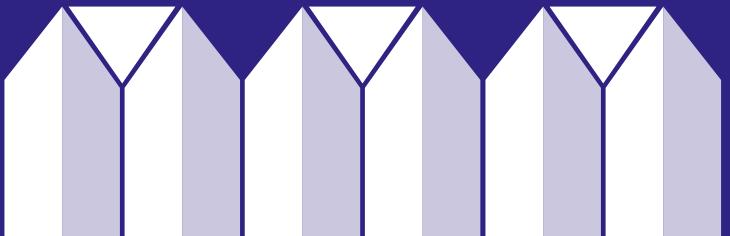


IZLOŽBA / EXHIBITION



Ivan Antić / arhitektonično

Ivan Antić / architectonic



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Producija izložbe:

Art direkcija i dizajn izložbe:

Postavka izložbe:



► Muzej savremene umetnosti

sa Ivankom Raspopović, 1960–65,

konstrukcija Edmund Balgač,

nameštaj Toma Đorđević

Izložba Ivan Antić - Arhitektonično

Arhitektonski opus Ivana Antića (Beograd, 1923–2005), profesora beogradskog Arhitektonskog fakulteta, redovnog člana SANU, člana Krunskog saveta, jednog od najznačajnijih srpskih graditelja, čije su građevine stvarane u vremenskom rasponu od gotovo pedeset godina, predstavlja, i u oblikovnom, i u konstruktivnom i sadržinskom smislu, gotovo ovapločenje idealna doba u kojem je stvarao.

Njegov obiman i nagrađivan opus sadrži brojna realizovana i projektovana arhitektonska dela, među kojima su remek-dela srpske arhitekture, kao što su Muzej savremene umetnosti na Ušću, Muzej u Šumaricama (sa Ivankom Raspopović ili Sportski centar „25 maj“, potom sportska hala „Pinki“ u Zemunu, olimpijski bazen na Poljudu u Splitu, kompleks Dom pionira, sa zgradom RTB i pozorištem „Duško Radović“ u Beogradu, hoteli „Breza“ u Vrnjačkoj Banji, „Narvik“ u Kikindi ili hotel „Hajat“ u Novom Beogradu, zgrada SUP-a na Guberevcu, Dom „Politike“ u Krupnju i druga, koja su sva svrhovite i estetizovane graditeljske forme, gotovo sublimati opredmećenja sadržinskih i konstruktivnih zahteva.

Exhibition Ivan Antić - Architectonic

The architectural works of Ivan Antić (Belgrade, 3 December 1923 – 25 November 2005), a professor of the Faculty of Architecture in Belgrade, a full-time member of the Serbian Academy of Science and Arts, a member of the Crown Council and one of the most significant Serbian architects, whose works were created within a time range of almost fifty years, represent, in terms of form, structure and content, an embodiment of the ideals of the time in which he was active.

The comprehensive range of his works, which earned him numerous awards, includes a large number of realized and designed masterpieces of Serbian architecture, such as: The Museum of Contemporary Art at Ušće, the Museum in Šumarice (with I. Raspopović), the "25 maj" Sports Centre, the "Pinki" Sports Hall in Zemun, the Olympic swimming pool at Poljud in Split, the Dom pionira complex, together with the Radio Television Belgrade building and the Duško Radović Theatre in Belgrade, the "Breza" Hotel in Vrnjačka Banja, the "Narvik" Hotel in Kikinda and the Hyatt Hotel in Novi Beograd, the Secretariat of Interior building in Guberevac, the Politika House in Krupanj, etc., all of them being purposeful and aestheticized architectural forms, practically the sublimation of the objectification of content-related and constructive requirements.

Mada se Antićeva dela uglavnom postavljaju u okvir racionalističkog koncepta koji se, u suštini, doživjava kao nenarušeno saglasje između osobina njegove svestrane ličnosti i savremenog arhitektonskog izraza, njegov moćan i izražajan opusu sadrži nekoliko različitih interesovanja koja se ne ispoljavaju kao faze već kao tokovi ili graditeljske fascinacije koje se međusobno prepliću i ponavljaju. Kao osnovnu nit pratimo jedan naoko racionalan i pragmatičan pristup, koji proizlazi iz čvrstog stava o utilitarnosti arhitekture, njenoj geometriji i osnovnom sklopu, potom se zapaža zanimanje za regionalna istraživanja i primenu iskustava folklorne arhitekture u modernom građenju. Njega takođe intrigiraju tehničke mogućnosti savladavanja prostora i velikih raspona do nivoa da kroz vidnu primenu konstrukcije dolazi do gotovo ekspresivnih arhitektonskih oblika. Osim pomenutog, Antić neprestano vodi računa o kontekstu, vizurama. Posedovao je sposobnost mentalnog doživljavanja karaktera prostora i urođen osećaj za odgovarajuću proporciju i harmoničnu, nenaometljivu kompoziciju. Njegova racionalna priroda duboko je utemeljena na suštinskom poznavanju i razumevanju arhitekture, kao i na potpunoj posvećenosti građenju, čemu je podredio čitav život. Pomenute arhitektonske teme okupirale su i druge velikane moderne, Le Korbizjea, Frenka Loid Rajta ili Kenza Tangea, uz čija dela ravnopravno stoje i najznačajniji radovi arhitekte Antića.

Although Antić's works are mostly set within the framework of a rationalist concept, which, in essence, is experienced as a perfect harmony between the characteristics of his versatile personality and modern architectural expression, his powerful and expressive work includes various interests manifesting themselves not as phases, but as trends or repetitive and mutually intertwining architectural fascinations. The basic thread that we follow is an apparently rational and pragmatic approach, which stems from a firm stand on the utilitarian nature of architecture, its geometry and basic structure, after which one perceives an interest in regional research and the application of the experience of folklore architecture in modern construction. He was also intrigued by the technical potentials of mastering space and large distances, up to the level of reaching almost expressive architectural forms through a visible implementation of structure. In addition to the aforesaid, Antić paid continuous attention to the context and lines of sight. He was capable of mentally experiencing the character of space and had an inborn feeling for the right proportion and for a harmonious, discreet composition. His rational nature was deeply rooted in an essential knowledge and understanding of architecture and was also founded on his utter devotion to building, to which he dedicated his whole life. The aforesaid architectural topics occupied the minds of other great modernist architects as well, such as Le Corbusier, Frank Lloyd Wright or Kenzo Tange, the most significant works of architect Ivan Antić being on an equal footing with their works.

Uvod

Moderna arhitektura u Srbiji, posebno u vreme druge Jugoslavije, od kraja Drugog svetskog rata do osamdesetih godina dvadesetog veka, razdoblje je uzleta neimarstva koje je osvedočavalo ideološke ambicije nove države. Nicale su novi gradovi, saobraćajnice, stambeni blokovi, turistički i sportski kompleksi, javne ustanove, administrative zgrade, domovi kulture, u potpunosti menjajući životnu podlogu jedne nacije. U tadašnjim političkim okolnostima socijalističke revolucije i izgradnje, posebno prvih decenija nakon Drugog svetskog rata, arhitektura se našla u prostoru između nekoliko različitih zahteva. Graditelj je morao da zadovolji ideološki diktat i realne potrebe namene građevine i najposle, u ovako suženom prostoru, da iskaže sopstveni arhitektonski stav.

U takvim okolnostima stasavao je arhitekta Ivan Antić, čije građevine u oblikovnom, estetskom, konstruktivnom i sadržinskom smislu predstavljaju gotovo ovapločenje idealna doba u kojem je stvarao (Lojanica, 1975; Bogdanović, 1981; Milašinović Marić, 2002-a,b, 2005, 2017-a,b). U srpskoj arhitekturi Antić je jedinstvena pojava, izuzetan graditelj koji je realizovao objekte, estetične forme zasnovane na racionalnom iskazu, savršenom detalju, obliku sublimatu mesta, vremena i same suštine arhitekture. Za njega arhitektura nije estetizovana forma, likovni izraz ili umetnost već, pre svega, disciplina koja poseduje sopstvene zakonitosti i elemente kojima se izražava. Nije polazio od ideje umetničkog utiska već je prvenstveno težio arhitektonici

Introduction

Modern architecture in Serbia, especially the period of the Second Yugoslavia, namely from the end of the Second World War to the 1980s, was marked by an abrupt rise in architecture which testified to the ideological ambitions of the new country. The aforesaid period witnessed the emergence of new cities, arteries, residential blocks, tourist and sports complexes, public institutions, administrative buildings and cultural centres, which completely changed the foundations of life of the entire nation. In such political circumstances, namely those of the Socialist revolution and reconstruction, especially in the first decades after the Second World War, architecture found itself in an area surrounded by several different requirements. An architect had to respond both to the dictate of the ruling ideology and to the real demands of a building and, moreover, had to express his or her own architectural stand in such a reduced space of manoeuvre.

It was in such circumstances that architect Ivan Antić grew, his works representing, in terms of form, aesthetics, structure and content, an embodiment of the ideals of the time in which he was active (Lojanica, 1975; Bogdanović, 1981; Milašinović Marić, 2002-a,b, 2005, 2017-a,b). In Serbian architecture, Antić is a unique case, an exceptional architect who created buildings and aesthetic forms founded on rational expression, a perfect detail, a form sublimating the place, time and the very essence of architecture. For him, architecture was not an aestheticized form, an artistic expression or art, but, above all, a discipline having laws of its own and the elements whereby it manifests itself. He



► Sl 1. Arhitekta Ivan Antić
/ Picture 1 Architect Ivan Antić

projektovanog sklopa, što proističe iz njegovog u suštini klasičnog obrazovanja univerzalnih vrednosti i kodova. Upravo ovakvim postupkom građenja, koji proizlazi iz same prirode i logike arhitekture, Antić ostvaruje vekovno nastojanje čoveka da svoj trag u prostoru iskaže na neposredan i jasan način, čime je u srpskoj arhitekturi ostvario jedinstveno mesto vrhunskog graditelja koji isključivo arhitektonskim sredstvima stvara neponovljivu i kompleksnu umetnost arhitekture.

did not start from the idea of an artistic expression, but, above all, he strove for the ARCHITECTONICS of the designed composition, which resulted from his education – essentially a classic one and characterized by universal values and codes. It was with such a procedure of construction, which stems from the very nature and logic of architecture, that Antić achieved a centuries-long aspiration of man to leave his mark in space in a direct and clear manner, whereby he obtained a unique position of a supreme architect in the world of Serbian architecture, who created an unrepeatable and complex architectural art through architectural means only.

Život

Verovatno je da bih u nekom drugom gradu ili još bolje u nekoj drugoj zemlji drugačije radio. Dužnost je nas arhitekata da napravimo zgradu koja neće štrčati u ambijentu, koja će biti lepa, koja će uz sve to da sadrži meru, podsvesnu dozu ugrađenih normi i ljubav prema gradu u kome ste rođeni i gde ste odrasli.¹

Porodica Antić po jednoj grani je trgovačka iz negotinske Krajine, a po drugoj vuče korene od imućne srpske porodice Rajića iz Gostivara. Otar Ivana Antića, Miloš K. Antić, jedan je od 1300 kaplara, koga je srpska vlada posle Prvog svetskog rata послала na studije građevine u Rim, gde upoznaje Adelaide Frinča Đovanonu, studentkinju hemije, čerku lekara iz Kortone kod Areca. Mladi par se venčava, pošto je morao pribaviti posebno dopuštenje Katoličke crkve i u Beogradu započinju zajednički život. Kao diplomirani inženjer, Miloš Antić osniva privatnu građevinsku firmu sa kolegama Lazarom Kostićem, Đordjem Đorđevićem i drugima, koja funkcioniše do 1941. godine, kada zbog okupacije prestaje sa radom. U braku je rođeno troje dece: Jelka, Ivanka i Ivan Antić (rođen 3. 12. 1923. u Beogradu).

Osnovno vaspitanje Ivan Antić stekao je u strogoj francuskoj školi gde se radilo od ujutru do kasno

¹ / Svi navodi dati u kurzivu, kao i biografski podaci, preuzeti su iz intervjua koji je arhitekta Ivan Antić dao autoru teksta tokom 2000. i 2001. godine (autorizovani tekst čuva se u dokumentaciji autora).

Life

Had I lived in some other city, or rather, in some other country, my work would probably have been quite different. It is a duty of us architects to design a building which is not to be incongruous with its surroundings, which is to be beautiful and which, in addition to all that, will contain a measure, a subconscious dose of inbuilt norms and love for the city in which one was born and in which one grew up¹

One branch of the Antić family is descended from merchants from the Negotin Krajina region, whereas another dates back to an affluent Serbian family, namely the Rajić family of Gostivar. Ivan Antić's father, Miloš K. Antić, was one of the 1300 corporals, who was sent by the Serbian government to Rome after the First World War, to study civil engineering, where he met Adelaide Frinčia Giovannoni, a chemistry student and a daughter of a doctor from Cortona near Arezzo. The young couple got married after receiving a special permit by the Catholic church and started their life together in Belgrade. As a graduate engineer, Miloš Antić founded a private construction firm with his colleagues, namely Lazar Kostić, Đorđe Đorđević and others, which functioned until 1941, when it was closed down due to the Nazi occupation. The couple had three children: Jelka, Ivanka and Ivan Antić (born in Belgrade, on 3 December 1923).

Ivan Antić acquired his primary education in an austere French school, where he worked hard from early

¹ / All the quotations, as well as the biographical data, have been taken from an interview that architect Ivan Antić gave to the author of this text in 2000 and 2001 respectively (the authorized text is kept in the author's documentation).

posle podne. U toj školi stekao je utemeljeno klasično obrazovanje, radne navike, osetio disciplinu i važnost reda i rada. Nakon osnovne škole pohađa Treću mušku gimnaziju u Beogradu, koju završava ratne 1942. godine. Tokom neizvesnih dana okupacije često je išao kod prijatelja i saradnika svoga oca Đorđa Đorđevića, gde je prelistavao časopise iz arhitekture, posebno čuveni francuski mesečnik *L'architecture d'aujour d'hui*, što je usmerilo njegovo kasnije opredeljenje za arhitekturu, kao i atelje vajara Riste Stijovića, gde se susreće sa pitanjima estetike i umetničkog izraza. To je vreme kada u porodičnom domu sa velikom pažnjom sluša razgovore intelektualne elite koja se okupljala kod njegovog oca, na taj način izoštravajući i sopstvene misli. Neke ideje koje je kasnije utkao u svoj graditeljski opus začete su upravo tih ratnih godina. Antićeva mlađa sestra Ivanka pamti ga kao veoma zainteresovano dete, večito sa olovkom i blokom u ruci, koje je neprestano nešto crtalo.²

Što se crtanja tiče, crtao jesam ali ne spadam u dobre crtače. Čak smatram da za arhitektu može da bude pomalo opasno da se bude vrstan crtač jer lep crtež može da zavede i ne pokaže vernu sliku budućeg objekta. Rekao bih da nad crtačkom veštinom prednost ima sposobnost sagledavanja zamišljenog prostora.

