Maria Silađi, Anica Draganić, Silard Antal

KRALJEVI CEMENTA
KINGS OF CEMENT

Vizija, upornost i hrabrost pojedinaca stvarali su progres čovečanstva. Izložba KRALJEVI CEMENTA memento je na neke od njih.

Olga Andraši

KRALJEVI CEMENTA
nasleđe vlasnika beočinske cementare

KINGS OF CEMENT
the heritage of the Beočin cement plant owners

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Autori i kustosi_Authors and Curators
dr Maria Silađi, dr Anica Draganić,
dr Silard Antal

Recenzenti_Reviewers
dr Pálfy Sándor (HU), dr Sonja Ifko (SL), Olga Andraši (SRB), dr Cristian Graure (RO), dr Ángeles Layuno (ES)

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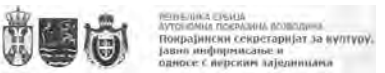

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Arhiv Vojvodine
CULTstore
Jevrejska opština Novi Sad

SADRŽAJ_CONTENT

UVODNA REČ
FOREWORD

Arhitektonska slika do tada malog fruškogorskog sela i prnjavora manastira Beočin značajno se promenila 1887. godine, kada su vlasnici cementare Henrik Orenštajn (Henrich Ohrenstein), Eduard Špicer (Eduard Spitzer) i Samuel Redlih (Samuel Redlich) novim snagama započeli/nastavili proizvodnju cementa u ovom sremskom mestu. Henrik Orenštajn (1856–1919) je imao bliske poslovne, a pretpostavlja se i prijateljske veze sa tada poznatim i veoma angažovanim arhitektom Ignacom Alparom (Alpár Ignác), koji je projektovao paviljon cementare za milenijumsku izložbu 1896. godine, izradio projekat obnove Orenštajnove vile i Redlihove najamne kuće u Budimpešti, projektovao porodičnu

The architectural image of the then small village of Fruška Gora and the of the monastic settlement of the Beočin monastery changed significantly in 1887, when the owners of the cement plant, Henrich Ohrenstein, Eduard Spitzer and Samuel Redlich started/continued the production of cement with new energy in this Srem town. Henrich Ohrenstein (1856–1919) had close business, and presumably friendly, ties with the then famous and very engaged architect Alpár Ignác, who designed the cement plant pavilion for the millennium exhibition in 1896, designed the renovation project for Ohrenstein's villa and Redlich's rented house in Budapest, designed the Ohrenstein and

grobnicu Orenštajn i Redlih, takođe u Budimpešti. U Beočinu je angažovan za stvaranje udobne životne atmosfere vlasnicima fabrike. U ovom mestu je 1897. godine projektovao Orenštajnov letnjikovac, danas pogrešno nazvan Špicerov dvorac – nesvakidašnji primer života na visokoj nozi u Vojvodini, obnovu vile Špicer, u neposrednoj blizini ulazne zone cementare, kao i činovničku zgradu u Beočinu.

Redlich family crypt, also in Budapest. In Beočin, he was hired to create a comfortable living atmosphere for the factory owners. In 1897, Ohrenstein's summer house was designed there; today it is incorrectly named the Spitzer palace – an unusual example of high life in Vojvodina, as well as the renovation of the Spitzer Villa, near the entrance zone of the cement plant, and the administrative building in Beočin.

Orenštajnov letnjikovac_Ohrenstein's summer house_Silard Antal, 2021

Orenštajnov letnjikovac_Ohrenstein's summer house_Silard Antal, 2021

BEOČINSKA CEMENTARA
THE BEOČIN CEMENT PLANT

Proizvodnja cementa na obodu Fruške gore, u Beočinu, započeta je u prvoj polovini 19. veka. Prva fabrika cementa Vagner (Wagner) i saradnici u Beočinu je osnovana pre 1840. godine (Déry 2010: 199). Jedna od najpoznatijih inženjerskih konstrukcija tog perioda, koja je izgrađena od beočinskog lapor cementa, jeste Lančani most u Budimpešti, podignut 1839. godine (Brody 1988: 105). Više o okolnostima izbora rudnika za proizvodnju cementa Lančanog mosta saznaje se iz pisama grofa Ištvana Sečenjija (Széchenyi István) i inženjera Klarka (Clark) (Déry 2010: 199). Industrijsku proizvodnju cementa u Beočinu je 1855. godine započeo Jožef Čik (Csík József) iz Apatina,

The production of cement on the edge of Fruška gora, in Beočin, began in the first half of the 19th century. The first cement plant, Wagner and associates in Beočin was founded before 1840 (Déry 2010: 199). One of the most famous engineering structures of that period, which was built of Beočin marl cement, is the Széchenyi Chain Bridge in Budapest, built in 1839 (Brodi 1988: 105). More about the circumstances of choosing the mine for producing cement for the Chain Bridge can be found in the letters of Count Szechenii István and engineer Clark (Déry 2010: 199). The industrial production of cement in Beočin was started in 1855 by Csik Jozsef from Apatin, when he bought the Beočin

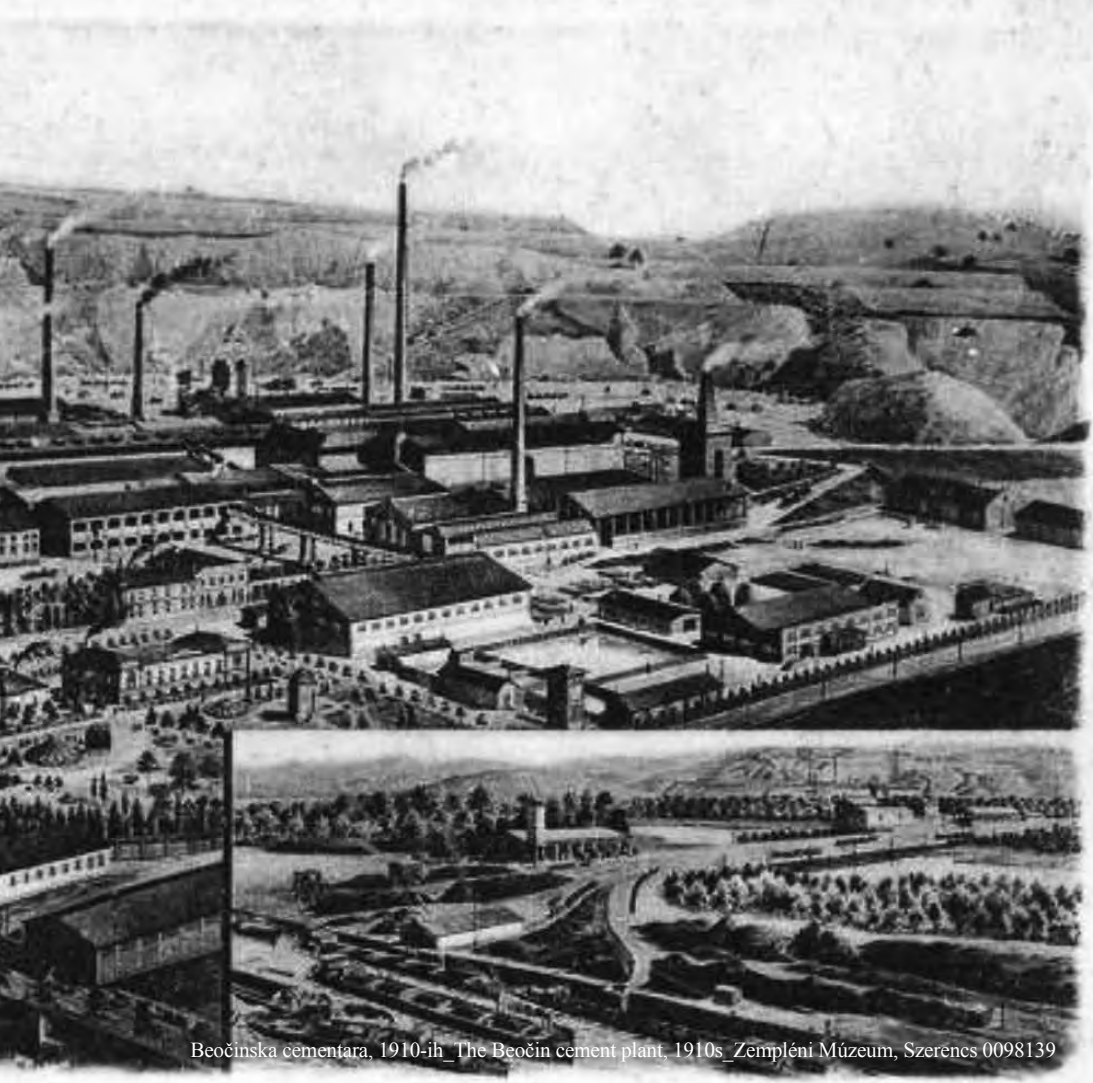
kada je kupio beočinski rudnik. Proizvodio je rimski cement u prilično primitivnim uslovima: imao je dve peći u kojima je pekao lapor, a zatim ga mleo pomoću vodenica na Dunavu (Aladžić 2017: 46).

Godine 1869. u Beočin je stigao Samuel Orenštajn (Židovski biografski leksikon) iz Temišvara, poreklom iz Galicije. Uzeo je u najam 29 jutara zemlje od beočinskog manastira i započeo proizvodnju rimskog cementa u fabrici koja je osnovana na mestu i danas postojećeg kompleksa (Aladžić 2017: 46; Zielinski Szilárd 1919: 81). Njegov poslovni partner je tada bio Mindsenti (Mindszenti) (Déry 2010: 199). U međuvremenu, nakon posete svetske izložbe u Parizu 1867. godine i obilaska engleskih fabrika cementa, već pominjani Jožef Čik je usavršio tehnologiju proizvodnje i započeo sopstvenu proizvodnju portland cementa u Beočinu (Gaćeša 2008: 24). Sudeći po reklamama

mine. He produced Roman cement in rather primitive conditions: he had two kilns in which he burned marl, and then ground it in a mill on the Danube (Aladžić 2017: 46).

