

**МОДЕРНА СТАМБЕНА
АРХИТЕКТУРА:
БАЊАЛУКА 1929–1941.**

**MODERN RESIDENTIAL
ARCHITECTURE:
BANJA LUKA 1929–1941**



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The significance of this monograph is in exploring various types of modern residential architecture built in Banja Luka in the period between 1929 and 1941, which played the important role in the city development, especially in the second decade, when Banja Luka became the administrative seat of Vrbas Banate.

The monograph starts with the fact that the unification of South Slavic people living in the Balkans brought under one roof territories, whose cultural and historical backgrounds significantly differed, and the newly established kingdom strove to erase cultural differences between ethnic groups and build a modern society that would become a part of the European cultural tissue. This aspiration resulted in the establishment of the Sixth of January Dictatorship and new division of the country when the new administrative regions “Banates” were organized. Then Banja Luka became the administrative seat of the Vrbas Banate which affected the intensive building activity in the city. That time brought the acceptance of modern architecture, first in the residential, and then in the public buildings.

The influence on the development of modern residential architecture can be found primarily

in the modern architectural movements in Belgrade and Zagreb. The development of modern architecture in Belgrade was linked with the goals of political elites which saw modern architecture as a possible national style of the Kingdom of Yugoslavia and its affiliation with the Western civilization, claiming a place in it as a state and ethnic entity. On the other hand, it might be said that Zagreb has been much more susceptible to new influences, which allowed it to start international trends much sooner and to be concerned with the essential elements of modernism. These differences in the attitudes of Belgrade and Zagreb architects also reflected in their housing designs. While the Belgrade architects searched for the type of dwelling that would be able to reconcile in the best way the Belgrade tradition and the new spirit of the time, the Zagreb architects strove to meet the fundamental requirements of the architectural modernism, such as sunlight, open views, closeness to nature.

The classification and typology of modern residential architecture in Banja Luka were made in order to allow the examination of dwellings and discover the principles underlying the traditional and modern organization of space, and thus determine the effects of

modernism on the design of houses or buildings and the conceptual organization of space. They are the result of the analyses and comparison of the studied examples to the classification found in the relevant literature. The basic classification of residential architecture rests on the premise that two kinds of housing exist in urban environments, which may be defined as single-family housing and multi-family housing. Therefore, depending on whether a building contains one or more dwelling units, all forms of modern architecture in Banja Luka may be categorized as single-family and multi-family residential architecture.

The category of single-family residential housing may be divided, according to the structure, into single-storey single-family houses and multi-storey multi-family houses. The next division is based on the layout criterion.

Diversity of multi-family residential housings is the result of the possibility to combine and connect flats as basic dwelling units into variety of architectural assemblies. Depending on the number of dwelling units and the ways they are linked, as well as on the size and number of storeys, multi-family housing assemblies may be divided into multi-family houses and multi-family buildings, depending on whether they were intended for living only or they also contain commercial premises on the lower storeys, the latter type can be residential building or a combined residential and commercial building.

Following the basic classification, the studied examples are additionally sorted and analyzed according to the organization of unit space, structure of the building interior, use and other criteria.

The classification and typology show that the modern residential architecture, in the course of its development, respected and replicated the inherited forms of organization of houses and flats, while it was trying to adapt to the needs of modern living.

The eighth chapter examines the uprising of the architectural scene, presenting the biographies of the most important protagonists of the development of modern residential architecture in Banja Luka.

In the conclusion, it is mentioned that before any consideration of Banja Luka community in the interwar period, we have to bear in mind the centuries of long decline of Bosnia and Herzegovina, which only entered a period of modernization and industrialization at the end of 19th century. The time under the Austro-Hungarian administration produced the first industrialists and merchants, who began the trend of educating their children at Central European universities. All this led to the creation of bourgeoisie, aware of the time in which they lived. Along with the establishment of the new state, this awareness created the necessary predictions for the development of new trends in architecture.

