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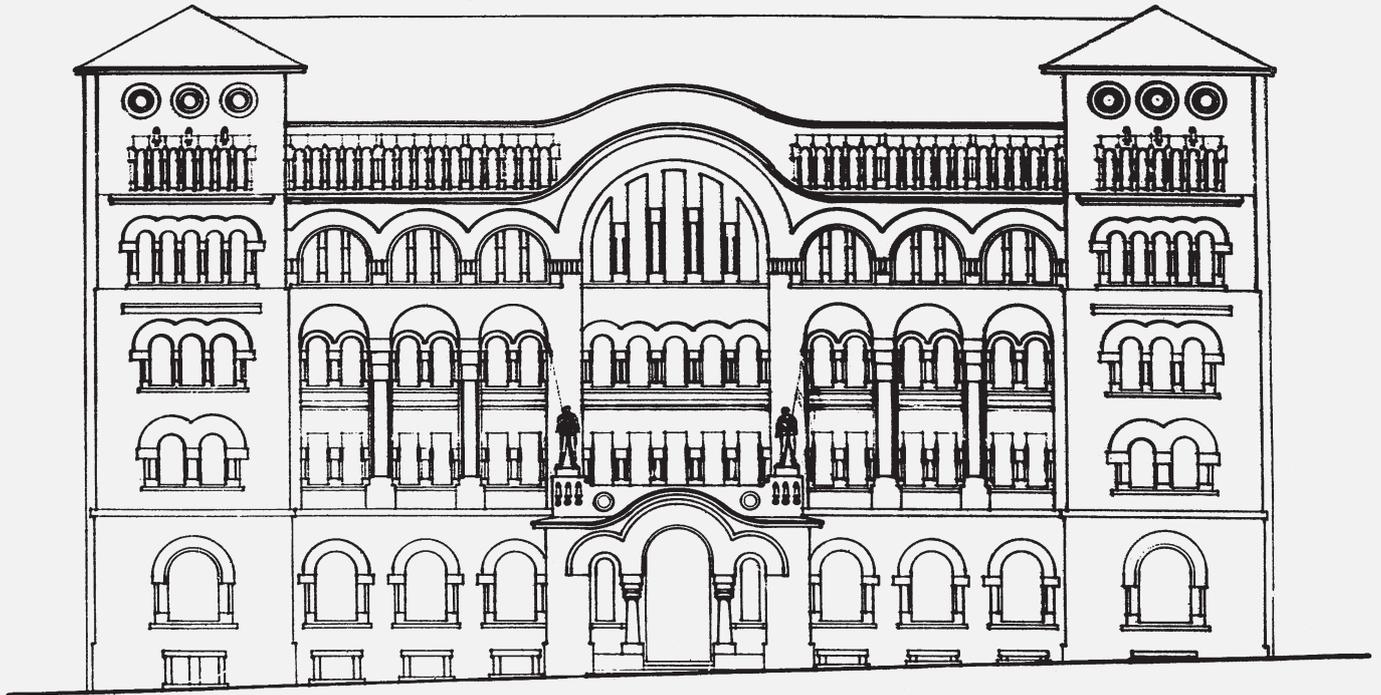
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FIG. 1 M. KORUNOVIĆ: POST OFFICE IN SPLIT, 1928, UNREALIZED PROJECT, MAIN FACADE IN ZAGREBAČKA STREET

ALEKSANDAR KADIJEVIĆ

UNIVERSITY OF BELGRADE, FACULTY OF PHILOSOPHY, ČIKA LJUBINA 18-20, 11000 BELGRADE, SERBIA

 ORCID.ORG/0000-0002-1875-8093

akadijev@f.bg.ac.rs

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ARCHITECTURAL OPUS OF MOMIR KORUNOVIĆ IN DALMATIA AND KVARNER (1928-1939)

ADRIATIC COAST
CROATIA
INTERWAR PERIOD
KORUNOVIĆ, MOMIR
1928-1939

As a state architect in the Kingdom of Serbs, Croats and Slovenes (since 1929 the Kingdom of Yugoslavia), who built about ninety buildings of various purposes on the territory, Momir Korunović (1883-1969) has left a tangible creative mark in Croatia. Besides one built and one unstructured Orthodox Church in continental Croatia, he designed four public buildings on the Adriatic coast, in the areas that belonged to the Savska and Primorska Banovina, out of which two were realized. Modestly adjusted to the architectural tradition and climate, his works in the Adriatic area did not differ significantly from the work he completed in other parts of the multinational state. Anti-modern and conservative,

they contain elements of the Yugoslav unitary style (projects of the Main Post Office in Split and Student Dormitory in Šibenik), and the national style of the Orthodox churches on Vis and Sušak. For a more significant architectural result on the Croatian Adriatic coast, Korunović obviously needed to go one step further and more fully adapt to local conditions and cultural tradition. However, he was not ready for that, because in his creative consciousness he fixed a conservative matrix of neo-medieval style in the early twenties and enriched it with deposits of post-secession and expressionism, which from 1928-1929 affected the promotion of integral Yugoslav ideology.

INTRODUCTION

As a state architect in the Kingdom of Serbs, Croats and Slovenes (since 1929 the Kingdom of Yugoslavia), who built about ninety buildings of various purposes on the territory, Momir Korunović (1883-1969) has left a tangible creative mark in Croatia (Fig. 2). Besides one built and one unstructured Orthodox Church in continental Croatia¹, he designed four public buildings on the Adriatic coast, in the areas that belonged to the Savska and Primorska Banovina (Marković, 2019), out of which two were realized. Modestly adjusted to the architectural tradition and climate, his works in the Adriatic area did not differ significantly from the works he completed in other parts of the multinational state. Anti-modern and conservative, they contain elements of the Yugoslav unitary style (projects of the Main Post Office in Split and Student Dormitory in Šibenik), and the national style of the Orthodox churches on Vis and Sušak.²