In 1869, Samuel Ohrenstein (Židovski biografski leksikon) from Timisoara, originally from Galicia, arrived in Beočin. He rented 29 acres of land from the Beočin monastery and started the production of Roman cement in the factory that was founded on the site of the still existing complex (Aladžić 2017: 46: 8191911). His business partner at the time was Mindszenti (Déry 2010: 199). In the meantime, after visiting the World Exhibition in Paris in 1867, and visiting the English cement factories, the already mentioned Csik Jozsef perfected the production technology, and started his own production of Portland cement (Gaćeša 2008: 208). Judging by the advertisements in the newspapers of that time, he successfully


KANTINA
KANTINE



Beočinska cementara, 1910-ih_The Beočin cement plant, 1910s_Zempléni Múzeum, Szerencs 0098139

u tadašnjim listovima, uspešno je sproveo modernizaciju fabrike. Na svetskoj izložbi, koja je održana u Beču 1873. godine, dobio je značajna priznanja za svoj portland cement (Anonim 1884: 6).

Samuel Orenštajn je konstantno proširivao proizvodnju, koju je vremenom predao svom sinu, pa su stigli i novi partneri. Njegova fabrika je 1872. godine nazvana, iz nama trenutno nepoznatih razloga, Braća Orenštajn (Ohrenstein testvérek) (Anonim 1872: 114), a oko 1880. godine je preimenovana u fabriku Redlih, Orenštajn i Meloko (Melocco), zatim u Redlih, Orenštajn, Špicer. Do 1881. godine Čikova fabrika je zapošljavala 47, a Orenštajnova čak 80 radnika (Nenadić i dr 1989: 49). Redlih, Orenštajn i Špicer su oko 1887. godine kupili cementaru od Jožefa Čika. Godine 1889. u fabrici je bilo 300 radnika (Badics 1889: 1787). Ovaj kompleks je kasnije imao poslovnu je-

carried out the modernization of the factory. At the Vienna World Exhibition in 1873, he received significant recognition for his Portland cement (Anonymous 1884: 6).

Samuel Ohrenstein was constantly expanding production, which he eventually handed over to his son, so new partners arrived. His plant was named Ohrenstein Testverek (Ohrenstein Brothers), (Anonymous 1872: 114) in 1872 for reasons currently unknown to us, and around 1880 it was renamed Redlich, Ohrenstein Melocco, and then Redlich, Ohrenstein, Spitzer. Until 1881, Csík's factory employed 47, and Ohrenstein's even 80 workers (Nenadić et al. 1989: 49). Around 1887, Redlich, Ohrenstein and Spitzer bought the cement plant from Csik Jozsef. In 1889, there were 300 workers in the factory (Badics 1889: 1787). This complex later had a business unit for the sale of cement in Budapest,

dinicu za prodaju cementa i u Budimpešti, a od kraja 1906. godine je preimenovan u Unio (Akcionarsko društvo beočinske cementare Unio – Beocsini Cementgyár Unió Rt.) (Déry 2010: 199) i postao je akcionarsko društvo (Anonim 1907: 9). Novoimenovana fabrika je mogla da se takmiči u proizvodnji raznih vrsta cementa ne samo na lokalnom već i na svetskom nivou, a najveći doprinos Henrika Orenštajna je bio u tome da je ovu fabriku početkom 20. veka objedinio sa još četiri cementare, između ostalog i sa cementarom Žolnai i sa zagrebačkom fabrikom cementa (Zielinski Szilárd 1919: 81).

O složenim odnosima vlasnika cementare, koji nisu bili isključivo poslovni, svedoče brakovi između pojedinih članova tri porodice. Eduard ili Ede Špicer je oženio ćerku Samuela Orenštajna, odnosno sestru Henrika Orenštajna. Ana (Anna Ohrenstein) je radila kao učiand from the end of 1906 it was renamed Unio (Joint Stock Company of the Beočin Cement Plant Unio - Beocsini Cementgyár Unió Rt. 1907: 9) and it became a joint stock company (Anonymous 1907: 9). The newly named factory could compete in the production of different types of cement not only locally, but also globally, and the greatest contribution of Henry Ohrenstein was that he merged this plant in the early 20th century with four cement plants, including the Zsolnay cement plant and the Zagreb cement factory (Zielinski Szilárd 1919: 81).

Marriages between individual members of the three families testify to the complex relationships of the cement plant owners. Edward or Ede Spitzer married the daughter of Samuel Ohrenstein, i.e. the sister of Henrich Ohrenstein. Anna Ohrenstein worked as a local teacher and mainly taught the children of cement plant workers (Kulić 2012:

teljica u mestu i uglavnom je učila decu radnika cementare (Kulić 2012: 147–157). Samuel Redlih je bio oženjen ćerkom Samuela Orenštajna, Vilmom Orenštajn (Vilma Ohrenstein) [Anonim • 1890: 14]. Henrik Orenštajn je kasnije oženio Klaru Redlih, ćerku Samuela Redliha i Vilme Orenštajn (Kempelen 1939 3: 61).

Krajem 19. i početkom 20. veka proizvodnja cementa u Beočinu je dostigla svoj vrhunac. Iako nisu imali monopol nad tržištem, imali su ubedljivo privilegovan položaj. Godine 1891. jednu trećinu potražnje ovog materijala je obezbeđivala beočinska fabrika, dok je dve trećine proizvodnje Austrougarska monarhija uvozila. U to vreme fabrika Redlih, Orenštajn i Špicer je bila moderna fabrika, sa najsavremenijom opremom. Proizvodnja rimskog i portland cementa dostigla je godišnju proizvodnju od 100.000 tona (Anonim 1894: 427).

147–157). Samuel Redlich was married to Samuel Ohrenstein's daughter, Wilma Ohrenstein [Anonymous • 1890: 14]. Henrich Ohrenstein later married Clara Redlich, daughter of Samuel Redlich and Wilma Ohrenstein (Kempelen 1939 3:61).

At the end of the 19th and the beginning of the 20th century, the production of cement in Beočin reached its peak. Although they did not have a monopoly on the market, they had a privileged position. In 1891, one third of the demand for this material was provided by the Beočin factory, while two thirds of the production was imported by the Austro-Hungarian monarchy. At that time, the Redlich, Ohrenstein and Spitzer plant was a modern factory, with the most modern equipment. The production of Roman and Portland cement reached an annual production of 100,000 tons (Anonymous 1894: 427). They won the first

Osvajali su prvo mesto na brojnim izložbama, a najponosniji su bili na veliko priznanje za proizvodnju cementa na milenijumskoj izložbi u Budimpešti 1896. godine (Országos Magyar Királyi Statisztikai Hivatal 1897: 685). Po Orenštajnu, tada je fabrika eksportovala većinu svojih proizvoda, uglavnom u balkanske zemlje, u Bosnu i Hercegovinu i na prostor donjeg toka Dunava (Anonim 1896b: 3). Primenom beočinskog cementa je izgrađena većina železničkih linija u Ugarskoj (Anonim 1896a: 5).

Transport građevinskog materijala je rešen vodenim putem, a od fabrike do Dunava je prenošen 3 km dugom prugom konjske vuče (Pallas Irodalmi és Nyomdai Részvénytársaság 1893: 116). Orenštajn je podneo molbu caru Francu Josipu (Ferenc József; Franz Joseph) za izgradnju lokalne železnice normalnog koloseka. Dozvolu za pripremne radove je

place in numerous exhibitions, and what they were most proud of was the great recognition for the production of cement at the Millennium Exhibition in Budapest in 1896 (Országos Magyar Királyi Statisztikai Hivatal 1897: 685). According to Ohrenstein, the factory exported most of its products at that time, mainly to the Balkan countries, to Bosnia and Herzegovina and to the area of the lower Danube (Anonymous 1896b: 3). Most railway lines in Hungary were built using Beočin cement (Anonymous 1896a: 5).

The construction material was transported by water, and it was transported from the factory to the Danube by a 3 km long horse-drawn railway (Pallas Irodalmi és Nyomdai Részvénytársaság 1893: 116). Ohrenstein appealed to Emperor Franz Joseph for the construction of a local standard-gauge railway. He was granted a permit for preparatory works in 1899

dobio još 1899. godine (Anonim 1899: 143), a odobrenje je stiglo u aprilu 1906. godine. Izgradnja pruge između Beočina i Petrovaradina je bila od ključnog značaja za vlasnike cementare, jer su na ovaj način rešili transport materijala pomoću železničkog saobraćaja, i povezali su cementaru sa linijom Zemun–Budimpešta, odnosno sa celom Evropom. Odobrenjem, vlast je obavezala Henrika Orenštajna ne samo za izgradnju, već i za održavanje pruge. Pruga je uspešno realizovana, a poslednja stanica je umesto Petrovaradina kasnije bio Novi Sad (Országgyűlés 1906: 205, 208).