2 / Prema intervjuu mlađe sestre Ivana Antića, Ivanke Čolić koji je dala autoru rada februara 2018. godine.

morning till late afternoon. In that school, he acquired solid classical education, work habits and discipline and realized the importance of strict order and hard work. After primary school, he attended the Third Grammar School in Belgrade, from which school he graduated in the midst of the war, in 1942. During the hazardous days of the occupation, he often visited his friend and a colleague of his father's, Đorđe Đorđević, at whose place he browsed through architecture magazines, especially the famous French monthly *L'architecture d'aujourd'hui*, which directed his subsequent aspirations towards architecture, and he also paid visits to sculptor Risto Stijović's studio, where he encountered the issues of aesthetics and artistic expression. It was the time when, in his family home, he very carefully listened to the conversations of the intellectual elite that gathered in his father's home, thus sharpening his own thoughts as well. It was in those wartime years that some of the ideas which he later wove into his architectural works were conceived. Antić's younger sister, Ivanka, remembers him as a child that displayed immense curiosity, always carrying a pencil and a sketchbook in his hand and drawing something all the time.²

As for drawing, I did draw, but I am not good at that. I even believe that it could be a little dangerous for an architect to be excellent at drawing as a beautiful drawing can be seductive and fail to show the true picture of a future building. I should say that it is the ability of envisaging imaginary space that prevails over the drawing skill.

2 / From the interview that Ivan Antić's younger sister, Ivanka Čolić, gave to the author of this paper in February 2018.

Studije je započeo 1945, a diplomirao je 1950. godine kod profesora Dimitrija Leka, sa ocenom deset. Profesori Aleksandar Deroko, koji je držao predavanja iz istorije arhitekture, kao i doajen srpske moderne Milan Zloković, koji je držao vežbe iz projektovanja, bili su ličnosti koje je duboko uvažavao i čija je predavanja naročito cenio. U ranim studentskim danima često se viđao i sa očevim prijateljem arhitektom Dragišom Brašovanom koji ga je tokom zajedničkih šetnji upućivao u tajne zanata. To je vreme i kada radi u Ministarstvu saobraćaja, gde razrađuje i crta čelične konstrukcije mostova, čime stiče preciznost u crtanju i znanje da crtež nije samo slika već dokument. Između 1950. i 1953. godine angažovan je u „Jugoprojektu“, gde upoznaje arhitektu Stanka Klisku i Vojinu Simeonovića. Doživljava ih kao prave učitelje koji su ga podučavali arhitektonskom zanatu: logici funkcionalnog sklopa, racionalnoj organizaciji prostora, važnosti dobro razređenog detalja, profesionalnim odnosima sa investitorima i dr.

Ja sam odrastao i doškolovao se pored tih ljudi sa znanjem i karakterom. Oni su odredili moj odnos prema projektantskom poslu. Jednostavno rečeno imao sam put šegreta, kalfe do majstora.

Docnije sam radio u društvu mnogih inženjera koji su bili prva imena naše konstrukcije: Milan Krstić, Petar Damjanović, Drašković, Jerotijević, Balgač, sve su to vrhunski stručnjaci i izuzetne ličnosti. Uz njih sam učio o konstrukciji, njenom smislu i logici, što je za mene u arhitekturi postalo veoma važno.

Potom radi u gradjevinskom preduzeću „Rad“, gde se upoznaje sa konstruktivcem Milanom Krstićem i sarađuje sa Đorđem Stefanovićem. U ovom vi-

He began his studies in 1945 and graduated in 1950 with the highest mark, ten, in the class of professor Dimitrije Leko. Professors Aleksandar Deroko, who held lectures in the history of architecture, and a leading Serbian modernist architect, Milan Zloković, who held practice classes in design, were the persons whom he honoured deeply and whose lectures he especially appreciated. In his early student days, he often met with another friend of his father's, architect Dragiša Brašovan, who taught him the tricks of the trade while they went for long walks together. In that period, he was employed in the Ministry of Transportation, where he analysed and drew the steel structures of bridges, whereby he acquired precision in drawing and also the knowledge that a drawing is not just a picture, but a document as well. Between 1950 and 1953, he was engaged by the Jugoprojekt company, where he met architects Stanko Kliska and Vojin Simeonović, whom he regarded as true teachers and who taught him the craft of architecture: the logic of a functional assembly, a rational organization of space, the importance of a well-elaborated detail, professional relations with investors, etc.

It was next to those people, who boasted knowledge and character, that I grew up and pursued my further education. It was they who determined my attitude to designing. To put it simply, I was initially an apprentice, then an assistant and, finally, a master. Later, I worked in the company of numerous engineers who were the leading construction architects: Milan Krstić, Petar Damjanović, Drašković, Jerotijević, Balgač - all of them being top experts and exceptional personalities. It was they who taught me about structure, its meaning and logic, which became very important to me in terms of architecture.

sokoprofesionalnom građevinskom birou nastala su njegova prva samostalna dela. Od godine 1957. prelazi na Arhitektonski fakultet, na kojem prolazi ceo put od asistenta u studiju arhitekte Stanka Kliske do redovnog profesora. Za dopisnog člana Srpske akademije nauka i umetnosti (SANU) izabran je 1976, a za redovnog člana 1983 godine. Umro je u Beogradu novembra 2005. godine.

Dobitnik je brojnih stručnih nagrada: Oktobarske nagrade grada Beograda za Muzej savremene umetnosti, 1965. godine (zajedno sa Ivankom Raspopović); Sedmojulske nagrade za ukupna dostignuća u struci, 1969. godine; Oktobarske nagrade grada Beograda za Spotrski centar „25 maj”, 1974. godine; Nagrade Kulturno-prosvetne zajednice Kragujevac za Muzej u Šumarcama, 1975. godine (zajedno sa Ivankom Raspopović); Diplome i zlatne plakete grada Splita za doprinos u održavanju 8. Mediteranskih igara, 1979. godine; Velike nagrade Saveza arhitekata Srbije 1984. i Vukove nagrade 2000. godine. Jedina samostalna izložba njegovih radova organizovana je u Galeriji salona Muzeja savremene umetnosti u Beogradu 1975. godine.

He then moved to the Rad construction company, where he met structure engineer Milan Krstić and worked with Đorđe Stefanović. It was in that highly professional construction bureau that he designed his first independent works. In 1957, he was employed by the Faculty of Architecture, where he took the entire regular course in his career: from an assistant in architect Stanko Kliska's studio to a full professor. He was elected part-time (1976) and eventually full-time (1983) member of the Serbian Academy of Sciences and Arts (SANU). He died in Belgrade in November 2005.

He won numerous awards in his professional field: The Oktobarska nagrada Award of the City of Belgrade for the Museum of Contemporary Art in 1965 (together with Ivanka Raspopović); the Sedmojulska nagrada Award for Overall Achievement in his Profession in 1969, the Oktobarska nagrada Award of the City of Belgrade for the „25 maj“ Sports Centre in 1974. godine, the Award of the Cultural and Educational Community of Kragujevac for the Šumarice Museum in 1975 (together with Ivanka Raspopović), the Diploma and Golden Plaque of the City of Split for his contribution to the organization of the Eighth Mediterranean Games in 1979, the Life Achievement Award of the Union of Architects of Serbia in 1984 and Vuk's Award in 2000. The only independent exhibition of his works was organized in the Gallery of the Museum of Contemporary Art's Salon in Belgrade in 1975.

Prva dela

First Works

Tokom pedesetih godina prošlog veka, u vreme kada je arhitekta Milorad Macura podigao Vojnu štampariju (1956), koja se smatra prekretnicom u praksi srpske moderne arhitekture ili glasovitog poduhvata Sajmišta arhitekte Pantovića i konstruktora Žeželja i Krstića (1957), arhitekta Antić dobija priliku da realizuje prve samostalne građevine. Već na prvom objektu koji je realizovao, **magacinu Vračar na Dorćolu** (1953–54), Antić je prihvatio i savladao potrebu građenja odnosa na liniji lična poetika – investitor, što nužno prethodi građenju. Iz zahteva za više korisnog skladišnog

In the 1950s, at the time when architect Milorad Macura built the Military Printing House (1956), which is regarded as a turning-point in the practice of modern Serbian architecture, or at the time when an architectural feat was built at the Sajmište site by architect Pantović and constructor Žeželj and Krstić (1957), architect Antić was given an opportunity to design the first buildings on his own. When designing his very first building, namely the **Vračar warehouse building in the Belgrade district of Dorćol** (1953–54), Antić accepted and mastered the need of building relations on the personal poetics – investor line, which



► Sl 2. Magacin Vračar na Dorćolu
/ Picture 2 The Vračar warehouse in Dorćol

prostora koje je postavio investitor, Antić je izvukao arhitektonski koncept da stepenište izvuče van osnovnog korpusa magacina, kao vertikalni kubus, čime je najavio novu i karakterističnu igru arhitektonskih oblika, koja neretko jeste rezultat pomno razrađenih međuodnosa između graditelja i poslodavca. Izvukao arhitektonski koncept da stepenište izvuče van osnovnog korpusa magacina, kao vertikalni kubus, čime je najavio novu i karakterističnu igru arhitektonskih oblika, koja neretko jeste rezultat pomno razrađenih međuodnosa između graditelja i poslodavca.

Da bi jedna ideja materijalizovana kroz arhitektonski objekat uspela počevši od projektovanja a potom izvođenja do kraja, nije dovoljan samo arhitekta, veoma je važan investitor, jer sastavni deo etike je i vaš odnos prema ljudima koji učestvuju u procesu projektovanja. Vaspitan sam da poštujem tuđu ličnost, pa prema tome i saradnike i investitore koji su svojim radom i razumevanjem postali integralni deo vašeg projekta i morate da ih poštujete.

Na projektu za upravnu zgradu poznatog giganta **Viskoza u Loznicama** (1954–56) arhitekta Antić pokazuje svu umešnost veštog graditelja. U tom trenutku taj jednostavan i moderan objekat, oslonjen na hrabre ravne površine u kombinaciji stakla, betona i opeke, bio je među najmodernijim projektima na liniji tumačenja internacionalnog izraza u arhitekturi.

Pedesetih godina nastala je i **zgrada Hempro** (1955–56), podignuta na tadašnjem Trgu Marksа i Engelsa (danас Trg Nikole Pašića) koju je mladi Antić projektovao zajedno sa kolegom i učiteljem

inevitably precedes the construction process. From the request of the investor, namely to be provided a larger amount of warehouse space, Antić derived an architectural concept of relocating the staircase out of the basic body of the warehouse, as a vertical cube, whereby he announced a new and characteristic play of architectural shapes, which not so seldom results from the thoroughly analysed relations between the constructor and the client.

In order that an idea which has been materialized through an architectural structure should succeed on its course from design to the final execution, it is not only the architect that matters – what is also important is the investor as it is also one's attitude to the people taking part in the designing process that forms a constituent part of one's ethics. I have been brought up to respect others, including my collaborators and investors, who, through their work and understanding, have become an integral part of a project and ought to be honoured.

It was while working on the project for the administrative building of a well-known giant, the **Viskoza** factory in **Loznica** (1954–56), that architect Antić displayed all the proficiency of a skilful architect. At that moment, that simple and modern structure, leaning on audacious flat surfaces in the combination of glass, concrete and brick, was among the state-of-the-art projects on the line of the interpretation of an international expression in architecture.

The 1950s also witnessed the construction of the **Hempro building** (1955–56), which was built on the then Trg Marksа i Engelsa square (today Trg Nikole Pašića square) and which young architect Antić



▲ Sl 3. Upravna zgrada fabrike Viskoza, Loznica
/ Picture 3 The Administrative Building of the Viskoza factory, Loznica

► Sl 4. Zgrada Hempro, Beograd
/ Picture 4 The Hempro building, Belgrade



Đorđem Stefanovićem. Ovaj nepretenciozan objekat, obložen belim pločama venčačkog kamena, čiste i jednostavne fasade sa izraženim konstruktivnim rasterom, ukazuje na njegov stav u odnosu na postavku kuće u gradu koja bi trebalo da je skladna, da ne remeti okruženje, da se uklapa.

Na liniji izgradnje odnosa prema okruženju, ali i građenja novih zapisa u vizuri grada je Antićev rešenje za **šest solitera na Zvezdari** (1953–58) u Beogradu (i dva identična u Subotici, 1961–62), gde se prvi put u stambenoj izgradnji kao tehnologija primenjuje klizajuća oplata koja se do tada koristila za izgradnju silosa. Moderni soliteri sa veoma dobro razrađenom funkcionalnom shemom dvosobnih stanova, izgrađeni u neuređenom, obodnom delu grada, svojim karakterističnim oblikovanjem odmah su postali reperne tačke tog dela Beograda. Postavljanje razigranih krovova kao završnice solitera, predstavlja atipičan gest jer su se na taj način u modernu izgradnju ugrađivali elementi arhetipskog koda topline kućnog doma. Koncept mirenja novog i starog, proizašao iz bliskog poznavanja Beograda, njegovog karaktera, topografije i stava prema okruženju i mentalitetu ljudi, rezultat je autorove logike građenja koja je nenasilna, primerena, odgovarajuća. Ujedno, ova grupacija solitera otvara jedno novo poglavlje u stambenom graditeljstvu Srbije i označava početak nove faze izgradnje kolektivnih stambenih zgrada od prefabrikovanih elemenata (Milašinović Marić, 2002-a).

Kao arhitekta odrastao u Beogradu, koji poznam i volim, jednostavno sam znao šta kom delu grada vizuelno najviše odgovara.

designed together with his colleague and teacher Đorđe Stefanović. This unpretentious building, layered with the white plates of the Venčac marble, with a pure and simple façade and a conspicuous constructive grid, indicates his attitude to the placing of a house in a city, which ought to be harmonious and to fit in, not disturbing the surroundings.

It is on the line of building an attitude to one's surroundings and of recording new elements in the city line that Antić's design for **six skyscrapers in Zvezdara** (1953–58) in Belgrade is founded, where, for the first time in residential construction, it was slide boarding, hitherto employed for the construction of silos, that was used as a technology. The modern skyscrapers, with a very well developed functional scheme of two-room flats, built in an undeveloped, suburban part of the city, became the standard points of that part of Belgrade due to their characteristic shape. The setting up of playful roofs as the skyscrapers' final elements represents an atypical gesture as thus the elements of the archetypal code of the warmth of a home were built into modern construction. The concept of the reconciliation of the new and the old, which resulted from a close knowledge of Belgrade, its character, topography and the attitude to one's surroundings and people's mentality, stems from the author's architectural logic, which is non-violent, suitable and appropriate. At the same time, this group of skyscrapers opens a new chapter in the residential architecture of Serbia and marks the beginning of a new phase in the construction of collective residential buildings from prefabricated elements., (Milašinović Marić, 2002).

As an architect who grew up in Belgrade, which I know and love, I simply knew what suited which part of the city best.

► Sl 5. Soliteri na Zvezdari, Beograd
/ Picture 5 Skyscrapers in Zvezdara, Belgrade



Istraživanje regionalnog

Research of the Regional

Delo arhitekta Antića uglavnom se postavlja u okvir racionalističkog koncepta koji se, u suštini, doživljava kao nenarušeno saglasje između osobina njegove ličnosti i savremenog arhitektonskog izraza (Belousov, 1973; Bogdanović, 1981; Bogunović, 2005; Lojanica, 1975; Manević, 1992; Membriani, 1969). Međutim, osim ove vizure, njegovo graditeljstvo sadrži i primere sa jasnim znakama komunikacije sa regionalnim nasleđem,

The work of architect Antić is mostly set within the framework of a rationalist concept which, in essence, is experienced as perfect harmony between his personal characteristics and a modern architectural expression (Belousov, 1973; Bogdanović, 1981; Bogunović, 2005; Lojanica, 1975; Manević, 1992; Membriani, 1969). However, apart from this line, his architectural style also contains examples with distinct features of communication with regional heritage, vernacular archi-

narodnom arhitekturom, kao i onim arhetipskim, karakterističnim za određeno tlo (Milašinović Marić, 2017-a).

