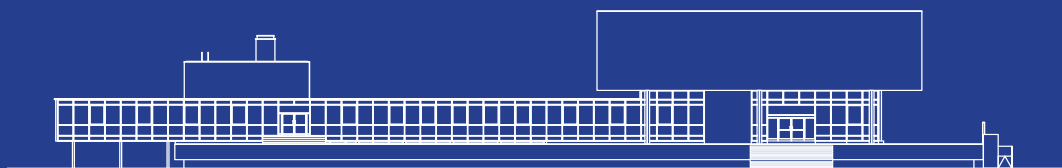


# MUSEUM HISTORICUM BOSNIAE ET HERZEGOVINA



The Historical Museum of Bosnia and Herzegovina: Preservation of a  
Modernist Gem In Sarajevo

2024/2025

Department of Architectural Conservation

Czech Technical University in Prague | Faculty of Architecture

Diploma Project | Bc. Verda Mesihovic | doc.Ing.arch Tomas Efler

**DIPLOMA PROJECT**

Czech Technical University in Prague  
Faculty of Architecture  
Summer semester 2024/2025

**AUTHOR:**

Bc. Verda Mesihović

**DIPLOMA PROJECT LEADER:**

doc. Ing. arch. Tomáš Efler



Czech Technical University in Prague, Faculty of Architecture

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Date of Birth: 16.9.1997.

Academic Year / Semester: 2023/24 Summer semester

Department Number / Name: 15114 Department of Architectural Conservation

Diploma Work / Diploma Project Leader: doc. Ing. arch. Tomáš Efler

Diploma Work / Diploma Project Theme – title in English language:

The Historical Museum of Bosnia and Herzegovina: Preservation of a Modernist Gem in Sarajevo

Signature of the Diploma Work / Diploma Project Leader:

The Student's Declaration:

I declare that I have fulfilled all the diploma work / diploma project initiation requirements stipulated by the "Study Plan" and "Study Rules" at the Faculty of Architecture, CTU in Prague.

In Prague on ..... 12.2.2024

Signature of the Student *Mesihović Verda*

Czech Technical University in Prague, Faculty of Architecture

**ASSIGNMENT of the Diploma project**

Master degree

Date of Birth: 16.9.1997.

Academic Year / Semester: 2023/24 Summer semester

Department Number / Name: 15114 Department of Architectural Conservation

Diploma Project Leader: doc. Ing. arch. Tomáš Efler

Diploma Project Theme:

See the Application Form for DP

Assignment of the Diploma Project:

1/description of the project assignment and the expected solution objective

The Historical Museum is one of the symbols of Sarajevo's modernist architecture and one of the unmistakable symbols of the city. It was realized according to the vision of Boris Magaš, Radovan Horvat and Edo Šmidihen and has been functioning since 1963. In November 2012, the museum building was declared a National Monument of Bosnia and Herzegovina. The building complex consists of exhibition halls, a floor with a central exhibition space, and an inner garden, a plateau, the administrative part of the building, depots and workshops. It is characterized by slender steel columns that support a huge, but seemingly floating, cube of reinforced concrete, that is above the glass-enclosed main entrance. The Historical Museum is valuable not only for its architectural expression but also for the exhibits it contains about Bosnia and Herzegovina.

The goal of the work is to propose a vision to revitalize the Historical Museum site, find a place and a sustainable function for the future, and at the same time to preserve and enhance its architectural qualities and historical value.

Construction program: The Historical Museum will be revitalized with regard to the current requirements of a conference and cultural center, whose functional program will develop the original idea of a museum with additional auditorium, workshop areas and proper depot units. The building will include a large hall as well as multifunctional and variable smaller spaces. Included in the concept will be the facilities (in the form of warehouses, testing and technical equipment), administration, and services enlivening public spaces in the vicinity. The goal is to rethink the layout and functional functioning of the area in a broader context, as well as the elaboration of selected building details.

2/description of the final result, outputs and elaboration scales

Drawing of wider relations 1:10 0000-1:25 1000

Design situation, wider urban plan 1:500-1:1000

Plans, sections and views 1:100-1:500

Details (structures, facades) 1:25-1:50

Interior and exterior visualizations

Accompanying administration in the usual breakdown and scope

All parts of the diploma project will be submitted in accordance with the decree - i.e. a portfolio in two copies, a CD with the project, the diploma student's declaration, the assignment, A1 sheets for the exhibition of diploma theses. Scales of drawings and models will be specified with the diploma project leader during the work.

3/list of further agreed-upon parts of the project (model)

Physical model of the part 1:100-1:500

To this list further attachments can be added according if necessary.

Date and Signature of the Student: 09.2.2024. Mesihović Verda

Date and Signature of the Diploma Project Leader:

Date and Signature of the Dean of FA CTU:



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**CONTEXT**



## Sarajevo

Sarajevo, the capital of Bosnia and Herzegovina, is a longitudinal city located in a valley surrounded by mountains. It was founded by Isa-beg Ishaković in 1462, although some areas of the city were inhabited since the Neolithic period. The capital underwent numerous historical and socio-political transformations. The urbanism we recognize today began with the Austro-Hungarian Empire (1878–1914), which introduced cadastral and urban planning (Pašić, 1987). Development stagnated between the two world wars during the Kingdom of Yugoslavia (1918–1940) but flourished during Socialist Yugoslavia (1945–1992), with significant urban and architectural modernization (Stevanović, 2016). Each historical period contributed unique styles and typologies to Sarajevo's development (Ristic, 2018).



## Birth of Sarajevo and the Ottoman Era

Before the Ottoman period, there was a period of Kingdom of Bosnia and the capitals changed and they were: Jajce, Visoko and Bobovac. In 1415 Sarajevo was mentioned as Vrhbosna and during the Ottoman period Sarajevo became the main town in Bosnia and Herzegovina. During this period, the urban structure of the city was based on the principle of organizing the residential groups – mahala, spatially and functionally connected to specially organized business zones. Mahalas were spatially rounded and defined units. This territorial organization was abolished in 1883 and a new division into seven districts was introduced.

## Austro-Hungarian period

Austro-Hungarian Empire was ruling over Bosnia and Herzegovina between 1878 and 1918. This period brought drastic changes in terms of urbanism. Many foreign architects were creating different buildings in different styles and one of the most important architects of that period was a Czech architect Karel Pařík. During this period, they were attempting to find a specific style for the region that combined its eastern-influenced past and western-influenced present... During this period many administrative, commercial and residential buildings were erected. Changes during this period included: industrialization, development, adaptation to Western culture and post-feudalism economic and social changes. The three most obvious and biggest changes in Sarajevo that occurred with the arrival of Austro-Hungary are: changes in the political structure of the city, architectural style and planned urbanization, as well as changes in the educational system.

## The period of Yugoslavia(s)

Between the two world wars, Sarajevo was on the Yugoslav margin and stagnated. The most important thing is that Sarajevo was no longer the main administrative center, it was equaled with other regional centers or, since 1929, Banovina centers and there are almost no major infrastructural activities. It lagged behind the attention that the new Yugoslav regime paid to the development of Belgrade, Zagreb and Ljubljana. The city stagnated economically (it is estimated that 944 shops were closed in Sarajevo between the two world wars). The city fell into poverty and discontent. Before the outbreak of the Second World War, Sarajevo had about 90 000 inhabitants, which is almost twice as many as at the end of the First World War. It seems paradoxical, but this increase in population was not the result of the other circumstances (implementation of agrarian reform and the like), which directed residents from other parts of Bosnia and Herzegovina (but also Kingdom of Yugoslavia) towards Sarajevo.

After 1945, Sarajevo became the capital of Bosnia and Herzegovina. Sarajevo has grown demographically (according to the 1991 population census, there was more than 500,000 inhabitants) and spatially. This caused housing shortage that needed to be solved and following it more units of different consequently needed functions were required. The construction of new administrative buildings, stadiums, parks, factories, schools, colleges sport halls, cinemas, widening of streets opened up new development perspectives. The first post-war residential districts were built in a socialist spirit with uniformed buildings, with more stories than buildings from the previous periods. They served to solve housing problems and opened up opportunities for additional development of the city, although there was presence of not legal construction that left the impression of insufficient planning. Sarajevo was significantly modernized during the 1970s and 1980s. The city was the YU rock music and political humor capital, some of the best Yugoslav films of those times were shot in it.

## The times of glory: Winter Olympic games 1984

Mojmilo Olympic village was built to accommodate delegations for the Winter Olympic Games '84. It has been made as part of the city's social housing scheme and contains 639 apartments that could host approximately 2,400 people in three-bedroom flats. These were made available to families in need of permanent accommodation afterwards. The buildings are arranged in 18 rows and have complementary facilities in ground floor space of over 20,000m<sup>2</sup>. The neighborhoods and existing planning documents. Significant buildings built in this period included winter sports facilities, stadiums, hotels, new residential areas and the new building of the Sarajevo Radio and Television.

## Post-war 90s and 2000s

Besides the damage and demolishment of the previously existing objects during the destructive 1992-95 siege of Sarajevo, other problems occurred as well. After war the city was faced with many demographical changes. Social and economic post-war transition brought new architectural and urbanistic dynamism to development of the city, resulting with, among other, difficulties with air circulation and landslides. Buildings neighborhoods from all previous periods had green areas incorporated into their design, as well as needed facilities in residential areas.

## Conclusion

The city of Sarajevo went through many different socio-political situations and eras. Each of them left a mark on the current appearance of the city. The development was highly influenced by different factors and contexts. Each period brought something new to the architectural and urban context of the present times. That is also the reason why many different styles can be found in Sarajevo and architects from many different countries were involved in its creation and development. During the Ottoman Empire era the focus was business/trade, during Austro-Hungarian period culture and infrastructure elements were advanced, during the period of Yugoslavia many workers were accommodated and facilitated with required/needed facilities. Each of these caused changes on all levels, such as: economical, cultural, architectural, social and other.





- P Parking
- Tram stops
- Trolleybus/Bus stops
- Primary roads
- Secondary roads
- Tertiary roads
- Transit road
- ≡ ≡ ≡ Railway
- Tram tracks
- 1 - Main bus station
- 2 - Main Railway station

- Grass covered public areas
- Parks
- Woodland

**ABOUT THE MUSEUM  
AND ITS PAST**

The architecture of Bosnia and Herzegovina from the period between 1945 and 1995 can be divided into seven distinct periods:

1. First post-war reconstruction (1945-1948).
2. The 1950 Consultation of Yugoslav architects in Dubrovnik – demanded a complete rejection of the dogma of “socialist realism” based on Soviet models (1949-1958) (Ristic, 2018).
3. The country’s economy and culture experienced a high level of development, reflected in Bosnia and Herzegovina, particularly Sarajevo, where numerous high-quality social buildings were constructed, emphasizing the work of local designers (1959-1965) (Ćorović, 2024; Historijski muzej Bosne i Hercegovine, n.d.).
4. The state ban on investing in high-rise buildings had a negative impact on architectural design, causing stagnation. Only pre-approved projects continued (1966-1970) (Harrington, Dimitrijević, & Salama, 2017).
5. Aesthetic pluralism, as a reaction to the uniformity of architectural expression, led to the disintegration of existing dogmas and the embrace of postmodernism (1972-1980) (Kosovo 2.0, 2019).
6. High-quality facilities for the XIV Winter Olympic Games were designed and built in Sarajevo (1981-1990) (ANUBiH, n.d.).
7. A period of definitive stagnation occurred during the war (1991-1995), marked by the departure or mobilization of professionals due to the conflict (Stevanović, 2016).

The History Museum of Bosnia and Herzegovina, constructed during the third period, reflects the economic and cultural momentum of that era, which significantly influenced architectural creativity (Ćorović, 2024). This period also marked the ascendancy of the Sarajevo Faculty of Architecture as a hub for new architectural expression, particularly in Marijin Dvor. In 1958, a competition for constructing the Museum of Revolution was announced, drawing significant attention from across former Yugoslavia, and the first prize was awarded to three designers from the Zagreb school: Boris Magaš, Edo Šmihlen, and Radovan Horvat (Getty Foundation, 2018).

Urban prerequisites for the Museum’s construction were established in 1954 through a conceptual urban solution competition for Marijin Dvor, with Juraj Najthart and associates awarded first prize for their plans, which included the Museum of Liberation and National Assembly (Historijski muzej Bosne i Hercegovine, n.d.). The construction company “Vranica” from Sarajevo carried out the building’s construction between October 1959 and July 1963 (Leka, 2010). The Museum’s first permanent exhibition opened on November 25, 1966, commemorating ZAVNOBiH Day (Dyebil, 2023).

Despite its achievements, the Museum faced significant challenges during the Bosnian War (1992-1995), suffering material damage but managing to preserve most of its collection (Balkan Diskurs, 2023). Subsequent repairs in 1998 aimed to stabilize the structure, though the building suffered neglect in later years. By 2012, structural issues were exacerbated by heavy snowfall, necessitating urgent interventions (European Observatory on Memories, 2022).

Since its foundation, the Museum has curated approximately 400,000 artifacts, representing Bosnia and Herzegovina’s rich history, while organizing 165 exhibitions and three permanent displays (Erizanu, 2021). Despite ongoing challenges, the Museum remains a crucial cultural institution and a defiant guardian of history (Harrington et al., 2017; Balkan Diskurs, 2023).



Figure 1 – Central exhibition area, 1969.  
Source: Historical Museum of BiH



Figure 2 – Central exhibition area, 1969.  
Source: Historical Museum of BiH



Figure 3 – Central exhibition area, 1969.  
Source: Historical Museum of BiH



Figure 4 – Central exhibition area, 1969.  
Source: Historical Museum of BiH



Figure 5 – Photo of the Museum from the South-East angle, 1968. Source: Commission for Protection of National Monuments of BiH



Figure 8 – Southern side of the Museum, n.d. Source: Historical Museum of BiH



Figure 6 – Eastern side plateau, 1965. Source: Commission for Protection of National Monuments of BiH



Figure 9 – Photo of the North-West part of the Museum building taken from the sky. Source: Platform X, Nermin Tulic profile's post



Figure 7 – Northern side of the southern part of the complex, facing the museum garden, 1993. Source: Historical Museum of BiH (social media)



Figure 10 – Southern side of the Museum's plateau, n.d. Source: Historical Museum of BiH

## Building identification data

### Construction data

Name of the building: History Museum of Bosnia and Herzegovina (former Museum of Revolution)

Site of construction:

Zmaja od Bosne 5, Sarajevo 71 000, Bosnia and Herzegovina

### History Museum of Sarajevo

The museum was initially founded in 1945 as the Museum of National Liberation. From then until 1950, it was housed in the premises of the Ethnographic Department of the National. This institution changed its name to Museum of the People's Revolution of Bosnia and Herzegovina, during the same period. Then the museum was transferred to the Sarajevo City Hall building between 1956 and 1963. The beginning of its formation, the main activities were focused on the collection of materials from the entire territory of Bosnia and Herzegovina. The objects were collected by volunteer activists and active participants in the national liberation struggle. Larger exhibits and exhibitions in this initial era were temporarily placed in other locations. In 1964, the building was built and the architects were: Boris Magaš, Edo Šmidihien and Radovan Horvat. The building of the Museum of Revolution (Historical Museum of Bosnia and Herzegovina) represents one of the most significant achievements of Bosnian architecture from the second half of the 20th century.

### Basic data about the History Museum of Sarajevo

#### Location

The building of the History Museum of Bosnia and Herzegovina is positioned in the area belonging to the Marijin Dvor neighborhood is Sarajevo. The building plot is delimited by street Zmaja od Bosne on the northern side, stream Sušica and National Museum on the eastern side, Vilsonovo Šetalište (Willson's Alley) on the southern side, on the western side are positioned two buildings – Importanne Center (business and residential building) and the UN House. The building is positioned on comprising cadastral plots 3361/1 and 3361/2, cadastral plot Novo Sarajevo I (new survey), land registry entries 1475, 85, 203 and 255, Novo Sarajevo Municipality, Federation of Bosnia and Herzegovina, Bosnia and Herzegovina.

#### Description of the building

The building is built on a stone surface with total dimensions of 70 by 44,2 meters, which is located at the level of the raised ground floor. The main entrance to the Museum is located in the east, where there are stairs covered with white marble from the island of Brač. The stairs lead to a rectangular area raised 2m above ground level, which is partially covered by a cube in the northern part of the building. A skeletal system with 9 load-bearing steel columns (grooved into reinforced concrete foundations) is supporting the closed cube at floor level. The cube carries nine regularly spaced cross-section columns that allow an overhang on all sides and is positioned in the northern part of the building. The perimeter walls of the cube on the first floor are formed using iron profiles covered with panels and insulating materials, and the cube is covered with marble stone slabs on the outside. The floor of the cube on the north side is accessed by a staircase with a width of 2,10m. There is central exhibition hall supported by 9 cruciform steel columns and this space is designed without structural partitions (with the exceptions are the fenced staircase and the central space for access to the flat roof (1,7 x 5,5m). The perimeter walls of the cube are lined with white gypsum boards and above is a suspended ceiling above which the installations are made. The cube is covered by walkable flat roof, that is accessed by a metal ladder from inside the structure, through which lighting is carried out. The parapet of the flat

A transparent parallelepiped (69,5 x 9,08m), at the ground floor level towards the south side, extends to a part of the building (16,38 x 10,60m) in the east-west direction. In the western part, the space is occupied by an inner garden (48 x 15,70m) that is located at the basement level. At the same level, in the east and south, there are open green areas. The building has a basement (with inner garden, raised ground floor and first floor). The total area of the internal premises (basement, ground floor and first floor) is 1447,5m<sup>2</sup>.

The entrance to the interior is in the northern part of the parallelepiped through double-winged glass doors with metal frames (1,6 x 2,2m). The ground floor is enclosed by glass walls and is completely transparent to the exterior. It is defined by five-cross shaped steel pillars (30x30cm), located on the perimeter and inside the space itself. The internal dimensions of the ground floor under the cube are 8,90 x 24 meters. This space consists of a foyer with dimensions of 6,75 x 24m, where the front entrance with a porter's door is also located, and a raised part on the west with dimensions of 2,15 x 24m. In the southwest part are stone stairs (4,37 x 4,20m) leading to the cube. To the south the rest of the parallelepiped extends in the north-south direction. The rest of the building is made of reinforced concrete with wide glass walls made of black lock smithery. The roofs of the buildings can be accessed by steel ladders placed inside or outside the building. The approach surfaces and the external staircase are covered with rough marble slabs, and the representative halls in the interior with the same material, only with the fine finishes (exception is the lecture hall – covered with laminate).

The western side of that part of the parallelepiped there is a corridor with a width of 2,25m, while towards the east there are rooms for different purposes with a width of 6,60m. There is a lecture hall (6,60 x 12m) and on the southernmost exhibition hall (9 x 14,4m). That hall is cantilevered out in relation to the rest of the building in a length of 10m and is supported on three pairs of steel pillars (circular section 35cm).

To the north-west of the exhibition hall, a part of the building (connected vertically) positioned in the east-west direction with dimensions 16,38 x 10,60m. A corridor with width of 180cm occupies the central part of this space and on the north and south are spaces of different widths 4,20m. To the south there is a library (87m<sup>2</sup>) and to the north is the curator's office (12m<sup>2</sup>) facing the inner garden. In the southeast side stairs are positioned, that lead to the first floor of the part of the building placed in the east-west direction. The dimensions and layout of the first floor correspond to the dimensions of the ground floor below.

The basement can be accessed via two internal staircases (the cube and the southern part of the building), and it is also possible to access it directly, from the green area in the south. The shape and dimensions of the basement correspond to the shape and dimensions of the ground floor parts oriented in the north-south and east-west directions. The basement part, oriented in the north-south direction, has a longitudinal corridor (width 1,80m) on the east side and rooms for different purposes (workshops, warehouses, photo labs, archives and other spaces) with a width of 6,42m and window openings to the inner garden on the west side. On the southernmost side, there is a part of the basement oriented in the east-west direction, which is accessed from the ground floor by side stairs. In the area, there was a warehouse on the eastern side and a boiler room, but nowadays is adapted into the 'Tito' cafe (11,40 x 9,80m), on the western side. These parts of the basements are separated by a 3,75m wide passage that provides access to the inner garden.

The inner garden (48 x 16,30m) is surrounded on the west side by a 4m high wall. On the southeast side of the garden there is a concrete area (23,50 x 3m) and on the northwest side there is an area (20,5 x 5m), where the weapons from the Second World War are exhibited. Next to the wall on the western side, there is a raised surface at a height of 2m with a width of 2m, which is accessed by stone steps.

## Description of the exterior

The northern façade faces Zmaja od Bosne Street, featuring a distinctly distinguished one-story cube covered with white marble slabs and a glazed section of the raised ground floor. This cube is supported by a cantilever on the glass volume of the ground floor in the central part of the composition, while the sides rest on freestanding pillars located in the exterior (Commission to Preserve National Monuments of Bosnia and Herzegovina, 2012). The central section of the glazed volume of the ground floor is closed off by a concrete wall covered with black stone slabs (Harrington, Dimitrijević, & Salama, 2017).

On the western side, the wall's height is 4.00 m, while on the eastern side, it is 2.00 m. In the background, on the west side, there is a glazed volume of the southern part of the building (ANUBiH, n.d.). The northern end of the western façade mirrors the northern end of the eastern façade, except that the ground floor level is continuously glazed without an entrance (Chrzová, 2021).

On the eastern façade, under the cube supported by steel columns, is a glazed volume housing the Museum's main entrance in the central section. South of this main entrance is a full wall 4.00 m in width, lined with black stone slabs. To the south, at the ground floor level, a glazed façade section includes a side entrance to the Museum. At the southernmost end, the glass volume is cantilevered and supported by three steel columns (Dyebil, 2023).

On the southern side, the façade is characterized by a closed parallelepiped oriented east-west, in front of which is a 4.00 m high wall covered with white stone slabs that separates the inner garden from the front plot. The southern façade differs from the others as the basement level is entirely visible, featuring a 3.75 m wide passage to the inner garden in the middle. On the western side, double-winged openings provided access to the boiler room (European Observatory on Memories, 2022). Above this, on the west side, a glass surface of a parallelepiped faces east-west, while the east side comprises a closed façade surface cantilevered on two steel columns. In the background, a cube clad in stone slabs and access stairs to the east are visible (Architectuul, n.d.).

## Description of Internal Spaces

Offices and the library have parquet or carpeted floors, while other rooms (e.g., toilets, warehouses, workshops, and archives) are finished with ceramic tiles and linoleum. The internal staircase to the cube is stone and supported on reinforced concrete slanted beams, while the secondary staircase to the south is made of reinforced concrete (Historijski muzej Bosne i Hercegovine, n.d.).

### Load-Bearing Elements and Ceiling Heights

The thickness of the outer walls is 30 cm, and the inner walls are either 12 cm or 20 cm. The heights of the spaces in the building are as follows: basement 2.60 m, ground floor under the cube 4.5 m, ground floor of the southern building 3.20 m, cube on the floor 3.90 m, and the floor of the southern part of the building 3.20 m. The load-bearing slab above the basement is 30 cm thick, while the slab under the floor cube is 1.00 m, and the slab under the floor of the southern part of the building is 45 cm thick (Ćorović, 2024).

**HISTORICAL MAPS  
AND ORIGINAL DRAWINGS**



Figure 11 – Situation plan of the state capital Sarajevo, in: Travel routes in Bosnia and Herzegovina, Vienna 1898.  
Source: <https://designmuseum.nl/en/derde-verdieping/mapping-modernity/thuisland/11-situationsplan-sarajevo/>

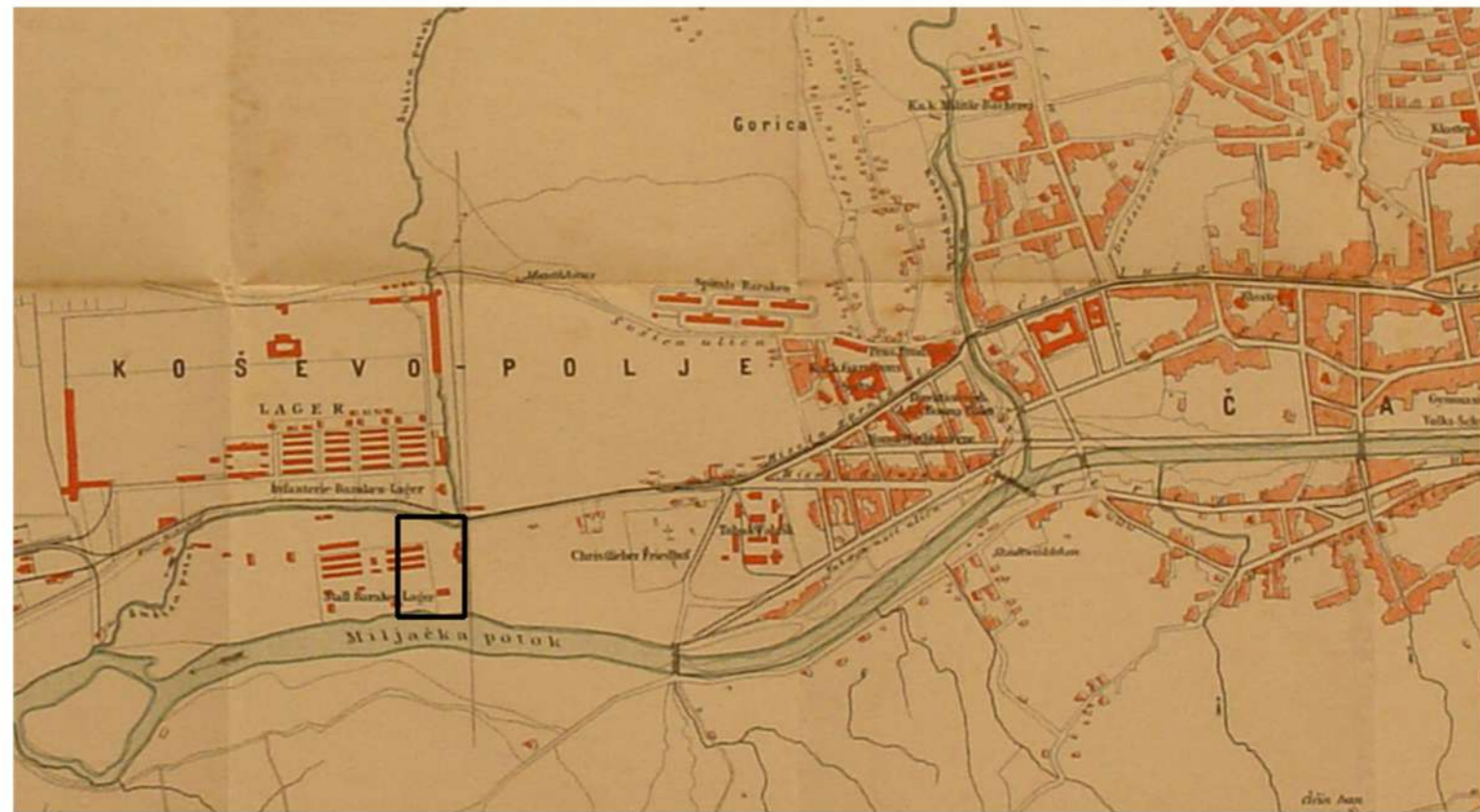


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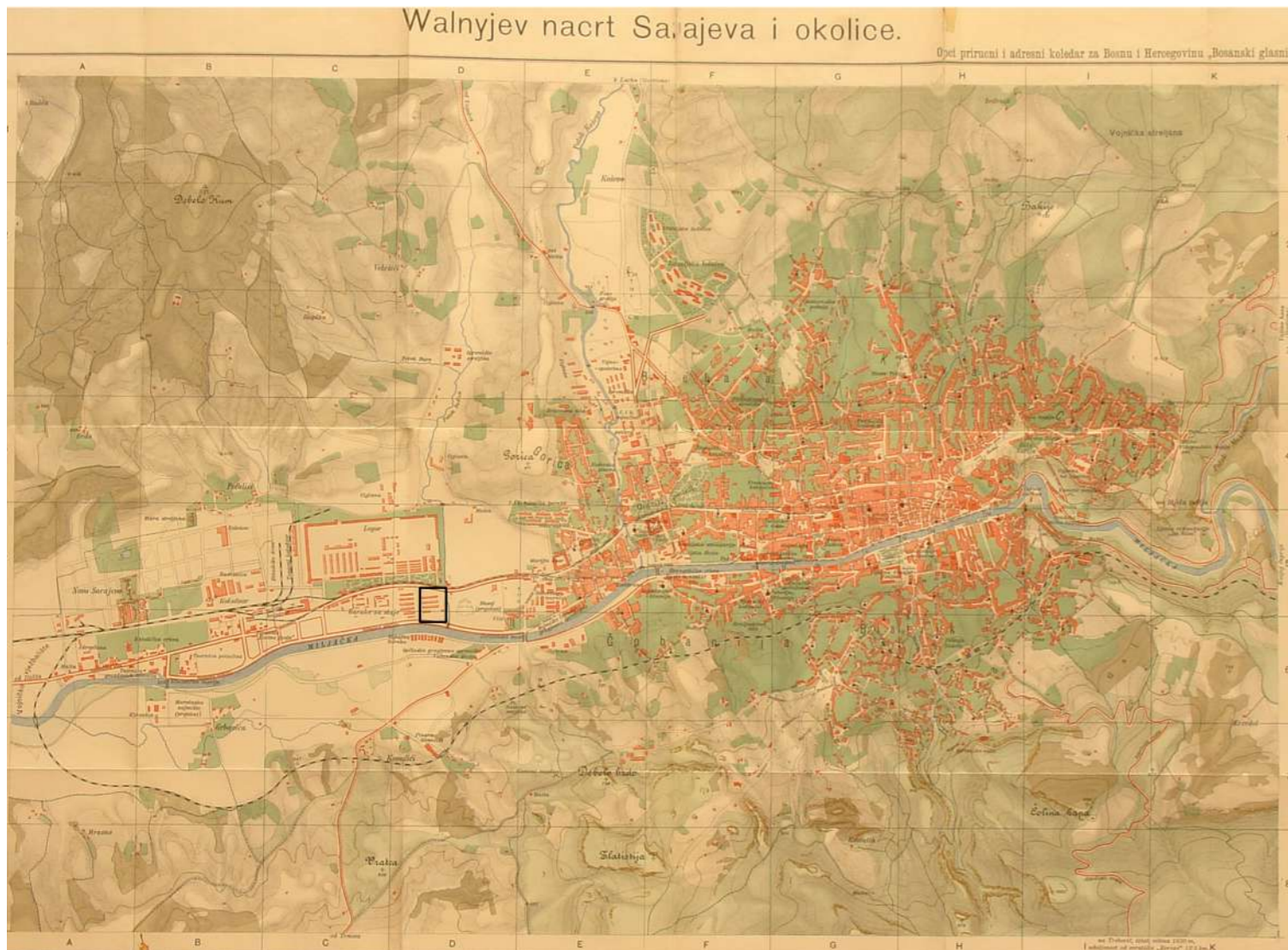


Figure 12 - Walny's map of Sarajevo and surrounding areas, 1912. Source: <https://collections.lib.uwm.edu/digital/collection/agdm/id/14705/>

