

Nacionalni komitet ICOMOS u Bosni i Hercegovini  
Национални комитет ICOMOS у Босни и Херцеговини  
National Committee ICOMOS in Bosnia and Herzegovina

**GODINA BAUHAUSA  
YEARS OF BAUHAUS**

UTICAJ BAUHAUSA  
NA SAVREMENU  
ARCHITEKTURU I  
KULTURU BOSNE  
I HERCEGOVINE

THE INFLUENCE  
OF THE BAUHAUS  
ON CONTEMPORARY  
ARCHITECTURE AND  
CULTURE OF BOSNIA  
AND HERZEGOVINA



100 GODINA  
BAUHAUSA  
100 YEARS  
OF BAUHAUS

**Naučni simpozij:  
“Uticaj Bauhauasa na  
savremenu arhitekturu  
i kulturu Bosne i  
Hercegovine”**

**Scientific symposium  
“The influence  
of the Bauhaus  
on contemporary  
architecture and  
culture of Bosnia and  
Herzegovina**

Zbornik radova / Proceedings



Nacionalni komitet ICOMOS u Bosni i Hercegovini  
Национални комитет ICOMOS у Босни и Херцеговини  
National Committee ICOMOS in Bosnia and Herzegovina

Sarajevo 2020.

**IMPRESSUM / IMPRESSUM**

**UREDNIK / EDITOR:**

Elša Turkušić Jurić

**IZDAVAČ / PUBLISHED BY:**

Nacionalni komitet ICOMOS u Bosni i Hercegovini  
/ National Committee of ICOMOS in Bosnia and  
Herzegovina

Jovana Bijelića 8, 71000 Sarajevo

www.icomosubih.ba

**ZA IZDAVAČA / FOR PUBLISHER:**

Elša Turkušić Jurić

**PRIJEVOD NA ENGLLESKI JEZIK**

/ ENGLISH TRANSLATION:

Dujam Simčić, Iva Simčić

**LEKTURA / TEXT EDITING:**

Fadila Gušo

**GRAFIČKO OBLIKOVANJE / DESIGN:**

Alisa Burzić

**ŠTAMPA / PRINT:**

Dobra knjiga d.o.o., Sarajevo

**TIRAŽ / NUMBER OF COPIES:**

100

**MJESTO I GODINA IZDANJA / PLACE AND YEAR OF  
PUBLICATION:**

Sarajevo, 2020.

---

**NAUČNI SIMPOZIJ: "UTICAJ BAUHAUSA NA  
SAVREMENU ARHITEKTURU I KULTURU BOSNE I  
HERCEGOVINE", 9.DECEMBAR 2019., SARAJEVO  
/ SCIENTIFIC SYMPOSIUM "THE INFLUENCE OF THE  
BAUHAUS ON CONTEMPORARY ARCHITECTURE  
AND CULTURE OF BOSNIA AND HERZEGOVINA",  
DECEMBER 9TH 2019. SARAJEVO**

**ORGANIZATOR SIMPOZIJA**

/ ORGANIZATION:

Nacionalni komitet ICOMOS u Bosni i Hercegovini  
/ National Committee of ICOMOS in Bosnia and  
Herzegovina

Jovana Bijelića 8, 71000 Sarajevo

www.icomosubih.ba

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CIP - Katalogizacija u publikaciji

Nacionalna i univerzitetska biblioteka Bosne i Hercegovine,  
Sarajevo

7.038.16:72(497.6)(082)

**NAUČNI simpozij Uticaj Bauhauusa na savremenu arhitekturu i  
kulturu Bosne i Hercegovine (2019 ; Sarajevo)**

Naučni simpozij Uticaj Bauhauusa na savremenu  
arhitekturu i kulturu Bosne i Hercegovine : [Sarajevo, 9  
decembar 2019] : zbornik radova = Scientific symposium The  
influence of the Bauhaus on contemporary architecture and  
culture of Bosnia and Herzegovina : proceedings / urednik  
Elša Turkušić Jurić ; prijevod na engleski jezik Dujam Simčić,  
Iva Simčić. - Sarajevo : Nacionalni komitet ICOMOS u Bosni  
i Hercegovini = ICOMOS National Committee in Bosnia and  
Herzegovina, 2020. - 104 str. : ilustr. ; 25 cm

Tekst uporedo na bos. i engl. jeziku. - Tekst štampan  
dvostubačno. - Biografije autora: str. 102-104. - Bibliografija  
uz sve radove. - Abstract.

ISBN 978-9926-8463-0-5

COBISS.BH-ID 29099526

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**Publikacija je realizirana uz finansijsku podršku:  
Federalno ministarstvo obrazovanja i nauke /  
Publication supported by: Federal Ministry of Education  
and Science**

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## Predgovor

*Nacionalni komitet ICOMOS (Međunarodni komitet za spomenike i spomeničke cjeline) u Bosni i Hercegovini aktivno i profesionalno se bavi zaštitom i promoviranjem kulturno-historijskog i prirodnog naslijeđa. Tokom 2018. godine, kao Evropske godine kulturnog naslijeđa, započeli smo promoviranje arhitekture XX. stoljeća u Bosni i Hercegovini. Smatrali smo da je podizanje svijesti o karakteristikama i dometima modernizma u Bosni i Hercegovini u tom momentu bilo najrelevantnije. Tome doprinosi činjenica da je ovo naslijeđe nedovoljno prezentirano i istraženo bez obzira na svoju raznolikost i bogatstvo u prostornom izričaju. Pored toga, ono se u našem društvu najmanje i vrednuje i prepoznaje kao zajednička i kulturna vrijednost.*

*Tada je i začeta ideja o nastanku edicije posvećene arhitekturi i graditeljstvu XX. stoljeća u Bosni i Hercegovini. Ovom prvom publikacijom, kojom obilježavamo stogodišnjicu nastanka škole Bauhaus, započinjemo seriju čiji je cilj da ponudi različite i nove poglede na našu neposrednu graditeljsku i kulturološku prošlost. Sadržavat će određene teme koje uključuju pojedine autorske opuse, tipologije objekata, specifične oblikovne pojave i arhitektonske izraze, kulturološke i društvene fenomene itd.*

*Potpuno smo svjesni da ovakav pionirski poduhvat ne može pružiti cjelovit pregled na složeno i po mnogo čemu proturječno stoljeće koje je iza nas. Naša*

## Foreword

*The ICOMOS National Committee in Bosnia and Herzegovina (ICOMOS - International Council on Monuments and Sites) has been occupying itself actively and professionally with protection and promotion of the cultural – historic and natural heritage.*

*During 2018, as a European year of the cultural heritage, we have begun promoting the 20th century architecture in Bosnia and Herzegovina. We considered raising awareness about characteristics and achievements of Modernism in Bosnia and Herzegovina to be the most relevant at that moment. This is contributed by the fact that this heritage is under-represented and poorly explored, despite its diversity and richness in its spatial expression. Besides, it is least valued and recognized as a shared and cultural value in our society.*

*It was then that the idea of creating an edition dedicated to the 20th century architecture and building in Bosnia and Herzegovina has been conceived. It is with this first publication, with which we are marking the centenary of the Bauhaus School, that we are launching a series that will aim to offer different and new perspectives on our immediate architectural and culturological past. It will contain specific topics that include individual authors' oeuvres, typologies of buildings, specific shaping phenomena and architectural expressions, culturological and social phenomena, etc.*

*We are fully aware that such a pioneering endeavour cannot provide a*

*namjera nije da budemo nostalgичni prema njemu, nego da sa određene vremenske i kulturološke distance prepoznamo i prihvatimo trajne vrijednosti progresa, inovativnosti i emancipacije. Želimo otvoriti mogućnosti kreiranja i promišljanja današnjeg suvremeniteta i vlastite kulture unutar njega koja može ponuditi kritičku refleksiju naslijeđenog.*

*comprehensive overview of the complex and in many ways contradictory century that has recently ended. It is not our intention to be nostalgic for it, but to recognize and embrace the enduring values of progress, innovation and emancipation from a certain temporal and cultural distance. We want to open up the possibilities of creating and reflecting on today's contemporariness and our own culture within that endeavour which can emancipate the heritage as well.*

## Uvod

Protekle godine je obilježena stogodišnjica od osnivanja škole Bauhaus, jedne od najutjecajnijih i najprogresivnijih škola arhitekture, dizajna, vizuelnih umjetnosti i urbanizma u svijetu. Tokom svog rada škola je otvorila niz pitanja aktualnih za moderno doba, koja i danas pobuđuju pažnju suvremenog čovjeka. Neosporan je utjecaj ove škole na društvena, kulturološka i umjetnička strujanja u Bosni i Hercegovini. Tim povodom NK ICOMOS u Bosni i Hercegovini, u decembru 2019. godine u Sarajevu, organizirao je naučni simpozij o temi „Utjecaj Bauhauusa na savremenu arhitekturu i kulturu Bosne i Hercegovine“. Na ovaj način NK ICOMOS u Bosni i Hercegovini nastavlja započetu misiju prezentiranja ostvarenja arhitekture, društva i kulture u XX. stoljeću u Bosni i Hercegovini široj stručnoj, domaćoj i međunarodnoj javnosti.

Sadržaj ove publikacije-zbornika radova čine dopunjena izlaganja učesnika naučnog simpozija uz zaključni kritički osvrt jednog od moderatora simpozija. Osnovni cilj naučnog simpozija je bio da se ostvarenja bh. arhitekata, umjetnika i ostalih protagonista argumentirano pozicioniraju u kontekst internacionalnih kretanja avangardnih i modernih pokreta, ali i ostalih značajnih diskursa koji su obilježili XX. stoljeće. Nastojalo se propitati koliko su bili dalekosežni utjecaji Bauhauusa u Bosni i Hercegovini kako bi se njihova zaostavština mogla valorizirati i nadgraditi u sadašnjem trenutku.

Nakon sto godina od svog osnivanja u Weimaru i osam i po decenija

## Introduction

The centenary of the founding of the Bauhaus School was marked last year, one of the most influential and progressive schools of architecture, design, visual arts and urban-planning in the world. In the course of its work, the school has raised a number of issues relevant to the modern age, which even today attract the attention. The influence of this school on social, cultural and artistic trends in Bosnia and Herzegovina is indisputable. On this occasion, the ICOMOS National Committee in Bosnia and Herzegovina organized a scientific symposium on “The influence of the Bauhaus on contemporary architecture and culture of Bosnia and Herzegovina” in Sarajevo in December 2019. In this way, the ICOMOS NC in Bosnia and Herzegovina continues its mission of presenting the achievements of architecture, society and culture in the 20th century in Bosnia and Herzegovina to a broad professional, domestic and international public.

The contents of this publication - proceedings are supplemented by the presentations of the scientific symposium’s participants with a concluding critical review by one of the moderators of the symposium. The main aim of the scientific symposium was to position with valid arguments the achievements of Bosnia and Herzegovina architects, artists and other protagonists in the context of international trends of the avant-garde and modern movements, as well as other significant discourses that marked the 20th century. It sought to



od prestanka rada u Berlinu, škola Bauhaus i dalje inspirira svojim principima: pedagoškim i etičkim radom, kreiranjem slike svijeta kroz osjećaj za društvenu predanost, te interdisciplinarnim pristupom kulturi. S pravom možemo reći da je Bauhaus i danas utjecajan. Ovu konstataciju Deyan Sudjic nastoji obrazložiti argumentirajući u svojoj knjizi „B is for Bauhaus“ iz 2014. godine kako nijedna škola arhitekture i umjetnosti do sada nije uspjela imati ono što je imao Bauhaus: znamenitu zgradu koja otjelovljuje samu filozofiju škole, studente iz cijelog svijeta uz prestižne direktore i nastavnike, kao jedne od vodećih kreatora i autoriteta svoga vremena.

Kada govorimo o vezi Bosne i Hercegovine, Bauhauusa i evropske avangarde, neizostavno i najpoznatije je ime arhitekta Selmana Selmanagića, diplomiranog studenta škole Bauhaus, koje je našoj i internacionalnoj javnosti do sada predstavila Aida Abadžić-Hodžić nizom izlaganja, publikacija i izložbi. Unutar ovog simpozija otvorene su teme percepcije i recepcije Bauhauusa u Bosni i Hercegovini tokom XX. stoljeća do danas: kako i na koji način su prihvaćene ideje Bauhauusa u procesu obrazovanja, oblikovanja i razvoja graditeljske misli, povezivanja dizajna i tehnologije, modernizacije savremene životne svakodnevnice, te kakav je odnos današnjeg društva i struke spram ostvarenja u duhu Bauhauusa?

Zbornik započinje radom pod nazivom „Refleksije Bauhauusa na arhitekturu stambenih objekata u Banjoj

question how far-reaching the influences of the Bauhaus have been in Bosnia and Herzegovina so that their legacy could be valorized and upgraded in the present, contemporary moment.

After one hundred years since its founding in Weimar and eight and a half decades since leaving Berlin, the Bauhaus School continues to inspire with its principles: pedagogical and ethical work, creating an image of the world through a sense of social commitment and an interdisciplinary approach to culture. We may well say that the Bauhaus is still influential today. Deyan Sudjic seeks to substantiate this statement by arguing in his 2014 book “B is for Bauhaus”, that no school of architecture and art has so far managed to have what the Bauhaus had: a landmark building that embodies the School’s philosophy itself, students from all over the world and prestigious directors and teachers, as one of the leading creators and leading figures of its time.

When speaking about the relation between Bosnia and Herzegovina, the Bauhaus and the European avant-garde, the name of architect Selman Selmanagić, a graduate student of the Bauhaus School - which has been presented so far to our national and international public with a series of publications, exhibitions and lectures by Aida Abadžić-Hodžić - is the most famous and obligatory to be mentioned. Within this symposium, the topics of perception and reception of the Bauhaus in Bosnia and Herzegovina throughout the 20th century till present: how and in what way have the ideas of the

Luci i njihova recentna degradacija“ koji nudi sažeti pregled znamenitih gradskih vila građenih u duhu svog vremena a koje nose neke od odlika bauhausovskih principa. Građene od privatnih investitora i projektirane od domaćih arhitekata, nude pogled na jednu kulturu stanovanja i građenja kojom je započela modernizacija grada Banja Luka, ali i njene (lokalne) kulture stanovanja u međuratnom periodu (1918-1940). Glavni fokus rada je stavljen na recentno stanje ovih objekata- zapuštenih ili preoblikovanih do te mjere da gube svoje konceptualne karakteristike. Rad zaključuje da ovakva bezbrižnost prema naslijeđenom prostoru, koja graniči sa kičom, nije prisutna samo kod lokalnog stanovništva, niti vlasnika prostora nego i kod stručnih službi zaštite.

Drugi rad pod nazivom „Mogućnosti reinterpetacije ideja Bauhausa – na primjeru idejne zamisli stambenog naselja Ciglane u Sarajevu“ propituje opstojnost ideje kontinuiteta progresivnosti u razvoju arhitektonske misli u Bosni i Hercegovini. Elaboriranje teme je zasnovano na kompariranju nekih od osnovnih načela Bauhausa sa obilježjima naselja Ciglane, projektiranog sredinom 70. godina XX. stoljeća. Radom se pokazalo da istraženi elementi kompatibilnosti nisu direktni niti formalni, što ukazuje na elemente evolutivnog razvoja moderne misli na ovim prostorima. Time je ponuđena i drugačija percepcija na mogućnosti regeneriranja naselja, kao i na karakter naslijeđa Bauhausa.

Treći rad pod nazivom „Značajne pojave moderne i savremene umjetnosti

Bauhaus been accepted in the process of education, design and development of the architectural thought, the integration of design and technology, the modernization of contemporary everyday life and finally, what is the relation of today's society and profession to the creations done in the spirit of the Bauhaus?

The Proceedings begin with a paper entitled “Reflections of the Bauhaus on the Architecture on the Residential Architecture in Banjaluka and Its Recent Degradation” which offers a concise overview of the famous urban villas built in the spirit of their time and which bear some of the hallmarks of the Bauhaus principles. Built by private investors and designed by local architects, they offer a glimpse into one housing and construction culture that began the modernization of the city of Banjaluka, as well as its local housing culture in the interwar period (1918-1940). The main focus of the paper is on the recent state of these buildings - neglected or remodeled to the extent that they lose their conceptual characteristics. The paper concludes that such carelessness, which borders on kitsch, towards the inherited space is present not only in the local population or the owner of the space, but also in the expert protection services.

Another paper entitled “Reinterpretation Possibilities of the Bauhaus Ideas- Example of Conceptual Design of the Ciglane Estate in Sarajevo” questions the viability of the idea of progressiveness continuity in the

i arhitekture Bosne i Hercegovine i naslijeđe Bauhauusa na primjeru Sarajeva: kratki pregled“ daje tematski širok, ali sažeto fokusiran hronološki pregled razvoja moderne misli u arhitekturi, kulturi i umjetnosti Bosne i Hercegovine kontekstualizirajući način bauhausovog promoviranja savremene forme Gesamtkunstwerka. Time, pored arhitektonske, rad ulazi i u druge segmente kulturne produkcije poput teatarske unutar strukovno-umjetničkog udruženja sa kritičko angažiranim djelovanjem do načina medijske komunikacije u ekspanziji društvene, kulturne i graditeljske emancipacije. U svom zaključnom razmatranju rad se osvrće na trenutno deprimirajuće stanje u kulturi i graditeljstvu podstaknuto najvećim dijelom globalnim tokovima neoliberalizma. Izlaz iz takve situacije moguć je u savremenoj interpretaciji univerzalnog naslijeđa Bauhauusa.

I sama zanimljiva rasprava koja se pavela na kraju izlaganja ponovno je oživjela potrebu za oblikovanjem nade u bolji svijet u kojoj arhitektura i kultura moraju pronaći svoju ulogu. Presjek kroz razvoj bh. društva u XX. stoljeću putem sprege utjecaja bauhausovskih principa i njegovog naslijeđa nije potpun, jer su pojedini segmenti društvene strukture samo generalno obrađeni poput obrazovanja, urbanizma, tehnologije, umjetnosti i zdravstva. Međutim, pregled je ponudio tematski širok i dovoljno jasan uvid u srž karaktera utjecaja Bauhauusa i samog koncepta avangardnosti i modernosti na našem prostoru.

development of architectural thought in Bosnia and Herzegovina. Elaboration of the topic is based on a comparison of some of the basic principles of the Bauhaus with the characteristics of the Ciglane Estate, designed in the mid-1970s. The paper has shown that the researched elements of compatibility are neither direct nor formal, thus indicating the elements of the evolutionary development of modern thought in this region. This offered a different perception of the possibilities of the Estate's regeneration, as well as of its Bauhaus heritage character.

The third paper entitled "Important Phenomena of Modern and Contemporary Art and Architecture of Bosnia and Herzegovina and the Bauhaus Heritage - Example of Sarajevo: a Short Survey" provides a thematically broad, but concise and focused chronological overview of the modern thought development in architecture, culture and art of Bosnia and Herzegovina by contextualizing the way in which the Bauhaus promotes contemporary forms of the Gesamtkunstwerk. In addition to architectural work, the paper also deals with other segments of cultural production, such as theatre within a vocational-artistic association with critically-engaged activities and the mode of media communication in the expansion of social, cultural and architectural emancipation. In its concluding consideration, the paper refers to the currently depressing state of culture and architecture, driven largely by the global currents of neoliberalism. There is a way out of this situation;

Nadam se da ćemo ovom publikacijom započeti dalje razgovore o budućnosti našeg društva, arhitekture i umjetnosti kroz produktivnu i transformativnu ideju prihvatanja prethodnih i nadolazećih kulturoloških izraza.

Elša Turkušić Jurić  
predsjednica NK ICOMOS u Bosni  
i Hercegovini

it is possible through a contemporary interpretation of the universal Bauhaus heritage.

The very interesting debate that took place at the end of the presentation, revived the need of raising hopes for a better world, where architecture and culture must find their role. A cross-section through the development of the Bosnia and Herzegovina society in the 20th century through a combination of the Bauhaus principles' influences and the Bauhaus legacy is yet not complete, because certain segments of the social structure such as education, urban-planning, technology, art and health were only generally dealt with. However, the review offered a thematically broad and sufficiently clear insight into the essential character of the Bauhaus influence and the very concept of the avant-garde and modernity in our region.

I hope that, with this publication, we will initiate further discussions about the future of our society, architecture and art through the idea of critically accepting both past and upcoming cultural expressions.

Elša Turkušić Jurić  
President of the NC ICOMOS in  
Bosnia and Herzegovina



# **Refleksije Bauhauasa na arhitekturu stambenih objekata u Banjoj Luci i njihova recentna degradacija**

## **/ Reflections of the Bauhaus on the residential architecture in Banjaluka and its recent degradation**

Prethodno priopćenje  
Tehničke nauke/ Arhitektura i urbanizam  
/ Preliminary Communication  
Technical Science/ Architecture and Urbanism

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**Miroslav Malinović  
Siniša Vidaković**

## Abstract

U radu se daje prikaz razvoja stambene arhitekture u Banjoj Luci nastale u doba Moderne. Fokus se prvo stavlja na nastanak te arhitekture pod refleksijom uticaja principa Bauhauasa, a potom se autor bavi problemom degradacije tog nasljeđa, što se počinje snažnije osjećati od 90. godina XX vijeka.

U prvom dijelu rada se daje kratak prikaz analize porijekla, nastanka i razvoja arhitekture prvenstveno stambenih objekata nastalih u Banjoj Luci između dva svjetska rata, a pod uticajem škole arhitekture Bauhauasa. Jednoporodični stambeni objekti, mahom stambene zgrade i javne institucije bivaju građeni u periodu 1929-1941. godine a za projekte se angažuju kako lokalne, tako i arhitekthe iz Zagreba i Beograda, školovane i u inostranstvu.

Počev od druge polovine XX vijeka, usljed različitih historijskih zbivanja, objekti mijenjaju vlasnike, bivaju prenamijenjeni, dograđeni ili se gradnjom u njihovoj neposrednoj okolini narušava integritet samih objekata do mjere da izvorna arhitektura postaje neprepoznatljiva. U drugom dijelu rada putem nekoliko odabranih studija kritički se sagledava problematika društvenih tokova koji vode procesima čiji je rezultat trajna degradacija ovog važnog opusa moderne arhitekture u Banjoj Luci.

**Ključne riječi: Bauhaus, Banja Luka, arhitektura, nasljeđe, degradacija**

## Abstract

In this paper, the development of the residential architecture in Banjaluka in the period of the Modern Movement is presented. Firstly, the paper focuses on the genesis of that architecture under the influence of the Bauhaus principles, while later, it occupies with the degradation problem of that heritage which became harder in the 1990s.

In the first part of the paper, a short survey on the origin analysis, creation and development of the architecture is presented, primarily the residential buildings that came into being in Banjaluka between two World Wars and under the influence of the Bauhaus School of Architecture. Single-family buildings, mainly apartment buildings and public institutions were built between 1929 and 1941, while both local and architects from Zagreb and Belgrade educated abroad were hired for the designs.

From the beginning of the 2nd half of the 20th century on and by virtue of different historical events, the buildings have been changing their owners, their purposes and uses, have been extended or their integrity having been spoilt by constructions in the immediate vicinity to the extent that the original architecture becomes unrecognizable. In the second part of the paper, through several selected studies, the problem area of social trends is critically observed, trends which lead to processes whose result is a permanent degradation of this important ensemble of the modernist architecture in Banjaluka.

**Key words: Bauhaus, Banjaluka, architecture, heritage, degradation**

## Uvod

Kvalitet i originalnost arhitekture, posmatrani kao svojevrsan grafikon, gdje je X osa vrijeme, a Y osa upravo kvalitet i originalnost, mogu se preklopiti sa grafikonom uspona i padova političkih sistema i istorijskih (ne)prilika na nekom području: ništa novo u procesu razumijevanja razvoja arhitekture, bez diskusije. Arhitektura u globalu i jeste vrlo vjeran odraz društvenih dešavanja i istorijskih prilika nekog područja sa dugoročnim refleksijama ekstrema tih faktora na kasnije izraze arhitekture.

Gdje je onda specifičnost ove problematike u slučaju Banje Luke? Dešavanja koja su uslijedila nakon disolucije Socijalističke Federativne Republike Jugoslavije rezultovala su promjenom državnog sistema i uređenja, ulaskom u tranziciju, te, između ostalog, neminovno dovela do veće potražnje za prostorom za gradnju objekata čije tipologije u prethodnim istorijskim razdobljima nisu postojale, ili su postojale u manjoj mjeri. Ipak, takav skok nije nov kao pojava u istoriji Bosne i Hercegovine. Prije samo 140 godina nekada moćna Otomanska imperija mijenila se sa Austro-Ugarskim Carstvom, tada na vrhuncu moći, kojem je na upravu data Bosna i Hercegovina. Svakako da kvalitativno kontekstualizovano napredak donesen austrougarskim dolaskom ne može ni da se poredi sa promjenama krajem 90. Iako su austrougarske vlasti bile u mogućnosti da uklanjaju tragove arhitekture smijenjene imperije, činile su upravo suprotno. Banja Luka je jedan od značajnijih

## Introduction

Quality and originality of the architecture, when observed as a peculiar graph, where the x axis is time and the y axis is the very quality and originality can overlap with a graph of ups and downs of political systems and historical circumstances and troubles in a certain area: this is nothing new in the process of understanding architecture's development, no need for any discussion. The architecture as a whole is a very accurate reflection of social developments and historical circumstances of a certain area with long-term reflections of extremes of those factors on subsequent architectural expressions.

Where is then, a specific quality of these problems in the case of Banjaluka? A chain of events that ensued after the Socialist Federal Republic of Yugoslavia had dissolved, have resulted in a change of system of state and government, the process of transition and among other things, implacably led to a greater demand for space for the construction of structures whose typology had not existed in previous historical periods or had existed to a lesser extent. Still, such a leap is not a new one as a phenomenon in history of Bosnia and Herzegovina. Only 140 years ago, the once powerful Ottoman Empire, was succeeded by Austria-Hungary (then at the peak of power); Bosnia and Herzegovina was given to it for the purpose of administration. It is certain that in the context of quality, progress brought by Austria-Hungary



primjera u Bosni i Hercegovini u kojem su novopridošli inženjeri iskazali senzibilitet prema tradicionalnom i orijentalnom izrazu u arhitekturi otomanskih mahala, te su, koristeći prirodnu granicu, prirodnim tokom rječice Crkvene povukli granicu između stare – otomanske i nove – austrougarske Banje Luke. I tada su novi objekti, do tada nepoznatih tipologija, kao što su sudovi, bolnice, banke, gimnazije, sportske hale itd., svoje mjesto našli na slobodnom prostoru bez ugrožavanja identiteta arhitekture i urbanog tkiva ranijih historijskih epoha.

Austrougarske vlasti su svojim pristupom u planiranju Banje Luke, svjesno ili nesvjesno, u novom urbanom tkivu ostavile dovoljno prostora za kasnija širenja do kojih je došlo za vrijeme Kraljevina Srba, Hrvata i Slovenaca, kasnije Kraljevine Jugoslavije, i to ponajprije u vrijeme postojanja Vrbaske banovine, 1929-1941. godine, kao dijela pomenutih kraljevina. Stambena arhitektura u tom periodu razvija se, između ostalog, pod uticajem jednog od najmoćnijih pravaca Moderne arhitekture – Bauhauusa, stvarajući nekoliko veoma uspješnih realizacija širom grada.

Nažalost, vrijeme koje je iza nas postalo je svjedok stvaranja mutiranog grafikona sa početka uvoda. Izlaskom iz ratnih nedaća i ekonomskim oporavkom, prvenstveno privatnog sektora, društvene norme su, nažalost, drastično pale, a posljedice po historijske objekte, mahom nacionalne spomenike Bosne i Hercegovine, postale su katastrofalne. Polarizacija među društvenim slojevima, kao i jačanje karakteristika društvenih normi koje su u prethodnim vremenima

cannot be even compared with the changes at the end of the 1990s. Although the Austria-Hungarian authorities were able to remove architectural traces of the former empire, they were doing exactly the opposite. Banjaluka is one of the more significant examples in Bosnia and Herzegovina where newly-come engineers showed sensibility towards traditional and oriental expression in the architecture of Ottoman quarters (mahalas) and used a natural border, the natural flow of the Crkvena river by drawing a border between the old - Ottoman and the new – Austria-Hungarian Banjaluka. And then, new structures, up to that point unknown types like courts, hospitals, banks, grammar schools, sports halls etc., found their place in the unoccupied space without putting in danger the identity of the architecture and urban tissue of the former historical periods.