FROM A VILLAGE IN CENTRAL SERBIA TO THE LEADING ARCHITECT OF THE YUGOSLAV ESTABLISHMENT

The rise of the young Korunović from a humble newcomer to the Belgrade environment, at the end of the 19th century, to the leading state architect of the Kingdom of Yugoslavia (along with Nikolai Petrovich Krasnov) was very thorny, because without patronage, he constantly needed to prove himself creatively

and assert himself institutionally (Kadijević, 1996, 2014). He was born in a priest's family in the Moravian village Glogovac on the 1st January 1887, where he was raised with five brothers and a sister in the strict patriarchal spirit. After finishing primary school, he began his high school education in nearby Jagodina in 1894, and the following year moved to the First Male High School in Belgrade, where he joined the youth of the Pan-Slavic society "Falcon". From 1902 to 1906 he studied at the Architectural Department of the Technical College (since 1905 University) in Belgrade, specializing in state buildings and Orthodox Church design. Immediately after graduating, he got a job in the Construction Department of the City of Belgrade, and then in the Architectural Department of the Ministry of Construction of the Kingdom of Serbia (1907), and from 1918 he continued working as a government official in the Kingdom of Serbs, Croats and Slovenians. Between 1910-1911 he temporarily left the regular design tasks at the ministry due to training in Rome, Paris and Prague. In Prague, he came into contact with the Czech Art Nouveau, applying those ideas to unfinished drafts. He designed public buildings in Belgrade, among which the realized Seismological Pavilion in Tašmajdan Park (1907), the competition draft for the Administration of State Monopolies (1908) and the Post Office 1 project (1912) stand out. (Kadijević, 1996: 27-37; Sretenović, 2017) He also participated in the Fourth Yugoslav Art Exhibition in Belgrade (1912) and became a member of the elite Working Committee for the Organization of Art Affairs of Serbia and Yugoslavia (1913), together with Ljubo Babić, Vladimir Becić, Richard Jakopić and Secretary Kosta Strajnić, whose honorary committee was led by Ivan Mestrovic and Jože Plečnik. As an officer in the Serbian army, Korunović took part in two Balkan wars (1912-1913) and the First World War (1914-1918), and he got a medal "Miloš Obilić" for bravery (Kadijević, 2013; Ilijevski, 2021: 120-121).

The period between the two world wars (1918-1941) represents the most fertile phase of Korunović's work. As a productive state architect, he regularly received orders from different parts of the country so he did not have the need or the legal right to participate in public competitions. He erected a lot of administrative buildings, falcon homes, public monuments and Orthodox churches throughout Yugoslavia. Among them the following stand out: the Control Department of the Ministry of Post and Telegraph (1926-1930), Post 2 (1927-1929) and the Falcon Home "Matica" (1935) in Belgrade, the Church of the Ascension of Christ (1928-1932) in Krupanj, Saint Sava (1929) in Celje and Saint George (1938-1939) church in Sušak, war mausoleums on Mackov kamen (1926) and Zebnjak (1937). He also

built several private houses, among which his family house at 10 Lamartinova Street in Belgrade (1923) stands out.

Inspired by medieval Serbian and Byzantine sacral architecture, the architecture of a traditional Moravian house with arches, post-Art Nouveau, Expressionism and Czech Rondo-Cubism, he formed a specific romantic synthesis, noticed by the French architectural magazine *L'Architecture d'Aujourd'hui* (Ilitch, 1933: 50). Until the end of his career in 1947, he did not accept the principles of progressive modernism, remaining faithful to tradition Christian way of life. The period of socialism was spent in creative isolation, because the cultural environment, in which he accomplished his major works and gained recognition, disappeared irretrievably. His architectural *oeuvre*, despite considerable devastation in the Second World War, has been present in the entire post-Yugoslav area (Manević, 1981; Manević, 1990: 9-12; Kadijević, 1996; Grčev, 1998: 213-227; Grčev, 2003: 246-250; Damljanović, 2004: 80-88; Jovanović, 2007: 204-207; Kadijević, 2012; Kadijević, 2013; Tomasella, 2021: 234-249).

ARCHITECTURAL OPUS IN THE CROATIAN ADRIATIC AREA

In the years after the First World War, the territory of Croatia was under the jurisdiction of eight regional construction directorates, which sent budget proposals for works and projects in their area to the Ministry of Construction in Belgrade (founded in 1918), which in turn announced public tenders and submitted technical documentation. There were 14 sections of the Construction Directorate for Croatia and Slavonia in Zagreb, and in

Dalmatia there were 8 (Toševa, 2018: 47). Thanks to competent architects from the regional services, only a small part of the projects for state buildings was prepared in the Belgrade headquarters of the Ministry of Construction. The reorganization of the external technical service of the Ministry of Construction began with the division of the state into nine regions – Banovina in 1929. A Technical Department was established in each and did not unconditionally accept all projects sent from the capital.

Observed from today's critical distance, Korunović's work in Croatia was in the function of implementing the unitary cultural policy of the central authorities from Belgrade, in which the architecture of state buildings played an important ideological role. The supranational concept of Yugoslav architecture, considered acceptable for all peoples in a multinational community, was based on the merging of elements of different cultural traditions into a recognizable stylistic framework. It was primarily expressed in state public buildings (Banovina palaces, post offices, branches of state banks, falcon homes, public monuments and pavilions at world exhibitions) and residences of the ruling Karadorđević dynasty (Ignjatović, 2007; Putnik, 2015; Kadijević, 2018; Kadijević & Ilijevski, 2021).

Korunović also fruitfully cooperated with the Serbian Orthodox Church, which, after uniting into a Patriarchy (1920), endeavoured to strengthen its influence outside Serbia. However, due to strong competition from Croatian architects, who resisted the imposition of "ready-made" solutions from the state capital, his ideas in Croatia were not approved outside the Dalmatian diocese of the Serbian Orthodox Church.³

MAIN POST OFFICE IN SPLIT (1928)

The initiative for the construction of a new Post Office in the centre of Split was launched in November 1923, when the Post and Telegraph Directorate announced that land between 2,500 and 3,000 square meters big was needed for its construction (Piplović, 2008: 92; Piplović, 2015: 47; Tušek, 2020: 131). The building in which the post office was located in today's Tončićeva Street was in poor condition, with insufficient space, making business activities difficult for the state-owned company. Reports in the daily newspaper *New Age*, quoted in architectural historiography, are a testament to the thorny ten-year process of designing and building the new Post Office (Piplović, 2008: 412).