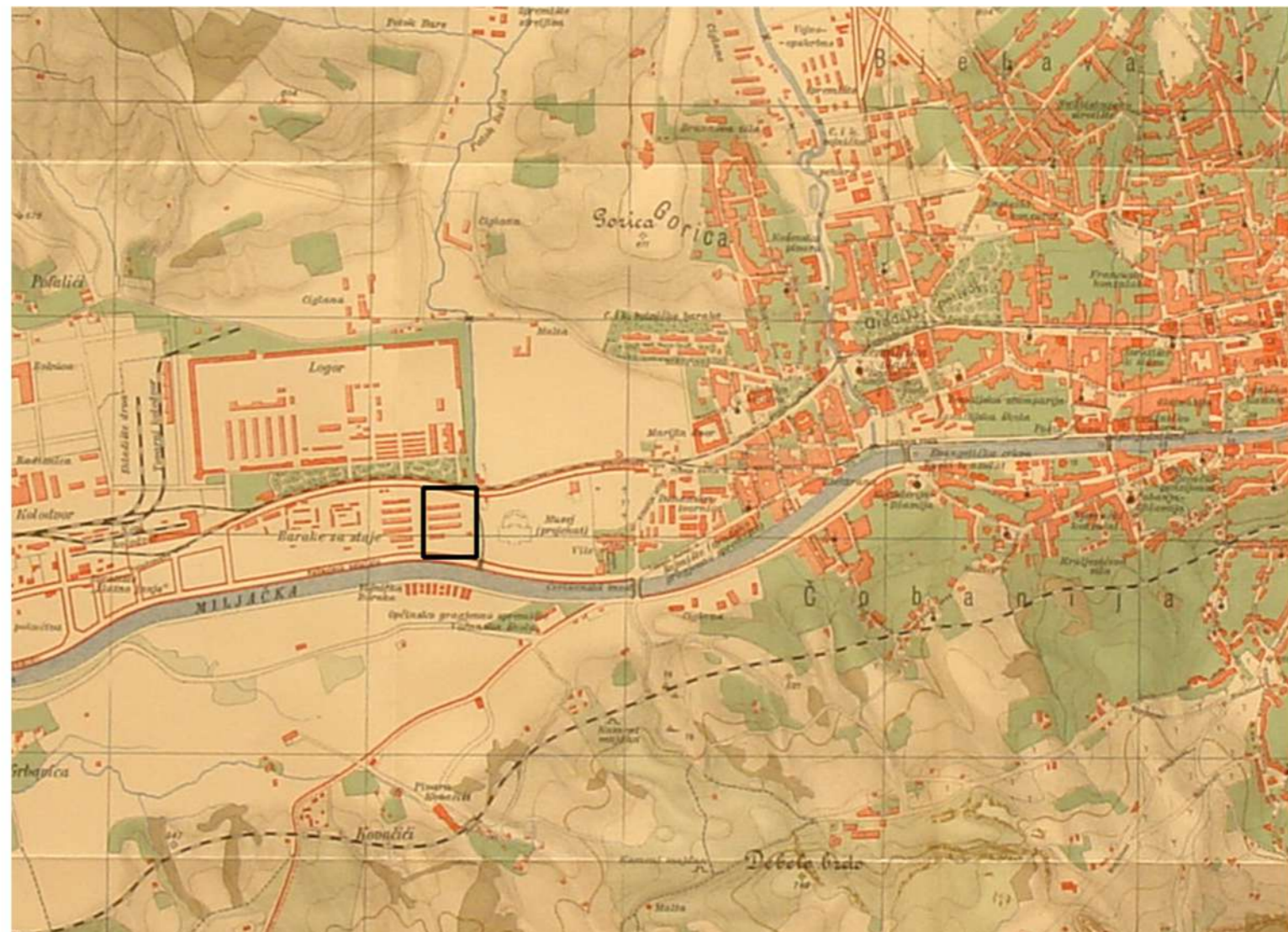


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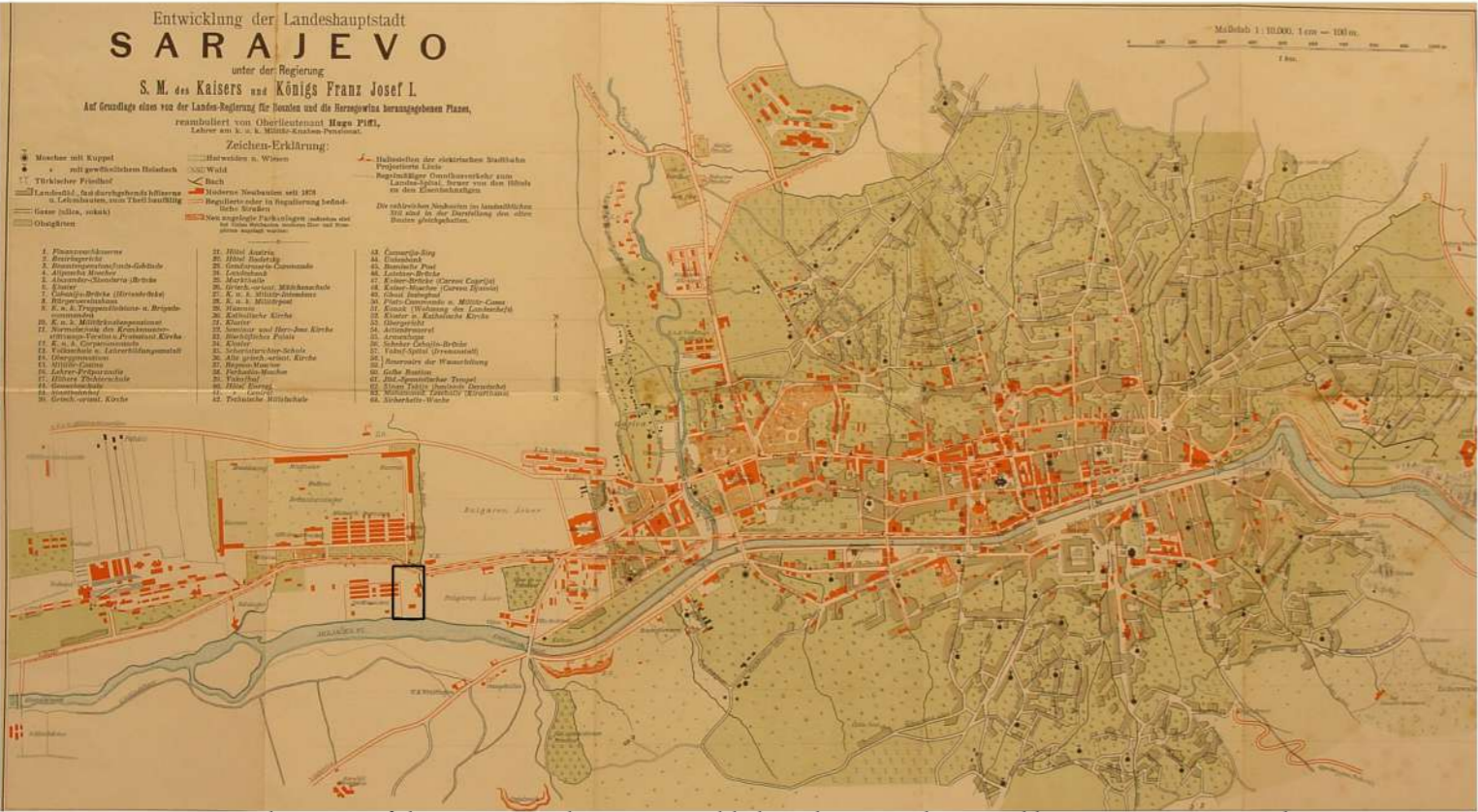


Figure 13 - Development of the state capital Sarajevo, publishing house and. Printed by G. Freytag & Berndt, Vienna, 1898; Source: <https://www.arhivsa.ba/wordpress/?tag=karte>

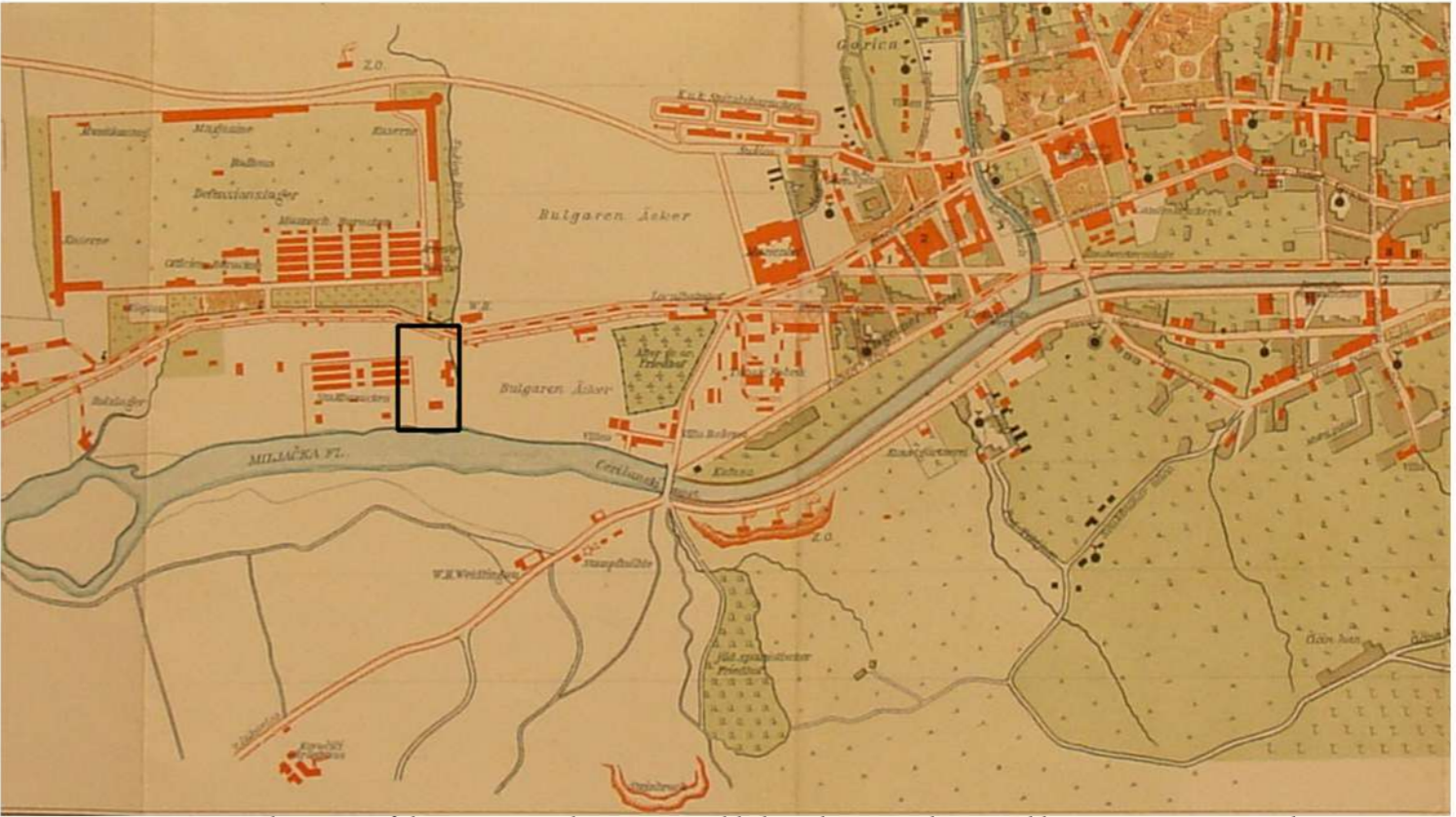


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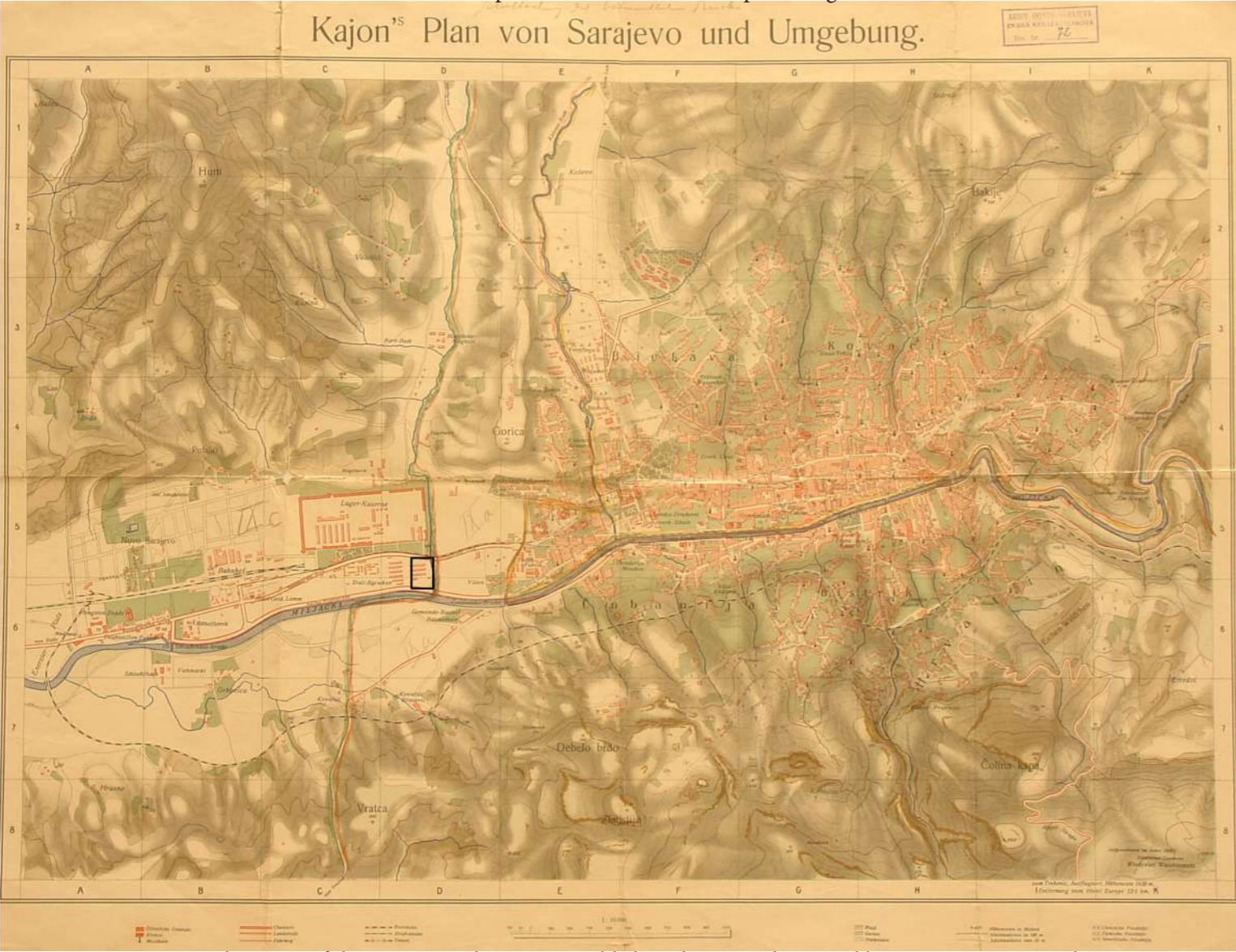


Figure 14 - Development of the state capital Sarajevo, publishing house and. Printed by G. Freytag & Berndt, Vienna, 1898; Source: <https://www.arhivsa.ba/wordpress/?tag=karte>

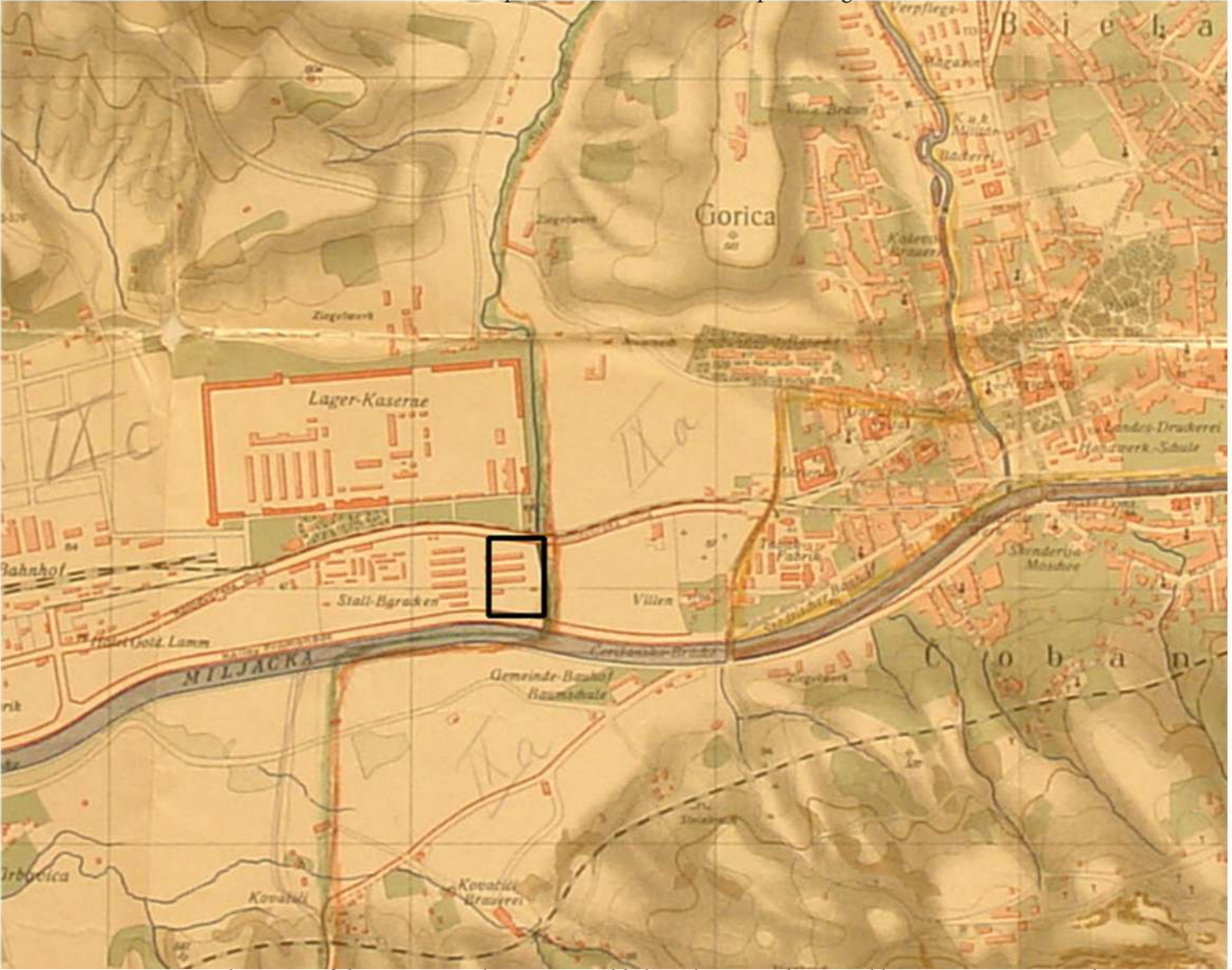


Figure 14 - Development of the state capital Sarajevo, publishing house and. Printed by G. Freytag & Berndt, Vienna, 1898; Source: <https://www.arhivsa.ba/wordpress/?tag=karte>

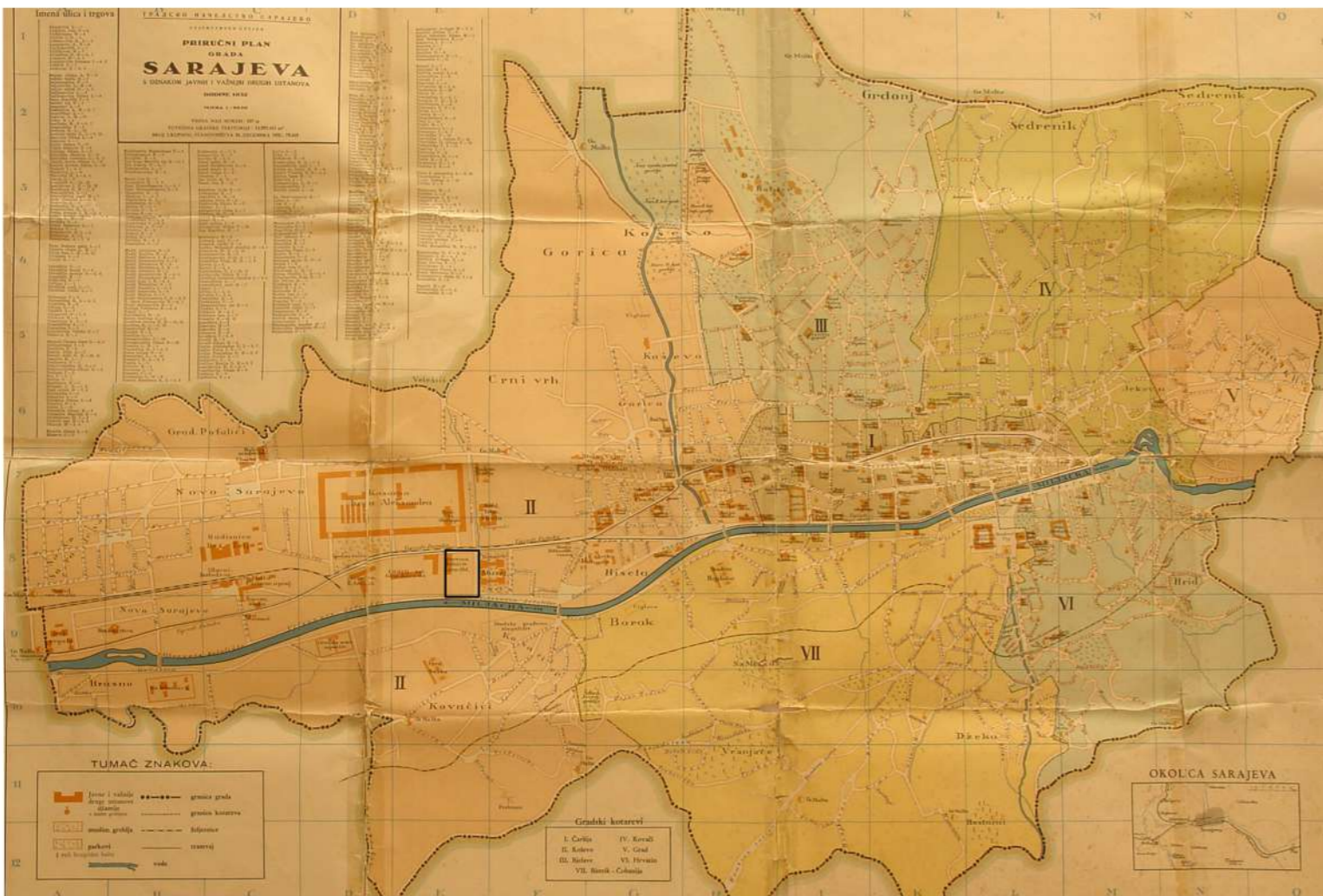


Figure 15 - City Plan of Sarajevo in 1932.

Source: <https://timelessmoon.getarchive.net/amp/media/sarajevo-map-prirucni-plan-grada-sarajeva-1932-f6f610>



Figure 15- City Plan of Sarajevo in 1932.

Source: <https://timelessmoon.getarchive.net/amp/media/sarajevo-map-prirucni-plan-grada-sarajeva-1932-f6f610>

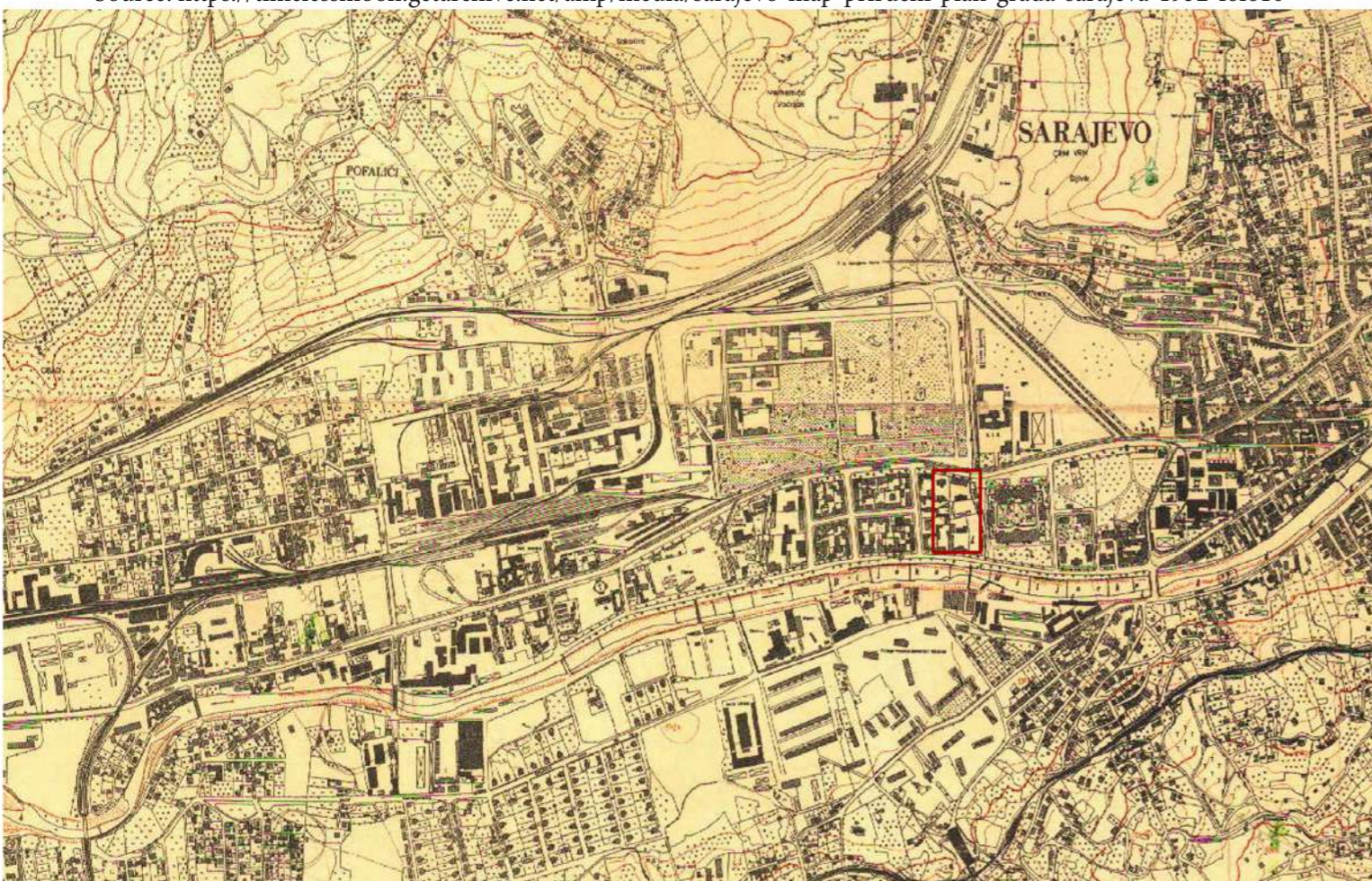


Figure 16 - Map of Sarajevo in 1957.

Source: <https://www.arhivsa.ba/wordpress/?tag=karte>

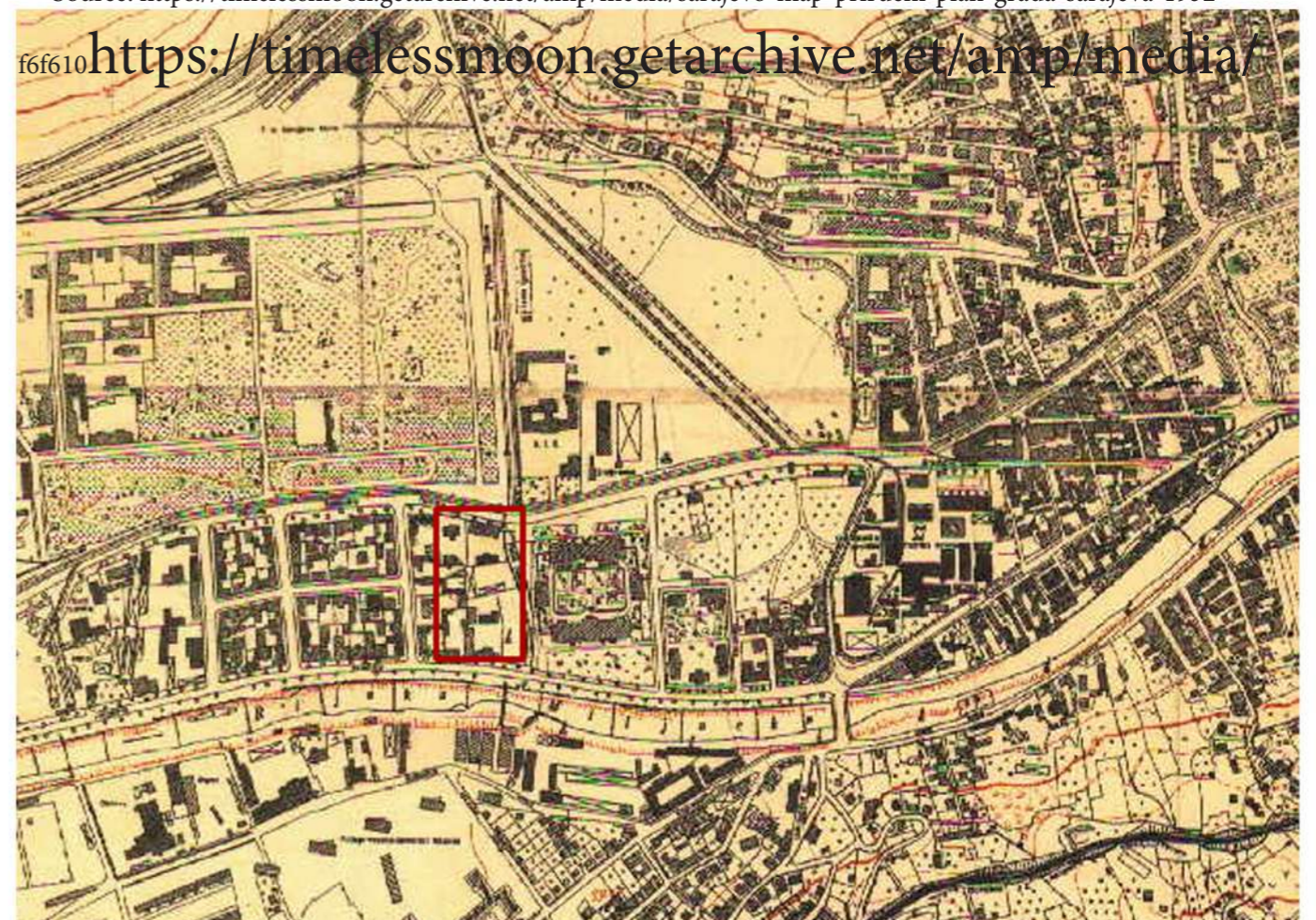


Figure 16 - Map of Sarajevo in 1957.

