

An evolution from architecture as a phenomenal object toward architecture as a phenomenal space is made obvious.

Tim Benton is the best historian of Le Corbusier. And the subject of this book—Le Corbusier's Roquebrune-Cap-Martin murals, initial steps in the great initiative to realize 'ineffable space'—has been neglected (and sometimes shamelessly abused) for far too long. It is nice to bring it to the surface.

Daniel Naegele



LUXURY FOR ALL
MILESTONES IN EUROPEAN
STEPPED TERRACE HOUSING

2020

GERHARD STEIXNER, MARIA WELZIG (EDS.)

The stepped terraced house is a type of building that meets modern housing requirements: it is economical and offers ample living space with the comfort of a terrace or a garden. Rising to popularity with the advent of new social movements it was forgotten with the progressive erosion of the new ideas of society and relegated to obscurity or even disqualification as eyesores. Yet the enduring satisfaction of residents and ecological advantages of greened

houses make terraced housing as attractive as ever.

The buildings studied in the book have not only become architectural icons; even today, one can still learn from them about what residential buildings need. One proponent of this building style was Austrian architect Harry Glück; part of his text pleading the case for a green city is reprinted here.

The twelve case studies documented in this book include the well-known Brunswick Centre in London (Patrick Hodgkinson, 1972), the Olympic Village in Munich (Heinle, Wischer und Partner, 1972), and the Koseze Housing Estate in Ljubljana (Viktor Pust, 1981). All projects are illustrated with scaled drawings specifically prepared for this publication and with new photography. Among the international contributors are Nataša Koselj, Mark Swenarton, Clare Melhuish, and many others.

HERITAGE IN DANGER

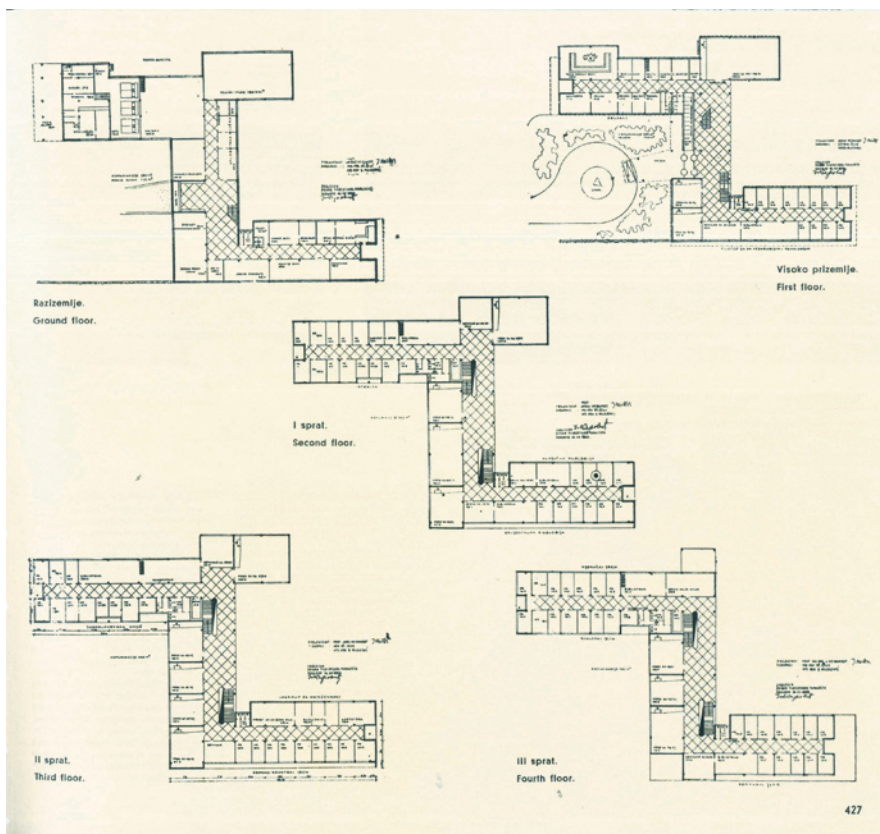
BUILT WORK OF JURAJ NEIDHARDT



Exterior view of the Faculty of Philosophy in Sarajevo, around 1960. © Unknown, Slavko Maksimović's private archive.