In 1924, the Ministry of Posts and Telegraphs from Belgrade, with the help of the City of Split, bought land in an accessible location in the city centre, behind the building of the Co-operative Union, for 505,386 dinars. It envis-



FIG. 2 MOMIR KORUNOVIĆ IN HIS HOME STUDIO (FROM EARLY 1920S)

¹ These are the churches of the Nativity of the Most Holy Mother of God in Trnjani near Slavonski Brod, the Diocese of Slavonia (1938-1939, demolished in 1941) and in Sisak (1935, unrealized). For more details, see: Kadijević, 2012: 323, 325.

² Korunović's work on the eastern Adriatic coast has been partially presented in Croatian, Serbian and Italian historiography, but a comprehensive review of his genesis and cultural implications has been lacking. By studying the technical and photo documentation that are a testament to them, newspaper and historiographic sources, as well as visiting the only preserved object in the field, conditions were created to see them more fully.

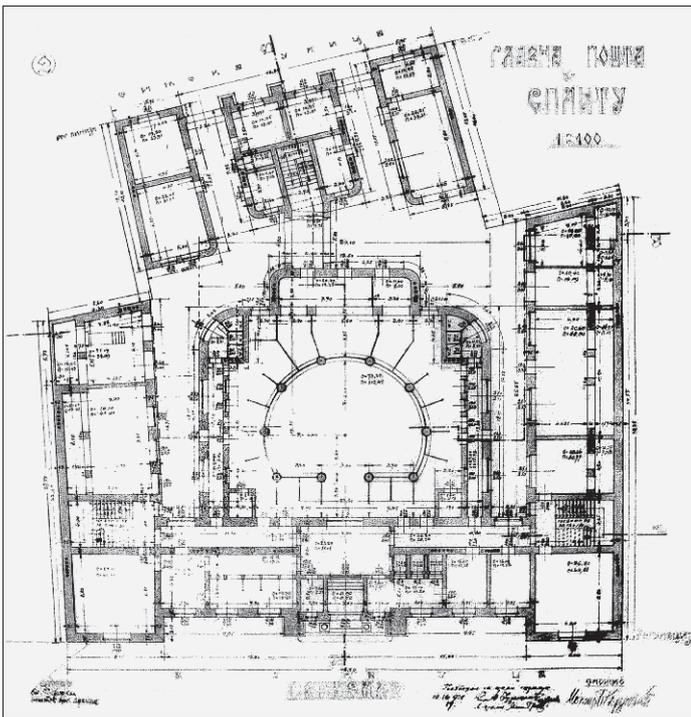
³ The Croatian cultural public was much more in favor of the progressive reformist ideas of Nikola Dobrović (1897-1967), whose work in Dalmatia it wholeheartedly supported. Inspired by the Mediterranean as much as by international modernism, during the Dubrovnik period of his activity, Dobrović grew into a respectable professional judge, which Korunović, who rarely came to Croatia, could not and did not want to become. Belgrade architect Milan Zloković (1898-1965), originally from the Bay of Kotor, also received a better reception in Dalmatia. However, what thoroughly connects all three authors is the notion of Croatian territory as an indivisible segment of the Yugoslav cultural scene (Ivanišin, 2000; Blagojević, 2015; Kadijević, 2020).



FIG. 3 ANTE BARAĆ: POST OFFICE, SPLIT, MAIN FACADE IN ZAGREBAČKA STREET, 1929-1939

aged the construction of the entire block of buildings, in which the Main Post Office Split 1, intended for work with users, is located in the southern part in Zagrebacka Street (today King Tomislav's Street), and the Directorate on the northern side in Sinjska Street. The estimated value of the works was more than 11 million dinars. At the invitation of the Ministry of Post and Telegraph, with which he was intensively cooperating at the time, the architect Momir Korunović prepared project documentation for the new Post Office in the spring of 1928. It seemed that its construction would begin soon, as confirmed by engineer Katusić, head of the Technical Directorate of the Post Office from Zagreb.⁴

FIG. 4 M. KORUNOVIĆ: POST OFFICE, SPLIT, UNREALIZED PROJECT, 1928, PLAN OF GROUND FLOOR IN ZAGREBAČKA STREET



At the beginning of July, Korunović arrived in Split with great expectations, with a delegate from the Ministry of Post, Fran Bonaci. His representative palace, whose draft was presented to the public in the window of the newspaper *New Age* on the People's Square, left an impression on the citizens with its monumentality, large portals and balconies, rustic stone panelling and "Romanesque-Byzantine" style (** 1928b; Fig. 1). The main entrance was planned in Zagrebacka Street, with two staircases and a round atrium in the middle, around which there would be galleries on pillars on all floors. According to the conditions of construction in Dalmatia at the time, the new buildings inserted into the historical cores had to be lined with stone, in this case predominantly taken from Split, and to a lesser extent from the island Brač (for details). The Post Office was supposed to have a basement, a ground floor and four floors. It was concluded that "the new monumental building would mean a lot for the modern development of our city" (** 1928b).

In September 1928, a public tender was announced for the construction of the Main Post Office Split 1, and six companies applied. However, the Ministry of Construction abruptly annulled the tender at the suggestion of technical experts from Split, who assessed Korunović's draft as "harmful" and "done in a hurry", because "it does not correspond to the intended function and the coastal environment" (Piplović, 2008: 93). Momir Korunović did not respond to the objections, waiting for the attitude of the Ministry of Construction. In the heated political atmosphere, when the civil revolt against the central authorities was growing in Croatia after Croatia's political representatives in the National Assembly were killed on June 20, 1928, the Belgrade ministries were forced to accept the change of plan. Soon, the Split Construction Section was allowed to prepare a new project that would meet commercial and functional needs better.

The Construction Section entrusted the change of the project to its employee, the architect Ante Barać (1900-1985), whose career had just picked up (Borčić, 2016: 588-589; Tušek, 2020: 27). The project was later partially reworked in collaboration with builder Felix Šperc and architect Boris Katunaric. After that, in January 1929, a new auction was announced for the lease of works. By the end of the year, a radical revision of Korunović's project was completed, with the goal of expanding the air and underground telephone network. However, the plan to introduce an automatic control panel in the new building postponed the start of works and imposed new changes (Piplović, 2008: 94). Following that, new tenders were launched so that the

construction of two post office buildings was completed only in July 1938, exactly ten years after the emergence of Korunović's project. That is when the decoration of the interior began, including the installation of state-of-the-art telephone installations. The stone blocks for the exterior cladding were brought from the Pusić quarry on Brač.