Source: <https://www.arhivsa.ba/wordpress/?tag=karte>

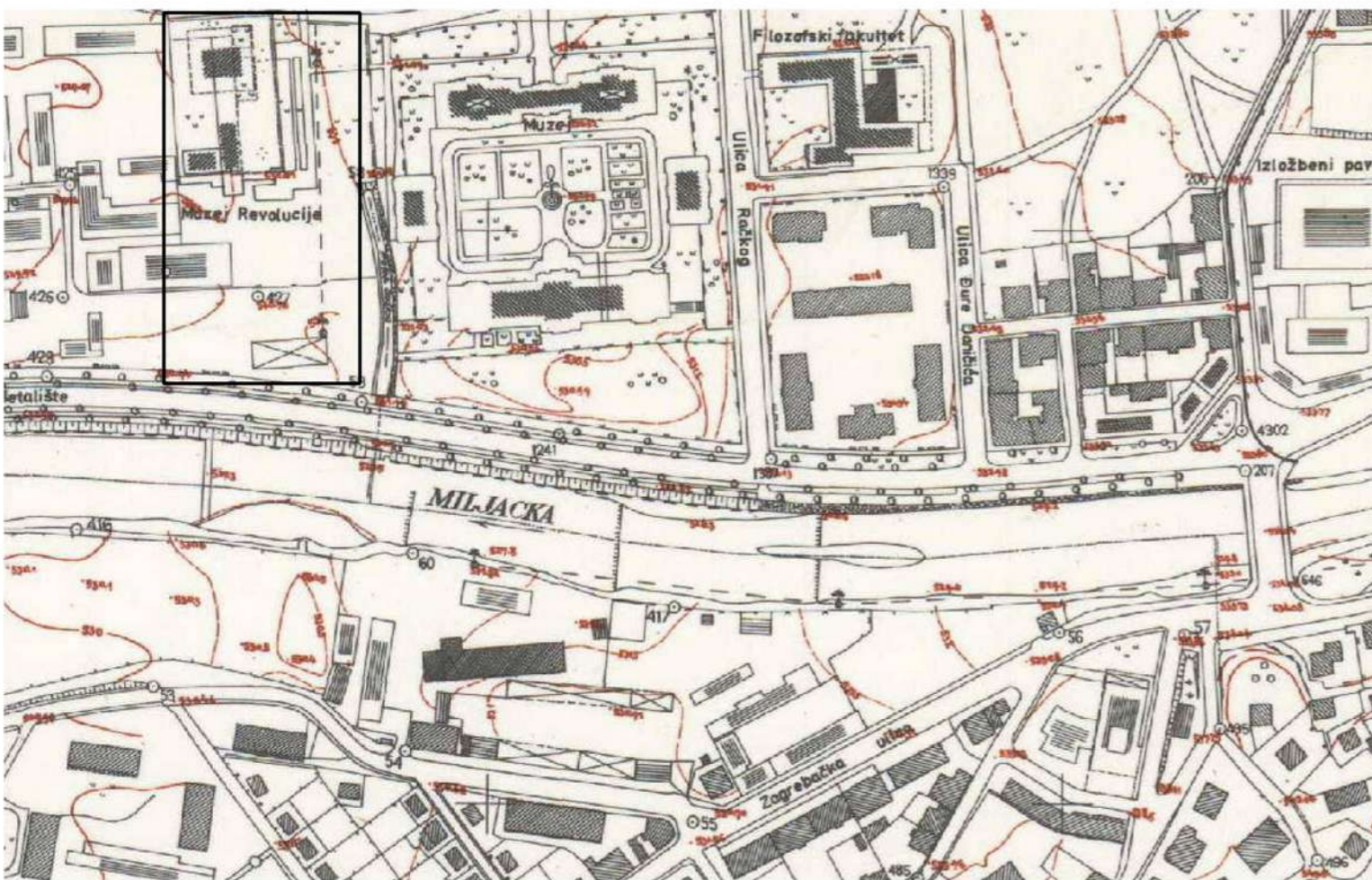
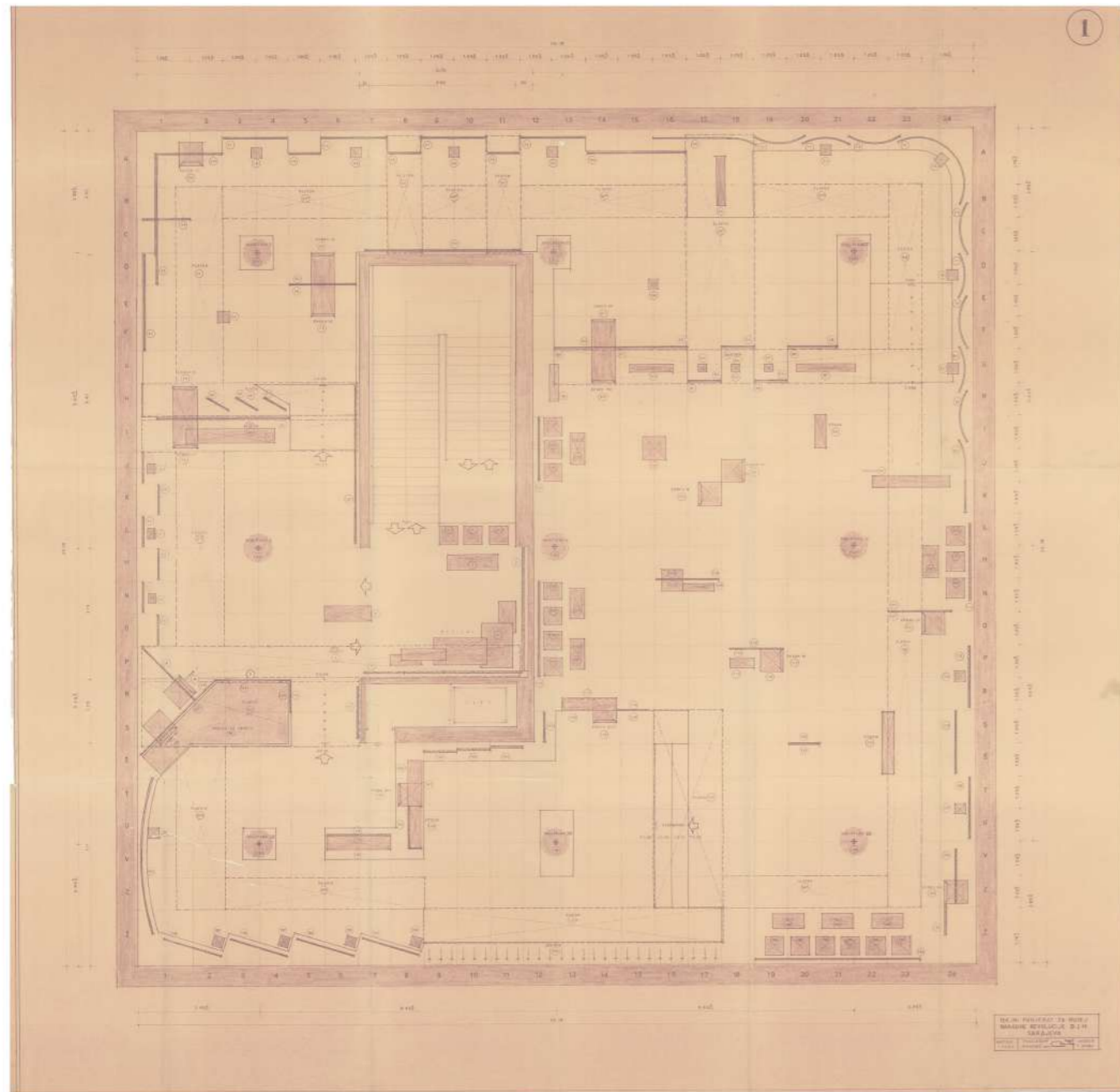
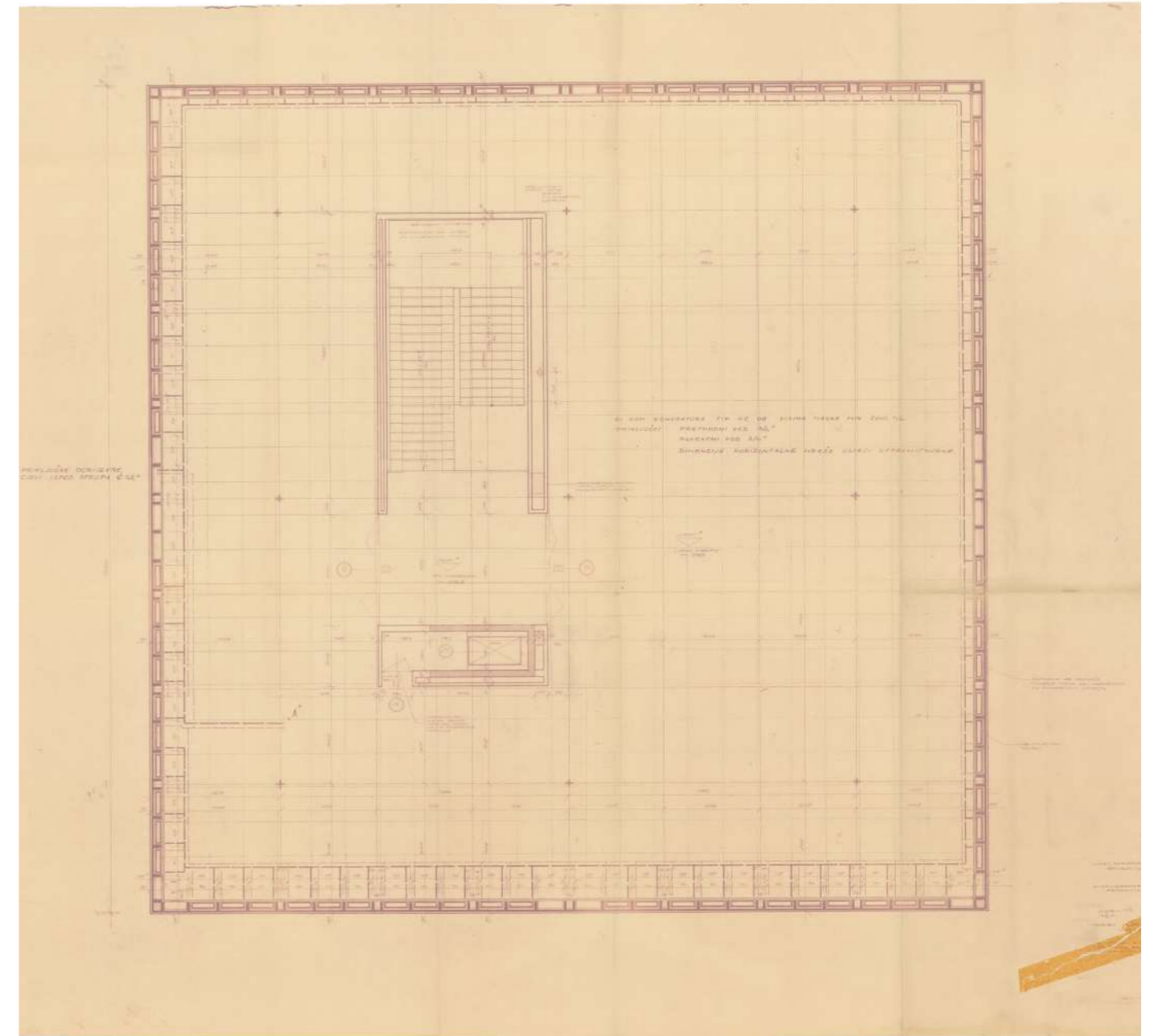


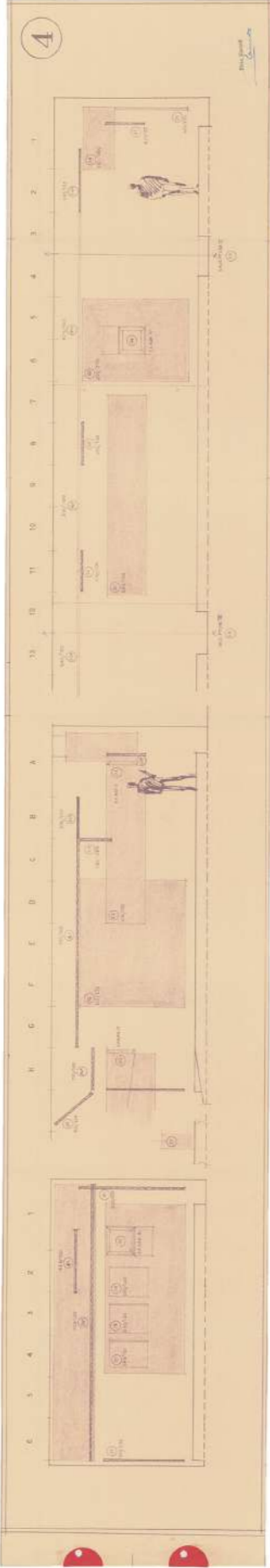
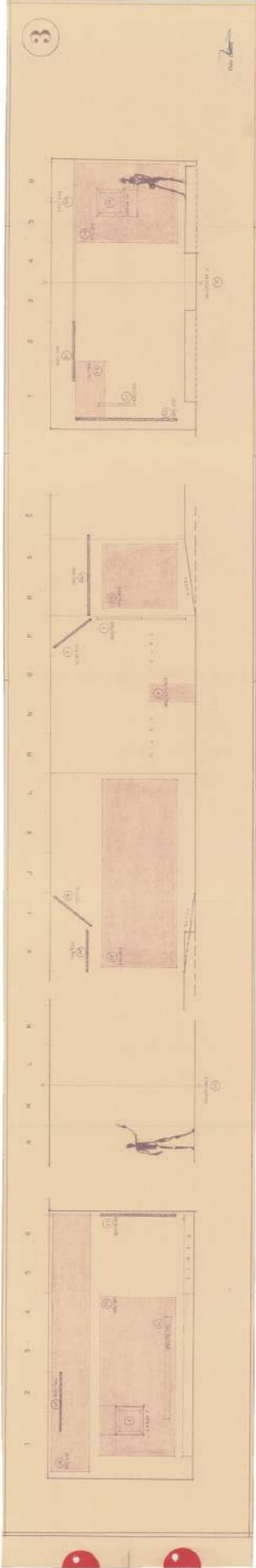
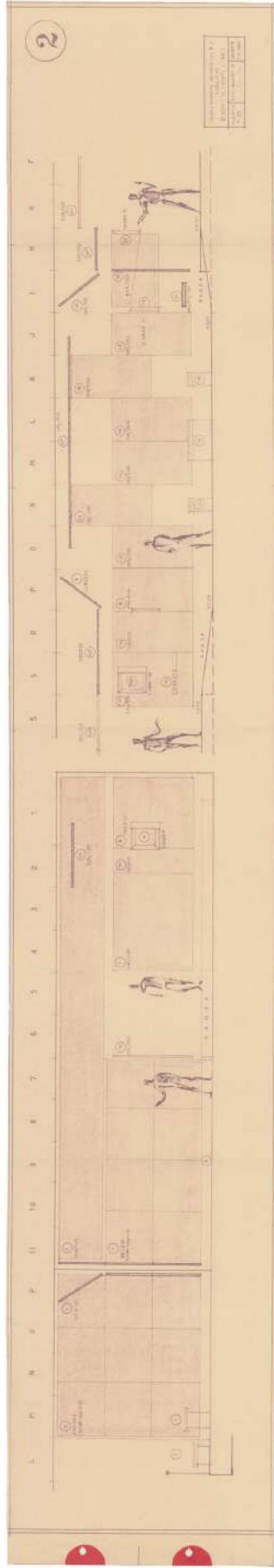
Figure 17 - Map of Sarajevo in 1974.  
Source: <https://www.arhivsa.ba/wordpress/?tag=karte>



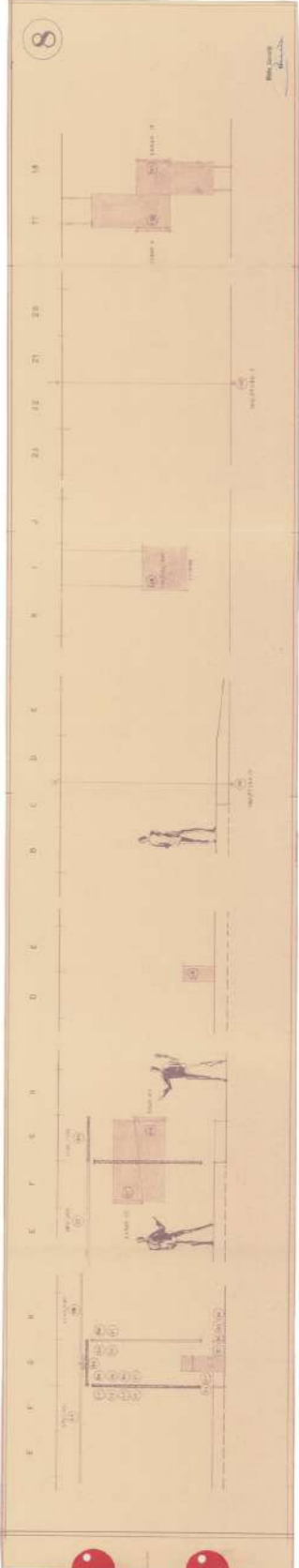
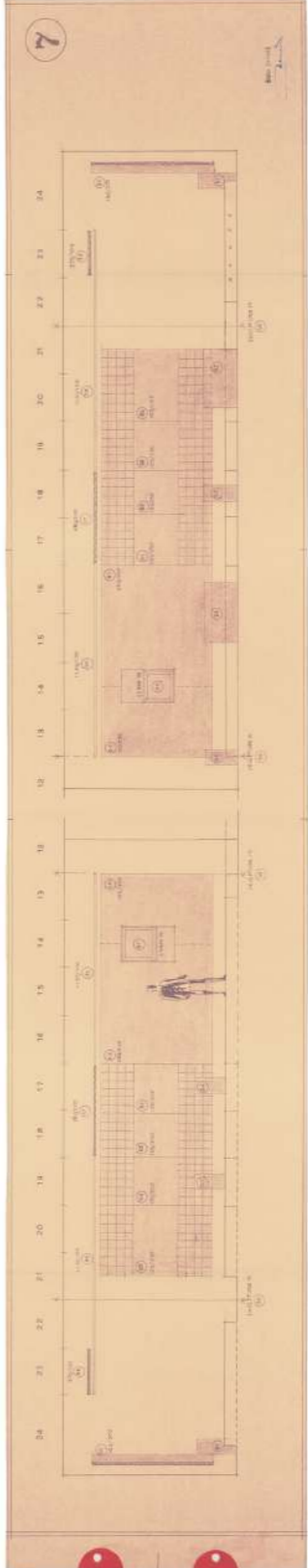
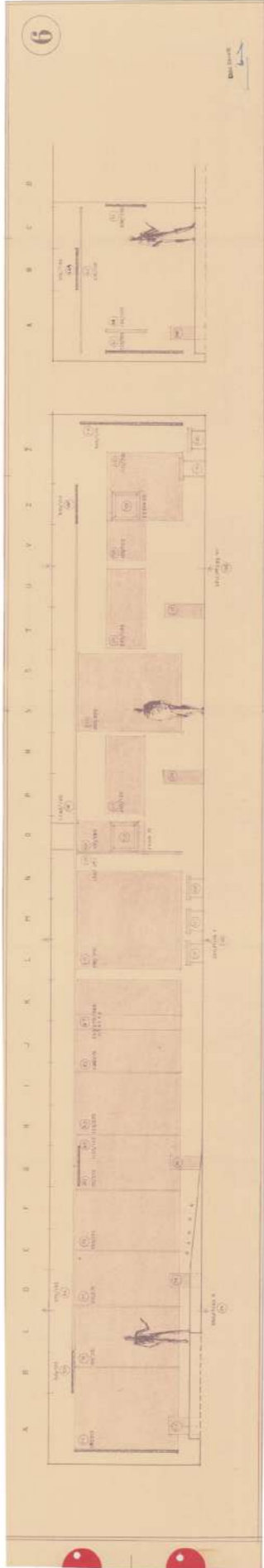
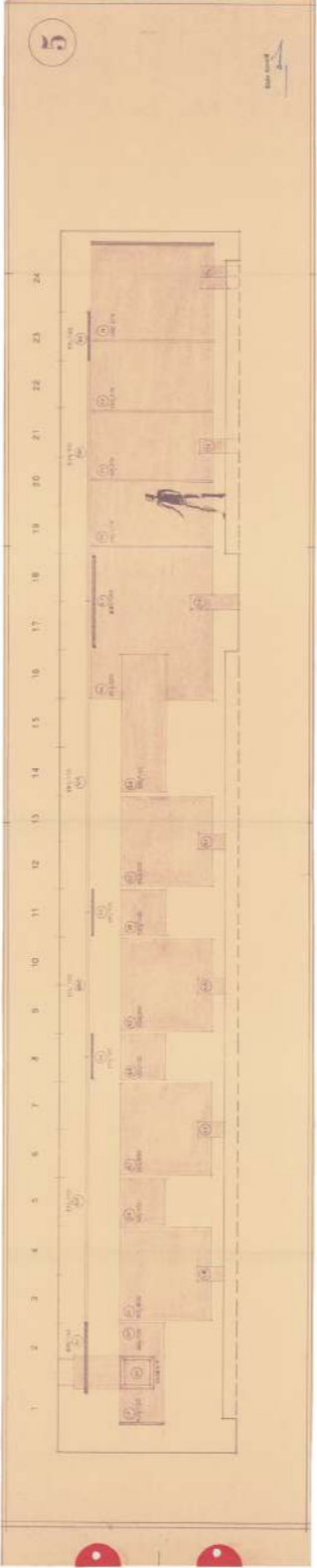
Original drawing - First floor plan



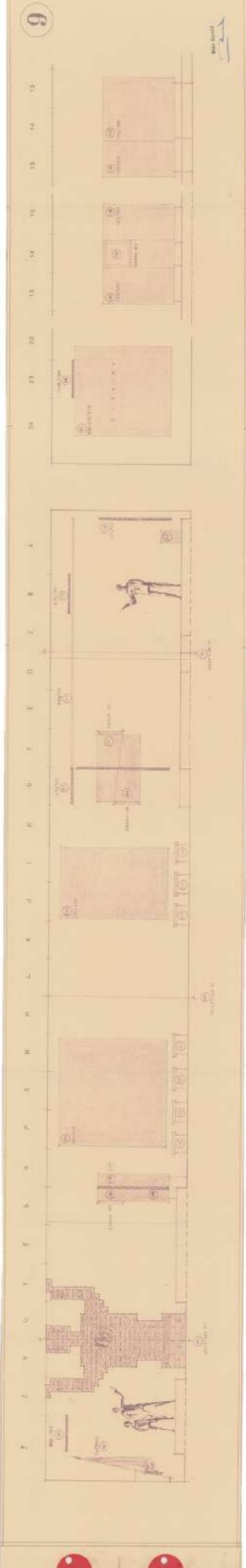
Original drawing - First floor (heating and ventilation)

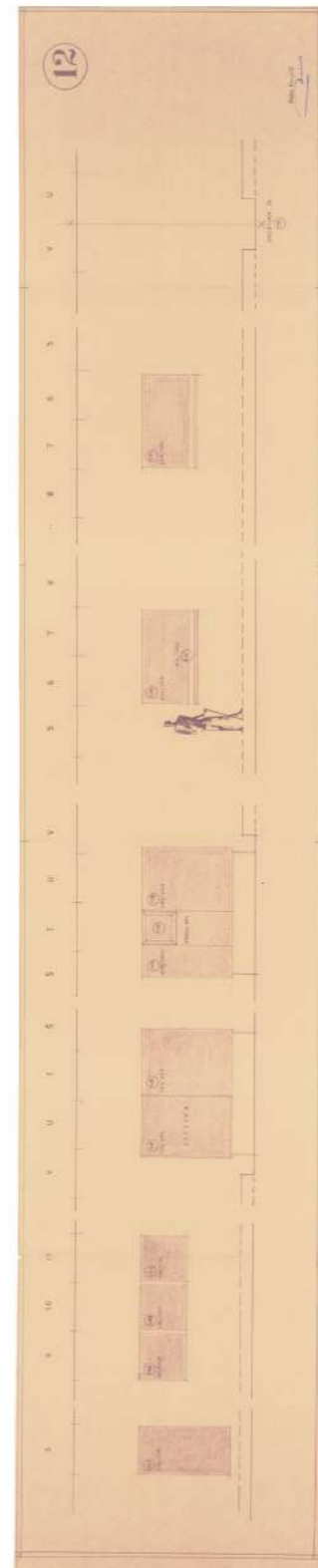
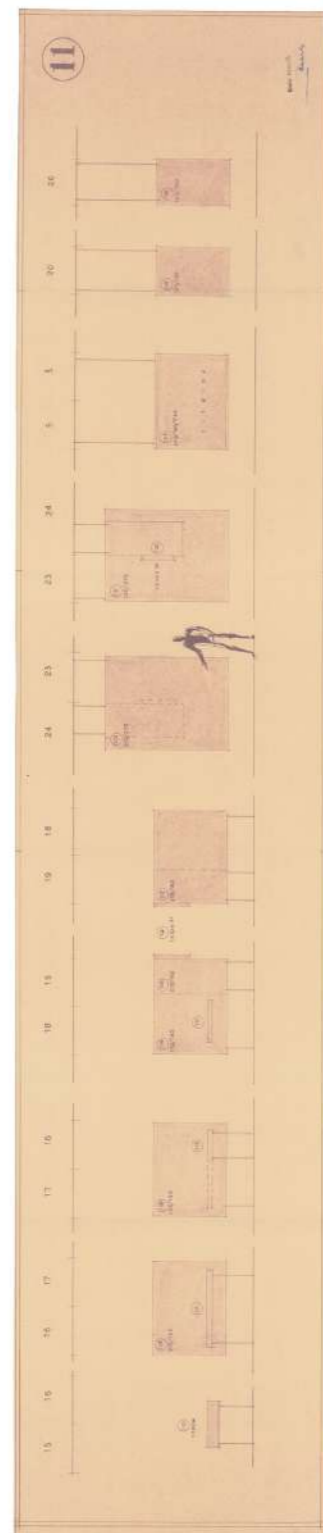
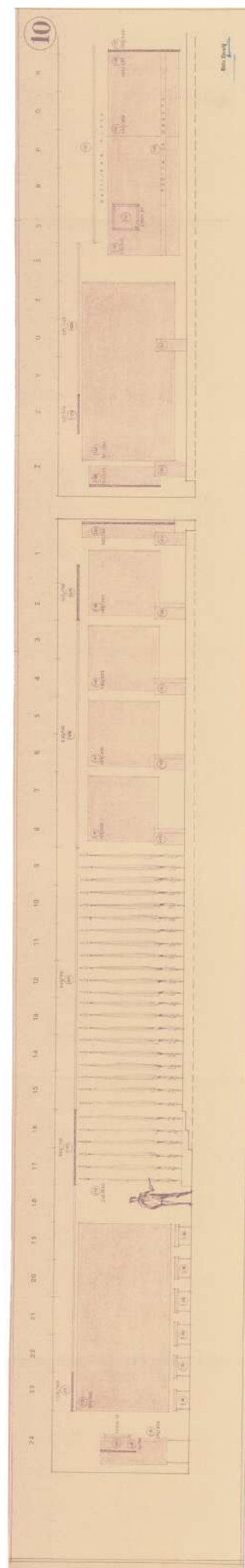