Almost the entirety of Juraj Neidhardt's built work was created in the decades of his late career. Although several emblematic projects— notably the 'Sextuplet' collective workers' housing type—were designed before World War II, Neidhardt's work as modernist heritage is historically firmly situated in the socialist Yugoslav era. The proper evaluation, listing, and conservation of modern architectural heritage is a relatively new subfield of heritage conservation in many countries around the world. In the majority of ex-Yugoslav states, the institutionalization of these endeavors has been complicated by the political and historical controversy surrounding the dissolution of Yugoslavia and the opposing interpretations of the social, cultural, and historical values of modernist Yugoslav heritage.

This situation is even more complicated in Bosnia and Herzegovina, where the dissolution of Yugoslavia unfolded through full-blown warfare and resulted in severe damage to the building stock, often disastrously impacting some of the



Plans of the Faculty of Philosophy in Sarajevo, 1954. © Tatjana Neidhardt, Grabrijan and Neidhardt, 1957, p. 427.



Bird's eye view of the Faculty of Philosophy in Sarajevo, around 2018. © Dragana Antonić and Enis Logo in Krzović and Premrl, 2019.

key modernist works. As a result of these general circumstances, Juraj Neidhardt's built *oeuvre* displays a broad spectrum of very different concrete situations of (dis)repair: from non-listed but fully and unconventionally reconstructed monumental buildings, such as the National Assembly and the Council of Ministers of Bosnia and Herzegovina in Sarajevo (1955-79), to listed yet severely dilapidated 'monuments of the everyday' such as internationally acclaimed residential buildings on Alipašina Street in Sarajevo, 1952-53, and poignant ruins

such as the Bileća Lake ethno-park in Bileća, 1974.

FACULTY OF PHILOSOPHY, SARAJEVO 1954-1959

The Faculty of Philosophy is one of several Juraj Neidhardt's designs conceived as elements of his winning entry to the 1954 federal Yugoslav competition for the urban design of Marijin Dvor, the new modern city center of socialist Sarajevo. In the larger conception of Neidhardt's plan, its built mass was composed to mediate between



Façade detail of the Faculty of Philosophy in Sarajevo, around 2018. © Dragana Antonić and Enis Logo in Krzović and Premrl, 2019.

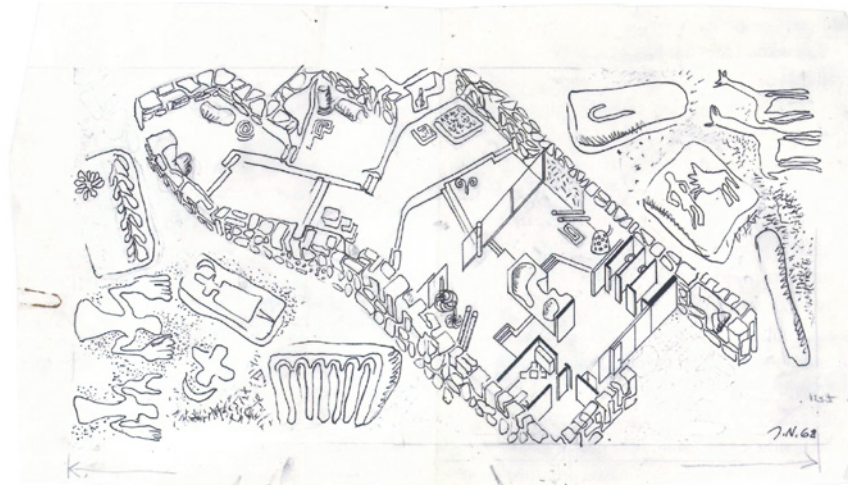
the street façade line and the height of the building of the National Assembly of Bosnia and Herzegovina (also designed by Neidhardt) and the neoclassical National Museum in its vicinity.