With a modest ceremony on the 28th August 1939, the new Post Office in Split was finally opened. Architect Barać composed both street facades differently. He divided the facade in Zagrebacka Street into two zones, with a three-part entrance divided into two columns, and a three-storey middle zone with square windows (Fig. 3). He designed the facade in Sinjska Street differently, with arched entrances and a rhythmic row of rectangular windows. As at the previous Hygienic Institute at 46 Vukovarska Street (1932-1933), where he had the ability to emphasize the effect of graded masses on a free-standing building, Barać strove for a calm architectural expression without accentuated contrasts (Tušek, 2011: 152; Tušek, 2020: 119).

In relation to Barać's block with buildings, Korunović's project, prepared in the scale of 1:100, is much more appropriate for the concepts of Yugoslav state architecture from the end of the third decade, representing the stylistic and typological whole with its Belgrade palaces of the Ministry of Post and Telegraph (1926) and Post Belgrade 2 (1928) (Kadijević, 1996: 54-56, 63-65, 145, 148). Although original and praised in the daily press, it was discontinued under the pressure of competitors from Split. The facade in Zagrebacka is 46 meters wide, and in Sinjska Street 28 meters. The height of both facades is 28 meters, which would highlight the post block in the city centre. It is interesting that Korunović did not sign on the projects as a designer, but as an author who "composed" the projects, since during his entire career he tried not to use foreign words in everyday communication.

New observations can be added to the affirmative description of Korunović's project presented in the newspaper *New Age*. The foundation of the two buildings connected by a corridor and with garages in the yard is conventionally designed, like other Korunović's block-separated units (Fig. 4). As the main motif of the interior in the section in Zagrebacka Street, a spacious counter hall stands out, designed in the form of an atrium with galleries on all floors and a glazed roof. It does not stand out in the external composition, which confirms the consistency of the

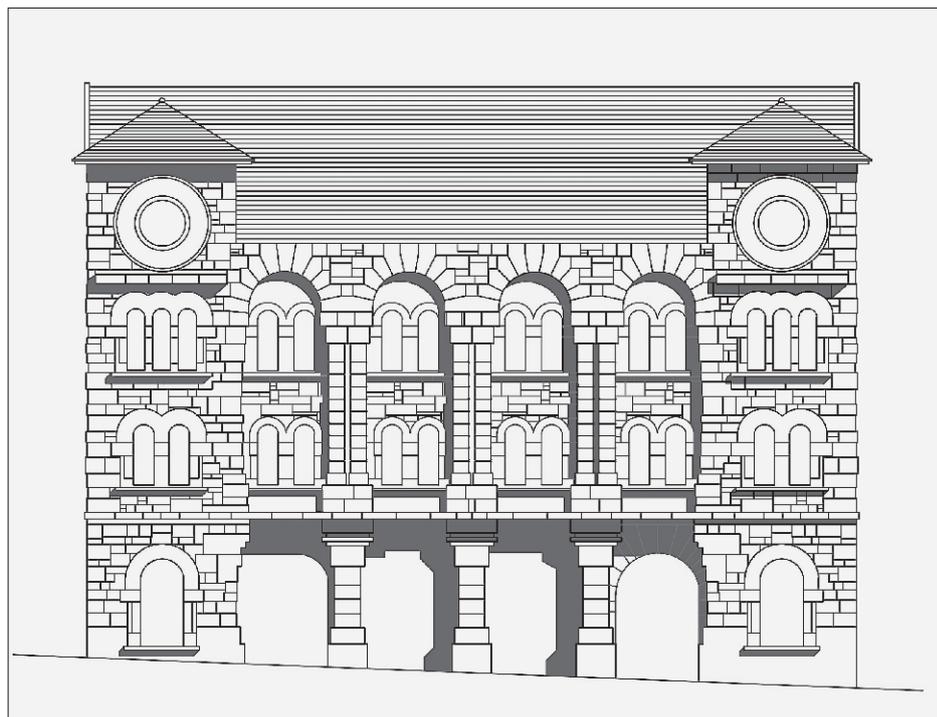
romantic compositional approach, in which the outer mantle of the building conceals more than it reveals the structure of the inner spatial organization. The monumental four-storey Post Office building, conceived in the Romanesque-Byzantine style, is adorned with rhythmic arched forms that emphasize the horizontal compositional rhythm. The main motif of the façade in Zagrebacka Street is the central projection, visually harmonized with the connecting fields and side towers in a folkloristic manner. On the ground floor, Korunović's three-part portal, finished with a wavy tympanum and bordered by male figures carrying state flags, also appears. According to the solution of the middle zone, the facade in Zagrebacka Street is similar to the Ministry of Posts and Telegraphs in Belgrade (1926-1930; Fig. 5) where the corner towers of the strong outcrop also stand out. On the other hand, the connection with Art Nouveau is reflected in the increase in the number of openings and their dimensional fragmentation from the bottom to the top of the facade.

Symmetry is also characterized by the rustic facade of the Directorate in Sinjska Street (Fig. 6) on which the side towers are also emphasized. For practical reasons, in order for the postal traffic not to interfere with the population, the entrance to the yard is planned on that side of the block, as seen in Korunović's design, where the car entrances are wider and arched, unlike the two central entrances for officials.



FIG. 5 M. KORUNOVIĆ: THE MINISTRY OF POSTS AND TELEGRAPHS, PALMOTICEVA 2, BELGRADE, 1926-1930

FIG. 6 M. KORUNOVIĆ: POST OFFICE, UNREALIZED PROJECT, SPLIT 1928, FACADE IN SINJSKA STREET



4 The report showed that „everything is ready for the construction of the post office and that a public competition for contractors works will be announced soon“ (***) 1928a).