Original drawing - Walls and elements in the hall

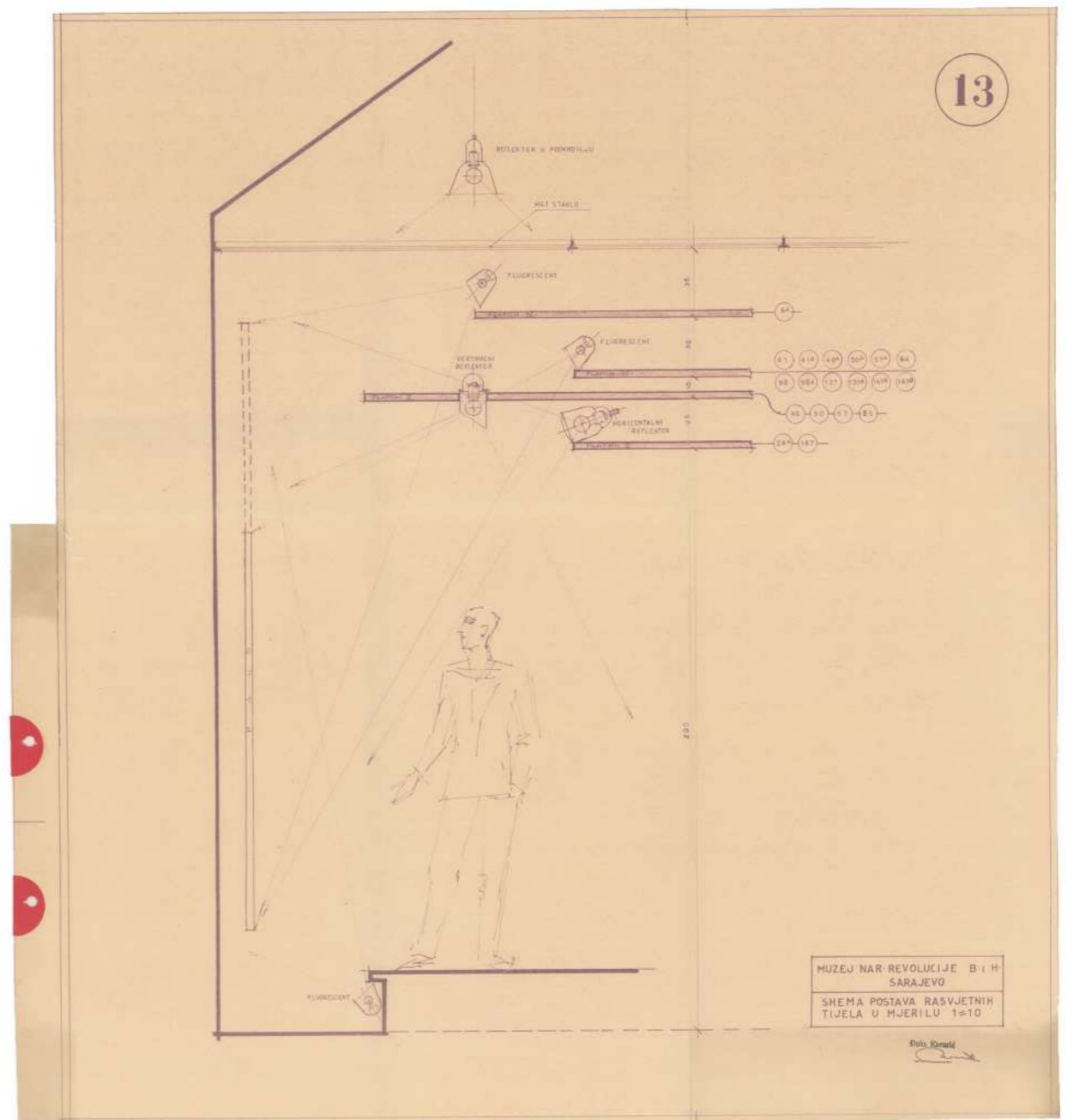


Original drawing - interior elevations

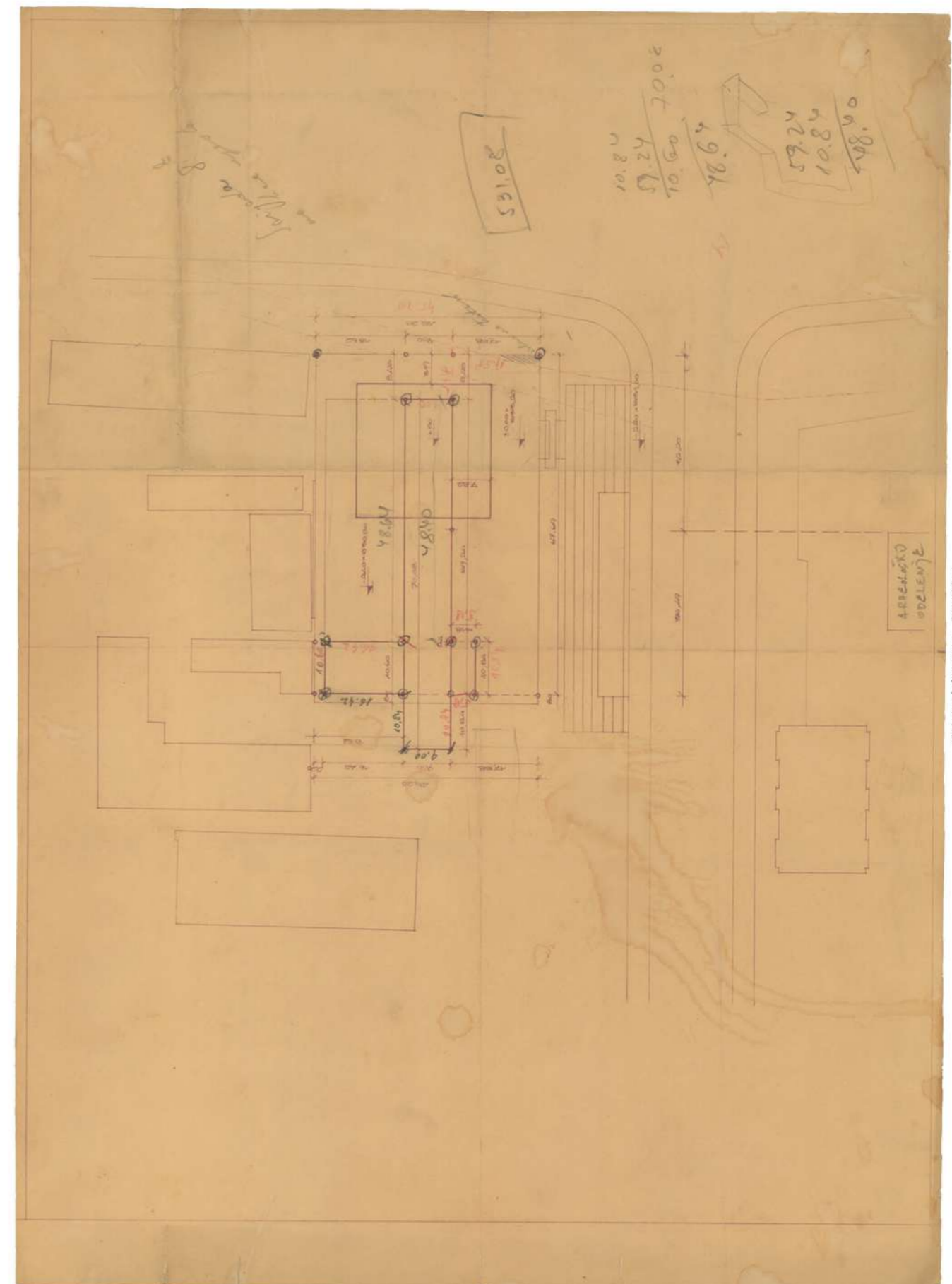


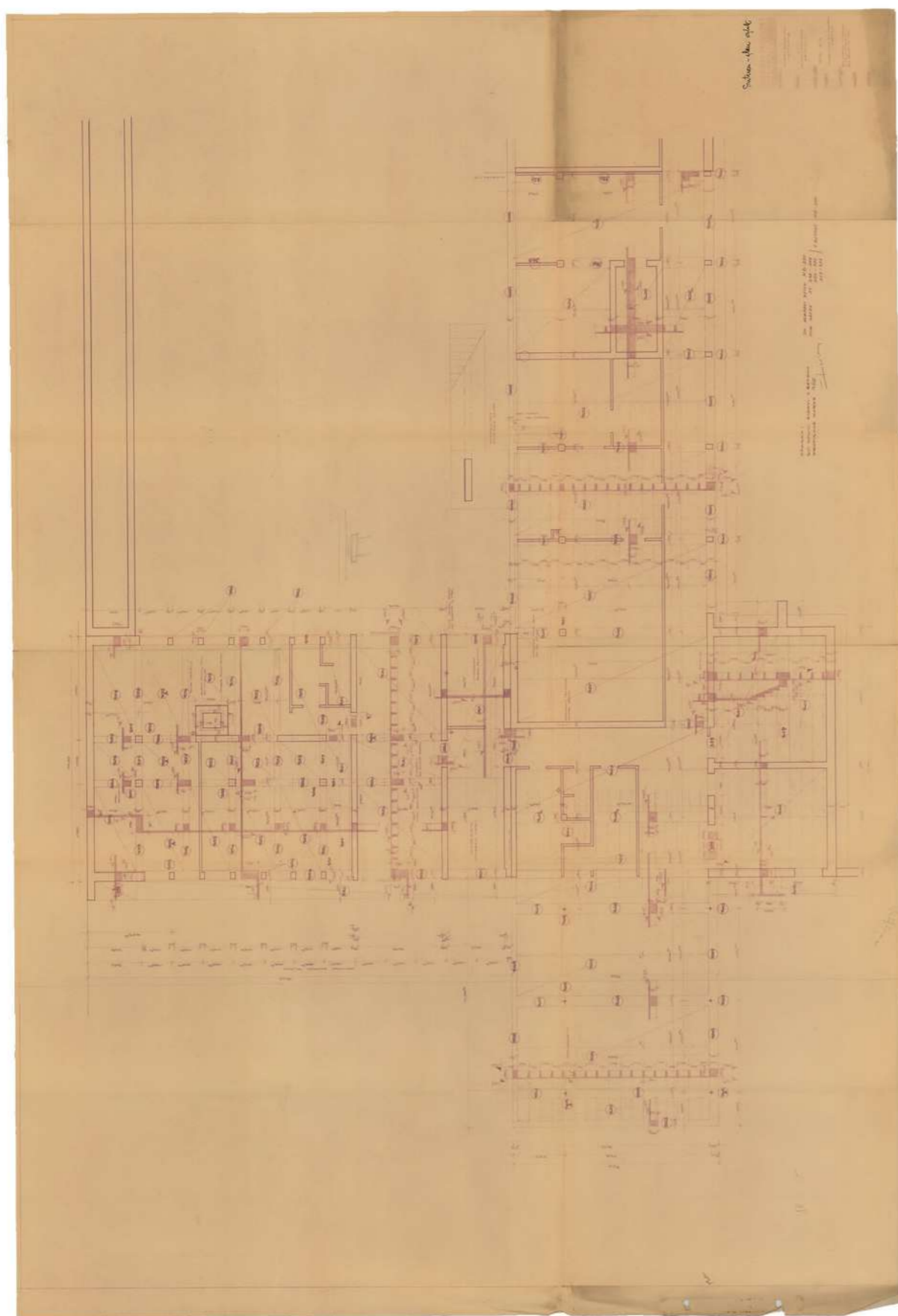


Original drawing - interior elevations

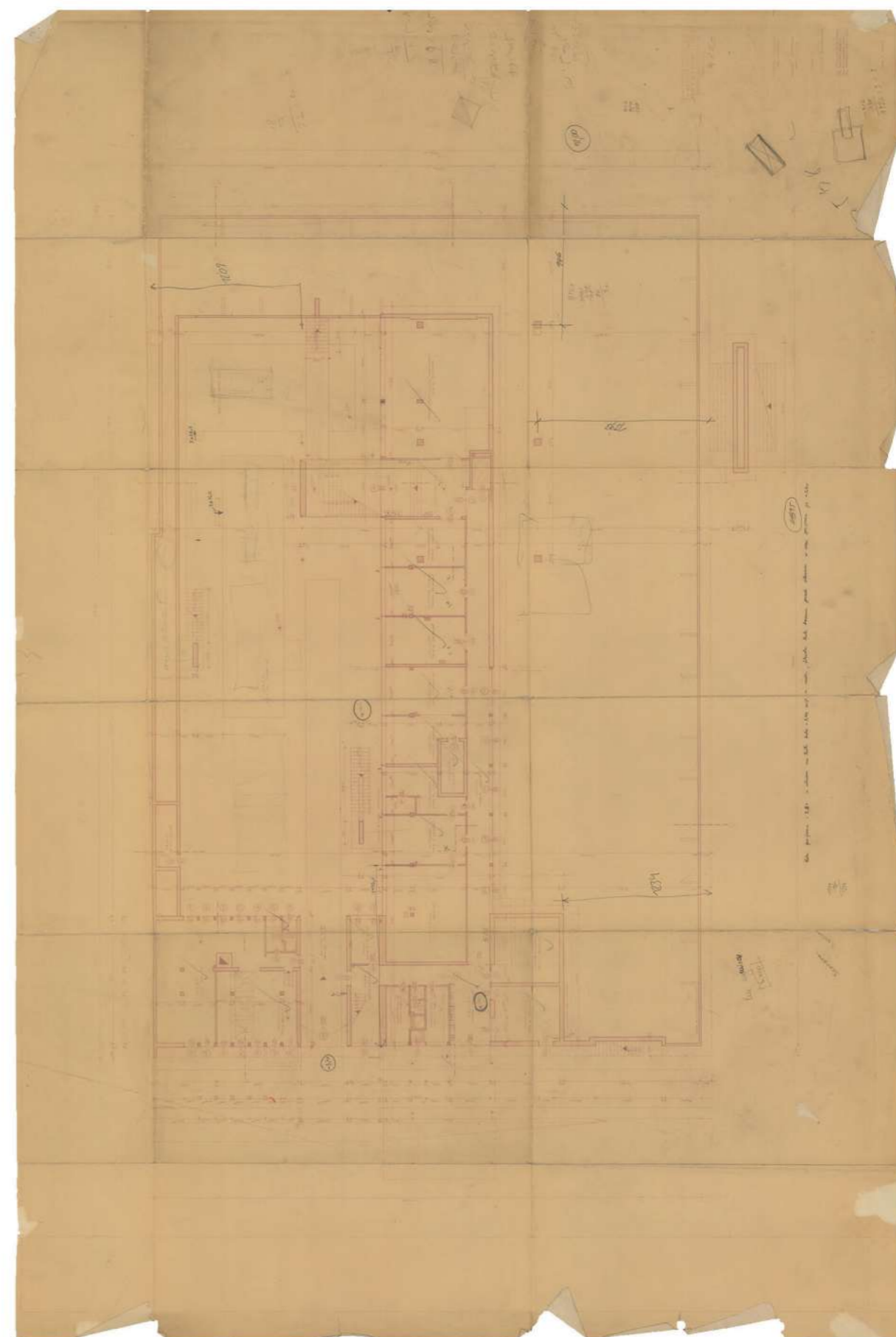


Original drawing - scale scheme of lighting fixtures

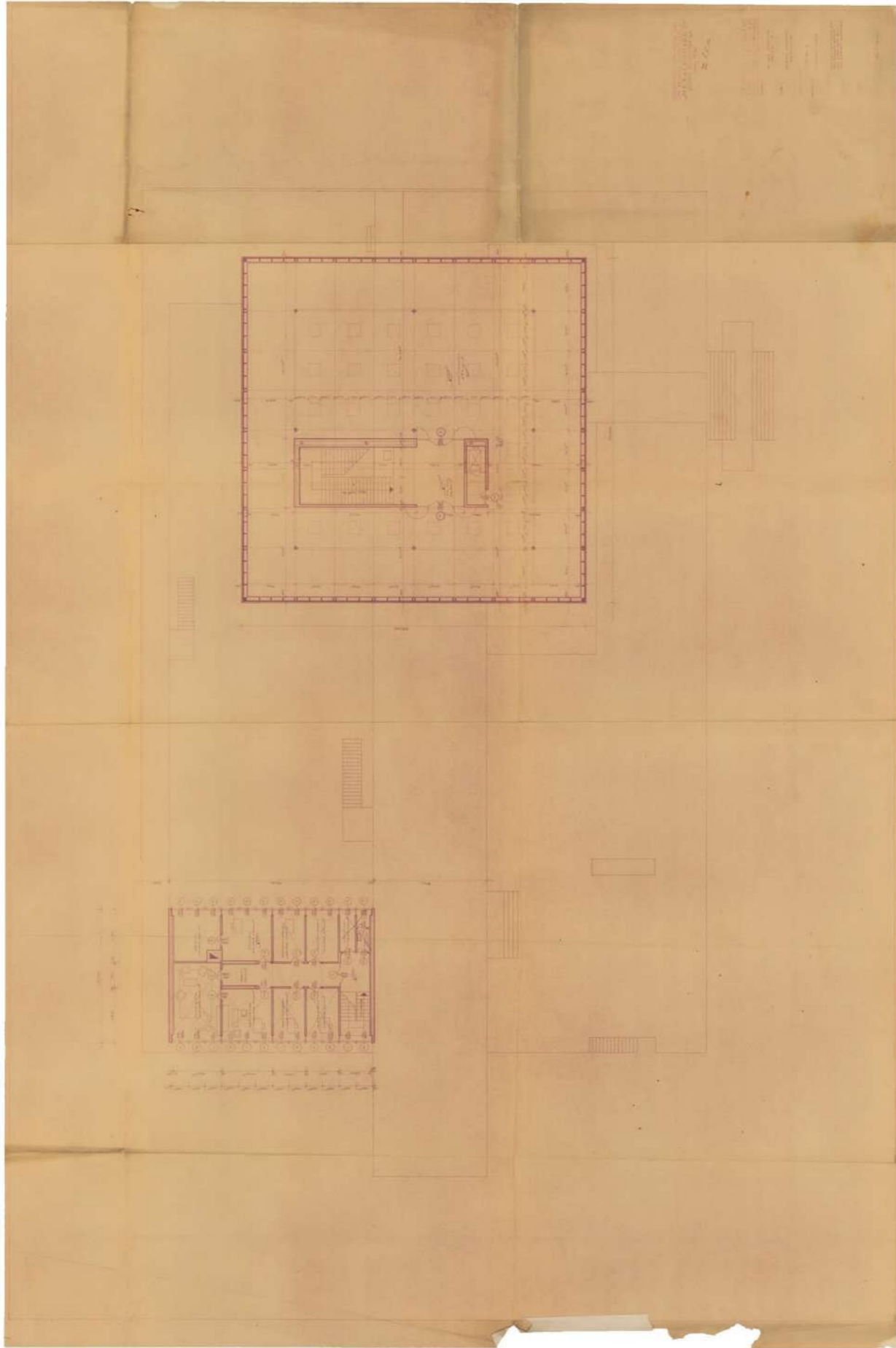




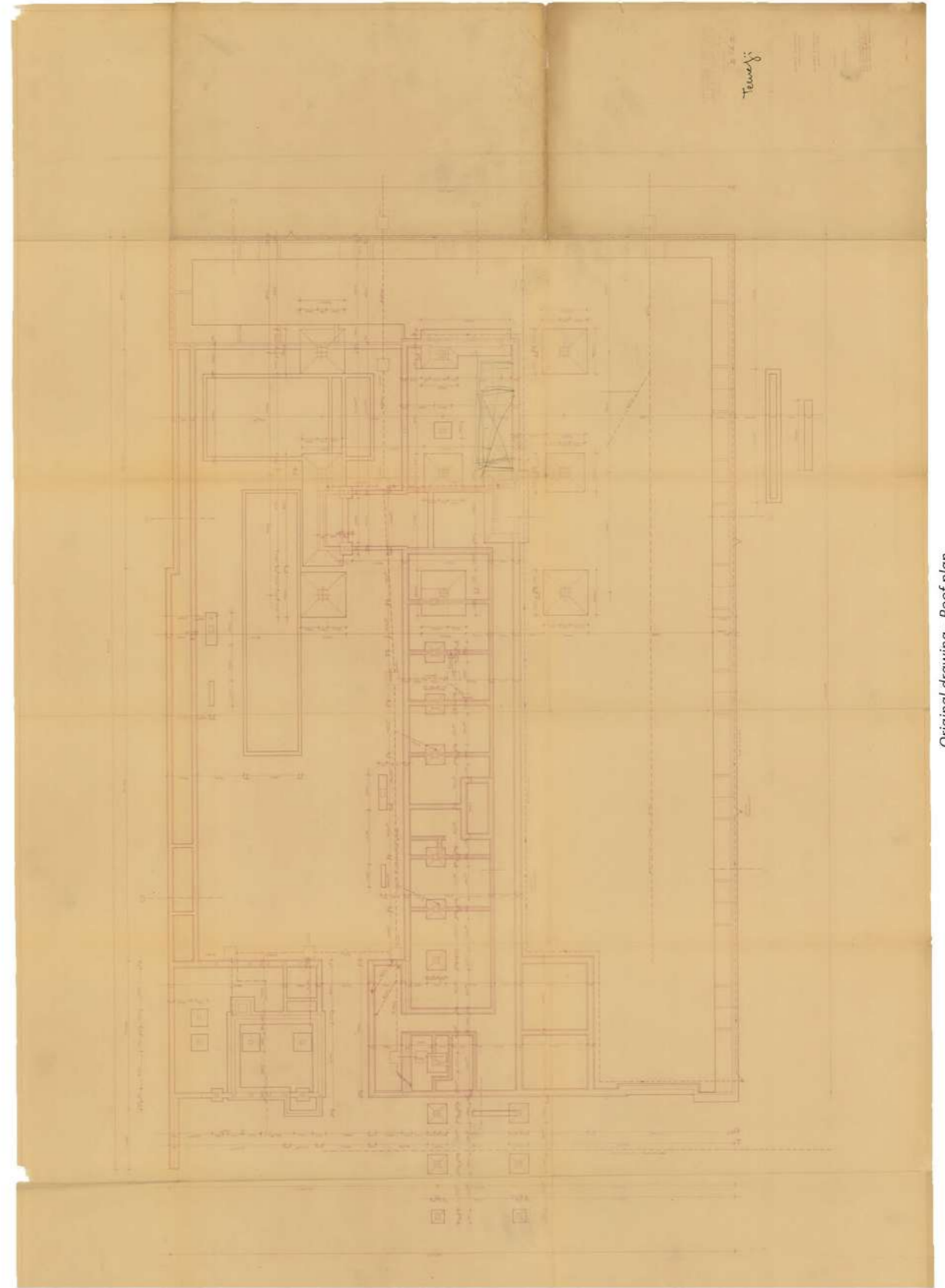
Original drawing - Basement plan



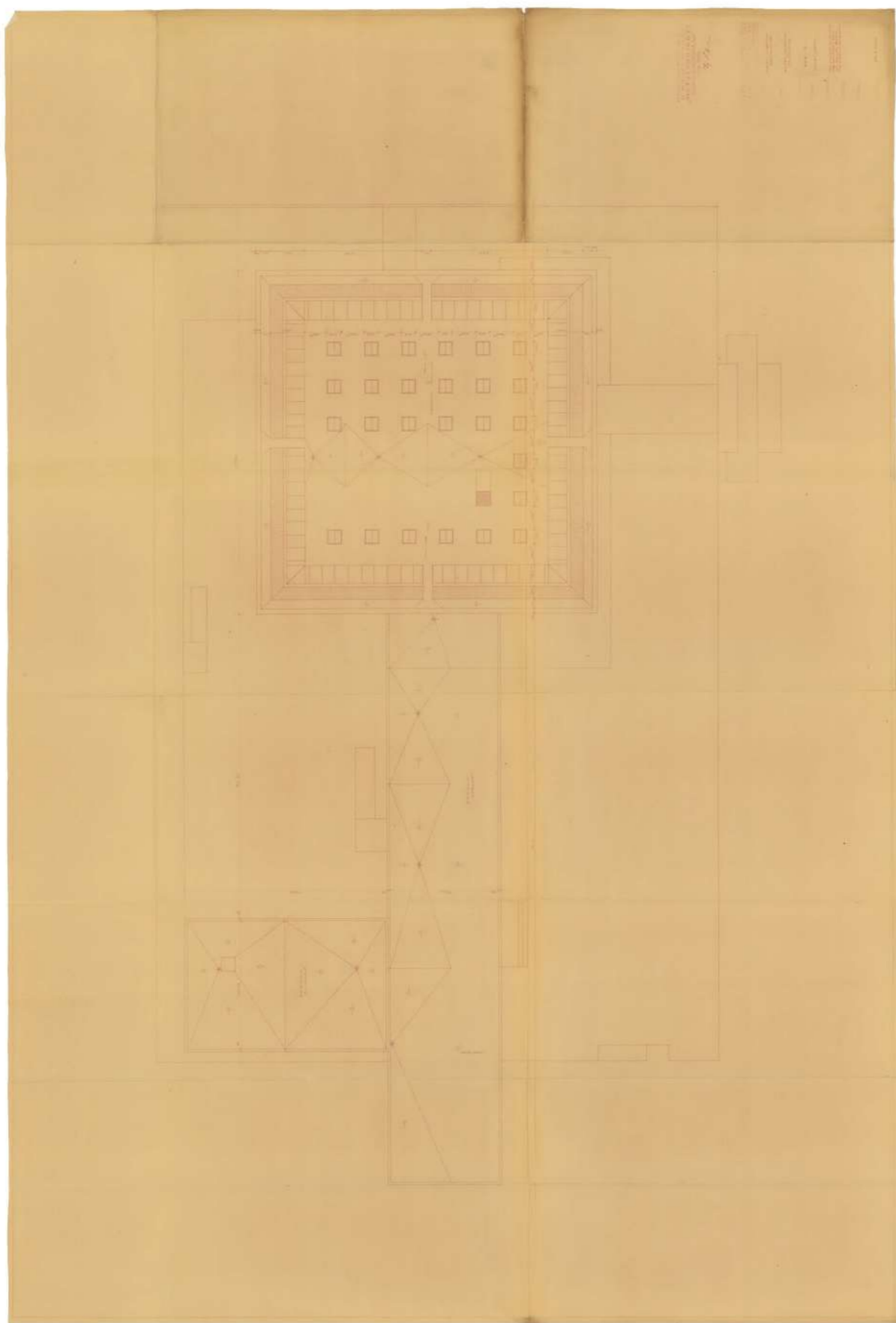
Original drawing - Ground floor plan



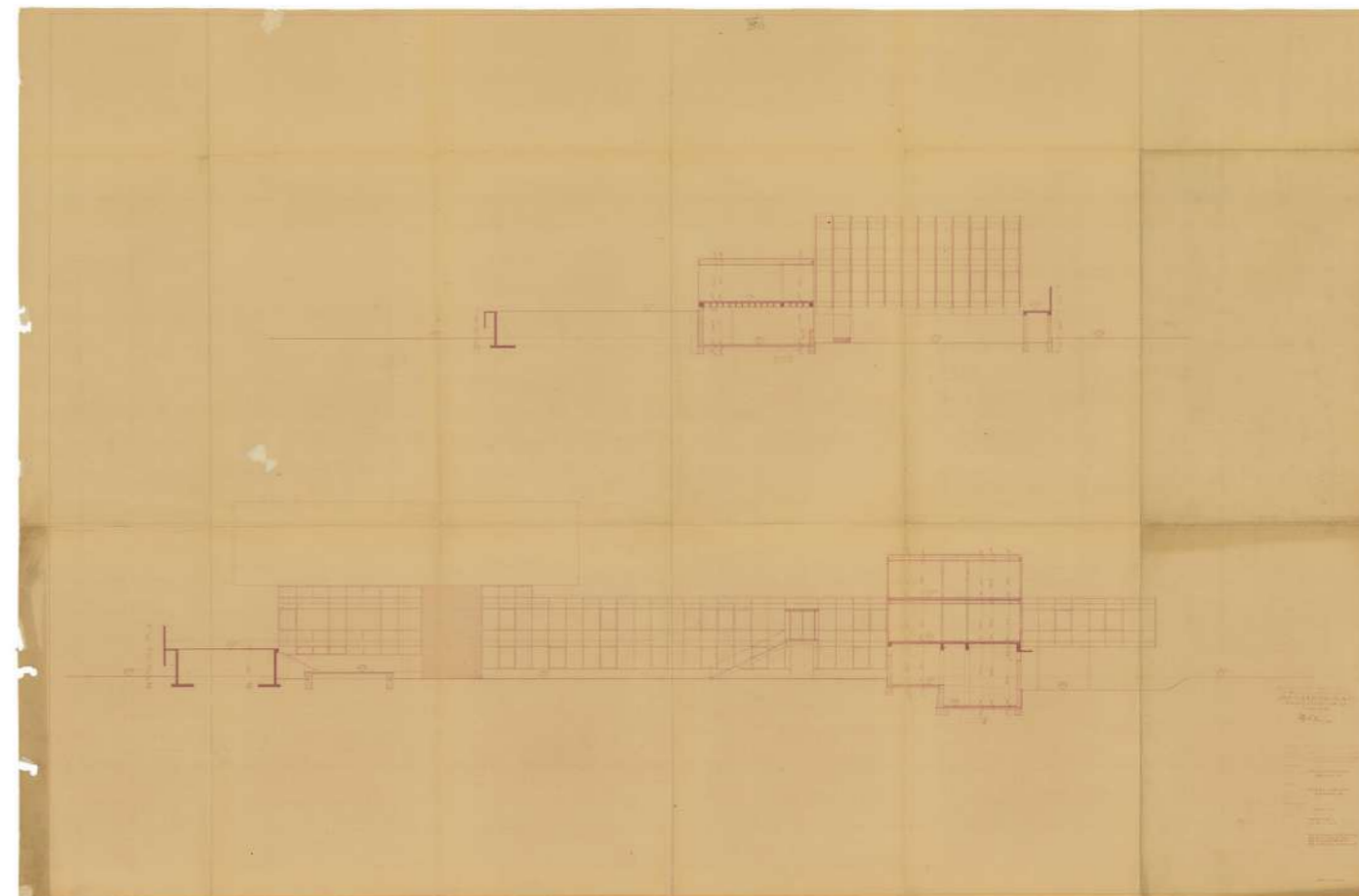
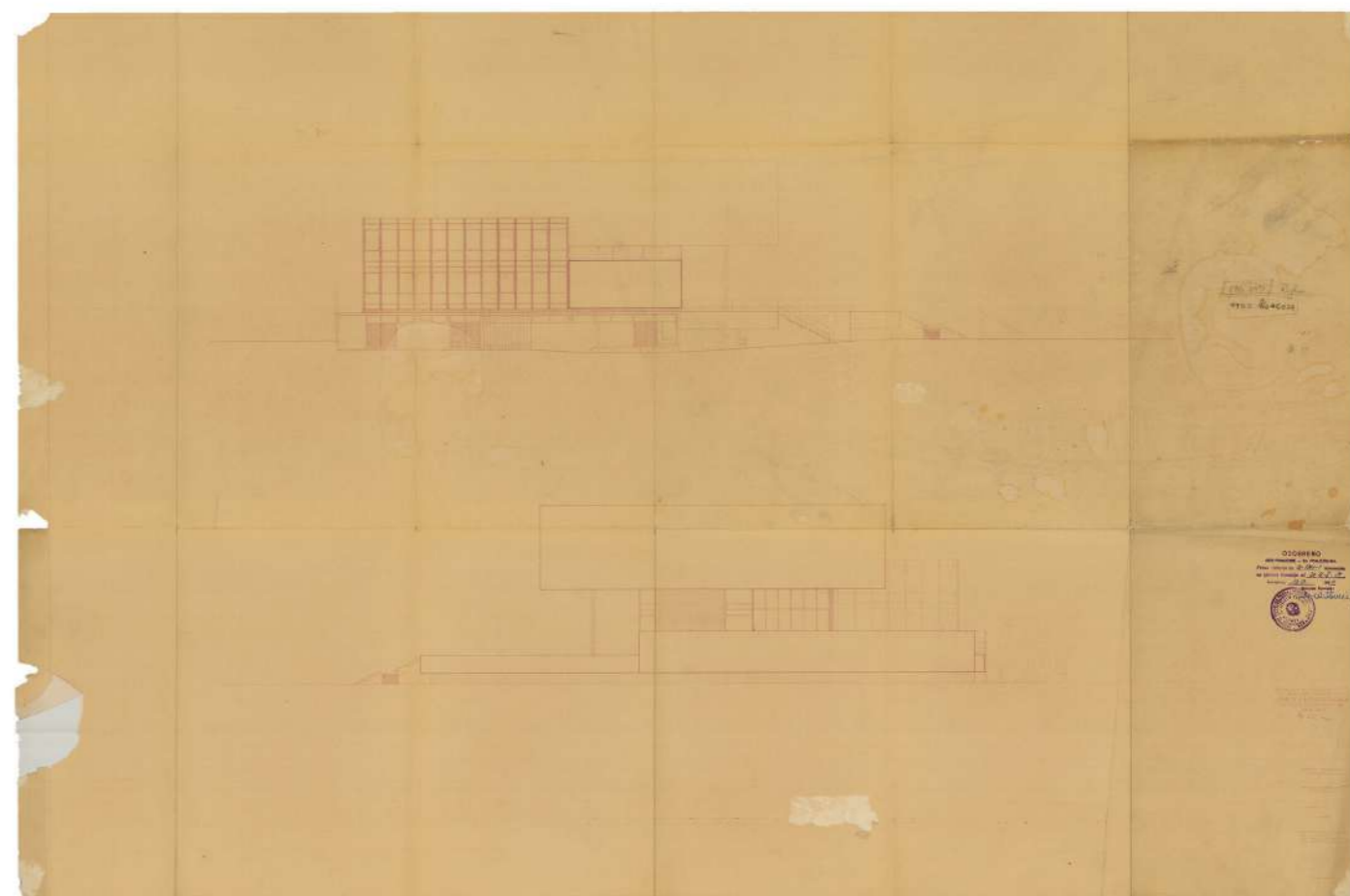
Original drawing - First floor plan