The Austria-Hungarian authorities have left, either consciously or unconsciously with their approach at the planning of Banjaluka, enough space for latter expansions in the urban fabric, the expansions that came into being at the time of the Kingdom of Serbs, Croats and Slovenes, then Kingdom of Yugoslavia, primarily in the period of the Vrbaska Banovina or Vrbaska Banate (1929-1941), as a part of the aforementioned kingdoms. Residential architecture of that era developed, inter alia, under the influence of one of the most powerful trends of the modern architecture – the Bauhaus, creating thus several very successful structures across the city.

bile odbacivane doveli su do trenutnog odnosa prema nasljeđu.

Kroz odabrane studije slučaja pojedinih objekata pokazuje se nazadnost društva čija su djelovanja, naročito skraja 90., do današnjih dana dovela do apsolutne degradacije ovih originalnih djela arhitekture ponikle na marginama tekovina Bauhauusa. Značajan naučni doprinos istraživanju i dokumentovanju arhitekture stambenih objekata dao je Siniša Cvijić, arhitekta iz Banje Luke, čija je knjiga „Moderna stambena arhitektura“ Banja Luka, 1929-1941, u izdanju Zaduzbine „Andrejević“ iz 2014. godine, jedno od najsveobuhvatnijih izdanja koje se bavi ovom tematikom. Nalazi Siniše Cvijića su u osnovi ovog rada sa aspekta verifikovanih vremena gradnje pojedinih objekata, biografskih podataka uključenih arhitekata, te arhitektonske dokumentacije (planovi i izgledi).

## **Banja Luka u međuratnom periodu**

Dolaskom austrougarskih vlasti na tlo Bosne i Hercegovine 1878. godine stvorila se težnja sa premošćavanjem nekoliko vijekova otomanskog prisustva, prije svega kroz unapređivanje društvenih normi, kulture, obrazovanja, ali i arhitekture. U 40 godina boravka strane vlasti većinom inostrane arhitektae su bile u mogućnosti da za potrebe u prvom redu javnih investicija praktikuju kasne oblike obnova istorijskih stilova i eklektičkih

Unfortunately, the time that has passed, has become a witness of creating the mutated graph mentioned at the beginning of the introduction. After the war troubles and with the economical recovery, primarily the private sector, social norms have unfortunately decreased drastically, while consequences for historical structures, mainly national monuments of Bosnia and Herzegovina, have become catastrophic. Polarization among society classes, as well as growing strong when it comes to characteristics of social norms which had been rejected in previous periods, all have led to the current attitude towards heritage.

By elaborating through selected studies of particular structures, it is clearly shown how much society went backwards, whose actions, especially at the end of the 1990s until today, have led to absolute degradation of these original works of architecture, arisen in the margins of the Bauhaus attainments.

Important scientific contribution to the research and documentation of residential structures' architecture was given by Siniša Cvijić. An architect from Banjaluka, whose book Modern Residential Architecture; Banjaluka 1929-1941, Andrejević Endowment Edition from 2014 is one of the most comprehensive editions that deals with this topic. Cvijić's findings are making the base of this work from the aspect of verified construction periods of particular structures, biographical data of involved architects and architectural documentation (floor plans and appearances).

uticaja iz inostranstva, mahom i uz upotrebu lokalnih tradicionalnih formi. Tako su izrazi obnove renesanse, baroka i kasnije raznih istoricizama, ali i pojedinih lokalno-specifičnih pravaca kao što je pseudomavarski, u veoma kratkom roku uvedeni u Bosnu i Hercegovinu (Malinović 2014, 41-58).

Zbivanja izazvana Velikim ratom su prekinula lanac razvoja i dovela do perioda stagnacije karakterističnog za cijelu Bosnu i Hercegovinu. U poslijeratnim godinama, primjera radi, njemački kulturni pokreti i arhitektura uopšte bazirali su se na stvaranju „nove škole“ čiji će, kasnije će se ispostaviti, najjači predstavnik biti upravo Bauhaus. Bauhaus će doprinijeti pokušaju etabliranja promijenjenog njemačkog identiteta nove, napredne nacije, daleko od kolonijalnih tendencija. Istovremeno, bilo je potrebno više od decenije vremena da se novoformirana Kraljevina na tlu današnjih republika izdigne iz pepela i krene putem napretka, oslobođena istorijskih stega ranijih unutrašnjih i spoljnih sukoba.

Puristički pristup – novi duh modernih principa, bezornamentalne arhitekture lišene lokalnih uticaja i tradicija, internacionalnog pristupa i zapadnoevropske čistote masovno javlja se tek 30. godina u Kraljevini Jugoslaviji. Osnivanjem banovina, kao novih administrativnih jedinica, stvoreni su uslovi preobražaja zaostalog društva – nacionalno, religijski i staleški duboko podijeljenog, i zakržljalih urbanih cjelina – opterećenih istorijskim pristupima, zastarjelom arhitekturom i urbanističkim planiranjem nemoćnim da odgovori

## Banja Luka in the inter-war period

When Austria-Hungary came to Bosnia and Herzegovina in 1878, an intention was made to bridge several centuries of the Ottoman presence, first of all through improving social norms, culture, education, but architecture as well. During the 40 years of the Austria-Hungarian presence, mostly foreign architects were able to practice late forms of the Historical Styles and eclectic influences from abroad (usually with the use of local traditional forms) primarily for the needs of public investments. Thus, expressions of the Renaissance, Baroque Revival and later various Historicisms, but also particular locally-specific styles like pseudo-Moorish one, were in a short period of time introduced in Bosnia and Herzegovina. (Malinović 2014, 41-58).

Circumstances caused by the Great War, cut short the chain of developments and led to a stagnation period that is characteristic for Bosnia and Herzegovina. For example, German cultural movements and architecture in the post-war years were generally based on the creation of the “New School”, whose (as it was later turned out to be) strongest representative was the Bauhaus. The Bauhaus contributed to the effort of establishing a changed German identity of the new, progressive nation, far from colonial tendencies. At the same time, it took more than a decade for the newly-formed kingdom to rise from the ashes and set off on the way of progress, liberated from historical chains of various inner and outer conflicts.

na rastuće zahtjeve savremenog doba. Svakako da tekovine moderne arhitekture nisu bile nepoznanica u arhitekturi Kraljevine Srba, Hrvata i Slovenaca i ranije, ali je potrebno da se razumije da je tek poslije Šestojanuarske diktature formalizovan sveopšti pristup osavremenjivanju Kraljevine – što je moderna arhitektura, koja se ontološki protivila korišćenju istorijskih stilova, jedina u tom trenutku imala kapacitet da preuzme i simbolički odgovori političkim htjenjima za nacionalnim jedinstvom (Ignjatović 2017).

Banja Luka, prvi put od vremena Sofi Mehmed-paše i Gazi Ferhad-paše Sokolovića, postaje upravni centar neke oblasti – Vrbaske banovine. Prvi ban Svetislav Milosavljević za arhitekturu centralnih javnih objekata Banske uprave i Banskog dvora uvažava više tradicionalne i forme obnove „narodnog stila,“ koji će se odlično uklopiti sa srpsko-vizantijskom arhitekturom Sabornog hrama arhitekta Dušana Živanovića iz 1925-1929. godine, koji zauzima centralnu poziciju u Banjoj Luci. Ipak, drugi javni i privatni objekti bivaju oslobođeni tereta tih uticaja i primaju moderni karakter. Važno je napomenuti da su drugdje, u pojedinim banovinama, npr. Primorskoj u Splitu ili Dunavskoj u Novom Sadu, gotovo istovremeno kada i u Banjoj Luci, za arhitekturu centralnih objekata već tada birani savremeni izrazi (Kadijević 2018, 229; Dobrović 1976).

A puristic approach – a new spirit of modern principles, a non-ornamental architecture deprived of local influences and traditions, of international approach and West European purity, appears massively only during 1930s in the Kingdom of Yugoslavia. When the banovinas (banates) were founded, as new administrative units, transformation conditions for the underdeveloped society were created – the society that was deeply divided along religious, ethnic and class lines and degenerated urban units - burdened by historical approaches, outdated architecture and town planning that was not capable of responding to new, growing demands of the contemporary era. It is certain that modern architecture attainments were not unknown in the architecture of the Kingdom of Serbs, Croats and Slovenes and even earlier, but one needs to comprehend that it was only after the 6th January dictatorship, that a universal approach to make Yugoslavia a contemporary country was formalized – which the modern architecture (being ontologically against the use of Historical Styles) was the only one in that moment capable to take over and symbolically respond to political demands for the national unity. (Ignjatović 2017)

Banjaluka becomes the administrative centre of the Vrbaska Banovina region – for the first time since Sofi Mehmed-Pasha and Gazi Ferhad Pasha Sokolović. The first ban Svetislav Milosavljević takes into consideration more traditional forms, as well as forms of the “folk style revival” for the architecture of central public structures

## Uticaj Bauhauasa na moderni izraz u arhitekturi Banje Luke

Bauhaus, termin koji često i u govornom jeziku i u historiografiji ravnopravno zastupa formalni naziv same škole, ali i njene tekovine, formalno je postojao kao institucija 1919-1933. godine. Filozofija škole, razumijevanje djelatnosti ne samo arhitekata nego i slikara, kipara, majstora raznih zanata i uopšte rukodjelaca, jeste ono što čine istinske vrijednosti Bauhauasa. Za razliku od mnogih drugih pravaca i škola početka XX vijeka, Bauhaus se nije temeljio na teoriji i interpretaciji shvatanja, nego na radu i proizvodnji i upravo je to dovelo do dalekosežnih uticaja na arhitekturu prvo u okruženju, a kasnije i u svijetu.

Refleksije Bauhauasa, upravo u kontekstu načina obrazovanja, organizovanja same škole i unutrašnje filozofije, van same Njemačke se teško nalaze u izvornim tekovinama škole nego u prostim fizičkim uticajima izgleda bezornamentalne arhitekture objekata čija forma prati funkciju. Tako su najčešće bijele fasade, ugaoni balkoni, nerijetko polukružni, staklene zid-zavjese, konstruktivno oslobođeni ostakljeni uglovi, geometrizovani prozorski otvori, vertikalne prozorske trake, kubične forme pokrivene ravnim krovovima ili diskretno naglašavanje detalja bojom, između ostalih, postali nepogrešivi indikatori pripadnosti ili uticaja Bauhauasa.

Činovnički paviljoni arhitekta Edgarda Kobencla iz 1930. godine, prve višespratne stambene zgrade u Banjoj Luci, Gradska opština arhitekta Milana

of the Banate Administration Building and Ban's Court Building which would extraordinarily blend with the Serbian-Byzantine architecture of the Orthodox Cathedral (architect Dušan Živanović from 1925-1929) which occupies the central position in Banjaluka. Still, other public and private structures were liberated from the burden of those influences and received a modern character. It is important to mention that the banate (banovina) structures elsewhere, for example the Primorska Banovina Building in Split and the Dunavska Banovina Building in Novi Sad (built simultaneously with the Banjaluka one) have already received contemporary expressions as the public use architecture. (Kadijević 2018, 229; Dobrović 1976)

## Influence of the Bauhaus on the modern expression in the Banjaluka architecture

The Bauhaus, a designation which in everyday's speech and historiography equally designates the formal name of that school and its achievements, existed formally as an institution from 1919 to 1933. The school's philosophy and understanding the work of not only architects, but painters, sculptors, skilled workmen of various crafts and craftsmen in general, are the very essence that are true values of the Bauhaus. Unlike many other schools and trends from



Slika 1: Kuća direktora Niže poljoprivredne škole, arhitekta Nikola Fedorov (1936); (autori, 2019.) / Image 1: House of Director of Junior agricultural school, architect Nikola Fedorov (1936); (authors, 2019)

Popova, podignuta 1931. godine (Cvijić 2014, 29), Dom kralja Petra Prvog, kasnije Narodno pozorište, arhitekta Josifa Goldnera iz 1934. godine (Vidaković 2006, 96) samo su neki od reprezentativnih primjera objekata koji su nedvosmisleno nagovijestili takve uticaje Bauhauusa u Banjoj Luci. Pored ovih, ruski emigrant Nikola Fedorov (Vidaković 2006, 100-1), diplomirao na Arhitektonskom odsjeku Tehničkog fakulteta u Beogradu 1928. godine (Cvijić 2014, 109), izvodi još upečatljivije objekte kao što su Hirurški paviljon (1934-1936) i Higijenski zavod (1932-1933) (Mikić, 2004, 374), koji, također, odišu Modernom sa pojedinim elementima ekspresionizma kao što su prepoznatljivi ugaoni detalji Eriha Mendelzona.

the beginning of the 20th century, the Bauhaus was not based on theory and interpretation of understanding, but on the work and production and it was this fact that led to overwhelming influences on the architecture, first in the immediate vicinity and afterwards in the world as well.

How Bauhaus is reflected, in the very context of education manner, organization of the school itself and its inner philosophy, is hardly to be found in the form of the school's original achievements outside of Germany, but it is to be encountered in simple, physical influences of the structures' non-ornamental architecture appearances whose form follows the function. In this way it was most frequently white façades,



Slika 2: Kuća Stane Kecman, arhitekta Ibrahim Salihagić (1940); (autori, 2019.) / Image 2: House of Stana Kecman, architect Ibrahim Salihagić (1940); (authors, 2019)

Uticaji Bauhauusa, uostalom niti drugih savremenih tokova ranije ili kasnije, nisu dolazili neposredno u, realno gledano, provincijsko okruženje Banje Luke za razliku od centara kao što su Sarajevo, Beograd ili Zagreb. Rijetki su autori koji su istovremeno u Banjoj Luci i drugdje u inostranstvu imali angažmane na značajnijim projektima. Odatle je potpuno jasno zašto su uticaji putovali dugo, posredno preko rijetkih publikacija, još rjeđih putovanja ili prenosom znanja sa predavanja u školama arhitekture, najčešće u Beogradu i Beču. Razumljivo, sa tim je povezana i čistota izraza i uopšte prisutnost tih uticaja.

Stambena arhitektura zauzima poseban položaj u procesu razumijevanja odjeka Bauhauusa, kao svojevrsne mode svog vremena, u arhitekturi Banje Luke.

corner balconies, often semicircular, glass screens, glazed corners without pillars, geometrical window openings, vertical ribbon windows, cubic forms covered in flat roofs or discreetly emphasizing a detail with colour, that became inter alia unmistakable indicators that something pertains to the Bauhaus or its influence. Civil servants' pavilions of the architect Edgard Kobencl from 1930, the first multistorey residential structures in Banjaluka, The City Municipality by the architect Milan Popov erected in 1931 (Cvijić 2014, 29), The House of King Petar I, later the National Theatre by Josip Goldner from 1934, (Vidaković 2006, 96) are only some of the representative examples of structures which unmistakably heralded those Bauhaus influences in Banjaluka. Apart from these, Russian immigrant

Format jednorodnog stanovanja, relativno malih dimenzija i nezavisan od javnog uticaja grada ili banovine, bio je odličan poligon za ispitivanje nove arhitekture. Investitori su bili u mogućnosti da angažuju privatne arhitekta, ali istovremeno i spremni da prihvate nove ideje bilo zbog pomodnosti ili stvarnog razumijevanja novog duha vremena (Cvijić 2014, 32). Funkcionalno, kuće tog vremena ne odstupaju od kuća građenih u većim centrima kao što su Beograd ili Zagreb, te imaju javnu, servisnu i privatnu zonu.

Pored objekata kao što su vila Emerika Paskole, vila doktora Branka Petrovića, vila Franje Klindića i kuća Žorža Paskole, cijeli je niz stambenih objekata koji su svojom arhitekturom, konstrukcijom i primijenjenom materijalizacijom prišli korak bliže evropskim tokovima Bauhauusa: kuća direktora Niže poljoprivredne škole, Nikola Fedorov, 1936, kuća doktora Branka Petrovića, Bogdan Petrović, 1934, kuća Stane Kecman, Ibrahim Salihagić, 1940, kuća Amalije Licitar, Ibrahim Salihagić, 1940. i mnoge druge.

## **Odabrane studije slučaja stambenih objekata u Banjoj Luci 1929-1941.**

Degradacija kulturno-istorijskog nasljeđa nije nova pojava na našim prostorima i, nažalost, kako vrijeme

Nikola Fedorov (Vidaković 2006, 100-1), graduated from the Department of Architecture of the Technical Faculty in Belgrade in 1928 (Cvijić 2014, 109), creates even more impressive structures like the Chirurgical Pavilion (1934-1936) and Public Health Institute (1932-1933) (Mikić 2004, 374), which also exude the Modern Movement with particular elements of expressionism, like the recognizable corner details of Erich Mendelsohn.

The Bauhaus influences as well as influences from other contemporary trends earlier or later did not come directly to the provincial surroundings of Banjaluka, unlike centres like Sarajevo, Zagreb or Belgrade. There are few architects who were active and involved in more significant projects simultaneously in Banjaluka and elsewhere abroad. Hence, it is clear why the influences travelled so slowly, indirectly through rare publications, even rarer travels or transfer of knowledge from lectures at schools of architecture, most frequently in Belgrade and Vienna. Understandably, expression purity and presence of these influences in general are linked to this fact.

Residential architecture takes up a special place in the understanding process of the Bauhaus echoes (which was a sort of fashion of its period) in the Banjaluka architecture. The one-family dwelling size, which was relatively small in dimensions and independent of public influence of the city and the banate, was an excellent testing ground for the new architecture. Investors were able to hire private architects, but at the same time were ready to accept new ideas, either



odmiče, sve je češća. U Banjoj Luci samo indikativan je, primjera radi, slučaj kuće porodice Šeranić u nekadašnjoj mahali Gornji Šeher, građene još 1580. godine, a koja se nalazi u fazi samourušavanja. Odabrane studije slučaja su profilisane na način da što ilustrativnije prikažu stanje pomenute grupacije objekata, i to u odnosu na više faktora degradacije: nebriga vlasnika i neredovno investiciono održavanje, zanemarivanje prostornog integriteta objekata i parcela kroz prostorno-planska dokumenta, ćutanje institucija i namjerno uništavanje arhitekture objekata kroz neprimjerene dogradnje, adaptacije i prenamjene i, konačno, ćutanje društva i šire zajednice na degradaciju ovih objekata. Odabrani objekti u tom svjetlu obostrano jednoznačno daju najbolju sliku o stanju problematike, ali nikako nisu usamljeni u tom stanju, nažalost. Jednako važno bi bilo prikazati i ostale radove arhitekture istog razdoblja, mahom pomenute ovdje.

## **Osobine arhitekture**

### **Vila Emerika Paskole**

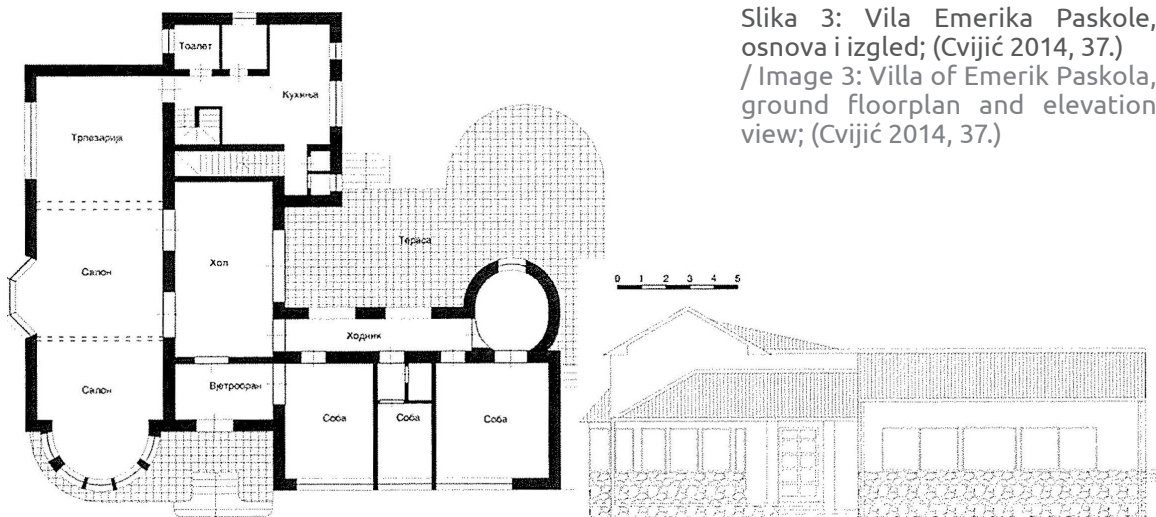
Vila Emerika Paskole (23.6.1904-15.2.1981), banjalučkog industrijalca i jednog od najvećih zemljoposjednika u Banjoj Luci svog vremena, nalazi se u Grčkoj ulici, nadomak užeg gradskog jezgra. Tačni podaci o gradnji, projektu, kao i vremenu izgradnje nisu poznati, ali prema sekundarnim izvorima, kuća je izgrađena sigurno prije 1939.

for faddishness or because they really understood the new spirit of time (Cvijić 2014, 32). Functionally, houses of that period do not depart from those ones built in larger centres like Belgrade or Zagreb and have public, service and private zones.

Apart from the buildings like the villa of Emerik Paskola, villa of doctor Branko Petrović, villa of Franjo Klindić and the house of Žorž Paskola, there is a number of residential buildings which, with their architecture, construction and applied materialization, went a step closer to the European trends of the Bauhaus: the house of the Lower Agricultural School's director - Nikola Fedorov, 1936, doctor Branko Petrović's house - Bogdan Petrović, 1934, the house of Stana Kecman - Ibrahim Salihagić, 1940, house of Amalija Licitar - Ibrahim Salihagić, 1940, and many others.

## **Selected studies of residential architecture in Banjaluka 1929-1941**

Degradation of the cultural-historical heritage is not a new phenomenon in our region and unfortunately, it grows even steadier as time passes by. In Banjaluka alone, an indicative example is a case of the Šeranić family house in the former Gornji Šeher Mahala (quarter) built in 1580 and which is currently in self-crumbling stage. Selected studies of the case are well-defined (in as much



Slika 3: Vila Emerika Paskole, osnova i izgled; (Cvijić 2014, 37.)  
 / Image 3: Villa of Emerik Paskola, ground floorplan and elevation view; (Cvijić 2014, 37.)

godine, a prema projektu donesenom iz inostranstva, pretpostavlja se iz Italije ili Austrije. Investitor Paskola je bio vlasnik ciglane koja se nalazila u neposrednoj blizini parcele, kao i najvećeg banjalučkog hotela „Bosna“ (Cvijić 2014, 37-8).

Realizovani projekat predstavlja jedno od najizdašnijih rješenja jednoporiđične stambene arhitekture sa kraja 30. godina, uzevši u obzir prostranost parcele, pažljivo odabranu orijentaciju i uopšte originalno okruženje sa vještački izvedenom pokrenutom topografijom, i to sve u užem gradskom jezgru. Kuća je osnove u obliku latiničnog slova „L“. Krila su postavljena tako da se na njihovom suticanju, na južnoj strani, nalazi glavni ulaz odakle se pristupa prostranom holu, koji dalje vodi ka salonima i trpezariji, orijentisanim zapadno, te spavaćoj zoni orijentisanoj južno. Sjeverno, krila zatvaraju veliku terasu, koja je sačuvana od pogleda sa glavne ulice. Servisne

illustrative way as possible) to show the condition of the aforementioned group of structures all in relation to several degradation factors: owners' lack of care and irregular investment maintenance, spatial integrity neglect of structures and lots through physical planning documents, silence of institutions and deliberate destruction of structures' architecture via inappropriate extensions, adaptations and changes of use and finally the silence of society and wider community to the degradations of these structures. Considering this context, the selected buildings give the best picture about the condition both mutually and unambiguously, but they are by no means the only ones, unfortunately. It would be equally important to show the remaining architectural works of the same period generally mentioned here.

prostorije za poslugu se nalaze na sjeveru velikog krila sa trpezarijom, čime su jasno povučene granice između opsluživanog i opslužujućeg prostora. Konstruktivno, objekat je riješen sa masivnim sistemom, zidovima od opeke i armiranobetonskom rebrastom tavanicom iznad suterena.

Opšti duh Moderne u arhitekturi ove kuće nije prisutan u cijelosti, ponajprije zbog kosog krova. Moderni izraz, svakako, dominira u poziciji objekta na parceli, kao i prostoru koji je sačinjen u mikroambijentu, potom čistom funkcionalnom i naprednom rješenju u samom planu, kao i u bezornamentalnom tretmanu fasada. Dvodni krov i razvijena osnova, svakako, imaju korijen u uticajima eklekticizma. Vila je dobila status nacionalnog spomenika Bosne i Hercegovine od 2010. godine.

### **Vila doktora Branka Petrovića**

Projekat za vilu doktora Branka Petrovića izvele su arhitekthe Stojan Borovnica i Bogdan Petrović. Arhitekta Stojan Borovnica, porijeklom iz Maglajana pokraj Banje Luke, studije arhitekture završio je na Visokoj tehničkoj školi u Beču 1912. godine, dok je Bogdan Petrović, rođen u Sarajevu, diplomirao 1926. u Zagrebu (Cvijić 2014, 107-8).

Gradnja je izvedena 1939. godine. Vila dr Petrovića zauzima ugaonu poziciju na raskršću ulica Ive Lole Ribara i Gajeve, neposredno iza glavnog gradskog trga, Trga Krajine, koji u vrijeme gradnje nije bio formiran. Ugaona parcela na kraju Gajeve ujedno prekida slog kuća i zgrada

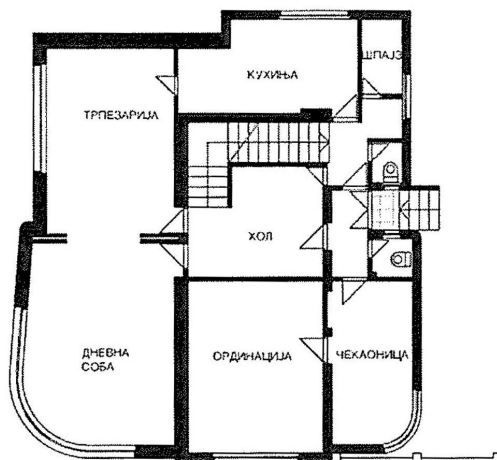
## **Characteristics of architecture**

### **Emerik Paskola's villa**

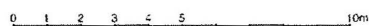
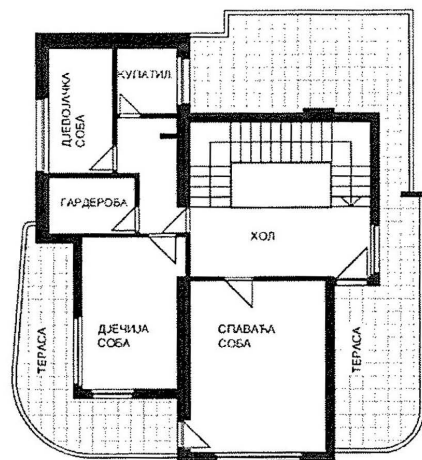
The villa of Emerik Paskola (23rd June 1904 - 15th February 1981), an industrialist from Banjaluka and also one of the biggest landowners in that region and in that period, is situated in Grčka Street, close to the very city centre. The exact data about the construction, the project and the construction year are not known, but according to secondary sources the house was built before 1939 with certainty, according to a project presumably brought from Italy or Austria. The investor Paskola was the brickyard owner; the brickworks were situated in the immediate vicinity of the lot, as well as the largest hotel in Banjaluka named "Bosna". (Cvijić 2014, 37-8).

The executed project represents one of the richest solutions for the one-family residential architecture at the end of 1930s, bearing in mind the extensiveness of the lot, carefully selected orientation and generally original surroundings with artificially created topography and all of this in the very city centre. The house's planview is in the shape of the Latin script "L" letter. The wings are placed in a way that the main entrance is situated at their intersection on the southern side from where one approaches to the spacious vestibule which leads to salons and a dining-room that are oriented towards the west and also, to the sleeping zone, oriented towards the south. In the northern part, the wings close a big

ОСНОВА ПРИЗЕМЉА



ОСНОВА СПРАТА



Slika 4: Vila doktora Branka Petrovića, osnova prizemlja i sprata; (Cvijić 2014, 49.)  
/ Image 4: Villa of MD Branko Petrović, ground and upper floor floorplan; (Cvijić 2014, 49.)



Slika 5: Vila doktora Branka Petrovića, pogled sa ugla Ive Lole Ribara i Gajeve - fotografija iz 80ih godina; (Cvijić 2014, 50.) / Image 5: Villa of MD Branko Petrović, as seen from the corner of Ivo Lola Ribar and Gajeva streets - photograph dated in the 1980s'; (Cvijić 2014, 50.)

u nizu, mahom građenih istovremeno. Upravo postavljanje kuće na regulaciju omogućilo je istovremeno naglašavanje ugla izborom slobodne forme fasade u prizemlju i iskorišćavanje velikog dvorišta u pozadini parcele. Unutrašnjost je formirana oko centralnog hola odakle se u prizemlju pristupa ordinaciji i dnevnoj zoni, orijentisanim ka ulici, odnosno sobama i opslužujućim prostorima na spratu. Konstruktivno, kuća je riješena korišćenjem opeke za masivne zidove i armiranog betona za tavanicu, a pokrivena je ravnim krovom (Cvijić 2014, 49-50).

