Priština in Kosovska Mitrovica

Faculty of Philosophy

Department of Serbian Literature and Language

Kosovska Mitrovica (Serbia)

¹ marta.vukotic@pr.ac.rs;  <https://orcid.org/0000-0001-5320-2122>

² sladjana.aleksic@pr.ac.rs;  <https://orcid.org/0000-0001-7093-9222>

Received: June 16, 2024
Accepted: September 24, 2024

THE ROLE OF *THE ART REVIEW* IN SHAPING URBAN CULTURE AND MODERNIZING THE KINGDOM OF YUGOSLAVIA³

Keywords:
The Art Review;
art;
culture;
architecture;
urbanism;
society.

Abstract. Milan Kašanin's decisive initiative to launch *The Art Review* (1937–1941), the official journal of the Museum of Prince Paul, was pivotal in coordinating cultural and educational activities and played a key role in shaping and implementing cultural policy in the Kingdom of Yugoslavia. From its inaugural volume, the journal was guided by a meticulously conceptualized and systematically organized editorial, personnel, and financial policy. Managed as a professional, educational, popular, and propagandistic medium, *The Art Review* made an immeasurable contribution to the cultural development and social modernization of the Kingdom of Yugoslavia.

This study examines the articles published in *The Art Review* from 1937 to 1941, focusing on architecture, urbanism, horticulture, interior design, and vernacular architecture, and analyzing their authors, who were predominantly architects. The aim is to elucidate the significance of this journal in interpreting the fundamental creative impulses of architectural practice, thereby facilitating the understanding of architecture as a discipline verging on the social and artistic. The architects who wrote for *The Art Review*, spearheaded by the editorial secretary Ivan Zdravković, included such prominent figures as Milan Zloković, Branislav Kojić, Aleksandar Deroko, Branislav Marinković, Branko Maksimović, Đurđe Bošković, Milutin Borisavljević, and others. These architects were both participants in and witnesses to a wide range of European intellectual movements at that time, while simultaneously acting as their advocates in this region. In this context, the paper discusses the issue of distinctive creative thinking on architecture from the perspective of Serbian and Yugoslav architects, focusing on two complementary components of creativity: the subjective (individual) and the collective (social), which, according to Kašanin, represents a higher level of understanding and appreciating architecture.

³ This study was supported by the Ministry of Science, Technological Development and Innovation of the Republic of Serbia (Contract No. 451-03-66/2024-03/200184).

Introduction

After the conclusion of the First World War, the newly established Kingdom of Serbs, Croats, and Slovenes (later renamed the Kingdom of Yugoslavia) ushered in a new era, bringing together peoples previously living under diverse cultural paradigms. A political shift occurred with the establishment of the 6 January Dictatorship (January 6, 1929, to September 3, 1931), during which the state was renamed the Kingdom of Yugoslavia (October 3, 1929). This period also saw the division of the state into nine banates (*banovina*), replacing the prior 33 regions, alongside the establishment of a distinct tenth region including Belgrade, Zemun, and Pančevo. The decision to disregard historical borders in favor of geographical and economic considerations reflected profoundly in the cultural policy of the state. Through legislative mandates dictating governance structures and overarching objectives, the government zealously promoted a new ideology centered around Yugoslav nationhood, implementing stringent measures across all sectors to enforce compliance.

Consequently, new associations, organizations, journals, newspapers, and the like were established, while existing entities were urged to align their activities with the ethos of the burgeoning national-ideological framework to ensure their survival. The Sokols of the Kingdom of Yugoslavia (SKY, 1930) was one of the associations championing the ideology of integral Yugoslavism through their activities, mandating the consolidation of all existing Sokol societies under its banner. Under the rallying cry “Whoever is a Sokol is a Yugoslav,” these organizations spearheaded initiatives aimed at fostering “education in the national spirit.” Furthermore, the state machinery, including government institutions, educational establishments, and the military, worked in unison to propagate the tenets of Yugoslavism (Димић, 1996, pp. 285–328/I; Ignjatović, 2007, pp. 161–229). Despite these concerted efforts, there was widespread discontentment with the state of things in the Kingdom, exacerbated by the adoption of the September (Octroyed) Constitution (September 3, 1931) and the subsequently held formal parliamentary elections.

These developments, coupled with the termination of the January Sixth Dictatorship, signaled a divergence from the anticipated trajectory of the strengthening of national spirit and unity (Božić et al., 1972, pp. 437–445). The assassination of King Alexander I Karađorđević in Marseille on October 9, 1934, precipitated a significant shift in the political landscape. In accordance with King Alexander's testament, Prince Paul, alongside Ivo Perović, the governor of Croatia, and Radenko Stanković, a professor at the Medical Faculty in Belgrade, assumed the regency until King Peter came of age in September 1941 (Балфур & Makej, 2021). This tripartite regency embarked on a mission to reform the existing dictatorial regime, safeguard national and state unity, and uphold the principles of integral Yugoslavism.

Prince Paul Karađorđević (Saint Petersburg, 1893—Paris, 1976), a regent, art historian, and art collector educated at Christ Church, Oxford, demonstrated extraordinary dedication to advancing Serbian and Yugoslav cultural heritage. Even during King Alexander's reign, Prince Paul fervently advocated for establishing an art museum in Belgrade (Суботић, 2009, p. 252). With King Alexander's support, the Museum of Contemporary Art was opened in 1929 at the Residence of Princess Ljubica, evolving from the Yugoslav Art Gallery of 1904 and the Velimiranium Gallery of 1909 (Кашанин, 1929, pp. 7–8; Павловић, 1979, pp. 407–410; Суботић, 1997, p. 100).

In 1934, Prince Paul initiated the creation of a grand unified museum by merging collections from the oldest and newest Serbian museums—the Historical and Art Museum and the Museum of Contemporary Art, along with masterpieces of contemporary European painting from Prince Paul's private collection. This museum was housed in the building of the New Palace in Belgrade, which King Alexander allocated for this purpose prior to the tragic event in Marseille. The museum was officially established in 1935 as the Museum of Prince Paul (Кашанин, 1936, p. 13; Хам-Миловановић, 2009, p. 97). Despite concerted efforts at the state level to uphold Yugoslav idealism, by early 1935 it became evident that the country's cultural unity was faltering. Political divisions intensified, impacting the educational and cultural landscape kingdom-wide (Димић, 1996, p. 338/1). As the Kingdom faced a political crisis, Prince Paul infused his passion for the visual arts into state politics, implementing a distinctive cultural strategy. His commitment to opening and promoting museums, staging international exhibitions in Belgrade, showcasing Yugoslav art abroad, strengthening the publishing sector, and engaging in meticulous art collecting only reaffirmed his unwavering dedication as regent. Prince Paul viewed benefaction as integral to his character, deeply believing that he was fulfilling his moral and professional obligations aimed at nation-building. All of Prince Paul's initiatives and innovations consistently received support from Milan Kašaniin, a trusted individual with exceptional professional expertise.

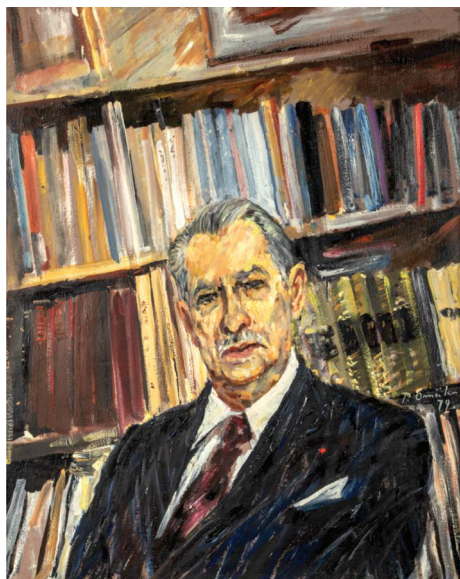


Figure 1. Petar Omčikus, Portrait of Milan Kašanin, 1979, oil on canvas, 87 × 71.5 cm. INV No. 32_1467, National Museum of Serbia.