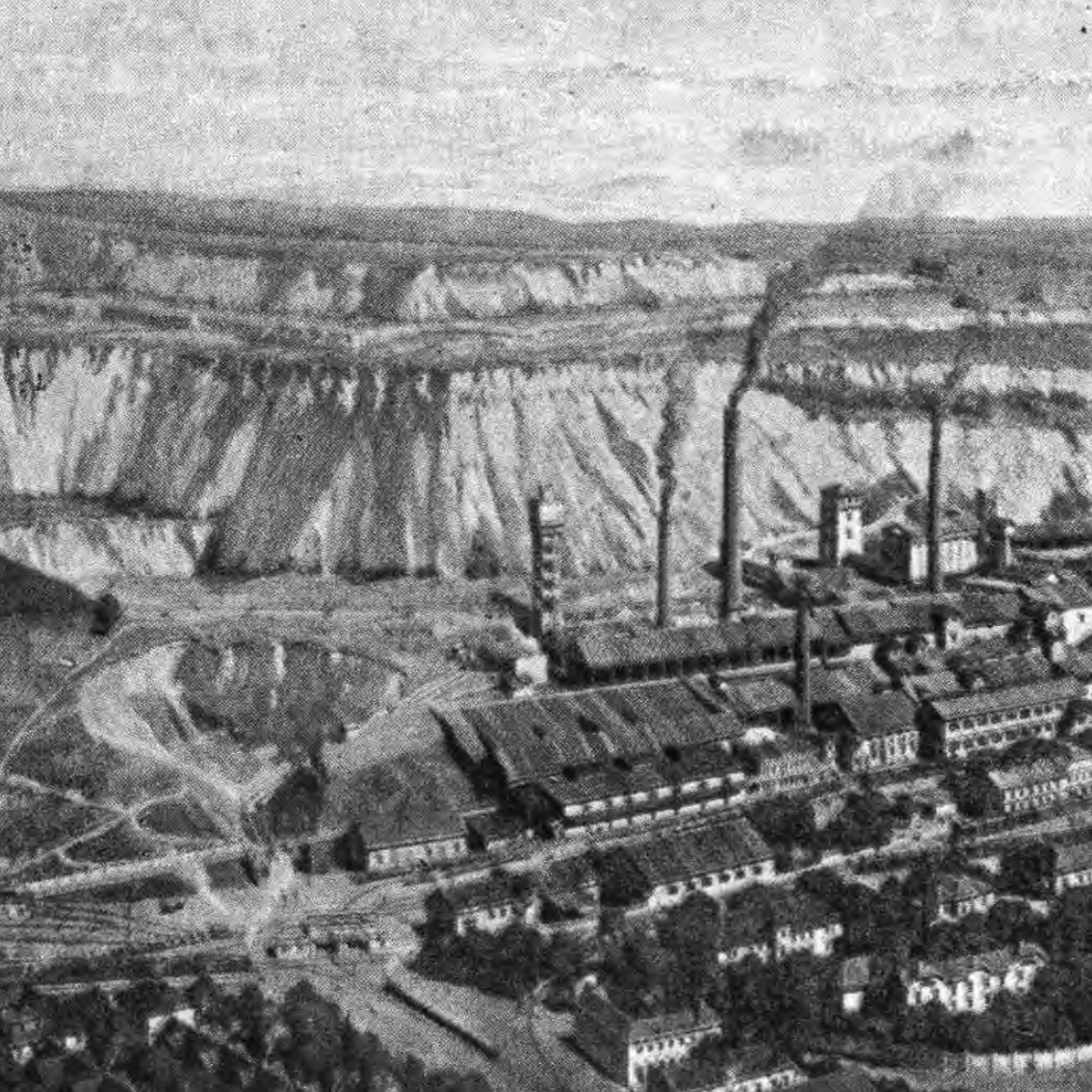
Krajem 19. i u prvim godinama 20. veka, u beočinskoj fabrici je bilo angažovano 700 radnika, za čije potrebe je bila izgrađena posebna radnička kolonija sa školom i bolnicom (Pallas Irodalmi és Nyomdai Részvénytársaság 1893: 116). Godine 1896. novine navode da fabrika ima 1 200 radnika i da

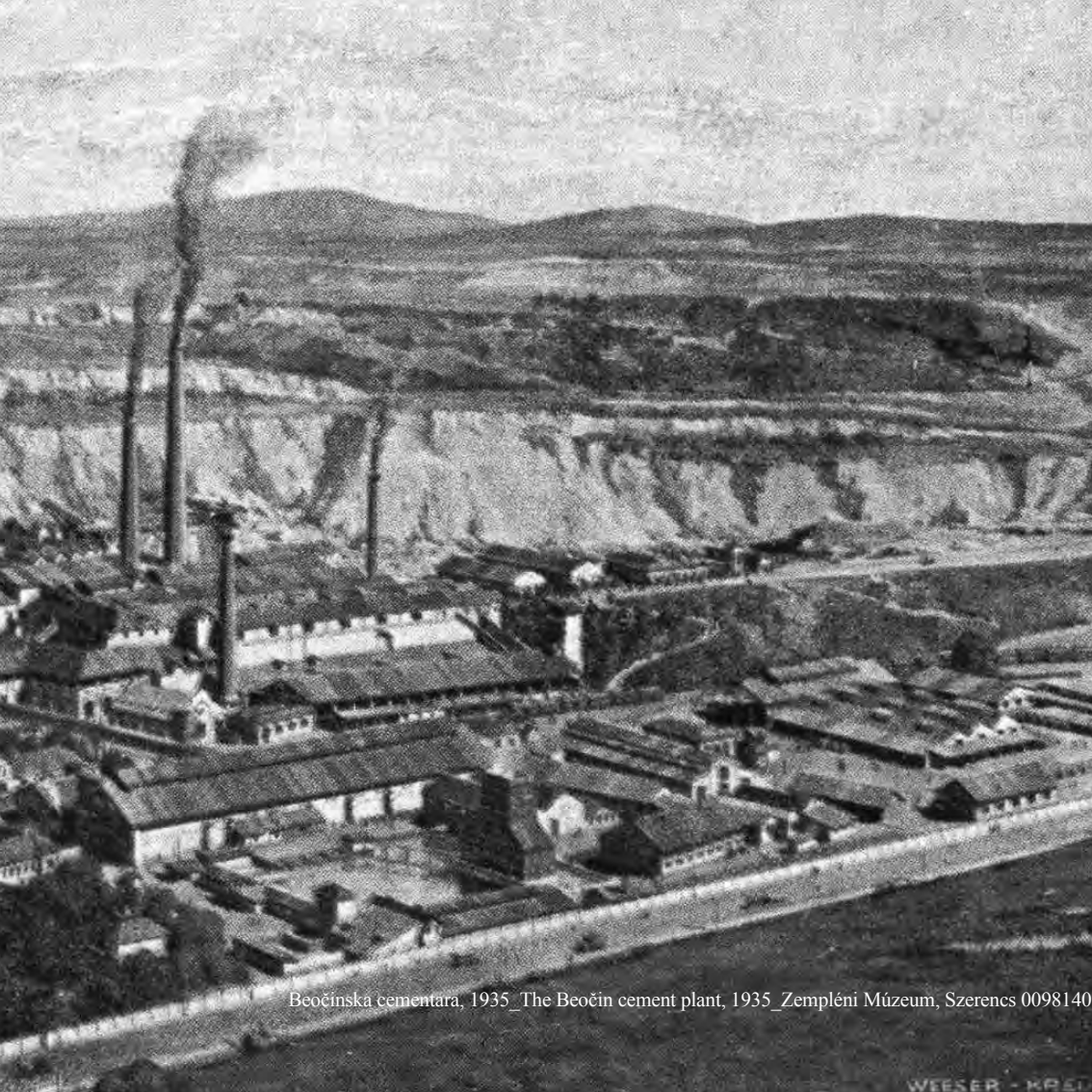
(Anonymous 1899: 143), and the approval arrived in April 1906. The construction of the railway between Beočin and Petrovaradin was of key importance for the owners of the cement plant, because in this way they solved the transport of materials by railway, and connected the cement plant with the Zemun-Budapest line, i.e. with the whole of Europe. By granting the approval, the government obliged Henrich Ohrenstein to construct, but also to conduct maintenance of the railway. The railway was successfully constructed, and Novi Sad later became the last station instead of Petrovaradin (Országgyűlés 1906: 205, 208).

At the end of the 19th and in the first years of the 20th century, 700 workers were employed in the Beočin plant; a special workers' colony, with a school and a hospital was built for their needs (Pallas Irodalmi és Nyomdai Részvénytársaság 1893: 116). In 1896, the

je za većinu obezbeđen i smeštaj u radničkoj koloniji (Anonim 1896a: 5). Na jednoj razglednici je ostala zabeležena i kantina fabrike. Nedeljni list Ujvideki naplo (Újvidéki Napló) 1910. godine izveštava o nesreći na teritoriji fabrike u kojoj je eksplozija gasnog kotla odnela više života, a takođe uništila i deo fabričkih zgrada i opreme. Nesreća je izazvana nemarom radnika, a opozicione novine su krivile vlasnike. Iz članka, između ostalog, saznajemo da je tada u njoj radilo oko 2 000 radnika. Da bi pomogli povrđenima, više novosadskih lekara je stiglo brodom na mesto nesreće (Anonim 1910a: 1–2).

newspaper stated that the factory had 1,200 workers and that most of them were provided with accommodation in a workers' colony (Anonymous 1896a: 5). The factory canteen was also captured on a postcard. In 1910, the weekly Újvidéki Napló reported on an accident on the territory of the factory in which the explosion of a gas boiler took several lives, and also destroyed part of the factory buildings and equipment. The accident was caused by the negligence of the workers, and the opposition newspapers blamed the owners. We learn from the article, among other things, that the plant at that time employed about 2,000 workers. To help the injured, several Novi Sad doctors arrived by boat to the scene of the accident (Anonymous 1910a: 1-2).





Beočinska cementara, 1935_The Beočin cement plant, 1935_Zempléni Múzeum, Szerencs 0098140

HENRIK ORENŠTAJN
HENRICH OHRENSTEIN

Može se pretpostaviti da je porodica Orenštajn imala ključnu, dominantnu ulogu u trijadi vlasnika cementare. Henrik Orenštajn nije bio samo uspešni industrijalac, nego je vremenom postao i viši član društvene zajednice. Godine 1908. dodeljena mu je plemićka titula i dozvoljeno mu je korišćenje prednjeg imena – beočinski. Baronsku titulu je dobio 1910. godine (Schosberger 1991). Po tadašnjim novinama, car je retko dodeljivao plemićke titule industrijalcima, a Henrik Orenštajn je bio jedan od takvih. Pri tome, nije samo on dobio ovu čast, već su i svi njegovi zakonski potomci postali baroni. U to vreme porodica Orenštajn je bila sedma jevrejska porodica u mađarskom delu Austrougarske monarhije, čiji su članovi postali baroni (Anonim 1910b: 11).