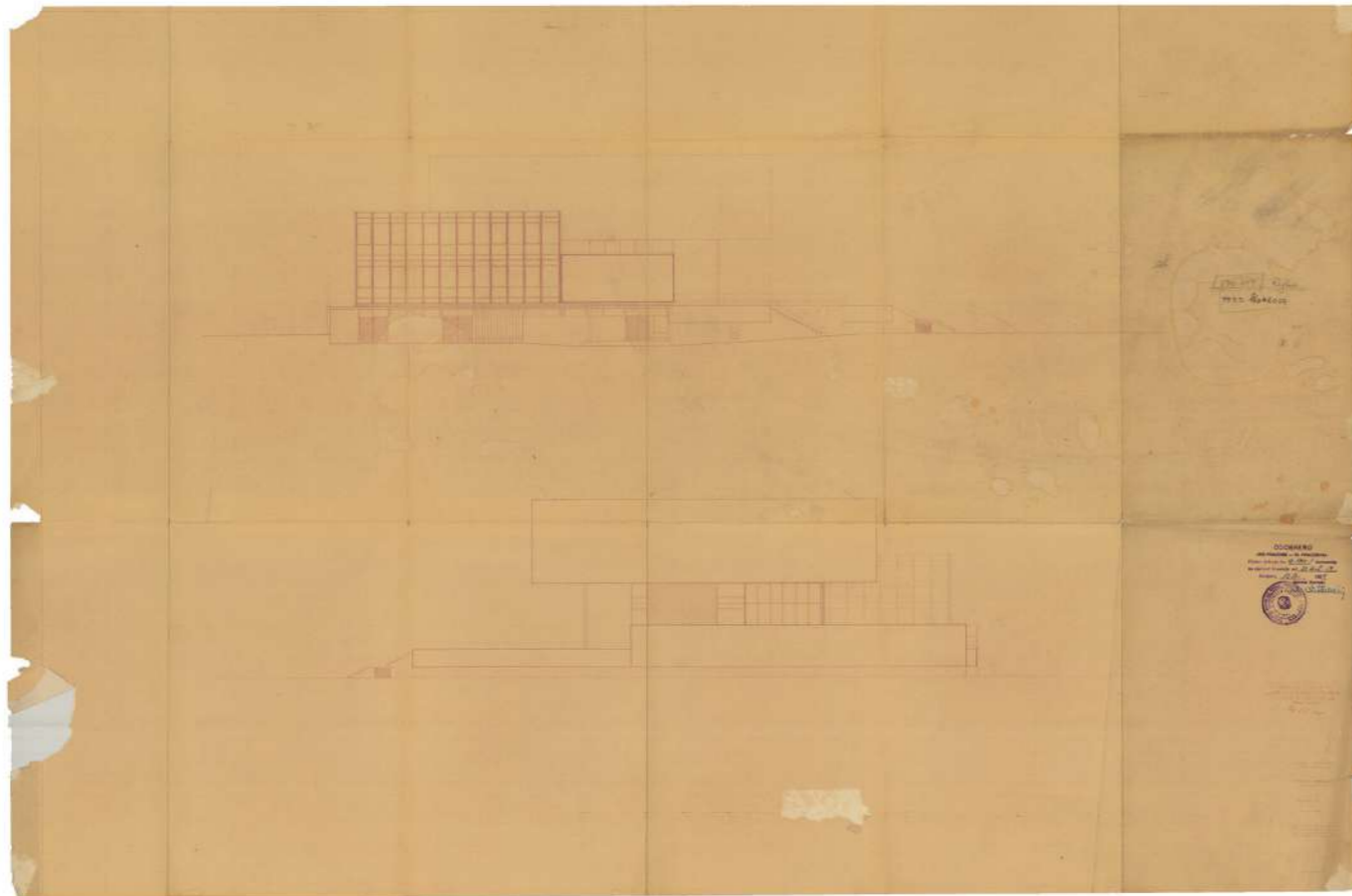
Original drawing - Roof plan



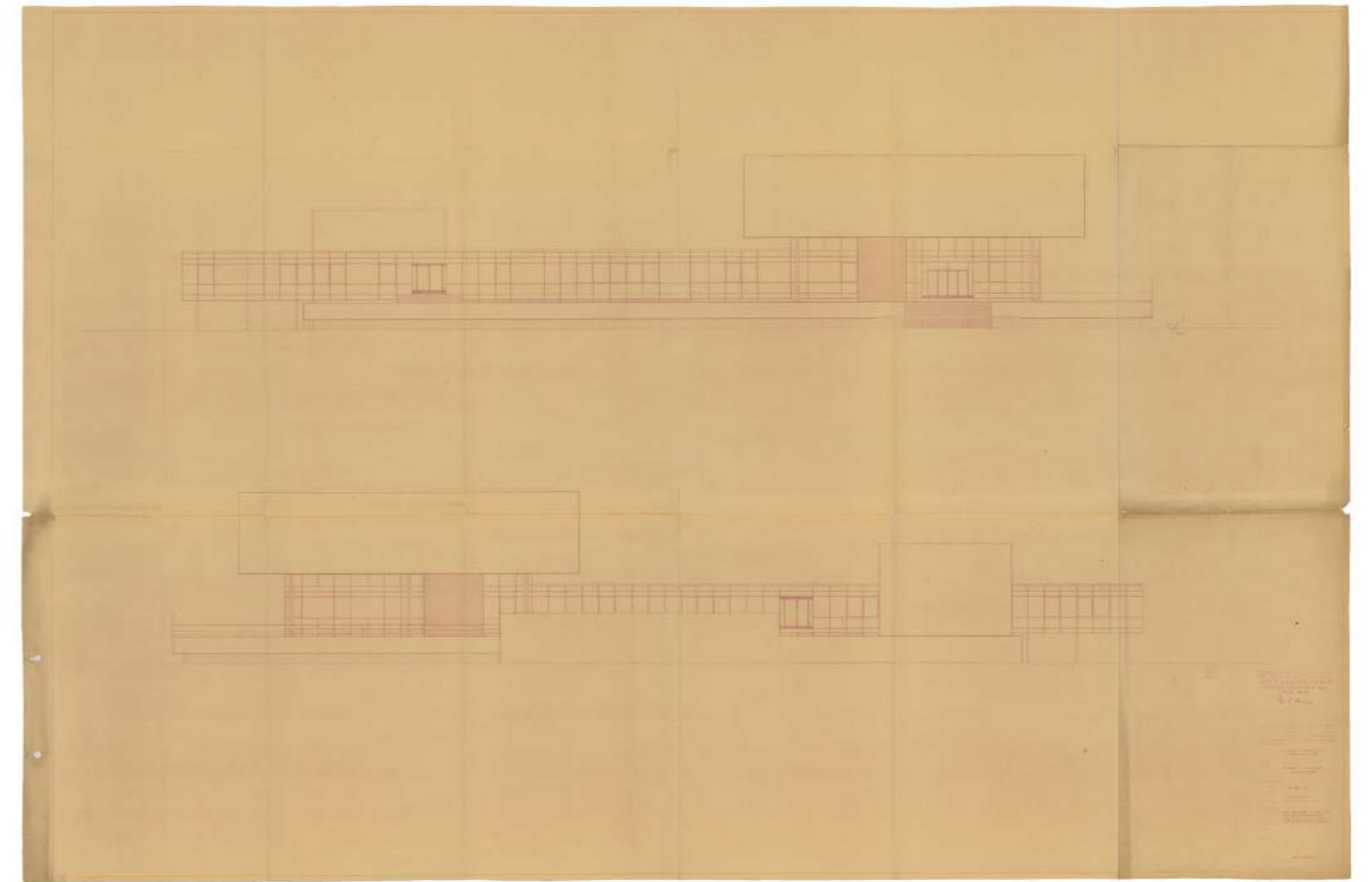
Original drawing - Roof elevation



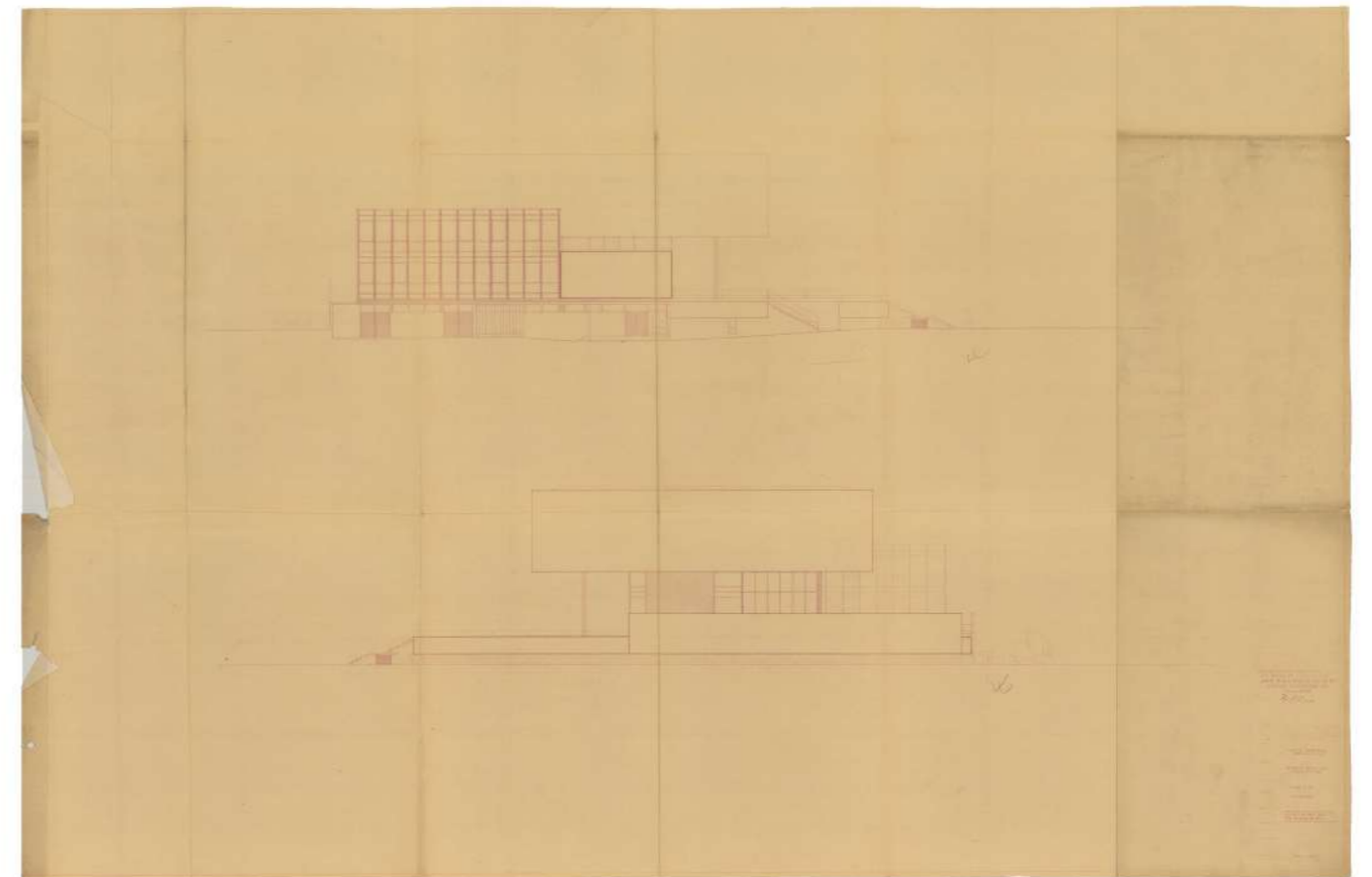
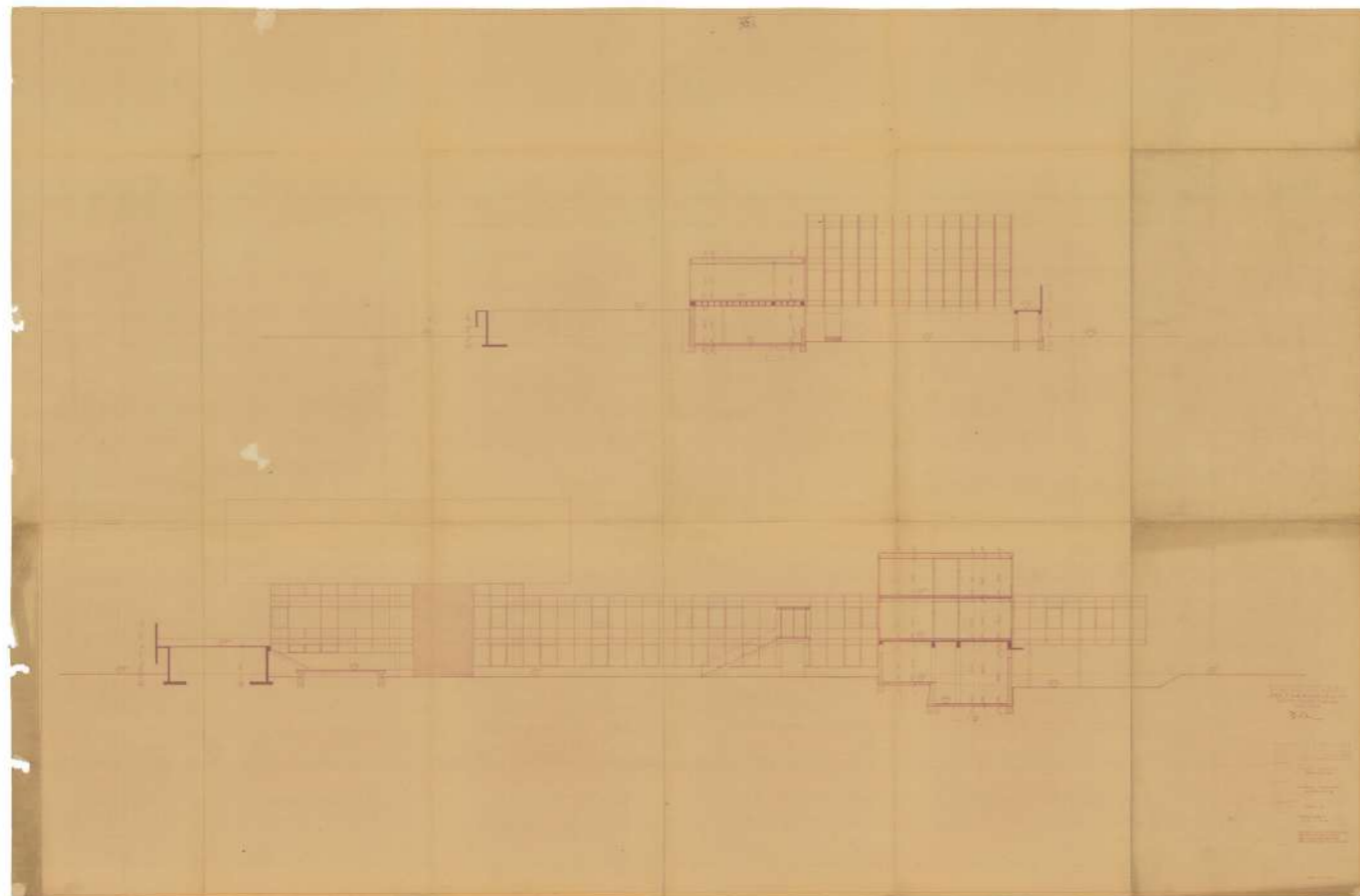
Original drawings - Elevations



Original drawings - Elevations



Original drawings - Elevations



**CURRENT STATE OF THE  
MUSEUM**



-1.1



-1.2



-1.3



-1.4



-1.5



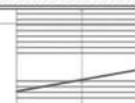
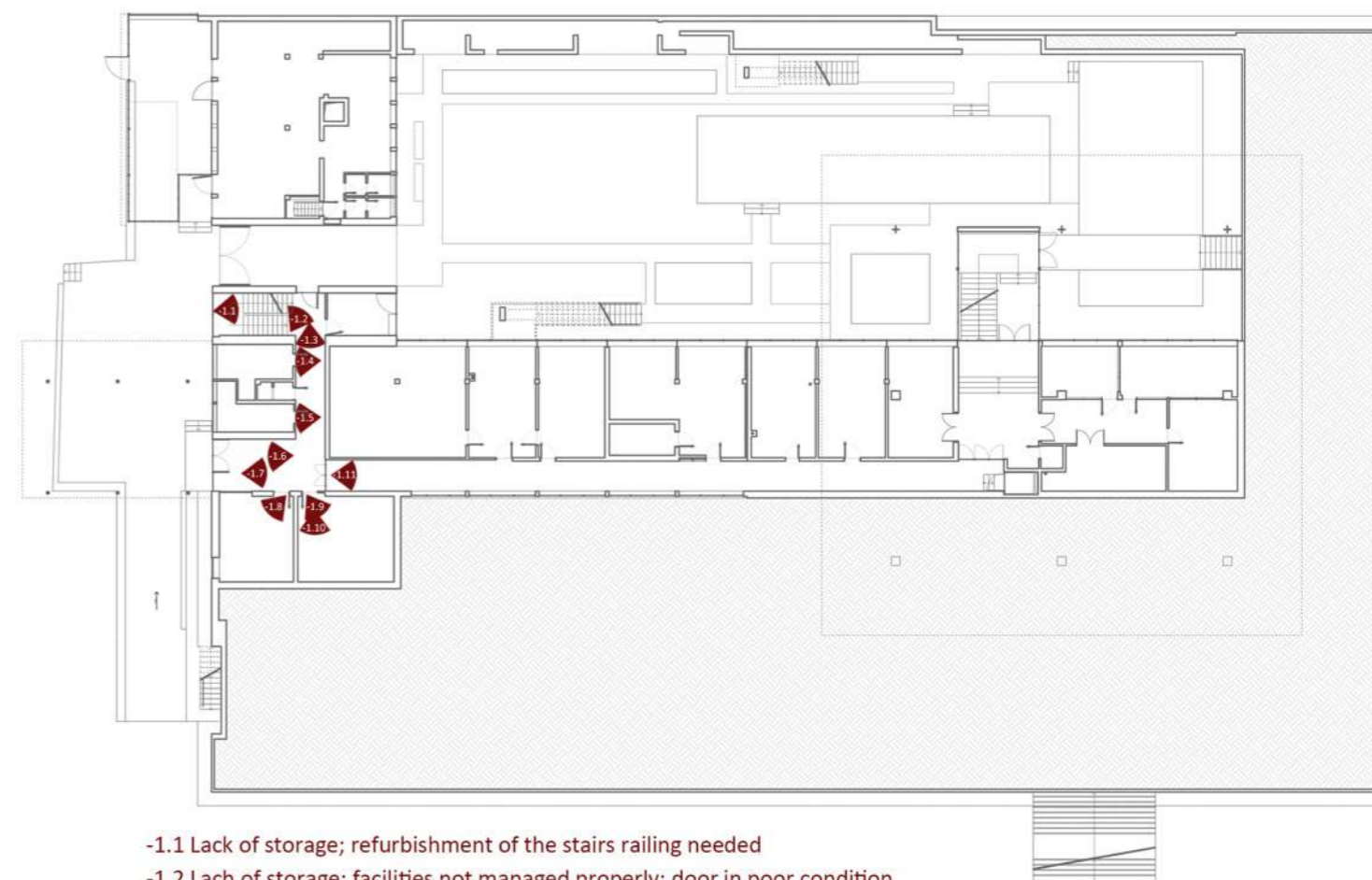
-1.6



-1.7



-1.8



-1.9



-1.10



-1.11

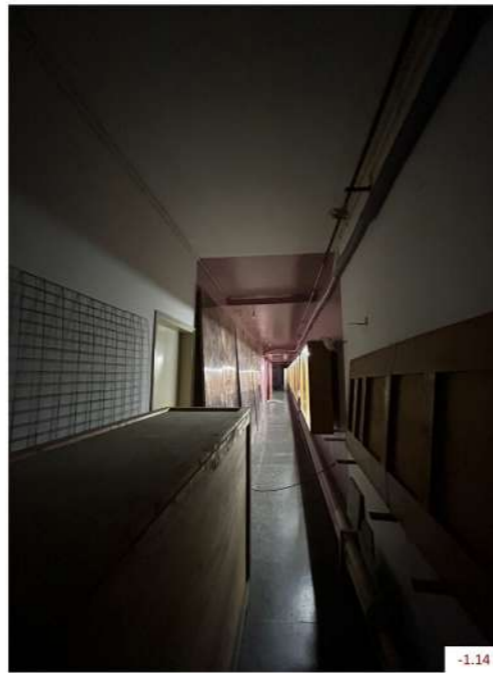
- 1.1 Lack of storage; refurbishment of the stairs railing needed
- 1.2 Lack of storage; facilities not managed properly; door in poor condition
- 1.3 Lack of storage; refurbishing of walls and ceilings needed
- 1.4 Lack of storage; refurbishing of walls and ceilings needed; doors in poor condition
- 1.5 Lack of storage; refurbishing of walls, ceilings; facilities not managed properly; windows in poor condition
- 1.6 Lack of storage; refurbishing of walls, ceilings, flooring; door in poor condition; facilities not managed properly
- 1.7 Lack of proper storage; refurbishing of walls, ceilings; windows in poor condition; facilities not managed properly
- 1.8 Lack of storage; refurbishing of walls, ceilings, flooring; door in poor condition; facilities not managed properly
- 1.9 Refurbishing of walls, ceilings, flooring; facilities not managed properly
- 1.10 Lack of storage; refurbishing of walls, ceilings, flooring; door in poor condition; facilities not managed properly
- 1.11 Solving the cause of the problem outside (the room is below the Museum entrance platform), refurbishment of the whole room



-1.12



-1.13



-1.14



-1.15



-1.16



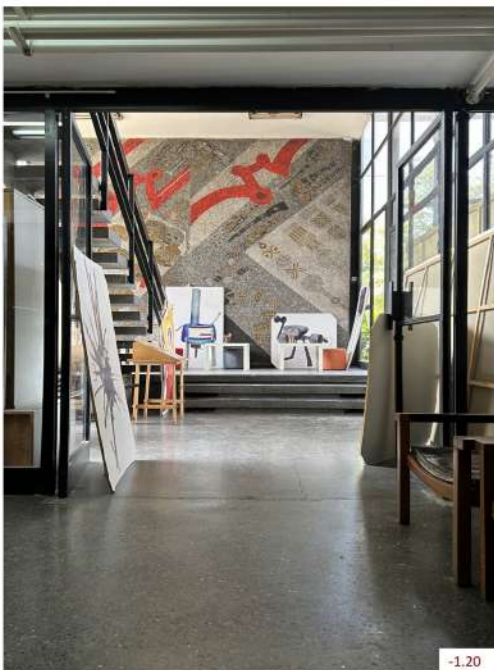
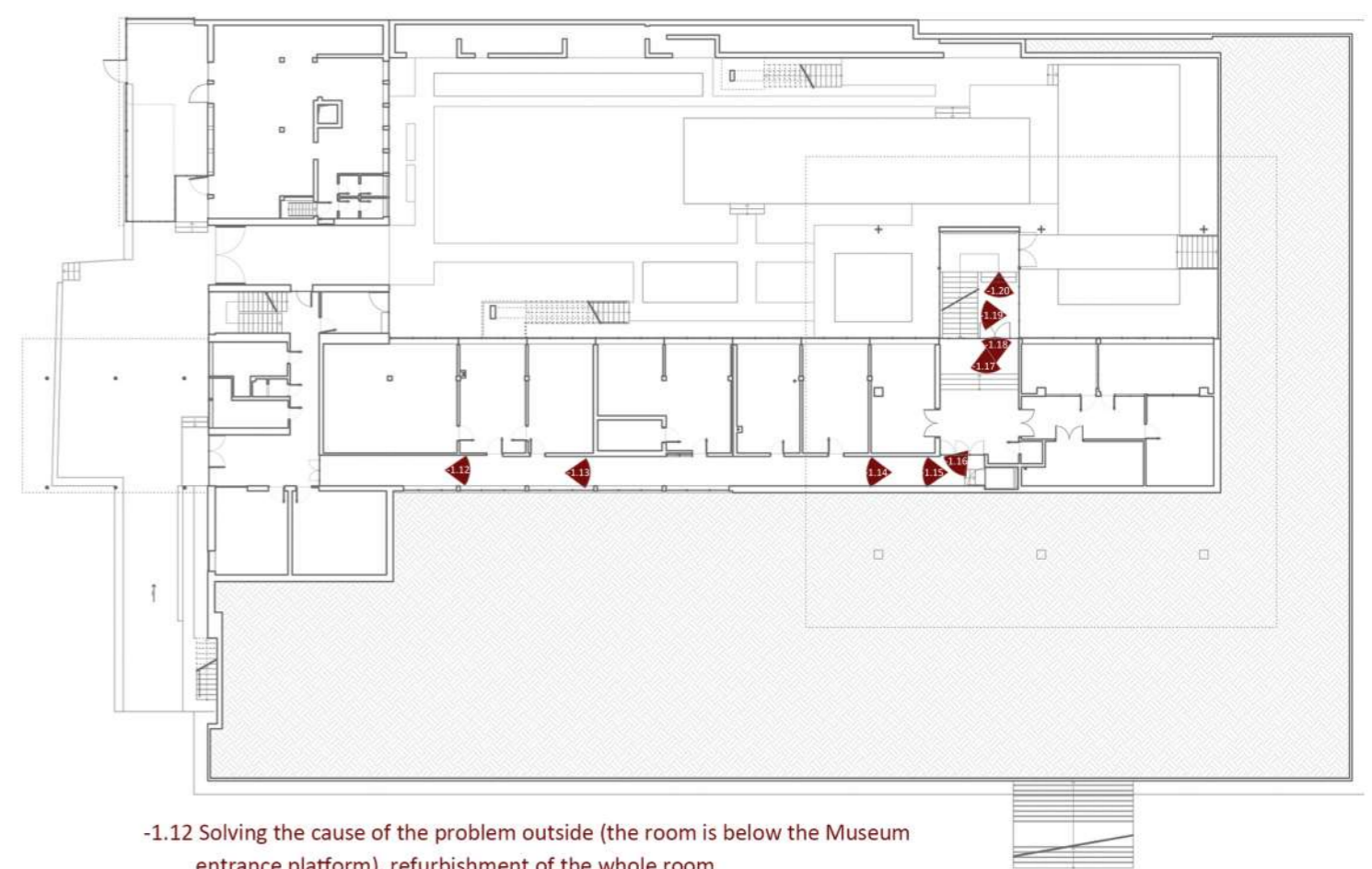
-1.17



-1.18



-1.19



-1.20



-1.21



-1.22

- 1.12 Solving the cause of the problem outside (the room is below the Museum entrance platform), refurbishment of the whole room
- 1.13 Lack of storage; facilities in poor condition; refurbishing of walls, ceilings and flooring
- 1.14 Lack of storage; refurbishing of flooring; discontinued refurbishment of the area
- 1.15 Refurbishment of flooring
- 1.16 Refurbishment of flooring
- 1.17 Refurbishment of flooring
- 1.18 Refurbishment of flooring
- 1.19 Satisfactory state
- 1.20 Refurbishing of flooring; doors and windows in poor condition
- 1.21 refurbishment of stairs, flooring; doors and windows in poor condition; lack of proper exhibition space for the exhibits
- 1.22 Refurbishment of stairs, flooring; doors and windows in poor condition; lack of proper exhibition space for the exhibits



0.1



0.2



0.3



0.4



0.5



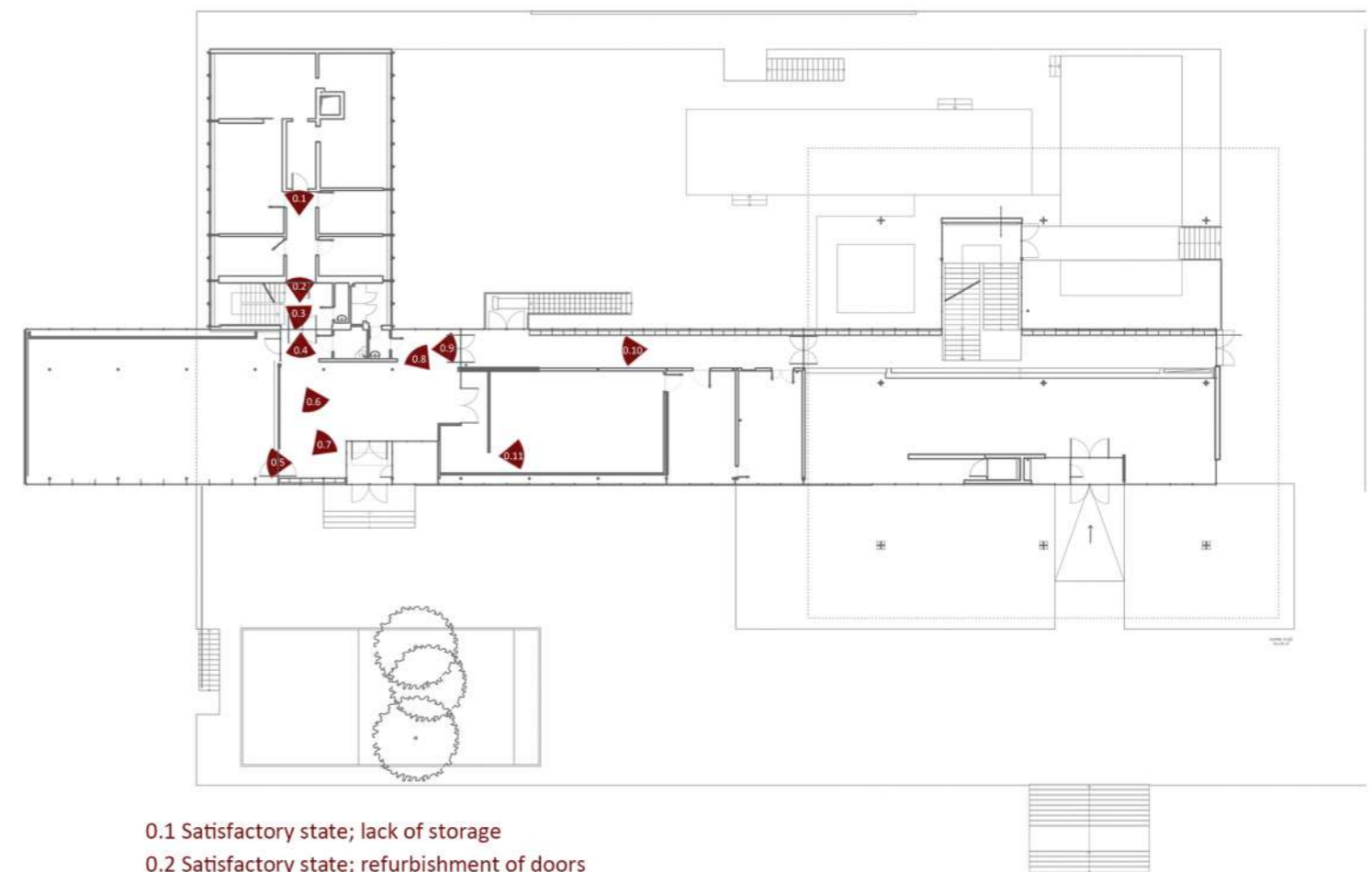
0.6



0.7



0.8



0.9



0.10



0.11

- 0.1 Satisfactory state; lack of storage
- 0.2 Satisfactory state; refurbishment of doors
- 0.3 Flooring refurbishment, doors in poor condition
- 0.4 Flooring refurbishment, doors and windows in poor condition
- 0.5 Flooring refurbishment, doors and windows in poor condition
- 0.6 Lack of storage; refurbishing of walls, ceilingss, flooring; door in poor condition; facilities not managed properly
- 0.7 Flooring refurbishment, doors and windows in poor condition
- 0.8 Flooring refurbishment, doors and windows in poor condition
- 0.9 Flooring refurbishment, doors and windows in poor condition
- 0.10 Flooring refurbishment, doors and windows in poor condition
- 0.11 Satisfactory state



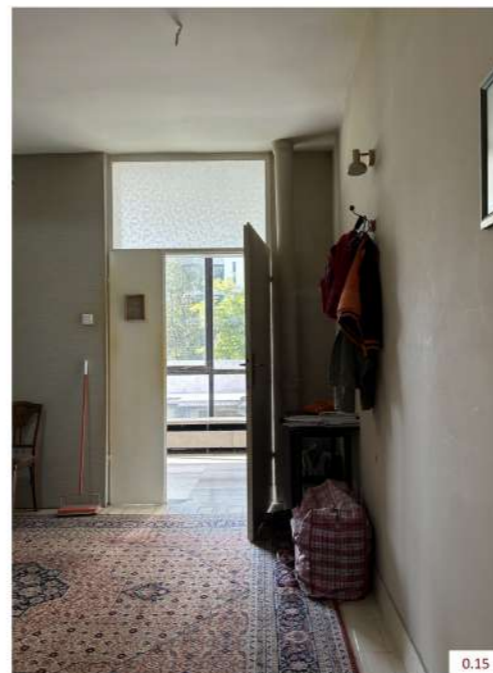
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0.13



0.14



0.15



0.16



0.17



0.18



0.19



0.20



0.21



0.22

- 0.12 Satisfactory state
- 0.13 Satisfactory state; windows in poor condition
- 0.14 Satisfactory state
- 0.15 Satisfactory state
- 0.16 Satisfactory state; windows in poor condition
- 0.17 Satisfactory state; windows in poor condition
- 0.18 Satisfactory state; windows in poor condition; refurbishment of facilities
- 0.19 Satisfactory state; windows in poor condition
- 0.20 Windows in poor condition; stone elements in poor state
- 0.21 Windows and doors in poor condition, refurbishment of the bottom of the "floating cube" refurbishment of greenery
- 0.22 Windows and doors in poor condition, refurbishment of the bottom of the "floating cube" refurbishment of greenery



1.1



1.2



1.3



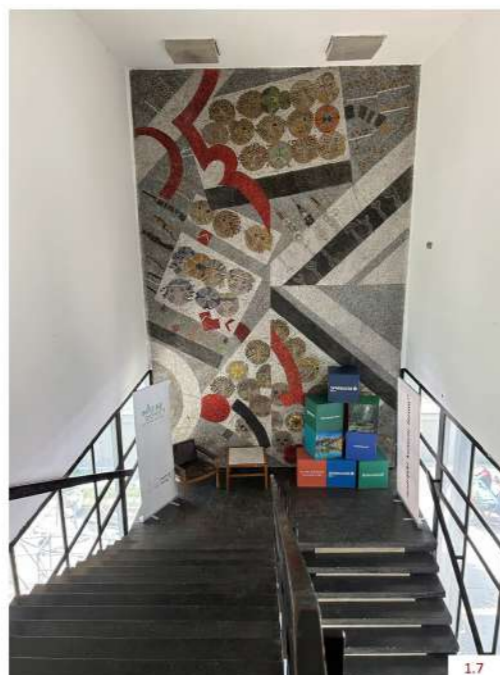
1.4



1.5



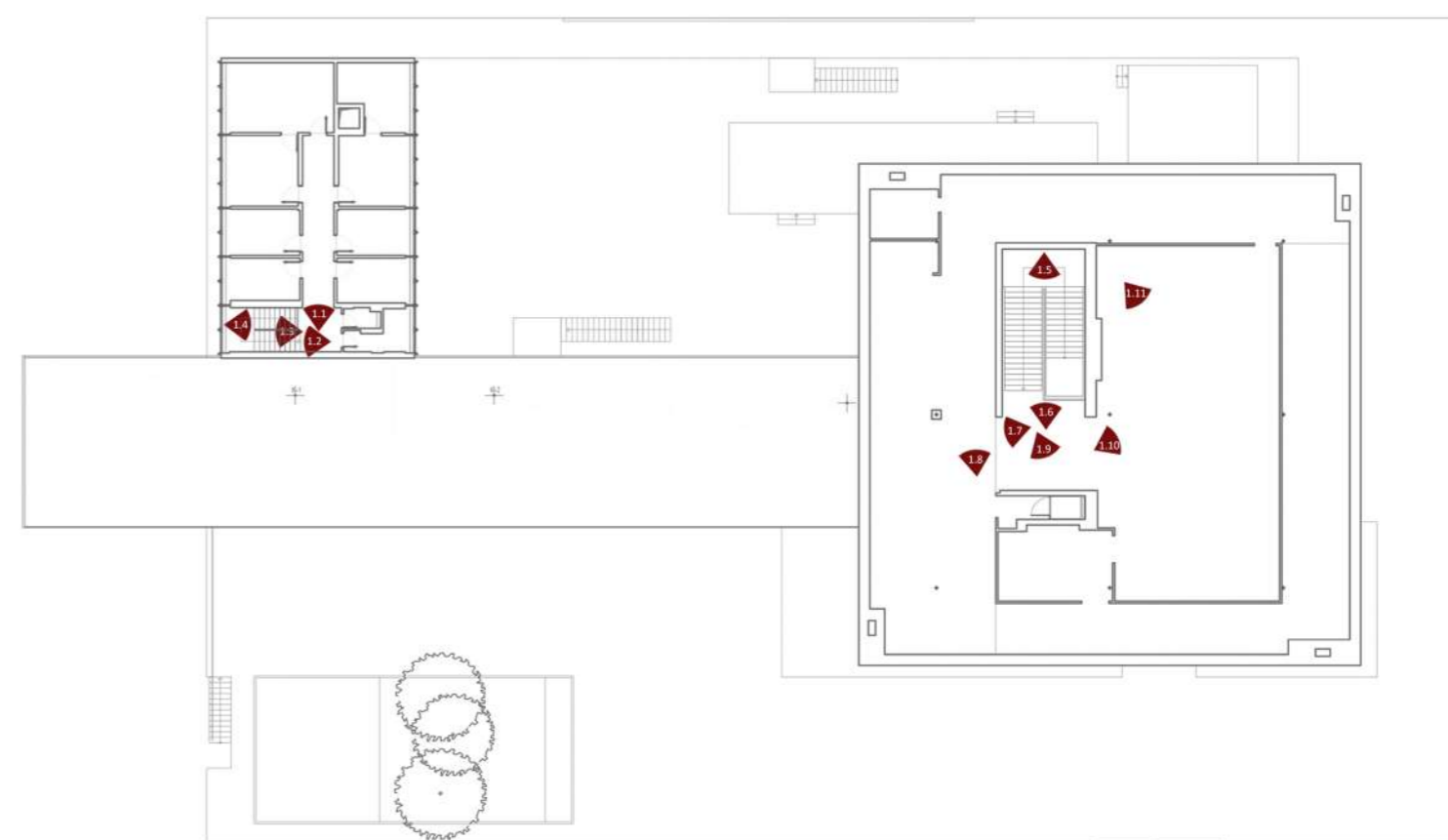
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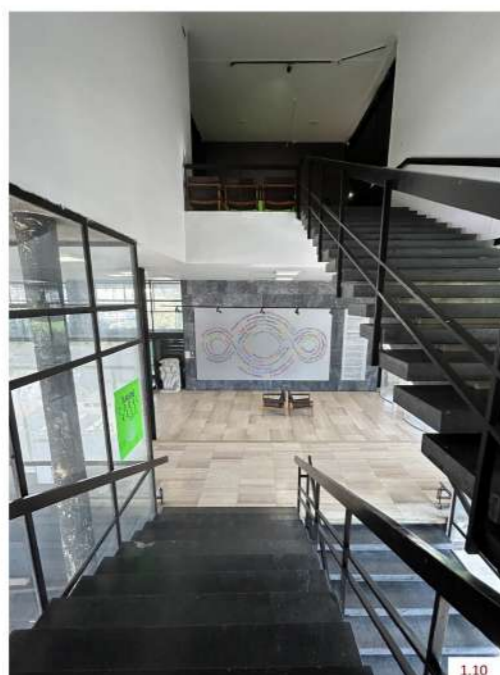
1.7



1.8



1.9



1.10



1.11

- 1.1 Corridor and offices to which it leads could benefit from full refurbishment
- 1.2 Stair railing refurbishment; facilities not properly managed
- 1.3 Satisfactory state
- 1.4 Satisfactory state
- 1.5 Satisfactory state; managing storage behind the curtain and providing more exhibition space
- 1.6 Satisfactory state; windows are new not matching the original appearance
- 1.7 Stair railing refurbishment, windows in poor condition
- 1.8 Satisfactory state
- 1.9 Satisfactory state; windows are new not matching the original appearance
- 1.10 Stairs and stair railing refurbishment; windows in poor condition
- 1.11 Satisfactory state