A writer, art critic, and art historian, Kašanin served as director of the Museum of Contemporary Art, the Prince Paul Museum, and the Fresco Gallery, and he also organized exhibitions of Serbian frescoes around Europe and the world. This made him the ideal person to entrust with formulating a distinctive Serbian cultural policy. Furthermore, in assessing his competencies to contemplate the cultural identity and position of Serbian people, one must also take into consideration his education in the fields of history of art and comparative literature at the Sorbonne in Paris, his numerous trips to European countries, his excellent knowledge of European traditions and art, and the aesthetic and axiological principles his endeavors were guided by (Алексић, 2015, p. 251; 2019, p. 41).

Milan Kašanin (Beli Manastir, 1895—Belgrade, 1981) completed his primary education in his hometown of Beli Manastir and attended secondary school in Novi Sad. In 1914, as he enrolled in literature studies at the Faculty of Philosophy in Zagreb, the Great War broke out. After the war ended, he traveled to Paris via Novi Sad and Belgrade to study history of art and comparative literature. He studied at the Sorbonne from 1919 to 1923, graduating under the mentorship of Professors Émile Mâle and René Schneider. During this period, he was significantly influenced by Paris's leading art critics, Ferdinand Florent Fels and Waldemar Georges (Трифуновић, 1967, p. 354; 1968, p. V; Rozić, 1983, p. 341; Станишић, 2009, p. 218; Бојовић, 2022, pp. 152–159). After obtaining his degree, he returned to Belgrade with his wife, Ekaterina Petrovna—Lyalya (married 1920), and their son Mirko (born in Paris in 1921). In Belgrade, they had three more children: sons Ratimir (1923) and Pavle (1935) and daughter Marina (1937) (Хаџић, 2020, pp. 556–560).

Once a romantic vision, Pan-Slavism, Slavic culture, and Slavic cultural cooperation became a reality for the Slavic peoples and a cornerstone of the cultural policy of the Kingdom of Serbs, Croats, and Slovenes/Yugoslavia. Belgrade, as the capital, emerged as the key incubator of these ideas. The spirit of French culture, which had been significant in Serbia in the 19th century and was reinforced by the Serbian–French alliance during the First World War, was revitalized when Milan Kašanin returned to the Kingdom. Conversely, from

1935 onward, Prince Paul, an alumnus of British institutions and a supporter of British cultural influence, helped to extend British cultural impact. This was achieved through the proliferation of Anglophile societies across the Kingdom, which aimed to promote the English language, British politics, the UK's political system, literature, and the spirit of English culture. In 1937, these efforts culminated in the launch of a bilingual monthly journal, *The Anglophile*, published in both English and Serbian (Димић, 1996, p. 211/III).

Building on these developments, Prince Paul and Milan Kašanin jointly set out to elevate the long-underestimated Slavic culture, taking a significant step toward its integration in the family of European cultures, where it had long been denied its rightful place. The prevailing climate in Europe, where social status was closely linked with culture and art and political aspirations took the form of cultural activities, recognized and appreciated their efforts. Milan Kašanin, an esteemed historian and writer with a recently earned degree in art history, was recommended to Prince Paul, an art aficionado educated in England. Under Prince Paul's patronage and following a decision by the Ministry of Education, Kašanin was appointed curator of the Museum of Contemporary Art in Belgrade in 1927 and promoted to director in 1928. This marked the beginning of their collaborative mission to establish a place for Serbian medieval and modern Yugoslav art within the broader context of European civilization, while enriching domestic scholarly literature with new insights into European and world art, history, criticism, and theory.

The Museum of Contemporary Art, which Kašanin often referred to as the Prince Paul Museum (Кашанин, 1928, p. 6), opened at the Residence of Princess Ljubica in 1929. The museum immediately set new standards, channeling its efforts into collecting Yugoslav art and moving selected pieces from the History and Art Museum (National Museum) and the Art Department Gallery of the Ministry of Education, while adhering to significantly stricter aesthetic and museological standards, which Kašanin established (Суботић, 1997, p. 101). With enthusiasm, expertise, and authority, Prince Paul and Milan Kašanin welcomed new acquisitions and established connections with collectors, auction houses, museum directors, galleries, artists, and scholarly journals. Kašanin, a prominent advocate and leader in documenting significant developments in art both globally and locally, established criteria for critical art evaluation and organization and selection of exhibition venues, enhanced art collections with works by local and foreign artists, and pioneered efforts in museology and exhibition practices as tools for education, information, and popularization of art.

The vision of a modern museum hub with its distinctive agenda, modeled on the systems and practices of leading European museums, was realized when King Alexander I Karađorđević allowed the New Palace building to be repurposed as a museum in the summer of 1934. During Kašanin's tenure from April 1935 to December 1944, the Prince Paul Museum built an enviable reputation

of the foremost cultural institution in Southeast Europe, with Belgrade recognized as one of Europe's cultural hubs. Throughout this period, Kašanin wrote extensively about European, Yugoslav, and Serbian contemporary art, publishing in daily newspapers, periodicals, and scholarly journals. His writings not only afforded new insights into contemporary art but also built bridges between the local audience and the global culture and art scene.



Figure 2. Museum of Prince Paul, New Palace, postcard, ANM—INM—2/111.

The period between 1936 and 1940 is remembered for the Prince Paul Museum hosting major guest exhibits, which in turn stimulated its publishing activities. Most of the published materials were exhibition catalogs (13 out of the total of 19 publications). These publications, of which four were in French and one in Italian, served as newsletters intended for both domestic and international audiences, and as information bulletins advertising the events at the Museum of Prince Paul (Петровић, 2009, pp. 202–215). The professional work of designing exhibits—guest and international shows, and those showcasing Yugoslav art for the international public—proceeded alongside efforts to increase the collection, develop the museum program, and develop a program of lectures on art and archaeology, modeled on those held at the Louvre. The efforts to present the Yugoslav art scene around Europe gained momentum with Kašanin's visits to Paris, London, Brussels, Munich, Geneva, Ghent, and Bruges. His participation in the XV International Congress of Art History in London and the Venice Biennale, where he served as the commissioner responsible for the selection and overall technical organization of the exhibition, intensified these efforts (Станишић, 2009, pp. 235–236).

The Art Review—A Repository of Material Fostering a New Urban Culture

For six years, the publishing activities of the Museum of Prince Paul were an integral part of its extensive exhibition program, as evidenced by the comprehensive list of publications of the Museum compiled by Aleksandar Petrović (Петровић, 2009, pp. 205–215). A particularly noteworthy achievement, both in terms of the publishing efforts of the Museum and its overall mission, was the launch of *The Art Review* in 1937. This specialist museum journal, the first of its kind in Serbia, was published between October 1937 and March 1941, with a total of 36 issues. It served as a compendium of texts art history, archaeology, architecture, horticulture, and visual arts, addressed not only from an aesthetic perspective but also from critical, practical, utilitarian, and—very importantly—educational viewpoints.

Kašanin and his patron, Prince Paul, placed great importance on the educational role of this newly launched specialist journal, considering it crucial. The journal was edited as a popular publication with the mission of reaching people from all strata of society to overcome entrenched poor cultural habits, customs, and superstitions. Bearing in mind the aforementioned, this study examines articles published in *The Art Review* between 1937 on 1941 on topics of architecture, urbanism, horticulture, interior design, and folk architecture, as well as the architects who authored them. The goal is to highlight the journal's role in interpreting the fundamental creative impulses of architectural practice, recognizing architecture as essentially a social and artistic discipline.