It can be assumed that the Ohrenstein family played a key, dominant role in the triad of cement plant owners. Henrich Ohrenstein was not only a successful industrialist, he became a senior member of the community over time. In 1908, he was awarded the title of nobleman and was allowed to use his last name with 'of Beočin'. He received the title of baron in 1910 (Schosberger 1991). According to the newspapers of the time, the emperor rarely awarded industrialists with titles, and Henrich Ohrenstein was one of the few. At the same time, not only did he receive this honor, but all his legal descendants became barons. At that time, the Ohrenstein family was the seventh Jewish family in the Hungarian part of the Austro-Hungarian monarchy, whose members became barons (Anonymous 1910b: 11).

Henrik Orenštajn je umro 1919. godine i tom prilikom su ga tadašnje novine nazvale veličanstvenim i neumornim radnikom mađarske građevinske industrije. Između ostalog, on je osnovao Mađarsko udruženje inženjera i arhitekata, i bio je dugogodišnji član Mađarskog udruženja za ispitivanje materijala. Osim privrednog razvoja, znatno je doprineo i naučnom istraživanju ovog novog materijala, jer je njegova fabrika uvek bila otvorena istraživačima za sprovođenje određenih eksperimenata (Zielinski 1919: 81).

Henrich Ohrenstein died in 1919, and on that occasion, the newspapers of the time called him a magnificent and tireless worker in the Hungarian construction industry. Among other things, he founded the Hungarian Association of Engineers and Architects, and was a longtime member of the Hungarian Association for Testing Materials. In addition to economic development, he significantly contributed to the scientific research of this new material, because the doors of his plant were always open to researchers to conduct particular experiments (Zielinski 1919: 81).

1484. szám.
Eln. 1908.

Ohrenstein Henrik

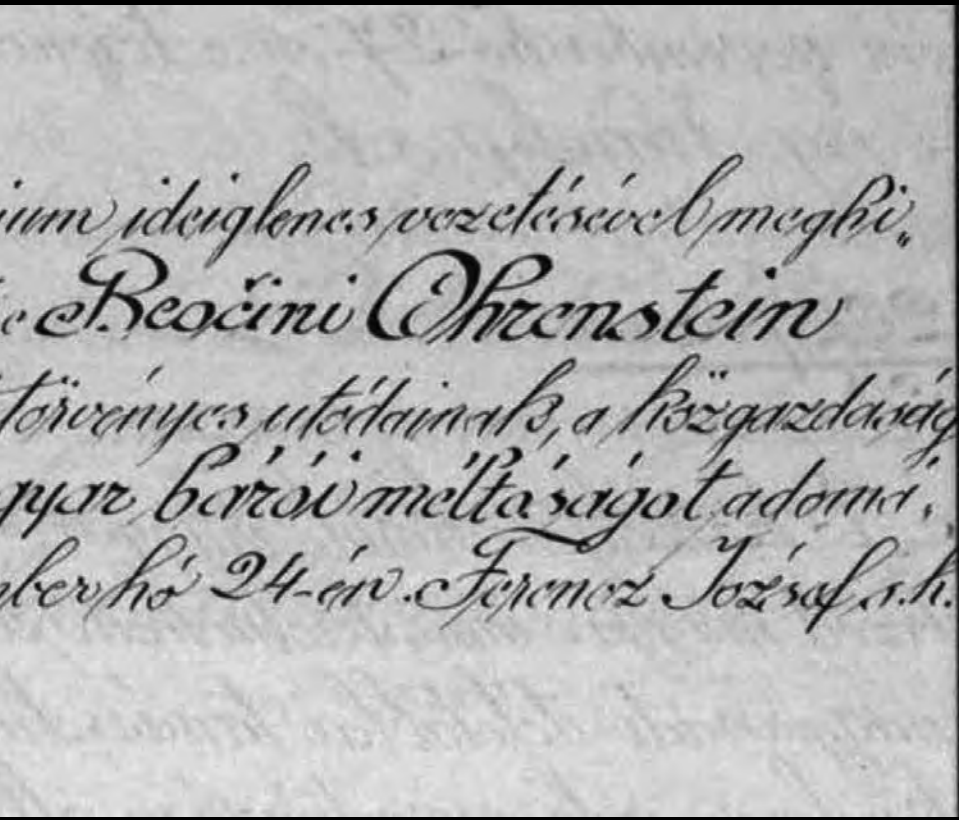
a beočini „Unio" czementgyár-részvénytársaság alelnöke részére a magyar nemességnek a „Beočini" előnévvel való adományozása.

Mi Első Ferencz József (s. következik a nagy czim) Emlékezetül adjuk ezennel tudtára mindenkinek, kiket illet: Hogy Mi, Személyünk körüli magyar Ministerünk előterjesztése folytán kegyelmes tekintetbe és figyelembe vevén Ohrenstein Henrik a beočini „Unio" czementgyár-részvénytársaság alelnöke Hívünknek Felségünk és Felséges Uralkodó Házunk iránti állandó hűségét, valamint az ipar és közjótékonyság terén szerzett érdemeit, nevezett Ohrenstein Henriket és hites nejétől született Redlich Klárától származó György nevű fiát, valamint Magdolna nevű leányát s Isten áldásából netán ezután születendő mindkét nembeli valamennyi törvényes ivadékát és maradékát, mind az imént említett kiváló érdemekért, mind pedig királyi kegyelmünk és kegyelmességünknél fogva, melylyel dicső emlékezetű Elődeink, a boldogult magyar Királyok példájára mindazokat, kik Felségünk és Felséges Uralkodó Házunk és Magyarországunk szent koronája iránt szép, jó és nemes tettek által magoknak érdemeket szerezni és az erény ösvényét követni törekszik, jutalmazni és hathatós buzdításul a jutalom kitűnő és maradandó jelével is emlékül feldíszíteni szoktuk, királyi hatalmunkból és különös kegyelmünk és kegyelmességünkből Magyarországunk és társországai valóságos, igaz, régi és ódon nemesei közé és sorába a „Beočini" előnév használhatásának engedélyezése mellett felvenni kegyeskedtünk, legfelsőbb királyi elhatározásunk szerint kegyelmesen megengedvén, hogy ezentúl jövendő örök időkig fennnevezett Ohrenstein Henrik s mindkét nembeli valamennyi törvényes ivadéka és maradéka a „Beočini" előnév használata mellett mindazon jogokkal élhessen és bírhasson, melyekkel említett Ma-

2121. szám.

Eln. 1910.

A Személyem körüli magyar minister...
zott magyar ministerelnököm előterjesztésé...
Henrik budapesti lakosnak valamint ...
terén szerzett érdemei elismeréséül a mag...
nyozom. Kelt Bécsben, 1910. évi ...
Gróf Khuen-Héderváry Károly s. k.



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KRALJEVI CEMENTA KAO INVESTITORI
KINGS OF CEMENT AS INVESTORS

Arhitektonska delatnost vlasnika cementare u Beočinu je započeta izgradnjom i konstantnom modernizacijom fabrike. Ključnu ulogu je na početku odigrao Samuel Orenštajn, a zatim i njegov sin, Henrik. Po dolasku u ovo sremsko mesto, Samuel Orenštajn je podigao svoju prvu fabriku, koju je 70-ih godina 19. veka preuzeo njegov sin. Budimpeštanski poslanici 1879. godine fabriku opisuju na sledeći način: „Stigli smo u Beočin, gde smo videli poznatu fabriku hidrauličnog kreča sa velikim objektima" (Anonim 1879: 1). Tokom 80-ih godina 19. veka broj zaposlenih u beočinskim cementarama rapidno je rastao, te se već 1894. godine javlja potreba za izgradnjom prve stambene kolonije

The architectural activity of the owner of the cement plant in Beočin began with the construction and constant modernization of the factory. The key role was initially played by Samuel Ohrenstein, and then by his son, Heinrich. After arriving in this Srem town, Samuel Ohrenstein built his first factory, which was taken over by his son in the 1870s. In 1879, the Budapest MP's described the factory as follows: 'We arrived in Beočin, where we saw the famous hydraulic lime factory with big facilities' (Anonymous 1879: 1). During the 1880s, the number of employees grew rapidly in the Beočin cement plants, and in 1894 there was already a need to build the first residential colony in the factory area. According to old photographs, the colony had

u fabričkom krugu. Prema starim fotografijama, koloniju su činili nizovi tipskih prizemnih kuća, sa dvovodnim krovom i drvenim zabatom nad glavnom fasadom, sa dva prozora i ulaznim vratima. Iste godine podignuta je osnovna škola, vatrogasni dom i magacin, a dve godine kasnije kolarska radionica, silosi za cement, mlinovi cementa, novi utovarni mostovi i crpna stanica na Dunavu.

Profesori Tehničkog Univerziteta u Budipešti su posetili beočinsku fabriku da bi popularizovali ovaj novi, tada još nedovoljno poznat građevinski materijal. Bili su impresionirani kompleksom cementare, gde su svaka zgrada – stanovi, škola, magacini, dimnjaci i ostale građevine – sagrađeni od cementa, čime je dokazan kvalitet ovog materijala (Anonim 1887: 184). Inače, spomenuti profesori budimpeštanskog univerziteta su više puta posetili Beočin i

rows of generic ground-floor houses, with a gabled roof and a wooden gable over the main façade with two windows and an entrance door. In the same year, a primary school, a fire station and a warehouse were built, and two years later a bicycle workshop, cement silos, cement mills, new loading bridges and a pumping station on the Danube. By the end of the century, equal investments were made in the modernization of production and raising the quality of living and working conditions of employees (Nenadić et al. 1989: 52).

Professors from the Technical University of Budapest visited the Beočin factory to popularize this new, then still insufficiently known building material. They were impressed by the cement plant complex, where every building - houses, school, warehouses, chimneys and other structures - were built of cement, which proved the quality of this material (Anonymous 1887: 184). As a mat-

pretpostavlja se da su imali dobru poslovnu saradnju sa vlasnicima. Na njihovu inicijativu je 1896. godine izgrađen veliki betonski tunel kod fabrike cementa, da bi se dobio prostor za novu parnu mašinu (Könyves Tóth 1897: 93). Godine 1889. neki drugi putnici beočinsku fabriku opisuju kao veličanstvenu (Badics 1889: 1787).