The period of the interbellum, during which modern architecture emerged and developed in Banja Luka, was short and lasted eleven years only, even though there is no doubt that the establishment of the Vrbas Banate triggered the rise of modern architecture. The intensified construction activity meant the opportunity to advocate new ideas even in conservative milieu like Banja Luka where modern architecture was neither revolutionary nor avant-garde but was strongly marked by the period in which it was built.

It is emphasized that the acceptance of modern residential architecture in Banja Luka was arbitrary and unsystematic. It was building façades that changed first, after which came the layout of flats and interior space organization, followed by the acceptance of new structural materials and frames, which they permitted as the last.

The abandonment of stylistic ornamentation is noticeable in the earliest examples of all types of residential architecture in Banja Luka. In some cases it was complete, while sometimes it concerned the building of façades typical of architectural modernism. Layout design is another element through which modern residential architecture became accepted in Banja Luka. Construction of buildings with complex layouts began after the abandonment of decorative elements. It was most extensively experimented with the design of single-family

houses; there are also some very interesting designs of multi-family houses developed for known clients. Changes on the structural level occurred very slowly; modern structural design, as the element of modern architecture, was accepted the last. Modern materials were used only occasionally. The lack of skilled workforce, occasionally compounded by inadequate funding, dictated the use of traditional construction techniques.

Residential architecture in Banja Luka mainly tended to exploit the principles of modernist aesthetics, without truly mastering the key principles of modernism or trying to make use of them relative to the local environment. Variety of modernist forms is found in residential architecture in Banja Luka. They include structures that imitate modernist aesthetics patterns, examples of the 'modern style' and Art Deco, as well as buildings whose

authors sought to apply modernist principles adapted to the local climatic, economic and social conditions.

In the most of its appearance, modern architecture found in Banja Luka cannot be said to belong to modernism, but only that it has some of its characteristics. Seen as cultural preference, Banja Luka's modern residential architecture rather has its foothold in Art Deco, which developed in parallel with modernism as a distinct modern architectural movement.

The author remarked that modern architecture in Banja Luka had possessed a modern form, but had not had a strong social dimension, which is one of the main characteristics of modernism. It had tried to borrow modern shaping solutions from modernism, without ever feeling the urge to ask itself the questions modernist architects had aspired to answer.

У монографији *Модерна стамбена архитектура: Бањалука 1929–1941.* анализирају се и категоризују различити облици стамбене архитектуре модерног концепта насталих у Бањалуци у периоду од 1929. до 1941. године. Полазећи од претпоставке да се овај период подударе са временом постојања Врбаске бановине, аутор расвјетљава друштвене и економске околности у Врбаској бановини које су довеле до појаве првих стамбених зграда модерног концепта у Бањалуци која је била њено административносредиште.

У монографији су истражени утицаји школа и центара развоја архитектонског модернизма на појаву и развој модерне у стамбеној архитектури Бањалуке. Аутор је дао правце тих утицаја, било преко архитектата из других градова који су радили у Бањалуци, или преко домаћих архитектата који су доносили нове идеје из школа архитектуре у којима су образовани. Посебно су издвојене биографије архитектата и градитеља који су били протагонисти настанка и развоја модерне архитектуре становања у Бањалуци.

Типолошком анализом изабраних примјера стамбене архитектуре модерног концепта се покушао расвјетлити утицај модерних кретања на промјене у организацији простора, а главни критеријуми типолошке анализе били су просторна организација куће (зграде), положај на парцели и број станова у згради. Унутар типолошких категорија даље су анализирани концепција плана и просторна организација стана, те утицај модерне на обликовање и организовање простора. Такође је описана примјена модерне естетике у обради различитих елемената архитектуре, попут фасадног платна, облика балкона, врсте крова, прозорских отвора и свјетларника.

У закључку монографије изложен је процес прихватања модерне у стамбеној архитектури Бањалуке који се дешавао постепено и слојевито. Детаљно су описани начини прихватања као и однос модерне стамбене архитектуре Бањалуке према општем развоју модерне архитектуре у средњој Европи, те је образложен значај овог периода у историји архитектуре града.