2.1



2.2



2.3



2.4



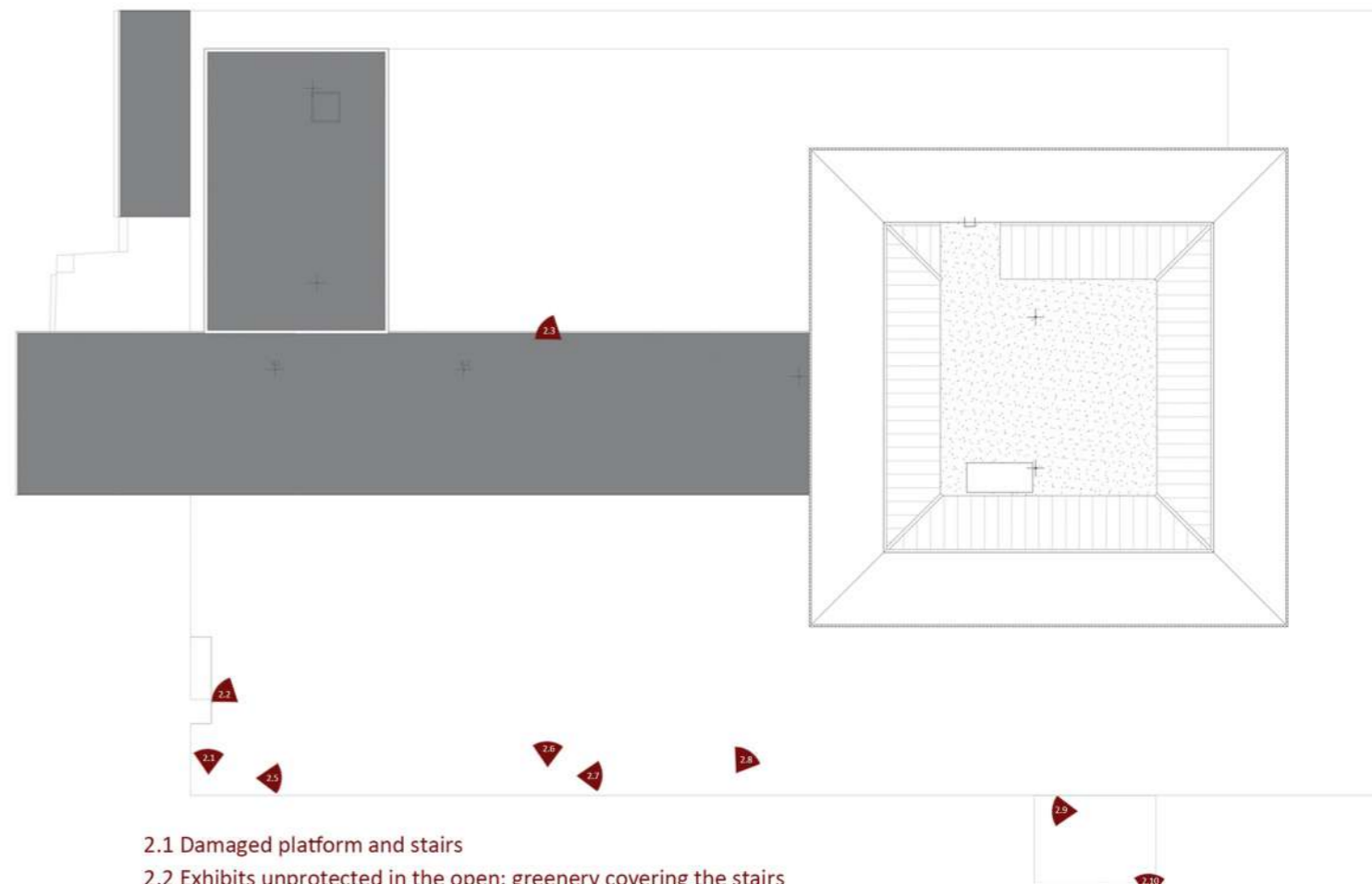
2.5



2.6



2.7



2.1 Damaged platform and stairs

2.2 Exhibits unprotected in the open; greenery covering the stairs

2.3 Damaged stairs to the courtyard; neglected courtyard and stone panels missing from the courtyard wall

2.4 Damaged wall of the courtyard; fenced greenery part neglected; façade damage - danger of stone panels falling from the cube

2.5 Platform damage and unplanned greenery

2.6 Greenery not in the original plan, possibly harming the structure

2.7 Platform pavement and fence ruined

2.8 Façade in poor condition; missing and broken stone panels; broken parts of glass; rusty metal elements

2.9 Main entrance stairs damaged and missing parts

2.10 Main stairs dangerously ruined; stone panels broken



2.8



2.9



2.10



2.11



2.12



2.13



2.14



2.15



2.16



2.17



2.18



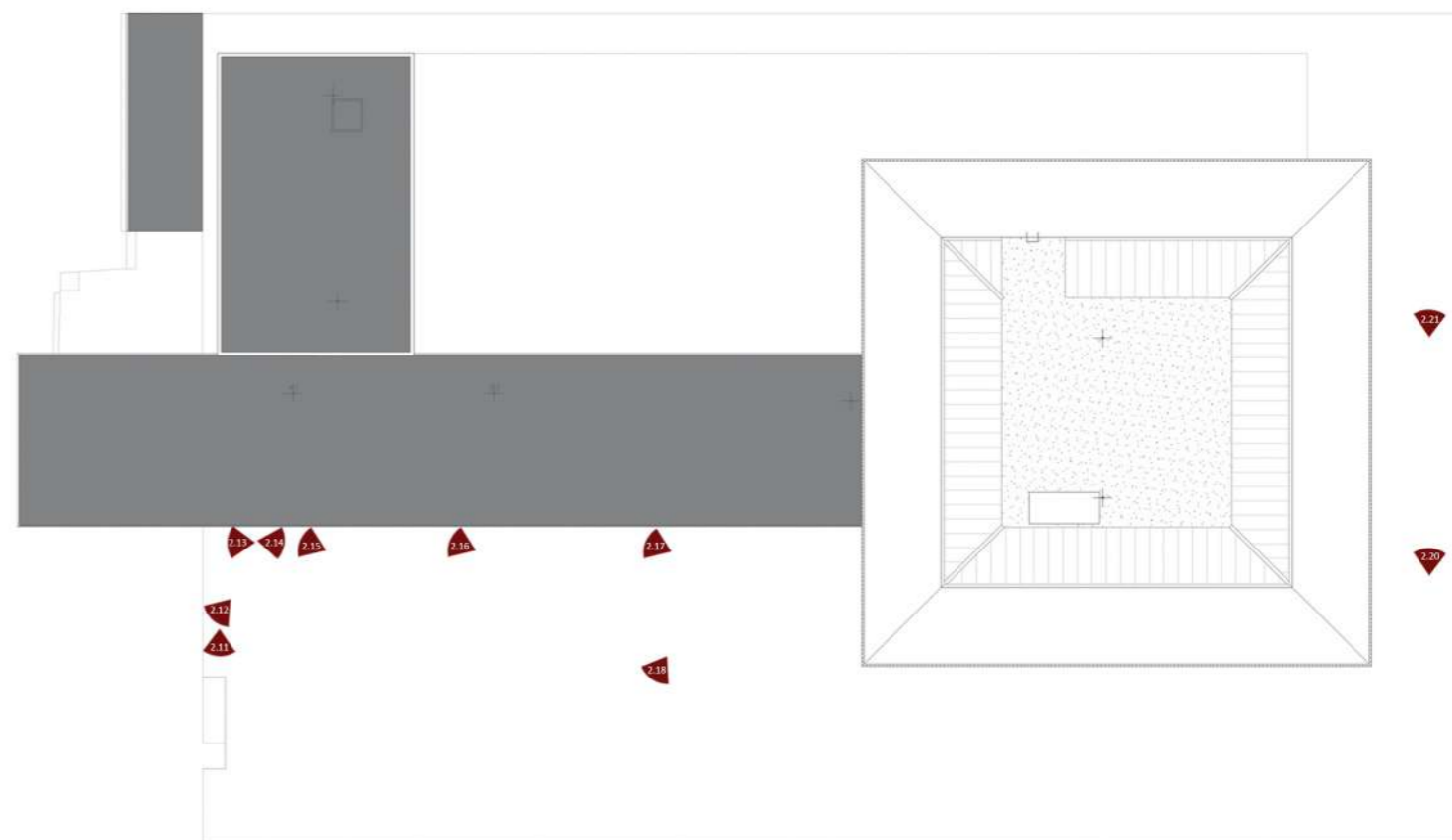
2.19



2.20



2.21



- 2.11 Greenery damage of the structure; platform does not have original appearance; paving ruined
- 2.12 Exhibits in the open space, unprotected
- 2.13 Windows in poor condition
- 2.14 Broken glass elements, doors and windows in poor condition; grass growing from pavement; stairs damaged
- 2.15 Broken glass elements; grass growing from pavement
- 2.16 Rusty metal façade elements, windows in poor condition; broken glass elements; differences in pavement; stairs damaged
- 2.17 Rusty metal elements; broken glass elements; air conditioning unified and placed without coordination; flower pots in poor condition
- 2.18 Greenery on the platform
- 2.19 Highly damaged main entrance stairs with breakages and missing parts
- 2.20 Damage on the façade (stone elements; plaster; marble); difference in pavement; lack of storage
- 2.21 Damage on the street-facing-wall on both sides (stone panels); damaged pavement



Figure 18



Figure 19



Figure 20



Figure 21



Figure 22



Figure 23



Figure 24



Figure 25

Figure 18 . Willson's Promenade from above (along southern end of the site)  
Figure 19 - Summer screeing during a Youth Film Festival (using the stage on the site)  
Figure 20 - Street Food Festival including concerts and daily programmms for childrean  
Figure 21 - Stage positioned at the site  
Figure 22 - Street Food Festival during winter  
Figure 23 - Ice skating rink and programmms for children using the existing stage  
Figure 24 - Activities along the site in the Willson's promenade  
Figure 25 - Summer screeining on the site between two museums during Youth Film Festival

**PRESERVING ART IN  
THE BUILDING AND ITS  
SURROUNDING**



Figure 26



Figure 27



Figure 28



Figure 29

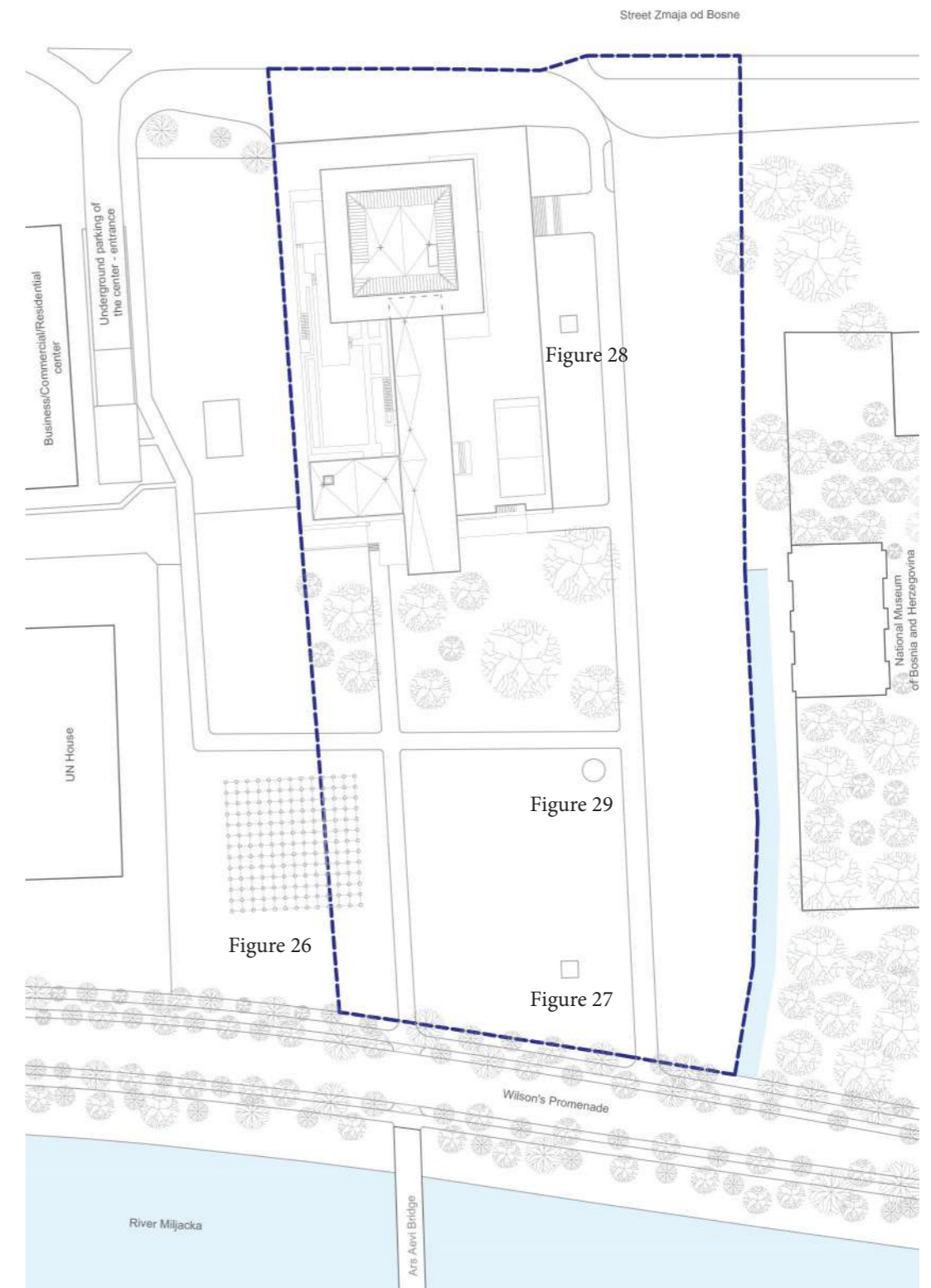


Figure 26 - "Field of Flags" by Daniel Buren, 1996.

Figure 27 - "La Bestia" by Bizhan Bassiri, 2000.

Figure 28 - The "New Monument" by Braco Dimitrijević; A stone block with the text carved in Bosnian, French, German and English "Under this stone lies a monument to the victims of War and the Cold War", 2006.

Figure 29 - "Monument to the International Community" by Nebojša Šerić-Šoba, 2007.



Figure 30



Figure 31



Figure 32

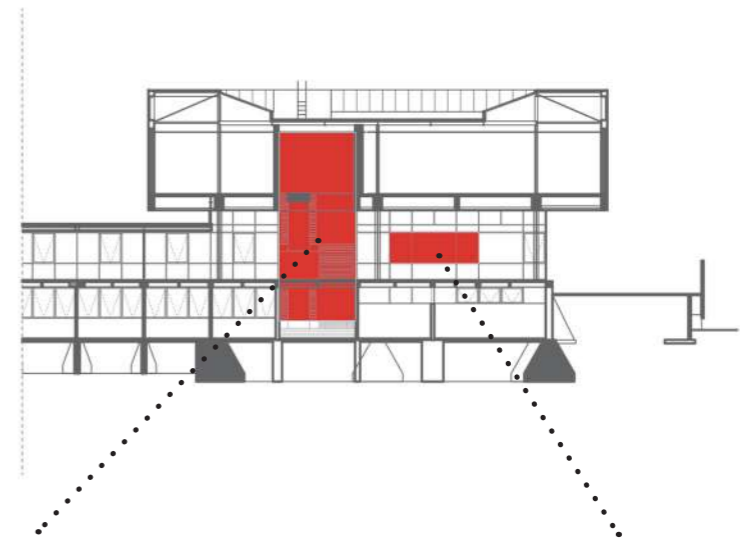


Figure 30 – Mosaic in the museum atrium

Figure 31 – Vitrage in the museum atrium

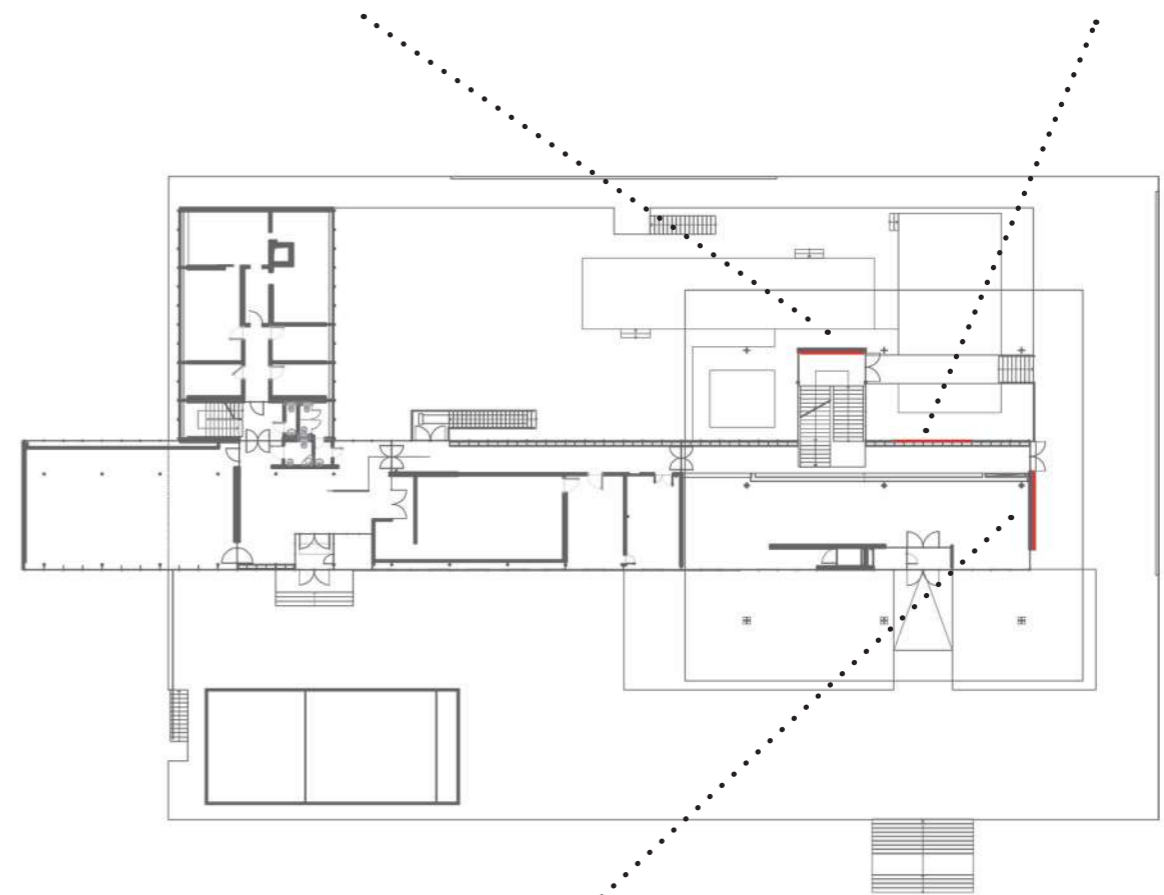
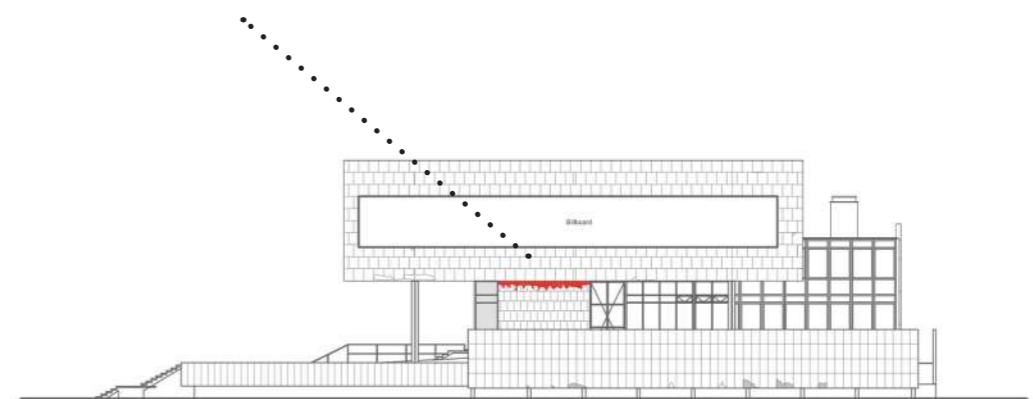


Figure 32 – Stand in solidarity: let's warm up the museum



## REFERENCE PROJECTS



Figure 33 - The National Museum of Western Art (Image source: <https://archeyes.com/national-museum-western-art-tokyo-le-corbusier/>)

The restoration of the National Museum of Western Art in Tokyo, a UNESCO World Heritage Site, was a meticulous project aimed at preserving one of Le Corbusier's most significant works. Originally completed in 1959, this modernist building showcases Le Corbusier's «Museum of Unlimited Growth» concept, featuring modular design, geometric forms, and natural light integration. The restoration, completed in 2016, prioritized structural reinforcement to address Japan's seismic requirements while maintaining the building's architectural integrity. Original materials, such as the iconic concrete and glass façades, were carefully preserved, and restoration methods respected Le Corbusier's aesthetic of simplicity and functionality. The museum's open-plan layout and distinctive use of ramps were meticulously conserved, preserving the flow and spatial continuity central to the modernist experience. Interior spaces and galleries were updated to modern standards for visitor comfort and environmental control, enhancing durability while safeguarding historic elements. A core focus was maintaining the building's daylight use, a hallmark of Le Corbusier's designs, achieved through refined window restoration techniques. The project succeeded in preserving both the museum's architectural legacy and its functional integrity, securing its role as an enduring masterpiece of modernist architecture in Japan.



Figure 34 - The National Museum of Western Art (Image source: <https://archeyes.com/national-museum-western-art-tokyo-le-corbusier/>)



Figure 35 - Villa Tugendhat (Image source: <http://architecture-history.org/architects/architects/MIES%20VAN%20DER%20ROHE/objects/Villa%20Tugendhat.html>)

The restoration of Villa Tugendhat in Brno, Czech Republic, preserves one of Ludwig Mies van der Rohe's most celebrated modernist works, originally completed in 1930. This iconic villa, known for its open plan, luxurious materials, and seamless indoor-outdoor integration, was designated a UNESCO World Heritage site in 2001. Restoration efforts, which began in 2010, aimed to return the villa to its original 1930 condition by carefully studying archival documents, photographs, and blueprints. Specialists replaced degraded materials with authentic elements, including rare onyx and travertine stones, to maintain historical accuracy. The steel frame structure, a defining feature of Mies van der Rohe's design, was reinforced to meet modern safety standards while preserving its visual integrity. Interiors were meticulously restored, with original furniture, lighting, and details recreated or refurbished to reflect the villa's avant-garde design. Special attention was given to the unique mechanical window system, allowing the living room's glass wall to fully retract into the floor, blending interior and exterior spaces. Today, Villa Tugendhat stands as both a monument to modernist design and a model of historically sensitive restoration.



Figure 36 - Villa Tugendhat (Image source: <http://architecture-history.org/architects/architects/MIES%20VAN%20DER%20ROHE/objects/Villa%20Tugendhat.html>)



Figure 37 - Bauhaus Dessau (Image source: <https://www.brenne-architekten.de/bauhaus-dessau/>)

The restoration of the Bauhaus Dessau, a UNESCO World Heritage site in Germany, represents a meticulous effort to preserve one of the most iconic examples of early 20th-century modernist architecture. Built in 1925–1926 by architect Walter Gropius, the Bauhaus building in Dessau became a central hub for the influential Bauhaus art, design, and architecture school. Restoration efforts have focused on maintaining the building's historical authenticity while ensuring structural stability. Original materials and construction methods were carefully studied and, where possible, replicated or conserved to retain the building's character. Technological advancements, however, were integrated subtly to meet contemporary standards without compromising its historical integrity. The glass curtain wall, a prominent feature of Gropius's design, was restored to its original transparency and light-reflecting quality, allowing natural light to animate the building as intended. Attention was also given to interior spaces, including the iconic workshops, studios, and common areas, preserving the functional yet aesthetic simplicity that defines Bauhaus design. This restoration preserves an architectural landmark that continues to inspire modern design, offering insights into early modernist principles and their application in architecture and urban design.



Figure 38 - Bauhaus Dessau (Image source: <https://www.brenne-architekten.de/bauhaus-dessau/>)

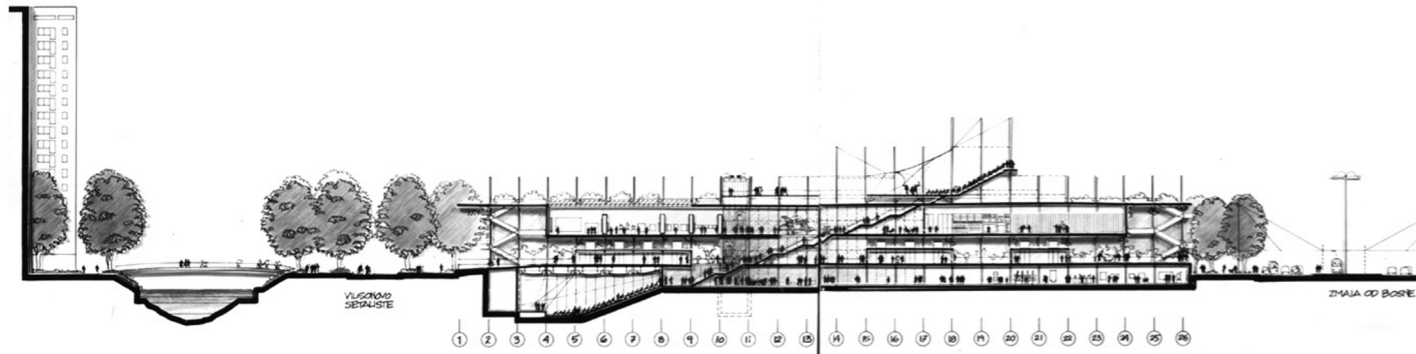


Figure 39 - Ars Aevi Project (cross-section)

Source: <https://sa-c.net/projects/objekti-visokogradnje/nestambene-zgrade/zgrade-za-kulturu-obrazovanje-i-zdravstvenu-zastitu/ars-aevi>

The Ars Aevi project in Sarajevo is a distinguished initiative dedicated to establishing a contemporary art museum that embodies cultural resilience and artistic expression. Inaugurated during the Bosnian War in 1992, it united international artists and curators in solidarity, resulting in a significant collection of modern art. The project's name, an anagram of «Sarajevo» and Latin for «Art of the Epoch,» signifies its mission to transcend temporal and conflictual boundaries. Presently, Ars Aevi stands as a testament to Sarajevo's enduring cultural significance, with plans for its permanent museum building, designed by architect Renzo Piano, progressing towards realization. This endeavor underscores the transformative power of art in fostering dialogue, healing, and cultural identity in post-conflict societies.



Figure 41 - Ars Aevi Project (proposed changes in the surrounding)

Source: <https://arsaevi.ba/renzo>



Figure 40 - Ars Aevi Project (project proposal impacting the History Museum of BiH)

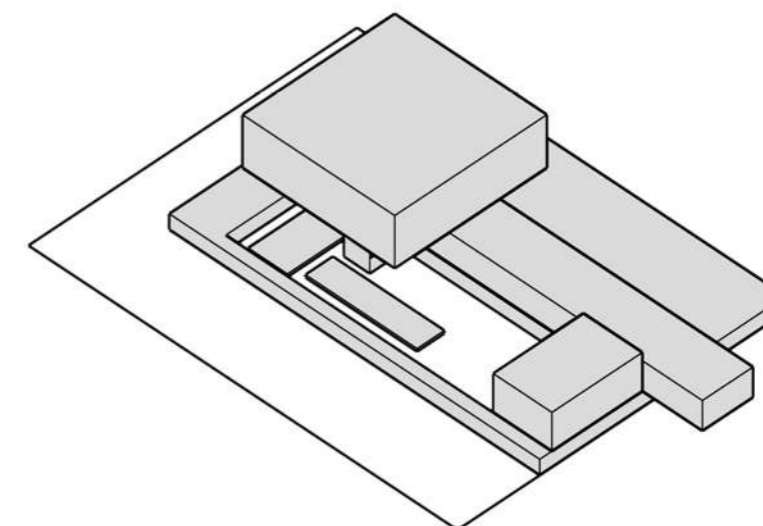
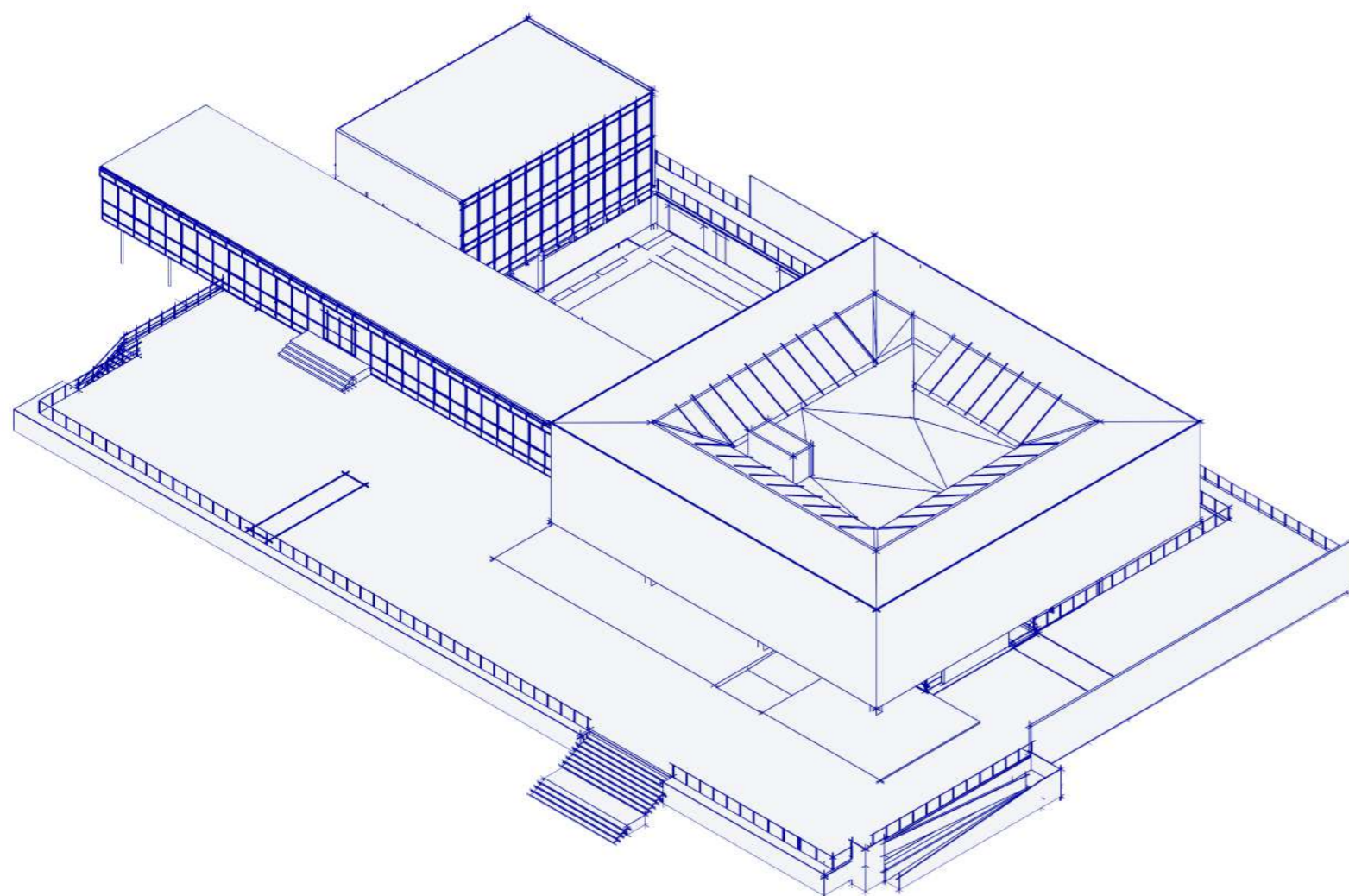
Source: <https://arsaevi.ba/renzo>



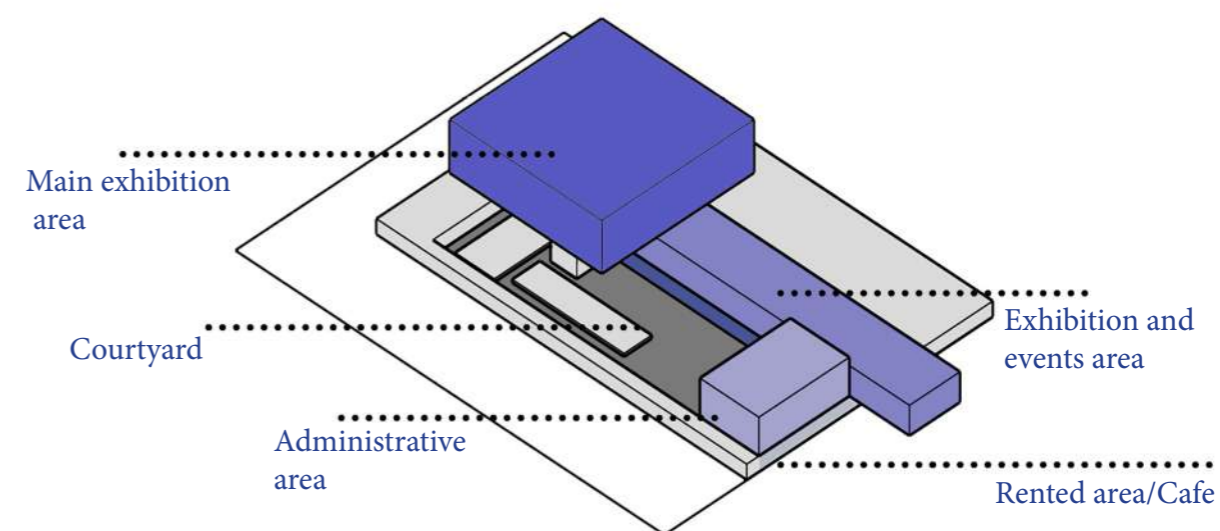
Figure 42 - Ars Aevi Project (connectedness of the two buildings)