Do kraja stoleća jednako je investirano u modernizaciju proizvodnje i podizanje kvaliteta životnih i radnih uslova zaposlenih. Podignuta je moderna pekara (1898), potom velika bolnica (1899), a već 1904. godine i druga stambena kolonija. Sledeći korak u ekspanziji cementare učinjen je izgradnjom pruge Beočin–Petrovaradin, sa završetkom 1908. godine, kada se u kompleksu podižu: tesarska radionica, strojarnica, ložionica, magacin vreća, kotlarnica, silosi, štala za volove, zidarska radionica, ali i radničko kupatilo i

ter of fact, the mentioned professors of the University of Budapest have visited Beočin several times and it is assumed that they had good business cooperation with the owners. At their initiative, a large concrete tunnel was built near the cement factory in 1896, to make room for a new steam engine (Könyves Tóth 1897: 93). In 1889, some other travelers described the Beočin factory as magnificent (Badics 1889: 1787).

By the end of the century, equal investments were made in the modernization of production and raising the quality of living and working conditions of employees. A modern bakery was built (1898), then a large hospital (1899), and in 1904 another residential colony. The next step in the expansion of the cement plant was made with the construction of the Beočin-Petrovaradin railway, finished in 1908, when the carpentry workshop, engine room, furnace, warehouse for sacs, boiler room, si-

nova, treća kolonija. Godine 1910. izgrađena je činovnička zgrada i zgrada "Konzuma" (Nenadić i dr. 1989: 74). Iz novina saznajemo da je tada oko cementare postojao engleski vrt, koji je delimično uništen prilikom ogromne kiše 1926. godine (Mayor 1926: 6).

Pored razvijanja privredne delatnosti, Henrik Orenštajn je, po uzoru na plemićke porodice svog perioda, vodio računa i o lokalnoj zajednici i njenoj dobrobiti. Godine 1888. je osvešćena srpska pravoslavna devojačka škola, koju je on podigao. Tadašnji budimpeštanski list piše da je spoljašnji izgled škole veoma lep i da će postati ponos ovog planinskog sela (Anonim 1888: 245). Iako je Orenštajn dosta pomogao svojim radnicima, između ostalog je osnovao i penziono invalidski fond, nisu bili svi zadovoljni sa njim (Anonim 1913b: 11). Opozicioni list *Nepsava* (*Népszava*) piše početkom 20. veka, da se

los, ox barn, masonry workshop and workers' bathroom, and a new, third colony were built. In 1910, the administrative building and the "Konzum" building were built (Nenadić et al. 1989: 74). We learn from the newspapers that there was an English garden around the cement plant at that time, which was partially destroyed during a huge rain in 1926 (Mayor 1926: 6).

In addition to developing economic activities, Henrich Ohrenstein, following the example of noble families of his time, took care of the local community and its well-being. He built the Serbian Orthodox girls' school that was consecrated in 1888. A Budapest newspaper wrote that the exterior of the school is very beautiful and that it will become the pride of this mountain village (Anonymous 1888: 245). Although Ohrenstein helped his workers substantially, he established a disability pension fund among other things, not everyone was satisfied with him (Anonymous


CEMENT CSARNOK
WALLA JÓZSEF

3/4 celokupne cementne industrije nalazi u rukama jednog čoveka, a cene, sada već veoma traženog građevinskog materijala, svake godine su sve veće. Beočinski fabrički kompleks nazivaju dolinom smrti, a za vlasnika kažu da je eksploatator prvog reda (Anonim 1912: 3).

Ignac Alpar je na prekretnici 19. i 20. veka bio najangažovaniji arhitekta u ugarskom delu Monarhije. Više podataka ukazuje na to da su Orenštajn, Redlih i Špicer negovali bliske poslovne, a pretpostavlja se i prijateljske, odnose sa njim. Ova saradnja je započeta za vreme milenijumskih svečanosti, kada je Alpar, pored mnoštva objekata, projektovao i cementni paviljon za izložbu u Budimpešti (Marótzy 2019). Paviljon je u potpunosti bio izgrađen od cementa, i pored fabrike u Beočinu, u okviru njega je predstavljena i cementara Jožefa Vala (Walla József). Beočinska fabrika je bila predstavlje-

1913b: 11). The opposition newspaper *Népszava* wrote at the beginning of the 20th century that 3/4 of the entire cement industry is in the hands of one man, and the prices of the now highly sought-after construction material are increasing every year. The Beočin plant complex is called the Valley of Death, and the owner is said to be a first-class exploiter (Anonymous 1912: 3).

At the turn of the 20th century, Ignác Alpár was the most engaged architect in the Hungarian part of the Monarchy. More data indicate that Ohrenstein, Redlich and Spitzer had close business, and presumably friendly, relations with him. This collaboration began during the millennium festivities, when Alpár designed a cement pavilion for the exhibition in Budapest (Marótzy 2019). The pavilion was built entirely of cement, and in addition to the factory in Beočin, the cement plant of Walla József was presented it. The Beočin factory

Cementni paviljon. Cement pavilion
Fortepan / Budapest Főváros Levéltára. Levéltári jelzet: HU.BFL.XV.19.d.1.10.040


TEIN. ÉS SPITZER

na u levom delu, prema novinskim izvorima neogotskog, a na osnovu fotografija eklektičkog i neobaroknog paviljona. U izložbenom prostoru nalazio se ogroman akvarel sa predstavom fabričkog kompleksa, kao i nekoliko betonskih kocki, koje su godinama korišćene u riječkoj luci, a i dalje su imale besprekornu tvrdoću (Anonim 1896b: 3). Paviljon je zauzimao 150 m2. Dekorativni elementi su, po opisima, bili veoma lepi, čisti i oštri (Matlekovits 3 1897: 78).

Interesantno je pomenuti da je tadašnji ministar privrede Ugarske, Erne Daniel (Dániel Ernő) austrijskom caru i mađarskom kralju Francu Jozefu prilikom posete izložbe predstavio Henrika Orenštajna (Anonim 1896b: 3).

Prijateljskim odnosima Alpara i Orenštajna je sigurno doprinelo i to da je Orenštajn finansirao izgradnju takozvane fontane Maćaš u okviru milenijumskih izložbi,

was presented in the left part of the neo-Gothic pavilion according to the newspapers, and eclectic and neo-baroque pavilion according to the photographs. In the exhibition space, there was a huge watercolor with a representation of the factory complex, as well as several concrete cubes, which have been used for years in the port of Rijeka, and still had impeccable hardness (Anonymous 1896b: 3). The pavilion had 150 m2. According to the descriptions, the decorative elements were very beautiful, clean and sharp (Matlekovits 3 1897: 78).

It is interesting to mention that the then Minister of Economy of Hungary, Dániel Ernő, introduced Henrich Ohrenstein to the Austrian Emperor and King of Hungary, Franz Josef during his visit to the exhibition (Anonymous 1896b: 3).

The friendly relations between Alpár and Ohrenstein were certainly helped by the fact that Ohrenstein financed the construction of the so-

koja je delom replika požunske fontane, a delom bečke, koja je u to vreme već bila uništena. Činjenicu da je Alpar cenio ovu velikodušnost Orenštajna dokazuje i članak objavljen u novinama (Alpár 1912: 196). Saradnja je nastavljena 1897. godine, kada je Orenštajn angažovao Alpara za projektovanje svog letnjikovca u Beočinu (Alpár 1902: 140).

Nakon toga, godine 1899. Orenštajn je podneo molbu za odobrenje projekta obnove svoje vile na putu Andraši (Andrássy út) u Budimpešti. Promene, projektovane od strane Alpara, obuhvatile su uličnu fasadu, unutrašnji raspored, uličnu ogradu, a bili su planirani i aneksi uz već postojeći objekat (Rozsnyai 2020: 80).

Alpar je između 1898. i 1900. godine projektovao najamnu kuću za Samuela Redliha u centru Budimpešte, u blizini parlamenta. U tom objektu je bila i kancelarija

called Maćaš fountain within the millennium exhibitions, which is partly a replica of the Bratislava fountain, and partly of the Vienna fountain, which was already destroyed at that time. The fact that Alpár appreciated this generosity of Ohrenstein is also proved by an article published in a newspaper (Alpár 1912: 196). Their collaboration continued in 1897, when Ohrenstein hired Alpár to design his summer house in Beočin (Alpár 1902: 140).

After that, in 1899, Ohrenstein applied for approval of a project to renovate his villa on the Andrássy road in Budapest. The changes, designed by Alpár, included the main facade, interior layout, street fence, and annexes to the existing building were also planned (Rozsnyai 2020: 80).

Between 1898 and 1900, Alpár designed a rental house for Samuel Redlich in the center of Budapest, near the parliament. The office of the cement plant branch was also located

ekspoziture cementare (Rozsnyai 2020: 257).

U Beočinu je postojala vila Špicer, a upravo je Ignac Alpar radio rekonstrukciju te vile, koja je završena 1900. godine (Marótzy 2019). Ta vila se nalazi ispred samog ulaza u cementaru. Pretpostavlja se, da je ovu vilu projektovao Imre Štejndl (Steindl Imre) po narudžbini Samuela Orenštajna, pa kada je Eduard Špicer 1897. godine oženio njegovu ćerku Anu, bračni par je taj objekat prilagodio sopstvenim potrebama. Ovo tumačenje do sada nije potvrđeno, ali pruža mogući odgovor na pitanje zašto se danas letnjikovac Orenštajn smatra Špicerovom vilom, koja je možda projektovana od strane Štejndla. Špicerova vila je prerađena u duhu istoricizma sa elementima neogotike. Najnaglašeniji element objekta je portikus ispred ulaza, iznad kojeg se nalazi jedan balkon. Otvori i dekoracija

in that building (Rozsnyai 2020: 257).