### **Vila Franje Klindića**

Vila Franje Klindića, koju je izveo arhitekta Ibrahim Salihagić 1940. godine, predstavlja jedno od najuspješnijih rješenja arhitekture u oblasti jednoporodičnog stanovanja u Banjoj Luci ne samo u periodu između ratova nego i u XX vijeku uopšte. Ibrahim Salihagić, porijeklom iz Kotor Varoši, arhitekturu je učio na Tehničkom fakultetu u Beogradu, gdje je i diplomirao 1936. godine. U Banjoj Luci ima zavidan opus, a nakon rata je osnovao, sada već čuvenu, banjalučku projektansku kuću, „Projekt“ (Cvijić 2014, 108-9).

Kuća za Franju Klindića je smještena u prednji dio parcele orijentisane ka ulici Ive Andrića. Novost je korišćenje hola za funkciju trpezarije i istovremeno smještanje dominantnog polukružnog stepeništa u isti prostor (Cvijić 2014, 52-3). Stepenište je

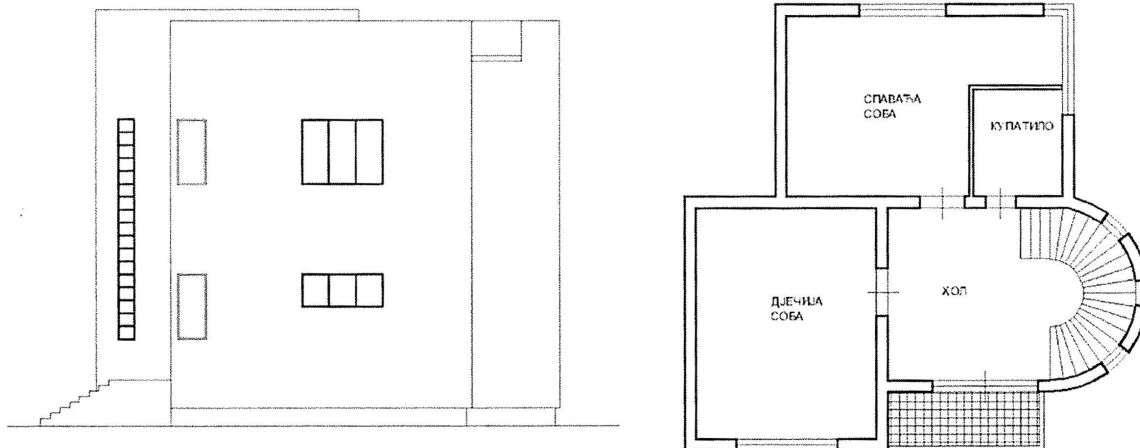
terrace, sheltered from the main street views. Service rooms for servants are located in the north of the big wing with the dining-room; thus, a clear line has been drawn between the served and serving rooms. Constructively, the structure was designed with a massive system, brick walls, and reinforced concrete ribbed ceiling above the basement.

The universal spirit of the Modern Movement in this house is not present entirely, first of all because of its sloped roof. The Modern Movement expression certainly dominates in the structure's position on the lot, as well as in the space which was created in a micro-ambience, in its pure functional and progressive design in the very plan and also, in the non-ornamental treatment of the façades. Double-sloping roof and developed plan certainly have their root in the eclectic influences. The villa is listed as a Bosnia and Herzegovina national monument in 2010.

### **Villa of doctor Branko Petrović**

The project for doctor Branko Petrović's villa was compiled by architects Stojan Borovnica and Bogdan Petrović. Architect Stojan Borovnica originally from Maglajani near Banjaluka finished his studies of architecture at the High Technical College in Vienna in 1912, while Bogdan Petrović, born in Sarajevo, graduated in Zagreb in 1926. (Cvijić 2014, 107-8)

The villa was constructed in 1939. Doctor Petrović's villa takes up a corner position at the crossroads of Ive Lole



Slika 6: Vila Franje Klindića, izgled i osnova; (Cvijić 2014, 53.) / Image 6: Villa of Franjo Klindić, elevation view and ground floorplan; (Cvijić 2014, 53.)

iskorišćeno kao najvažniji oblikovni element na samoj fasadi s obzirom na to da njegov cilindrični volumen daje identitet objektu. U prizemlju je, pored hola, dnevna zona orijentisana ka ulici, dok su kuhinja i pomoćne prostorije orijentisane ka dvorištu. Na spratu se nalaze dvije spavaće sobe i kupatilo. Fasodom dominiraju otvori koji prate raspored prostorija unutra, simetrično raspoređeni, uz dva akcenta: ugaoni prozor na prizemlju i vertikalne trake svjetlarnika na stepeništu sa profilima bojenim u crveno, naslanjajući se tako i na tekovine De Stijla.

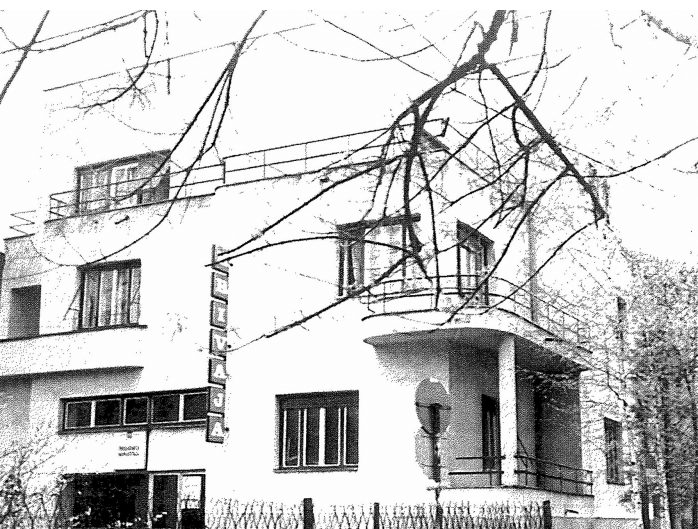
### Kuća Žorža Paskole

Kuća Žorža Paskole nalazi se na uglu ulica Jovana Dučića i Grčke, u neposrednoj blizini vile Emerika Paskole.

Ribara and Gajeva Streets, immediately behind the main city square - Krajina Square, which was not formed at the time of the construction. The corner lot at the end of Gajeva Street interrupts at the same time the style of houses and buildings in a row that were mainly built simultaneously. It was exactly placing the house on the regulation that synchronously enabled emphasis of the corner by selecting a free façade form on the ground-floor and taking use of the large courtyard at the back of the lot. The interior was formed around a central vestibule from where one approaches to the ordination and living room oriented towards the street, that is, towards rooms and serving rooms on the floor. In terms of construction, the house was built by using bricks for massive walls and reinforced concrete for the ceiling and is covered in flat roof. (Cvijić 2014, 49-50)

Objekat je građen u periodu 1938-1939, po projektu Suljage Salihagića, strica Ibrahima Salihagića (Komisija 2010, 6). Suljaga Salihagić, rođen u Kotor Varoši, posjedovao je sopstveno građevinsko preduzeće, zahvaljujući čemu je bio u dodiru sa velikim brojem savremenih objekata u Banjoj Luci (Cvijić 2014, 108).

Kuća je spratnosti Po+P+2 sa tri nezavisna stana organizovana oko centralnog hola i odvojenim opslužujućim prostorijama i sobom za poslugu. Iako kompaktne osnove postavljene na samu regulaciju ugaone pozicije, svaka etaža ima drugačije riješena fasadna platna, koja u kombinaciji sa balkonima daje utisak pokrenute i dinamične forme. Sama fasada je bezornamentalna i bijela. Ugaoni balkoni, trakasti prozori i smjenjivanje prostornih kompozita



Slika 7: Kuća Žorža Paskole, pogled sa ugla Jovana Dučića i Grčke ulice; (Cvijić 2014, 70.) / Image 7: House of Žorž Paskola, as seen from the corner of Jovan Dučić and Grčka streets; (Cvijić 2014, 70.)

## Villa of Franjo Klindić

Franjo Klindić's villa, created by architect Ibrahim Salihagić in 1940, represents one of the most successful architectural designs in the field of one-family dwelling in Banjaluka, not only in the inter-war period, but in the 20th century in general. Ibrahim Salihagić originally from Kotor Varoš, studied architecture at the Technical Faculty in Belgrade, where he graduated in 1936. In Banjaluka, he has an enviable oeuvre, while he also founded the famous Banjaluka project bureau called "Projekt" after the war. (Cvijić 2014, 108-9)

The house for Franjo Klindić is located in the front part of a lot oriented towards Ive Andrića Street. The innovation in this house is using the vestibule for a dining-room and at the same time, locating a dominant semicircular staircase in the same space (Cvijić 2014, 52-3). The staircase is used as the main forming element in the façade itself, bearing in mind that its cylindrical volume gives identity to the structure. There is a living zone oriented towards the street on the ground-floor and next to the vestibule, while the kitchen and service rooms are oriented towards the courtyard. There are two sleeping rooms and a bathroom on the first-floor. The façade is dominated by openings which follow layout of the rooms inside; they are symmetrically aligned with two emphases: the corner window on the ground-floor and vertical openings of the light well on the staircase (with the frames coloured in red) - leaning in that way to the De Stijl achievements.

punog i praznog bili su veoma vješto organizovani akcentujući ugaonu poziciju kuće, a da pri tome neki od elemenata nije posebno istaknut.

## Degradacije

Degradacija kojoj su prikazani objekti i njihova okruženja podvrgnuti je višeslojna. Već posljednjih decenija XX vijeka zub vremena je počeo da nagrizi objekte, a usljed nemara i nemogućnosti samih vlasnika da redovno održavaju objekte, mala oštećenja su ubrzo postala veliki problemi, prije svega ravni krovovi i terase, limom obrađeni detalji, kao i prozorski otvori izloženi vremenskim uticajima.

Vila Franje Klindića je, od pomenutih, sačuvala najviše sopstvenog integriteta. Ostala je u svojini porodice Klindić. U novije vrijeme je na istoj parceli izgrađen još jedan pomoćni objekat, a sama kuća se ne koristi za stanovanje. Ono što je nepovratno narušilo cjelinu jeste novija promjena regulacionog plana kojim je dozvoljena gradnja višespratnica sa veoma visokim stepenom iskorišćenosti prostora, i to već na susjednim parcelama, tako da se od situacije niza manjih jednoporičnih objekata u Ulici Ive Andrića, sa prepoznatljivim dvostranim drvoredom i intimnom atmosferom, došlo do brutalnog regulacionog plana koji predviđa uklanjanje većine postojećih objekata i gradnju blokovske strukture, a taj proces je već u podmaklom toku. Novogradnja sama po sebi kao proces

## Žorž Paskola's house

The house of Žorž Paskola is located at the corner of Jovana Dučića and Grčka Streets, in the immediate vicinity of Emerik Paskola's villa. It was built between 1938-39, according to a project of Suljaga Salihagić, an uncle of Ibrahim Salihagić (Komisija 2010, 6). Suljaga Salihagić, born in Kotor Varoš, owned his own engineering firm, by virtue of which he was linked to a large number of structures in the contemporary Banjaluka. (Cvijić 2014, 108)

The house has a cellar, ground-floor and two floors with 3 independent flats organized around the central vestibule and separated by service rooms and a room for servants. Although it has a compact plan view, placed on the very regulation of the corner position, each floor has differently designed façade surfaces which, combined with balconies, give an impression of moving and dynamic form. The façade itself is non-ornamental and white. Corner balconies, horizontally emphasized windows and the alternance of composition in terms of open and closed surfaces were very skilfully organized, accentuating the house's corner position, without any of the elements being specially prominent.

## Degradations

Degradation, to which the aforementioned structures and their surroundings are subjected to, is



nije problematična, već njen odnos prema postojećem koji u potpunosti negira prisustvo susjednih objekata i bez ikakvog senzibiliteta prema okruženju grabi maksimalan obuhvat volumena zauzetosti, ostavljajući tako postojeće objekte u svojoj sjeni.

Vila doktora Branka Petrovića je još 70. godina grandioznim projektom „Grad“ (Dom radničke solidarnosti, Robna kuća „Boska“ i hotel „Palas“), autorskog trojca Ljerka Lulić, Velimir Najdhart i Jasna Noso, bila predviđena za uklanjanje. Do uklanjanja, u konačnici, nije došlo, a projektno rješenje je kasnije adaptirano i uvaženi su položaj i značaj vile. Zbog atraktivnosti lokacije, prizemlje kuće orijentisano ka ulici je adaptirano sa potpuno novim fasadnim otvorom sa trotoara i taj prostor se dugo koristio kao poslovni. Republički zavod za zaštitu kulturno-istorijskog i prirodnog nasljeđa Republike Srpske je 2012. godine dao stručno mišljenje za sanaciju, adaptaciju, nadogradnju i dogradnju objekta sa mjerama zaštite i preporukom da se projektno rješenje pribavi putem javnog arhitektonskog konkursa. Još 2013. godine je pokrenut postupak za izdavanje lokacijskih uslova za adaptaciju, rekonstrukciju, dogradnju i nadogradnju, a 2018. godine su započeti opsežni radovi na glavnoj uličnoj fasadi, kao i u dvorištu objekta. Glavna fasada je u nivou prizemlja u potpunosti otvorena, čime je u cijelosti narušen izgled same kuće, a dodatno su na ostatku fasade montirani neprimjereni reklamni panoi. U dvorištu je dograđen još jedan objekat ugostiteljskog karaktera, čija je ljetna bašta u potpunosti zatvorila kuću i sa dvorišne strane i time zaokružila

multi-layered. Already in the last decades of the 20th century, structures started to be ravaged by time and by virtue of being neglected and impossibility of the owners to keep them in good repair regularly, small damage soon became big problems, primarily flat roofs and terraces, details made with tin, as well as window openings exposed to weather conditions.

Among the aforementioned, the villa of Franjo Klindić retained the most of its own integrity. It remained a property of the Klindić family. In recent times, one additional structure was built on the lot and the house itself is not used for residing any more. The fact which irreversibly degraded the site is a new change of the regulation plan which permitted construction of multistorey buildings with a high level of utilizable area even on neighbouring lots; therefore, from the situation where there was a row of medium-sized one-family structures in Ive Andrića Street with a recognizable two-sided line of trees and intimate atmosphere, we came to the brutal regulation plan which plans to demolish most of the existing buildings and to construct a housing complex. This process is already advanced. The newly-erected building is not problematic as a process per se, but it is its relation to the existing structures that completely denies them their presence and thus takes up maximal volume of the space without any sensibility, leaving the structures in its shadow. As early as the 1970s, the villa of doctor Branko Petrović was planned to be demolished by the grandiose “Grad”



Slika 8: Vila Franje Klindića, pogled iz ulice Ive Andrića u neposrednom okruženju dva nova višespratna objekta; (autori, 2019.) / Image 8: Villa of Franjo Klindić, view from the street of Ivo Andrić in the immediate vicinity of two new multi-storey buildings; (authors, 2019)

intervencije koje su u cijelosti uništile izvornu arhitekturu.

Vila Emerika Paskole i kuća Žorža Paskole, zbog svoje blizine, te zbog sveobuhvatnosti degradacija kojima su podvrgnute, nažalost, veoma ilustrativno pokazuju tretman objekata ovog tipa i potencijala u Banjoj Luci. Vila Emerika Paskole se koristila za stanovanje do 1992. godine, kada je prenamijenjena u svrhu smještanja diplomatsko-konzularnog predstavništva Velike Britanije, koje je tu bilo smješteno sve to 1999. godine. Te godine objekat je devastiran u masovnim građanskim demonstracijama protiv zemalja članica NATO-a i nakon toga nije obnavljan. Godine 2003. vila dobija novog vlasnika da bi 2013. godine, usvajanjem novog regulacionog plana, na samoj parceli bila dozvoljena gradnja stambeno-poslovnih objekata visoke spratnosti. Ne samo da je njihovo prisustvo u neposrednoj blizini vile trajno uništilo identitet mjesta, drastičnije nego kod vile Franje Klindića, nego je njihova pozicija

project (Working Solidarity Club, Boska Department Store and Palas Hotel) by architects Ljerka Lulić, Velimir Neidhardt and Jasna Noso. In the end, demolition was not finalized, the project was altered and the importance and position of the villa were taken into consideration. Because of the attractive location, the villa's ground-floor, oriented towards the street, was adapted with a completely new façade opening, accessible from the sidewalk and that space has been long used for business purposes. The Republic Institute for the Cultural-Historical and Natural Heritage Protection of the Republic of Srpska gave its expert opinion in 2012 in order to repair, adapt, extend and add the building with protection measures and a recommendation that one should invite tenders for its design. As early as 2013, a procedure was initiated in order to issue institutional building propositions and permits for adaptation, reconstruction, extension and addition, while extensive works on the main street façade and the building's courtyard began in 2018.



Slika 9: Vila doktora Branka Petrovića, lijevo, pogled sa ugla Ive Lole Ribara i Gajeve; desno, pogled iz Ive Lole Ribara; (autori, 2019.) / Image 9: Villa of MD Branko Petrović, on the left, as seen from the corner of Ivo Lola Ribar and Gajeve streets, on the right, view from Ivo Lola Ribar street; (authors, 2019)

odabrana na način da se vila postavi u apsolutno inferioran položaj, postavši sada gotovo nevidljiva iz Ulice Jovana Dučića. Ne samo to, uređenje gradilišta, kao i svi radovi koji prate izvođenje novih objekata dodatno su oštetili objekat vile i doveli u pitanje egzistenciju originalno sačuvanih elemenata na kući.

Sa druge strane Grčke ulice degradacija graditeljskog nasljeđa desila se još ranije. Kuća Žorža Paskole je jedan od najranijih slučajeva neprimjerene dogradnje u Banjoj Luci, koja je postala centralna tema gradnje potkraj 90. godina. Sredinom 90. godina za potrebe smještanja administrativnih prostorija jedne javne kompanije objekat je nadograđen na način koji i dalje ostaje nerazumljiv u okvirima revitalizacije graditeljskog nasljeđa. Mansardni krov je element koji je zaokružio cjelokupnu intervenciju i objektu dao drugo neprepoznatljivo lice. Nepoznato je da li su nadležne institucije blagovremeno dale saglasnost za ovakvu intervenciju.

The main façade is completely open on the ground-floor level which spoilt the house's appearance entirely, while inadequate advertising boards were additionally mounted on the rest of the façade. In the courtyard, another catering establishment was added, whose outside seating area closed the house completely from the courtyard side, thus delivering a deathblow with the interventions that destroyed the original architecture.

Unfortunately, due to their proximity and comprehensive degradation they are subjected to, Emerik Paskola's villa and Žorž Paskola's house do illustratively show how the buildings of this type and potential are treated in Banjaluka. Emerik Paskola's villa was used as a residence until 1992, when it was transformed into a UK consulate and served that purpose until 1999. In that year, the building was devastated during massive, public anti-NATO countries demonstrations and has not been renovated afterwards. The villa's ownership was changed in 2003;



Slika 10: Vila Emerika Paskole, lijevo pogled iz ulice Jovana Dučića; desno pogled iz Grčke ulice; (autori, 2019.) / Image 10: Villa of Emerik Paskola, on the left, view from Jovan Dučić Street; on the right view from Grčka Street; (authors, 2019)

## Zaključak

Nakon širih promjena u Kraljevini nastalih prevashodno kao posljedice Šestojanuarske diktature, moderna arhitektura zauzela je reprezentativno mjesto novog pokreta, koji je imao kapacitet da reflektuje raskid sa istorijskim stegama i pokaže nove tendencije na državnom nivou ne samo sa stanovišta arhitekture nego društva uopšte. U manjim sredinama, kakva je bila Banja Luka 30. godina prošlog vijeka, Moderna dobija najviše prostora u manjim realizacijama pojedinačnih investitora iako su i pojedini javni objekti imali odlike Moderne. Bauhaus, kao vodeći uticajni pravac tog doba, nalazi značajno mjesto u arhitekturi jednorodničkih stambenih objekata. Investitori su bili, gotovo po pravilu, imućni lokalni trgovci, ljekari ili industrijalci, a lokacije na kojima su građene vile su bile u širem gradskom centru. Primjenjivani rječnik arhitekture odgovarao je ilustrativnim detaljima arhitekture Bauhauusa – jake kubične

in 2013, when the new Regulation Plan was adopted, the construction of new multistorey office-residential buildings was allowed on that very lot. Not only their presence in the immediate vicinity of the villa permanently destroyed identity of the place (more drastically than in the case of Franjo Klindić's villa), but their position caused the villa to get into absolutely inferior position, thus becoming nearly invisible when looking from Jovana Dučića Street. Furthermore, site facilities as well as all the works that follow new buildings construction additionally damaged the villa and endangered the very existence of its originally preserved elements.

On the other side of Grčka Street, degradation of the architectural heritage took place even earlier. Žorž Paskola's house is one the earliest cases of inadequate extension in Banjaluka that became a central construction topic at the end of 1990s. The structure was extended in the midst of the decade for the purpose of creating administrative space for one public company; the house



Slika 11: Kuća Žorža Paskole, pogled sa ugla Grčke i Jovana Dučića; (autori, 2019.)  
 / Image 11: House of Žorž Paskola, as seen from the corner of Grčka and Jovan Dučić streets;  
 (authors, 2019)

forme, bezornamentalne fasade, ugaoni radijalni balkoni, trakasti prozori, ravni krovovi, kao i funkcionalna unutrašnja organizacija sa jasnim podjelama između opsluživanih i opslužujućih prostorija, soba za posluđu, odvojenih ulaza itd.

Izlaganje o degradaciji kulturno-istorijskog nasljeđa, naročito graditeljske baštine u Bosni i Hercegovini čini se da nema kraj. Bilo da je u pitanju prirodna katastrofa, neimaština ili nemar, namjerno uništavanje i uklanjanje, stanje u kojem se nalaze objekti od visokog značaja za naše društvo je katastrofalno. Mada, možda je to ocjena i stanja u kojem se društvo nalazi.

Mnogo je drugih primjera u kojima je jedan graditeljski fundus, u ovom slučaju Bauhausov, veoma vješto iskorišćen za reprezentativne svrhe i na kraju za finansijski prihod.

Tel Aviv, u kojem se nalazi najveći fundus Bauhausovih objekata van Njemačke, grad je koji je zahvaljujući svijesti društva od tih objekata napravio

was extended in a way that keeps being incomprehensible from the cultural heritage revitalization aspect. The mansard roof is an element that finally completed the entire intervention and gave a different, unrecognizable face to the structure. It is not known whether the authorized institutions gave its consent for this intervention in due time.

## Conclusion

After the extensive changes in the Kingdom, brought about primarily as a consequence of the 6th January dictatorship, the modern architecture took a representative place of the new movement which had the capacity to reflect a breakaway from the historical millstones and disciplines and to show new tendencies on the state level, not only from the architectural aspect, but that one of society as well. In smaller

male fabrike novca. Naravno da finansijski aspektat nije motiv koji treba da vodi ka očuvanju nasljeđa, ali u našoj situaciji on je veoma kvalitetan kontraargumentat prema istom finansijskom motivu koji vodi ka uništavanju tog istog nasljeđa.

Čini se da nisu potrebne dublje studije o stanju pojedinih objekata da se zaključi da su oni nepovratno uništeni, ali ono što više zabrinjava jeste letargija društva koje nema otpor prema djelovanjima, makar ona bila formalno i odobrena u prostorno-planskoj dokumentaciji ili kroz odobrenja za adaptacije ili prenamjene. Podizanje svijesti društva o istoriji grada u kojem živi, doprinosu porodica koje su stvarale grad i njegov identitet, važnosti baštinenja njihovih materijalnih tvorevina ciljevi su koji se mogu postaviti ne samo za Banju Luku nego bilo koji drugi grad u Bosni i Hercegovini. Bauhaus, kao internacionalno priznat i tvorevni faktor savremene arhitekture na kojoj počiva arhitektura danas, jedan je od odličnih razloga da se upravo ovi objekti zaštite i revitalizuju.

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environment like Banjaluka was in the 1930s, the Modern Movement becomes most prominent in small-sized creations of single investors, although single public structures had the Modern Movement characteristics. The Bauhaus, as the leading influential school of that period has an important place in the one-family residential architecture. As a rule, the investors were affluent local merchants, medical doctors or industrialists, while locations for the villas were in the wider city centre. The applied architecture principles corresponded with the illustrative details of the Bauhaus - strong cubic forms, non-ornamental façades, radial corner balconies, horizontally emphasized windows, flat roofs and also, functional inner organization with clear divisions between the served and serving rooms, rooms for servants, separate entrances etc.

Discussion about the cultural-historical heritage degradation, particularly the architectural heritage in Bosnia and Herzegovina, seems to never end. Whether it was a natural disaster, poverty or else neglect, deliberate destruction and demolition - the condition of high-importance structures for our society is catastrophic. Although it could be the same condition of the whole society.

There are many examples, in this case vast architectural reference to the Bauhaus, that is skilfully used for representative purposes and finally for a financial gain. Tel Aviv, where one can find the largest number of Bauhaus structures outside of Germany, is a city which made

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small money factories out of these buildings thanks to society's awareness. Of course, the financial aspect is not a motive that should lead to heritage preservation, but in our situation, it is a very quality counter-argument towards the same financial motive that leads to the very heritage's destruction.

It seems that closer studies about the condition of particular structures are not necessary to conclude that those are irreparably destroyed, but what makes us even more worried is society's lethargy which does not resist those damaging actions, even if they are formally authorised in the physical planning documentation or through authorizations for adaptations and changes of use. Raising society's awareness about a city's history, a city they live in, contributions of families that were making a city and its identity, the importance of inheriting their material creations, are goals to be set not only for Banjaluka, but for any other city or town in Bosnia and Herzegovina. The Bauhaus as an internationally acknowledged and creative factor in the contemporary architecture (on which today's architecture rests) is one of the excellent reasons to have these structures protected and revitalized.

# Mogućnosti reinterpetacija ideja Bauhauša na primjeru idejne zamisli stambenog naselja Ciglane u Sarajevu

## / Reinterpretation possibilities of the Bauhaus ideas – example of conceptual design of the Ciglane estate in Sarajevo

Prethodno priopćenje  
Tehničke nauke/ Arhitektura i urbanizam  
/ Preliminary Communication  
Technical Science/ Architecture and Urbanism

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**Elša Turkušić Jurić**  
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## Abstract

Ideje Bauhauusa se vežu hronološki za početke Moderne i avangardnih pokreta u svim domenima kulturnog i društvenog stvaralaštva. Stoga je i najčešća percepcija ovih progresivnih ideja neodvojiva od duha epohe industrijskog društva koje tada nastaje, odnosno teorijskih rasprava i analiza unutar dometa arhitekture i urbanizma internacionalnog funkcionalizma.

Svaki naredni period u umjetnosti i graditeljstvu je neminovno ili nastavak (evolutivni) ili reakcija na prethodni iskaz koja po svom karakteru može biti nostalgična ili progresivna. Svako istinsko stvaralaštvo, pa tako i arhitektonsko nastoji otkriti i uspostaviti kontinuitet vlastitog promišljanja o izgradnji bolje i humanije budućnosti. Poštivanje kontinuiteta, od kulturološkog do urbanog, u današnjem vremenu intenzivnih promjena praćenih izrazitom društvenom polarizacijom i homogenizacijom čini se izuzetno važnim.

U radu se propituju mogućnosti otklona od hronološkog kontekstualiziranja škole Bauhauusa, pokušavajući pri tome otkriti načine reinterpretacije njenih načela i pristupa. Da li je njihove pojavne oblike moguće analizirati i u kasnijim arhitektonskim tendencijama, koje se kritički odmiču od vremena poslijeratnog modernizma, odnosno da li je moguće istražiti bauhausovske principe kompatibilne sa arhitektonskim idejama koje odgovaraju duhu vremena kojeg prepoznajemo kao postmodernizam u arhitekturi?

## Abstract

The ideas of the Bauhaus are chronologically bound to the beginnings of the Modern Movement and the avant-garde ones in all domains of cultural and social creativity. Therefore, the most common perception of these progressive ideas is inseparable from the spirit of the era of then-emerging industrial society, that is, theoretical discussions and analyses within the achievement of the architecture and urban-planning of the international Functionalism.

Each successive period in art and architecture is inevitably either a continuation (evolutionary) or a reaction to a previous expression which can be nostalgic or progressive by its character. Every true creativity (and so does the architectural one) seeks to discover and establish the continuity of its own thought about building a better and more humane future. Respect for continuity, from the cultural to the urban one, in the present-day era of intense change, accompanied by pronounced social polarization and homogenization, seems extremely important.