The architects contributing to *The Art Review*, spearheaded by the editorial secretary Ivan Zdravković, included prominent figures such as Milan Zloković, Branislav Kojić, Aleksandar Deroko, Branislav Marinković, Branko Maksimović, Đurđe Bošković, and Milutin Borisavljević. These individuals were participants in and witnesses to all the progressive European movements and served as their advocates in the region. In this context, the study explores the unique architectural ideas and creative thought of Serbian and Yugoslav architects. It emphasizes two complementary aspects of creativity: the subjective or individual, and the collective or social, which, according to Kašanin, represents a higher level of understanding architecture (Маневић, 1984, pp. 301–304; Петровић, 2009, pp. 205–215; Марковић & Михаиловић, 2020, pp. 135–137). This dual focus highlights the journal's significant contribution to architectural discourse, framing it as a crucial intersection of individual vision and societal influence.

Prince Paul and Milan Kašanin considered and approached the selection of the museum building and the organization of exhibits featuring the finest Yugoslav and European art and material culture artifacts from the Kingdom of Yugoslavia as their prime goal. The building needed to be an edifice with an impressive exterior and interior that would present the Kingdom of Yugoslavia



Figure 3. Museum of Prince Paul, ticket office,
ANM—INM—2/49.

as an equal member of the European cultural family. Thus, in selecting a location for the Museum of Yugoslav Art, Prince Paul chose the Residence of Princess Ljubica in Belgrade. This building, an amalgam of architectural styles with both Oriental and Western European influences, was commissioned by Prince Miloš and designed by Hadži Nikola Živković, Serbia's first formally trained architect. Erected between 1829 and 1831, it was built with durable materials and was the first of its kind in the Renewed Serbia. Prince Paul recognized the edifice as both remarkable and suitable for housing museum exhibits. Although constructed by the rival Obrenović dynasty, this decision aligned with the 18th-century European practice of repurposing royal palaces for preserving and presenting art collections. This choice supported the aspiration to integrate Yugoslav cultural heritage into the broader European cultural landscape. On this occasion, Milan Kašanin wrote in the *Vreme* [*The Times*] newspaper:

“In such circumstances, the initiative and example set by Prince Paul are of exceptional value and significance. A great connoisseur of art, the Prince is a passionate collector and promoter of art. Thanks to his vision and dedication, Belgrade will soon acquire a Museum that is significant and fascinating in three ways: because of the art objects it houses, its founder, and the building in which it is located. ... It is more than certain that this building, like so many others, would have deteriorated had it not drawn the attention of Prince Paul.” (Kašanin, 1928, p. 5)

In the same article, Kašanin notes that the building was repurposed as a museum according to a design by architect Pera Popović and under the supervision of Prince Paul. Additionally, at the Prince's request, an old shadirvan was placed in front of the building, and the previously disorganized courtyard was landscaped (КАШАНИН, 1928, p. 5). The modern and artistic character of the museum was further enhanced by sculptures from Ivan Meštrović's *St. Vitus' Day Temple* series, purchased in 1928 after the closure of his exhibition in America. The archaic sculpture *Genius of Death*—a paired figure first exhibited at the International Art Exhibition in Rome in 1911—was placed in the garden left of the entrance to the Residence. This sculpture was later relocated to the entrance to the National Museum of Prince Paul, which moved to the New Palace on King Milan Street in Belgrade in 1935. Designed by architect Stojan Titelbah, the New Palace served as the official residence of King Alexander I Karađorđević until June 1934.

The royal family privately funded the construction of a palace in Dedinje. Even before they moved in, however, King Alexander decreed that the historicist New Palace be repurposed as the Royal Museum. The adaptation of the building into a modern museum included extensive works to convert residential areas into exhibition halls. This process began in July 1934 and was completed later that year under the supervision of architects Dragiša Brašovan and Ivan Zdravković (Поповић, 1930, pp. 46–52; Недић, 1999, pp. 13–14; 2001, p. 57; Игњатовић, 2009, pp. 63–69; Игњатовић, 2007, p. 317; Станишић, 2009, p. 229; Павловић, 2014, pp. 94–95; Вукотић Лазар, 2016, p. 116). On the occasion of the opening of the Prince Paul Museum, Milan Kašanin wrote in the *Vreme* newspaper:

“The fundamental task of any museum is to enlighten and educate society. The education provided by a museum is not only necessary but also highly complex, and it is in this complexity that its great importance lies: it is simultaneously artistic, scientific, social, and cultural-historical. ... The creators of the Prince Paul Museum were fortunate to have His Royal Highness the Prince Regent at the helm all through their activities. He actively participated daily in the adaptation of the building into a museum and the arrangement of the exhibits, bringing to the task his extensive European experience and impeccable taste.” (КАШАНИН 1936, p. 13)

Milan Kašanin's resolve to launch *The Art Review* (1937–1941) as a prestigious journal and official publication of the Prince Paul Museum was strongly supported by Prince Paul. This exciting initiative forged a crucial link that connected and coordinated activities in the culture and education sectors, adding impetus to the cultural policy of the Kingdom of Yugoslavia. The journal was immediately recognized by European connoisseurs as an outstanding periodical intended for both professionals and the general public interested in culture. Launched in response to the needs of Yugoslav society, it was shaped by a meticulously planned

editorial, personnel, and financial policy from the outset. From its very first volume, the journal served several purposes—a professional, educational, and popular publication, it was also a promotional tool, serving to attract contributions from leading art historians, writers, architects, painters, and critics. In this regard, the journal played a decisive role in the cultural development and modernization of the Kingdom of Yugoslavia.

Besides Milan Kašanin as editor-in-chief and architect Ivan Zdravković, permanent secretary of the journal, who edited and worked on all 36 issues of *The Art Review*, the editorial board at the time of the publication of the first issue in 1937 included Miodrag Grbić, Đorđe Mono-Zisi, Todor Manojlović, and Jozo Petrović. In 1939, Pavle Vasić and Predrag Peđa Milosavljević joined the editorial team, replacing Todor Manojlović (Cybotiћ, 1997, p. 113). The editorial board attracted contributions from both the Kingdom's leading cultural workers and authors based abroad, ensuring comprehensive coverage of all significant themes and fields related to history of art, archaeology, architecture, aesthetics, art criticism, and more, relevant both globally and domestically. The texts explored different epochs and various environments, traditions, and cultures, as well as developments in the fields of contemporary art, architecture, and urbanism, both on the international stage and in Yugoslavia, with the clear objective of informing, exchanging experiences, and educating. Leafing through *The Art Review*, one found a wide array of studies, critiques, review, surveys, and the latest news from both the local and international art worlds. Kašanin occasionally published multiple articles in a single issue and introduced an exceptionally important section on museology, aimed at promoting, educating, illuminating, and interpreting. Except for August and September, the journal was published monthly from October 1937 to March 1941. By the outbreak of the Second World War, the editorial board had gathered over fifty collaborators. It was printed by the State Printing Administration with the financial support of the Ministry of Education. It generated significant interest and was exceptionally popular, often being distributed free of charge at important events. Additionally, tourist and other organizations received free copies for promotional purposes and to attract readers (Bojiћ, 2020, pp. 9–129).

Architecture and the Architectural Profession on the Pages of The Art Review (1937–1941)

The architects who contributed to *The Art Review*, coordinated by the editorial secretary Ivan Zdravković, included such prominent figures as Milan Zloković, Branislav Kojić, Aleksandar Deroko, Branislav Marinković, Branko Maksimović, Đurđe Bošković, Milutin Borisavljević, and others. These architects actively engaged with various European intellectual movements and promoted their ideas

domestically.⁴ Some of them had previously collaborated with Prince Paul and Milan Kašanin on repurposing the royal residences in Belgrade as museums (e.g., Pera Popović, Ivan Zdravković, and Dragiša Brašovan), and their editorial contributions, as a means of endorsing the cultural policies championed by the Prince, resulted from those engagements. In this context, this study examines the unique creative perspective on architecture expressed by these Serbian and Yugoslav architects gathered around *The Art Review*. It focuses on two complementary aspects of creativity: the subjective or individual, and the socio-cultural. This dual perspective, as elucidated by Kašanin, represents a more profound level of architectural insight and comprehension (Марковић & Михаиловић, 2020, pp. 135–137).