There was a Spitzer villa in Beočin, and it was Ignác Alpár who reconstructed that villa, which was completed in 1900 (Marótzy 2019). This villa is located in front of the entrance to the cement plant. It is assumed that this villa was designed by Steindl Imre, and ordered by Samuel Ohrenstein, and when Eduard Spitzer married his daughter Anna in 1897, the couple adapted the building to their own needs. This interpretation has not been confirmed so far, but it provides a possible answer to the question why is the summer house Ohrenstein today called the Spitzer villa, which may have been designed by Steindl. The Spitzer villa was remodeled in the spirit of historicism with elements of neo-Gothic style. The most emphasized element of the building is the portico in front of the entrance, above which there is a balcony. The openings and decorations are designed in neo-Gothic style with

su oblikovani u neogotskom stilu sa dozom romantizma.

Zajednički mauzolej porodica Henrika Orenštajna i Samuela Redliha, koji se nalazi u Budimpešti, takođe je osmislio Ignac Alpar, 1902. godine (Marótzy 2019). Spomenik je realizovan oko 1906. godine, od crnog švedskog mermera, a podseća na grčke hramove, zbog četvorostubačnog dorskog portika. Radove je izveo poznati majstor iz Pilzena, Johan Cingroš (Johann Cingroš), carski i kraljevski dvorski kamenorezac (Rozsnyai 2020: 132).

Nakon projektovanja letnjikovca i obnove vile, Alpar je 1905. godine ponovo angažovan u Beočinu za projektovanje činovničke zgrade. Ne znamo kakvu ulogu su odigrali vlasnici cementare u angažovanju, niti da li je to bila činovnička zgrada naselja ili cementare, ali se pretpostavlja da nije slučajno izabran pomenuti arhitek-

a touch of romanticism.

The joint mausoleum of the families of Henrich Ohrenstein and Samuel Redlich, located in Budapest, was also designed by Ignác Alpár in 1902 (Marótzy 2019). The monument was completed around 1906, from black Swedish marble, and it reminds of Greek temples, because of the Doric portico with four columns. The works were performed by the famous master from Pilsen, Johann Cingroš, an imperial and royal court stonecutter (Rozsnyai 2020: 132).

After designing the summer house and renovating the villa, Alpár was engaged in Beočin in 1905 again, to design the administrative building. We do not know what role the owners of the cement plant played in the engagement, nor whether it was the administrative building of the settlement or of the cement plant, but it is assumed that the mentioned architect was not chosen by chance (Marótzy 2019). Based on the data that an ad-

ta (Marótzy 2019). Na osnovu podatka da je u kompleksu cementare 1910. godine izgrađena činovnička zgrada (Nenadić i dr. 1989: 74), može se pretpostaviti da se radi o toj zgradi.

Može se pretpostaviti da je treći vlasnik fabrike cementa, Samuel Redlih takođe imao svoju kuću u Beočinu, koju je možda projektovao Alpar, međutim, do sada o tome nisu pronađeni pouzdani podaci.

ministrative building was built in the cement plant complex in 1910 (Nenadić et al. 1989: 74), it can be assumed that it is that building.

It can be assumed that the third owner of the cement factory, Samuel Redlich, also had his house in Beočin, which may have been designed by Alpár, but so far, no reliable data have been found.

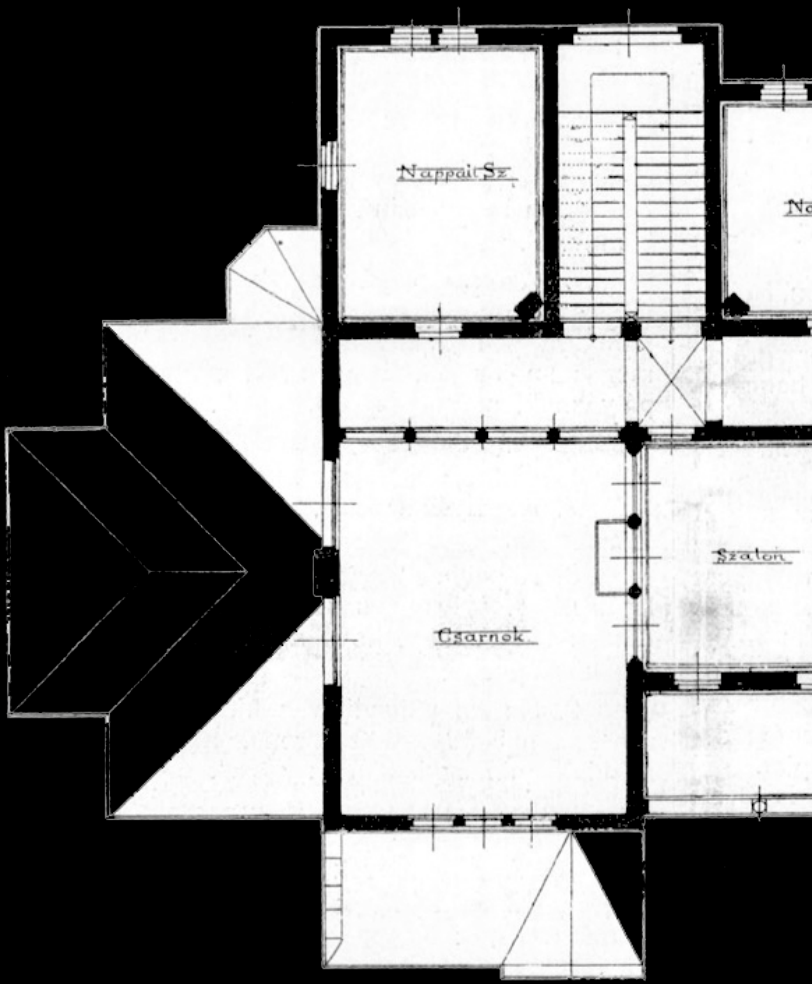
ORENŠTAJNOV LETNJIKOVAC U BEOČINU
OHRENSTEIN'S SUMMER HOUSE IN BEOČIN

U radovima publikovanim tokom prethodnih decenija na ovim prostorima za projektanta letnjikovca u Beočinu se navodi Imre Štejndl. Po predanjima, Štejndl, arhitekta mađarskog parlamenta u Budimpešti, bio je čest gost vlasnika beočinske cementare. Kako i ne bi bio, kada je izgradnja parlamenta trajala od 1884. do 1902. godine, a jedan od glavnih građevinskih materijala je upravo bio beočinski cement! Možda je to razlog dosadašnjeg verovanja da je letnjikovac u Beočinu delo Štejndla.

Međutim, dokazano je da je letnjikovac projektovao Ignac Alpar. Alpar i Štejndl su imali bliske profesionalne odnose. Ignac Alpar je godinama bio predsednik esnafa Štejndl (Steindl céh), koji je bio mesto susreta ljudi vezanih za građevinarstvo.

Imre Steindl is mentioned as the designer of the summer house in Beočin in the works published during the previous decades in this area. According to legend, Steindl, the designer of the Hungarian parliament in Budapest, was a frequent guest of the owner of the Beočin cement plant. It is logical, as the construction of the parliament lasted from 1884 to 1902, and one of the main building materials was the Beočin cement! Maybe that is the reason for the previous belief that the summer house in Beočin is the work of Steindl.

However, it has been proven that the summer house was designed by Ignác Alpár. Alpár and Steindl had close professional relationships. Ignác Alpár was the president of the Steindl guild for years, which was a meeting place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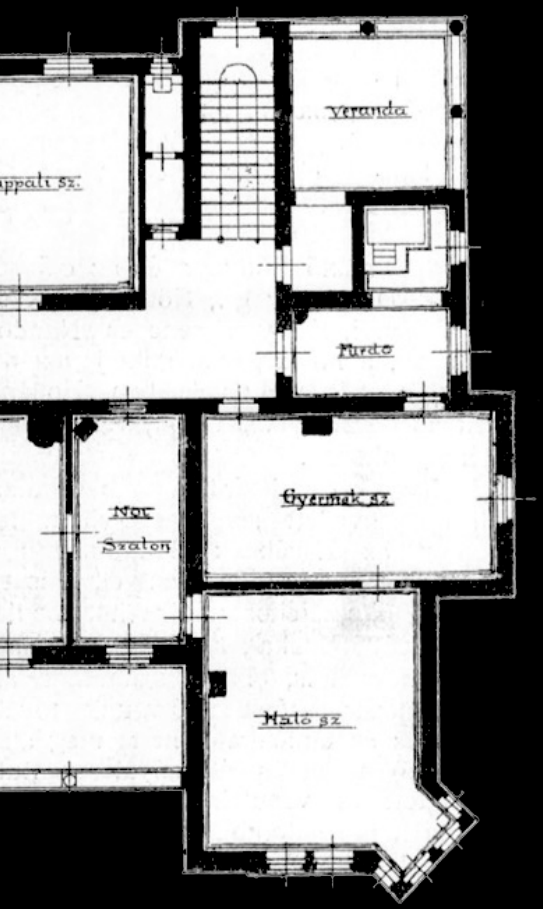

Orenštajnov letnjikovac_Ohrenstein's summer house_Alpár, 1902

Orenštajnov letnjikovac_Ohrenstein's summer house_Alpár, 1902

Orenštajnov letnjikovac_Ohrenstein's summer house_Silard Antal, 2021

Neki od članova esnafa su sarađivali sa Alparom na njegovim objektima, između ostalog i na letnjikovcu Orenštajn: Geza Maroti (Maróti Géza), Eden Moret (Moiret Ödön), Bela Markup (Markup Béla), Ede Telč (Telcs Ede), Mikša Rot (Róth Miksa) i Jožef Jungfer (Jungfer József) (Marótzy 2019).

Ignac Alpar je na početku svog stvaralaštva sledio principe istoricizma i eklektike, kasnije slobodnije kombinuje renesansne i barokne forme, kombinuje ih međusobno, a često i sa istočnjačkim motivima. Na nekim njegovim kasnijim građevinama prepoznaje se rana secesija a na neki način i naglašavanje konstrukcije. Ovakva smelost u mešavini stilova je donela pomenutom arhitekti veliki broj narudžbina na prekretnici 19. i 20. veka. Međutim, to je bio razlog što su ga mnogi istoričari arhitekture kritikovali.