Njegovo interesovanje za regionalno kao i prenošenje iskustva narodne arhitekture u moderno stvaralaštvo pratilo ga tokom cele projektantske karijere, što je karakteristična sklonost koju su iskazivali i drugi modernisti doba (Vujošević, 2011). Objekti, **Dečji dom u Jermenovcima** kod Topole (1956–57) i **Depandans vojnog objekta u krugu Garde na Dedinju** u Beogradu (1957–58) odražavaju takva razmišljanja kao uticaj arhitekte Dragiše Brašovan, posebno njegovih radničkih naselja³ koja predstavljaju izuzetan primer primene regionalnog i narodnog u stambenoj izgradnji. Dečji dom u Jermenovcima Antić je projektovao kao malu i skladnu arhitektonsku kompoziciju, sa prizemljem od kamenja, telom kuće okrećenim u belo i karakterističnim četvorovodnim krovom, smatrujući da je regionalna forma jedina odgovarajuća u južnobanatskom okruženju. Kompoziciju čine dva manja gabarita povezana hodnikom u staklu i stepeništem. Upotrebo kamena i stakla, Antić je prvi put na ovom malom objektu nastojao da materijalom potencira integriranje enterijera i eksterijera koristeći se tradicionalnim elementima. Drugi objekat, **Depandans vojnog objekta u krugu Garde na Dedinju** u Beogradu je zgrada prvo bitno namenjena za stanovanje oficira, da bi je kasnije preinacili u kancelarijski prostor. Objekat je koncipovan od nekoliko horizontalnih poteza, a realizovan u prirodnim materijalima. Bazis kuće je od krupnog kamena nepravilne prirodne forme.

³ / Naselja u Svetozarevu (Jagodini 1949–1952), Tuzli (1952), Zvorniku (1949–1950) i Aranđelovcu (1950–1952). Objekti su izvedeni u stilu tzv. socijalističke narodne arhitekture, nastale spajanjem elemenata savremenog graditeljstva i folklorističke graditeljske tradicije.

ecture and the archetypal element characteristic of a certain area (Milašinović Marić, 2017).

His interest in the regional and the transfer of the experience of vernacular architecture into the modern one accompanied him throughout his career of a designer, which affinity was also characteristic of other modernist architects of the time (Vujošević, 2011). The buildings such as **Children's Centre in Jermenovci** near Topola (1956–57) and **the Annex to the Military Facility in the Guard's Precincts in Dedinje** in Belgrade (1957–58) reflect the thoughts stemming from the influence of architect Dragiša Brašovan, especially the settlements that he designed for workers³, which represent an exceptional example of the application of the regional and the vernacular in residential construction. **The Children's Centre in Jermenovci** was designed by Antić as a small and harmonious architectural composition, with the ground floor in stone, a whitewashed body of the house and a characteristic roof of four planes as he believed that the regional form was the only appropriate one in a Southern Banat setting. The composition consists of two comparatively small models connected with a glass corridor and a staircase. By using stone and glass, it was for the first time to emphasize the integration of the interior and the exterior by means of materials, employing traditional elements. The other structure, **the Annex to the Military Facility in the Guard's Precincts in Dedinje** in Belgrade, is a building which was originally intended for officers to live in and was later transformed into office space. The structure was conceived from several horizontal moves and realized in natural materials. The house

³ / Settlements in Svetozarevo (Jagodina 1949–1952), Tuzla (1952), Zvornik (1949–1950) and Aranđelovac (1950–1952). The buildings have been executed in the style of the so-called Socialist vernacular architecture, which resulted from the combination of elements of contemporary architecture and the folklorist building tradition.



▲ Sl 6. Dečji dom u Jermenovcima
/ Picture 6 Children's Centre in Jermenovci

▼ Sl 7. Depandans vojnog objekta u krugu
Garde na Dedinju, Beograd
/ Picture 7 Annex to the Military Facility in
the Guard's Precincts in Dedinje, Belgrade





► SI 8. Srednja zanatska škola, Niš
/ Picture 8 The Secondary School of Crafts in Niš

Isti material obuhvata i prvi sprat. Drugi sprat je u formi horizontalnog erkera sa usečenom trakom prozora postavljenom tik uz četvorovodni, plitki krov koji zaokružuje skladnu kompoziciju. Naglašena je horizontalnost koju prekida moderno tertian ulaz realizovan sasvim u staklu (Milašinović Marić, 2017-a: 75-76). Nastojanje povezivanja modernog i tradicionalnog ovde se jasno zapaža. Prema Antiću najveći problem primene tradicionalne forme četvorovodnog krova na veće gabarite ovde je uspešno rešen zahvaljujući plastičnom modelovanju fasadne opne i strukturi same kuće koja je sklopljena klasičnim graditeljskim postupkom.

Nešto kasnije, sa arhitektama Đorđem Stefanovićem i Krešimirovom Martinkovićem, Antić je realizovao **Osnovnu školu u Lazarevcu** (1960) koja je urađena u duhu regionalne arhitekture, ali u kombinaciji sa modernim konцепцијама i funkcionalnim zahtevi-

base is made of large stone of an irregular natural form. The same material was used for the first floor. The second floor is in the form of a horizontal bay window with a cut-in window line placed just alongside a low four-panel roof that encircles the harmonious composition. Emphasis has been laid on horizontality, which is interrupted by a modern entrance realized in glass in its entirety (Milašinović Marić, 2017: 75-76). The effort aimed at connecting the modern and the traditional is here clearly perceived. According to Antić, the major problem of the application of the traditional form of a four-plane roof to large outlines has been successfully solved here thanks to the plastic modelling of the façade and the structure of the building itself, which has been assembled by means of a classical construction procedure.

It was sometime later that, together with architects Đorđe Stefanović and Krešimir Martinković, that Antić

ma (Kabiljo, 1960: 17). Gotovo identičan tipski projekt transponovanja narodnih arhitektonskih form u duhu moderne arhitekture Antić je realizovao još jednom, pri projektovanju **Srednje zanatske škole u Nišu** (1959). Zgrada škole komponovana je na bazi jasnog funkcionalnog sklopa, sa četiri polunivoa i učionicama na obe strane korpusa. Vidno je nastojanje autora da ostvari oblikovne asocijacije na balkansku arhitekturu, sa akcentom na tri stilizovana doksata – tri učionice sa ulične strane, sa dubokim strehama koje formiraju dinamičnu konturu objekta, kao kontrast mirnoj horizontali u prizemlju obrađenoj u kamenu. Velika pažnja poklanja se dobroj funkciji, čemu doprinosi princip slobodnog razvoja osnove i povezivanja prostora (Keković, 2015: 86,102).

Dom kulture Politika u Krupnju (1976–81) je građevina koja prikazuje Antićevo tumačenje tradicionalnih oblika na način koji potvrđuje da je tema regionalne, narodne arhitekture ostala neiscrpan izvor njegovih promišljanja mnoga godina kasnije. Ovaj objekat ujedno predstavlja ovapločeњe Antićevog stava o mogućoj transpoziciji narodnog neimarstva u moderno graditeljstvo, odnosno potvrdjuje stava o korišćenju tradicije kao kriterija (Marić, 2006: 150). Kontekst lokacije sa dve rečice podno brda odredio je koncept koji se oslanja na narodno neimarstvo, kako u osnovnoj organizaciji prostora tako i u upotrebi materijala. U tom smislu, Dom sadrži jednu centralnu salu, mesto okupljanja, ka kojoj su fokusirani svi ostali sadržaji, a redosled upotrebe materijala: u prizemlju kamen, na prvom spratu opeka, a na drugom drvo, kao da ponavlja način gradnje narodnog neimara. Rečniku narodne arhitekture pripadaju nadstrehe i stakleni doksat, dok vešta organizacija osnove

designed the Primary School in Lazarevac (1960), which was realized in the spirit of regional architecture, but in the combination with modern concepts and functional requirements (Kabiljo, 1960: 17). An almost identical type project of transposing vernacular architectural forms in the spirit of modern architecture was realized by Antić once again, when he designed the Secondary School of Crafts in Niš (1959). The school building was composed on the basis of a clear functional assembly, with four semi-levels and classrooms on both sides of the body of the building. The author invested visible efforts in realizing the form-related associations of the Balkan architecture, with emphasis on three stylized porches – three classrooms from the street side, with deep eaves forming a dynamic contour of the building as a contrast to the serene horizontal line on the ground floor, which was done in stone. Great attention has been attached to the proper function, to which the principle of the free development of the base and the connection of space contributed as well (Keković, 2015: 86,102).

The Politika Cultural Centre in Krupanj (1976–81) is a building that shows Antić's interpretation of the traditional forms in a manner confirming that the subject of regional, vernacular architecture remained an inexhaustible source of his reflections many years later. This building, at the same time, embodies Antić's stand on a possible transposition of vernacular architecture into the modern one, i.e. a confirmation of the stance on the use of tradition as a criteria (Marić, 2006: 150). The context of a location with two little rivers at the foot of a hill defined a concept that relies on vernacular architecture, both in the basic organization of space and in the use of materials. In that sense, the Centre contains a central hall, which is a gathering place and on which all the other facilities are focused,

► SI 9. Dom kulture Politika, Krupanj
/ Picture 9 The Politika Cultural Centre in Krupanj



objekta, otvorene vizure ka spoljašnjem prostoru ostvarene velikim staklenim površima i prodorima, preplitanje komunikacije i pogleda, kao i krovni kubusi sale i hola objekta koji se hrabro susreću, pripadaju modernom izrazu. Može se zapaziti da je na ovom objektu ostvaren vrhunski sklad regionalnog i modernog na način koji ovaj objekat svrstava u izuzetno značajna dela srpske moderne arhitekture (Milašinović Marić, 2005: 13).

whereas the sequence of the use of the materials, namely, stone on the ground floor, brick on the first floor and wood on the third floor, seems to repeat the manner of construction employed by traditional local builders. The vernacular architecture vocabulary also includes roof overhangs and a glass porch, whereas the skilful organization of the building base, with the line of sight opened towards the external space and realized through large glass surfaces, the intertwining of communication and the view, as well as the roof cubes of the central hall and the hall of the building that meet bravely, belong to the modern expression. One can perceive that, in this building, a supreme harmony of the regional and the modern was achieved, in a manner that ranks this building among the exceptionally significant works of modern Serbian architecture (Milašinović Marić, 2005: 13).

Geometrijska forma, apstrakcija, funkcija

Uslovljavanja koja su određivala delovanje građitelja u periodu šezdesetih godina unekoliko se pomeraju ka većoj autorskoj izražajnosti. Rame uz rame sa projektima Generalštaba arhitekte Nikole Dobrovića (1963), tornja na Avali (1966) Uglješa Bogunovića i Slobodana Janjića (teško oštećenih u NATO bombardovanju 1999. i ponovo izgrađenog 2010. godine), zgrade Socijalnog osiguranja na uglu Nemanjine (1962) arhitekte Alekseja Brkića, arhitekta Ivan Antić u srpskoj modernoj arhitekturi dalje razvija svoj rukopis. Tih godina se u Antićevoj arhitekturi zapaža snažno interesovanje za čistu geometrijsku, apstraktну formu.

Ono što sam uvek želeo bilo je da ostvarim geometrijsku formu, čistu. Neku racionalnu formu. Da to bude kvadrat, trougao, krug, elipsa. To se kod mene i vidi.

Najznačajnije delo ovog perioda, kao i srpske arhitekture tog doba, jeste **Muzej savremene umetnosti** (1960–1965) na ušću Save u Dunav, koji je projektovao zajedno sa koleginicom Ivankom Raspovović (Popadić, 2009: 163–164). Za Muzej je bio raspisan javni arhitektonsko-urbanistički konkurs na kojem je ovaj projektantski tim osvojio prvu nagradu 1960. godine. Usledila je razrada, prilagođavnje i odgovarajuća izmena projekta da bi se ostvarilo pročišćeno rešenja, do koga su arhitekti došli strpljivim radom u koji su bili uključeni tadašnji upravnik Moderne galerije slika Miodrag B. Protić i konstruktor Edmund Balgač, višegodišnji Antićev saradnik i u kasnijem periodu. Neponovljiva

Geometrijska forma, apstrakcija, funkcija

In the 1960s, the requirements defining the work of the architects somewhat shifted towards a higher expressiveness of an author. Alongside the projects of the General Staff building, by architect Nikola Dobrović (1963), the tower on Mt Avala (1966) by Uglješa Bogunović and Slobodan Janjić (both buildings sustaining serious damage in the NATO bombing in 1999, the Avala tower being reconstructed in 2010), the Social Insurance building on the corner of Nemanjina street (1962) by architect Aleksej Brkić, architect Ivan Antić continued developing a style of his own in modern Serbian architecture. In those years, a strong interest in the pure geometric, abstract form could be perceived in Antić's architecture.

What I always wanted was to achieve a geometric form, a pure one. A kind of a rational form. It could be a square, a triangle, a circle or an ellipse. This is visible in my work.

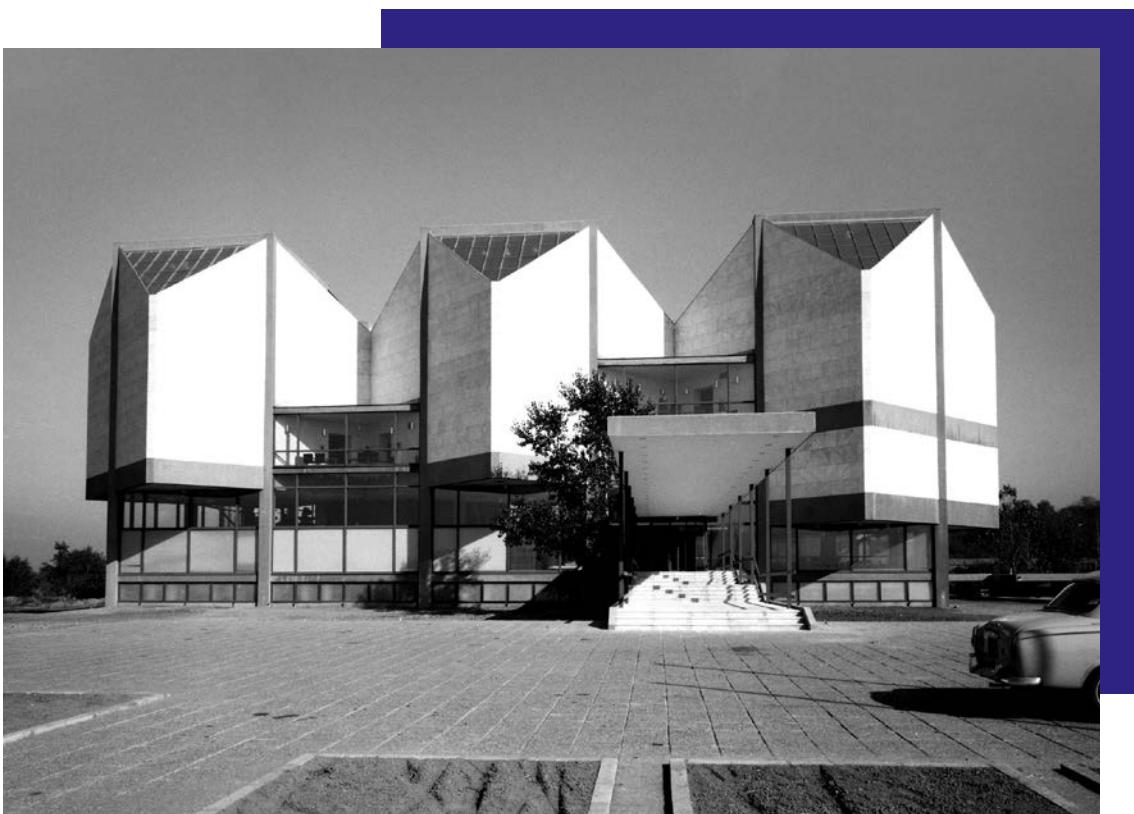
The most important work of this period and of Serbian architecture of the time was **the Museum of Contemporary Art** (1960–1965) at the place where the river Sava flows into the Danube, which he designed together with his colleague Ivanka Raspovović (Popadić, 2009: 163–164). A public architectural and urban planning competition was scheduled for the Museum, at which competition, in 1960, this team of designers won the first prize. What followed was the elaboration, adaptation and an appropriate modification of the project aimed at realizing a purified design, which was reached by the architects after industrious and patient work and which involved the

vrednost Muzeja je u geometriji oblika, kristalnim formama koje se u funkcionalnom smislu, kako je to autor predviđao, u budućnosti i u odgovarajućoj proporciji mogu umnožavati a da to ne naruši koncept i ideju, kao i u naročitom odnosu prema okruženju (Milašinović Marić, 2002-b). Organska struktura objekta začeta u bazičnom kubusu, kao i njegov usamljeni položaj u prirodnom okruženju čine da deluje kao da izrasta i spaja se sa ambijentom, u kojem strukturalno, logikom i formom nije strano telo nego integralni element prostora, mada i svojevrstan kontrapunkt prirodi. Njegove kristalne, kubične forme, objedinjene u organsku celinu sačaste strukture, bez suvišnog detalja ili retoričnosti, lucidno su sažete u likovno-funkcionalnu kompoziciju čije je prostorno oblikovanje proizašlo iz unutrašnje organizacije. Unutrašnjost je rešena naglašenom razuđenošću. Raščlanjavanjem nivoa i uvođenjem polunivoa, jednostavnim smicanjima postignuta je igra u enterijeru koji je istovremeno jedinstven i rafinirano razuđen. Kretanjem preko rampi, stepeništa i galerija dobijeno je izobilje vizura ka izloženim delima i izložbenim prostorima i postiže se efekat prožimanja enterijera i eksterijera.