While architects are naturally a part of the engineering community, their profession did not hold a prominent status in society in the aftermath of the First World War. However, the combined efforts of architects from Belgrade, Zagreb, and Ljubljana provided a powerful impetus for the advancement of the profession following the Unification. These collaborative initiatives were crucial in addressing major professional challenges. The law adopted in 1938 established professional titles and provided some regulation of the field. The title *engineer of architecture*, abbreviated as *architect engineer*, was reserved for those who graduated from technical universities and colleges. Conversely, graduates from art academies were conferred the title *architect*, while others were classified as *builders*, *construction workers*, *technical assistants*, etc. (Којић, 1979, p. 6).

The majority of architects trained after the First World War received their education in Belgrade, whereas their senior colleagues were graduates of schools in Berlin, Karlsruhe, Munich, Vienna, Prague, and Pest, with a few holding degrees from Paris and Rome, where they had studied as refugees during the war. Following the October Revolution, a significant group of Russian architects and engineers, refugees from Imperial Russia, also arrived in Belgrade. These architects brought to the capital of the new Kingdom diverse lifestyles and a

⁴ In 2020, the Institute for Literature and Art in Belgrade organized an international scientific conference on *The Art Review*, accompanied by an exhibition dedicated to the journal. The visual component of the exhibition was curated by art historian Dr. Zoja Bojić, a senior research associate at the Institute, and the architectural section by architect Ana Mihailović and art historian Dr. Ivan R. Marković. The exhibition curators co-authored the monograph *Ликовни простори часописа „Умјенички преглед“: две монографске студије* [*Art Spaces in The Art Review Journal: Two Monographic Studies*], edited by Dr. Bojić. Dr. Bojić penned the first study, *Умјенички преглед: један универзум ликовној животи* [*The Art Review: A Universe of Artistic Life*] (pp. 9–129), while the second, *Критика архитектуре у стручном часопису „Умјенички преглед“* [*Criticism of Architecture in the Professional Journal The Art Review*], was co-authored by Ivan R. Marković and Ana Mihailović (pp. 131–221). We learn from the preface that the studies complemented the exhibition on *The Art Review*, presenting “the scientific landscape in which concrete topics were thoroughly discussed during the scientific conference” (Бојић, 2020, p. 7).

wealth of professional experience gained abroad, having been educated in various historical and cultural contexts with curricula ranging from strictly engineering-focused to art-inspired. Though they came from different generations and had varied educational and professional backgrounds, they all converged in the postwar capital of the new Kingdom, where they lived and worked together, enriching the architectural landscape with their diverse expertise. According to Branislav Kojić, the number of architects in Belgrade steadily increased from 1924 onwards due to what he describes as:

“... [T]he first postwar graduates from the Belgrade Technical Faculty. Just before the Second World War, we estimated that there were about three hundred of us in Belgrade. At that time, the vast majority had graduated from our Technical Faculty, while those educated abroad were primarily from older generations. The last students educated abroad were refugees who had studied in France and Italy, and their number was very small. After the First World War, the practice of studying architecture abroad became obsolete.” (Kojić, 1979, p. 6)

Between 1920 and 1940, the public activities and social life of architects in Belgrade centered around three professional organizations: the Architects' Club, the Association of Engineers and Architects—the Belgrade Section, and the Group of Architects of the Modern Movement (GAMM). Each organization played a distinct role in promoting the architectural profession. They worked to establish a clear distinction between architects and civil engineers, regulate competitions, and advocate for the recognition of modern architecture. Additionally, they sought to protect professional titles and ensure public acknowledgement of project authorship. The Architects' Club, revitalized by young professionals who brought new ideas and perspectives after 1925, spearheaded the efforts to safeguard the architectural discipline. Concurrently, the Engineering Chamber fulfilled its role as the legally designated body, ensuring compliance with regulations and standards. These combined efforts significantly advanced the architectural profession in Belgrade during this period and helped its recognition (Kojić, 1979, p. 56).

According to Kojić, during that period, many of the faculty members of the Technical Faculty in Belgrade—around twenty individuals—came from the Belgrade architectural community. Through their teaching, writing, and practice, they significantly enhanced the reputation of the field and the profession. From 1929 to 1941, the University of Belgrade launched a determined effort to initiate cross-country scientific research, providing new momentum to the architectural discipline. Remarkable efforts were made to explore and present the country's cultural heritage, including the acquisition, study, and publication of ethnological and ethnographic material, records on settlements, the region's ethnographic data, crafts and guilds, popular traditions, customs, folk poetry, folklore, and religious practices.

During this period, the University Archaeological Collection was established, excavations were conducted in Vinča, archival research was undertaken abroad, and documents related to legal, cultural, and political history were published. Additionally, sociological research into the patriarchal society of the Balkans was initiated. With equal commitment, research was conducted into vernacular speech, dialects, their interrelations, syntax, accentuation, language sound groups, and paleography. Numerous works were published on the history of literature, world literature, literary theory, and more (Димић, 1996/III, pp. 350–352).

This was the cultural climate when *The Art Review* began its mission to popularize culture and science, enhance public cultural awareness, and foster deeper engagement with cultural life. The journal featured popular articles and discussions on art history, literature, architecture, horticulture, folklore, and religion. Additionally, it published reviews of books, textbooks, travelogues, essays, memoirs, and other local publications of cultural significance to the Kingdom of Yugoslavia.

Architecture received significant attention in *The Art Review*, offering the broader public a chance to gain a deeper understanding of the discipline. Before this, architects primarily published their writings in daily and periodical press as well as in professional journals based in Ljubljana and Zagreb. They also participated in architectural exhibitions. In 1935, the Architects' Club began a series of public lectures on architecture, with twenty delivered by the following year. On November 24, 1939, they organized a conference on the protection of cultural heritage. Architects were particularly motivated by the opportunity to advance their promotional efforts through *The Art Review*, especially since their colleague Ivan Zdravković, one of the most active members of the Architects' Club, served as the journal's editorial secretary.

Through their articles and the selection of topics addressed in *The Art Review*, architects provided a considerable impetus to the fields of science, art, and public education, especially among the young generations, thereby contributing to the overall cultural progress of society. It was evident from the first issues that, in addition to covering the history of architecture and cultural heritage preservation, the editors were receptive to new trends in architecture and urbanism, as well as modernist criticism (Здравковић, 1940, p. 7; Радовановић, 1933, p. 17).