FIG. 7 M. KORUNOVIĆ: CHURCH OF SAINTS CYRIL AND METHODIUS ON VIS, 1932, HARBOUR VIEW

CHURCH OF SAINTS CYRIL AND METHODIUS ON VIS (1932)

After the liberation of the island of Vis from the Italian occupation (1921), Croats gradually converted to Orthodox religion out of economic interest. At the Assembly in Vis, held in 1925, a decision was made on the conversion of believers, and the Serbian Orthodox Parish was officially founded on the 1st July 1926. The initiator of the conversion was Ivan Ruljančić (1872-1953), a member of the Radical Party and the leader of the agricultural movement during the Austro-Hungarian rule (Mladineo, 2008).

The initiative for the construction of a church on the cadastral plot Ravnica, located at the centre of the island and donated by Ivan Ruljančić, was launched in 1931. It was one of the two Orthodox temples of worship completed that year in the Dalmatian diocese, next to the Church of the Assumption of the Blessed Virgin Mary in Vodenica (Lecić, 1971: 90). With its position and size, it dominated the panorama of the city of Vis (Fig. 7), leaving the impression that it was a much larger religious community than it really was (out of 3,189 inhabitants of Vis in 1931, there were almost 217 Orthodox; Mladineo, 2008: 239). In addition to the contributions of the local population and the Holy Synod of Bishops of the Serbian Orthodox Church, the “Princess Ljubica Society” from Belgrade also supported the construction process. The church was consecrated on November 12, 1933, by the Dalmatian bishop Irinej Đorđević, with the

assistance of the Bishop of Zahumlje-Herzegovina Stanković, and is dedicated to the Slavic saints Cyril and Methodius.⁵

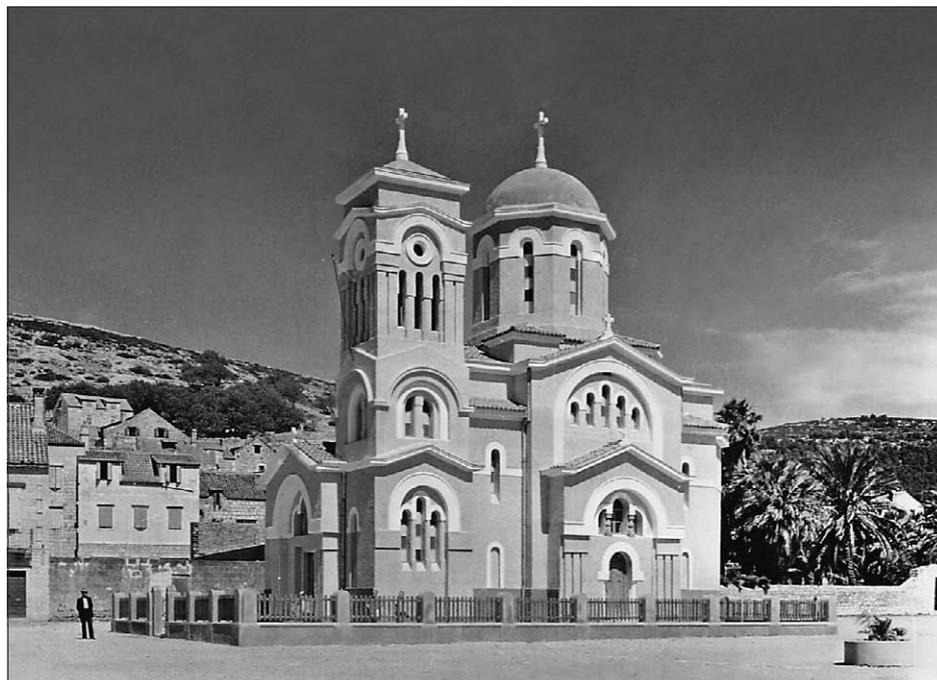
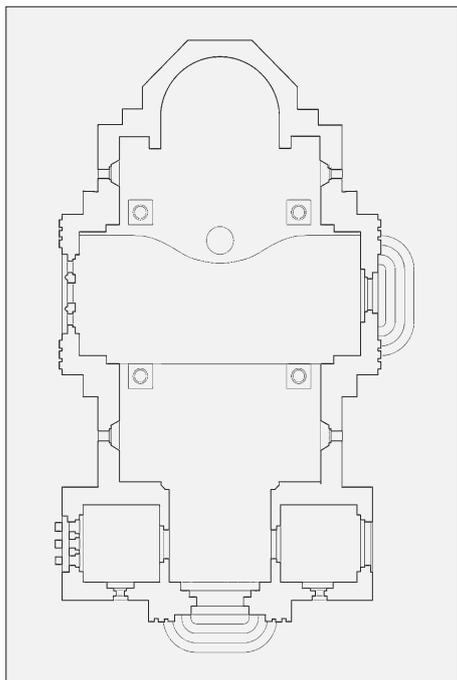
Orthodoxy on Vis fell into a difficult period after 1936, when Ruljančić’s party was defeated by the Croatian Peasant Party. Interfaith tensions culminated in the first serious incident in the summer of 1937, when the Catholic population of Vis, organized by their clergy, prevented a group of Orthodox Czechs from visiting the island and the newly built church (Mladineo, 2008: 241).

After the Italian occupation in 1941 and the transfer of the parish priest Bukorović to Zadar, the Orthodox parish of Vis was gone. The last service in the church was held at the end of that year. Italy capitulated in August 1943, and control of the island was taken over by partisans, aided by the British and American Army. Vis became a significant stronghold of the allies. The German bombing at the beginning of 1944 damaged the Orthodox Church of St. Cyril and Methodius.

At the end of the war, very few Orthodox remained on Vis, led by Ivan Ruljančić. Many were active in the partisan movement. The damaged and neglected Orthodox Church, without a door, continued to decline. The idea of removing the church and erecting a partisan monument appeared in 1947, and in August 1959 the People’s Committee of the Vis municipality sent a letter to the Commission for Religious Affairs, requesting the demolition of the church. It was demolished in the fall of 1963 as part of the celebration of

FIG. 8 M. KORUNOVIĆ: CHURCH OF SAINTS CYRIL AND METHODIUS ON VIS, 1932, A BASE OF GROUND FLOOR

FIG. 9 M. KORUNOVIĆ: CHURCH OF SAINTS CYRIL AND METHODIUS ON VIS, 1932, FRONT VIEW, CHRISTMAS POSTCARD



the 20th anniversary of the arrival of Josip Broz Tito on Vis, which followed in September 1964.⁶

The realized project of the church of St. Cyril and Methodius from 1932 is a part of Korunović's family legacy (Kadijević, 2012). The design of the church began in 1930, when the Ministry of Construction was contacted. The ground plan of the church in the scale of 1:50, longitudinal section and drawings of all facades have been preserved.