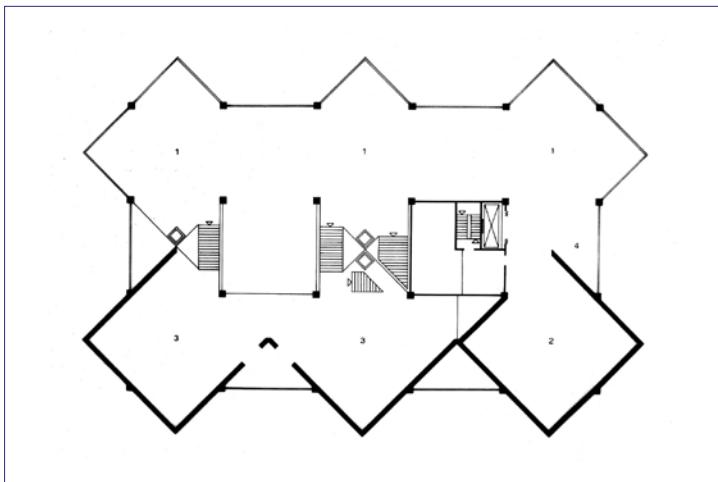
Idealna struktura prirodnog kristala, koja je inspirisala čuvenog renesansnog teoretičara i arhitektu Leona Batista Albertija (1404-1472) da zaključi da je lepota u arhitekturi ostvarenje skладa i jedinstva svih delova celine kojoj se bez narušavanja niti šta može dodati niti nešto oduzeti, na ovom objektu je virtuozno prevedena u arhitektonsku formu, ukazujući na univerzalne i neprolazne vrednosti dobre arhitekture.

then head of the Modern Gallery of Paintings, Miodrag B. Protić, and constructor Edmund Balgač, a years-long collaborator of Antić's in the later period as well. The unique value of the Museum lies in the geometry of shapes, in the crystal forms that, in the functional sense, as envisaged by the author in the future and in an appropriate proportion, can be multiplied without impairing the concept and the idea, as well as in the special relation towards one's surroundings (Milašinović Marić, 2002-b). The organic structure of the building, conceived in the basic cube, and its solitary position in a natural landscape, make it seem to be growing out of its setting and to be blending with it, in which setting, owing to its structure, logic and form, it is not an alien body, but an integral element of space albeit a kind of a counterpoint to nature. Its crystal, cubic forms, unified in an organic unit of a honeycomb structure, with no superfluous detail or rhetoric, have been lucidly summarized into an artistic and functional composition, the spatial formation of which resulted from the internal organization. The interior has been designed by laying emphasis on scattered space. The fragmentation of levels and the introduction of semi-levels, as well as the simple shifts, scattered the interior in a refined manner, making it unique at the same time. Moving along the ramps, staircases and galleries provides one with an abundance of lines of sight towards the exhibits and the exhibition areas and a pervasive effect between the interior and the exterior is achieved.

The ideal structure of the natural crystal, which inspired the famous Renaissance theoretician and architect Leon Battista Alberti (1404-1472) to conclude that beauty in architecture is a realization of the harmony and unity of all the parts of a whole, to which nothing can be added or from which nothing can be subtracted without undermining something, has been supremely translated into the architectural form in this building, thus pointing to the universal and eternal values of good architecture.



► SI 10. Muzej savremene
umetnosti na Ušću, Beograd
/ Picture 10 Museum of Contemporary
Art at Ušće, Belgrade



Kao što soliteri na Zvezdari predstavljaju originalnu ideju u stambenoj izgradnji toga doba, tako Muzej na Ušću predstavlja iskorak u slobodan prostor autorske arhitekture koji nadilazi trendove i stilove, a čiji se kvalitet kroz vreme neprestano potvrđuje. Insistiranje da je prvi zahtev koji zgrada mora ispuniti zadovoljenje njene funkcije, kao i obaveza da objekat bude prijatan, proizlazi iz Antićevog stava koji je blizak tumačenju čuvenog estetičara Italijana Benedeta Kročea⁴, koji smatra da je genijalnost sposobnost da se delo stvori, dok je ukus sposobnost da se delo adekvatno primi, i govori da predmet koji ne ispunjava svoju funkciju gubi i svoju lepotu i smisao, što ukazuje na njegovo u suštini klasično obrazovanje italijanske estetičke škole.

*Kašika sa kojom ne možete da zahvatite supu
nije lepa kašika, mač sa kojim ne možete da
ubijete protivnika više nije lep mač, tvrđava koja
ne može da odbrani grad, da pruži uslove za
odbranu nije lepa tvrđava, ako nije korisna nije
upotrebljiva.*

U duhu arhitekture proizašle iz fundamentalno razrađenih funkcionalnih zahteva su objekti koje je projektovao tih godina: **Centar za majku i dete u Subotici** (sa Stankom Kliskom, 1961–1963), **Gradská zubačka poliklinika** u Ulici Ivana Milutinovića (1963–1970) ili **stambeni blok na uglu ulica Ivana Milutinovića i Sv. Save** (sa I. Raspopović, 1963–1970) u Beogradu. Funkcionalna postavka

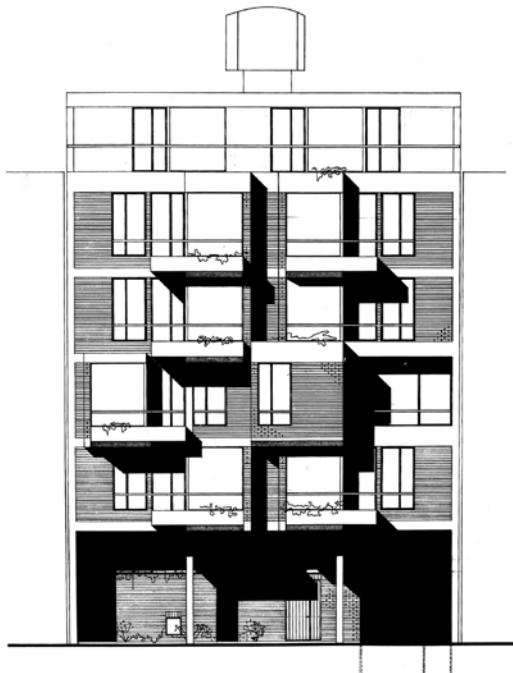
⁴ / Benedetto Croce (Benedetto Croce) 1866–1952, italijanski filozof, političar i kritičar. Napisao je brojne studije, eseje i radove o filozofiji i estetici. Najpoznatije delo mu je *Filozofija kao nauka o duhu, iz kojeg je najpoznatiji prvi deo: Estetika kao nauka o izrazu i opšta lingvistika*. Po svojim opštim filozofskim pozicijama spada u neoidealiste.

Just as the Zvezdara skyscrapers represent an original idea in the residential construction of the time, the Museum at Ušće represents a step out into the free area of authorship architecture, which prevails over trends and styles and the quality of which is continuously confirmed as time goes by. Insisting that the first requirement to be fulfilled by a building should be to meet its function and to be pleasant originates from Antić's stand which is close to the interpretation of the famous Italian aesthetic philosopher, Benedetto Croce⁴, who described genius as an ability to create a work, whereas taste is an ability to receive a work adequately, and according to whom, an object that fails to fulfil its function loses both its beauty and sense – which points to the fact that Antić's education was essentially the classical education of the Italian school of aesthetics.

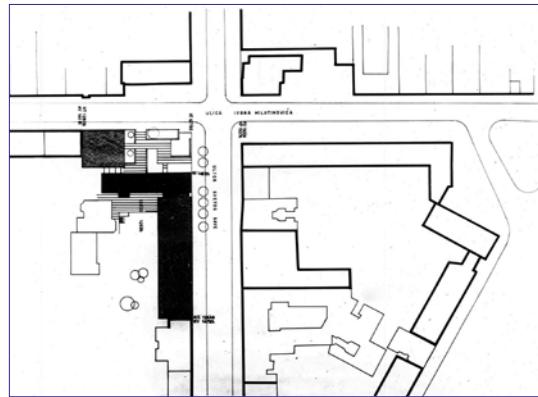
A spoon with which one cannot catch soup is not a beautiful spoon; a sword with which one cannot kill one's enemy is not a beautiful sword anymore; a fortress that cannot defend a city or provide conditions for defence is not a beautiful fortress – if it is not useful.

The buildings which Antić designed in those years are in the spirit of the architecture that resulted from fundamentally elaborated functional requirements: **the Centre for Mother and Child in Subotica** (with Stanko Kliska, 1961–1963), **the City Dental Polyclinic** in Ivana Milutinović street (1963–1970) or **a residential block on the corner of Ivana Milutinović and Sv. Save streets**

⁴ / Benedetto Croce (February 25, 1866 – November 20, 1952), an Italian philosopher, politician and critic. He wrote numerous studies, essays and treatises on philosophy and aesthetics. His most famous work is *The Philosophy of Spirit*, the best-known part of which is the first one: *Aesthetics as a Science of Expression and General Linguistics*. His general philosophical positions rank him among neo-idealists.



► SI 11. Stambeni blok na uglu ulica Ivana Milutinovića i Sv. Save
/ Picture 11 The residential block on the corner of Ivana Milutinovića and Sv. Save streets



do detalja prilagođena sadržaju, poštovanje urbanog ambijenta, uz korišćenje odgovarajućeg materijala (opeka i beton), odraz su potrebe da se projektuju nepretenciozni humani, prijatni odgovarajući prostori.

Kompleks zgrada Radio-televizije Beograd, Dečjeg kulturnog centra i Malog pozorišta „Duško Radović“ (1963–1967) već je prostorni zahvat u koji je, uz već poznate elemente dobre funkcionalne razrade, uneo i jedan regionalni kroz zamisao formiranja trema između objekata. U pitanju je postupak gde elemente narodne arhitekture prenosi asocijativno i transponuje ih u moderan ambijent,

(with I. Raspopović, 1963–1970) in Belgrade. A functional setting, which has been thoroughly adapted to the content and the respect for urban atmosphere with the use of appropriate materials (brick and concrete) reflect the need for designing unpretentious, humane and pleasant areas.

The complex of buildings of the Radio Television of Serbia, Children's Cultural Centre and the „Duško Radović“ Little Theatre (1963–1967) involved a larger space to which, along with the already known elements of good functional elaboration, he also added a regional element through the idea of forming a porch between the buildings. It was a procedure where he



► SI 12. Kompleks zgrada Radio-televizije Beograd, Dečjeg kulturnog centra i Malog pozorišta „Duško Radović“

/ Picture 12 The complex of buildings of the Radio Television of Serbia, Children's Cultural Centre and the „Duško Radović“ Little Theatre

na taj način višeslojno obogaćujući prostor (Marić, 2006:101,102). Za ovaj kompleks na lokaciji između parka i prometne ulice bio je raspisani konkurs, i to za zgradu Opštine Palilula, tako da je prostor tremu u prvoj nameni bio ambijent gde bi mladenci sa svatovima čekali da se venčaju. Kako je vlasnik celog projekta uskoro postala Televizija, trem nikada nije ostvario tu namenu, ali je postignut urbanistički kvalitet. Trem je postao spona – veza, mesto zastaja i sagledavanja vizura između Takovske ulice i Tašmajdانا, forma koja je uvek pretprostor za stupanje u unutrašnji ili iskorak ka spoljašnjem, ali i prečica koju ljudi vole, jer prečice daju određenu toplinu i enigmatičnost gradskom ambijentu. Prisnom utisku kontekstualnosti i lokalnog doprinose skladni horizontalni polegnuti oblici i upotreba kamena iste tople boje kao onaj kojim je obložena Crkva Sv. Marka u neposrednom okruženju

transposed vernacular architecture elements into a modern setting, thus enriching the space in more ways than one (Marić, 2006:101,102). A competition had been scheduled for the aforesaid complex, which is situated between a park and a busy street – namely, the competition was meant for the Palilula Municipality Building, so the porch area was originally a setting meant for bride and groom to wait for the wedding ceremony in the company of guests. As, soon afterwards, the Television became the owner of the entire project, the porch never realized its initial purpose, but an urbanist quality was achieved. The porch became a link – a connection, a place of rest and of envisaging the lines of sight between Takovska street and the Tašmajdan park, a form which was always an ante-space for stepping into the interior or out into the exterior, but also a shortcut loved by people as shortcuts supply a city setting with certain warmth and an enigmatic quality. The cordial impression of the contextual and the local is contributed to by the harmonious reclining forms and the use of stone of the

Postupak transponovanja izvesne metaforičnosti u postupku može da se zapazi i na objektu **Spo-men-muzeja „21. oktobar” u Šumaricama** (1968–1975) posvećenom žrtvama brutalnog fašističkog terora nad đacima i građanima Kragujevca 1941. godine, koji je radio zajedno sa arhitekticom Ivankom Raspopović. Kao što je osnovni umetničko-prostorni motiv Muzeja savremene umetnosti u suštini ideja forme kristala koja je velikim delom transparentna, komunikativna, otvorena ka svetu svojim velikim staklenim površinama, tako je koncept Muzeja u Šumaricama sasvim obrnut, zatvoren prostor, jer u pitanju je lični bol, težak osećaj beznađa, patnje i užasa koju su osećali zatočeni ljudi neposredno pred egzekuciju. Projektovana je visoka skupina vertikalno usmerenih paralelopipeda u koje dnevno svetlo dolazi sa velike visine, zenitalno, što je ideja koja je arhitekti došla direktno iz iskustva osvetljenja crkava. U crkvi se čovek moli Bogu, a dok se moli njegove misli i pogled idu ka nebu očekujući spas ili izbavljenje, tako da se arhetipska ideja duhovnosti prenosi i na projekat Muzeja u Šumaricama. Takođe, piramidalna silueta muzeja, njegova fina i nesimetrična struktura, sadrži i kodove tradicije, i to najznačajnije crkve srpsko-vizantijske stilske grupe – Gračanice. Transponovanje memorije, zenitalno osvetljenje, piramidalna gradacija pravougaonih paralelopipeda, koncept zatvorenosti prostora i okrenutost ka kontemplaciji o životu, smrti, ljudskoj brutalnosti, smislu i veri u ovom objektu podsticaje crpe iz dubokih slojeva memorije i nasleđa, ovaploćujući se u formu izvanredne snage koja je dodatno naglašena materijalom ekspresivno crvene boje (Milašinović Marić, 2002, 2017: 27, 28, Alfirević, 2016: 108, 109).

same warm colour as the one coating the Church if St. Mark in the immediate vicinity.