The paper examines possibilities of a deviation from the chronological contextualisation of the Bauhaus School, while trying to discover ways of reinterpreting its principles and approaches. Can their emergent forms be analyzed in later architectural tendencies which are critically moving away from the post-war modernism, or is it possible to explore the Bauhaus principles compatible with architectural ideas

Istraživanje počiva na pretpostavci o mogućnostima transmisije nekih osnovnih načela bauhausovske misli izvan njenog suvremeniteta, koja će se provjeriti metodom kompatibilne analize stambene kulture u Sarajevu kasnih 70. godina XX stoljeća na primjeru idejne zamisli stambenog naselja Ciglane u Sarajevu autora Namika Muftića i Radovana Delallea (1965. i 1974. godine). Osnovni koncept naselja Ciglane se razlikuje od do tada realiziranih sarajevskih naselja projektiranih na principu internacionalnog modernizma.

Naselje nije izvedeno na način na koji je planirano, nego necjelovito i uz određene izmjene (1976-1989). Današnje stanje naselja evidentno ukazuje na još intenzivnije transformacije koje vrše sami korisnici, ali i gradske vlasti, čime blijedi karakter naselja (od 1995). Smjernice neophodne za njegov budući proces regeneracije mogu biti polučene rezultatima ovog istraživanja.

**Ključne riječi: stambena kultura, naselje Ciglane, Bauhaus**

that correspond to the spirit of the time that we recognize as postmodernism in architecture?

The research is based on the assumption that some basic principles of the Bauhaus thought can be transmitted beyond its own time, which will be verified by a method of compatible analysis of the residential culture in Sarajevo in the late 1970s, based on the conceptual design of the Ciglane housing complex in Sarajevo by Namik Muftić and Radovan Delalle (1965 and 1974). The basic concept of the Ciglane estate differs from the previously created Sarajevo estates designed on the principle of international modernism.

The estate was not designed as planned but as incomplete and subject to certain changes (1976-1989). The present state of the estate clearly indicates an even more intense transformation by the users themselves, but also by the city authorities, thus fading the character of the estate (since 1995). The guidelines necessary for its future regeneration process can be derived from the results of this research.

**Keywords: housing culture, Ciglane estate, Bauhaus**

## Uvod

Idejni i pedagoški koncept škole Bauhaus polazi od izazova svoga vremena u propitivanju odnosa između društva i umjetnosti unutar sve veće industrijsko-tehnološke dominacije nad životnom svakodnevnicom. Završetak I. svjetskog rata pobudio je nadu u novo i drugačije doba, koje predstavlja kraj burnih i dramatičnih vremena. Osnivanjem škole Bauhaus Walter Gropius i njegovi sljedbenici i suradnici vjeruju da na zahtjeve nastupajućeg novog boljeg svijeta treba odgovoriti „uobličavanjem novih oblika života“ spojem nauke, umjetnosti, arhitekture, odnosno industrijske tehnologije i zanata.

Tako je i polazište za istraživanje u ovom radu razmatranje odnosa društva i arhitekture, čovjeka i zajednice, u kontekstu sagledavanja budućnosti, a kroz primjer (kolektivne) stambene arhitekture skraja 70. godina XX stoljeća u Bosni i Hercegovini. Dotadašnji poslijeratni razvoj glavnog grada Sarajeva, obilježen značajnom graditeljskom ekspanzijom u naletu opće modernizacije i industrijalizacije društva, odvijao se prema modelu strogog funkcionalnog i racionalnog zoniranja grada. Kao rezultat nastala su potpuno nova naselja na principu tabula rasa. Početak realizacije idejnog koncepta naselja Ciglane, 1976. godine, nagovijestio je kvalitativni pomak u razvoju moderne stambene kulture i (re)organizacije gradske strukture Sarajeva, a koji podrazumijeva: povratak značaja pješačke ulice, oblikovanje i organizacija gradskog prostora vođeni idejom o njegovom identitetu (urbarhitektura),

## Introduction

The conceptual and pedagogical draft of the Bauhaus School begins with the challenge of its time in questioning the relationship between society and the arts within the growing industrial-technological dominance over everyday life. The end of World War I, aroused hope in a new and different era, which marks the end of tumultuous and dramatic times. With the founding of the Bauhaus School, Walter Gropius and his followers and associates believe that the demands of an emerging better new world need to be answered by “shaping new life forms” with a blend of science, art, architecture, or industrial technology and crafts.

Thus, the starting point for the research in this paper is to consider the relationship between society and architecture, man and community, in the context of looking at the future, and through the example of (collective) residential architecture from the late 1970s in Bosnia and Herzegovina. The post-war development of the capital of Sarajevo, marked by significant architectural expansion in the wake of the general modernization and industrialization of the society, has taken place according to the model of strict functional and rational zoning of the city. As a result, brand new settlements were created on the principle of tabula rasa. The beginning of the creation of the Ciglane estate, in 1976, heralded a qualitative shift in the development of modern residential culture and (re)organization of the

stvaranje i jačanje socijalne integracije stanovnika, te interpoliranje megastrukture unutar postojećeg gradskog konteksta uvažavajući memoriju mjesta. Tokom realizacije naselja došlo je do određenih izmjena i nepoštivanja cjelovitosti njegovog idejnog koncepta, čime je nastala evidentna razlika između sadašnjeg stanja naselja i njegove idejne zamisli. Zbog toga će se rad fokusirati na analizu arhitektonsko-urbanističko-socijalnih karakteristika idejne zamisli naselja Ciglane a koje istovremeno polučuju reference na bauhausovsku misao i praksu građenja.

Primijenjena metoda u radu polazi od analize prostorno-programskih, funkcionalnih i organizacijskih elemenata naselja Ciglane sa njima kompatibilnim načelima škole Bauhaus. Tako se istraživački dio rada fokusira na reinterpreteranje sljedećih načela: zdravo stanovanje, (tehnološka i oblikovna) inovativnost, interdisciplinarnost (ili sinteza), socijalna osjetljivost i oblikovanje društvenih potreba. Time se nastoji valorizirati i potvrditi hipoteza o mogućnostima transmisije bauhausovskih ideja i načela unutar različitih diskursa: arhitektonskih (postmodernizam), društvenih (socijalističko uređenje) i kulturoloških (bosanskohercegovačko društvo).

Cilj istraživanja je propitati izravnost i vrstu karaktera opažane transmissijske relacije, ali i njenu kontinuiranu ili diskontinuiranu prisutnost, kao već usvojenog obrasca djelovanja i promišljanja unutar vremenskog toka bosanskohercegovačke kulture i arhitekture.

urban structure of Sarajevo: the return of the importance of the pedestrian street, the design and organization of the urban space, guided by the idea of its identity (urban architecture), creation and strengthening the social integration of the population, and interpolating the megastructure within the existing urban context, while respecting the memory of the place. During the creation of the estate, there were certain changes and disrespect for the integrity of its conceptual draft, which makes the evident difference between the present state of the estate and its initial concept. Therefore, the paper will focus on the analysis of architectural-urban-social characteristics of the initial conceptual design of the Ciglane estate, which at the same time have references to the Bauhaus thought and building practice.

The method used in the paper starts from the analysis of the spatial-programmatic, functional and organizational elements of the Ciglane estate with the compatible principles of the Bauhaus. So the research focuses on reinterpreting the following principles: healthy housing, (technological and design) innovation, interdisciplinarity or synthesis, social sensitivity and the shaping of social needs. This seeks to validate and confirm the hypothesis of the possibility of transmitting Bauhaus ideas and principles within different discourses: the architectural ones (postmodernism), the social ones (socialist system) and the cultural ones (Bosnia and Herzegovina society).

## **Polazište istraživanja u sukladnosti izraza 20. stoljeća**

Tema i predmet istraživanja rada hronološki pripadaju periodu razvoja kulture i društva koji se nastoje kritički odnositi prema praksama i idejama modernizma, odnosno rezultatima njegovog kulturološkog redukcionizma. Unutar raznolikih polja djelovanja, od književnosti do pop-kulture, polazišta su u odbacivanju modernističkih dogmi: podložnost tehnokratiji, odbacivanje alternativnih interpretacija (popularne) kulture, nemogućnost ostvarivanja procesa kulturološke identifikacije. To su neki od problema koje je u svom radikalnom obliku prakticirao poslijeratni modernizam. To je naročito vidljivo u nizu primjera ujednačenih „naselja spavaonica“ sa izostankom društvenih sadržaja, koje je moguće pronaći širom Evrope bez obzira na topografsku i kulturološku determiniranost lokaliteta. Alternativna pozicija koju postmodernistički diskursi zauzimaju često se temeljila na relativiziranom kombiniranju historije i emocija, svedopuštenoj proizvoljnosti i formalizmu. Tako raznolike pojave „deformiranja“ javnog prostora lišenog simbolične i vitalne razine više su doprinijele stagnaciji nego nadogradnji urbane kulture (poput arhitekture Charlesa Moorea ili Ricarda Bofilla). Na taj način se u svojoj generalnoj pojavnosti postmodernizam odmakao od same suštine modernističkih kvaliteta, te odrekao svoje kritičke i produktivne pozicije.

The aim of the research is to question the directness and nature of the observed transmission relation. But also, its continuous or discontinuous presence, as an already adopted pattern of action and deliberation within the time course of B&H culture and architecture?

## **Starting point of the research in consistence with the 20th century expression**

The topic and the subject of the research belong chronologically to the period of development of the culture and society which seek to be critical of the practices and ideas of modernism, that is, the results of its cultural reductionism. Within various fields of activity, from literature to pop culture, the starting point is to reject modernist dogmas: susceptibility to technocracy, rejection of alternative interpretations of (popular) culture, inability to realize the process of cultural identification. These are some of the problems that the post-war modernism has practiced in its radical form. This is particularly evident in the many examples of uniform 'dormitories' with the absence of social facilities, which can be found throughout Europe, regardless of the topographical and cultural determination of the site. The alternative position that postmodern discourses occupy was often based on a relativized combination of history

Kvaliteti modernističkih principa koji kreću od novih (revolucionarnih) metoda urbanog planiranja do društveno osviještene arhitekture još uvijek trebaju biti oživljeni, te shvaćeni i razmatrani (Newman, 1980, 45- 58). Walter Gropius, idejni tvorac škole Bauhauasa, u svom javnom obraćanju studentima 1919. godine govori o potrebi postojanja ujedinjujuće ideje kojom bi se pokrenuo poredak stvari u duhovnom i materijalnom smislu. Njen izostanak u tom vremenu „transformacije cjelokupnog svakodnevnog i unutrašnjeg života čovjeka“ predstavljao bi veliku katastrofu svjetske historije. „Mi nećemo doživjeti da vidimo taj dan, ali smo, i ja u ovo čvrsto vjerujem, njegove preteče i prvi instrumenti jedne takve nove univerzalne ideje“ (Gropius 1919, 144).

Stoga, polazište istraživanja bazira se na tumačenju sintagme modernizam naspram postmodernizma kao proizvoljno postavljenoj. “Moderna je arhitektura golemi, veličanstveni, neporecivi fait accompli, (...) dio onoga što se naziva postmodernizam nije ustvari prekid sa modernom, već estetsko i intelektualno obogaćenje modernog pokreta, kompleksniji i interpretativniji nastavak (...)” (Huxtable 1981, 8). Iz današnje perspektive jasno je da su ove tendencije dio jedne historijske cjeline i ideje<sup>1</sup> unutar otvorenog razvojnog procesa modernog društva. Time je moguće konstruirati analizu o postojanosti i prenosivosti određenih ideja u arhitekturi

<sup>1</sup> Ishodišta ideje humanog habitusa i zajedničkog duhovnog dobra leže unutar prosvjetiteljstva -evropskog intelektualnog pokreta kojim se u 17. stoljeću uspostavljaju temelji modernog društva.

and emotion, allowed arbitrariness and formalism. Such diverse occurrences of “deforming” public space deprived of symbolic and vital levels have contributed more to the stagnation than to upgrading of urban culture (such as the architecture of Charles Moore or Ricardo Bofill). In this way, in its general appearance, postmodernism moved away from the very essence of the modernist qualities and gave up its critical and productive positions.

The qualities of modernist principles, ranging from new (revolutionary) methods of urban planning to socially conscious architecture, still need to be revived, understood and considered. (Newman 1980, 45-58). Walter Gropius, the progenitor of the Bauhaus School, in his public address to the students in 1919, spoke about the need for a unifying idea to initiate order of things in a spiritual and material sense. Its absence at that time of “transforming the entire daily and internal life of man” would be a great disaster of world history. “We will not live to see that day, but we are (and I firmly believe in it) its forerunners and the first instruments of such a new universal idea.” (Gropius 1919, 144)

Therefore, the starting point of the research is based on the interpretation of the syntagm modernism versus postmodernism as arbitrarily set. “Modern architecture is a vast, magnificent, undeniable fait accompli, (...) part of what is called postmodernism is not, in fact, a break with the Modern Movement, but an aesthetic and intellectual enrichment of it, a more

koje bivaju reinterpetirane kroz raznolike pokretače i utjecaje unutar društveno-historijskih mijena.

## Prostorna, oblikovna i društvena obilježja idejne zamisli naselja Ciglane

*„Stvaranje formi iz prirode zadatka sredstvima našeg vremena. To je naš posao.“*

Mies van der Rohe, 1923.

### Društveni kontekst i specifičnost suvremeniteta

Sarajevsko naselje Ciglane (bivšeg naziva „Đuro Đaković“) jedno je od posljednjih naselja izgrađenih u periodu socijalističke Bosne i Hercegovine, koja je tada bila u sastavu Socijalističke Federativne Republike Jugoslavije. Društveno-politički i privredni kontekst u kojem se naselje etapno gradi i razvija (1976-1989) s pravom se naziva zlatnim dobom modernog Sarajeva. Početak 80. godina karakterizira graditeljski polet koji se nadovezuje na prosperitetne 70. godine proteklog stoljeća, organizaciju Zimskih olimpijskih igara 1984. godine. U ovom periodu se pretežno grade javni objekti, dok je intenzitet stanogradnje pao u odnosu na 60. i 70. godine. Standardizacija i normatizacija su još uvijek polazni parametri u projektiranju stambenih naselja, kao i u svim

complex and interpretative continuation (...)” (Huxtable 1981, 8.) From today’s perspective, it is clear that these tendencies are a part of one historical whole and idea<sup>1</sup> within the open developmental process of modern society. In this way, it is possible to construct an analysis of the persistence and transferability of certain ideas in architecture that are being reinterpreted through various drivers and influences within socio-historical changes.

## Spatial, shaping and social characteristics of the Ciglane estate concept

*„Creating shapes from the task nature by means from our time. That is our job.“*

Mies van der Rohe, 1923

### Social context and a specific quality of contemporariness

Sarajevo’s Ciglane estate (formerly called “Đuro Đaković“) is one of the last estates built in the period of socialist Bosnia and Herzegovina, which was then a part of the Socialist Federal Republic of Yugoslavia. The socio-political and economic context in which the estate

<sup>1</sup> Origins of the human habit idea and the common spiritual good lie within the Enlightenment - an European intellectual movement that has laid the foundation of modern society in the 17th century

decenijama poslijeratne stanogradnje u bivšoj Jugoslaviji. Međutim, stambeni (svijetli konstruktivni) raster u naselju Ciglane je povećan na 5,0 m (sa tadašnja maksimalna 4,2 m). Ova izmjena je potaknuta dobijanjem kvalitetnije unutarnje organizacije stambenih jedinica na padinama. To je povećalo i standard stanovanja za 20%, ali i cijenu ovako komfornijih i kvalitetnijih stanova za oko 30%.<sup>2</sup>

Naselje Ciglane je prva interpolirana stambena megastruktura sa svim potrebnim javnim sadržajima unutar centralne gradske jezgre. Izgradnjom je izvršena asanacija jugoistočne padine Crnog vrha, ogoljele dugodišnjom eksploatacijom gline. Arhitektonsko-urbanistički oblikovni ansambl kaskadnog volumena prepoznatljiva je silueta naselja Ciglane. Formirane stambene jedinice smicanjem po vertikali i horizontali stvaraju igru svjetla i sjene, punog i praznog. Ovaj oblikovni koncept se nije mijenjao kroz razvojne etape projekta, jer je logično proizašao iz same topografije lokaliteta – smještenog između relativno strme padine i platoa uz jednu od najfrekventnijih gradskih transferzala (Alipašina ulica). Dodatna atraktivnost su izvanredne i insolacijski povoljne vizure prema historijskoj jezgri i obroncima Trebevića, te dominantna pozicija unutar Koševske doline (sportsko-rekreativne i zelene zone grada).

<sup>2</sup> Namik Muftić, razgovor sa autorima, novembar, 06.2019.

was built and developed in stages (1976-1989) is with good reason referred to as the golden age of modern Sarajevo. The beginning of the 1980s was characterized by a building impetus continuing into the prosperous 1970s and the organization of the 1984 Winter Olympics. During this period, mostly public buildings were built, while the intensity of residential construction declined, as compared to the 1960s and 1970s. Standardization and normatization are still the starting parameters in the design of residential estates, as well as in all the decades of post-war housing in the former Yugoslavia. However, the constructive spacing (grid) that allows more light and air in the Ciglane estate was increased to 5.0m (from the then maximum of 4.2m). This change was induced by obtaining a better internal organization of housing units on the slopes. This increased the standard of living by 20%, but also the price of such more comfortable and quality apartments by about 30%.<sup>2</sup>

The Ciglane estate is the first interpolated residential megastructure with all the necessary public amenities, within the central city centre. The construction enabled the southeastern Crni Vrh slope to be rehabilitated, stripped of by the long-term exploitation of clay. The architectural and town-planning design ensemble of the cascading volume is a recognizable silhouette of the Ciglane estate. Formed housing units with vertical and horizontal shear create a play of light and shadow, fullness and emptiness. This design concept did not

<sup>2</sup> Namik Muftić, conversation with the authors, 6th November 2019.



## Razvoj idejne zamisli naselja

Prvi prijedlog za naselje Ciglane nastaje internim arhitektonsko-urbanističkim konkursom (raspisanim unutar Urbanističkog zavoda Sarajeva) 1965., koji se bazirao na prijedlogu prvog Generalnog urbanističkog plana grada Sarajeva iz 1964. Prva nagrada nije dodijeljena, nego su odabrana tri najbolja rada sa prijedlogom da se oni objedine kako bi se dobilo najbolje rješenje.<sup>3</sup> Iste godine novi predloženi projekt je bio inovativan u svom pristupu, te stoga pozitivno ocijenjen u stručnoj i široj javnosti. (Štraus 1966, 8-11) Na padini je predviđena linearno razvijena kaskadna megastruktura, koja biva prorijeđena zelenilom na južnim i zapadnim obodima naselja – gusta dinamična kompozicija koja postepeno prelazi ka okolnoj usitnjenjnoj izgradnji, kroz slobodnostojeće volumene-lamele obrađene u istom oblikovnom maniru. U stambene jedinice se pristupa putem vertikalnih ulica, odnosno kosih liftova koji su ravnomjerno raspoređeni duž izgrađene padine - linearne terasaste kompozicije. Jednu stambenu jedinicu čine tri stana sa terasama ili lođama, a pristup se odvija kroz hodnik iza njih, koji prati izohipse. Na platou, sa izraženim parkovskim karakterom, između padine i gradske transferzale, planirana su tri izdužena stambena nebodera (visine 21 sprat) sa blago kaskadnim bočnim stranama. Postavljeni su na dovoljno

change through the development stages of the project, as it logically stemmed from the very topography of the site – located between a relatively steep slope and a plateau along one of the city's busiest transversal roads (Alipašina Street). Additional attractions are the extraordinary and insolation-friendly views towards the historic centre and the slopes of Trebević and the dominant position within the Koševo Valley (sports, recreational and green areas of the city).

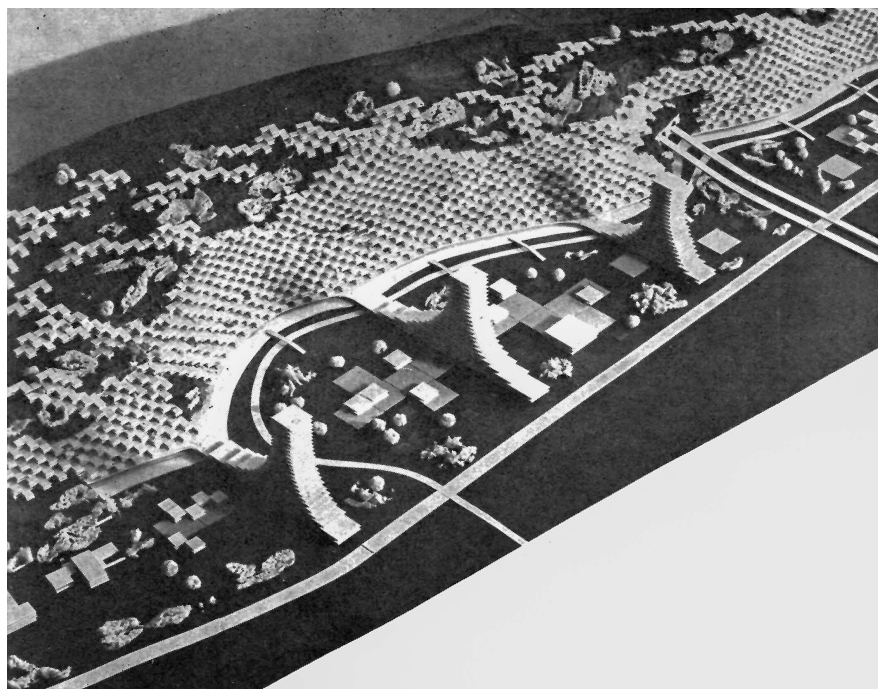
## Development of the estate's concept

The first proposal for the Ciglane estate was made by an internal architectural-town planning competition (announced within the Urban- Planning Institute of Sarajevo) in 1965, which was based on the proposal of the first General Urban Plan of the City of Sarajevo from 1964. The first prize was not awarded, but the three best works were selected, with the proposal of combining them in order to obtain the best solution<sup>3</sup>. In the same year, the new proposed project was innovative in its approach and therefore praised positively by the experts and the general public. (Štraus 1966, 8-11) On the slope, a linearly developed cascade megastructure was planned, which was thinned by greenery on the southern and western edges of the estate - a dense and dynamic composition gradually moving

3 Autori nagrađenih timova: Radovan Delalle i Zorica Starčević, Namik Muftić i Sakib Hadžihalilović, te Jug Milić i Mustafa Đumrukčić.

3 Designers of awarded teams: Radovan Delalle and Zorica Starčević, Namik Muftić and Sakib Hadžihalilović, Jug Milić and Mustafa Đumrukčić.

Slika 1: Maketa rješenja iz 1965.; (ARH) / Image 1: Scale model of the design from 1965; (ARH)



udaljenosti, tako da se između njih nižu javni sadržaji (rekreativni, komercijalni, poslovni i obrazovni). Aktiviranjem partera i izgradnjom podzemnih garaža kreirano je „carstvo za pješake“. Ova ideja nije realizirana, jer za nju nisu postojala tadašnja tehničko-građevinska rješenja poput izvedbe kosih liftova, neophodne primjene poprečne ventilacije stanova prema tadašnjim JUS standardima, horizontalnog temeljenja na trusnim padinskim područjima itd.

Za potrebe projekta usmjerene stanogradnje u Sarajevu (kao jedne od jugoslavenskih reformi radi lakšeg rješavanja stambenog pitanja)<sup>4</sup> ponovno

towards the surrounding fragmented structure, through freestanding volumes - housing units treated in the same shaping manner. The residential units are accessed via vertical streets, or sloping elevators, which are evenly distributed along the constructed slope - linear terraced compositions. One residential unit consists of three apartments with terraces or loggias, and the access is through the corridor behind them, which follows the isohypses. Three elongated residential skyscrapers (21 storeys high) with slightly cascading sides were planned on the plateau with a distinct park character, between the slope and the city transversal road. They were to be located at a sufficient distance so that public amenities (recreational, commercial, business and educational) extend in a row

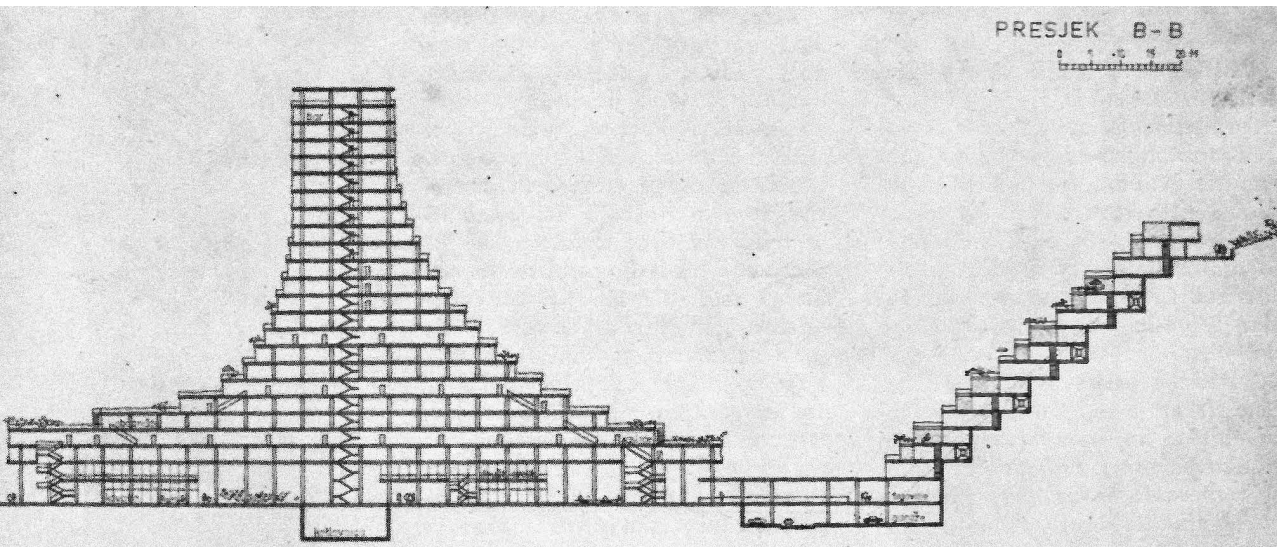
4 Ova proces je bio izuzetno važan za tadašnji razvoj Sarajeva, jer je odredio i ponudio principe za njegov razvoja kao čistog i zdravog grada.

se 1974. godine raspisuje arhitektonsko-urbanistički konkurs za naselje Ciglane na jugoslavenskom nivou. Ovaj put prvonagrađeni rad je dobio autorski tim Namik Muftić i Radovan Delalle. Autori su unaprijedili svoju osnovnu prvobitnu zamisao - kompoziciju kaskadnih terasastih stambenih jedinica. Razigrana vještačka topografija modificiranim rješenjem donosi određene novitete: umjesto stambenih nebodera na platou projektirane su niže stambene terasaste lamele (paralelno ili okomito postavljene spram saobraćajnice, sa 4 ili 7 spratova), uvođenje ulica koje prate izohipse padine umjesto kosih vertikalnih liftova - ulica, u centralnoj osovini padine planiran je jedan kosi lift sa stepeništem, veći broj podzemnih garaža, podzemna saobraćajna ulica ispod glavne šetnice na platou, bogatiji i raznovrsniji javni sadržaji pozicionirani na platou i parteru

between them. By activating the ground level and constructing underground garages a “pedestrian empire” was to be created. This idea was not realized because, there were no technical and construction solutions for it at that time: inability to make sloping elevators, necessary application of transverse ventilation of the apartment according to the then-JUS standards (Yugoslav standards), horizontal foundation on shaky slope areas, etc.

For the purpose of a focused housing project in Sarajevo (as one of the Yugoslav reforms aimed at facilitating housing)<sup>4</sup>, an architectural and urban competition for the Ciglane estate at the Yugoslav level was again invited

4 This process was extraordinarily important for the then-development of Sarajevo, because it determined and offered principles for its development as a clean and healthy city



Slika 2: Presjek rješenja iz 1965.; (ARH) / Image 2: Section of the design from 1965; (ARH)

donjih stambenih lamela (osnovna škola, kino-dvorana, ljetnja pozornica, zdravstvena stanica, robna kuća, polivalentna sportska dvorana, različiti ugostiteljski i komercijalni sadržaji itd). Polazne osnove naselja su kontinuitet prostora, reaktiviranje partera, adaptabilnost izgrađenog prostora, rješavanje prometa kao sastavnog dijela cjelovitog prostornog koncepta, a ne kao sektorskog problema. Predviđena gustina naseljenosti je 373 st./ha sa 1.551 stanom (dvosobni, trosobni, duplex) za 5.961 stanovnika (Muftić, Delalle 1989, 94-97).