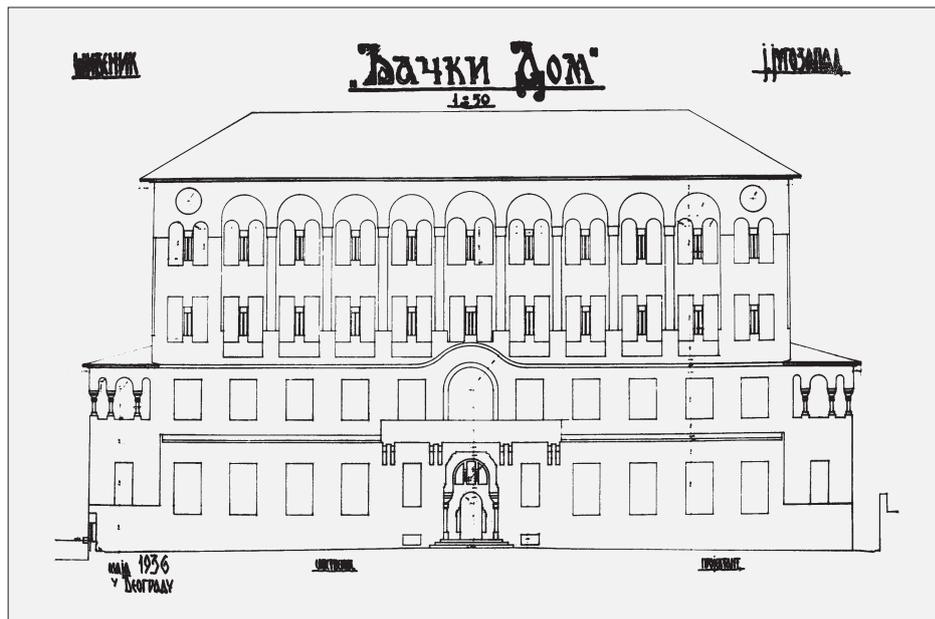
A copy of the charter, inserted into the foundations of the temple, was also designed by architect Korunović, and mentions all important protagonists from the state and church hierarchy. It is a single-domed building with the base of a developed inscribed cross with accentuated arched openings and a slender bell tower on the southwest side (Figs. 8-9).

It was conceived as a combination of Serbian-Byzantine, Romanesque-Gothic and Renaissance architectural traditions, which imprinted a desirable Yugoslav ideological dimension, with the first matrix quantitatively prevailing. However, such a tense synthesis did not bring an authentic artistic result, but rather a scenography-like, eclectic solution. Although it was qualified in the daily press as "the most beautiful Orthodox church in Dalmatia" (***) 1937) due to its rigid contour and inorganic merging of different traditions, objectively, it was not that.

Unlike most of Korunović's churches in Yugoslavia, the church on Vis was not captivated by its silhouette compactness, due to the asymmetrically placed bell tower (17 meters high), which reduced the visual significance of the dome above the nave (20 meters high). The porch with pilasters, arranged in front of all three entrances, is shallower and narrower than in other Korunović's churches. In historiography, it is commented on as a significant achievement of Korunović, but also as a "military" church from the far west of the country, which was supposed to strengthen the influence of the Serbian Orthodox Church and central state authorities (Kadijević, 1996: 79; Ignjatović, 2007b: 190; Mladineo, 2008: 238-239; Čolović, 2011: 83).

⁵ The iconostasis was supposed to be made by the famous painter Uros Predic (1857-1953), who later gave up.

⁶ The demolition required the consent of the Serbian Orthodox Church, but Bishop Stefan of Dalmatia opposed it, stating that the construction was well preserved and that the church could be repaired. The bishop eventually agreed to the demolition, with monetary compensation and permission to rebuild the church in Knin. The demolition agreement was signed on December 12, 1963. Palm trees were planted on the site of the demolished church of Cyril and Methodius in the town of Vis, and a partisan monument was erected, later also removed.



STUDENT DORMITORY IN ŠIBENIK (1936)

FIG. 10. M. KORUNOVIĆ: STUDENT'S DORMITORY, ŠIBENIK, UNREALIZED PROJECT, 1936, MAIN FACADE

Korunović's unrealized architectural projects in Dalmatia include the project of the Student Dormitory in Šibenik, made in 1936. It is a building of a residential-educational character, ordered from the Dalmatian Diocese of the Serbian Orthodox Church. Since the majority of the rural population from the poor parts of northern Dalmatia did not have the funds to educate their children in cities, on

