modern Canadian architecture. His production incorporates traditional Serbian style with modern functional space, friendly building material and, it includes human beings in it.

As such, Transitional house might justify its meaning: a continuation of old forms modern Serb enjoys, tradition of the past modern Serb respects, pleasant surroundings and a full comfort, wherever he or she chooses to live.

References:

"Britanski Putnici o Nasim Krajevima"; izbor Branko Momcilovic; Matica Srpska; Novi Sad; 1993

Crnilovic, Hristifor:"Iz Zanatske Proslosti Balkana", Etnografski Muzej, Monakova Kuca, Beograd, 1996;

"Drvo u Graditeljstvu Sela Serbije, izlozba arteza Zorana B. Petrovica"; Etnografski Muzej, Gradjevinska Knjiga, Beograd & Decje Novine, Gornji Milanovac, 1992;

Humphreys, Barbara, A & Sykes, Meredith:"The Buildings of Canada"; Environment Canada; Reader's Digest; Montreal; 1980

Kalman, Harold:"The Evaluation of Historic Buidings"; Ministry of the Environment; Ottawa; 1980

"Old Houses in Stari Kraj";Serb World USA, vol XIII July/Aug. '97 no.6 - vol XIV, Oct. & Nov. '97; no.1 & 2;

"Seoska i Stara Gradska Naselja u delu Zorana B. Petrovica; Etnografski Muej; Beograd; 1997

Kojic, Branislav, Dj:"Stara Gradska i Seoska Arhitektura u Srbiji; Prosveta; Beograd; 1957

"Seoske Kuce i Stanovanje u Srbiji"; Etnografski Muzej, Beograd, 1969

"Yugoslavia u Slici i Reci, iz Putnickih Belezaka i drugih Spisa", izveo T. Radivojevic; Izdavacka Knjizarnica Gece Kona, Beograd, 1927

•

Acknowledgment:

To Dr. George Petrovic and Sasha Milenov architects, for the gracious donations of their architectural designs; Stojan Ajdinovic for making and donating "Ognjiste"; Karola Cuckovic for fire prop; Dan Mrkic for providing us with information on Tesla's house; Mirko & Rajna Dobric; Nikola Alesejcenko, Alexandra Budisavljevic, Stana Loncar, Slobodanka Jovanovic, Stanislava Markovic, for loaning their collectibles for display. The Serbian Heritage Museum extends a grateful thanks.

Volunteers:

Serbian Heritage Museum is grateful for the help to the following individuals during the process of setting display:

Stojan Ajdinovic, Lucy Gorzalsky, Milan Jovetic, Stanislava Markovic, Blazo Radanovic.

MUSEUM HOURS

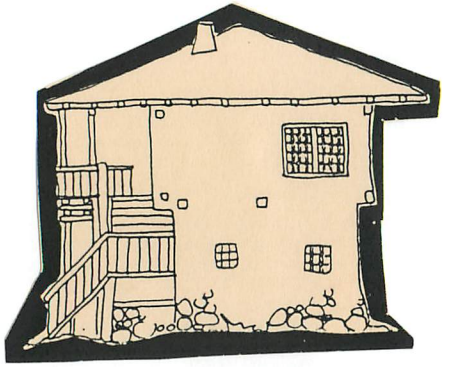
Monday-Friday: 10 a.m. - 4 p.m.
Sunday: 2 p.m. - 4 p.m.

Groups are welcome by appointment

Serbian Heritage Museum of Windsor

SERBIAN HOUSE

Exhibit: April 4 - July 31 1998



6778 Tecumseh Road East, Windsor, Ont.
N8T 3N1
Tel:519/944-4884; Fax: 519/9743963

EXHIBITION
~an architectural display of urban and rural house~

For any nation, the home has a primordial meaning. So it is for the Serbian nation: a place that protects, provides privacy, a safe place to raise a family, to abode.

At first, the dominant or central part of the Serbian home was the "ognjiste", sacred fire. It was as essential to the Serbian home as were other life elements : earth, air and water. According to old legend, the "ognjiste" was tended to burn perpetually, believing fire from "ognjiste" is an ancestral resting place, that unites Serbs and keeps family together...

It was only under the influence of Western culture and the emergence of the "fireplace" that this living "character" was decentralized in the Serbian home. The "ognjiste" disappeared.

The history of Serbian people was marked with endless wars. The house was target of distruction. For that reason there is little information about it after initial medieval formation and 18th century style.

The medieval house was built as tower within fortress walls. Later in time, this idea blended into universal and creative architectural concepts.

19th century signifies liberation from foreign rule. Consequently, Serbia launched the types of house blending both stylistic influences: western and eastern, or neoclassical and Art Nouveau with oriental elements, a new concept attributed to the Balkan architecture.

Dr. George Petrovic's study on "arshin", an elbow length measurement, introduced us to the idea of a pleasant space in harmony with human body. It is relative to the type of houses and "doksats" where human proportions were seriously considered at all times.

Known as a building material wood was also used for interior and exterior decorations. Serbs builders traveled in search for work. and knowledge. They applied bricks and plaster combining it with an outstanding quality of local invention, a roof tile, known as "ceramida". This tile became a synonym for the picturesque Serbian landscape ornated with bouquets of red roofs, decorative chimneys and houses.

Architecture defined two types of urban house: symmetrical and asymmetrical. However "doksat", alike verandah, is a common element to both. It was built on corner, or at the front, or rear of the house.

During Milos Obrenovic rule, "Konak" was a popular residential house across the country. Also, road taverns, known as "Mehanas", grew to accommodate travelers. They had large visible porches and "doksats" at corners.

In modern Serbia and Kingdom of Yugoslavia, European architecture was implemented The most refined was in Belgrade. Royal courts were attractive Serbian buildings and great many wealthy residential houses remained to be city's capital charm.

Immigration to Canada changed traditional look of the Serbian house. Building with the architectural concept was financially unattainable for most immigrants. Serbs purchased what was available on the market. The Serbian house became one where people gathered to organize community .

Transitional house relates to Sasha Milenov's project. It is the kind of house with elements of