## Interpretacija načela Bauhauasa kroz obilježja idejne zamisli naselja

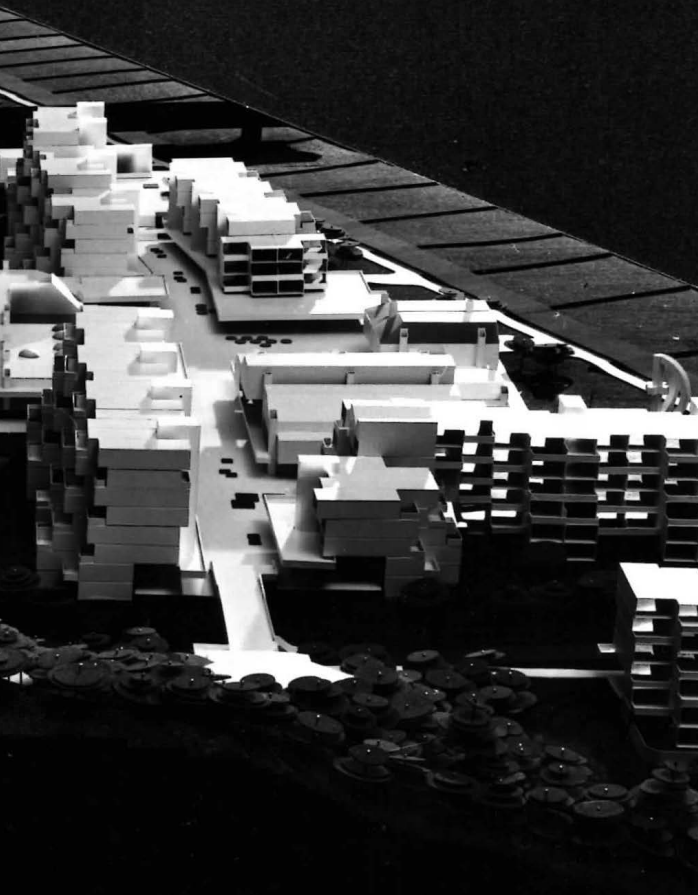
### Načela zdravog stanovanja, interdisciplinarnosti i inovativnosti

Suštinu svog pedagoškog poziva Walter Gropius temelji na obrazovanju studenata (budućih arhitekata, dizajnera i umjetnika) za borbu sa životnim problemima i izazovima u „doku mašina“. Njihovo tadašnje akademsko obrazovanje nije bilo u stanju da premosti sve veći jaz između umjetnosti, zanata i novih potreba društva. Nasuprot tome, Gropius u Manifestu Bauhauasa iz 1919. poziva na njihovo jedinstvo kao jedini vid borbe protiv takvog stanja. Objedinjavanje



in 1974. This time, Namik Muftić and Radovan Delalle received the first prize. The designers improved their basic original idea - a composition of cascading terraced housing units. The playful artificial topography with the modified solution brings some novelties: instead of residential skyscrapers on the plateau, lower terraced housing units (parallelly or vertically placed against the road, with 4 or 7 floors) were designed, introducing

Slika 3: Maketa rješenja iz 1975; (arhiva N. Muftića) / Image 3: Scale model of the design from 1975; (N. Muftić archives)



umjetnosti, dizajna i arhitekture je bila baza za studente Bauhauusa, postajući bitan temelj za njihova daljnja specijalistička opredjeljenja. "Vjerovali su da bi preoblikovanjem svog materijalnog okruženja kroz reformu umjetnosti, zanata, dizajna i arhitekture bilo, također, moguće zamisliti novo društvo" (Von Osten, Watson 2019, 12). Zdravo društvo i bez ekskluziviteta moralo je počivati na principima zdravog stanovanja i dobro

isohypse slopes instead of oblique vertical elevators - streets, a sloping elevator with a staircase was planned in the central axis of the slope and also, a large number of underground garages, an underground traffic street below the main promenade on the plateau, richer and more varied public facilities positioned on the plateau and the ground level of the lower housing units (elementary school, cinema hall, open air theatre, health station, department store, polyvalent gym, various catering and commercial facilities, etc.). The basic premises of the estate are continuity of space, reactivation of ground levels, adaptability of the built space, solving traffic as an integral part of the overall spatial concept and not as a sectoral problem. The estimated population density was 373 residents per hectare, with 1551 dwellings (two-bedroom, three-bedroom, duplex) for 5961 residents. (Muftic, Delalle 1989, 94-97)

## Interpretation of the Bauhaus principles considering features of the estate concept

### Principles of healthy housing, interdisciplinarity and innovativeness

At the heart of his teaching call, Walter Gropius relies on educating students (future architects, designers



Slika 4: Maketa-pogled na centralni plato sa glavnim sadržajima; (arhiva N. Muftića)  
/ Image 4: Scale model with a view of the central plateau with main facilities; (N. Muftić archives)



organiziranih i odgovorno planiranih stambenih blokova. „Uz adekvatnu ishranu i toplotu, za zdrav život su bitni: svjetlost, vazduh i slobodan prostor za kretanje“ (Gropius 1930, 263).

Odnos izgrađenih i slobodnih površina u naselju Ciglane je 1:2,5, što govori o visokom standardu i kvalitetu planiranog gradskog prostora. Dovoljno otvorenog prostora, sunca i zelenila parametri su kojima su se arhitekti rukovodili usvajajući vrijednosti ostvarenja iz prethodnih poslijeratnih decenija - stambena naselja gradskih općina Novog Sarajeva i Novog grada<sup>5</sup> koja su projektirana kao slobodnostojeći štapičasti volumeni unutar velikih ozelenjenih površina na bazi funkcionalnog zoniranja grada.

Povrh svega, naselje Ciglane odražava u potpunosti odlike svog suvremeniteta izražene kritikom ovih naselja, jer su se pretvorila u bezlične „spavaonice“ lišene raznovrsnosti gradskog sadržaja. Autori-arhitekti naselja Ciglane bili su svjesni sve veće dominacije ovako kreiranog homogenog i izotropnog urbanog prostora, kao i njegovih posljedica za dalji razvoj grada, zajednice i čovjeka. Nastoje prevazići probleme u dotadašnjoj praksi modernog urbanizma inoviranjem koncepta i ideje urbanizacije - fuzije arhitekture, urbanizma i pejzažnog oblikovanja. Ovim principom sinteze, premošćavajući

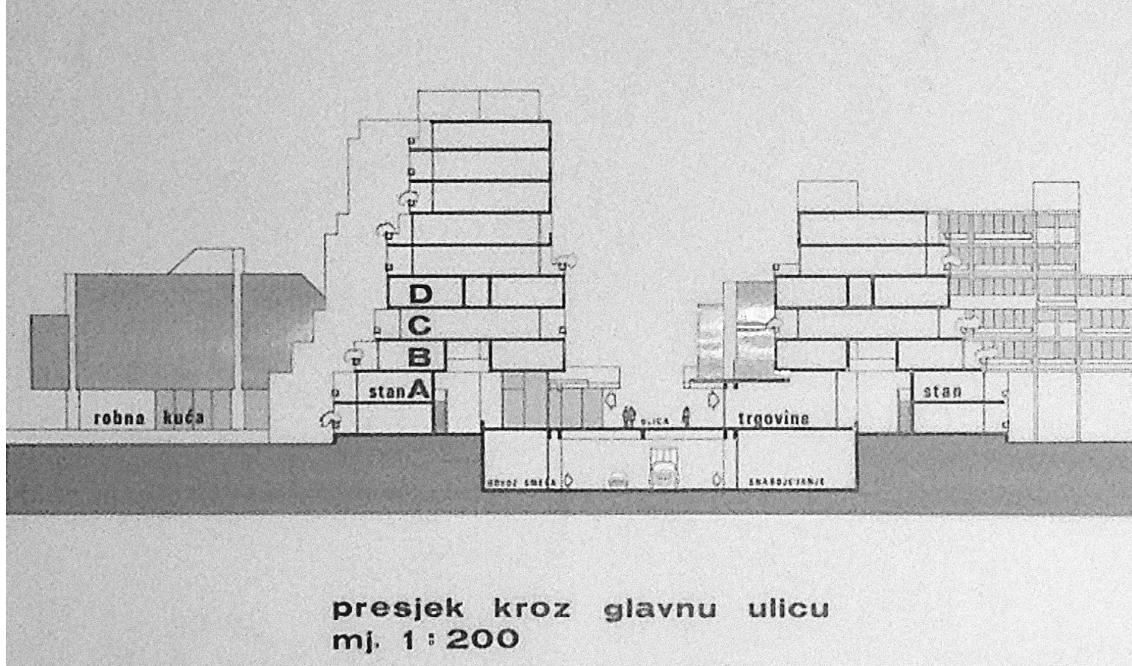
and artists) to tackle life's problems and challenges in the "age of machines". Their academic education at the time was unable to bridge the growing gap between the arts, crafts and new needs of society. In contrast, Gropius in the 1919 Bauhaus Manifesto calls for their unity as the only form of combat against such a condition. The unification of art, design and architecture was the base for the Bauhaus students, becoming an essential foundation for their further specialist commitment. "They believed that by transforming their material environment through the reform of art, craft, design and architecture, it would also be possible to imagine a new society." (Von Osten, Watson 2019, 12) A healthy society and without exclusivity had to rest on the principles of healthy housing and well-organized and responsibly designed housing blocks. "Along with adequate nutrition and warmth, the things essential to a healthy life are: light, air and free space to move." (Gropius 1930, 263)

The ratio of built and vacant areas in Ciglane estate is 1:2,5 - which indicates a high standard and quality of the planned urban space. Enough of open space, sunshine and greenery are the parameters that have guided architects - they adopted the values of accomplishments from the previous post-war decades - residential areas of urban municipalities of Novo Sarajevo and Novi Grad<sup>5</sup>, that are designed as free-

<sup>5</sup> Izgrađena u do sada neprevaziđenom intenzitetu stanogradnje (60. i 70. godina) na principima modernističkih metoda urbanističkog planiranja u kontekstu širenja grada ka zapadu, širokom Sarajevskom polju.

<sup>5</sup> Built in an unsurpassed intensity of housing construction to date (1960s and 1970s) on the modernist methods principles of urban-planning in the context of westward expansion - towards the wide Sarajevo field.





Slika 5: Presjek kroz glavno šetalište i podzemnom ulicom; (arhiva N. Muftića) / Image 5: Section of the main pedestrian promenade and underground street; (N. Muftić archives)

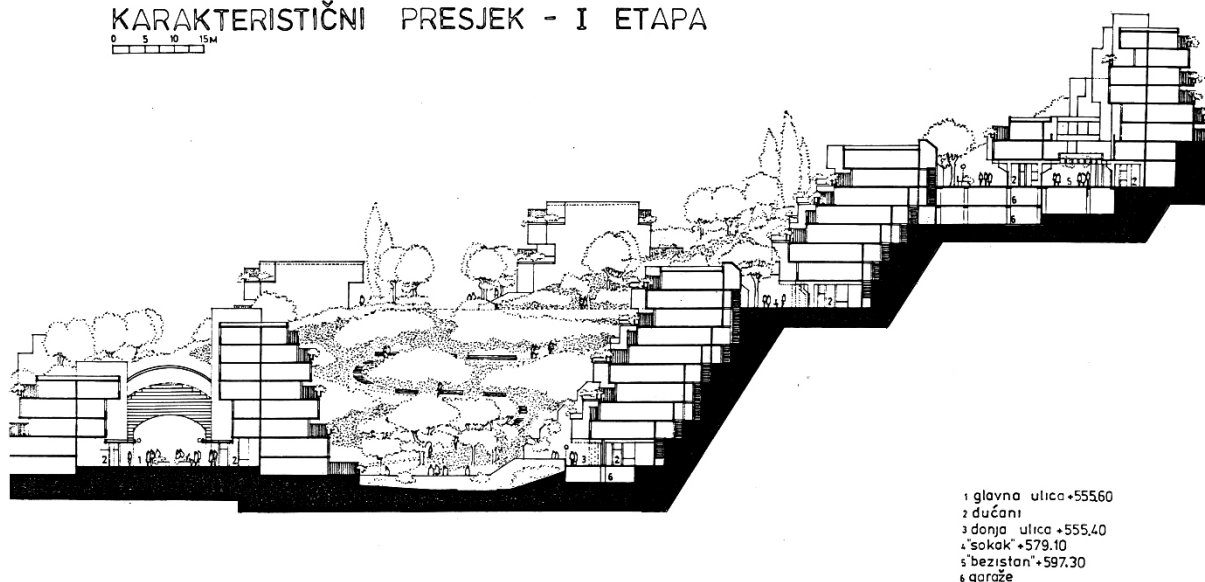
jaz između ove tri discipline, ponudio se model provjeravanja urbanističkih shema kroz arhitektonski koncept. Arhitekti-autori rješavaju sve programsko-sadržajne elemente naselja: od stanova do objekata javnog sadržaja i urbanog mobilijara.

Potrebom za organiziranjem životnih procesa daje se prednost sadržajnijem integriranju različitih funkcija gradskog života – stanovanje, javni sadržaji, rasonoda, te saobraćaj koji time više nije zaseban sektorski problem. Uspostavljanje i održavanje kontinuiranog toka pješaka, koji čini samu srž idejnog koncepta naselja, bazira se na primjeni tehnološke inovativnosti: projektiranjem podzemne kolske ulice ispod glavnog šetališta, podzemnih garaža i kosih liftova.

standing high-rise volumes within large green spaces, based on the functional city zoning.

Above all, the Ciglane estate fully reflects the features of its contemporariness, expressed by criticism of these estates, as they have turned into impersonal “dormitories” deprived of the diversity of urban content. The designers-architects of the Ciglane estate were aware of the increasing dominance of such a homogeneous and isotropic urban space, as well as its consequences for the further development of the city, community and man. They seek to overcome the problems of the contemporary practice of modern urban-planning by innovating a concept and idea of the “urbarchitecture” - a fusion of architecture, urban-planning and landscape design. This principle of synthesis, by bridging the gap between the three disciplines, offered

## KARAKTERISTIČNI PRESJEK - I ETAPA



Slika 6: Presjek kroz naselja; (AU)  
/ Image 6: Section of the estate; (AU)

### **Načela socijalne osjetljivosti i oblikovanja novih društvenih potreba**

Hannes Meyer u svom eseju "Građenje" iz 1928. godine zagovara izraze funkcionalističkog internacionalnog stava prema arhitekturi na način da "zgrada nije estetski, nego biološki proces" koja služi potrebama duha i tijela (Meyer 1928, 231-32). Naime, Meyer istraživanje stavlja u prvi plan, odbijajući formiranje stila Bauhaus ili mode Bauhaus: istraživanje kao najširi mogući pregled ljudskog života s ciljem stvaranja harmonične forme njegove egzistencije (Sudjic 2014, 31-3).

Već samo projektiranje naselja Ciglane na padini sužavalo je mogućnosti kvalitetnog razrađivanja tlocrta - stoga je dotadašnji stambeni svijetli raster povećan da bi se dobila povoljna insolacija i kvalitetna unutarnja organizacija. Odluka o terasastoj izgradnji

a model for verifying urban-planning schemes through an architectural concept. The architects-designers solve all the programmatic and content-related elements of the estate: from apartments to public buildings and urban equipment (settees, flower-stands, public lighting etc).

The need for organizing life processes favours a more meaningful integration of various functions of urban life - housing, public facilities, entertainment and traffic (which is no longer a separate sectoral problem). Establishing and maintaining a continuous flow of pedestrians which forms the core of the estate's conceptual draft is based on the application of technological innovation: by designing an underground carriageway below the main promenade, underground garages and sloping elevators.

omogućila je kreiranje adaptabilne stambene organizacije kroz učesće korisnika (stanara). Ova ideja o sudjelovanju budućih korisnika u načinu korištenja gradskog stambenog prostora element je već spomenutog koncepta urbarhitekture.

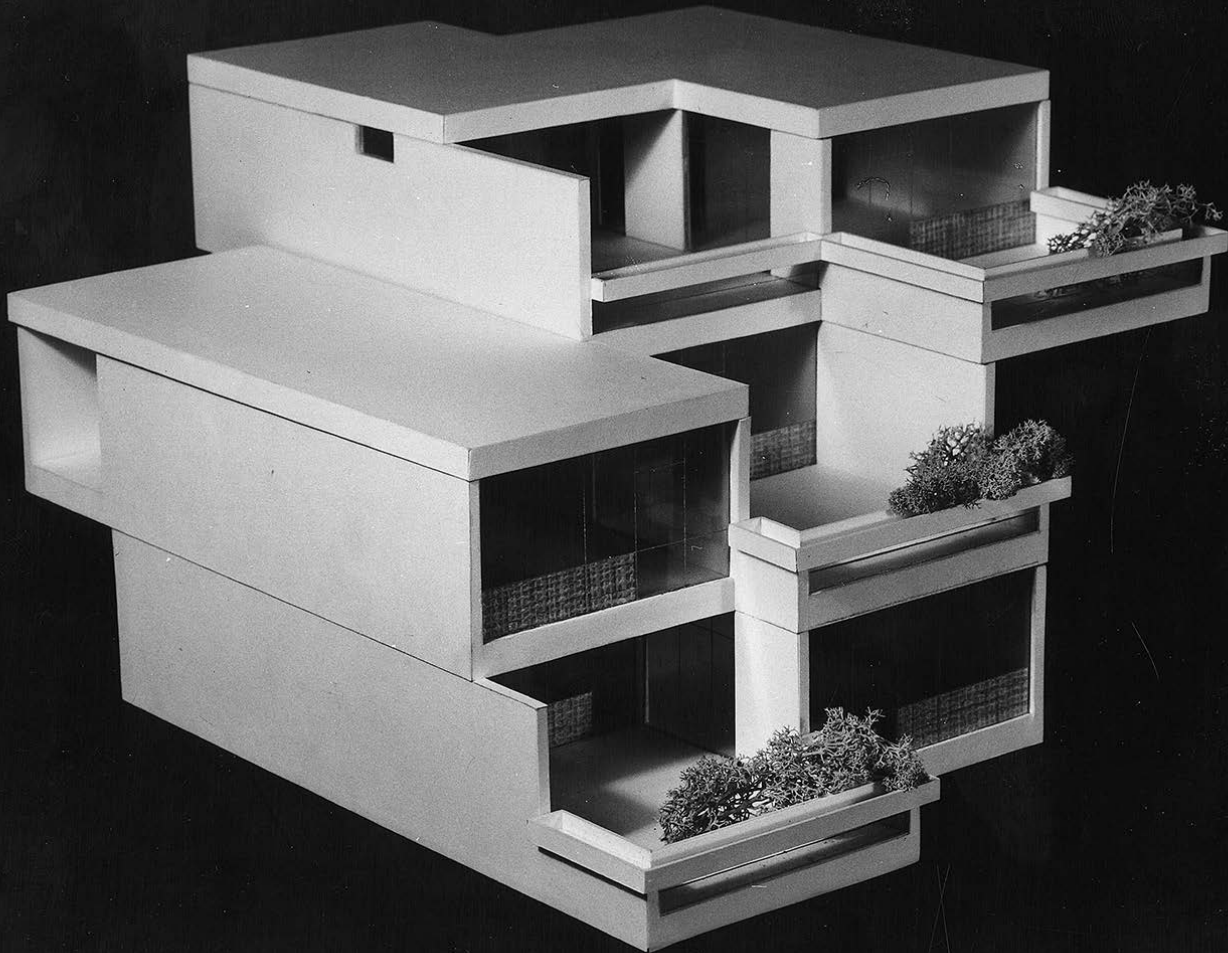
Osnovna stambena jedinica ima formu slova "L", uključujući terase i lođe (dužine od 2,4 m, 3,6 m i 4,2 m). Prostorni element koji je pogodan za transformaciju su velike terase (površine od 12 m<sup>2</sup>, 18 m<sup>2</sup> i 20 m<sup>2</sup>) - koje svojom veličinom omogućavaju ugodan i raznovrstan sadržaj stambenih funkcija, istovremeno nudeći korisniku potencijalne prilagodbe prostora. Uvažavajući činjenicu da se struktura i karakter porodice mijenjaju tokom vremena uz sve veću mobilnost stanovništva, autori predlažu nekoliko varijanti prenamjene vanjskog prostora: zadržavanje istog sadržaja (balkon sa žardinjerom), natkriveni prostor sa pergolom, ostakljeni prostor (zimski vrt ili produžetak stambenog prostora). Arhitektonski nacrti za sve ove varijante su bili napravljeni i ponuđeni stanarima na izbor, kako bi buduća realizacija bila sukladna sa oblikovnim karakteristikama naselja. U prvim godinama nakon izgradnje naselja ovaj metod komunikacije arhitekta-korisnik je funkcionirao. Korištenjem parcijalne participacije korisnika u samom oblikovanju naselja autori usvajaju tadašnja nastojanja arhitekta Ralpa Erskina da uključivanje korisnika u proces dizajniranja stambenih zgrada treba da omogući stvaranje i očuvanje zajednice (primjer zgrade Byker Wall, Newcastle, 1969-1982).

## Principles of social sensitivity and shaping new social needs

In his essay "Construction" from 1928, Hannes Meyer advocates expressions of a functionalist, international stance on the architecture, in such a way that "building is not an aesthetic, but a biological process" that serves the needs of mind and body. (Meyer 1928, 231-32) Specifically, Meyer puts research at the forefront, rejecting the formation of a Bauhaus style or a Bauhaus fashion: exploration as the widest possible overview of human life in order to create a harmonious form of its existence. (Sudjic 2014, 31-3)

It was the very design of the Ciglane estate on the slope that narrowed the possibilities of quality plan view development – therefore, the existing residential construction spacing was enlarged in order to obtain favorable insolation and quality internal organization. The decision for a terraced construction made it possible to create an adaptable housing organization through the participation of users (tenants). This idea of future users' involvement in how urban housing space is used, is an element of the aforementioned concept of "urbarchitecture".

The basic housing unit has the form of the letter "L", including terraces and loggias (lengths of 2,4m, 3,6m and 4,2m). The space element that is suitable for transformation consists of the large terraces (12m<sup>2</sup>, 18m<sup>2</sup> and 20m<sup>2</sup>) - which, by their size, allow for a comfortable and varied content of residential functions,



Slika 7: Maketa stambene jedinice (varijanta iz 1965.); (arhiva N. Muftića) / Image 7: Scale model of the housing units (design from 1965); (N. Muftić archives)

Dodatno tome, autori naselja Ciglane pokušavaju formirati fleksibilne stambene jedinice, stavljajući u prvi plan individualne potrebe stanara. Time prave značajniji iskorak u razvoju stambene kulture u Sarajevu omogućavajući personaliziranje stambene megastrukture. Svatko bi mogao prepoznati svoju stambenu jedinicu. Na ovaj način nastojali su dati naselju karakter individualne izgradnje unutar jedinstvene volumenske i estetske cjeline.

while offering the user potential space adjustments. Recognizing the fact that family structure and character change over time with increasing population mobility, the designers propose several options for redeveloping the outdoor space: retaining the same content (balcony with a flower-stand), covered space with pergolas, a glazed space (conservatory or an extension of the living space). Architectural designs for all these variants were made and offered to tenants to choose from, so that the future

Napuštanje uloga anonimusa u procesu kreiranja stambenih jedinica u korist uloge stanara sa ličnim željama i zahtjevima bila je jedna od osnovnih potreba tadašnjeg čovjeka. Pitanje identiteta kako na privatnom, tako i na kolektivnom planu postaje značajno nakon iskustva življenja u jednoličnim i ujednačenim naseljima, te njihovih praznih besadržajnih prostora. Takvu nemogućnost uspostavljanja značenjskog odnosa korisnika i njegovog životnog prostora je bilo potrebno zamijeniti novim ili redefiniranim prostornim oblicima, kako bi se izbjegle otuđenost i nepostojanost zajednice. Mogućnost ostvarivanja i razvijanja ličnog identiteta se vezala za rješavanje stambene organizacije, dok je pitanje kolektivnog identiteta vezano za rješavanje javnog prostora.

Stoga, autori naselja Ciglane započinju posmatrati strukturu grada kroz nužnost međusobnog povezivanja

creation would be consistent with the design characteristics of the estate. In the first years after the estate was built, this architect-user communication method worked. Using partial user participation in the estate design itself, the designers endorse the efforts of architect Ralph Erskin of that period to engage users in the residential design process to enable the creation and preservation of the community (example of Byker Wall Building, Newcastle, 1969-1982).

Additionally, the designers of the Ciglane estate were attempting to form flexible housing units, putting the individual needs of tenants at the forefront. In doing so, they were making a major leap forward in the development of housing culture in Sarajevo by making it possible to personalize the housing megastructure. Anyone could recognize their housing unit. In this way, they sought to give to the estate the character

Slika 8: Pogled na stambene jedinice na platou; (arhiva N. Muftića)  
/ Image 8: View of the housing units at the plateau; (N. Muftić archives)



Slika 9: Glavno šetalište sa trgom; (autori, 2019.) / Image 9: The main pedestrian promenade with square; (authors, 2019)



objekata. To potvrđuju kroz uvođenje ili vraćanje ulice sa svom njenom živopisnošću, raznolikošću i životom gradskog sadržaja. Projektom su predviđeni: glavno pješačko šetalište i ulica „galerija“ - iznad garaža (nivo partera), srednja ulica kao „kvarovski sokak“ (1. nivo), mirna ulica kao „stambena oaza“ i ulica-vidikovac (2. nivo). Zsigurno je da time autori poznaju tadašnje aktualne alternativne tendencije u teoriji i praksi poput istraživanja Jane Jacobs o specifičnim prirodoma grada i njihove regeneracije tokom 50. i 60. godina XX. stoljeća (Džejkobs 2011, 161-264), ali i poput radova autorskog dvojca Petera i Alison Smithson, koji razvijaju koncept građenja grada kao kolektivne strukture. Među ostalima, njihovo naselje Robin Hood Garden u Londonu (izgrađeno 1972. god.) bavi se temom ulice i modela građevina kao „fragmenata koje imaju sposobnost za sadjejestvo sa drugim građevinama“. Dodatna reakcija na dotadašnji kulturni reduktivizam, ujednačenost novosarajevskih naselja,

of individual construction within a unique volume and aesthetic unit.

Abandoning the role of anonymity in the process of creating housing units in favour of the role of tenants with personal preferences and requirements, was one of the basic needs of man of that era. The issue of identity, both privately and collectively, becomes relevant after the experience of living in monotonous and uniform estates and their empty, lacking-content spaces. Such an inability to establish a meaningful relationship between the user and their living space had to be replaced by new or redefined spatial forms, in order to avoid alienation and lack of community. The possibility of realizing and developing personal identity was related to solving the housing organization, while the issue of collective identity was related to solving the public space.

Therefore, the designers of the Ciglane estate began to observe the structure of the city through the necessity



bez obzira na kontekst, ogleda se u blagoj ali, ipak, prisutnoj tendenciji očuvanja memorije mjesta primjenom materijalizacije. Fasadna crvena cigla je referenca na nekadašnju ciglanu, a upotreba drveta (drvene ograde lođa i terasa) naglašava sklad između izgrađene strukture i ozelenjene padine.

Potrebno je spomenuti da je nekoliko decenija ranije Juraj Neidhardt nastojao razviti koncept stambene zgrade sa odlikama individualne gradnje na stambenim lamelama u Alipašinoj ulici i na radničkim kućama centralne Bosne (Turkušić, 2011, 152.) Također, reinterpreteranje kulture življenja individualnih kuća realizirano je izgradnjom stambenog kompleksa na Džidžikovcu u Sarajevu (1946, Reuf Kadić i Muhamed Kadić). Element transponiranja su velike natkrivene polukružne terase „uronjene“ u zelenilo, dovoljnih površina da nadomjeste gubitak vrta i dvorišta, ali i pojačaju socijalnu koheziju i omoguće zdravije stanovanje.

of interconnecting buildings. They confirm this through the introduction or return of the street with its vividness, diversity and life of urban content: the main pedestrian promenade and the “gallery” street - above the garages (ground level), the middle street - “quiet residential street” (1st level), quiet street-residential oasis and vista (2nd level). It is certain that in doing so the designers were aware of current alternative tendencies in theory and practice of that era, such as Jane Jacobs’ research on the specific nature of the city and its regeneration during the 1950s and 1960s (Jacobs 2011, 161-264), but also, like the work of the designer duo Peter and Alison Smithson who developed the concept of building a city as a collective structure. Among other things, their Robin Hood Garden in London (built in 1972) addresses the subject of the street and model buildings as “fragments that have the capacity to interact with other buildings”. The additional reaction to the cultural reductionism hitherto, the uniformity of



Slika 10: Ulica „stambena oaza“; (autori, 2019.) / Image 10: The street “residential oasis“; (authors, 2019)



Slika 11: Ulica galerija i ulica „vidikovac“; (autori, 2019. i arhiva N. Muftića) / Image 11: The “gallery” street and street with vistas (authors, 2019 and N. Muftić archives)



Ova nastojanja, uz naselje Ciglane, potkrepljuju opstojnost određenih progresivnih ideja u bosanskohercegovačkoj arhitekturi radi stvaranja humanog i suvremenog prostora.