Zbog svega navedenog, neki letnjikovac Orenštajn u Beočinu nazi-

for people connected to construction. Some of the guild members collaborated with Alpár on his construction projects, including the Ohrenstein summer house: Maróti Géza, Moiret Ödön, Markup Béla, Telcs Ede, Róth Miksa and Jungfer József (Marótzy 2019).

At the beginning of his work, Ignác Alpár followed the principles of historicism and eclecticism, later he combined Renaissance and Baroque forms more freely, combining them with each other, and often with Eastern motifs. Early secession and, in a way, emphasis on the structure can be recognized on some of his later buildings. This boldness in the mixture of styles attracted a large number of clients for the architect at the turn of the 20th century. However, it was also the reason why many architectural historians criticized him.

Due to all the above, some call the Ohrenstein summer house in Beočin the paradigm of architectural secession

Orenštajnov letnjikovac_Ohrenstein’s summer house_Silard Antal, 2021

vaju paradigmom arhitektonske secesije (Marótzy 2019), ili ga navode kao školski primer eklektike u kontekstu secesije (Duranci 1979: 1082).

Letnjikovac je izgrađen u jednoj dolini, između dve cementare, stare Čikove i one koju je osnovala porodica Orenštajn. Jednospratna građevina je razuđene osnove, kompleksnog konstrukcijskog sklopa (Duranci 1979: 1082). Naručilac je od projektanta, pored soba za stanovanje, zahtevao i jednu veliku salu i prostranu zimsku baštu. Po opisima Alpara, to je imalo veliki uticaj na samu dispoziciju osnove, jer se hol obično smešta u sredini, a oko njega se raspoređuju sobe za stanovanje. Uobičajeno je, takođe, da je zimska bašta povezana sa prostorima za stanovanje, salonom ili trpezarijom. Po arhitekti, ovakvo rešenje nije sasvim zdravo, jer dim i miris hrane ne utiču najbolje na određene biljke. Sa druge strane, vodena para u zimskim baštama loše utiče na nameštaj ostalih

(Marótzy 2019), or cite it as a school example of eclecticism in the context of secession (Duránci 1979: 1082).

The summer house was built in a valley, between two cement plants, the old Csík plant, and the one founded by the Ohrenstein family. The one-story building has a disparate foundation, a complex structure (Duránci 1979: 1082). In addition to the living rooms, the client requested one large hall and a spacious winter garden from the designer. According to Alpár's descriptions, this had a great influence on the very disposition of the base, because the hall is usually located in the middle, and living rooms are arranged around it. It is also common for the winter garden to be connected to living spaces, a lounge or a dining room. According to the architect, this solution is not completely healthy, because the smoke and the smell of food do not have the best effect on certain plants. On the other hand, water vapor in winter gardens has a bad effect on

prostorija, a i na zdravlje ljudi. Alpar je ponudio svoje originalno rešenje, gde su vlasnici mogli da uživaju u zimskoj bašti na taj način da ne osete njene napred pomenute negativne uticaje. Glavni ulaz vodi u spratni hol, gde je naspram ulaza smešteno veliko stepenište. Sobe za stanovanje su sa desne strane hola, a zimska bašta je sa leve – od hola odvojena velikim ogledalima. Na ovaj način je stvorena slikovita atmosfera, gde glavno osvetljenje dolazi preko zimske bašte. Grejanje zimske bašte je rešeno posebno, direktno iz podruma, a veza sa salonom je ostvarena preko duplih vrata, tako da su ova dva prostora predstavljala jedinice za sebe. Na prizemlju letnjikovca se nalaze sledeće prostorije: trpezarija, dve sobe, jedna gostinjska soba, kuhinja i pomoćne prostorije. Na spratu iznad trpezarije se nalazi salon, koji ima svoj balkon iznad hola, čime je omogućeno druženje prilikom velikih svečanosti (Alpár 1902: 140).

the furniture in other rooms, and on people's health, as well. Alpár offered his original solution, where the owners could enjoy the winter garden in such a way as not to suffer its negative influences. The main entrance leads to the hall, with a large staircase is opposite the entrance. The living rooms are on the right side of the hall, and the winter garden is on the left - separated from the hall by large mirrors. In this way, a picturesque atmosphere was created, where the main light comes through the winter garden. The heating of the winter garden was solved separately, directly from the basement, and double doors connect it to the lounge, so that these two spaces are separate units. The following rooms are located on the ground floor of the summer house: dining room, two bedrooms, one guest room, kitchen and utility rooms. Upstairs above the dining room is the lounge, with a balcony above the hall, which allows socializing during large ceremonies (Alpár 1902: 140).

Iznad jednog sporednog ulaza nalazi se godina 1898, te se pretpostavlja da je to godina useljenja, jer je, po dokumetima arhitekte, letnjikovac izgrađen 1897. godine (Alpár 1902: 140).

Razni elementi objekta pripadaju različitim stilovima, što je upravo bilo karakteristično za stvaralaštvo Alpara u tom periodu: različite terase i balkoni; prozori u obliku okulusa, triforesa završetkom prelomljenih lukova; arkade raznih oblika; zatalasane barokne i secesijske linije, dominantni dimnjaci koji podsećaju na francuske dvorce itd. (Kulić 2012: 15). Glavni ulaz je izrazito gotički, dok su trem na prizemlju i arkade terasa na spratu sastavljeni od renesansnih elemenata. Frontoni iznad prozora su barokno oblikovani, dok medaljoni iznad njih podsećaju na gotičke. Kapiteli i elementi od kovanog gvožđa su izrađeni u svim mogućim stilovima. Po istoričaru umetnosti Beli Duranciju, ovakav pristup, tj.

Above one side entrance, year 1898 is inscribed, and it is assumed that it is the year the family moved in, because, according to the documents of the architect, the summer house was built in 1897 (Alpár 1902: 140).

Various elements of the building belong to different styles, which was characteristic of Alpár's work in that period: different terraces and balconies; windows in the shape of oculus, triforium with pointed arches; arcades of various forms; wavy baroque and secessionist lines, dominant chimneys reminiscent of French castles, etc. (Kulić 2012: 15). The main entrance is distinctly Gothic, while the porch on the ground floor and the arcades of the terraces on the first floor are composed of Renaissance elements. The pediments above the windows are baroque, while the medallions above them are reminiscent of Gothic style. Chapiters and wrought iron elements are made in all possible styles. According to art historian Béla Duránci,

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nagomilavanje istorijskih elemenata, karakterističan je za industrijalce tog vremena, odnosno za ljude koji su poreklom iz nižih staleža. Zahvaljujući svom materijalnom stanju, ovi naručioci su bili u mogućnosti da sagrade raskošne dvorce sa mnoštvom elemenata istorijskih stilova, a sve u želji da se stekne utisak da pripadaju plemićkom sloju (Duranci 1979: 1084).

Dekorativni elementi letnjikovca nisu nimalo uobičajeni, može se reći da su u nekim segmentima čak mistični – neki istraživači ga nazivaju riznicom dekorativnih elemenata. Pojavljuju se životinje, kao što su žabe, zmije, zmajevi i ptica turul. Dekoracija je uglavnom izrađena u cementnom malteru. Zanatske radove na objektu su izvodili budimpeštanski majstori. Skulpture i kamenorezačke radove je radio Ignac Langer (Langer Ignác), sve od cementnog betona, u kalupima donošenim iz Budimpešte (Alpár 1902: 140). Pojavljuju se

this approach, ie. the accumulation of historical elements is characteristic of the industrialists of that time, that is, of people who came from lower classes. Thanks to their material condition, these clients were able to build luxurious castles with many elements of historical styles, all in the desire to gain the impression that they belonged to the aristocratic class (Duránci 1979: 1084).

The decorative elements of the summer house are not at all common, it can be said that in some segments they are even mystical - some researchers call it a treasure trove of decorative elements. Animals such as frogs, snakes, dragons and turul bird appear. The decoration is mostly made of cement mortar. Craft works on the building were performed by Budapest masters. Sculptures and stone-cutting works were done by Langer Ignác, all made of cement concrete, in molds brought from Budapest (Alpár 1902: 140). Stucco (plaster), ceramic and

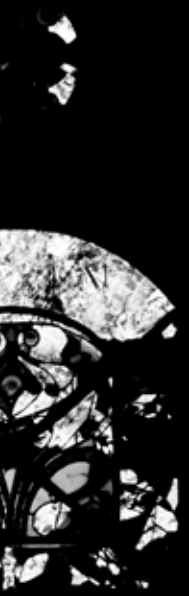
štuko (gipsani), keramički i kovani detalji. Detalji od kovanog gvožđa i bravarski radovi su delo autora Ede Alpara (Alpár (Schöckl) Ede), brata Ignac Alpara. Braća su sarađivala na mnogim projektima, između ostalog i na milenijumskim paviljonima (Pereházy 1989: 38). Stolarske radove je izvodio Endre Tek (Thék Endre), moleraj i oslikavanje Janoš Glaser (Glaser János), vodovod i grejanje Žigmond Frid (Fried Zsigmond), dok je vitraže radio Mikša Rot (Róth Miksa), svi iz Budimpešte (Alpár 1902: 140).

Posebno posmatrajući arhitektonske i dekorativne elemente letnjikovca, oni su pojedinačno svi savršeni, međutim, preklapaju se na određenim mestima i, prema mišljenju istraživača koji su Alparu zamerali njegove nesvakidanašnje kombinacije, ne čine jedinstvo. Ipak, ne možemo dovesti u pitanje to da je arhitekta savršeno poznavao istorijske stilove i da su izvođači radova

wrought iron details appear. Details of wrought iron and locksmith works are the work of the author Alpár (Schöckl) Ede, brother of Ignác Alpár. The brothers collaborated on many projects, including the Millennium Pavilions (Pereházy 1989: 38). Carpentry was done by Thék Endre, painting by Glaser János, plumbing and heating by Fried Zsigmond, while stained glass was done by Róth Miksa, all from Budapest (Alpár 1902: 140).).