FIG. 11 M. KORUNOVIĆ: STUDENT'S DORMITORY, ŠIBENIK, UNREALIZED PROJECT, 1936, A BASE OF GROUND FLOOR

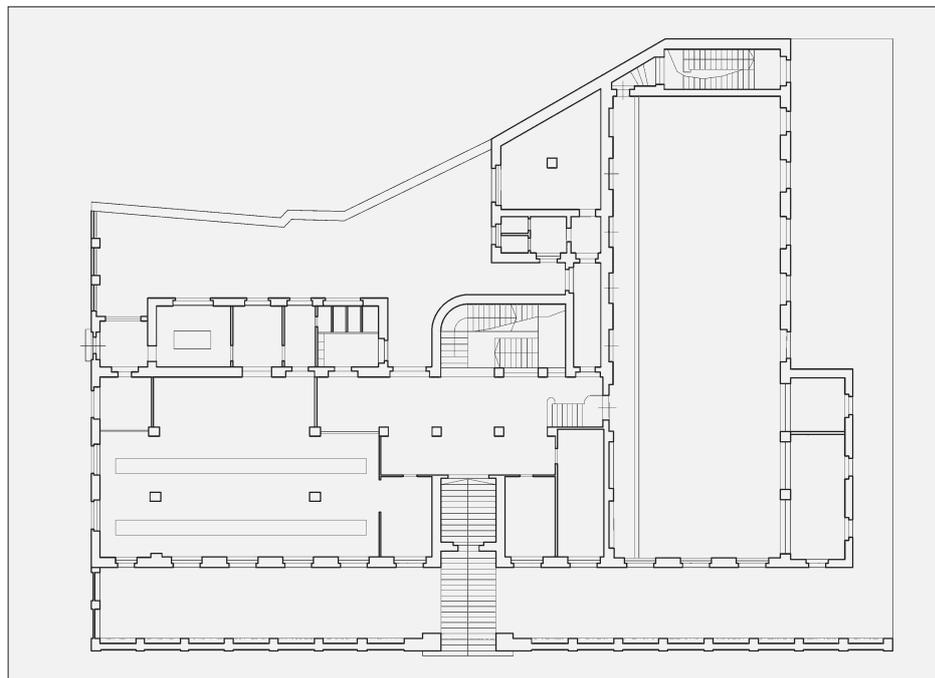


FIG. 12 M. KORUNOVIĆ: CHURCH OF ST. GEORGE IN SUSAK, 1938-1939, FRONT SIDE VIEW



May 16, 1931, at a conference held in Knin, it was decided to build a dormitory in Šibenik. They began collecting the funds in 1927 (** 1931). It is planned for children of high-school age. The task was entrusted to the versatile state architect Momir Korunovic, not only because of his reputation as a builder of public buildings, but also because of his strong ties with the Serbian Orthodox Church, which financed the purchase of land and the plan for the dorm building.

The key role in the organization of the construction endeavour was played by the Dalmatian bishop Irinej Đorđević (1894-1952), with whom Korunovic collaborated in the construction of the temple on Vis. The student dormitory, along with the bishop's courtyard and the Cathedral of the Assumption of the Most Holy Mother of God, would be a gathering centre for Šibenik's Orthodox believers mostly living in the suburbs of Varoš, but it would not fit organically into the architectural image of the city (Marković, 2009). In addition, the economic situation in Dalmatia did not support the realization of this humanitarian endeavour. However, in April 1938, Bishop Irinej invited believers through the press to send donations to his address in Šibenik so that the collection of funds would continue (** 1938).

The Student Dormitory from May 1936 (preserved in the scale of 1:50), contains well-known elements of Korunovic's Yugoslav unitary style, interpreted in an inspired way (Fig. 10). The main façade, facing south-west, is divided into a wide single-storey base topped

by a two-storey narrow block, divided by arched arches that include two window shafts composed of bipartial openings. Although deprived of the usual contrasts of horizontals and verticals, the romantic treatment of the imagined building prevails in the solution of the side loggias of the first floor, the structure of the main entrance and the shape of the balcony on the front facade. It obviously intersects the layers of Romanesque-Byzantine and Balkan folklore heritage (arches of windows connected in arcades, a hipped roof, a wavy projection between the first and second facade zones, porches, pillars flanking the central portal and dissecting the openings of the side loggias), presented without emphasised expressiveness. Instead, a symmetrical composition of restrained rhythm is offered, conventional and strict, as befits the function of the educational function of the building. However, the hardness of its wide facade is softened by decorative motifs and rounded side finishes. The Mediterranean character of the whole is less emphasized than the general Yugoslav one, which was believed to unite the "folk" elements of all cultural traditions.

The floor plan of the building is composed of two connected rectangular blocks that merge into a shape similar to the Latin letter "L" and divide into three zones on the ground floor (Fig. 11). The central zone is dominated by a lobby bordered by rooms for the gatekeeper and educator, from which one enters the staircase leading to the first floor. Behind is a laundry room. In the left wing there is a large dining room (divided into a section for taking

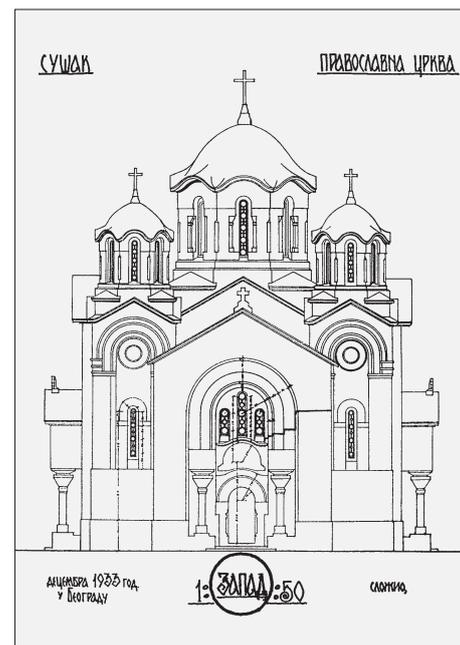
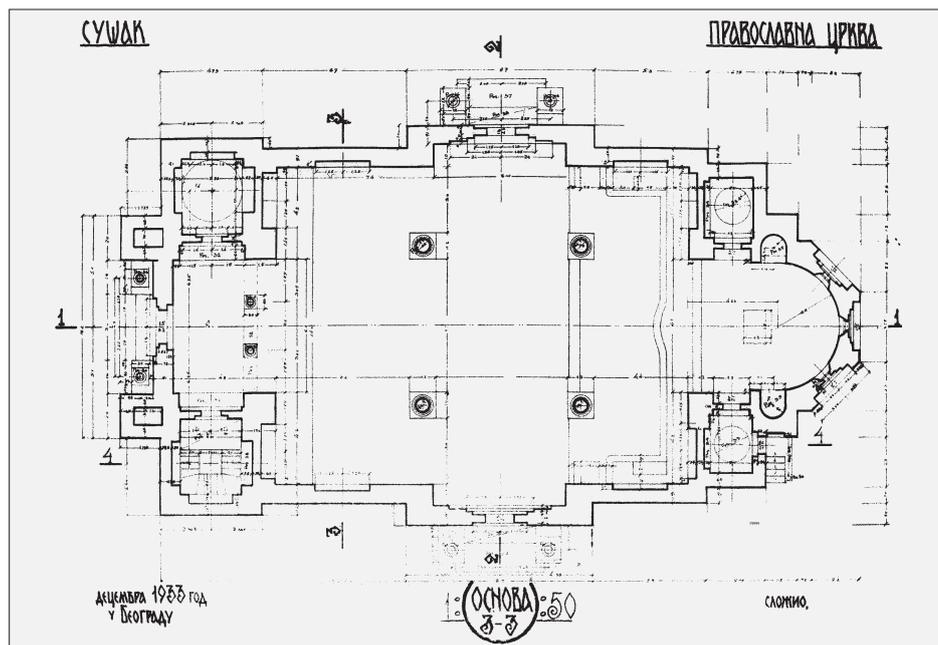