In October 1937, the inaugural issue of *The Art Review* was published. By December 1938, a total of 13 issues had been released, including a double issue for March and April 1938. In January 1939, the monthly journal entered its second year of publication, and by December 1939, a total of 10 issues had been published, including a double issue for March and April 1939. In 1940, the third year of publication began with a double issue for January and February. By December 1940, a total of 10 issues had been released, including three double

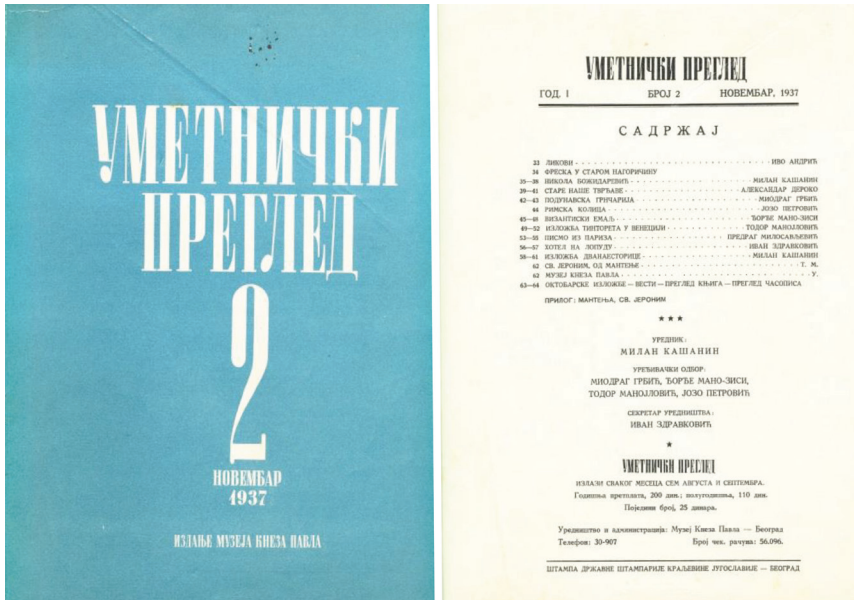


Figure 4. Front cover and table of contents of *The Art Review I/2* (1937–1938). Private archive.

issues (January/February, April/May, and June/July). As Milan Kašanin wrote in an editorial titled “Year Three:”

“Its purpose and character are inscribed on its pages, its necessity and usefulness affirmed by the opinions of both domestic and international audiences, its role defined by the efforts of fifty contributors united in aspirations previously undernourished in this country. With two volumes and hundreds of articles, along with art reproductions from all peoples and eras, the existence of *The Art Review* needs no proof—it has evolved from a mere title into a significant work.” (Kašanin, 1940, III/1–2, p. 1)

The fourth volume of *The Art Review* comprised only three issues, published in January, February, and March 1941. These issues were released on the eve of the military coup of March 27, followed by the German bombing of Belgrade on April 6, 1941, which marked the beginning of the Second World War in Yugoslavia. They were also the final issues of this prestigious journal (Kašanin, 1941, IV/3, p. 95).

For the purposes of this study, all articles by architects and other texts on architecture, urbanism, and related fields published in the journal were enumerated and examined. Texts from 4 volumes and 36 issues were analyzed in chronological order, with special attention given to those promoting, interpreting, and evaluating modern trends in architecture and urbanism. These texts

are a valuable resource for the historiographical interpretation of phenomena, works, and figures in the Kingdom of Yugoslavia between the two world wars. A total of 101 articles published in *The Art Review* were selected and analyzed. Due to the limited scope of this study, these important texts are presented in a tabular format, enumerated by year, issue, and order of publication (Table 1).

Each of the 36 issues of *The Art Review* published from October 1937 to March 1941 included two or three texts on architecture and construction, alongside the primary themes from the fields of fine and applied arts. The choice of topics largely reflected the journal's flexible editorial policy, allowing prominent architects to select subjects based on personal interests or to write critiques based on their experiences. The texts, often presented in a popular science format, aligned with the journal's editorial approach and were typically accompanied by a selection of well-chosen photographs.

The analyzed texts from Table 1 include those by Aleksandar Krstić (1902–1980) on garden architecture and horticulture, Ivan Zdravković (1903–1991), who covered the 1937 International Exhibition in Paris, and Nikola Dobrović, who wrote about a hotel on Island Lopud, as well as modern architecture in general. Also analyzed were texts by: Aleksandar Deroko (1894–1988) and Branislav Kojić (1899–1987) (vernacular architecture and traditional building); Đurđe Bošković (1904–1990) (Serbian medieval building and the preservation of architectural heritage); Branko Maksimović (1900–1988) and Dragomir Popović (?–1970) (urbanism and other themes); Milutin Borisavljević (1889–1969) (a critical perspective on theoretical considerations of architecture from Vitruvius to modern-age aestheticians and philosophers); Bogdan Nestorović (1901–1975), Vojislav Đokić (1902–1984), and Milivoje Tričković (1895–1981) (European architectural history); and Svetomir Lazić (1894–1975), Branislav Marinković (1903–1985), and Milan Zloković (1898–1965) (modern architecture). The analysis also included articles by archaeologists and ethnologists Borivoje Drobnjaković (1890–1961) and Tatomir Vukanović (1907–1997) (South Slavic vernacular building and art), as well as representatives of the first generation of trained archaeologists and curators from the Prince Paul Museum—Miodrag Grbić (1901–1969) and Đorđe Mano-Zisija (1901–1995)—and civil engineer Đorđe Lazarević (1903–1993), who wrote about bridges as witnesses to social realities, governance, and change.

Milan Kašanin, editor-in-chief of *The Art Review*, penned texts on various topics, among which civil and military architecture in Serbia. This text, an essay by the writer Isidora Sekulić (1877–1968) on the cathedral in Chartres, and the article “Hellenic Agonistics and Architecture” by classical philologist, Hellenist, and philosopher Miloš Đurić (1892–1967) were exceptionally significant for the fields of civil engineering and architecture. The final issue of *The Art Review*, published in March 1941, featured only two texts by architects: one by David Daka Popović (1886–1967) on Serbian Baroque, and another by Milutin Borisavljević on the issues of space and time in architecture, which spanned ten pages and had

numerous illustrations. These texts were the last contributions by architects and other authors to be published in the journal before the outbreak of the Second World War.

On the one hand, the publication of these texts in *The Art Review* brought a range of construction-related topics into the public realm. On the other hand, it elevated the architectural profession in Serbia to a level comparable to that which had long been achieved in the cultural landscapes of European cities at that time.

Table 1. Texts by architects on architecture and related fields, and contributions by other authors on architects and architecture published in *The Art Review* from 1937 to 1941 (The tabular overview was compiled by the study authors.)

<p>THE ART REVIEW (1937–1941) published by the Museum of Prince Paul in Belgrade Texts by architects on architecture and related fields, and contributions by other authors on architects and architecture published in <i>The Art Review</i> from 1937 to 1941</p>
<p>VOLUME I, Issues 1–13 (1937–1938) <i>A total of 33 articles from Volume I were analyzed.</i></p>
<ol style="list-style-type: none"> 1. Борисављевић, М. (1937–1938). Проблеми форме и садржине у архитектури. <i>Умјетнички њреїлед</i>, I (11), 328–329. 2. Бошковић, Ђ. (1937–1938). Значај споменика наше старе архитектуре. <i>Умјетнички њреїлед</i>, I (3), 67–71. 3. Бошковић, Ђ. (1937–1938). 8.5 диоптрија разлике. <i>Умјетнички њреїлед</i>, I (13), 410–411. 4. Брадна, Е. (1937–1938). Хармонија друма и природе. <i>Умјетнички њреїлед</i>, I (10), 313–314. 5. Дероко, А. (1937–1938). Старе наше тврђаве. <i>Умјетнички њреїлед</i>, I (2), 39–41. 6. Дероко, А. (1937–1938). Естетика куће у пољу. <i>Умјетнички њреїлед</i>, I (5), 142–143. 7. Дероко, А. (1937–1938). Исток, запад и ми. <i>Умјетнички њреїлед</i>, I (13), 396–398. 8. Дробњаковић, Б. (1937–1938). Народна врата и таванице. <i>Умјетнички њреїлед</i>, I (12), 373–375. 9. Здравковић, И. (1937–1938). Павиљон Краљевине Југославије на Међународној изложби у Паризу. <i>Умјетнички њреїлед</i>, I (1), 27–28. 10. Здравковић, И. (1937–1938). Хотел на Лопуду. <i>Умјетнички њреїлед</i>, I (2), 56–57.