The procedure of transposing a certain metaphorical approach can be also perceived in the following building: **the „21.oktobar” Memorial Museum in Šumarice** (1968–1975), dedicated to the victims of the brutal Fascist terror exerted against the pupils, students and citizens of a Serbian town of Kragujevac in 1941, which he designed together with architect Ivanka Raspopović. As the basic artistic and spatial motif of the Museum of Contemporary Art, was, in essence, the idea of a crystal form which is largely transparent, communicative and open to the world through its large glass surfaces, the concept of the Šumarice museum is quite contrary – it is a closed area as it speaks of personal pain, a poignant feeling of hopelessness, suffering and horror felt by the incarcerated people immediately before their execution. A high group of vertically directed parallelepipeds receiving daylight from a big height, i.e. the zenith, was designed, which was an idea that originated directly from the architect's experience of light in churches. In church, man prays to God, and while he prays, his thoughts and gaze are directed towards the sky in an expectation of rescue or salvation and thus the archetypal idea of spirituality is transferred to the Šumarice museum project as well. Also, the pyramidal silhouette of the museum, its fine and non-symmetrical structure, contains the codes of tradition, namely that of the most important church of the Serbian Byzantine architectural style – Gračanica. The transposition of memory, the zenithal light, the pyramidal gradation of rectangular parallelepipeds, the concept of closed space and turning towards the contemplation of life, death, human brutality, meaning and faith in this architectural work stem from the deep layers of memory and heritage and are embodied in a form of extraordinary



► Sl 13. Spomen-muzej „21. oktobar“ u Šumaricama, Kragujevac
/ Picture 13 The „21.oktobar“ Memorial Museum in Šumarice, Kragujevac

Ja nisam sentimentalan po prirodi, ali sam ovde htio da se uživim u položaj očajnika, čoveka dovedenog na streljanje. Hteo sam da se i budući posetilac nađe na dnu bunara, da doživi bar trenutak strave i pogledom u vis zatraži spas.

power, which has been additionally underlined with a material of expressive red colour (Milašinović Marić, 2002, 2017: 27, 28, Alfirević, 2016: 108, 109).

I am not sentimental by nature, but here I wanted to empathize with a desperate man, a man brought before a firing squad. I wished the future visitor to find themselves at the bottom of well, to experience at least a moment of horror and seek salvation by looking into the sky.

Konstrukcija, struktura

Krajem dvadesetog veka graditeljstvo sve više ide ka preispitivanju moderne. Tendencije u arhitekturi se ubrzano smenjuju stvarajući jedan pluralistički graditeljski milje kada se uporedo realizuju objekti strukturalnog, metaboličnog, futurističkog ili minimalističkog izraza, što sve u sledećoj dekadi dovođi do perioda dominacije postmodernističkih ideja kada se postulati moderne arhitekture stavljaju pod lupu i preispituju. Na srpskom graditeljskom tlu u tom periodu arhitekte stvaraju u skladu sa pluralizmom doba: u duhu regionalizma koji se zapaža u Spomen-kući bitke na Sutjesci, Tjentište arhitekte Ranka Radovića (1971), minimalizma na objektima Sava centar (1977) i hotel Interkontinental (1979) arhitekte Stoleta Maksimovića, brutalizma poslovnog centra Geneks (1980) Mihajla Mitrovića ili kasnomoderna skulptoralna forma Trafostanice Filmski grad (1979) arhitekte Aleksandra Đokića, i dr.

Arhitekta Ivan Antić koji, zapravo, nikada nije sledio određeni stil ili pravac tokom osamdesetih godina sagledava svoje stvaralaštvo. Njegovo preispitivanje se odvija kroz sabiranje vlastitih oslonaca graditeljske poetike. Ti kodovi oslonca su refleksija prostora, iskorak konstruktivnog napona, značenjski naboj geometrije.

Iškorak u prostor ostvaren moćnim zahvatima kroz velike konstruktivne raspone i pomeranje vizure do mogućnosti ekstremne percepcije krunišu ovu deceniju Antićeve aktivnosti. Ceo niz sportsko-rekreativnih centara započeo je **Sajamsko-sportskom dvoranom za 2.000 gledalaca** u Subotici (1965–

Construction, Structure

In the late 20th century, construction kept increasingly moving towards a review of the modernist architecture. Tendencies in architecture kept replacing each other at a fast pace, creating a pluralist architectural milieu, when buildings of structural, metabolic, futuristic or minimalistic expression were realized alongside one another, which all led, in the following decade, to a period of prevalence of postmodernist ideas, when the postulates of modern architecture were closely analysed and reviewed. In the sphere of Serbian architecture of that period, architects created their works in accordance with the pluralism of that epoch: in the spirit of regionalism, which is perceived in the Memorial House of the Battle on the River Sutjeska, Tjentište, by architect Ranko Radović (1971), the minimalism of buildings such as Sava Centre (1977) and the Intercontinental hotel (1979) by architect Stole Maksimović, the brutalism of the Geneks Business Centre (1980) by architect Mihajlo Mitrović, or in the late modernist sculptural form of the Filmski grad Transformer Station (1979) by architect Aleksandar Đokić, etc.

Architect Ivan Antić, who, actually, had never pursued a specific style or trend, contemplated his work during the 1980s. He analysed it by summing up the pillars of his own architectural poetics. The codes he leaned on included a reflexion of space, a constructive effort stepping out and geometry impregnated with meaning.

Stepping out into space, which was realized through powerful moves and within wide constructive spans and the shifting of the line of sight up to the power

1967), nastavio **Sportsko-rekreativnim centrom „25 maj“** (1971-1973) i **Kulturno-sportskim centrom „Pinki“** u Zemunu (1970-1974), a završio **Olimpijskim bazenom „Poljud“** u Splitu (1977-1979). Formama, snažnim konstrukcijama i smelim sklopovima ovi kompleksi obeležavaju prostor, čine topos, te pripadaju najznačajnijim objektima te vrste kod nas. U svim objektima, koji su rezultat plodne saradnje sa konstruktorima kakvi su Edmund Balgač, Petar Damjanović, M. Ivković, Savo Vukelić, Miroslav Conić i drugi, došla je do izražaja njegova sklonost ka smelim, ponegde gotovo skulpturalnim oblicima koji često u sebi sadrže simbolično, metaforično značenje. O ulozi i važnosti konstrukcije pri gradnji sportskih objekata kao i zadviljujućoj lepoti velikih raspona, možda najbolje govore Antićeve reči:

Nema lepše stvari od velikog raspona, pod uslovom da izaberete konstrukciju koja je već sama po sebi lepa. Kada stanete ispod nekog mosta i vidite raspon od dvesta metara morate da se zadvivate. Tako isto, kada ste u hali koja ima 100 metara raspona ne smete unutra ili spolja nekim sitnim detaljima taj utisak da ugrozite. Ako je raspon na jednom objektu najjača vrednost, morate da učinite sve da se to vidi, da se istakne njegova estetska vrednost. Na objektima „25. maj“, „Pinki“ ili hale na Poljudu trudio sam se da ništa ne ugrozi sagledavanja velikih raspona konstrukcije. Inženjeri su me učili upravo tome da mogu da uočim šta je najvažnije ne samo u konstruktivnom smislu. Posle, ta logika prelazi i na polje estetike.

Nastojanje da se iskaže vlastiti kredo može da se zapazi u rešenju kompleksa **Sportsko-rekreativnog centra „25. maj“** (od 2006. Sportsko-rekre-

of extreme perception, represents the culmination of Antić's activity in this decade. He began designing an entire series of sports and recreational centres with the **Fair and Sports Hall for 2,000 spectators in Subotica** (1965-1967), moving on to the **„25 maj“ Sports and Recreational Centre** (1971-1973) and the **„Pinki“ Cultural and Sports Centre in Zemun** (1970-1974) and finished it with the **„Poljud“ Olympic Pool** in Split (1977-1979). Thanks to their forms, strong structures and audacious assemblies, these complexes mark their setting, constituting a topos, and belong to the most significant buildings of that kind in these regions. All the buildings, which resulted from his fruitful cooperation with constructors such as Edmund Balgač, Petar Damjanović, M. Ivković, Savo Vukelić, Miroslav Conić, etc., expressed his affinity towards audacious, sometimes almost sculptural forms often containing a symbolic, metaphorical meaning within themselves. The role and significance of structure in the construction of sports facilities and the captivating beauty of wide spans are perhaps best confirmed by Antić's words:

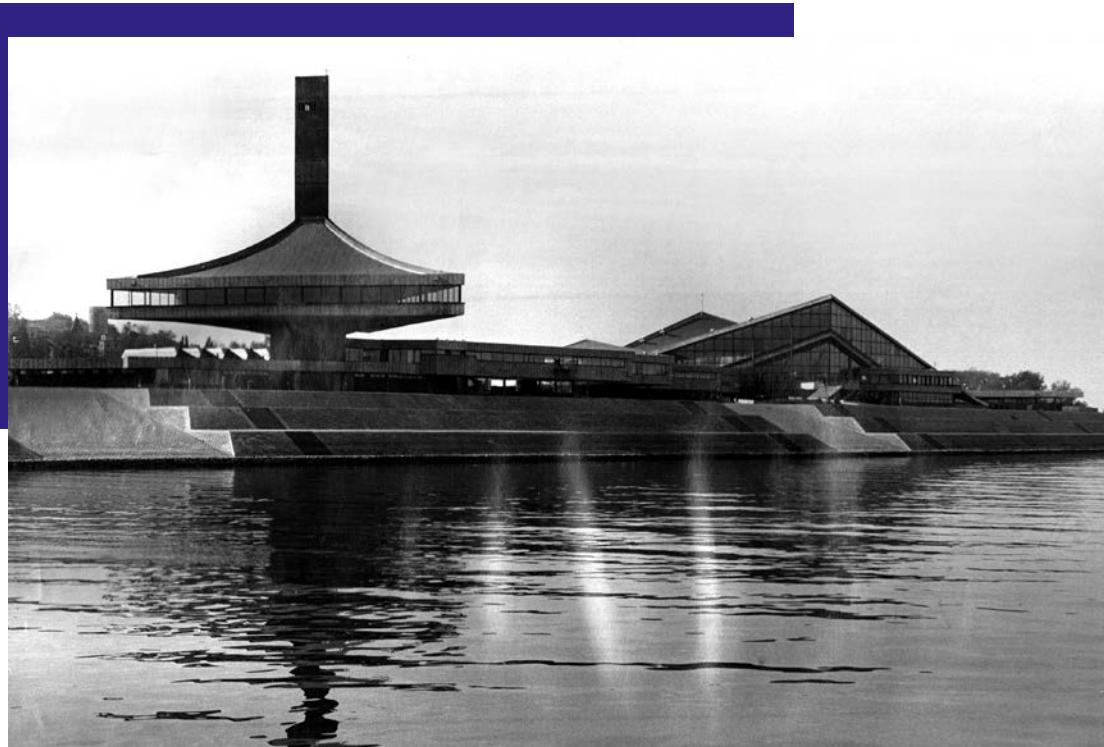
There is not a thing that is more beautiful than a wide span, provided one chooses a structure which is beautiful in itself. When one stands beneath a bridge and see a span of two hundred meters, one cannot help but be amazed. Also, when you are in a hall with a span of 100 meters, you must not impair that impression with some petty details, either within or without. If a facility's span is its strongest value, you must do everything to make that visible and to emphasize its aesthetic value. As for the „25.maj“ centre, the „Pinki“ centre or the „Poljud“ hall, I tried not to have anything impair the contemplation of the structures' wide spans. What engineers taught me was exactly that - to be able to perceive what is the

ativni centar „Milan Gale Muškatirović“) gde se, nasuprot apstrahovanju i geometrizaciji vidnoj u prethodnoj deceniji, okreće izražajnosti arhitektonске forme zarad znakovitosti, likovnosti, metaforičnosti i ekspresivnosti. Budući da se nalazi na jednom od najlepših mesta u Beogradu, na desnoj obali Dunava, tik uz ušće Save u Dunav, u podnožju kalemeđanske tvrđave, ceo kompleks je oblikovan smelim arhitektonskim formama skulpturalnog naboja kao znak, beleg u postoru (Bogunović, 2005: 671, 672, Alfirević, 2016: 107, 108). Centar je komponovan od nekoliko različitih oblika i sadržaja koji su sa jedne strane potrtani kalemeđanskom tvrđavom, a sa druge Dunavom i doprinose likovnoj panorami Beograda. Hala sa plivačkim bazenom, otvoreni sportski tereni, igraлиште, prostori za rekreaciju i restoran međusobno su povezani komunikacijama u harmoničan sklop. Iz takve geometrijske slike, sačinjene od grupacija tela koja su polegla i razuđena po terenu, uzdižu se dva snažna akcenta, repera u prostoru. To su restoran, postavljen na impresivne konzole koje kao da se nadnose nad vodu reke, i betonska ljudska hala bazena u formi hiperboličnog paraboloida. Mada nije u potpunosti realizovan prema prvotno nagrađenom konkursnom rešenju, prema kojem je bila predviđena još jedna hala – ljudska postavljena obrnuto, ovim kompleksom taj deo grada dobio je nove urbanističke kvalitete, provocirajući dalja promišljanja o izvanrednim prostornim mogućnostima koje pružaju blizina reke i njena obala. Uz asocijaciju na jedra, koja se može prepoznati u formama hala, restoran postavljen na konzolu kao znak, sa krovom velikog raspona, sjedinio je odlike koje su u osnovi regionalne arhitekture, narodne moravske kuće: trem, krov, ognjište sa dimnjakom u sredini i uz fleksibilan unutrašnji prostor. Mada su

most important, not only in the sense of structure. Afterwards, that logic is transferred to the field of aesthetics.

The efforts invested in expressing one's own creed can be perceived in the design of the „**25 maj**“ **Sports and Recreational Centre** complex (since 2006, the „Milan Gale Muškatirović“ Sports and Recreational Centre), where, contrary to the abstraction and geometrization visible in the previous decade, he turns to the expressiveness of the architectural form - its symbolic, artistic and metaphoric dimension. Being situated at one of the most beautiful locations in Belgrade, on the right bank of the river Danube, just beside the place where the river Sava flows into the Danube, at the foot of the Kalemeđan Fortress, the entire complex has been shaped with audacious architectural forms of sculptural impregnation, as a sign or mark in space (Bogunović, 2005: 671, 672, Alfirević, 2016: 107, 108). The Centre has been composed of several different shapes and types of content, which, on one side, have been underlined with the Kalemeđan Fortress and on the other with the river Danube and which contribute to the visual panorama of Belgrade. The hall with a swimming pool, outdoor sports fields, a playground, recreational areas and a restaurant are interconnected through communications into a harmonious assembly. From such a geometrical picture, composed of a group of bodies reclining and scattered in the field, two strong elements emphasized in space stand out. Those are the restaurant, set up on impressive consoles that seem to dominate the river surface and the concrete shell of a swimming-pool hall in the form of a hyperbolic paraboloid. Although not realized fully in accordance with the design winning the first prize at the competition, according to which another hall - a shell placed upside down - had been envisaged,

► Sl 14. Kompleks Sportsko-rekreativnog centra „Milan Gale Muškatirović“, ranije „25. maj“, Beograd
/ Picture 14 „Milan Gale Muškatirović“ Sports and Recreational Centre complex, formerly „25 maj“, Belgrade



na objektu uočljivi uticaji brutalizma i japanskog metabolizma, ipak se jasno primećuje znakovitost koja izvire sa srpskog tradicionalnog prostora, što je još jedan primer prevođenja tradicije u moderan oblik čija originalnost proizlazi upravo iz uporišta u nasleđu (Marić, 2006: 101).