FIG. 13 M. KORUNOVIĆ: CHURCH OF ST. GEORGE IN SUŠAK, 1938-1939, A BASE OF GROUND PLAN, PROJECT

FIG. 14 M. KORUNOVIĆ: CHURCH OF ST. GEORGE IN SUŠAK, 1938-1939, PROJECT OF WESTERN FACADE

food and dining), kitchen, pantry, toilets and sinks. In the right wing, the dominant motif is a spacious rectangular ceremonial collection, with a gallery on the left. Side entrances for staff are provided, as well as auxiliary ones from the side streets. Upstairs are staff cabinets, multi-bed rooms, toilets and bathrooms for students, as well as rooms for rest, study, socializing and a library. Communications within the building are narrow and reduced, which makes their collective use more difficult, while the main attention is focused on increasing accommodation capacity. Due to the internal political crisis in Yugoslavia before the founding of the Banovina of Croatia in August 1939 (Marković, 2019: 257-260), and later the outbreak of the Second World War, the construction of the Student Home did not take place.

CHURCH OF ST. GEORGE IN SUŠAK (1938-1939)

The Archives of Yugoslavia and Korunović's legacy preserve his project of the Church of St. George in Sušak, commissioned by the Dalmatian Diocese⁷ (Lecić, 1972: 11-112). The initiative for construction was launched in 1931, due to the religious needs of parishioners from occupied Rijeka (150 families). Therefore, in December 1932, the Serbian Orthodox Municipality was founded in Sušak.

On the plot on the Upper Boulevard in the Trsat district, which the municipality donated to the Serbian Orthodox parish, the Church of

St. George was built (Fig. 12). The foundations of the temple were consecrated in 1938 by Metropolitan Dositej of Zagreb. It was completed and consecrated on September 30, 1939. Material funds for its construction were collected by the municipality and combined with the voluntary contributions of the citizens. The works were carried out by the company of Boren Emili, while the iconostasis was painted by an emigrant from imperial Russia, Boris Shakhovarov (Vicelja Matijašić, 1988; Kadijević, 1996: 99-100; Bradanović, 1996: 132; Tomasella, 2021: 238-249). The consecration of the completed temple was performed by Patriarch Gavriilo Dožić on September 30, 1939, when the Second World War had already begun in Europe (Paunović, 1939).

The drawing plan from 1933 (later precisely realized) shows the developing type of inscribed cross in the nave, upgraded with three domes – wide over the central part of the spacious nave and two smaller ones on the sides of the narthex (Figs. 13-14). Like Korunović's monumental churches in Ljubljana and Maribor (Kadijević 1996: 72, 79), the nave is separated from the narthex by two pillars. However, thanks to the sharp and clearly demarcated geometric shapes, the temple on Trsat has a more expressive silhouette than most of Korunović's churches. Slender pillars of porches also appear at the church of St. John the Baptist in Grdelica (1936; Kadijević, 1996: 97, 161).

A gallery for the choir was built on the first floor of the narthex. The altar space is three-part, with a three-sided apse on the outside

and a semi-circular apse on the inside. The main dome is octagonal, while the raised arms of the inscribed cross are conspicuous on the facades. All portals are made in the form of a shallow Serbian-Byzantine portico with low columns and a wavy tympanum. According to Korunović's aesthetics of sacral architecture, the windows here are elongated and narrow. Based on the width of the interior, a thousand people could fit in the church, although the number of Orthodox believers in Sušak rarely exceeded 150. Except as a forgotten achievement of Momir Korunović, in historiography it is commented as an example of building Orthodox churches in the far west⁸ (Ignjatović, 2007b: 182-183).

CONCLUSION

For a more significant architectural result on the Croatian Adriatic coast, Korunović obviously needed to go one step further and more fully adapt to local conditions and cultural tradition. However, he was not ready for that, because in his creative consciousness, in the early twenties, he fixed a conservative matrix of neo-medieval style, enriched with deposits

of post-secession and expressionism architecture, which from 1928-1929 affected the promotion of integral Yugoslav ideology. Unlike Nikola Dobrović and Milan Zloković, who engaged in interpretations of architectural Mediterranean and opened up to modern ideas, Korunović insisted on traditional assemblies more suitable for the continental part of the country. Therefore, he was satisfied with the cooperation with the Dalmatian Diocese of the Serbian Orthodox Church, which did not review his projects, trying to strengthen religious and social influence.

As he did not give up the established conservative line of his work, Korunović became increasingly lonely in the late 1930s, especially since most of his contemporaries accepted architectural modernization. Still, stubborn as he was, in the last pre-war years, he never crossed the line and emphasized the forms characteristic of totalitarian regimes of the time, attractive to many Serbian investors and architects (Manević, 1984; Kadijević, 2005; Stefanović, 2014), which also contributed to the fading of his influence.

[Translated by: Dragana Kadijević]

⁸ Today, the temple is used liturgically only occasionally due to the small congregation. Recently, the facade and roof were renovated (covered with new copper roofing), video surveillance was installed and the lightning rod was reconstructed.

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2. Collection of projects by architect Momir Korunović in the family legacy at 10 Lamartinova Street in Belgrade (MK)

ILLUSTRATION SOURCES

- FIGS. 1-2, 4-14 MK
 FIG. 3 www.google street view, Split, 2022
 FIGS. 8 AND 11 were digitalized by arch. Nebojša Antesević, Ph.D.

AUTHOR'S BIOGRAPHY

ALEKSANDAR KADIJEVIĆ (1963), Ph.D, full professor of Art History, University of Belgrade, Faculty of Philosophy. His research interest includes the history of Serbian, Croatian and European architecture of modern times. He has published 14 scientific monographs and edited 7 books of conference proceedings. From 2007 to 2020, he edited the *Journal for Fine Arts of the Matica Srpska*. He started working with the journal *Prostor* in 2011. The author prepared the whole work.

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