11. Здравковић, И. (1937–1938). Савремени ентеријер у Београду. *Умејнички њреїлед*, I (4), 122–123.
12. Здравковић, И. (1937–1938). XXI Међународна уметничка изложба у Венецији. *Умејнички њреїлед*, I (9), 285–287.
13. Здравковић, И. (1937–1938). Претече савремене архитектуре, Лос и Ле Корбизје. *Умејнички њреїлед*, I (11), 337–341.
14. Здравковић, И. (1937–1938). Дубровачки дворци. *Умејнички њреїлед*, I (12), 353–356.
15. Здравковић, И. (1937–1938). Преглед књига: Урбанизам у Србији. Основна испитивања и документација (1938). *Умејнички њреїлед*, I (13), 415–416.
16. Злоковић, М. (1937–1938). О римском бароку. *Умејнички њреїлед*, I (6–7), 205–207.
17. Јовановић, Д. (1937–1938). Италијански вртови. *Умејнички њреїлед*, I (6–7), 200–201.
18. Којић, Б. (1937–1938). Конак књегине Љубице. *Умејнички њреїлед*, I (4), 118–119.
19. Крстић, А. (1937–1938). Уређење врта у савременој вили. *Умејнички њреїлед*, I (1), 23–25.
20. Лазић, С. (1937–1938). Савремена холандска архитектура. *Умејнички њреїлед*, I (5), 150–153.
21. Лазић, С. (1937–1938). Ренесансни ентеријер. *Умејнички њреїлед*, I (6–7), 208–211.
22. Максимовић, Б. (1937–1938). Нови стил у архитектури. *Умејнички њреїлед*, I (8), 248–250.
23. Максимовић, Б. (1937–1938). Проблем просторне композиције и развој наших градова. *Умејнички њреїлед*, I (13), 399–403.
24. Маринковић, Б. (1937–1938). Улазна врата у савременој архитектури. *Умејнички њреїлед*, I (3), 90–91.
25. Маринковић, Б. (1937–1938). Поводом занатске изложбе. О нашој примењеној уметности. *Умејнички њреїлед*, I (12), 380–382.
26. Несторовић, Б. (1937–1938). Венецијанске палате. *Умејнички њреїлед*, I (6–7), 212–216.
27. Несторовић, Н. (1937–1938). Палате у Флоренцији. *Умејнички њреїлед*, I (6–7), 184–187.
28. Поповић, Б. (1937–1938). Надежда Петровић. *Умејнички њреїлед*, I (5), 144–149.
29. Поповић, Д. (1937–1938). Услови за леп развој града. *Умејнички њреїлед*, I (3), 75–77.
30. Поповић, Д. (1937–1938). Архитектура као уметност. *Умејнички њреїлед*, I (12), 368–372.

31. Раденковић, Ј. (1937–1938). Писмо из Америке. *Умејнички њреїлег, I* (8), 251–251.
32. Тадић, Д. (1937–1938). Римски славолуци. *Умејнички њреїлег, I* (6–7), 170–172.
33. Томић, Б. (1937–1938). Паладио. *Умејнички њреїлег, I* (6–7), 202–204.

VOLUME II, Issues 1–10 (1939)

A total of 33 articles from Volume II were analyzed.

1. Anonymus. (1939). VI Међународни археолошки конгрес. *Умејнички њреїлег, II* (8), 254.
2. Anonymus. (1939). Једно значајно признање. *Умејнички њреїлег, II* (9), 257.
3. Борисављевић, М. (1939). Жак Анж Габријел. *Умејнички њреїлег, II* (1), 16–20.
4. Борисављевић, М. (1939). Жил Ардуен Мансар. *Умејнички њреїлег, II* (3–4), 117–119.
5. Борисављевић, М. (1939). Проблем ритма у архитектури. *Умејнички њреїлег, II* (8), 236–241.
6. Бошковић, Ђ. (1939). Монументална средњевековна уметност у Француској. *Умејнички њреїлег, II* (3–4), 103–110.
7. Бошковић, Ђ. (1939). Светогорски манастири. *Умејнички њреїлег, II* (9), 270–273.
8. Вукановић, Т. (1939). Реч две о народној уметности. *Умејнички њреїлег, II* (1), 25–26.
9. Грбић, М. (1939). Откопавања у Хераклеји Линкестис код Битоља. *Умејнички њреїлег, II* (8), 231–235.
10. Дероко, А. (1939). *Умиљеније* у Старом Нагоричину. *Умејнички њреїлег, II* (9), 268–269.
11. Ђокић, В. (1939). Дворци на Лоари. *Умејнички њреїлег, II* (2), 38–42.
12. Ђокић, В. (1939). Уметност кованог гвожђа. *Умејнички њреїлег, II* (7), 208–210.
13. Здравковић, И. (1939). Смисао и закон савременог урбанизма. *Умејнички њреїлег, II* (1), 24.
14. Здравковић, И. (1939). Архитектура на изложби *Пола века хрвајске умејности* у Загребу. *Умејнички њреїлег, II* (5), 152–153.
15. Здравковић, И. (1939). Виле на Топчидерском брду и Дедињу. *Умејнички њреїлег, II* (7), 198–201.
16. Здравковић, И. (1939). Један старински конак. *Умејнички њреїлег, II* (8), 247–250.
17. Здравковић, И. (1939). Град Ново Брдо. *Умејнички њреїлег, II* (10), 300–303.
18. Јовановић, Д. (1939). Андре Ле Нотр. *Умејнички њреїлег, II* (3–4), 96–98.

19. Кашанин, М. (1939). Цивилна и војна архитектура и средњевековној Србији. *Умејнички њреїлед*, II (10), 295–299.
20. Којић, Б. (1939). Значај француске архитектуре XIX века. *Умејнички њреїлед*, II (5), 134–135.
21. Крстић, А. (1939). Пурификација Диоклецијанове палате у Сплиту. *Умејнички њреїлед*, II (2), 49–54.
22. Лазаревић, Ђ. (1939). Неколико запажања о мостовима код нас. *Умејнички њреїлед*, II (1), 21–23.
23. Лазаревић, Ђ. (1939). Француски мостови. *Умејнички њреїлед*, II (5), 145–147.
24. Максимовић, Б. (1939). Проблем форме у оквиру урбанизма. *Умејнички њреїлед*, II (9), 278–283.
25. Маринковић, Б. (1939). Савремена декоративна уметност у Француској. *Умејнички њреїлед*, II (3–4), 124–126.
26. Моно Зиси, Ђ. (1939). Урбанистички лик Стобија. *Умејнички њреїлед*, II (9), 262–267.
27. Петровић, Ј. (1939). Некропола у Будви. *Умејнички њреїлед*, II (6), 168–172.
28. Поповић, Б. (1939). Сто година француског сликарства. *Умејнички њреїлед*, II (3–4), 67–77.
29. Поповић, Д. (1939). Нова немачка архитектура. *Умејнички њреїлед*, II (10), 312–315.
30. Раденковић, Ј. (1939). Писмо из Америке – Светска изложба у Њујорку. *Умејнички њреїлед*, II (7), 216–218.
31. Сабо, Ђ. (1939). Градови и градине у Хрватској и Славонији. *Умејнички њреїлед*, II (6), 173–177.
32. Секулић, И. (1939). Катедра у Шартру. *Умејнички њреїлед*, II (3–4), 99–102.
33. Тричковић, М. (1939). Француски приватни хотели XVIII века. *Умејнички њреїлед*, II (3–4), 86–89.

VOLUME III, Issues 1–10 (1940)

A total of 27 articles from Volume III were analyzed.