Mirnijeg karaktera i uzdržaniji u izrazu je objekat **Palate sportova „Pinki”**. Forma hale sugerisce obuzdavanje energije i njeno usmeravanje prema arhitektonskoj i konstruktivnoj zamisli. Sa idejom stvaranja novog prostora u urbanističkoj matrici Zemuna, Antić je u okviru makrobloka komponovao simetričan pravougaoni objekat koji dominira prostranim trgom formiranim ispred njega, čineći tako zanimljiv i monumentalni mizanscen. Spolja gledano, formirana je velika pozornica kojoj kako prilazite sagledavate njen i enterijer i konstrukciju. Utisku sceničnosti doprinosi geometrija krova koji se u blagom luku savija prema tlu. Ovakav oblik proizašao je iz krovne konstrukcije, obešene na sajle na koje su nanizane betonske „perle” što u enterijeru ostavlja snažan utisak obuzdavanja i napetosti energije i njenog usmeravanja u pravcu koji je arhitekta zamislio. U svim sportskim dvoranaima koje je radio, uz razmišljanje o konstrukciji i funkciji, arhitekta Antić potcrtava i čitljivost prostora, naglašava vizure repernim tačkama, enterijerskim ili eksterijerskim, prema kojima se čovek orijentiše.

Kad kažem da se ljudi lako snalaze, mislim da posetilac treba što manje da se zbumuje pri snalaženju u prostoru. Smatram da prostor, ako čoveku nije jasan, nije ni privlačan, odbija ga.

this complex provided that part of the city with new urbanist qualities, provoking further thought about the extraordinary spatial potentials offered by the vicinity of the river and its bank. With an association of sails, which can be recognized in the forms of the halls, the restaurant placed on the console as a symbol, with a wide span roof, united the features which are basically those of regional architecture, a traditional local house of the Morava basin region: a porch, a roof, a hearth with a chimney in the middle and a flexible interior area. Although the structure shows the visible influences of brutalism and Japanese metabolism, what can be clearly perceived is the symbolism stemming from the traditional Serbian regions, which is another example of the translation of tradition into a modern form, the originality of which stems exactly from the stronghold of heritage (Marić, 2006: 101).

The „Pinki” Cultural and Sports Centre building is, however, more serene and more reserved in expression. The form of the hall suggests the curbing of energy and directing it towards the architectural and constructive idea. Cherishing the idea of creating a new area in the urban centre of Zemun, Antić composed, within a macro-block, a symmetrical rectangular structure that dominates a vast square formed in front of it, thus creating an interesting and monumental mise-en-scène. Viewed from without, a large stage has been formed and, as one approaches it, one can perceive both its interior and structure. The scenic impression is emphasized by the geometry of the roof, which bends towards the ground in the form of a slight arch. Such a form stemmed from a roof structure suspended on ropes bearing the lines of concrete “pearls”, which, in the interior, leaves a strong impression of the curbing and tension of energy and its placing into the direction conceived by the architect. In all the sports halls he

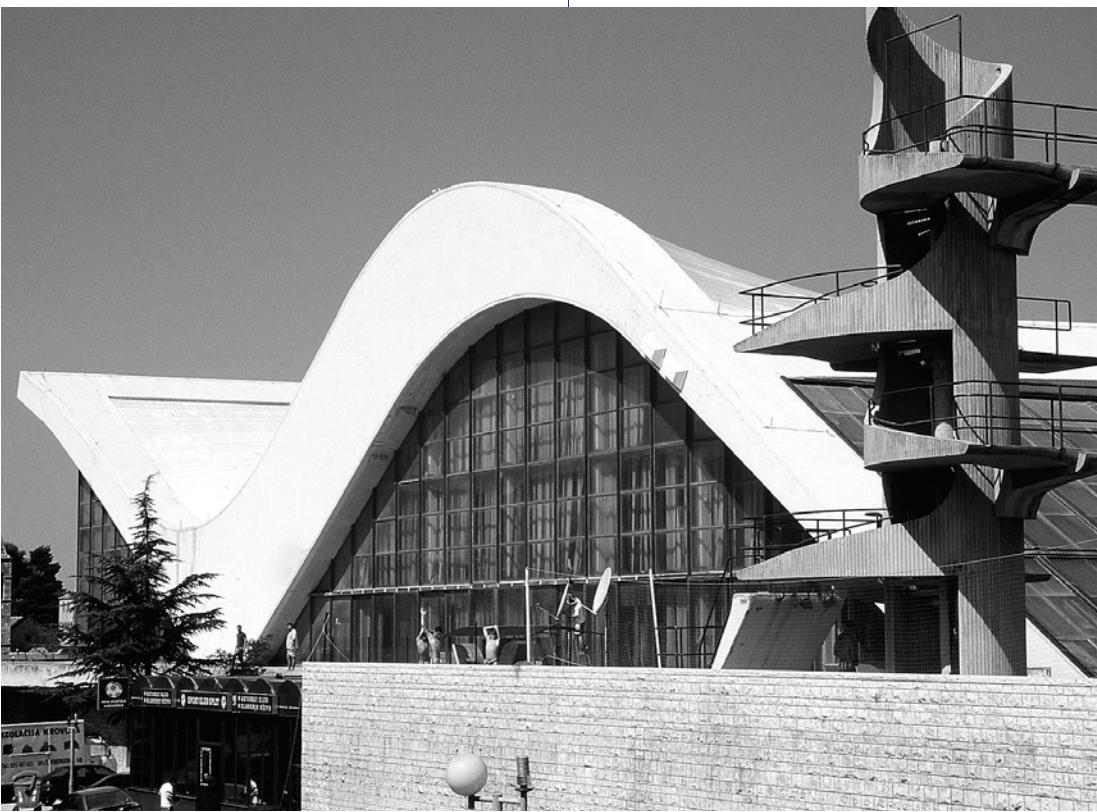


► SI 15. Palata sportova „Pinki“, Zemun
/ Picture 15 „Pinki“ Sports Centre,, Zemun

Odnos prema prostoru i regiji bio je u osnovi koncepta pri projektovanju i gradnji **bazena na Polju-du** (1977-79), a za potrebe Mediteranskih igara u Splitu. Hala sa bazenom urbanistički je okrenuta ka moru i tribinama se otvorila ka njemu, i to snažnom skulptoralnom, kao val, zatalasanom formom što sa stadionom aerodinamičnog oblika čini upečatljivu i skladnu kompoziciju, vidne metaforičnosti. Jednostavnom asocijacijom u obliku i belinom postignut je ubedljiv efekat dvojnog značenja.

designed, along with thinking about structure and function, architect Antić underlines the legibility of space, stressing the lines of sight with interior or exterior highlights towards which one orientates oneself.

When I say that people get their bearings easily, I believe that a visitor should be as little confused as possible when orientating themselves in space. I believe that if one cannot grasp a space, they cannot be attracted by it either - just repelled.



► SI 16. Bazen na Poljudu, Split
/ Picture 16 Poljud swimming-pool, Split

The attitude towards space and region formed the basis of the concept of the design and construction of a swimming-pool at Poljud (1977-79) for the purposes of the Mediterranean Games in Split. The hall with the swimming-pool looks onto the sea and its stands open towards it, owing to the strong sculptural wavy form, which, together with a stadium of aerodynamic shape, constitutes a conspicuous, harmonious and visibly metaphorical composition. A simple association in form, as well as the whiteness, achieve a conspicuous effect of double meaning.

Mesto

Uz sportske objekte, tokom sedamdesetih godina arhitekta Ivan Antić uradio je nekoliko konkursa za hotele i realizovao hotele „**Breza**“ u Vrnjačkoj Banji (1972–1977), „**Narvik**“ u Kikindi (1975–1981) i zgradu **Republičkog sekretarijata unutrašnjih poslova** na Guberevcu (1979–1983, teško oštećenu u NATO bombardovanju 1999) u Beogradu.

Na ovim objektima gde pre svega dominira njegov odnos prema prostoru izražen mikro i makro strukturama, iskazuje se njegov talenat za mentalni doživljaj mesta, mada su u projektima prisutne i druge važne osobine Antićevog graditeljskog rukopisa. To su funkcija koja je uslov svih uslova da bi projektovani prostor bio koristan te time i lep, potom pitanje dobro postavljenih komunikacija, vizura da bi se ljudi lako snalazili u ambijentu, zatim osvetljenje koje je prvenstveno prirodno kad god je to moguće, takođe i poseban način korišćenja materijala čija je upotreba, između ostalog, često u funkciji integracije enterijera i eksterijera.

Hotel „Breza“ u Vrnjačkoj Banji spada među njegova najznačajnija dela, kojim iskazuje respektabilan odnos prema ambijentu jedne od najstarijih srpskih banja, njenoj tradiciji, ambijentu, parku. Kompleks tvore razigrane arhitektonске forme komponovane u jedinstveni graditeljski korpus: kubusi stepenasto i ritmično grupisani okrenuti ka promenadi i parku i mirnija horizontala u nižim etažama ka šetalištu i reci, te bazenu ka zaledu objekta. Celokupna struktura sa tlom povezana je čvrstim kamenim bazisom, da bi potom bila

Setting

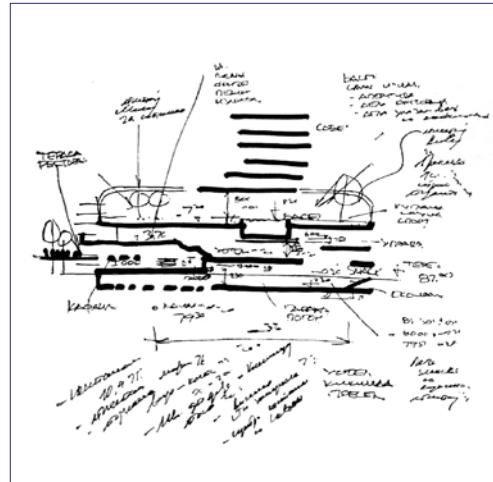
Along with sports facilities, in the 1970s, architect Ivan Antić also won several competitions for hotels and designed the following hotels: „**Breza**“ in Vrnjačka Banja (1972–1977), „**Narvik**“ in Kikinda (1975–1981) and the **Republic Secretariat of Interior building** in Guberevac (1979–1983) in Belgrade, which was seriously damaged in the NATO bombing in 1999.

These buildings, where, above all, it is his attitude towards space expressed through micro and macro structures that prevails, display his talent for a mental experience of a place although the projects are characterized with some other important features of Antić's architectural style. Those features include function, which is the utmost prerequisite for the designed area to be useful and, consequently, beautiful, then the question of well set communications, a line of sight enabling people to find their bearings easily, light, which is primarily natural whenever that is possible, and also a special manner of using the materials the application of which is often in the function of the integration of the interior and the exterior.

The **“Breza” Hotel** in Vrnjačka Banja is one of the most important works of his, whereby he expresses a respectful attitude to the setting of one of the oldest Serbian spa resorts, its tradition and atmosphere, as well as its park. The complex consists of playful architectural forms composed into a unique architectural body: the cubes that have been gradually and rhythmically grouped and turned towards the promenade and the park and a more peaceful horizontal line at lower levels towards the promenade and the river and towards the



► SI 17. Hotel „Breza“, Vrnjačka Banja
/ Picture 17 The “Breza” Hotel in Vrnjačka Banja



- SI 18. Hotel „Narvik“, Kikinda / Picture 18 The „Narvik“ Hotel in Kikinda

odignuta od tla ritmom stubova, povlačenja i -pusta. Virtuzna igra strukturama zasnovanim na ideji građenja identiteta prostora deluje snažnom likovnošću koju naročito ističe boja crvene opeke i tamnog drveta, kao i trake parapet i horizontalnih venaca bele boje. Prizemlje je, pri kretanju, stalno u vizuelnom kontaktu sa okruženjem i parkom, kako vizurama tako i prožimanjem eksterijera i enterijera. Koncept objekta suštinski stvara novi duh mesta, njegovo organsko određenje: reprezentativnost, eleganciju, sklad, ritam volumena u prirodnom poretku i nadasve komunikativnost, unutar same zgrade i u odnosu na okruženje. Mnogo skromniji u arhitektonskom oblikovanju je **hotel „Narvik“** u Kikindi čija je značajna vrednost u odgovarajućoj proporciji objekta koji se integriše u gabarit malog vojvođanskog grada niskospratnim hotizontalama i toplinom crvene opeke.

Na kraju ovog perioda realizovana je zgrada **Secretarijata unutrašnjih poslova** na Guberevcu, gde je poštovao načelo uklapanja u geografsku datost i karakter mesta na ulazu u najlepšu aveniju grada Beograda, Kneza Miloševu ulicu. Kao graditelj koji suštinu arhitektonske forme nedri iz karaktera prostora, Antić se odlučio za nenametljiv arhitektonski sklop koji je gotovo ugrađen u konfiguraciju terena. Belim ritmičnom rasterom, koji je razapet kao mrežasta opna na lakoj strukturi, razuđeni volumeni objekta povezani su u jedinstvenu celinu, koja deluje lako kao crtež iscrtan na padini.

Tokom osamdesetih godina situacija u arhitekturi nekoliko se menja. To je doba izrazitih poslemodernih traženja i preispitivanja strogih postulata moderne, kao i okretanja ka istoriji, tradiciji i korenima, što se poklapa sa ekonomskom i političkom

swimming-pool on the rear side of the building. The entire structure has been connected with the ground by means of a solid stone basis, to be then lifted from the ground with a rhythm of pillars and with withdrawing overhangs. An intricate manner of playing with structures based on the idea of building the identity of a space has a powerful visual artistic effect, which is especially emphasized through the colour of red brick and dark wood, through parapet tapes and white horizontal wreaths. When one moves on the ground floor, one is in continuous contact with one's surroundings and the park, both through the lines of sight and through mutual pervasion of the exterior and the interior. The concept of this building essentially creates a new spirit of the place and its organic definition: representativeness, elegance, harmony, the rhythm of volume in the natural order and, finally, a sense of communication both within the building itself and with its surroundings. Much more modest in terms of architectural formation is the „Narvik“ hotel in Kikinda, the important value of which lies in the appropriate proportion of the building, which is integrated into a typical small Vojvodina town with its low level horizontal lines and the warmth of red brick.

At the end of this period, he designed the **Secretariat of Interior building** in Guberevac, where he respected the principle of adaptation to the geographic features and the character of the setting, which is the entrance to the most beautiful avenue of the city of Belgrade, Kneza Miloša street. As an architect deriving the essence of the architectural form from the character of space, Antić opted for a non-imposing architectural assembly, which has been almost built into the configuration of the field. With a white rhythmical grid, spread like a web on a light structure, the scattered volumes of the building have been connected into a unique unit, which seems light like a drawing on a slope.