## Sadašnje stanje naselja

Izgradnja naselja je trajala od 1976. do 1989. godine unutar čega su se desile određene izmjene idejnog koncepta. Nijedan planirani javni objekt nije realiziran, nego su izgrađena dva administrativna i jedan vjerski, koji nisu bili planirani. Parteri nisu dovoljno aktivirani i nude ujednačen sadržaj, pješačkoj zoni trenutno nedostaje urbani mobilijar. Realizirana je samo jedna podzemna garaža, u gornjem dijelu naselja, koja služi i kao gradska prometnica. Podzemna kolska ulica, koja je trebala opskrbljivati glavnu šetnicu, nije realizirana, jer je za tadašnje doba bila skupa i sa aspekta sigurnosti neprihvatljiva. Dio oko pijace Ciglane do sada još nije urbaniziran. Stanovnici su, svako na svoj način, bez poštivanja oblikovnog jezika, vršili prenamjene na fasadama, uključujući transformiranje terasa. Ovako realizirano naselje i dosadašnji način ponašanja unutar njega doveli su do značajnog otklona od same ideje zamisli naselja.

the Novo Sarajevo estates, regardless of the context, is reflected in the slight but still present tendency to preserve the memory of the place through the use of materialization. The red brick façade is a reference to the former brickyard, and the use of wood (wooden loggias and terraces) emphasizes the harmony between the built structure and the green slope.

It should be mentioned that several decades earlier, Juraj Neidhardt sought to develop the concept of a residential building with the features of individual construction on residential housing units in Alipašina Street and on the workers' homes of central Bosnia. (Turkušić 2011, 152.) Also, the reinterpretation of the culture of living in reference to individual houses was created with the construction of a residential complex at Džidžikovac in Sarajevo. (1946, Reuf Kadić and Muhamed Kadić). The transposing elements are large covered semicircular terraces "immersed" in greenery, with sufficient surfaces to compensate for the loss of the garden and yard, but also to enhance social cohesion and enable healthier housing. These efforts, along with the Ciglane estate, underpin the existence of certain progressive ideas in the Bosnian architecture in order to create a humane and contemporary space.



Slika 12 i 12b: Pogled na stambenu jedinicu nekada i sada (1989-2019); (autori, 2019. i arhiva N. Muftića) / Image 12: View of the housing units then and now (1989-2019); (authors, N. Muftić archives)

## Zaključak: mogući elementi regeneriranja naselja

Analizom idejnog koncepta naselja Ciglane, kroz njegove prostorne, funkcionalne i programske elemente, može se spoznati primjena fragmentarne reinterpretacije bauhausovskih načela, i to na sljedeći način:

1. Koncipiranje naselja zdravog stanovanja: omogućeno dovoljno zelenila, sunca i zraka.

2. interdisciplinarno proučavanje problema u svrhu kreiranja bolje i održive budućnosti grada: primjena koncepta urbarhitekture.

3. prihvatanje tehnoloških inovacija u kontekstu dominacije

## Current condition of the estate

The construction of the estate lasted from 1976 to 1989, during which certain changes in the conceptual draft took place. Not a single planned public facility was completed, but two administrative and one religious building were constructed, both unplanned. The ground levels are not sufficiently activated and offer a uniform content in the pedestrian zone, which is currently lacking in urban equipment. Only one underground garage was constructed in the upper part of the estate, and it also serves as a city road. The underground carriageway, which was supposed to supply the main promenade, was not realized because it was expensive

pješačkog nad kolskim saobraćajem kao integriranim dijelovima naselja: primjena kosih liftova, podzemnih ulica i garaža.

4. sociološka osjetljivost kroz prihvatanje budućeg stanara/korisnika kao pojedinca/subjekta sa ličnim iskustvima i potrebama: participativna arhitektura uz fleksibilnost stambene organizacije stvaranjem velikih terasa i lođa.

5. istraživanje novih društvenih potreba u kontekstu razvoja ličnog i kolektivnog identiteta kroz uspostavljanje značenjskog odnosa sa neposrednim urbanim prostorom: individualizacija kolektivnog naselja i povratak ulice sa njenom raznovrsnošću.

Veze sa bauhausovskom misli nisu direktne. Na jedan način se prihvataju kao već dokazane vrijednosti pojedinačno reinterpretirane dotadašnjim arhitektonskim i urbanističkim ostvarenjima Sarajeva (naselja Novog Grada i Novog Sarajeva, arhitektura braće Kadić i Juraja Neidhardta). Time se zaključuje da naselje Ciglane nastavlja kontinuitet progresivne linije razvoja arhitektonske misli i stambene kulture na ovim prostorima, reflektivno ih nadograđujući u duhu svog vremena i u skladu sa promišljanjima i radovima aktualnih kritičara poput Jane Jacobs i arhitekata Ralph Erskina, Petera i Alison Smithsons. I unutar ovih reflektivnih pristupa principima modernizma moguće je pronaći sukus bauhausovskih načela. Ovako kontekstualizirana problematika potvrdila je mogućnosti njihove transmisije izvan svog suvremeniteta. Karakter transmisije nije formalan, niti površan.

back then and from the safety aspect unacceptable. The section around the Ciglane Market has still not been urbanized yet. The inhabitants, each in their own way, without respecting the shaping principles, made changes to the façades, including the transformation of the terraces. The estate created in this way and the behaviour within it so far, have led to a significant deviation from the conceptual draft of the estate.

## Conclusion or possible elements of the estate's rehabilitation

The analysis of the conceptual draft for the Ciglane estate, through its spatial, functional and programme elements, revealed the application of the fragmentary reinterpretation of the Bauhaus principles, as follows:

1. Conception of healthy housing: sufficient greenery, sunlight and air provided.

2. An interdisciplinary study of problems to create a better and sustainable future for the city: applying the concept of "urbarchitecture".

3. Accepting technological innovations in the context of dominance of pedestrian over vehicular traffic as integrated parts of the estate: use of sloping elevators, underground streets and garages.

Mala promjena percepcije i valorizacije naselja Ciglane može otvoriti široko polje potencijala unutar procesa njegove regeneracije, koja je nužna s obzirom na „svojevoljne“ transformacije koje se odvijaju unutar naselja i oko njega. Sagledavanje budućnosti ovog naslijeđenog prostornog (i kulturološkog) ostvarenja mora započeti od spoznaje o njegovoj sadržajnoj reinterpretativnosti, kao i mogućnostima koje nudi gradu u njegovom budućem razvoju.

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4. Sociological sensitivity through the acceptance of a future tenant/occupant as an individual/subject with personal experience and needs: participatory architecture with the flexibility of a housing organization by creating large terraces and loggias.

5. Exploring new social needs in the context of personal and collective identity development through establishing meaningful relationship with the immediate urban space: individualization of the collective estate and the return of the street with its diversity.

The connections to the Bauhaus thought are not direct. In one way, they are accepted as already proved values, individually reinterpreted by the up-to-then architectural and town-planning creations in Sarajevo (city quarters of Novi Grad and Novo Sarajevo, the architecture of the Kadić brothers and Juraj Neidhardt). This concludes that the Ciglane estate goes on with the continuity of the progressive line of development of architectural thought and housing culture in the area, upgrading them reflexively and in the spirit of its time (knowing the works of current critics such as Jane Jacobs and architects Ralph Erskin, Peter and Alison Smithsons). And within these reflexive approaches to the principles of modernism, it is possible to find the essence of the Bauhaus principles. The contextualized issues thus affirmed the possibilities of their transmission beyond their own time. The character of transmission is neither formal nor superficial.

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A small change in the perception and valorization of the Ciglane estate can open up a wide field of potential within the process of its regeneration, which is necessary in view of the “willful” transformations taking place within and around the estate. The consideration of the future of this inherited spatial (and cultural) realization must begin from the recognition of its substantive reinterpretability, as well as the opportunities it offers the city in its future development.

# Značajne pojave moderne i savremene umjetnosti i arhitekture Bosne i Hercegovine i naslijeđe Bauhausa na primjeru Sarajeva: kratki pregled

/ Important phenomena of the  
modern and contemporary  
art and architecture of Bosnia  
and Herzegovina and the  
Bauhaus heritage – example  
of Sarajevo: A short survey

Prethodno priopćenje  
Tehničke nauke/ Arhitektura i urbanizam  
/ Preliminary Communication  
Technical Science/ Architecture and Urbanism

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**Adnan Pašić**

## Abstract

Bauhaus i arhitektura Bosne i Hercegovine, osim posredne veze preko Selmana Selmanagića, arhitekta porijeklom iz Srebrenice, koji je studirao i diplomirao na Bauhausu i svoj stvaralački i životni vijek proveo u Berlinu, nemaju direktne poveznice. Ali, ako naslijeđe Bauhauusa tumačimo kao sastavni dio univerzalnih vrijednosti koje definiraju savremenu arhitekturu i dizajn uopće, onda je utemeljeno tvrditi da je ovo naslijeđe sastavni dio vrijednosti savremene kulture, umjetnosti i arhitekture Bosne i Hercegovine. Dokazi za to su mnogobrojni i cilj ovog istraživanja jeste ustanovljavanje komplementarnosti naslijeđa Bauhauusa i posebno značajnih umjetničkih i arhitektonskih pojava u Bosni i Hercegovini i Sarajevu od 1930. do danas.

Tokom 14 godina svog djelovanja, od 1919. do 1933. godine, Bauhaus promovira savremenu formu Gesamtkunstwerka, koji svoju cjelovitu realizaciju vidi u zgradi kao integraciji arhitekture, dizajna i likovnih umjetnosti sa zanatskim umijećem, industrijskom produkcijom i tehnologijom građenja. Poseban novum u djelovanju škole bio je izuzetno širok fokus nastavnih i vannastavnih aktivnosti usmjerenih na istraživanje i sintezu progresivnih naučnih, tehnoloških, socijalnih i umjetničkih fenomena, što Bauhaus, uz sovjetski Vhcutemas, čini avangardom obrazovanja arhitekture i dizajna prve polovine XX stoljeća.

## Abstract

The Bauhaus and the architecture of Bosnia and Herzegovina, except for the indirect connection via Selman Selmanagić, an architect originally from Srebrenica, who studied and graduated from the Bauhaus and spent his lifetime and achieved his creative oeuvre in Berlin, are not directly connected. But, if we interpret the Bauhaus heritage as an integral part of the universal values which define contemporary architecture and design in general, then it is well founded to argue that this heritage is a an integral part of the contemporary culture, art and architecture values of Bosnia and Herzegovina. Evidence for this is abundant and the goal of this research is to establish complementarity of the Bauhaus heritage and particularly important art and architecture phenomena in Bosnia and Herzegovina and Sarajevo from 1930s till today.

During fourteen years of activity (from 1919 to 1933), the Bauhaus promoted Gesamtkunstwerk contemporary form, which saw its complete realization in the building as an integration of architecture, design and visual arts with craft skills, industrial production and construction technology. A special innovation in the school's activity is an extraordinary wide focus of curricular and extracurricular activities directed at the research and synthesis of progressive scientific, technological, social and art phenomena which makes the Bauhaus and Soviet Vhcutemas an education avant-garde of the architecture and

Zbog ograničenog formata, odabrana su četiri primjera koja su u proteklih 80 godina determinirala najznačajnije kulturne, umjetničke i arhitektonske tokove na ovom prostoru: sintetički teatar Collegiuma Artisticuma, arhitektonski opus Reufa i Muhameda Kadića, vizionarske projekte Ivana Štrausa i Zlatka Ugljena i kulturni arhitektonski časopis ARH. Avangardni prema karakteru, duhu i konceptima koje promoviraju, smatram ih dijelom univerzalnih vrijednosti i principa koje je ustanovio Bauhaus. Nadam se da će rezultati ovog istraživanja dodatno potaknuti i doprinijeti raspravi o univerzalnim i specifičnim vrijednostima bosanskohercegovačke i arhitekture Sarajeva, a povodom obilježavanja 100 godina od osnivanja Bauhauusa.

**Ključne riječi: Bauhaus, savremena arhitektura, Bosna i Hercegovina, Sarajevo**

design in the first half of the 20th century.

Because the size is limited, four examples have been selected; they have determined the most important cultural, artistic and architectural trends in our region for the past 80 years; the Collegium Artisticum synthetic theatre, the architectural oeuvre of Reuf and Muhamed Kadić, visionary projects of Ivan Štraus and Zlatko Ugljen and the cult ARH architectural magazine. Being avant-garde according to their character, spirit and concepts which they promote, I consider them a part of the universal values and principles established by the Bauhaus. I hope the results of this research will additionally give impetus and contribute to a debate about universal and specific values of Bosnia and Herzegovina and Sarajevo architecture on the occasion of the 100th anniversary of the Bauhaus' foundation.

**Key words: Bauhaus, contemporary architecture, Bosnia and Herzegovina, Sarajevo**



## Bauhaus-avangarda moderne arhitekture i dizajna

Društvena klima u Njemačkoj u vrijeme osnivanja i tokom prvih godina djelovanja Bauhauusa predstavlja period političke i društvene anarhije i ekonomskog rasula. Weimarskim ustavom iz januara 1919. započinje turbulentni historijski period Weimarske republike koji traje do 1932. godine dolaskom nacista na vlast, što je gotovo paralelno sa početkom i prestankom djelovanja Bauhauusa koji sa radom prestaje 1933.

Bauhaus je sinonim za Državni Bauhaus (Staatliche Bauhaus) u Weimaru, osnovan 1919. godine objedinjavanjem Visoke škole likovnih umjetnosti (Hochschule für Bildende Künste) i škole primijenjenih umjetnosti (Kunstgewerbe Schule), koje 1906. godine osniva i njima rukovodi belgijski arhitekt Henry Van de Velde. 1915. godine za svog nasljednika predlaže Waltera Gropiusa, koji kao radi na programu objedinjavanja ove dvije škole, a potom i na angažmanu nekih od najprominentnijih evropskih umjetnika ovog doba (Curtis 1996, 199).

Ambicija Bauhauusa bila je obrazovanje arhitekata i dizajnera metodama usklađenim sa dinamičnim industrijskim društvom prve polovine XX stoljeća. Obrazovni metod Bauhauusa zasniva na "integraciji umjetnosti i zanatstva", što od 1923. godine postaje "novo jedinstvo umjetnosti i tehnologije". Walter Gropius u osnivačkoj proklamaciji Bauhauusa 1919. navodi:

## Bauhaus – the avant-garde of modern architecture and design

The social climate in Germany, during the foundation and the first years when the Bauhaus was active, represents a period of political and social anarchy and economic disarray. The turbulent historical period known as the Weimar Republic began with the Weimar Constitution from January 1919 and it lasted until 1932 when the Nazis came to power, which is almost parallel with the beginning (1919) and the end of the Bauhaus activity (in 1933).

The Bauhaus is a synonym for the State Bauhaus (Staatliche Bauhaus) in Weimar, founded in 1919 by unifying the College for the Visual Arts (Hochschule für Bildende Künste) and the College for the Applied Arts (Kunstgewerbe Schule), both founded and managed by the Belgian architect Henry Van de Velde in 1906. In 1915, he suggested Walter Gropius for his successor; he worked on the unification of these two schools and later on engaging some of the most prominent artists of his time (Curtis 1996, 199).

The ambition of the Bauhaus was to educate architects and designers by methods brought into line with the dynamic industrial society in the first half of the 20th century. The educational method of the Bauhaus was based on the "integration of arts and crafts", which became a "new unity of arts and technology" since 1923. Walter

*“Cjelovita zgrada je krajnji cilj vizuelnih umjetnosti...*

*Kreirajmo novi esnaf zanatlija, bez klasne taštine koja pokušava podići oholu barijeru između umjetnika i zanatlije. Zamislimo, ispitajmo i kreirajmo zajedno novu zgradu budućnosti koja će okupiti sve u jednoj integralnoj kreaciji: arhitektura, slikarstvo i kiparstvo rastu do neba rukama miliona zanatlija, kristalni simbol nove vjere u budućnost” (prev.a) (Curtis 1996, 184).*

Tokom 1925. godine, Bauhaus iz Weimara seli u industrijski grad Dessau, gdje Gropius projektuje i realizira novu zgradu Bauhauusa, koja zahvaljujući novom arhitektonskom konceptu i vrijednostima postaje simbolom Bauhauusa i njegovo najznačajnije arhitektonsko djelo. Gropius Bauhaus napušta 1928. godine, kada na njegovo mjesto dolazi Hannes Meyer, koji izrazito socijalnim i puritanskim pristupom, promovira arhitekturu i dizajn zasnovane na premisama funkcionalnosti i racionalnosti. 1930. godine Hannes Meyer napušta mjesto direktora Bauhauusa, a za novog je izabran Ludwig Mies van der Rohe (Hatje 1970, 128-129). Pod političkim pritiskom nacista, Bauhaus 1932. godine seli u Berlin, da bi naredne 1933. godine prestao sa radom. Gropius, Mies van der Rohe, Breuer i Moholy-Nagy 1930-ih napuštaju Njemačku i sele u SAD, gdje osnivaju i rukovode školama dizajna i arhitekture zasnovanim na principima Bauhauusa. 1938. godine Herbert Bayer, Walter i Isa Gropius organiziraju izložbu Bauhauusa u muzeju MoMA (Museum of Modern Art, NYC), koja Bauhaus etablira jednim od najznačajnijih izvora savremenog dizajna.

Gropius states in 1919 in the founding proclamation of the Bauhaus :

*“The integral building is a final goal of the visual arts...*

*Let’s create a new guild of craftsmen, without class vanity which tries to build a haughty barrier between an artist and a craftsman. Let’s envisage, test and create together a new building of the future which will gather all in one integral creation : architecture, painting and sculpture that grow to the skies by hands of millions of craftsmen, a crystal symbol of the new faith in the future ....” (Curtis 1996, 184).*

During 1925, the Bauhaus moved from Weimar to the industrial city of Dessau, where Gropius designed and created a new Bauhaus building which, thanks to a new architectural concept and values becomes a symbol for the Bauhaus and its most important architectural work. Gropius left the Bauhaus in 1928 and was succeeded by Hannes Meyer who, by his pronouncedly social and puritan approach, promoted architecture and design based on the premises of functionality and rationality. In 1930, Meyer left his position as the Bauhaus director and Ludwig Mies van der Rohe was chosen to replace him (Hatje 1970, 128-129). Under the Nazi pressure, the Bauhaus moved to Berlin in 1932, only to stop working in 1933. Gropius, Mies van der Rohe, Breuer and Moholy-Nagy all left Germany in the 1930s and moved to the USA, where they founded and managed architecture and design schools, based on the Bauhaus principles. In 1938, Herbert Bayer, Walter and Isa

## **Collegium Artisticum - umjetnost kao pokretač društvenih promjena**

Bosna i Hercegovina je između dva svjetska rata od 1918. do 1929. godine sastavni dio Kraljevine Srba, Hrvata i Slovenaca, a od 1929. do 1941. godine, dio Kraljevine Jugoslavije. Ovaj period, Bosnu i Hercegovinu je pridružio novonastaloj državi koja prvi put u historiji objedinjuje prostore većinski naseljene pripadnicima južnoslovenskih naroda. Tokom ovog historijskog perioda Bosna i Hercegovina je marginalizirana u političkom, kulturnom i ekonomskom smislu, što 1939. godine rezultira teritorijalnom podjelom Bosne i Hercegovine na četiri Banovine, sa Sarajevom kao glavnim gradom Drinske Banovine. Teritorijalna podjela Bosne i Hercegovine unutar Kraljevine Jugoslavije, svoje utemeljenje nikada nije ni nastojala izvesti i graditi na historijskim, ekonomskim, društvenim ili kulturnim pretpostavkama, što se nastavlja i tokom II svjetskog rata, kada Bosna i Hercegovina postaje dio novonastale Nezavisne države Hrvatske (Malcolm 2011, 282-308). U ovakvim okolnostima, mladi i obrazovani ljudi koji su se upravo vratili sa studija iz kulturnih centara Evrope, nastoje inicirati pokretanje kulturne scene grada.

1939. godine, prije punih 80 godina, u okviru Sarajevske filharmonije osnovan je Collegium Artisticum (lat., Umjetničko udruženje, prev.a.), kao sekcija umjetnika i prijatelja umjetnosti, na inicijativu kompozitora i dirigenta Oskara Danona, akademskog slikara Voje

Gropius organized an Bauhaus exhibition in the MOMA (Museum of Modern Art, NYC) which established the Bauhaus as one of the most significant sources of the contemporary design.

## **Collegium Artisticum – art as a moving force of social changes**

Between two World Wars, Bosnia and Herzegovina was a part of the Kingdom of Serbs, Croats and Slovenes from 1918-1929 and the Kingdom of Yugoslavia from 1929 to 1941. This period attached B&H to the newly-formed state that united territories settled by the South Slavic peoples for the first time in history. During this historical period, B&H was marginalized in the political, cultural and economical sense which resulted in 1929 in B&H having been divided into 4 banates (banovinas), with Sarajevo being the capital of the Drinska Banate. The territorial division of B&H inside of Kingdom of Yugoslavia was never based on historical, economical, social or cultural principles which continued during WWII when it was a part of the Independent State of Croatia (Malcolm 2011, 282-308). It was in these circumstances that young and educated people who just returned from studies in European cultural centres, intended to initiate activities on the city's cultural scene.

Dimitrijevića, arhitekta Jahiela Fincija i balerine Ane Rajs-Radošević. U radu Collegiuma, osim osnivača, učestvovali su prominentni likovni umjetnici poput Ismeta Mujezinovića, Daniela Ozme, Mice Todorović i Rizaha Štetića, arhitekti Mate Baylon i Emanuel Šamanek, pijanistkinja Matjusa Blum i inženjer Emerik Blum. Cilj udruženja je podizanje socijalne i političke svijesti građana društveno angažiranim pozorišnim predstavama, izložbama, predavanjima i publicistikom.

### **Sintetički teatar**

Sintetički teatar je svoju prvu predstavu "Večermuzike, pokret i narodne poezije", po uzoru na praški avangardni teatar "Divadlo `38" E.F. Buriana, održao u Sokolskom domu u Sarajevu 4. oktobra 1939. Predstava sintetičkog teatra je eksperimentalna i avangardna dramska predstava zasnovana na integraciji teksta, glume, muzike, pjevanja i plesa sa likovnim scenografskim i svjetlosnim kolorističkim efektima. Osim snažne socijalne i političke poruke, cilj sintetičkog teatra u produkciji i izvedbi članova "Collegiuma", imao je izuzetno zapažene scenske i vizuelne efekte "kolorističkog svjetlosnog moduliranja... i projiciranju slikovnog materijala na prozirnom ekranu" (Begić 1992, 59-60).

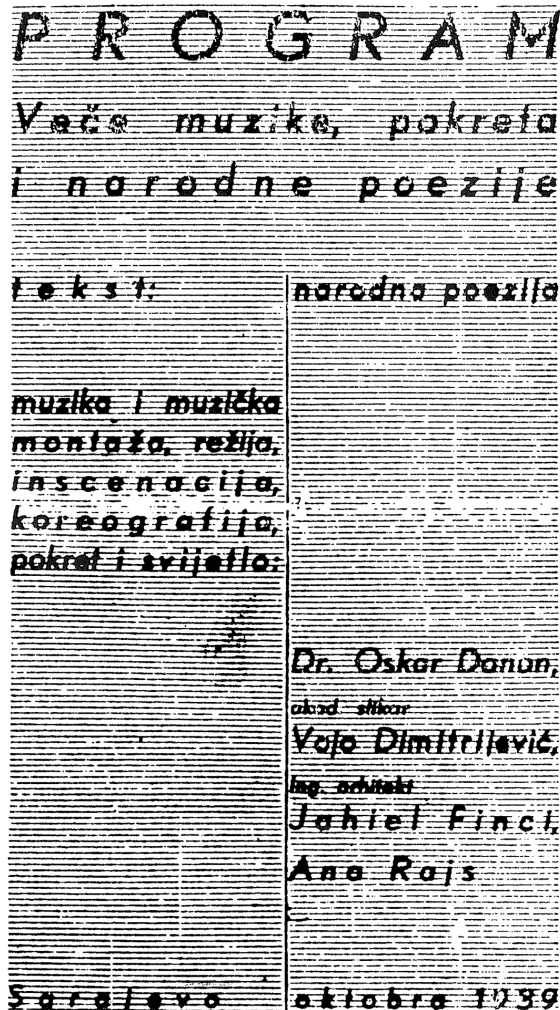
Prema adaptaciji knjige pripovjetki "Zašto plače Ema?" češkog pisca Norbert Frýd-a (pod pseudonim Nora Fried objavljen je 1940. u ediciji "Collegium Artisticuma"), 12. februara 1941. godine izvedena je istoimena predstava u

In 1939 - exactly 80 years ago, the Collegium Artisticum (Lat. Artistic Association) was founded as a part of the Sarajevo Philharmonic, being an association of artists and art lovers and founded at the initiative of conductor Oskar Danon, painter Vojo Dimitrijević, architect Jahiel Finci and ballet-dancer Ana Rajs-Radošević. Besides its founders, other prominent artists took part in its activities - like Ismet Mujezinović, Daniel Ozmo, Mica Todorović and Rizah Štetić, architects Mate Baylon and Emanuel Šamanek, pianist Matjusa Blum and engineer Emerik Blum. The goal of this association was to raise social and political awareness of citizens by socially-minded theatre shows, exhibitions, lectures and journalism.

### **Synthetic Theatre**

The Synthetic Theatre staged its first show "The Evening of Music, Movement and Folk Poetry" in the Sokolski Dom in Sarajevo on 4th October 1939, on the model of the avant-garde theatre "Divadlo 38" by E.F. Burian from Prague. That show was an experimental and avant-garde drama performance, based on the integration of text, acting, music, singing and dance with visual scenographic and light colourist effects. Besides its powerful social and political message, the goal of the Synthetic Theatre in the production and performance of the Collegium's members had extraordinary noted stage and visual effects of "colourist and light modulation

izvedbi sintetičkog teatra "Collegium Artisticum". Na izradi arhitektonskog rješenja učestovali su arhitekti Mate Baylon i Emanuel Šamanek, dok su slikovne prikaze izradili Vojo Dimitrijević i Ismet Mujezinović. Predstava je svojom naglašenom ideološkom i političkom angažiranošću bila povod policijskim vlastima da nakon premijerne predstave zabrane predstavu, nakon čega i udruženje prestaje sa djelovanjem (Danon 1992, 20-22). U Sarajevu od 1960. godine, na inicijativu Jugoslava Korjenića, aktivno djeluje MESS, festival Malih i eksperimentalnih scena Sarajevo, kojeg možemo smatrati nastavkom tradicije započete sintetičkim teatrom "Collegium Artisticuma".



... and projecting painting material on a transparent screen" (Begić 1992, 59-60).

According to an adaptation of the book of stories "Why Ema cries?" by Czech writer Norbert Frýd (alias Nora Fried published in 1940 in a Collegium Artisticum edition), an eponymous show was performed in 12th February 1940 by the Collegium Artisticum Synthetic Theatre. Architects Mate Baylon and Emanuel Šamanek participated in the creation of the architectural design, while the stage scenery was painted by Vojo Dimitrijević and Ismet Mujezinović. The show together with its emphasized ideologically and politically-minded commitment was a reason for the police authorities to cancel it after the première, after which the association ceased its activities (Danon 1992, 20-22). Since 1960 and on the initiative of Jugoslav Korjenić, the MESS (Festival of Small and Experimental Scenes Sarajevo) has been active in Sarajevo, which could be considered as a continuation of the tradition that the Collegium Artisticum Synthetic Theatre has began.