Source: <https://arsaevi.ba/renzo>

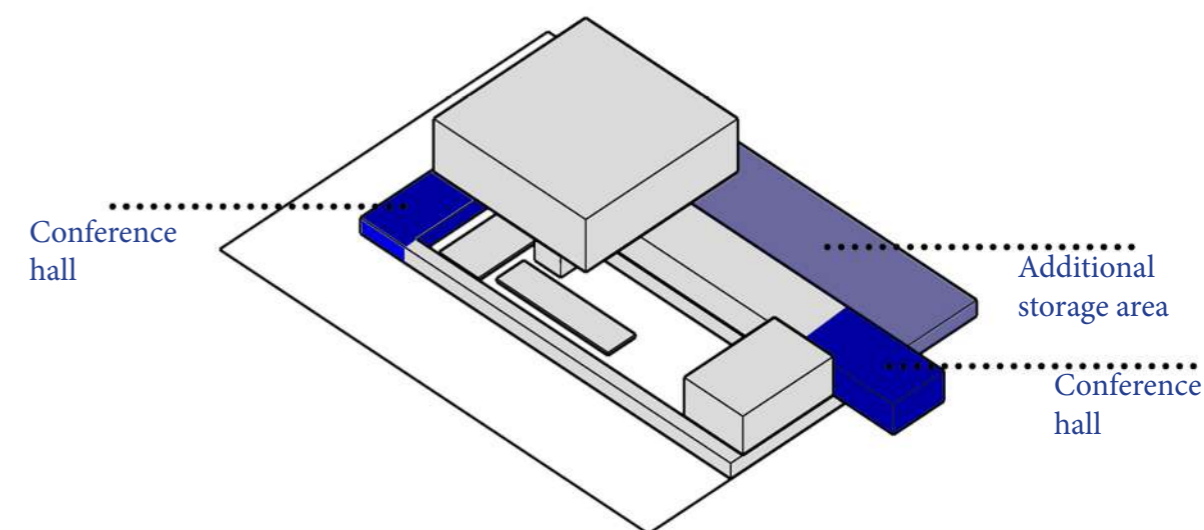
**CONCEPT**



Current and preserved  
volumes of the building

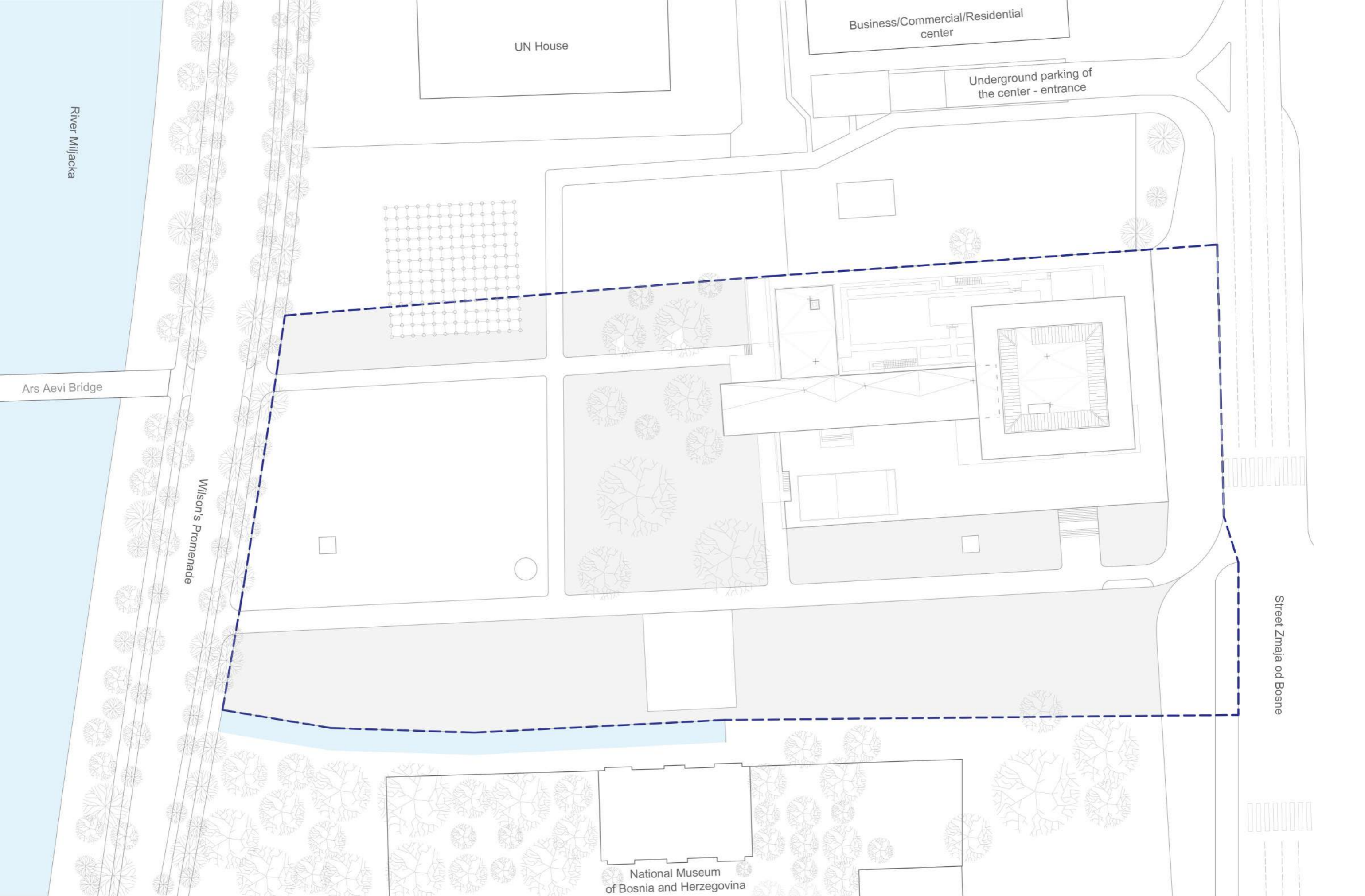


Current functions  
that are preserved



New proposed  
functions

**DRAWINGS OF THE MUSEUM**



Site plan - current state



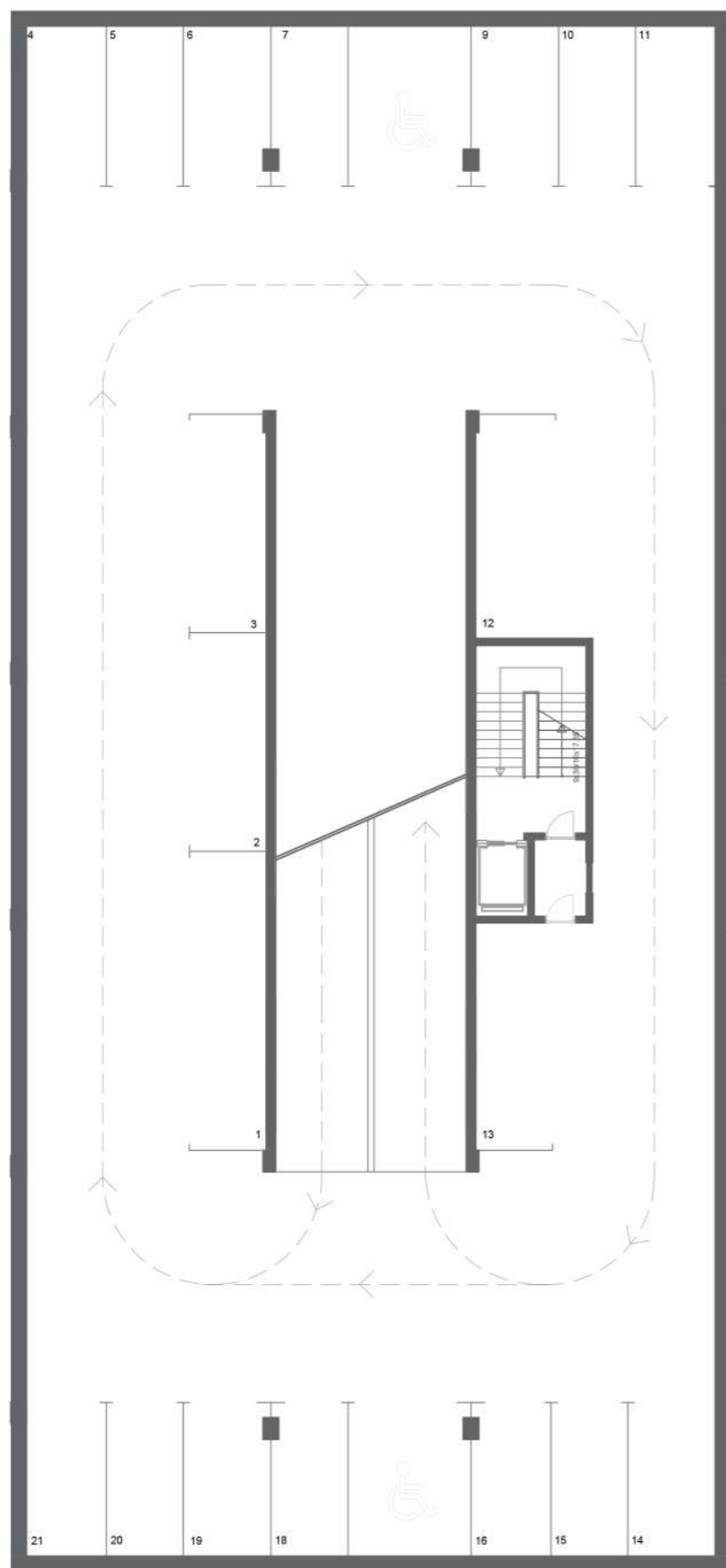
Site plan - new state

◀ Main way to enter the building

◀ Entrance to underground parking

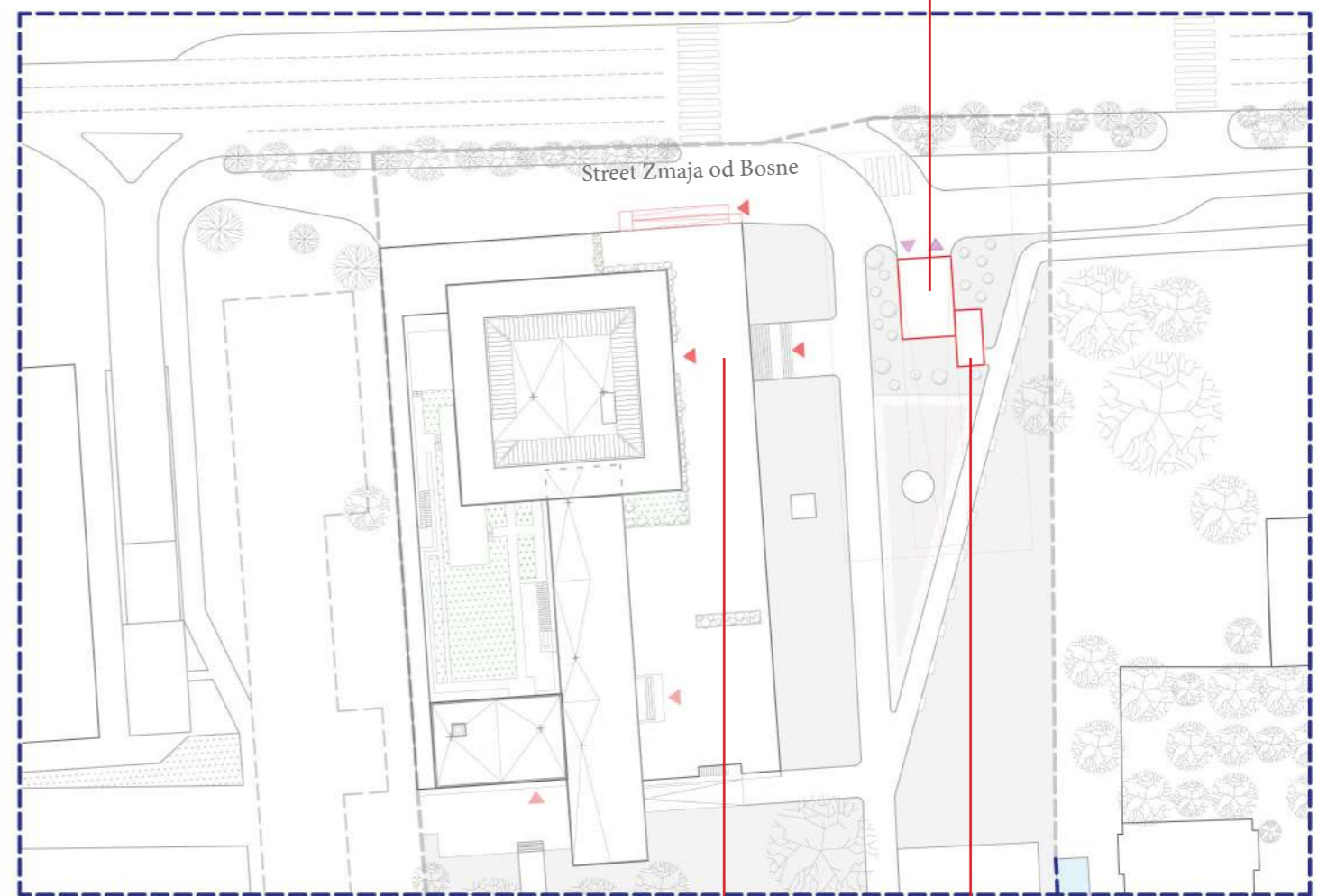
◀ Secondary entrances





Underground parking proposal

0 2 4 6 8 10 20 m



Entrance/Exit of the the underground parking

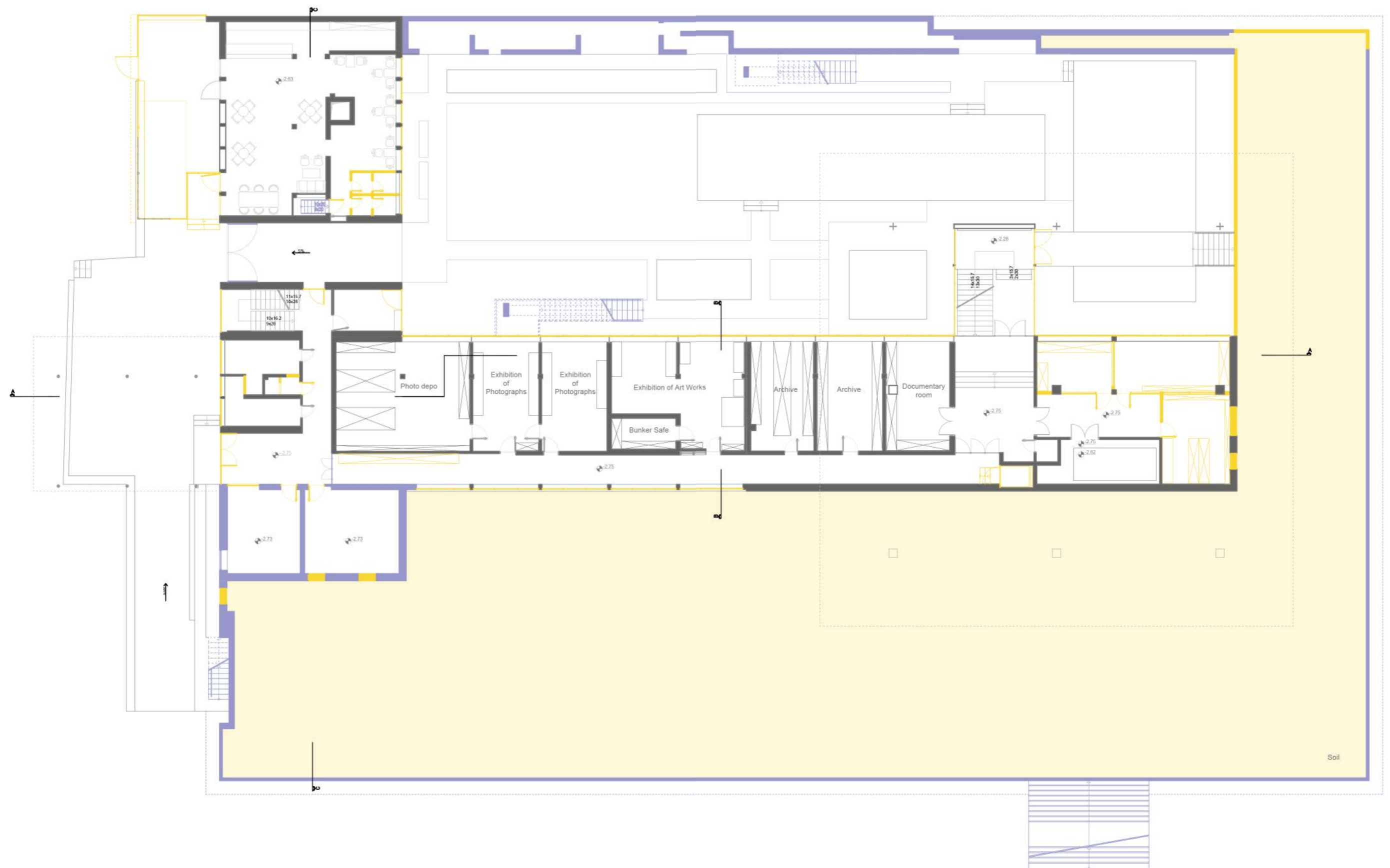
Main entrance to the building

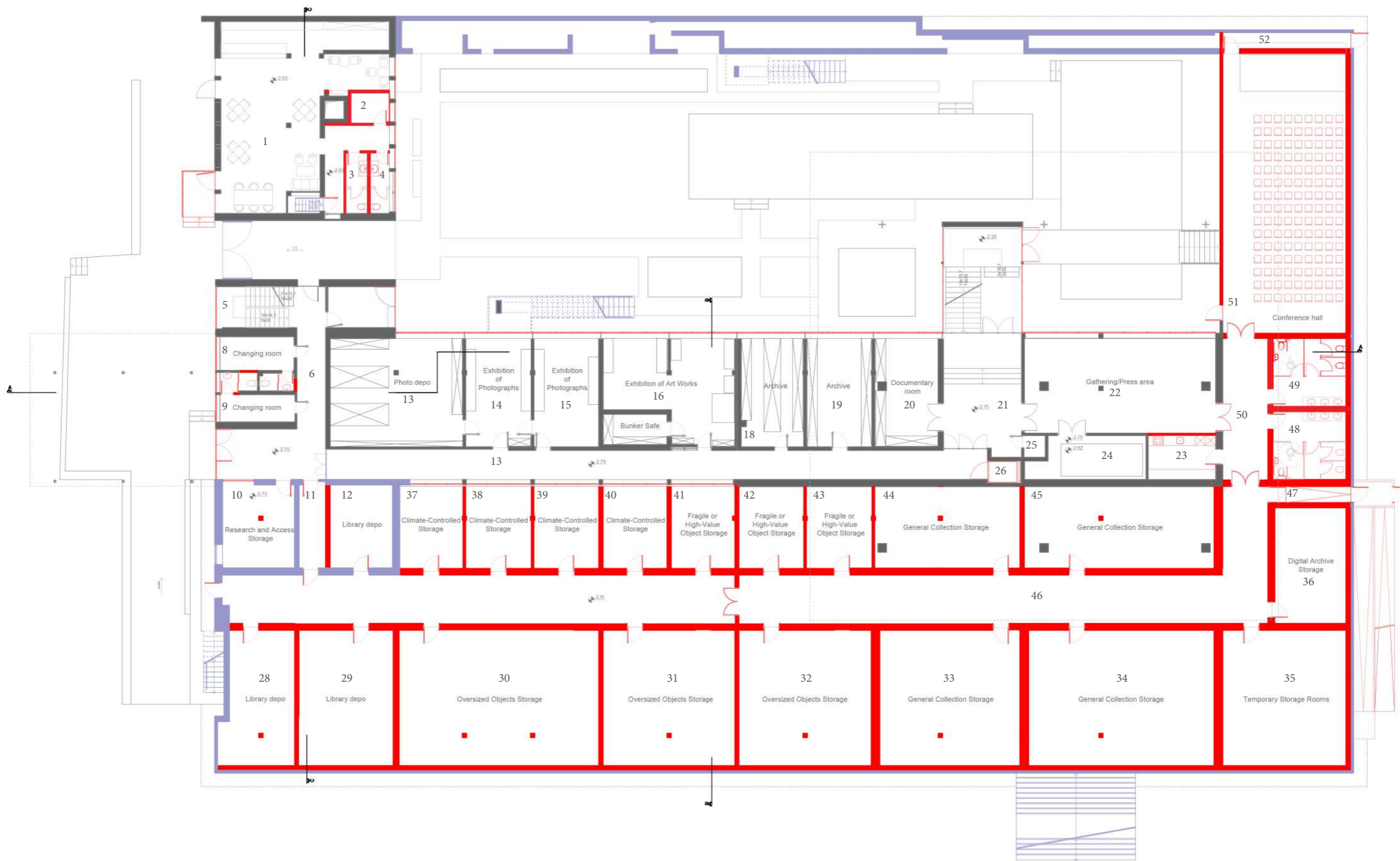
Vertical communication for people



Proposed position of entrance to the underground parking

0 5 10 20 50 m



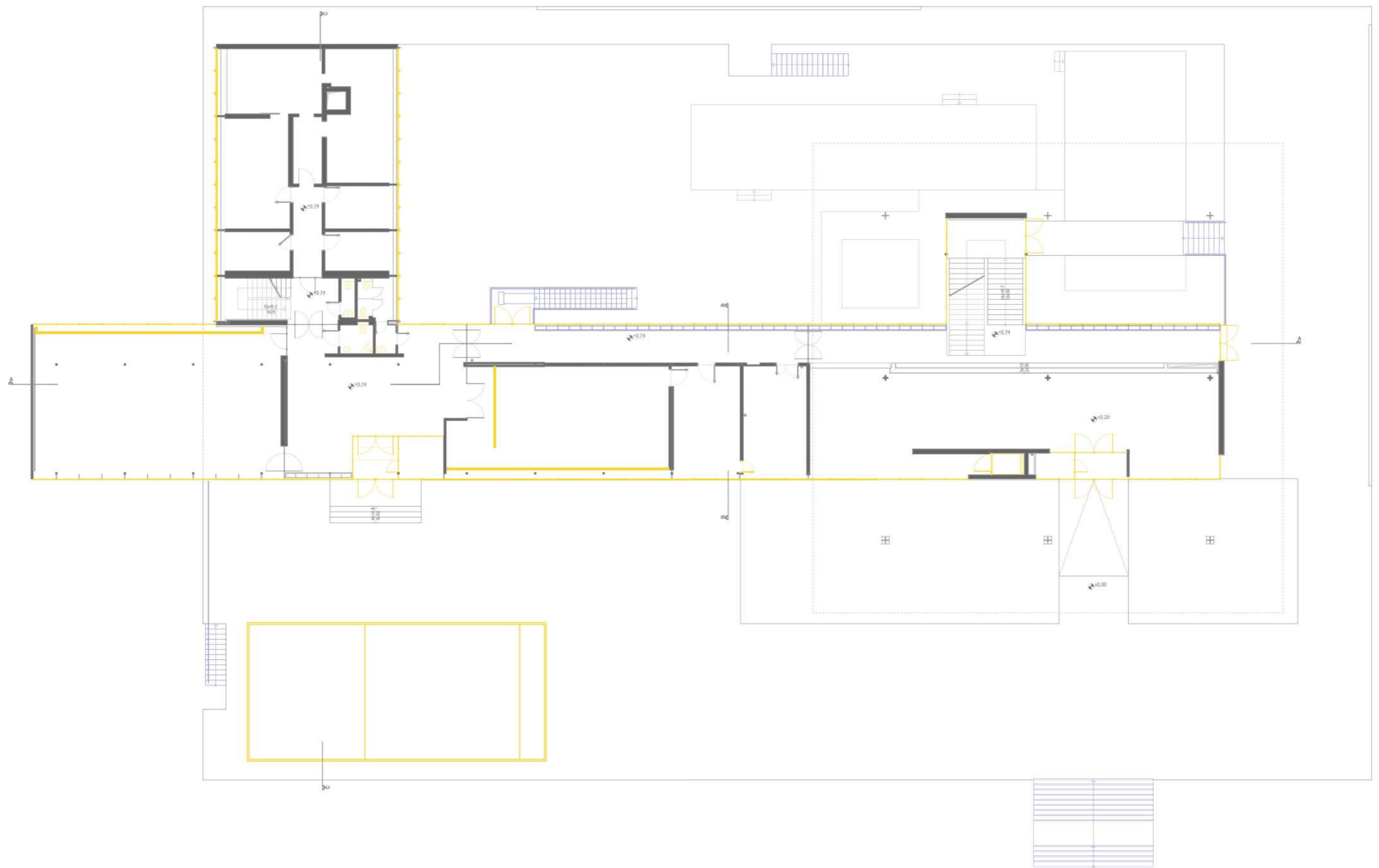


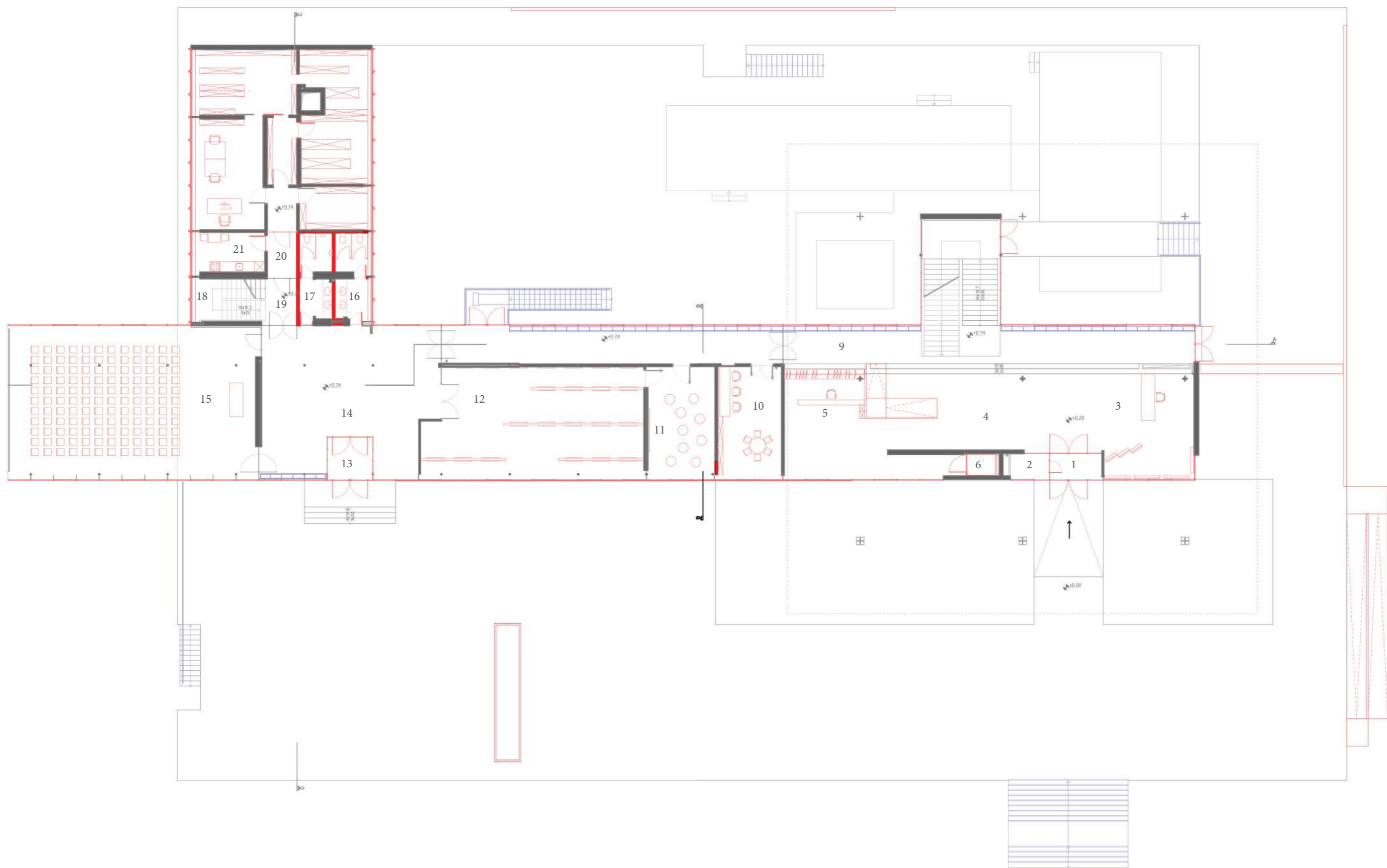
Basement floor plan - new state

0 2 4 6 8 10 20m

## Basement

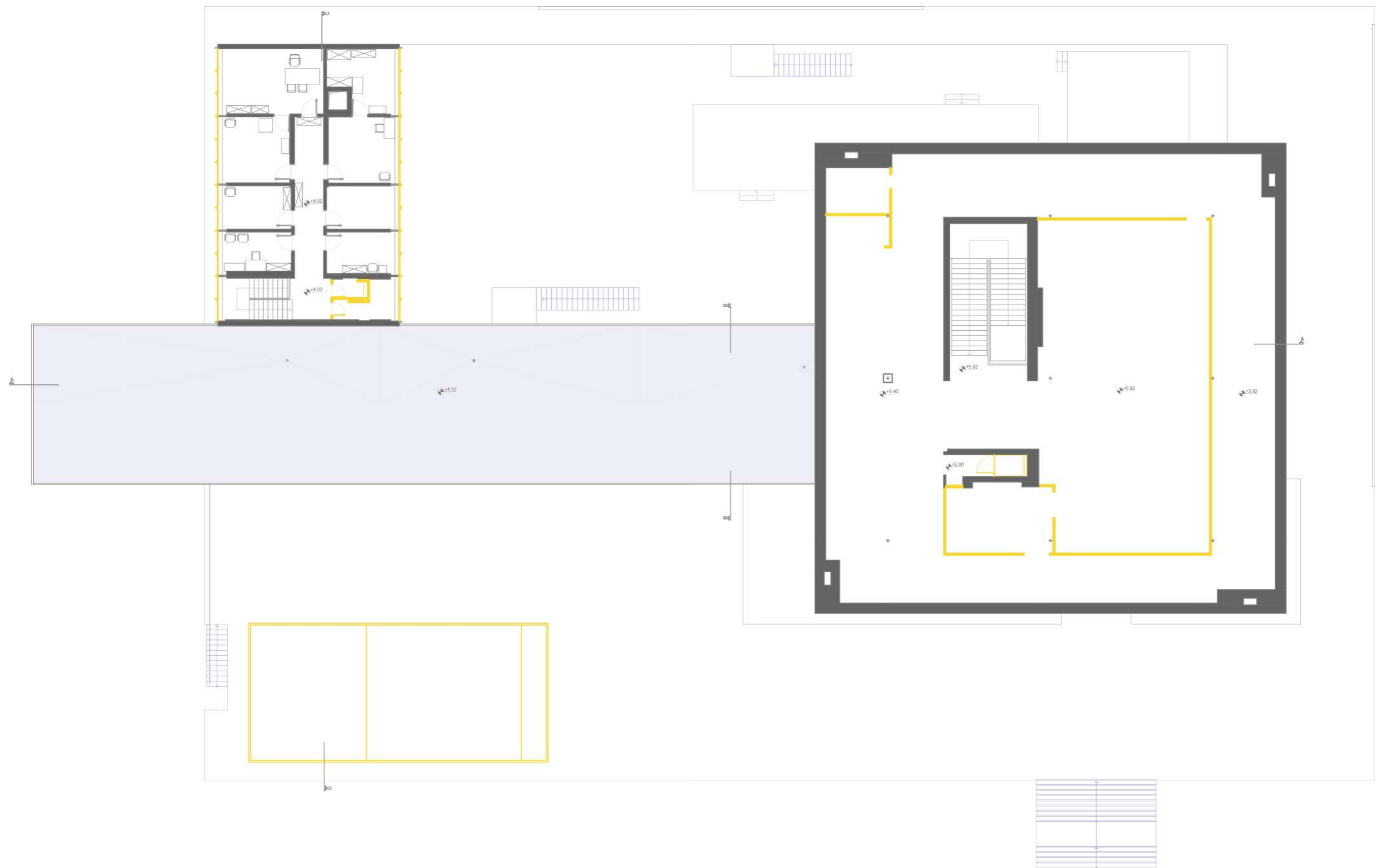
No	Name	Area (m2)
<b>Existing part</b>		
1	Multifunctional area for rent	56,50
2	Toilet without barriers	4,00
3	Toilet 1	3,90
4	Toilet 2	3,90
5	Staircase	2,30
6	Staircase / Hallway	44,10
7	Storage	9,50
8	Changing room	9,00
9	Changing room	7,30
10	Research and access storage	21,10
11	Corridor	7,60
12	Library depo	18,00
13	Photo depo	49,8
14	Exhibition of photographs	24,4
15	Exhibition of photographs	24,10
16	Exhibition of art works	39,80
17	Bunker safe	6,90
18	Archive	23,50
19	Documentary center	24,60
20	Documentary center	22,75
21	Hall	31,70
22	Gathering/Press area	62,58
23	Kitchen for catering serving preparation	10,32
24	Technical room	16,49
25	Storage	1,65
26	Elevator	2,25
27	Corridor	69,50
<b>New part</b>		
28	Library depo	31,81
29	Library depo	43,74
30	Oversized objects storage	93,00
31	Oversized objects storage	61,75
32	Oversized objects storage	61,75
33	General collection storage	65,41
34	General collection storage	86,06
35	Temporary storage room	57,13
36	Digital storage	28,45
37	Climate-controlled storage	18,28
38	Climate-controlled storage	18,89
39	Climate-controlled storage	18,64
40	Climate-controlled storage	18,40
41	Fragile or high-value object storage	18,40
42	Fragile or high-value object storage	18,31
43	Fragile or high-value object storage	18,50
44	General collection storage	40,55
45	General collection storage	52,91
46	Corridor	188,85
47	Escape exit 1	4,43
48	Toilets Female	17,14
49	Toilets Male	17,14
50	Corridor	22,08
51	Conference hall	118,95
52	Escape exit 2	7,15