The outline of the Faculty of Philosophy building's plan is based on the figure of the meander, which Neidhardt related, in his writings, to the Bosnian oriental vernacular building principles and employed frequently in his designs of the 1950s. The form of the faculty building is carefully composed to evoke qualities of the local Bosnian building tradition. Elements such as a cantilevered upper floor, incorporation of greenery into the semi-enclosed space (what Neidhardt referred to as "atrium"), and rustic stone walls were combined with ribbon windows, flat roofs, and *pilotis*. The resulting composition is uncompromisingly modern, yet, at the same time, features a clearly legible and comforting specificity that can be described as both geographically local and domestic.

The faculty building has been less of a specific target of shelling during the Siege of Sarajevo than its neighboring governmental complex, so it is relatively well preserved. However, it is plagued by the problems common to most aging modernist buildings, notably the thermally inefficient fenestration, which causes energy losses and thermal discomfort for the occupants. The process of researching design and financing options for the replacement of the original fenestration was initiated by the faculty administration. The issue is critical to preserving the building's integrity, particularly as the glazed surfaces are large and window partitions complex, an important formal and visual element of the façade design. Although the Faculty of Philosophy is



Historic view of the Regional Museum at Bileća lake ethno-park, around 1975. © Tatjana Neidhardt, Juraj Neidhardt's private archive.



Schematic plan of Bileća lake ethno-park by Juraj Neidhardt, around 1973, © Tatjana Neidhardt, Juraj Neidhardt's private archive.



Exterior view of the Regional Museum, contemporary condition, 2022. © Nevena Novaković.

not listed by the National Commission for the Preservation of Monuments, Sarajevo's Cantonal Institute of Heritage Protection was involved, indicating recognition of the values and subtleties of Neidhardt's work.

BILEĆA LAKE ETHNO-PARK, BILEĆA, 1974

The master plan for the tourist and cultural center of Bileća is one of the least studied and published of Neidhardt's works. Neidhardt worked on this architectural and landscape design with great enthusiasm between 1968 and 1974, finishing it when he was over 70 years old.

Bileća is a place characterized by layers of cultural and natural beauty, to which Neidhardt was highly sensitive. According to his idea, the ethno-park included an extensive program: a regional museum, library and archive, a botanical garden with Herzegovinian plants, hotels and restaurants, and a beach. The new facilities were carefully positioned in the dramatic topography around the lake, which was supposed to be surrounded by „a stone necklace“: the composition of weekend homes, individual and collective houses, and hotel pavilions. The design of the stone residential architecture was based on

the sophisticated transposition of the architecture of traditional houses of the region into a modernist idiom.

The Regional Museum (*Zavičajni muzej Bileća*) was the only element of the ethno-park project that was built. It was a House-Museum: the Neidhardt's interpretation of a local household as a simple, modest house with a yard and stone fence. The building is the one-space stone volume at the cliff's edge, with a *lapidarium* and a magnificent view of the lake. The museum's shallow gable stone roof rests on one central pillar and enveloping stone walls. The local Bosnian-Herzegovinian medieval tombstones "stećci" found at the location made a part of the museum's open exhibition and contributed significantly to the intensity of the environment and design.

The Regional Museum building had a short lifespan. It was completely devastated and destroyed by fire during and immediately after the 1990s armed conflict. This small-scale building, born from a large-scale master plan, never had the opportunity to be valued as an architectural and cultural heritage. Even the mesmerizing landscape cannot distract attention from the museum's current state—it is the empty shell and the ruin, a reflection of devastating human power and ignorance.

In the course of the last decade, however, modern architecture in Bosnia and Herzegovina has slowly begun to be researched and re-evaluated. The standing and quality of Juraj Neidhardt's built and theoretical work have been among the key drivers of this positive change. The nearly consecutive publication of his monograph (in 2019) and of the second edition of his and Dušan Grabrijan's magnum opus of architectural theory, *Architecture of Bosnia and the Way towards Modernity* (in 2023), has placed modern architecture and its values at the forefront of local architectural culture.

Docomomo Bosnia and Herzegovina, founded only in 2021, has been determined to enhance the impact of these positive developments and channel them toward better stewardship of Juraj Neidhardt's built work.

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