Original video or audio recording of the Synthetic Theatre has not been preserved, and the information about its integrating or experimental character that are relevant for this research, are testimonies of direct participants. Unlike the Bauhaus, where the building is a top

Slika 1: Program, Veče muzike, pokreta i narodne poezije, Sarajevo, 1939.; (Sarajevska Zima 1992, 19-22) / Image 1: Programme, Evening of Music, Movement and Folk Poetry, Sarajevo, 1939.; (Sarajevska Zima 1992, 19-22)

Originalni vizuelni ili audio zapisi sintetičkog teatra Collegium Artisticuma nisu sačuvani, a informacije o njegovom integrativnom i eksperimentalnom karakteru relevantne za ovo istraživanje, jesu svjedočenja direktnih učesnika. Za razliku od Bauhauusa gdje je zgrada vrhunski fenomen unutar kojeg se realiziraju i smisao dobivaju sinteza slikarstva, kiparstva i arhitekture, Collegium Artisticum po uzoru na avangardne praške teatre 1930-ih, u Sarajevu promovira teatar kao medij u kojem se realizira i svoj puni smisao dobiva sinteza savremene umjetnosti, tehnologije i humanih socijalnih poruka. U oba slučaja različitim medijima ostvaruje se identična osnovna zamisao i cilj, promoviranje filozofije i programa novog humanijeg svijeta integracijom savremene umjetnosti i tehnologije.

## **Arhitektura Reufa i Muhameda Kadića – arhitektura kao medij kulturne emancipacije**

Poseban značaj za razvoj arhitekture Sarajeva između dva svjetska rata je povratak arhitekata, inženjera i umjetnika koji su studije završili u kulturnim centrima Evrope: Pragu, Beču ili Budimpešti. Pošto Sarajevo u to vrijeme, izuzev naselja Crni Vrh, nema velikih urbanističkih i infrastrukturnih projekata, osnovni model urbane transformacije i

phenomenon inside of which a synthesis of painting, sculpture and architecture are created and get their meaning, the Collegium Artisticum (on the model of the avant-garde theatres from Prague in the 1930s) promoted theatre in Sarajevo as a medium in which a synthesis of the contemporary art, technology and social, humane messages are realized and get a full meaning. In both cases, the basic idea is identical - to promote philosophy and activity programme which, through the integration of contemporary art and technology, have for a goal to create a more humane world. The media to attain that goal are different.

## **Architecture of Reuf and Muhamed Kadić – architecture as a medium of cultural emancipation**

A special importance for the architecture in Sarajevo between two World Wars is a return of architects, engineers and artists who completed their studies in the European cultural centres : Prague, Budapest and Vienna. Since Sarajevo did not have big town-planning and infrastructure projects (except for the Crni Vrh Estate), a basic model of urban transformation and architectural interventions in the city are interpolations of new residential, office and public buildings into the existing

arhitektonskih intervencija u gradu su interpolacije novih stambenih, poslovnih i javnih zgrada u postojeće osmansko i austrougarsko urbano tkivo. Ovo je razlog da od sredine 1920-ih, pa do početka drugog svjetskog rata, najznačajnija arhitektonska ostvarenja u Sarajevu čine pojedinačne zgrade.

Reuf Kadić studij arhitekture na Visokoj tehničkoj školi u Pragu započeo je 1927., godinu dana nakon starijeg brata Muhameda. Reuf se u Sarajevo vraća nakon završenih studija 1935. godine, a Muhamed zbog policijskog progona tokom studija, tek 1939. godine. Po povratku u Sarajevo, Reuf Kadić se zapošljava u Vakufskoj direkciji u Sarajevu, jednom od najznačajnijih investitora sakralne i profane arhitekture tog doba u Bosne i Hercegovini, gdje u narednih sedam godina projektuje i realizira preko pedeset zgrada (Kadić 2010, 27-35). Braća Kadić, od 1939. do 1942. i ponovo od 1945. do 1949., svojim realizacijama u Sarajevu integrišu arhitektonsku, tehnološku i likovnu kulturu svog vremena, istovremeno postavljajući temelje razvoju dva paralelna toka moderne i savremene bosanskohercegovačke arhitekture.

Prvi paralelni tok se zasniva na herojskim izvorima moderne umjetnosti, mašinskoj estetici i istraživanjima unutar same discipline, i njemu pripadaju realizacije prve faze braće Kadić. Drugi paralelni tok moderne i savremene bosanskohercegovačke arhitekture zasniva se na istraživanjima i kreativnom nervu koji nije u suprotnosti sa prvim, već ovaj integriše sa filozofijom i posebnim senzibilitetom prema kontekstu kulturnih

Ottoman an Austro–Hungarian urban tissue. This is the reason that, from the 1920s until 1939, the most important architectural creations are single buildings.

Reuf Kadić began his studies of architecture at the Technical College in Prague in 1927, a year after his elder brother Muhamed. He returned to Sarajevo after the studies' completion in 1935, while Muhamed did not return until 1939, due to police persecution during the studies. Reuf got employed in the Endowment Board in Sarajevo (one of the most important investors in the sacral and secular architecture of that era in B&H) where he designed and created more than 50 buildings in 7 years time (Kadić 2010, 27-35). With their creations in Sarajevo, the Kadić brothers integrated architectural, technological and visual culture of their time (from 1939 to 1942 and again from 1945 to 1949), simultaneously laying foundations for the development of 2 parallel trends of the modern and contemporary B&H architecture.

The first parallel trend is based on heroic sources of the modern art, machine aesthetics and researches inside the very discipline which the 1st phase creations of the Kadić brothers belong to. The 2nd parallel trend of the modern and contemporary B&H architecture is based on researches and creative flair which is not opposed to the 1st one, but it integrates the 1st one with a philosophy and a special sensibility towards the context of cultural and natural values, on

i prirodnih vrijednosti na osnovu čega kreira potpuno novu savremenu arhitekturu. U djelima posebno nadarenih pojedinaca ova sinteza herojske dimenzije moderne i osobenog senzibiliteta za kulturni i prirodni kontekst za rezultat ima izuzetno vrijedne arhitektonske zgrade i urbane ansamble, čije je formalno ishodište u savremenosti, a duhovno utemeljenje u kuturnoj tradiciji i prirodnom i urbanom ambijentu kojem pripada. Reuf i Muhamed Kadić kućom porodice Kopčić iz 1939. godine, uz Juraja Neidhardta i Dušana Grabrijana, postavljaju temelje ovog još uvijek vitalnog toka savremene bosanskohercegovačke arhitekture.

Reuf i Muhamed Kadić od 1939. i 1940. godine projektuju i realiziraju tri vrhunska ostvarenja moderne arhitekture u Sarajevu. Reuf Kadić 1939. započinje projektovanje stambene zgrade Čokadži hadži Sulejmana, koju realizira skupa sa bratom Muhamedom 1940. godine. Gotovo paralelno sa navedenom zgradom, braća Kadić realiziraju dvije zgrade vakufa Hovadža Kemaludina, mekteb i poslovno-stambenu zgradu sa neboderom (neboder je završen nakon II svjetskog rata po izmijenjenom projektu anonimnog autora). Obe zgrade su locirane na uglu dva susjedna urbana bloka i orijentisane na ulice Ferhadija i Čemaluša. Tri različita programa logično su interpretirana na različite načine, i izuzetno odvažno i uspješno uvode duh i arhitekturu moderne u vrijedna historijska urbana okruženja. (Janković 2007, 51-57).

Posebno vrijednim se cijeni fenomen kulturne emancipacije koju imaju

the basis of which it creates a completely new contemporary architecture. In the works of particularly talented individuals, this synthesis of the heroic dimension of the Modern Movement and a personal sensibility for the cultural and natural context resulted in extraordinary valuable architectural buildings and urban ensembles, whose formal origin is in contemporariness, while its spiritual establishment is in the cultural tradition and natural and urban ambience to which it belongs. Together with Juraj Neidhardt and Dušan Grabrijan, Reuf and Muhamed Kadić laid the foundations (with their house of the Kopčić family from 1939) of this still vital trend of the contemporary B&H architecture.

Reuf and Muhamed Kadić designed and created 3 top-grade realizations of the modern architecture in Sarajevo from 1939 to 1940. Reuf Kadić began designing a residential building of Čokadži hadži Sulejman in 1939, which came into being with the assistance of his brother Muhamed in 1940. Nearly simultaneously with the aforementioned building, the Kadić brothers created two buildings of the Hovadž Kemaludin's Endowment - a religious Muslim elementary school ("mekteb") and an office and residential building with a skyscraper (the skyscraper was finished after WWII, according an altered design of an anonymous architect). Both buildings are located at the corner of 2 neighbouring urban blocks and are oriented towards Čemaluša and Ferhadija Streets. Three different programmes are logically interpreted in different ways and exceptionally successfully and





Slika 2: Reuf i Muhamed Kadić, Vakuf Čokadžić hadži Sulejmana, 1939. i Mekteb vakufa Hovadž Kemaludina iz 1940.; (Kadić 2010, 50 -54) / Image 2: Reuf and Muhamed Kadić, Čokadžić hadži Sulejman's Endowment, 1939. and the Mekteb of Hovadž Kemaludin's Endowment from 1940; (Kadić 2010, 50 -54)



Slika 3: Početak ulice Ferhadija u prvoj polovini 20. stoljeća, Reuf i Muhamed Kadić, Neboder i zgrada vakufa Hovadž Kemaludina, sa simulacijom originalnog projekta, 1939-1947.; (A. Đelilović arhiva; Kadić 2010) / Image 3: Beginning of Ferhadija Street in the 1st half of the 20th century, Reuf and Muhamed Kadić, Skyscraper and Hovadž Kemaludin's Endowment Building, with a simulation of the original design, 1939-1947; (A. Đelilović archives; Kadić 2010)

arhitekti i arhitektura moderne u bosanskohercegovačkim gradovima između dva svjetska rata, gdje u Sarajevu vrlo istaknuto mjesto pripada djelovanju arhitekata Reufa i Muhameda Kadića. Naročito vrijednim ističe se angažman Reufa Kadića kao projektanta u Vakufskoj direkciji od 1935. do 1942. godine, kojem se od 1939. pridružuje brat Muhamed. Progresivnim arhitektonskim konceptima i smjelim realizacijama, braća Kadić konzervativne institucionalne, kulturne i društvene norme ove tradicionalne institucije, zasnovane na religijskom i kulturnom naslijeđu osmanskog perioda, uvode u savremeno doba. Svojim djelovanjem potvrđuju emancipatorsku ulogu koju nadareni pojedinci i grupe imaju u kontekstu različitih kulturnih sredina u periodu između dva svjetska rata, u čemu na internacionalnom planu posebnu ulogu ima Bauhaus.

## Vizionarski projekti Ivana Štrausa i Zlatka Ugljena

Bosanskohercegovački arhitekti Ivan Štraus i Zlatko Ugljen svojim talentom, osobnošću i arhitektonskim opusom prevazilaze okvire regije i od 1960-ih odlučujuće usmjeravaju tokove savremene arhitekture Bosne i Hercegovine. Stoga primjerenim smatram komparaciju Gropiusove zgrade Bauhauusa u Dessau iz 1926. sa zgradom Muzeja avijacije u Beogradu Ivana Štrausa

boldly introduced the spirit and architecture of the Modern Movement into valuable historical and urban environment (Janković 2007, 51-57).

A phenomenon of the cultural emancipation that is considered to be especially valuable, is the phenomenon which architects and the Modern Movement architecture have in B&H cities between 2 World Wars – in reference to which the Kadić brothers take up a prominent place in Sarajevo. I specially emphasize Reuf's engagement as a designer at the Endowment Board from 1935 to 1942 to be a valuable one (he was joined by his brother Muhamed in 1939). They introduced conservative institutional, cultural and social norms of this endowment (founded on the religious and cultural heritage of the Ottoman period) into the contemporary era with progressive, architectural concepts and bold creations. With their activities, they confirm the emancipatory role which talented individuals and groups have in the context of different cultural milieus between 2 World Wars, in which the Bauhaus has a special role on the international level.

## Visionary designs of Ivan Štraus and Zlatko Ugljen

With their talent, personality and architectural oeuvre, B&H architects Ivan Štraus and Zlatko Ugljen surpass

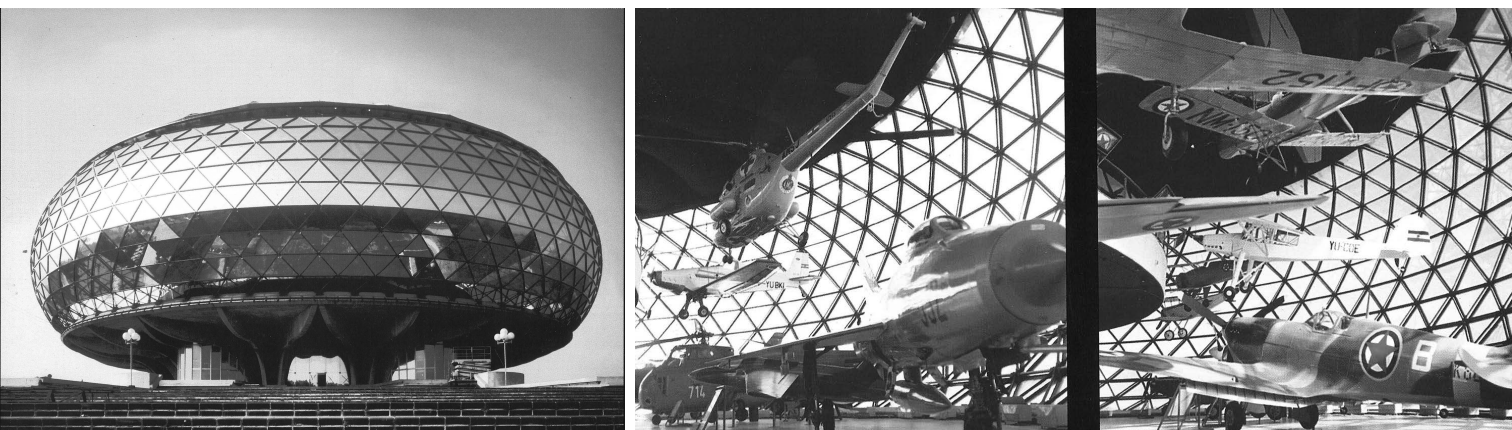
iz 1969.-1989. i projektom Izložbenog paviljona ULUBiH Zlatka Ugljena iz 1970.

Zgrada Bauhauusa je kako u arhitektonskom, tako i u tehnološkom smislu istinski novum. Zgrada se sastoji iz triprostorno-funkcionalne cjeline u obliku «L» forme u dinamičnom prostornom aranžmanu, sa dominantnim trospratnim ostakljenim volumenom laboratorija i radionica kao prvom poznatom primjenom ovješene fasade, koji veoma brzo postaje simbol cijele zgrade. Siegfried Giedion zgradu Bauhauusa smatra prethodnikom avangardne ideje "prostor-vremena" i "simultanosti", dok Giulio Carlo Argan, Gropiusov funkcionalizam smatra odgovorom na haos i nered izazvan posljedicama upravo završenog rata, a posebno vrijednim ističe način kojim Gropius integriše fabriku i školu u jedinstvenu strukturu, dajući arhitektonsku formu viziji "rada kao obrazovanja" (Marotta 2015, 93).

the frames of our country and have been decisively directing the contemporary B&H architecture trends since 1960s. Therefore, I consider to be appropriate to compare Gropius' Bauhaus Building in Dessau from 1926 with the Aviation Museum in Belgrade by Ivan Štraus from 1969-1989 and the design of the Association of Visual Artists of Bosnia and Herzegovina (ULUBiH) Exhibition Pavilion by Zlatko Ugljen from 1970.

The Bauhaus Building is a true innovation in both the architectural and technological sense. It consists of 3 spatial and functional unities that have a planview in the L letter shape in a dynamic, spatial arrangement with a dominant 3-storey glazed volume of labs and workshops as the first known application of the curtain wall that became very fast a symbol of the whole building. Siegfried Giedion considers this building to be a forerunner of the avant-garde idea of the "space-time" and "simultaneousness",

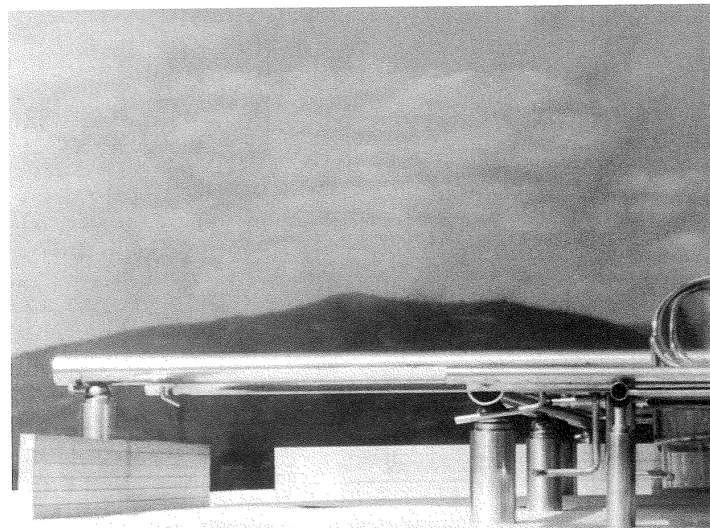
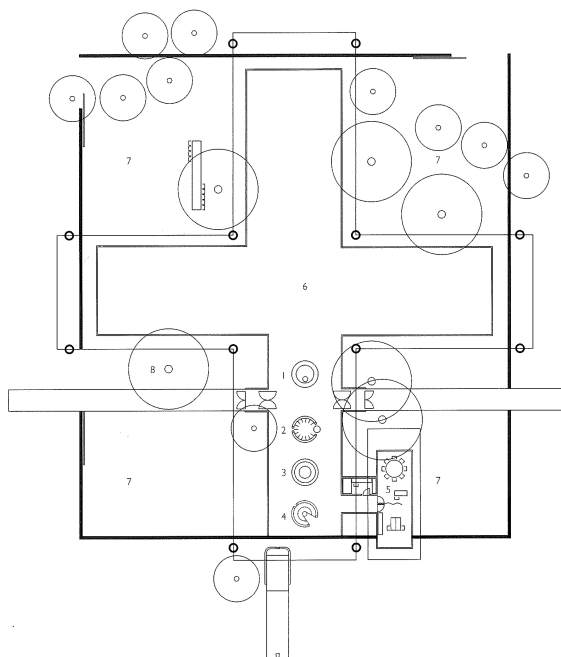
Slika 4: Ivan Štraus, Muzej avijacije, Surčin, Beograd, 1969-1989.; (Štraus 2002, 93-94)  
/ Image 4: Ivan Štraus, Aviation Museum, Surčin, Beograd, 1969-1989; (Štraus 2002, 93-94)



Muzej avijacije Ivana Štrausa takođe predstavlja novum u području muzejskih zgrada, ali i u smislu prostornog i tehničkog projektnog rješenja. Prstenasti ostakljeni prostor, podignut i prepušten preko snažnog armirano-betonskog nosivog jezgra, na logičan način služi osnovnoj namjeni, izlaganju eksponata aviona koji "lebde" unutar prostranog ostakljenog prstena, dinamizirajući uvijek promjenjivu senzaciju gdje su eksponati u muzeju u prostornoj relaciji sa avionima u letu sa obližnjeg aerodroma. Vizionarska uvjerljivost projektnog rješenja ovom prostoru daje univerzalnu vrijednost (Ibelings 2006, 205) (Štraus 2002, 91-95).

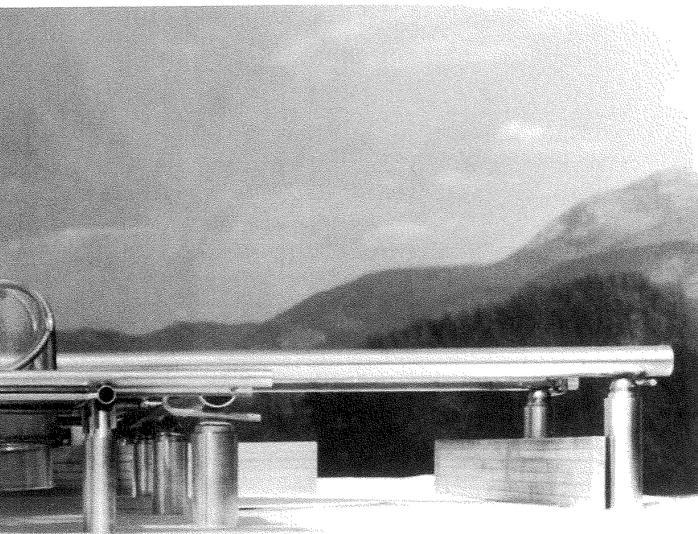
while Giulio Carlo Argan considers Gropius' functionalism to be an answer to the chaos and disorder caused by the consequences of the recently ended war; he especially emphasizes as valuable the way that Gropius integrates the factory and school in one uniform structure, thus giving an architectural form to the "work as education" vision (Marotta 2015, 93).

The Aviation Museum by Ivan Štraus represents also an innovation in the field of museum buildings, but both in the spatial and technical project design. A ring-like glazed space, erected and overhung on a strong reinforced-concrete load-carrying axis logically



Slika 5: Zlatko Ugljen, Izložbeni paviljon ULUBiH-a, Sarajevo,1970.; (Bernik 2002, 69-70)  
/ Image 5: Zlatko Ugljen, ULUBiH Exhibition Pavilion, Sarajevo,1970.; (Bernik 2002, 69-70)

Zlatko Ugljen 1970. godine prezentuje projekt Izložbenog paviljona ULUBiH, koji svojim koncepcijskim i arhitektonskim vrijednostima dobija kulturni status. Lociran u parku Koševo, unutar zidom ograđenog prostora, smješten je paviljon križne tlocrtne forme ostakljenih prizmi različite širine, koje se prilagođavaju rasporedu postojećih stabala. Izražajna tektonska struktura komponovana od kromiranih cijevi kružnog presjeka sa veznim elementima kromiranih kugli kapitela, kreira ambijentalnu cjelinu osobenog rafinmana. Posebnu vrijedanost ima dinamička senzacija odraza pejzaža,



ekspozicija i ljudi u pokretu na zakrivljenim ploham kromiranih stubova, greda i kapitela, koja u funkcionalnom, prostornom i vizuelnom smislu integriše ljude, umjetnička djela, prirodu i arhitekturu.

serves its basic purpose – the exhibition of airplane exhibits which “hover” inside the spacious glazed ring, dynamizing a permanent sensation, where the museum exhibits are in a spatial relation with the flying planes from a nearby airport. Visionary persuasiveness of the design gives to this space a universal value (Ibelings 2006, 205) (Štraus 2002, 91-95).

Zlatko Ugljen presented a design of the Association of Visual Artists of Bosnia and Herzegovina (ULUBiH) Exhibition Pavilion in 1970 - it received a cult status, thanks to its concept and architectural values. It is located in Koševo Park, inside of a walled space: it has a cross planview of glazed prisms varying in width that conform to the disposition of the existing trees. The expressive tectonic structure, composed of circular chromium-plated pipes with binding elements of chromium-plated capital balls, creates an ambience of a special refinement. There is a special value in dynamic sensation of the landscape, exhibits and people in movement being reflected on twisted surfaces of chromium-plated columns, beams and capitals, which integrates people, artworks, nature and architecture in a functional, spatial and visual sense.

The Aviation Museum by Ivan Štraus and the Association of Visual Artists of Bosnia and Herzegovina (ULUBiH) Exhibition Pavilion by Zlatko Ugljen share the philosophy which, together with the Gropius' Bauhaus Building, bases every new design task on the creation imperative of innovated architectural concepts, founded on

Muzej avijacije Ivana Štrausa i Izložbeni paviljon ULUBiH-a Zlatka Ugljena, sa zgradom Bauhauusa Waltera Gropiusa dijele filozofiju koja svaki novi projektni zadatak zasniva na imperativu kreiranja inoviranih arhitektonskih koncepcija, zasnovanih na dizajnerskim i tehnološkim inovacijama. Sva tri djela su izvanredni primjeri univerzalne tradicije savremene arhitekture i temeljne premise filozofije Bauhauusa, zasnovane na glorifikaciji mašinske estetike i mitu o nedjeljivosti društvenog i tehnološkog napretka, koji traje od tog vremena do danas.

## **Časopis ARH – arhitektura kao kulturna avangarda**

U vrijeme nakon II svjetskog rata, dolaskom na vlast Komunističke partije Jugoslavije, Bosna i Hercegovina postaje jedna od šest federalnih jedinica socijalističke Jugoslavije. Proces uspostavljanja vlasti i socijalističkog društvenog poretka paralelan je sa ekonomskim, industrijskim i razvojem upravnih, obrazovnih i kulturnih institucija. U Sarajevu se 1949. godine osniva Tehnički fakultet sa arhitektonskim, građevinskim, elektrotehničkim i mašinskim odsjecima, koji 1961. godine postaju zasebni fakulteti. Zbog nedostatka domaćih arhitekata i akademskih djelatnika, u Sarajevo tokom perioda poslijeratne

design and technological innovations. All 3 works are outstanding examples of the universal tradition of the contemporary architecture and a basic premise of the Bauhaus philosophy that is based on the glorification of machine aesthetics and a myth about inseparability of social and technological progress which has lasted since their invention to date.

## **ARH magazine – Architecture as a cultural avant-garde**

After WWII and when the Communist Party took over, B&H became one of the six federal republics of the socialist Yugoslavia. The process of establishing the new socialist order was taking place parallelly with the development of cultural, administrative and educational institutions and of industrial and economical revival as well. The Technical Faculty was founded in Sarajevo in 1949 with the Departments of Architecture, Engineering, Electrical Engineering and Machinery which became separate faculties in 1961. Because of the lack of local architects and academics, architects from academic centres of Yugoslavia were sent by appointment to Sarajevo during the postwar reconstruction process. In the late 1950s, the first generations of graduated architects from the Department of Architecture of the Technical Faculty together with their

obnove dekretom bivaju upućeni arhitekti iz akademskih centara Jugoslavije. Nakon sredine 1950-ih godina prve generacije diplomiranih arhitekata Arhitektonskog odsjeka Tehničkog fakulteta, uz svoje starije kolege, postaju dijelom dinamične arhitektonske scene ovog perioda u Sarajevu.

Intenzivna profesionalna, istraživačka i akademska djelatnost ovog perioda, potiče Društvo arhitekata Sarajeva-DAS da 1963. godine započne publiciranje ARH-a, časopisa za arhitekturu, urbanizam, primijenjenu umjetnost i industrijsko oblikovanje. Prvih 11 brojeva objavljenih od 1963. do 1966. godine, koncipirani su tematski, gdje svaki broj obrađuje različite teme, urbanističke planove, projekte javnih zgrada, hotele, stambene zgrade i konkursne radove. Format ARH-a je 21x25cm, sa odmjeranim i izbalansiranim tekstualnim i crno-bijelim grafičkim priložima, i posebno dojmljivim naslovnica u monohromnom kolorističkom tretmanu sa grafičkom reprodukcijom usklađenom sa temom broja. ARH je svojim konciznim i preglednim sadržajem, rafiniranom vizuelnom i arhitektonskom kulturom do danas ostao "mjera" kvalitete koja na ovim prostorima od tada nije dostignuta. Glavni i odgovorni urednik prva tri broja ARH-a bio je profesor Jahiel Finci, jedan od osnivača Collegium Artisticuma, da bi od 4 do 11 broja ovu ulogu preuzeo Ivan Štraus, pružajući paralelu sa iskustvima Bauhauusa, u kojem prelaskom škole u Dessau, njeni prvi uspješni polaznici postaju majstori.

senior colleagues became a part of the dynamic architectural scene of this period in Sarajevo.

Intensive professional, researching and academic activities of this period encouraged the Association of Sarajevo Architects (DAS) – to start the publication of ARH – magazine for architecture, town-planning, applied art and industrial shaping in 1963. The first 11 issues published from 1963 to 1966 were conceived thematically, where each issue deals with various subjects, town-planning schemes, designs of public buildings, hotels, residential buildings and competition entries. ARH's format was 21x25cm with measured and balanced textual and graphic contributions in black and white and a particularly impressive front cover done monochromatically with a graphic reproduction in accordance with an issue's subject. Due to its concise and well laid out content, refined visual and architectural culture, ARH has remained to date a "measure" of quality in these regions which has not been surpassed ever since. The editor-in-chief of the first 3 issues was professor Jahiel Finci, one of the Collegium Artisticum founders, only to be taken over by Ivan Štraus (from 4 to 11 issues), giving a parallel with the Bauhaus experiences, by whose movement to Dessau, its first successful attenders became masters.