1. Anonynous. (1940). Овогодишња откопавања у Стобима. *Умејнички њреїлед*, III (10), 317.
2. Борисављевић, М. (1940). Проблем симетрије у архитектури. *Умејнички њреїлед*, III (1–2), 12–15.
3. Борисављевић, М. (1940). Проблем асиметрије у архитектури. *Умејнички њреїлед*, III (4–5), 114–120.
4. Борисављевић, М. (1940). Проблем пропорција у архитектури. *Умејнички њреїлед*, III (6–7), 185–191.
5. Борисављевић, М. (1940). Проблем хармоније у архитектури. *Умејнички њреїлед*, III (10), 294–303.

6. Бошковић, Ђ. (1940). Улога Јужне Србије у изграђивању средњевековне уметности. *Уметнички њреїлег, III* (9), 258–260.
7. Вукановић, Т. (1940). Село у народној уметности Јужне Србије. *Уметнички њреїлег, III* (1–2), 45–47.
8. Дероко, А. (1940). Наша фолклорна архитектура. *Уметнички њреїлег, III* (3), 72–79.
9. Ђокић, В. (1940). Транспарентност уметности XII и XIII века у Француској. *Уметнички њреїлег, III* (4–5), 110–113.
10. Ђурић, М. (1940). Хеленска агонистика у архитектури. *Уметнички њреїлег, III* (10), 304–308.
11. Здравковић, И. (1940). Утицај поднебља и околине на нову архитектуру. *Уметнички њреїлег, III* (1–2), 52–54.
12. Здравковић, И. (1940). Исход конкурса за Београдску оперу. *Уметнички њреїлег, III* (4–5), 144–148.
13. Злоковић, М. (1940). Утицај Истока на нашу фолклорну архитектуру. *Уметнички њреїлег, III* (9), 261–262.
14. Ивацић, М. (1940). Данашњи излог. *Уметнички њреїлег, III* (1–2), 58–62.
15. Јовановић, Д. (1940). Београдска тврђава. *Уметнички њреїлег, III* (4–5), 134–138.
16. Кашанин, М. (1940). Трећа година. *Уметнички њреїлег, III* (1–2), 1.
17. Којић, Б. (1940). Стара дрвена црква у Сјечној реци. *Уметнички њреїлег, III* (1–2), 19–21.
18. Лазаревић, Ђ. (1940). Наши камени мостови некад и сад. *Уметнички њреїлег, III* (10), 313–316.
19. Лазић, С. (1940). Послератна архитектура наше престонице. *Уметнички њреїлег, III* (6–7), 213–215.
20. Лоски, Б. (1940). Сплитске рушевине, Паладио и неокласицизам. *Уметнички њреїлег, III* (1–2), 32–35.
21. Маринковић, Б. (1940). Савремени стан. *Уметнички њреїлег, III* (3), 93–95.
22. Маринковић, Б. (1940). О стилском намештају. *Уметнички њреїлег, III* (8), 243–245.
23. Петровић, Ј. (1940). Крстионице у Стобима. *Уметнички њреїлег, III* (9), 263–267.
24. Поповић, Б. (1940). О уметничком облику. *Уметнички њреїлег, III* (4–5), 97–103.
25. Поповић, Д. (1940). Изложба новог немачког грађевинарства. *Уметнички њреїлег, III* (8), 249–252.
26. Поповић, Д. (1940). Данашња београдска архитектура. *Уметнички њреїлег, III* (9), 278–282.
27. Раденковић, Ј. (1940). Писмо из Америке. Једно велико изненађење. *Уметнички њреїлег, III* (4–5), 142–143.

VOLUME IV, Issues 1–3 (1941)*A total of 8 articles from Volume IV were analyzed.*

1. Борисављевић, М. (1941). Проблем простора и времена у архитектури. *Умејнички њреїлег*, IV (3), 82–91.
2. Грбић, М. (1941). Пергамонски олтар. *Умејнички њреїлег*, IV (1), 4–7.
3. Здравковић, И. (1941). Оправданост појаве модерне архитектуре. *Умејнички њреїлег*, IV (2), 48–50.
4. Здравковић, И. (1941). (Арх. И. З.) Преглед књига. *Умејнички њреїлег*, IV (2), 64.
5. Јовановић, Д. (1941). Изгледи и Планови градова. *Умејнички њреїлег*, IV (2), 61–63.
6. Кашанин, М. (1941). Град Маглич. *Умејнички њреїлег*, IV (1), 8–14.
7. Кашанин, М. (1941). Преглед књига. *Умејнички њреїлег*, IV (3), 95.
8. Поповић, Д. Д. (1941). О српском бароку. *Умејнички њреїлег*, IV (3), 74–77.

Conclusion

Yugoslavia's first specialist museum journal, *The Art Review*, was launched in Belgrade in 1937 under the auspices of the Prince Paul Museum. From October 1937 to March 1941, 36 issues of this prestigious periodical were published, offering a unique compendium of texts that explored not only the aesthetic aspects of history of art, archaeology, architecture, horticulture, and visual arts but also addressed critical, practical, utilitarian, and educational dimensions. This study focuses on the articles related to architecture, urbanism, horticulture, interior design, and vernacular architecture published in *The Art Review* during this period and their authors, particularly architects. The aim is to highlight the journal's significance in interpreting the creative impulses behind architectural design and understanding architecture as both a social and artistic endeavor.

In the aftermath of the Second World War, amid a seismic shift in political dynamics, architects and cultural luminaries



Figure 5. Milenko Šerban, Portrait of Milan Kašanin, 1965, oil on canvas, 86.5 × 65.5 cm. INV No. 32_2755, National Museum of Serbia.

who had once collaborated with *The Art Review* sought to align their efforts with the emerging state apparatus. However, some individuals found themselves barred from such endeavors, branded as “enemies of the people” overnight, largely owing to their previous association with Prince Paul Karađorđević. Milan Kašanin, too, fell victim to this capricious fate. Despite risking life and limb daily during the occupation to protect the Museum, its personnel, and its invaluable artifacts—including *The Miroslav Gospel* and royal regalia—Kašanin’s Belgrade residence was set ablaze by German troops during street skirmishes on October 17, 1944. Post-liberation, he faced an unjust dismissal from his post as director of the Prince Paul Museum (renamed the Art Museum and later the National Museum), was forced into premature retirement before reaching the age of fifty, and was relegated to the margins of public discourse. The trajectory of Milan Kašanin’s reintegration into public life, encompassing literary and art historical fields, was marked by significant challenges. Yet, his erudition, profound scholarship, and dignified resilience gradually led to hard-won triumphs (Хаџић, 2020, p. 561; Хаџић & Бојић, 2021, pp. 38–41).

References

- Božić, I., Ćirković, S., Ekmečić, M. i Dedijer, V. (1972). *Istorija Jugoslavije*. Beograd: Prosveta.
- Ignjatović, A. (2007). *Jugoslovenstvo u arhitekturi 1904–1941*. Beograd: Građevinska knjiga.
- Rozić, V. (1983). *Likovna kritika u Beogradu između dva svetska rata (1918–1941)*. Beograd: Jugoslavija.
- Алексић, Ј. (2015). *Милан Кашанин као њумач нове српске књижевности* (одбрана докторска дисертација). Филолошки факултет, Београд.
- Алексић, Ј. (2019). *Културна идеологија Милана Кашанина*. Београд: Институт за књижевност и уметност.
- Балфур, Н. и Макеј, С. (2021). *Кнез Павле Карађорђевић. Једна закаснела биографија*. Београд: Службени гласник.
- Бојић, З. (2020). Уметнички преглед: један универзум ликовног живота. У: З. Бојић (ур.), *Ликовни њросџори часојиса „Уметнички њрепег“: две монографске студије* (стр. 7–129). Београд: Институт за књижевност и уметност.
- Бојовић, Д. (2022). *Свети Сава у српској књижевности*. Београд: Службени гласник.
- Вукотић Лазар, М. (2016). Краљевина Србија на светској изложби у Италији 1911. године. У: У. Шуваковић (ур.), *Век српске јоліоше (1915–2015)*, књ. III (стр. 97–131). Косовска Митровица: Филозофски факултет.
- Димић, Љ. (1996). *Културна јоліошика Краљевине Јујославије 1918–1941*, I–III. Београд: Стубови културе.
- Здравковић, И. М. (1940). *Модерна архитекџура и њен социјални значај*. Београд: Издавачка задруга „Политика и друштво” С.О.Ј.