► SI 19. Sekretarijat unutrašnjih poslova, Guberevac, Beograd
/ Picture 19 Secretariat of Interior building, Guberevac, Belgrade

krizom u tadašnjoj Jugoslaviji i tokom devedesetih godina dovodi do raspada države i rata. Novi graditeljski kompleksi kao što je Blok 19a, arhitekata M. Lojanice, P. Cagića, B. Jovanovića i R. Marića, (1982), Interpolacija na Terazijama, M. Lužajića i D. Cvjetkovića (1987), Poslovna zgrada SDK P. Vulovića (1987) i druge označavaju ovo vreme. Arhitekta Antić, tada već u poodmaklim godinama, nastavlja da stvara raznolika dela, među kojima se izdvajaju ona gde ostaje dosledan sopstvenom graditeljskom izrazu i ubeđenju. Kuće koje je projektovao poslednjih decenija dvadesetog i prvih godina dvadeset prvog veka: hangar za džambo-džetove na areodromu Surčin (1986), Upravna zgrada preduzeća RK „Beograd“ (1990) i Poslovni kompleks „Jugopetrol“ i „Hajat“ na Novom Beogradu (1985–1990), kao i rekonstrukcija Narodnog pozorišta u Zemunu (2005) sa arhitektom Vanjom Brkić, koji ne spada među njegova značajnija re-

In the 1980s, the situation in architecture was somewhat changed. It was the time of intensive postmodernist quests and reviews of the strong postulates of the modernist movement, as well as of turning towards history, tradition and roots, which coincided with the economic and political crisis in the then Yugoslavia, which eventually, in the 1990s, led to the disintegration of the state and to war. This period has been marked by new architectural complexes, such as Block 19a, by architects M. Lojanica, P. Cagić, B. Jovanović and R. Marić, (1982), Interpolation in Terazije street, by M. Lužajić and D. Cvjetković, (1987), the SDK building by P. Vulović (1987), etc. Architect Antić, already of advanced age at the time, continued creating versatile works, among which it was those where he remained faithful to his own architectural expression and belief that stood out. The houses that he designed in the last decades of the twentieth century and the first years of the twenty-first century, such as the hangar for jumbo jets at the Belgrade Surčin airport (1986), the Administrative Building of RK „Beograd“ (Belgrade Department Stores) (1990) and Business Complex „Jugopetrol“ and „Hyatt“ in Novi Beograd (1985–1990), as well as the reconstruction of

šenja, svedoče o njegovoj graditeljskoj energiji, ali pokazuju i oscilacije graditeljskog izraza.

Pri projektovanju **hangara na areodromu Surčin** Antić je primenio sličan princip kao i pri projektovanju svog prvog realizovanog projekta magacina „Vračar“ na Dorćolu. Kao što je daleke 1954. godine, da bi racionalizovao prostor, stepenište izveo van osnovnog gabarita, tako je u ovom slučaju masivne konstruktivne grede velike visine projektovao van korisne kubature čime se upotreba hangara racionalizuje, a u estetskom smislu grede na fasadi ostvaruju plastični efekat. **Upravna zgrada preduzeća RK „Beograd“** projektovana je kao tipična poslovna zgrada koja može da se nađe u bilo kom gradu Evrope, ali po osnovnom gabaritu i upotrebljenom materijalu, kamenu tamne boje, ovaj objekat spada među njegova manje zapažena rešenja. Jedno od svojih osnovnih načela uklapanja u prostor i nenasilan odnos prema okruženju Antić ovde nije primenio pošto je objekat projektovan na već urađenim temeljima koje je nadogradio.

Najznačajniji objekat ovog perioda je kompleks zgrada „**Jugopetrol**“ i hotel „**Hajat**“ (1985-1990). Nakon trideset godina oblikovanja, istraživanja i vlastitog iskustva realizovao je jedno od najznačajnijih dela kojim zatvara krug stvaralaštva i sažima znanja: lakoću savladavanja prostora, pitanja stvaranja novog mesta, spoja oblika i konstrukcije, pocrtavanja estetike forme. Upečatljiva arhitektonska struktura skicirana iz nekoliko poteza, pleni jasnim i ubedljivim konceptom, beskompromisno iskazanom idejom i znakovitošću. Tema dva poslovna objekta, od kojih jedan, hotel „Hajat“, podrazumeva određeni svetski standarni nivo komfora, usluga i dizajna, provocirala je autora da načini kompoziciju od dva kristal-

the National Theatre in Zemun (2005) with architect Vanja Brkić, which do not rank among his major works, nevertheless testify to his energy as an architect and also show oscillations in his architectural expression. When designing the Surčin airport hangar, Antić applied the same principle as the one he applied when designing his first realized project – the Vračar warehouse in Dorćol. As, back in 1954, in order to rationalize space, he relocated the staircase outside the main outline, in this case he designed the massive constructive beams outside the useful volume, thus rationalizing the use of the hangar, whereas, in the aesthetic sense, the beams on the façade achieved a plastic effect. The Administrative Building of RK „Beograd“ (Belgrade Department Stores) was designed as a typical business facility which can be found in any city in Europe, but, judging by the basic outline and the used material, namely a dark-coloured stone, this building ranks among his less significant works. Antić did not apply here one of his basic principles of fitting into space and the non-violent attitude towards one's surroundings as the building has been designed on the already constructed foundations, on which he built another structure.

The most significant structure of this period is the complex of the „Jugopetrol“ buildings and the „Hyatt“ hotel (1985-1990). After thirty years of formation, research and one's own experience, he realized one of his most important works, whereby he closed the circle of his art and summarized his knowledge: the light mastering of space, the issue of the creation of a new place, a blend of form and structure, the underlining of the aesthetic form. The outstanding architectural structure, sketched in just several moves, captivates one with its clear and effective concept and with the idea and symbolism expressed in an uncompromising manner. The subject of the two business facilities, one of which, the Hyatt hotel, implies a certain world's standard level



► Sl 20. Kompleks zgrada „Jugopetrol“ i hotel „Hajat“, Beograd
 / Picture 20 The complex of the „Jugopetrol“ buildings and the „Hyatt“ hotel, Belgrade

no izvajana volumena, šokantno oštih špiceva. Njihova prostorna dispozicija snažno ističe temu ugla, snagu osne simetrije, prostora, isečka neba između dva minimalistički koncipirana staklena gabarita. Peskovito zemljишte i kratak rok realizacije uslovili su postavljanje tehnološkog bloka u nivo tla, tako da je hotel izdignut na postament, što je autor iskoristio za pasarele, cvetne aranžmane, fontanu, platoe, poslovne i trgovačke sadržaje, na taj način pružajući dinamiku okolnom ravnom pejzažu. Stvarajući mesto Antić iskorачuje dalje u tumačenju karaktera zadatog, pojačava snagu osne simetrije, a trg ispred objekta postaje žiža kroz koju se usmerava energija prostora.

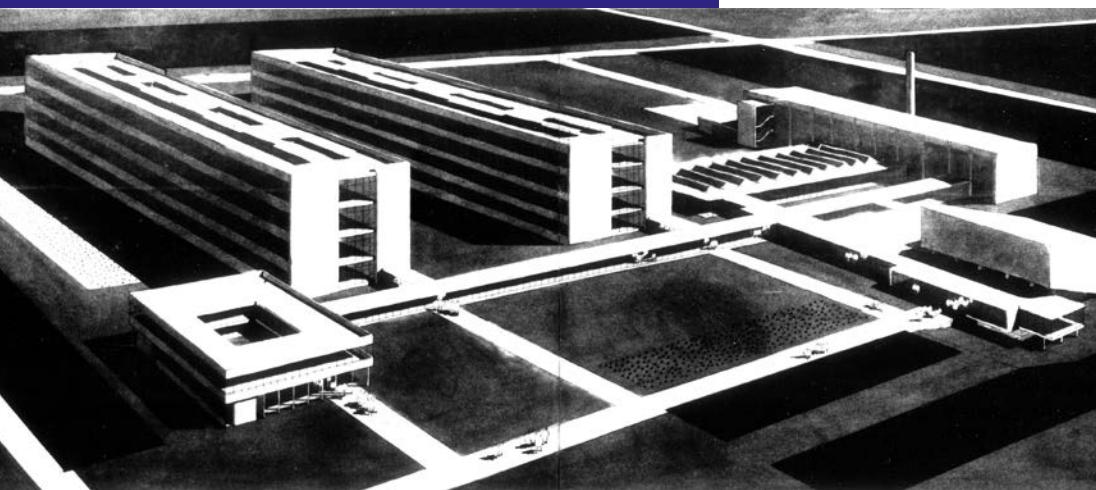
of comfort, service and designed, provoked the author to draw up a composition of two volumes sculpted in crystal, with shockingly pointed edges. Their deployment in space strongly emphasizes the subject of a corner, the strength of axial symmetry and space, a slice of the sky between two glass outlines conceived in a minimalist manner. The sandy soil and the short realization deadline had conditioned the setting up of the technological block at the ground level, so the hotel was lifted on a postament, which the author used for skyways, floral arrangements, a fountain, plateaux, business and commercial facilities, thus adding dynamics to the surrounding flat landscape. Creating the setting, Antić stepped out further in the interpretation of the character of the set task, strengthens the power of axial symmetry, whereas the square in front of the building becomes a focus through which the energy of space is directed.

Konkursi

Osim realizovanih objekata, Antić je učestvovao na anonimnim i pozivnim konkursima, uradio je veliki broj projekata i idejnih rešenja za područje bivše Jugoslavije i inostranstva, posebno za afričke zemlje. Među ranim konkursima pomenimo projekte **tipskih stambenih i individualnih zgrada** (zajedno sa I. Kurtovićem i Đ. Stevanovićem, 1952), koje su arhitektonске forme odeneute u tradicionalno ruho sa bazom od kamenja, dvovodnim krovom, pristupnim tremom kao sponom između eksterijera i enterijera i sa različitim unutrašnjim organizacijama dvosobnih i trosobnih stanova (Anonim, 1952: 7-13) ili projekat za **42 ateljea ULUS-a** na Banovom brdu u Beogradu (1960), gde predviđa dva niza niskih jednospratnih paviljona od betona i stakla uklopljenih u teren osnovama u nepravilnom nizu i košim razigranim krovovima kojim prati konfiguraciju tla. Projekat za **Tehnološki fakultet u Novom Sadu** (1956), za koji je dobio prvu nagradu na konkursu, pokazuje Antića kao vrsnog projektanta složenih arhitektonskih sadržaja. Kompleksan zadatak rešio je projektujući razvijeni, višeslojno povezani kompleksi od dve podužno postavljene lamele: tehnički zavod za hemiju i tehničke laboratorije, kao i nekoliko manjih niskih objekata za dekanat, inženjerski blok i zgradu sa stanovima i kotlarnicom. Mirna kompozicija, nižih jednostavnih volumena projektovanih u duhu kasnomoderne internacionalne arhitekture, u jednom delu je narušena markantnim i koso postavljenim amfiteatrom koji je akcenat u prostoru. Sve je u komunikacijski sklop povezano horizontalnim natkrivenim koridorima,

Competitions

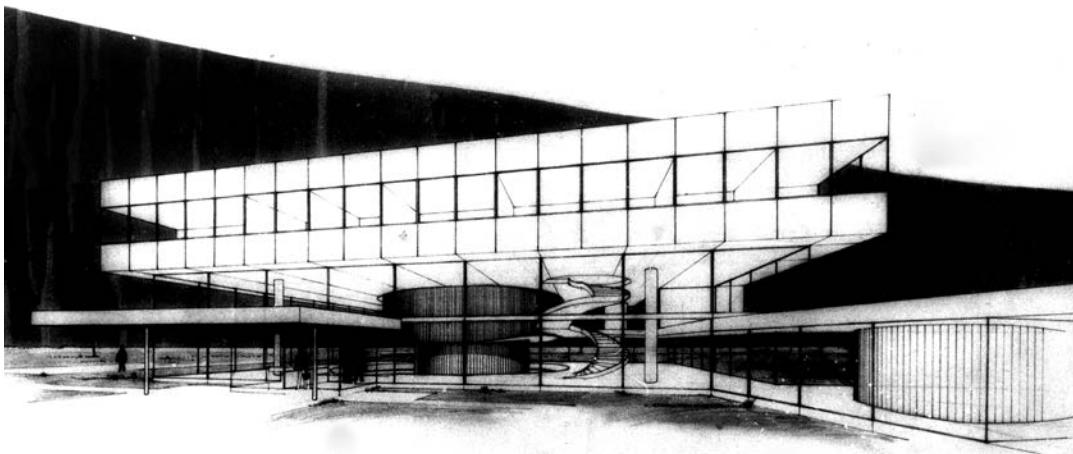
In addition to designing the aforesaid buildings, Antić also took part in anonymous and open competitions, realizing a large number of projects and preliminary designs for the region of former Yugoslavia and for abroad, especially for African countries. The early competitions included the projects of **standard residential and individual buildings** (together with I. Kurtović and Đ. Stevanović, 1952), which represent architectural forms in a traditional attire with a stone basis, a two-plane roof, an access porch as a connection between the exterior and the interior and with various internal organizations of two-room and three-room flats (Anonim, 1952: 7-13) or a project for **42 studios of ULUS (Association of Visual Artists of Serbia)** in Banovo brdo in Belgrade (1960), where he envisaged two lines of low one-floor pavilions of concrete and glass, which have been integrated in the field both through bases in an irregular line and slanted playful roofs following the configuration of soil. The project for **the Faculty of Technology in Novi Sad** (1956), for which he won the first prize at a competition, confirms that Antić was an excellent designer of complex architectural contents. He resolved the sophisticated task by designing a developed complex of two blocks set up along each other lengthwise and connected through several layers - one block being the technological institute for chemistry and the other a technological laboratory, as well as several low buildings for the dean's office, a block for engineers and a building with flats and a boiling room. The peaceful composition, of low and simple volumes designed in the spirit of late mod-



► SI 21. Konkursni projekt, Tehnološki fakultet, Novi Sad
/ Picture 21 Competition project, Faculty of Technology, Novi Sad

tremovima, čestom temom u njegovim poslovnim zgradama. U sličnom funkcionalističkom maniru radio je i konkurs za **Dom omladine u Beogradu** (1960, sa Draganim Raspopovićem) za koji je dobio otkupnu nagradu (M. B. 1960: 37). Rešenje se lokacijom i zahtevom sadržaja po sebi nametalo, komponovanjem nove zgrade u urbanistički okvir grada, tako da je i Antićev projekat odgovorio na upit lokacije kroz koncept projektovanja kule i nižeg gabarita u drugom planu. U odnosu na prvonagrađeni, kasnije realizovan rad arhitekata Zorana Tasića i Dragoljuba Filipovića (1964), koji su visoki i niski volumen integrisali još nižim koji vizuelno povezuje kompoziciju, Antićev predlog ostao je u domenu zamisli igre dva volumena.

ern international architecture, has, in one part, been disturbed with a remarkable slanting amphitheatre, which constitutes a highlight in space. Everything has been connected into a communication assembly by means of horizontal covered corridors and porches, which were a frequent motif in the business buildings he designed. It was in a similar functionalist manner that he participated in the competition for the **Belgrade Youth Centre** (1960, with Dragan Raspopović) for which he won a purchase prize (M. B. 1960, 37). The design was self-imposed due to the location and the facility requirements, through the composition of the new building into the city's urban setting, so Antić's project responded to the location inquiry through the concept of designing a tower and a low outline in the background. Compared to the work that won the first prize and was later realized, the one of architects Zoran Tasić and Dragoljub Filipović (1964),



► SI 22. Projekat, Upravna zgrada „Đerdap“
/ Picture 22 Project, Administrative Building, Đerdap

Sledeći sačuvani projekat za **Upravnu zgradu „Đerdap“** (1967) predstavlja uzlet slobodne arhitektonске zamisli i prostorno razmišljanje o geometrijskim oblicima kruga i kvadrata kao i njihovom sadejstvu. Rešenje za zgradu je upečatljivo, dato u nekoliko poteza, vizuelno i proporcionalno skladno i likovno. Na središnji komunikacijski krug, srce cele građevine koja prerasta u prostor susreta, kružnu svečanu halu, integralno je ugrađeno kvadratno telo u čijem su ramu po obodu prateći sadržaji. Antić je ovde arhitektonski zadatak tretirao kao polje za istraživanje vekovnih graditeljskih tema: pitanja idealne arhitektonske forme, kao večitog pitanja proporcije i zlatnog preseka, čovekomernosti, što sve proizlazi iz njegovog klasičnog obrazovanja i stava o arhitekturi kao krovnoj umetničkoj disciplini.

who integrated the high and the low volume in an even lower one visually connecting the composition, Antić's design remained in the domain of an idea of the two volumes playing with one another.