Slika 6: ARH, Časopis za arhitekturu, urbanizam, primijenjenu umjetnost i industrijsko oblikovanje, brojevi 1, 2/3, 4, 5, 6, 8; (ARH) / Image 6: ARH, Magazine for Architecture, Urban-Planning, Applied Art and Industrial Design, issues 1, 2/3, 4, 5, 6, 8; (ARH)

Nakon originalnih jedanaest brojeva, nastaje pauza i ARH se od broja 12 do 20 objavljuje u periodu od 1969. do 1973. sa glavnim urednicima Sulejmanom Midžićem i Ivanom Štrausom, zadržavajući koncept tematskih brojeva sa neznatno izmijenjenom vizualizacijom. Naredni 21. broj ARH-a koji izlazi 1989., sa glavnim i odgovornim urednikom Saidom Jamakovićem, zadržava originalni koncept, a ARH postaje časopis za

After the original 11 issues, there was a certain break and ARH was published from issue No12 to issue No20 in the period 1969-73 with editors-in-chief Sulejman Midžić and Ivan Štraus, retaining the concept of thematic issues with nearly unaltered visual identity. The next 21st issue was published in 1989 with editor-in-chief being Said Jamaković; it retained the original concept and ARH became the magazine for architecture,



arhitekturu, urbanizam i oblikovanje. ARH broj 22 i 23 objavljeni su 1991. i 1992. godine, sa Predragom Miloševićem kao glavnim i odgovornim urednikom čiji urednički koncept uvodi mnoštvo različitih tema i priloga sa novim polihromnim vizuelnim identitetom, očigledno pod uticajem revija za kulturu tog perioda. Objavljivanje ova dva broja paralelno je sa početkom ratnih sukoba u susjednoj Hrvatskoj, a broj 23 iz štampe izlazi u februaru 1992., dva mjeseca prije početka 1425 dana duge opsade i destrukcije Sarajeva, najduže opsade jednog grada u savremenoj historiji.

Posljednji ARH broj 24, jedini na engleskom jeziku, objavljen je juna 1993. godine prema konceptu uređivačkog kolegija sa Saidom Jamakovićem na čelu, kao dokument o barbarskom ubijanju ljudi, razaranju arhitekture i grada Sarajeva pod opsadom. Uprkos intenzitetu zla i destrukcije svakodnevnice, odabrani tekstovi i teme ne podliježu sentimentalnosti, već putem racionalnih analiza, promišljenih eseja i inteligentnih prijedloga obnove grada, na poseban način govore o integritetu ljudi i univerzalnim i osobitim vrijednostima arhitekture i grada Sarajeva i ljudskoj sposobnosti prevladavanja besmisla putem imaginacije, inteligencije i vjerovanja u budućnost i obnovu grada zasnovanih na pozitivnim univerzalnim humanim vrijednostima. Simbolički, ARH poput Bauhauusa prekidaju rad djelovanjem represivnih i fašističkih svjetonazora u posebno destruktivnim epohama ljudske historije, istovremeno svojim primjerom svjedočeći da

town-planning and shaping. Issues No22 and No23 emerged in 1991 and 1992 with Predrag Milošević as the editor-in-chief. The new editor's concept with a plenty of different topics and contributions and a new polychromatic visual identity is similar to other culture magazines of that period. These two issues coincided with the beginning of the war in neighbouring Croatia, while No23 was printed in February 1992, 2 months before the start of the 1425 days-long siege and destruction of Sarajevo, the longest siege of a city in contemporary history.

The last ARH issue No 24, the only one to be in English, was published in June 1993, according to a concept of the editorial board headed by Said Jamaković, as a document of the barbaric killing of people, destroying of architecture and the city of Sarajevo under siege. Despite the everyday's intensity of evil and destruction, selected topics and texts are not subject to sentimentality, but through rational analyses, thoughtful essays and intelligent suggestions for the city's renewal, speak in a special way about the integrity of the people and universal and remarkable values of the architecture and city of Sarajevo and the human ability to overcome meaninglessness through imagination, intelligence and belief in future and renewal of the city, based on the positive universal human values. Symbolically, ARH like the Bauhaus were discontinued in their work by repressive and fascist worldviews in particularly destructive epochs of human history, at the same time demonstrating that the materiality of culture, art and architecture transcends into a spiritual value that

materijalnost kulture, umjetnosti i arhitekture transcendiraju u duhovnu vrijednost koja odolijeva silama destrukcije i političke opresije.

ARH posebnim kvalitetom originalnog koncepta i vizuelnog identiteta prvih 11 izdanja, odraz je izuzetno poticajnog ambijenta i plodnog perioda arhitektonske produkcije 1950-ih i 1960-ih godina u Sarajevu i Bosni i Hercegovini. U tom smislu možemo uporediti iskustva kasnijih izdanja ARH-a sa onima ponovnog pokretanja Bauhusa. Gropius 1937. na Harvard University GSD-Graduate School of Design ili Max Bill od 1953. do 1968. na Hochschule für Gestaltung Ulm svoje iskustvo Bauhusa koriste kao osnovu za potpuno nove koncepcije i metode nastave koje nastaju kao dio drugačijeg historijskog i društvenog konteksta, ali koji simbolički i suštinski nikada ne dostižu kulturni status njihovih uzora.

## Epilog – Bauhaus i Sarajevo

Kultura i temeljne vrijednosti škole arhitekture i dizajna Bauhusa zasnovani na integraciji umjetnosti i tehnologije, zahvaljujući vremenskom odmaku i savremenim medijima komunikacije, dobili su univerzalnu potvrdu, potpuniju i rasprostranjeniju od one tokom i neposredno nakon prestanka njenog djelovanja. Od kraja XIX stoljeća do danas, prostor Bosne i Hercegovine je sastavni

resists the forces of destruction and political oppression.

A special quality of the original concept and visual identity of the first 11 editions of ARH magazine are a reflection of exceptionally stimulating ambience and a prolific period of the architectural production at the end of the 1950s and during 1960s in Sarajevo and B&H. Unsuccessful experiences of trying to relaunch ARH can be compared with the examples of trying to relaunch the Bauhaus. We can consider the most successful to be GSD - Graduate School of Design at Harvard University whose Department of Architecture was transformed by Gropius in 1937 and Hochschule für Gestaltung Ulm which was active between 1953 and 1968; it was marked by the engagement and influence of a former Bauhaus student - Swiss architect and designer Max Bill. In both examples, their initiators use the Bauhaus experiences as a basis for completely new conceptions and teaching methods, avoiding repeating original methods come about as a part of the special historical and social context, but they never attain neither symbolically nor essentially, the cult status of their models.

## Epilogue – Bauhaus and Sarajevo

The culture and basic values of the Bauhaus School for Architecture and Design that were founded on the

dio univerzalnih, ali i posebno vrijednih i osobenih bosanskohercegovačkih interpretacija moderne i savremene kulture, umjetnosti i arhitekture (Ibelings 2011, 77, 152, 172, 197, 205, 218). Osnovna načela Bauhauusa svoju potvrdu dobivaju i u značajnim umjetničkim i arhitektonskim tokovima Bosne i Hercegovine XX stoljeća, među kojima arhitektonski opus Juraja Neidhardta, Ivana Štrausa i Zlatka Ugljena zauzima posebno mjesto, što potvrđuju i njihova djela koja čine istaknuti dio izložbe "Toward Concrete Utopia: Architecture in Yugoslavia 1948-1980", održane u muzeju MoMA New York, u jesen 2018. i zimu 2019.

Posljednje 24 godine, bosanskohercegovačka i arhitektura grada Sarajeva reflektuje neoliberalni društveni, ekonomski i kulturni kontekst opšte degradacije dostignuća prethodnih epoha i dereguliranja javnog prostora. Prevažilaženje dominantnog trenda produkcije arhitekture i urbanizma kao uslužne djelatnosti društva i kulture konzumerizma, zahtijeva značajnu promjenu fokusa i prioriteta. Trideset godina nakon rušenja Berlinskog zida sasvim je jasno da liberalni kapitalizam nije pronašao pozitivno rješenje najvećih izazova koji se nalaze pred ljudskom vrstom. Alternativa se nalazi u istraživanjima usmjerenim viziji budućnosti pravednijeg i humanijeg društva i arhitektonskoj produkciji zasnovanoj na izvrsnosti i integraciji kulture, nauke i tehnologije, kao savremenoj interpretaciji univerzalnog naslijeđa Bauhauusa. U kontekstu kulturnog ambijenta Bosne i Hercegovine

integration of art and technology, thanks to a time distance and contemporary media of communication, have been universally acknowledged in more complete and widespread way than the one during and immediately after it ceased being active. Since the end of the 19th century to date, B&H has been an integral part of the universal, but especially valuable and peculiar B&H interpretation of the modern and contemporary culture, art and architecture (Ibelings 2011, 77, 152, 172, 197, 205, 218). The basic principles of the Bauhaus were established in important artistic and architectural trends in B&H in the 20th century, where the architectural oeuvres of Juraj Neidhardt, Ivan Štraus and Zlatko Ugljen take up a special place, which was recognized by their works having been prominently included in the "Toward Concrete Utopia: Architecture in Yugoslavia 1948-1980" Exhibition that took place at the MOMA in New York in the autumn of 2018 and the winter of 2019.

During the last 24 years, the architecture of B&H and Sarajevo has been reflecting a neoliberal social, cultural and economical context of general degradation of the previous epochs' achievements and deregulation of the public space. Surpassing the dominant trend in architectural and town-planning production as a service activity of society and the culture of consumerism, demands a significant change in focus and priority. Thirty years after the Fall of the Berlin Wall, it is completely clear that liberal capitalism has not found a positive

i Sarajeva očigledno je da su posljednjih 100 godina globalni kulturni i umjetnički tokovi bili poticaj za posebno vrijedne i osobene pojave i opuse talentovanih pojedinaca u arhitekturi i dizajnu. Ova postignuća osnova su budućeg razvoja gradova i arhitekture ovih prostora.

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solution to the biggest challenges that are ahead of the mankind. An alternative is to be found in the research directed at a future vision of a more just and more humane society and an architectural production based on the excellence and integration of culture, science and technology, as a contemporary interpretation of the universal Bauhaus heritage. In the context of the cultural ambience of Sarajevo and B&H, it is obvious that the global cultural and artistic trends in the last 100 years have been an impetus for particularly valuable and peculiar emergence and oeuvres of talented people in the architecture and design fields. These achievements are a basis for the future development of cities and architecture in our environment.

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## Kad majstori utihnu...

Bilo da se govori o tačci u prostoru, arhitektonskom projektu vile Emerik Paskole u Banjoj Luci, akcentu u govoru izvedenom u predstavi „Veče muzike pokreta i narodne poezije“, boji u slici od Ismeta Mujezinovića, insinuaciji apstraktne geste u predstavi sintetičkog teatra Collegiuma Artisticuma „Zašto plače Ema?“, konceptu stambenog naselja „Ciglane“ ili bilo kojem drugom činjenju u prostoru postojeće datosti, stvaranje je promjena i vedno tvori kontrast u odnosu na datost.

Pitanje vrednovanja stvaranja kao kontinuiranog procesa možda bi trebalo biti prvo pitanje na koje bi se morao naći odgovor kako bi govor o degradaciji stvorenog, u nas - ma tko mi bili - mogao dobiti oblik. Weimarski Državni Bauhaus i njegov stotinu godina star štih možda mogu poslužiti samo kao zvučna kulisa za buku koja u Bosni i Hercegovini - ni sam ne znam od kada tačno - dominira oblastima odgoja, zanata, umjetnosti i graditeljstva.

Gdje i kako to suvremenici koji se, primjerice, danas šetkaju čikmama institucionalnih nadležnosti da spoznaju elemente vrednovanja intermedijalnosti autenticiteta stvaralaštva u nas - ma tko mi bili? U skladu sa čim stvarati novo, a ne degradirati stvoreno? Što je to što „bogatstvo različitosti kultura“ ovih prostora danas uistinu cijeni, sa čime se tačno i kdo to, na koji način i zbog čega identificira i jagmi? Da li se radi o stvarnom bogatstvu, stvarnoj različitosti i na koncu o stvarnoj/im kulturi/ama ili je to sve čista fikcija?

## When the masters fall silent...

Whether one speaks about a point in the space, the architectural design of Emerik Paskola's villa in Banjaluka, an accent in a speech delivered in the "Evening of the Music of Movement and Folk Poetry" show, colour in a painting by Ismet Mujezinović, insinuation of an abstract gesture in the show of the Collegium Artisticum synthetic theatre, named "Why Does Ema Cry?", about the concept of the Ciglane Housing Complex, or any other action in the space of the existing givenness, creation is a change and it always makes a contrast in reference to the givenness/given conditions.

The question of the valuation of creation as a continuing process should be perhaps the first question which one has to find an answer to, so that a speech about the degradation of the created - in our milieu and whoever we are - could take shape. The Weimar State Bauhaus and its tinge which is hundred years old, maybe can serve as sound settings for the noise that - I do not know myself since when exactly - has been dominating the fields of education, crafts, art and architecture in Bosnia and Herzegovina.

Where and how should the contemporaries who, for example, do walk in the deadlocks of institutional jurisdictions, realize the evaluating elements of intermediality of the authenticity of workmanship in our milieu - whoever we are? One should create the new and not degrade the created in accordance with what? What is the thing

Prije stoga godina polaznici prekursora „Državnog Bauhauusa“ u Weimaru su od Johanna Ittena učili provocirati utopiju, eksperimentirati sa oblikom, razumijevati funkcije, stvarati i vrednovati kontraste između - naprimjer - prirodnog i vještačkog, stvarnog i nestvarnog, oslobađajućeg i ograničavajućeg, stvorenog i naslijeđenog...

Kao polaznik takvog jednog prekursora, studirajući na današnjem Bauhaus Univerzitetu u Weimaru prije nekih desetak godina, kroz glavu mi je prošla misao o tome kako bi bilo dobro enciklopedijski bilježiti sve kontraste funkcija koji se mogu uočiti i iz kojih se mogu interpretirati odnosi stvari uopće. Vjerovao sam da bi takva jedna enciklopedija mogla biti dobar alat.

Mene su učili da što više kontrasta stvaralaštvo otvori, to nijanse stvorenog postaju življe, nakon čega nijanse same sebi stvaraju kvalitativne zakone ili pravila unutar kojih one prenose estetske informacije. Svijet je to – matematičan, a umjetnički - u kojem vlada stvarna sloboda ali u njenom najozbiljnijem, najnemilosrdnijem i najiscrpljujućem obliku.

Savršen primjer harmonije kontrasta naslijeđenog i stvorenog unutar kojeg je - uzgred rečeno - nastao odnos majstora i šegrta je učenje poštivanja stvaranja i kreativnog integriranja različitosti kako bi kontrasti koje to stvaranje generira bili oslobađajući, a ne ograničavajući. Stvaranjem bilo kakve vrste kakofonije u spomenutom odnosu, koji je krajnje prosvjetiteljski, cufa se funkcija kontrasta naslijeđenog

that really appreciates “the wealth of cultural diversity” in these regions today, exactly with what and when, in what way and because of what does it identify and strive for? Is it a matter of a real wealth, real difference and finally, of real culture(s), or is it all pure fiction?

A hundred years ago in Weimar, “State Bauhaus” pre-course takers learned from Johannes Itten to provoke utopia, to experiment with the shape, to understand functions, create and value contrasts between – for example – the natural and artificial, real and unreal, liberating and limiting, created and inherited...

As a taker of one such pre-course, while studying at present-day Bauhaus University in Weimar some ten years or so ago, I had a thought of how it would be good to note encyclopaedically all contrasts of functions that can be perceived and from which one can interpret relations between things in general. I believed that one such encyclopaedia could be a good tool.

I have been taught that the more contrasts creativity opens, the more vivid nuances of the created become, after which the nuances create for themselves qualitative laws or rules inside of which they transfer aesthetic information. That world is a mathematical one and the artistic one as well – in which real freedom governs, but in its most serious, most merciless and the most exhausting form.

A perfect example of the contrast harmony of the created and inherited, inside of which – by the way -

i stvorenog koji je daleko ukorjenjeniji u stvaralaštvu nego se to na prvi pogled čini. Taj kontrast nije toliko vezan za tradiciju, koliko za alate koji je stvaraju. Odsustvo tog kontinuiteta prenošenja funkcije koda stvaralačke vještine danas nije nikakva revolucija moderne, još je manje evolucija. Vjerujem da se to dogodilo stvaralaštvu u Bosni i Hercegovini. Kakofonija teorije disfunkcionalnosti je natjerala majstore da utihnu. Metaforički izraženo, zupčanik prosvjetiteljstva u vremenu se nije okrenuo, nije zaglavljen, nije slomljen, on je doslovno izvađen iz trajanja. Njegova uloga i poruke koje nosi su degradirane a o funkciji sata, vage ili kompasa koja bi - bauhausovski gledano - trebalo da njima samima određuje formu ili oblik mučno je i zastrašujuće misliti.

Sustavnom kultivacijom funkcija stvaralaštva - što je pedagoški posao majstora - stvara se stvaralaštvo kulture koja, osim što funkcionira, vremenom postaje dokument o egzistenciji sustava vrijednosti koje su omogućile funkcionalna dostignuća koja se - obično - u nesagledivoj perspektivi, antropološki, historijski, kulturološki i sociološki interpretiraju kao tekovine koje prenose estetske informacije stare hiljade godina. Kultura je univerzalni Gesamtkunswerk u najbauhausovskijem smislu a osnovni ugaonik tog Gesamtkunstwerka je odnos majstora i šegrta, odnos koji je oblikovan vještinama kao estetskim informacijama dostignuća nastalih unutar kontrasta između vještine stvaralaštva i nečeg čemu još nisam u stanju ni da dam ime.

a relation between the master and the apprentice arose, is learning to respect creation and creative integration of difference, in order for the contrasts (that are generated by this creation) to be liberating rather than limiting. By creating any kind of cacophony in the aforementioned relationship (which is extremely enlightening), the contrast function of the inherited and the created is being preserved (the contrast that is by far ingrained in the creativity, than it might look at first sight). That contrast is not as much linked to the tradition, as it is linked to the tools that create the tradition. The absence of that continuity that transmits the code function of the creative skill is not today any kind of the Modern Movement revolution, even less evolution. I believe that this is what happened to the creativity in Bosnia and Herzegovina. The cacophony of the disfunctionality theory pushed the masters to fall silent. Metaphorically expressed, the enlightenment cogwheel in time did not turn, is not stuck, is not broken, it is literally taken out of duration. Its role and the messages it conveys have been degraded, while the function of a clock, scales or a compass which should – from the Bauhaus point of view – determine the form or shape to themselves, is to nauseous and frightening to even think about.

With a systematic cultivation of the creativity functions – which is pedagogically speaking the master's job – one makes cultural creativity which, besides the fact that it functions, becomes in time a document about the existence of the system of values which



Na ovom mjestu dužan sam i malu napomenu, jedan od uvodničara simpozija „Uticaji Bauhauasa na savremenu arhitekturu i kulturu Bosne i Hercegovine“, arhitekta Vedad Islambegović je u razgovoru nakon predavanja otvorio pitanje našeg značajno degradirajućeg razumijevanja složenice Gesamt-kunst-werk kao „cjelokupno-umjetničko-djelo“. Razumijevanje pojma kao: „sveukupno-dostignuće-vještina“, pri čemu bi težište bilo stavljeno na same vještine kao dostignuća, možda bi dodatno osvjetlilo bauhausovsku dimenziju ovog pojma.

Vrijeme u kojem živimo je vrijeme koje primjenom funkcija novih medija i tehnologija omogućava atomiziranje materije, fizikalizaciju kretanje i sintaksu binarnog izraza, sve kako bi se preciznije stvaralo novo, drugačije, kako bi nijanse bile življe, kako bi se bolje razumijevala funkcija stvaralaštva i kako bi se prepoznavale varijacije i odluke koje stvaraoči u procesu svoga rada donose i promišljaju. Jedino tako moguće je, uistinu, vrednovati stvaralaštvo, stvaraoča ili stvarateljicu, njegov ili njen rad i razumijevati promjenu koju njihov rad nosi kao poruku. Jedino tako je moguće razumijevati esenciju odnosa unutar kontrasta i tragove koji se iz tih odnosa uklesavaju u Gesamtkunstwerk koda vremena.

Funkcije zanata i dan-danas međuplanetarno evoluiraju, vještine se transformiraju i odbacuju, alati i jezici stvaralaštva se mijenjaju čime se kultura kao Gesamtkunstwerk sastavljen od funkcija dostignuća vještina stvaralaštva odjeljuje od papazjanije nacionalnih

enabled functional achievements, which are, in their turn, usually interpreted as attainments carrying aesthetic information thousands of years old, and all of that in the immeasurable perspective, anthropologically, historically, culturologically and sociologically. The culture is a universal Gesamtkunstwerk in the most Bauhaus-like sense, while the basic corner stone of that Gesamtkunstwerk is a relation between the master and the apprentice, the relation which is shaped by skills as the aesthetic information of achievements, arisen inside of the contrasts between the creativity skill and something I am still not capable of giving name to.

I need to give a small remark here - one of the keynote speakers of the symposium the "Bauhaus Influences on the Contemporary Architecture and the Culture of Bosnia and Herzegovina", architect Vedad Islambegović opened a question in the conversation after the lecture, a question about our significantly degrading understanding of the compound word Gesamt-kunst-werk as "complete-art-work". The understanding of the notion as "comprehensive-achievement-skill", while the emphasis would be laid on the very skills as achievements, may additionally shed light upon the Bauhaus dimension of this notion.

The time we live in is the time which, by applying functions of the new media and technologies, enables the atomization of materia, fiscalization of the motion and syntaxis of the binary expression, all in order to create the

fikcija kojima nije moguće pronaći ni glavu ni rep. Teži se novom. Stvorene inovacije su danas intervirentne, uz pomoć umjetne inteligencije generiraju same sebe, kao nijanse sa početka ovoga teksta a rezultat su stvaralaštva koja su nastajala u prostorima između kontrasta interdisciplinarnosti naizgled nespojivih razlika svake zamislive funkcije stvaralaštva, njenih dostignuća i estetskih poruka, baš onako kao što su to majstori Državnog Bauhausa iz Weimara prije 100 godina podučavali svoje šegrote.

Bez funkcije sustava vrednovanja kodova intertekstualnosti, intermedialnosti i multidisciplinarnosti autenticiteta svih zamislivih funkcija stvaralaštva ne samo da se degradiraju tragovi kulture/a i brišu poruke stare hiljade godina nego stvaralaštvo sadašnjosti postaje privremeno a kultura/e se pretvara/ju u Gesamtkunstwerk za jednokratnu upotrebu. U jednom takvom sustavu vrijednosti moguće je očekivati doba nečega čemu još nisam u stanju ni da dam ime.

Haris Sahačić

13.12.2019., Sarajevo

new, the different in a more precise manner, in order for the nuances to be more vivid, in order to understand better their creativity function and to recognize variations and decisions which are made and deliberated by creators in the process of their work. It is the only possible way to really evaluate creativity, creator or woman creator, his or her work and to understand the change their work carries as a message. It is the only possible way to understand the essence of relations inside of the contrasts and traces, that are being hewn into the Gesamtkunstwerk of the code of time from those relations.

Functions of the craft keep evolving interplanetarily even today, skills are being transformed or rejected, tools and languages of creativity are changing, by which culture as the Gesamtkunstwerk made of functions of creativity skills achievements detach from the mishmash of national fictions, that are impossible to decipher. One aspires at the new. Created innovations are today intervirent, they generate themselves with the help of the artificial intelligence, like the nuances mentioned at the beginning of this text. They are results of the creativity that used to come into being in the spaces between the interdisciplinarity contrasts of the seemingly irreconcilable differences of every imaginable creativity function, its achievements and aesthetic messages, exactly in the way as the State Bauhaus masters 100 years ago in Weimar did teach their apprentices.

Without the function of the evaluation system of intertextuality, intermediality and multidisciplinarity

codes of authenticity of all imaginable creativity functions, not only traces of culture(s) are being degraded and messages thousands of years old being erased, but it is creativity of the present that becomes temporary, and the culture(s) transforms itself/transform themselves into Gesamtkunstwerk for a one-time use. In such a system of values, it is possible to expect an era of something that I am not capable of even giving a name to.

Haris Sahačić

Sarajevo 13th December 2019



Slika: Skulptura „Katedra - Prazna stolica“ (Lehrstuhl - leerer Stuhl), umjetnik Hermann Finsterlin, Bauhaus Univerzitet Weimar, 2005; (H. Sahačić, 2009.) / Image: The Sculpture “Chair - empty Chair” (Lehrstuhl - leerer Stuhl), artist Hermann Finsterlin, Bauhaus University Weimar, 2005; (H. Sahačić, 2009)



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Vedad Islambegović je doktorirao 2016. na Arhitektonskom fakultetu Univerziteta u Sarajevu na istraživanju procesa prostorne samoorganizacije u arhitekturi. Njegov profesionalni opus obuhvata brojne nagrađene i javno izložene projekte, kao i brojne društveno angažirane inicijative u sklopu stručnih organizacija. Trenutno radi kao docent na Arhitektonskom fakultetu Univerziteta u Sarajevu, te kao prakticirajući partner u arhitektonskom studiju „Filter Arhitektura“.

/ Vedad Islambegović earned his doctor's degree in 2016. at the Faculty of Architecture of Sarajevo University in the field of researching process of spatial self-organization in architecture. His professional oeuvre includes numerous awarded and publicly exhibited projects, as well as numerous socially-minded initiatives within expert organizations. He currently works as a Assistant Professor at the Faculty of Architecture of Sarajevo University and as a practising partner in the "Filter Arhitektura" Architectural Studio.

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Miroslav Malinovic diplomirao je arhitekturu na Univerzitetu u Banjoj Luci (2011), a master (2012) i doktorske (2015) završio je na Tehničkom univerzitetu u Beču. Autor ili 1. koautor je više od 30 naučnih radova objavljenih u domaćim i inostranim publikacijama, kao i tri naučne monografije. Uže polje rada je istorija arhitekture, naročito period od kraja XIX vijeka. Kao međunarodni ekspert, uključen je u više naučnih i obrazovnih projekata u okvirnim programima Horizont 2020 i Erasmus+.

/ Miroslav Malinovic graduated architecture at the University of Banja Luka (2011), received a Master's degree (2012) and a Doctoral degree in technical sciences (2015) at Vienna University of Technology. He is the author or 1st co-author of more than 30 scientific papers published in domestic and international publication, and three scientific monographs. His scientific work deals with the history of architecture, specifically the period of late XIX century onwards. As an international expert, he is involved in several research scientific or educational projects in international frameworks of Horizon 2020 and Erasmus+.

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Adnan Pašić je doktor tehničkih nauka i profesor Arhitektonskog fakulteta UNSA, gdje rukovodi projektnim i istraživačkim studiom. Predavao je u SAD, Švajcarskoj, Holandiji, Japanu, Turskoj i Hrvatskoj. Gostujući je istraživač na MIT, SAD i gostujući profesor na ITU, Turska. Arhitektonske radove prezentirao je na tri solo i petnaest grupnih izložbi u Evropi i Aziji. Nagrađen je godišnjim nagradama AABiH 2006, 2009. i 2012. godine.

/ Adnan Pašić has a PhD in Technical Sciences and is a professor at the UNSA Faculty of Architecture, where is the Head of the Project and Research Studio. He has taught in USA, Switzerland, the Netherlands, Japan, Turkey and Croatia. He was a visiting researcher at MIT, USA and a visiting professor at ITU, Turkey. He presented his architectural works at three solo exhibitions and fifteen group exhibitions in Europe and Asia and awarded with AABiH Annual Awards in 2006, 2009 and 2012.

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/ In 2011 he graduated Fine Arts at the Department of experimental radio of the Bauhaus University in Weimar. Since 2017, as author, researcher and producer, he is realizing his project “Quintessence as a Public Space” in collaboration with Relais Culture Europe and the Science and Research Center of the Slovenian Academy of Sciences and Arts.

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Elša Turkušić Jurić studirala je arhitekturu u Sarajevu i Barceloni. Doktor je nauka iz oblasti arhitekture i urbanizma. Bavi se publiciranjem, kritikom i istraživanjem modernih arhitektonskih praksi u kontekstu kulturnih i društvenih fenomena. Radi kao docent na Arhitektonskom fakultetu Univerziteta u Sarajevu. Član je ICOMOS-ovog naučnog komiteta ICS20C i nezavisni ekspert za nagradu Evropske unije za arhitekturu.

/ Elša Turkušić Jurić studied architecture in Sarajevo and Barcelona. She has a PhD in Architecture and Urbanism. She busies herself with publishing, criticism and the research of modern architectural practices in the context of cultural and social phenomena. She works as a Assistant Professor at the Faculty of Architecture of Sarajevo University. She is a member of the ICOMOS ICS20C Scientific Committee and is an independent expert for the EU Architecture Prize.

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/ Siniša Vidaković graduated History of Art at the Faculty of Philosophy in Belgrade (1989), received a Master's degree (2005) and a Doctoral degree (2008). Since 2003, he works at the Academy of Arts at the University of Banja Luka. Since 2012, he is the Head of the Art History Department. Also, he is teaching at the Faculty of Philosophy in Zenica and the Faculty of Architecture, Civil Engineering and Geodesy at the University of Banja Luka. His main research fields are art history and theory of form and space.