- Игњатовић, А. (2009). Архитектура Новог двора и Музеј кнеза Павла. Културни идентитет Музеја кнеза Павла. У: Т. Цвјетићанин (ур.), *Музеј кнеза Павла* (стр. 58–89). Београд: Народни музеј.
- Кашанин, М. (1928, 6, 7, 8. и 9. јануар). Музеј принца Павла. *Време*, 5.
- Кашанин, М. (1929, 23. јул). Музеј савремене уметности. Данас се отвара у конаку музеј, који се отвара на иницијативу Њ. В. Кнеза Павла. *Полијтика*, 7–8.
- Кашанин, М. (1936, 6. јануар). Шта су и чему служе данас музеји. *Време*, 13.
- Кашанин, М. (1940). Трећа година. *Уметнички њрејлед*, III (1–2), 1.
- Кашанин, М. (1941). Преглед књига. *Уметнички њрејлед*, IV (3), 95.
- Којић, Б. Ђ. (1979). *Друшћивени услови развијка архитеткјонске сћруке у Београду 1920–1940. јодине*. Београд: САНУ.
- Маневић, З. (1984). Архитектура и политика (1937–1941). *Зборник за ликовне уметностии Мајишце срјске*, 20, 293–308.
- Марковић, И. Р. и Михаиловић, А. (2020). Критика архитектуре у стручном часопису *Уметнички њрејлед*. У: З. Бојић (ур.), *Ликовни њростјори часојиса „Уметнички њрејлед”: две монојрафске сћудије* (стр. 131–221). Београд: Институт за књижевност и уметност.
- Недић, С. В. (1999). Из историје Старог двора. *Наслеђе*, 2, 11–24. <https://beogradskonasledje.rs/wp-content/uploads/2014/nasledje2/1-svetlana-v-nedic.pdf>
- Недић, С. В. (2001). Милан Кашанин као директор Музеја кнеза Павла. (2001). О неким питањима изворне архитектуре Новог двора. *Наслеђе*, 3, 57–66.
- Павловић, К. (1979). Велимиријанум – једна неостварена галерија. *Зборник за ликовне уметностии Мајишце срјске*, 15, 407–410.
- Павловић, М. (2014). Скулптура Ивана Мештровића на Београдској тврђави—трансформација значења кроз простор и време. У: Н. Живковић (ур.), *Јавни сјоменници и сјомен обележја: колекћивно јамћење и/или заборав* (стр. 85–100). Београд: Завод за заштиту споменика културе.
- Петровић, А. (2009). Попис издања Музеја кнеза Павла. У: Т. Цвјетићанин (ур.), *Музеј кнеза Павла* (стр. 202–215). Београд: Народни музеј.
- Поповић, П. (1930). Краљ Александар I Карађорђевић, љубитељ архитектуре, уметности и технике уопште. У: Р. Кушевић (ур.), *Јујославија на њтехничком јољу 1919–1929* (стр. 43–53). Загреб: Удружење југословенских инжењера и архитеката.
- Радовановић, М. (1933). *Увод у урбанизам. Основни јринцијии и мејодје рада*. Београд: „Јовановић”.
- Станишић, Г. (2009). Милан Кашанин као директор Музеја кнеза Павла. У: Т. Цвјетићанин (ур.), *Музеј кнеза Павла* (стр. 216–246). Београд: Народни музеј у Београду.
- Суботић, И. (1997). Милан Кашанин, европска уметност и часопис „Уметнички преглед”. *Зборник Народној музеја*, 16 (2), 99–118.
- Суботић, И. (2009). Кнез Павле Карађорђевић – љубитељ уметности. У: Т. Цвјетићанин (ур.), *Музеј кнеза Павла* (стр. 252–269). Београд: Народни музеј у Београду.
- Трифуновић, Л. (1967). *Срјска ликовна кријшника. Избор*. Београд: Српска књижевна задруга.

- Трифуновић, Л. (1968). Предговор. У: М. Кашанин, *Умјетничке кријишке* (стр. v–x). Београд: Култура.
- Хам-Миловановић, Л. (2009). Назив и устројство Музеја кнеза Павла. У: Т. Цвјетићанин (ур.), *Музеј кнеза Павла* (стр. 90–123). Београд: Народни музеј у Београду.
- Хаџић, З. (2020). Хронологија живота и рада Милана Кашанина. У: М. Кашанин, *Писма, сусрећи, џрајови*, књ. I (З. Хаџић (прир.)) (стр. 551–566). Нови Сад: Магица српска.
- Хаџић, З. и Бојић, М. (2021). *Милан Кашанин у сенци славе* [каталог]. Београд: Педагошки музеј.

Марта М. ВУКОТИЋ ЛАЗАР

Универзитет у Приштини са привременим
седиштем у Косовској Митровици
Филозофски факултет
Катедра за историју уметности
Косовска Митровица (Србија)

Слађана В. АЛЕКСИЋ

Универзитет у Приштини са привременим
седиштем у Косовској Митровици
Филозофски факултет
Катедра за српску књижевност и језик
Косовска Митровица (Србија)

Улога *Умјетничкој џрејледа* у развоју нове урбане културе и модернизације Краљевине Југославије

Резиме

Одлучна иницијатива Милана Кашанина да се покрене часопис *Умјетнички џрејлед* (1937–1941), као гласило Музеја кнеза Павла, важна је спона у координацији делатности у домену културе и просвете, али и незаобилазан подстицај културној политици Краљевине Југославије. Часопис је од почетка био утемељен на осмишљеној и плански организованој уређивачкој, кадровској и финансијској политици. Вођен у континуитету као стручно, едукативно, популарно и пропагандно штиво, часопис је дао немерљив допринос културном развоју и друштвеној модернизацији Краљевине Југославије.

Рад се бави написима објављеним у *Умјетничком џрејледу* у периоду од 1937. до 1941. године о архитектури, урбанизму, хортикултури, ентеријеру и народном градитељству, као и самим архитектама који су писали те текстове, у намери да се на тај начин укаже на величину значаја овог часописа у тумачењу основних

креативних импулса архитектонског стваралаштва, на путу разумевања архитектуре као изразито друштвено-уметничке делатности. Предвођени секретаром уредништва Иваном Здравковићем, сарадници *Умјетничкој њрејледа*, архитекте Милан Злоковић, Бранислав Којић, Александар Дероко, Бранислав Маринковић, Бранко Максимовић, Ђурђе Бошковић, Милутин Борисављевић и други, били су учесници и сведоци свих европских духовних покрета, а уједно и њихови промотери на овим просторима. У том контексту, у раду се разматра питање особеног креативног мишљења о архитектури из пера српских и југословенских архитеката, са освртом на две комплементарне компоненте креативности: субјективну или индивидуалну и општедруштвену, као виши ниво сагледавања и разумевања архитектуре, на коју је указивао и сам Кашанин.

Кључне речи: Умјетнички њрејлег; уметност; култура; архитектура; урбанизам; друштво.



Овај чланак је објављен и дистрибуира се под лиценцом *Creative Commons ауџорсиџво-некомерцијално 4.0 међународна* (CC BY-NC 4.0 | <https://creativecommons.org/licenses/by-nc/4.0/>).

This paper is published and distributed under the terms and conditions of the *Creative Commons Attribution-NonCommercial 4.0 International* license (CC BY-NC 4.0 | <https://creativecommons.org/licenses/by-nc/4.0/>).