The next preserved project, for the **Đerdap Administrative Building** (1967), represents a rise of free architectural thought and spatial thinking about geometrical shapes of the circle and the square and their joint action. The design for the building is outstanding, provided in just a few moves, visually and proportionally harmonious and artistic. In the central communication circle, i.e. the heart of the entire building, which grows into an area of encounter, a circular ceremonial hall, a square body has been integrally built in, the frame of which contains accompanying elements along the edge. Here, Antić treated the architectural task as a field for research into centuries-old construction topics: the issue of



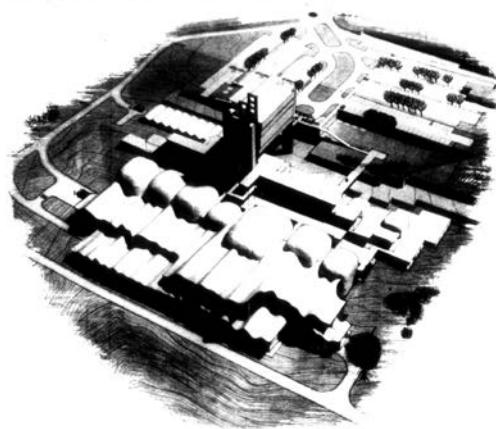
► SI 23. Konkursni,
Elektro-kompaniju
„Siege central”,
Beirut, Liban
/ Picture 23
Competition,
Electric Company
Siege Central in
Beirut, Lebanon

U duhu kasne moderne arhitekture i u skladu sa trendovima doba, radio je konkurse za afričke zemlje i to za velike kongresne centre, televizije, upravne zgrade medijskih korporacija. Na konkursu za **Elektro- kompaniju „Siege central“** u Bejrutu, Libanu (1967), kada je osvojio drugu nagradu, pokazuje vrhunsko umeće koliko funkcionalne organizacije kompleksne i izukrštane komunikacije toliko i arhitektonskog izraza uz korišćenje savremene tehnologije. Visoki volumeni od stakla i čelika koji lebde na elegantnim stubovima postavljeni su na niža polegnuta poliedarska tela materijalizovana u staklu, tvorteći arhitektoničnu kompoziciju upечatljive likovnosti. Stepenište postavljeno uz telo zgrade, kako je to radio ne nekim ranijim objektima, ovde je korišćeno kao funkcionalni i likovni element oblikovanja fasade, ali je i komunikacijsko čvoriste koje povezuje vertikalni i horizontalni volumen.

an ideal architectural form, as an eternal question of proportion and the golden ratio, as well as of measure to man, which all stems from his classical education and from his opinion that architecture is the supreme artistic discipline.

In the spirit of late modern architecture and in accordance with the trends of the time, he also took part in competitions for African countries, namely for big congress centres, televisions or administrative buildings of media corporations. At a competition for **Electric Company Siege Central** in Beirut, Lebanon (1967), at which he won the second prize, he displayed supreme skill concerning both the functional organization of complex and intertwined communication and architectural expression with the use of modern technology. The high volumes of glass and steel floating on elegant columns have been placed on the low reclining polyhedron bodies materialized in

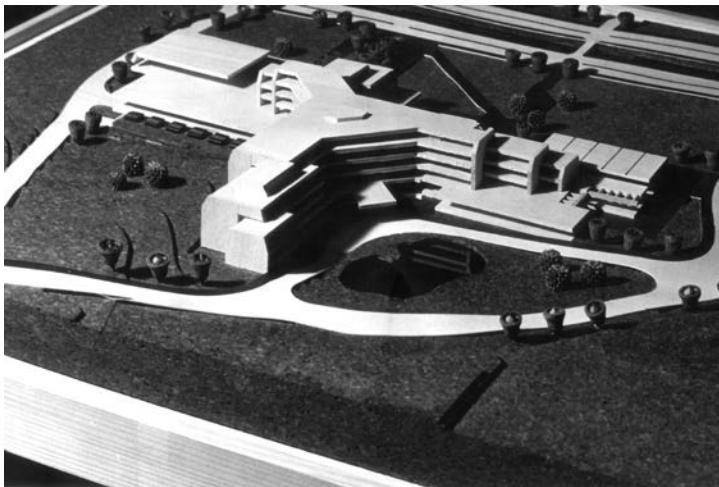
CENTRE DE PRODUCTION DE TELEVISION A TUNIS



Veština funkcionalne organizacije, jasan koncept i izvanredna proporcija prepoznatljive su odlike njegove arhitekture, vidne kako na realizovanim objektima tako i konkursnim rešenjima. Konkursno rešenje za **Kongresni centar u Akri**, Gana (1969), odlikuje moćan multifunkcionalni kompleks tri sale, muzej, restorani, kazino, hotel, sa žičnom tačkom velikim i prostranim holom dubokih vizura. Kao i za prethodni konkurs, i tada je kombinovao visoke i niske volumene povezane u jednu celinu. Konkursni projekat za **Televiziju Tunis** (1970) ukazuje na drugačije polazište i ishodište u arhitektonskom oblikovanju. Ovde je Antić nastojao da ugradi regionalne elemente u arhitektonsku formu i koncept nacionalnog TV centra. Tako je projektovao jedinstven objekat organski razuđen po terenu sa akcentom kulom na ulazu. Valoviti krovni pokrivač i niz zaobljenih kupola različitih dimenzija asociraju na tradicionalne forme tuniske narodne arhitekture, čime Antić ukazuje na svoje interesovanje za arhitektonsko bogatstvo različitih regija, predupređujući kasnija ispoljavanja u arhitekturi

► SI 24. Konkursni projekat za TV Tunis
/ Picture 24 Competition project for TV Tunisia

glass, creating an architectonic composition of a conspicuous art effect. The staircase placed next to the body of the building, which he had applied to some of his earlier works, was used here as a functional and visual element of façade formation, but it also represents a communication junction connecting the vertical and the horizontal volume. The functional organization skill, the clear concept and the extraordinary proportion are the recognizable features of his architecture, which are visible both in the realized buildings and in designs for competitions. The design participating in a competition for **the Congress Centre in Accra**, Ghana (1969), is characterized with a powerful multifunctional complex of three halls, a museum, restaurants, a casino and a hotel, with a large and spacious hall of deep lines of sight as a focal point. As he did at the previous competition, at this competition as well he combined high and low volumes connected into a single unit. The competition project for **TV Tunisia** (1970) points to a different starting-point and outcome in architectural formation. Here Antić endeavoured to build regional elements into the architectural form and concept of a national TV centre. Thus he designed a unique structure, which was organically scattered in the field, with a tower at the entrance as emphasis. The wavy roof covering and a series of rounded domes of various dimensions are reminiscent of the traditional forms of Tunisian vernacular architecture, whereby Antić emphasized his interest in the architectural abundance of different regions, thus anticipating the later architectural expressions which Kenneth Frampton recognized as critical regionalism.



► Sl 25. Projekat hotela „Jezero“, Vrnjačka Banja
/ Picture 25. The „Jezero“ hotel project, Vrnjačka Banja

koje je Kenet Frempton prepoznao kao kritički regionalizam.

Jedan od poslednjih očuvanih projekata arhitekte Ivana Antića je **hotel „Jezero“ u Vrnjačkoj Banji** (1978) sa medicinskim blokom, restoranom, bazenom, solarijumom, kuglanom, banquet-salom, sobama različitih tipova i pratećim sadržajima. Osnova je razvijena, trokraka sa razdvojenim funkcionalnim segmentima, komunikacionim čvoristima, vešto komponovana tako da posetioca uvlači u objekat i nudi mu raznolike prostorne senzacije. Arhitektura kompaktne ali i razudene forme u duhu je strukturalističkog tkanja sedamdesetih godina, sa izrazitijom igrom plastičnim elementima, jukstapoziciranjem zidnih platana i otvora, naglašavanjem boje, svetlosti i senke, veće retoričnosti i dramatike arhitektonskog jezika. Mada ni ovo rešenje, kao ni prethodna, nije realizovano, ovaj projekat ostaje kao zapis jednog razmišljanja o prostoru kao i toka razvoja koegzistentne arhitektonske ideje arhitekta Antića.

One of the last preserved projects of architect Ivan Antić is the **„Jezero“ hotel in Vrnjačka Banja** (1978), with a medical block, a restaurant, a swimming-pool, a solarium, a bowling-area, a banquet hall, rooms of various types and accompanying facilities. The base is developed, three-armed, with separated functional segments and communication junctions and composed so skilfully that it draws a visitor into the building, offering them various spatial sensations. The architecture of the compact, but also scattered form is in the spirit of the structuralist fabric of the 1970s, with a more expressive play of plastic elements, a juxtaposition of wall panels and openings, with emphasis on colour, light and shadow and with a higher rhetoric and dramatic dimension of the language of architecture. Although neither this design was ever realized, as it was the case with the previous ones, this project shall remain as a manuscript testifying to architect Antić's reflexions on space and to the development of his architectural ideas.

Zaključak

Conclusion

Mada se Antićeva dela uglavnom postavljaju u okvir racionalističkog koncepta, koji se u suštini doživljava kao nenarušeno saglasje između osobina njegove svestrane ličnosti u potpunosti posvećene arhitektonskom stvaralaštvu i savremenog arhitektonskog izraza, njegov moćan i izražajan opus sadrži nekoliko različitih interesovanja koja se ne ispoljavaju kao faze već kao tokovi ili graditeljske fascinacije koje se međusobno prepliću i ponavljaju iskazujući njegov graditeljski kredo. Kao osnovnu nit pratimo jedan naoko racionalan i pragmatičan pristup, koji proizlazi iz čvrstog stava o utilitarnosti arhitekture, njenoj geometriji i osnovnom sklopu, neraskidivom skladu funkcije i forme, i lepoti takvog spoja, potom se zapaža zanimanje za regionalna istraživanja i primenu iskustava folklorne arhitekture u modernom građenju kao zaloga modernističke baštine kojoj se okreću i velikani moderne, kao što su Le Corbusier, Frank Lloyd Wright ili Kenzo Tange. Takođe, njega intrigiraju konstruktivne mogućnosti savladavanja prostora i velikih raspona do nivoa da kroz vidnu primenu konstrukcije dolazi do ekspresivnih arhitektonskih oblika. Osim pomenutog, Antić ne-prestano vodi računa o kontekstu. Posedovao je sposobnost mentalnog doživljavanja karaktera prostora i hrabrog stvaranja novih prostornih odličaka, kao i urođen osećaj za odgovarajuću proporciju i harmoničnu, nemetljivu kompoziciju, a čije je uporište u klasičnom obrazovanju i tumačenjima estetike italijanskih teoretičara arhitekture. Antić

Although Antić's works are mostly set within the framework of a rationalist concept, which, in essence, is experienced as a perfect harmony between the characteristics of his versatile personality, which is fully dedicated to the art of architecture and to modern architectural expression, his powerful and expressive work includes various interests that do not manifest themselves as phases, but as trends or repetitive and mutually intertwining architectural fascinations expressing his architectural creed. The basic thread that we follow is an apparently rational and pragmatic approach, which stems from a firm stand on the utilitarian nature of architecture, its geometry and basic structure, the inextricable harmony of function and form and the beauty of such a combination after which one perceives an interest in regional research and the application of the experience of folklore architecture in modern construction as a pledge of modernist heritage, which was embraced by great names of the modernist movement, such as Le Corbusier, Frank Lloyd Wright or Kenzo Tange. He was also intrigued by the technical potentials of mastering space and large distances, up to the level of reaching almost expressive architectural forms. In addition to the aforesaid, Antić paid continuous attention to the context. He was capable of mentally experiencing the character of space and of building new spatial forms courageously and also had an inborn feeling for an appropriate proportion and a harmonious, discreet composition, which was based on his Classical education and the interpretation of the aesthetics of Italian theorists of architecture. Antić believed that by piercing into the very essence of knowledge and the meaning of existence, one can fathom the nu-

je smatrao da dublje prodirući u samu bit saznanja i smisla postojanja možete dokučiti slojavitost arhitektonskog prostora, samim tim ljudskog razumevanja univerzuma. Za njega je kuća sublimat odnosa čoveka prema okruženju. Iz toga proizlazi da što se arhitekta više udubljuje, razume i shvata arhitekturu, to će samo delo sadržajnije objasniti ili inicirati razumevanje odnosa čoveka i univerzuma. Njegova harizma izgrađena je na pristupu arhitektonskom projektovanju koje ne mistificuje već racionalno uočava najvažnije komponente i činioce tog procesa, na njegovoj arhitektonici, prožetoj, u biti, idealističkom projekcijom građenja.

Krajnji rezultat, kuća – delo, u opusu arhitekte Ivana Antića nije samo funkcionalna forma niti standardizovano i uobičajeno rešenje nego originalan i neponovljiv arhitektonski sklop visokih umetničkih konotacija, čija konstruktivna i projektantska logika duboko proizlazi iz same biti i zadatka arhitekture da zadovolji potrebe čoveka u praktičnom, tehničkom, estetskom i duhovnom smislu.

Ako prihvatimo tezu da delo najbolje govori o čoveku, o njegovom karakteru, mora se zapaziti da jedina ideja kojoj je Antić celog života služio, i kojoj je u potpunosti bio odan i posvećen, bila arhitektura. Za Antića je arhitektura prizma kroz koju u potpunosti vidi svet, a arhitektonika kompleksan rukopis kojim je ispisivao stranice prostora.

merous layers of architectural space and, accordingly, the human understanding of the universe. For him, a house sublimates a person's relation to their surroundings. It stems therefrom that the deeper an architect understands and grasps architecture, the richer the explanation of a work will be and an understanding of the relation between man and the universe will be initiated. His charisma was built on his approach to architectural design which did not mystify, but rationally perceived the most important components and factors of that process, on his architectonics, which was, in essence, permeated with an idealistic projection of construction.

The ultimate result – a building – a work, from the range of the works of architect Ivan Antić is not just a functional form or a standardized and ordinary solution, but it is also an original and unique architectural assembly of high artistic connotations, the constructive and designing logic of which stems from the very essence and tasks of architecture – which is to meet the needs of man in the practical, technical, aesthetic and spiritual sense.

If we embrace the thesis that it is a person's work that testifies best to the person and their character, one cannot fail but notice that the only idea Antić served throughout his life and to which he was completely attached and dedicated was Architecture. For Antić, architecture was a prism through which he was able to fully perceive the world, whereas architectonics was a complex manuscript of his which filled pages and pages of space.

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