Especially considering the architectural and decorative elements of the summer house, they are all individually perfect, however, they overlap in certain places and, according to researchers who criticized Alpár for his unusual combinations, they are not in harmony. However, we cannot question the fact that the architect knew the historical styles perfectly and that the contractors were also excellent masters (Duránci 1979: 1082).

According to the descriptions, the summer house was luxuriously



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takođe bili izvrsni majstori (Duranci 1979: 1082).

Po opisima, letnjikovac je bio luksuzno i raskošno namešten (Mayor 1926: 6), i po opisu Alpara, to ga stavlja ispred svakog budimpeštanskog letnjikovca. Opremanje je elitno, nije kitnjasto (Alpár 1902: 140). Dok je spoljašnji izgled bio eklektičan, u enterijeru je dominirala secesija – po tadašnjem shvatanju savremen, evropski i moderan stil (Duranci 1979: 1084). Letnjikovac je posedovao sve elemente koji su bili neophodni za jedan moderan udoban dom, između ostalog i vodovod i električnu energiju (Alpár 1902: 140). Prostorije koje su bile namenjene za zabave i za prijem većeg broja gostiju, kao i eksterijer, oblikovani su u eklektičkom stilu. Jedan od vrednih elemenata unutrašnjosti je bio kamin koji je izrađen u Pečuju, u fabrici keramike Žolnai (Duranci 1979: 1084).

Ispred letnjikovca je bio vrt od više hektara, oblikovan u engleskom

furnished (Mayor 1926: 6), and according to the description of Alpár, that puts it in front of every Budapest summer house. The furnishings are elite, not ornate (Alpár 1902: 140). While the exterior was eclectic, the interior was dominated by Art Nouveau - according to the understanding of contemporary, European and modern style at the time (Duránci 1979: 1084). The summer house possessed all the elements necessary for a modern comfortable home, including plumbing and electricity (Alpár 1902: 140). The rooms, which were intended for parties and for receiving a larger number of guests, as well as the exterior, were designed in an eclectic style. One of the valuable elements of the interior was the fireplace made in Pecs, in the Zsolnay ceramics factory (Duránci 1979: 1084).

In front of the summer house was a garden of several hectares, designed in the English style. There were two swimming pools, a fountain, one sum-

stilu. Tu su bila dva bazena, fontana, jedan letnji paviljon i zgrade za poslugu (Podhorányi 2020: 341). Veliki engleski park, koji je bio obogaćen južnim biljkama, delimično je uništen u oluji 1926. godine (Mayor 1926: 6).

Zgrada je sagrađena od beočinskog cementa, kako Alpar navodi, od temelja preko međuspratnih konstrukcija do dimnjaka. Prema njegovim rečima sve je stajalo toliko čvrsto, da se ni čekićem ne bi moglo uništiti. Izvođače je angažovao Orenštajn (Alpár 1902: 140). Vreme je, međutim, ipak uspelo da uništi ovaj arhitektonski biser.

Letnjikovac u Beočinu predstavlja primer tradicionalnog i modernog, zaostalosti i napretka, sa jedne strane vezanost za istorijske stilove, a sa druge strane korišćenje materijala budućnosti, odnosno cementa.

mer pavilion, service buildings (Podhorányi 2020: 341). The large English park, which was enriched with plants from the south, was partially destroyed in a storm in 1926 (Mayor 1926: 6).

According to Alpár, the building was built of Beočin cement, from the foundation through the mezzanine structures to the chimney. According to him, everything stood so firmly that not even a hammer could destroy it. The contractors were hired by Ohrenstein (Alpár 1902: 140). However, time still managed to destroy this architectural gem.

The summer house in Beočin is an example of traditional and modern, backwardness and progress, on the one hand the connection to historical styles, and on the other hand the use of materials of the future, i.e. cement.

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ZAVRŠNA REČ
CONCLUSION

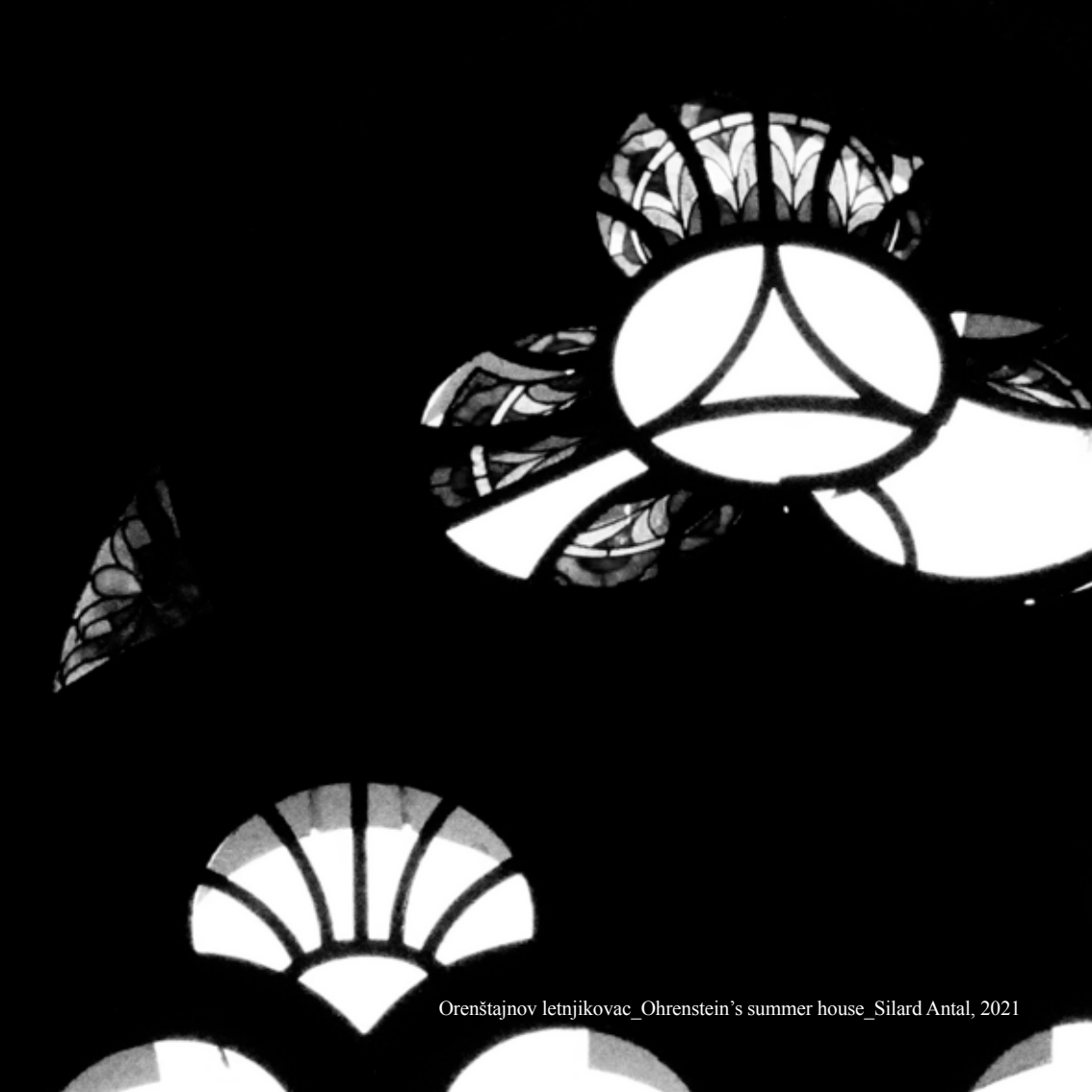

1898

Kada je Henrik Orenštajn preminuo, 1919. godine, u ondašnjoj štampi nazvan je veličanstvenim i neumornim radnikom mađarske građevinske industrije. Osim privrednog razvoja, znatno je doprineo i naučnom istraživanju novog materijala, kojem je posvetio čitav život.

Primer letnjikovca Orenštajn u Beočinu dokazuje da je za proučavanje istorije arhitekture i raznih okolnosti izgradnje ili obnove neke zgrade veoma bitno detaljno proučavanje društvenog konteksta i istorijskih prilika datog vremena. Znajući istoriju cementare u Beočinu, ali i upoznajući ulogu porodice Orenštajn u razvoju industrije cementa, možemo pretpostaviti da naslednik cementne dinastije nije mogao imati skromniji dom od nje-

When Henrich Ohrenstein passed away in 1919, the local press called him a magnificent and tireless worker of the Hungarian construction industry. In addition to economic development, he significantly contributed to the scientific research of new material, to which he dedicated his entire life.

The example of the summer house Ohrenstein in Beočin proves that a detailed study of the social context and historical circumstances of a given time is very important for the study of the history of architecture and various circumstances of construction or renovation of a building. Knowing the history of the cement plant in Beočin, but also getting to know the role of the Ohrenstein family in the development of the cement industry, it is not difficult to assume that the



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govog kolege, iako je on kasnije postao i član porodice. Logično je da je raskošni letnjikovac pripadao Henriku Orenštajnu.

Letnjikovac u Beočinu bio je simbol njegove moći i uspeha, ali i manifestacija veličanstvenih mogućnosti novog materijala, betona. Zaostavština Henrika Orenštajna nije samo vredno graditeljsko nasleđe, već i značajno svedočanstvo o aristokratskom načinu života na prelazu 19. u 20. vek. Iako se dugo nakon Henrikove smrti činilo da će letnjikovac biti neizbrisiv trag jedne veličanstvene epohe, danas smo svedoci njegovog nestajanja.

heir of the cement dynasty could not have a more modest home than his colleague, although he later became a family member. It is logical that the luxurious summer house belonged to Henrich Ohrenstein.

The summer house in Beočin was a symbol of his power and success, but also a manifestation of the magnificent possibilities of a new material, concrete. Henry Ohrenstein's legacy is not only a valuable architectural heritage, but also a significant testimony to the aristocratic way of life at the turn of the 20th century. Although long after Henry's death, it seemed that the summer house would be an indelible trace of a magnificent epoch, today we are witnessing its disappearance.

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