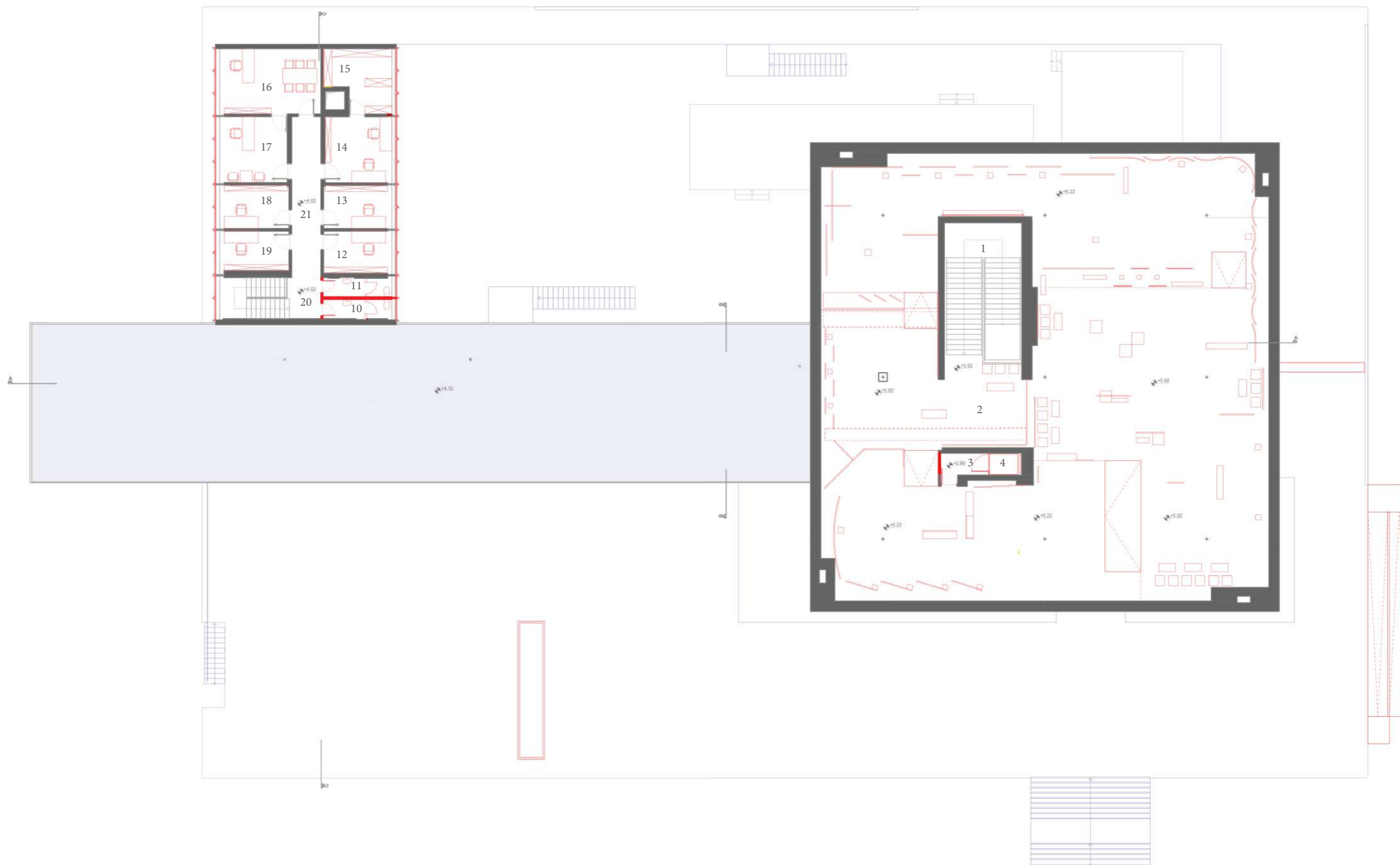




## Ground Floor

No	Name	Area (m2)
1	Windbreak	4,61
2	Doorman	3,97
3	Reception and Souvenirs Area	32,39
4	Exhibition Area 1	100,56
5	Cloakroom	13,58
6	Lift	2,49
7	Hall	146,53
8	Cloakroom	24,61
9	Catwalk	44,76
10	Informative storytelling screens room and children's corner	24,61
11	Screen viewing room 26,25	
12	Exhibition Area 2	73,32
13	Windbreak	6,52
14	Exhibition Area 3	65,59
15	Exhibition Area 4	123,73
16	Toilet 1	9,28
17	Toilet 29,23	
18	Staircase	9,96
19	Podium	7,67
20	Hallway	9,11
21	Kitchenette	9,50
23	Reading room	25,95
24	Library	51,64
25	Hallway	6,80
26	Library	28,79
27	Digitalization room	10,13

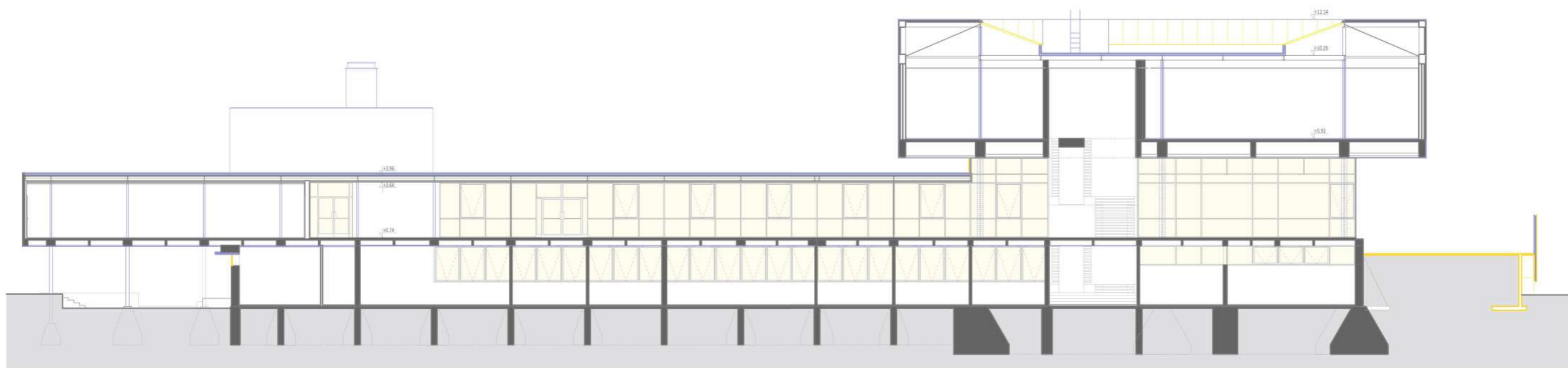




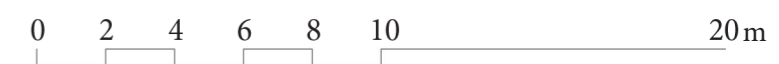
**First Floor**

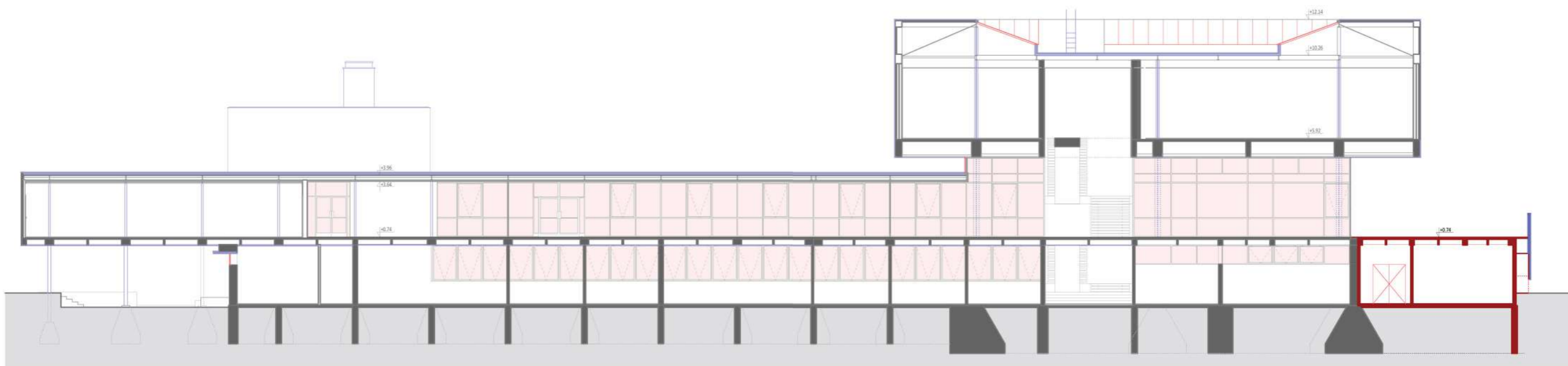
No	Name	Area (m2)
<b>Cube</b>		
1	Staircase	41,86
2	Exhibition area (restored old flexible appearance; with possibility of multimedia interactive exhibition)	598,78
3	Vestibule	4,46
4	Lift	2,49
<b>Administrative part</b>		
10	Toilet 1	4,63
11	Toilet 2	4,38
12	Office 1	13,67
13	Office 2	10,79
14	Office 3	16,11
15	Current Archive	9,96
16	Director's office	23,44
17	Office 4	15,89
18	Office 5	10,41



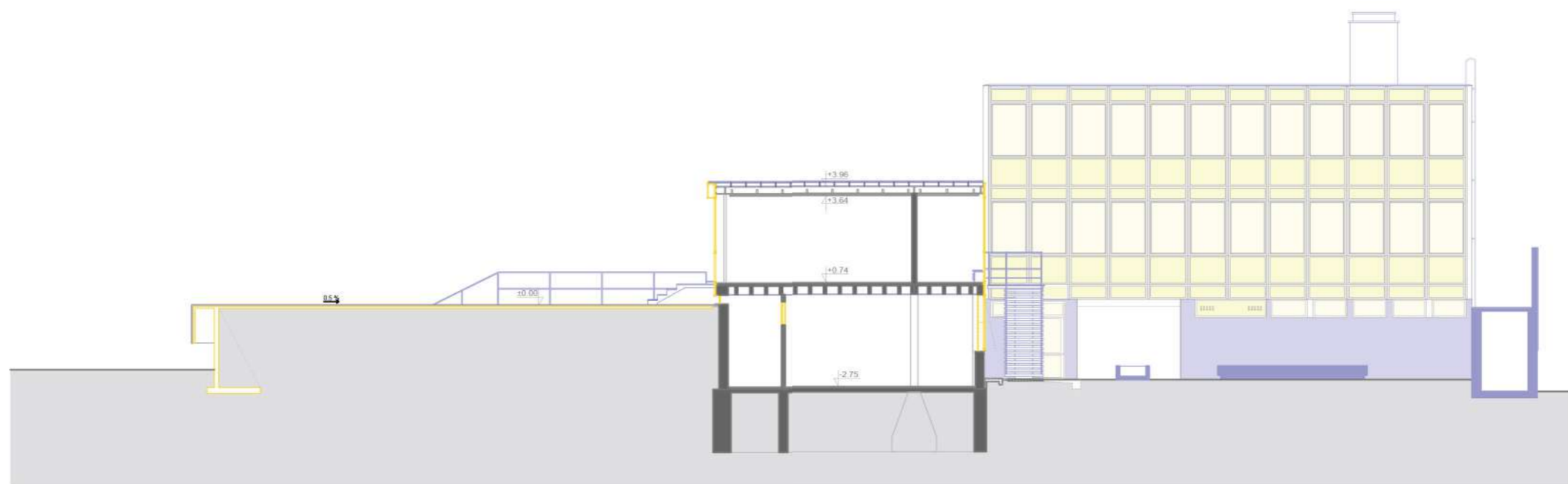


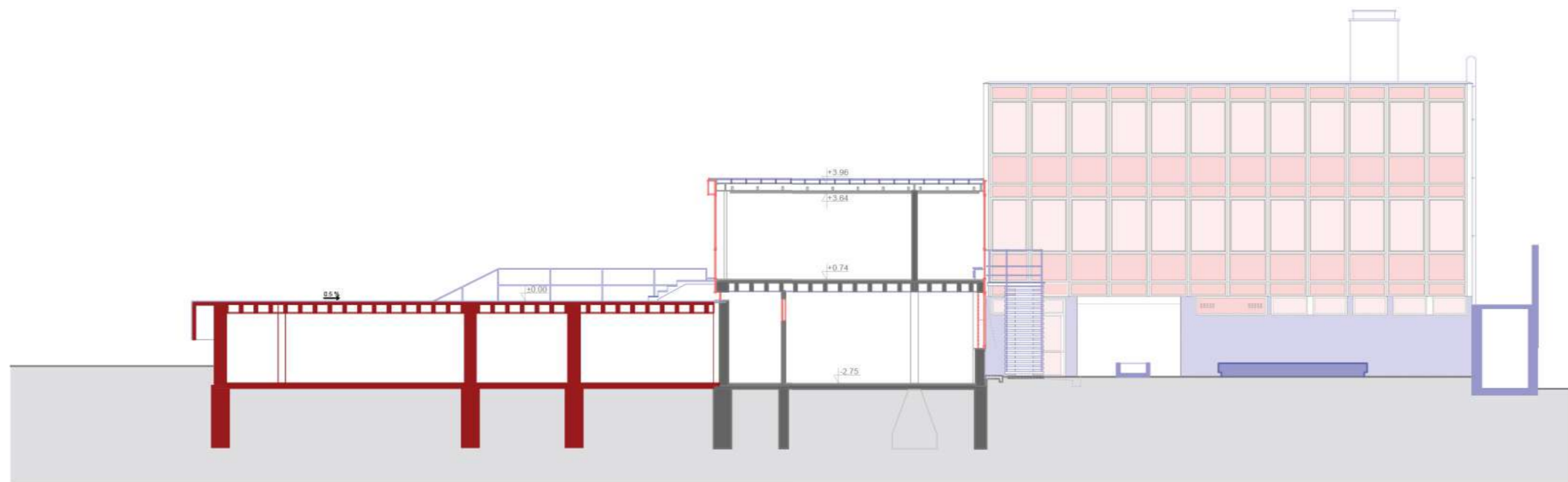
Cross-section A-A (demolition)



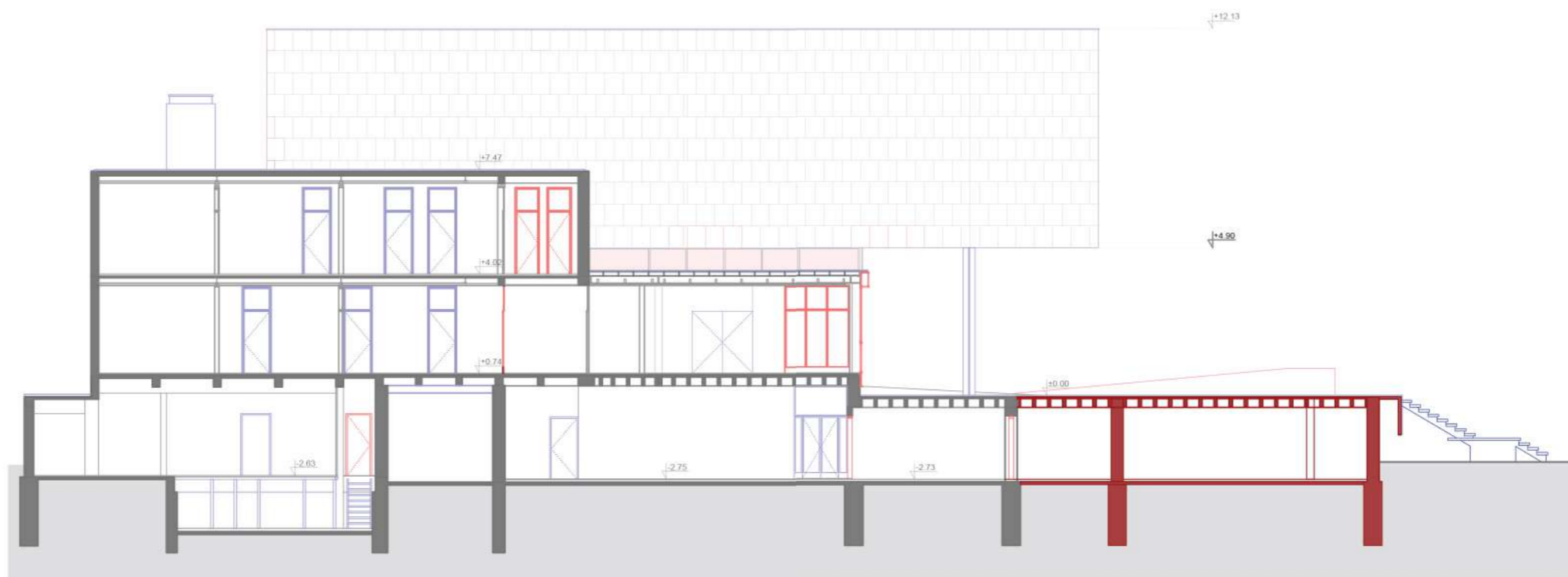


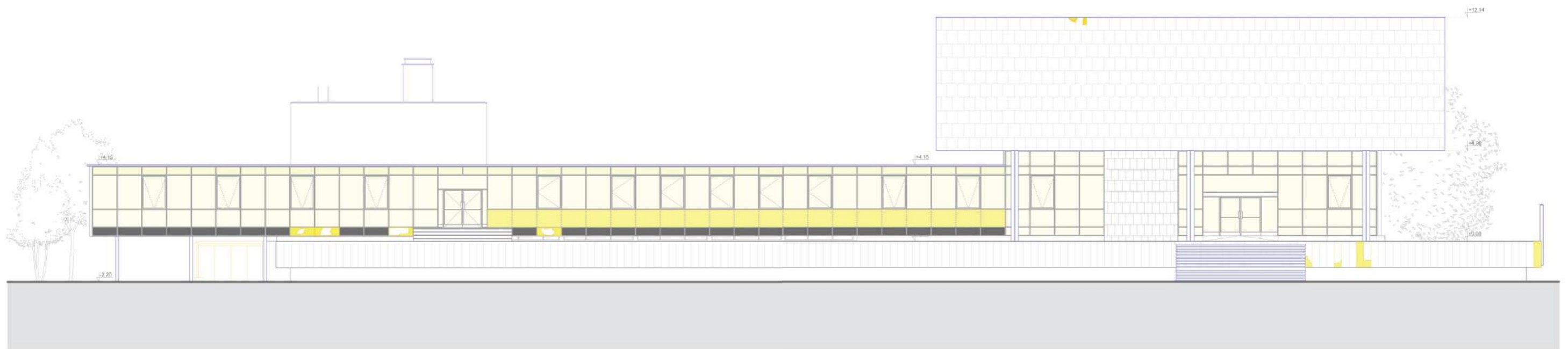
Cross-section A-A (new state)

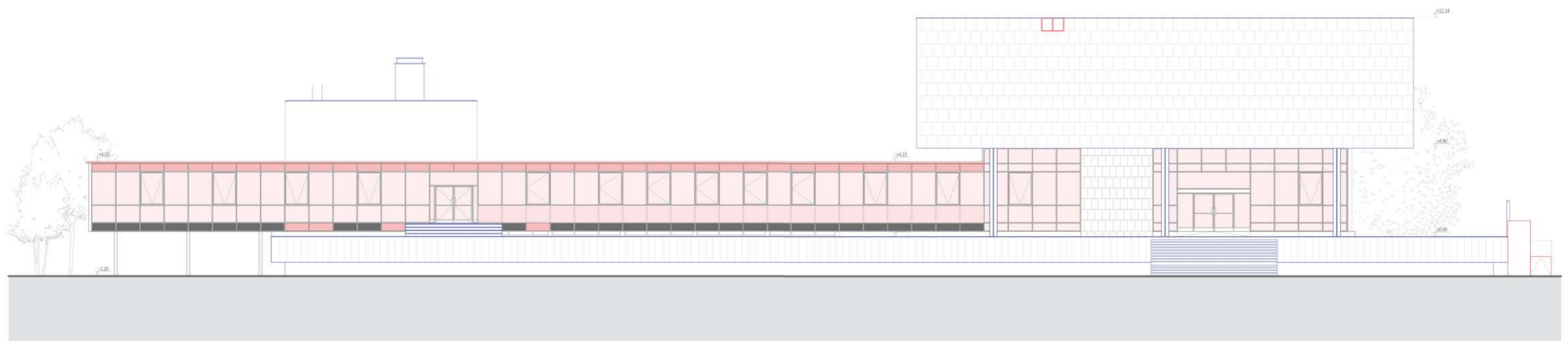


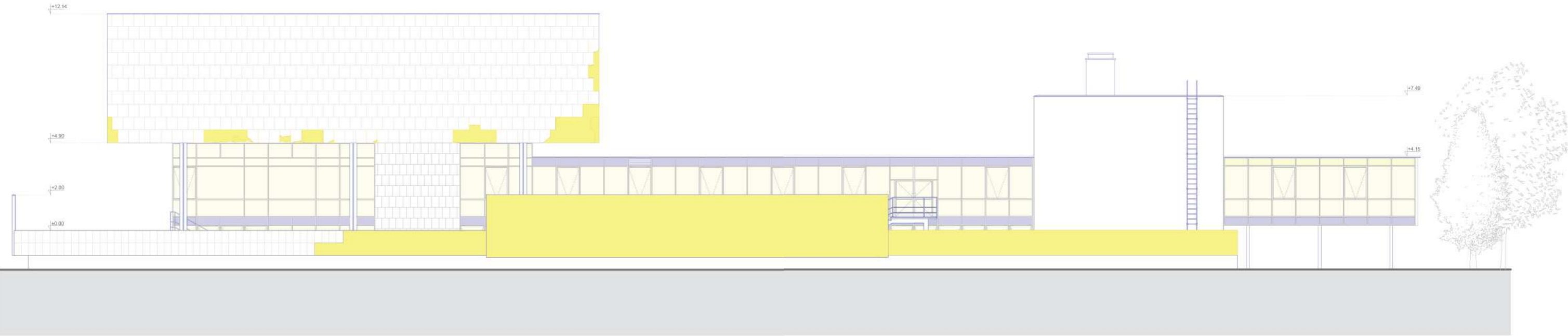




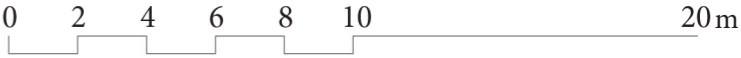


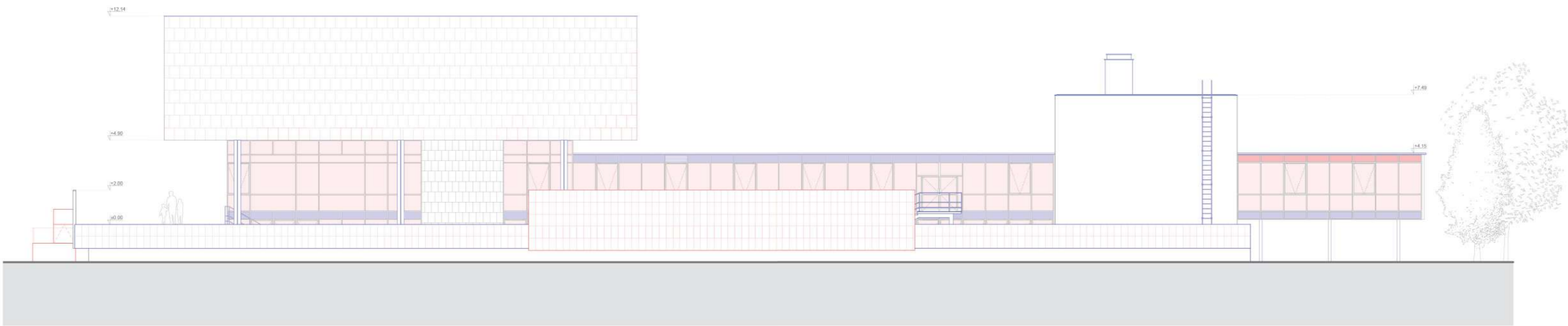




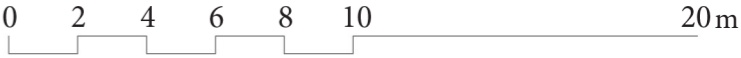


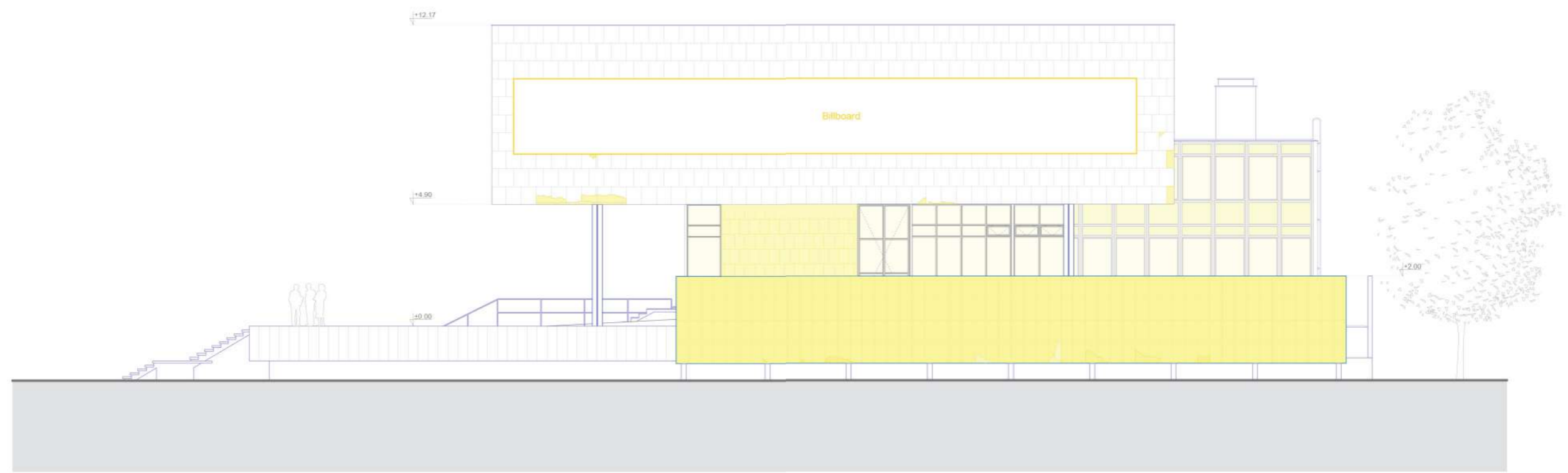
West elevation - demolition  
136

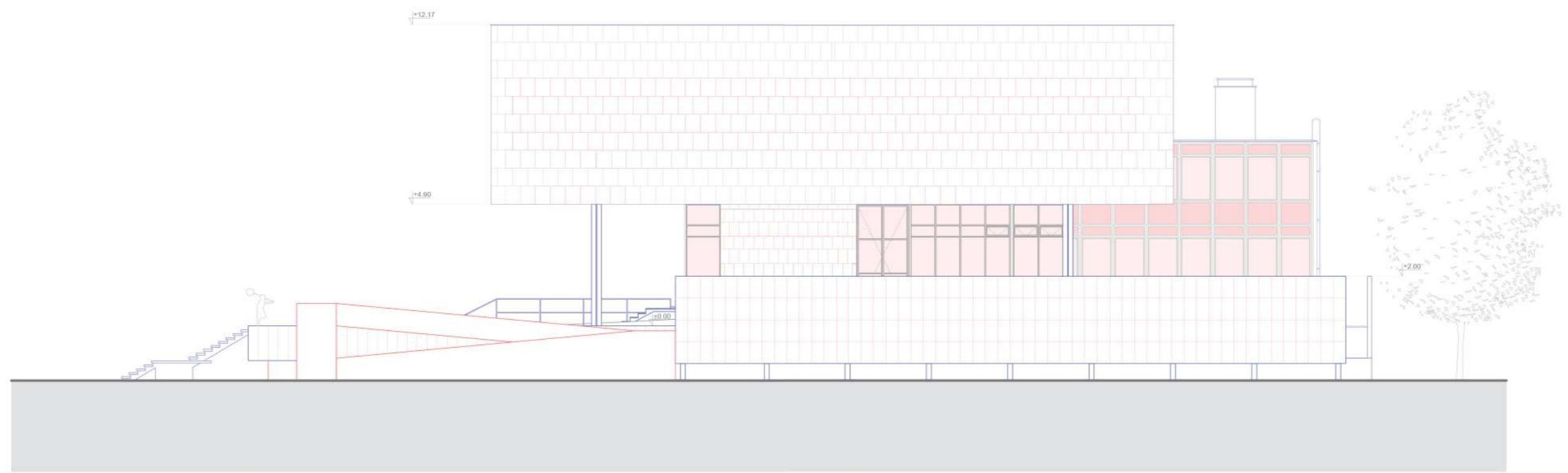




West elevation - new state  
138

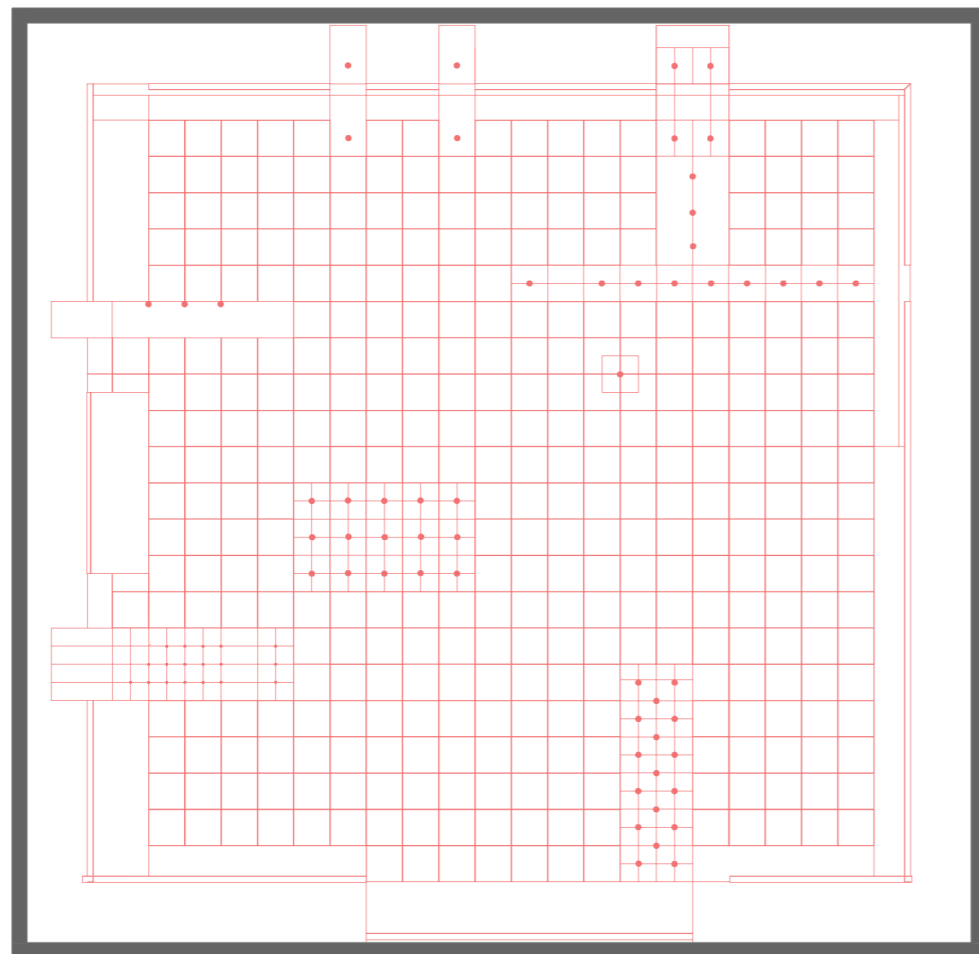




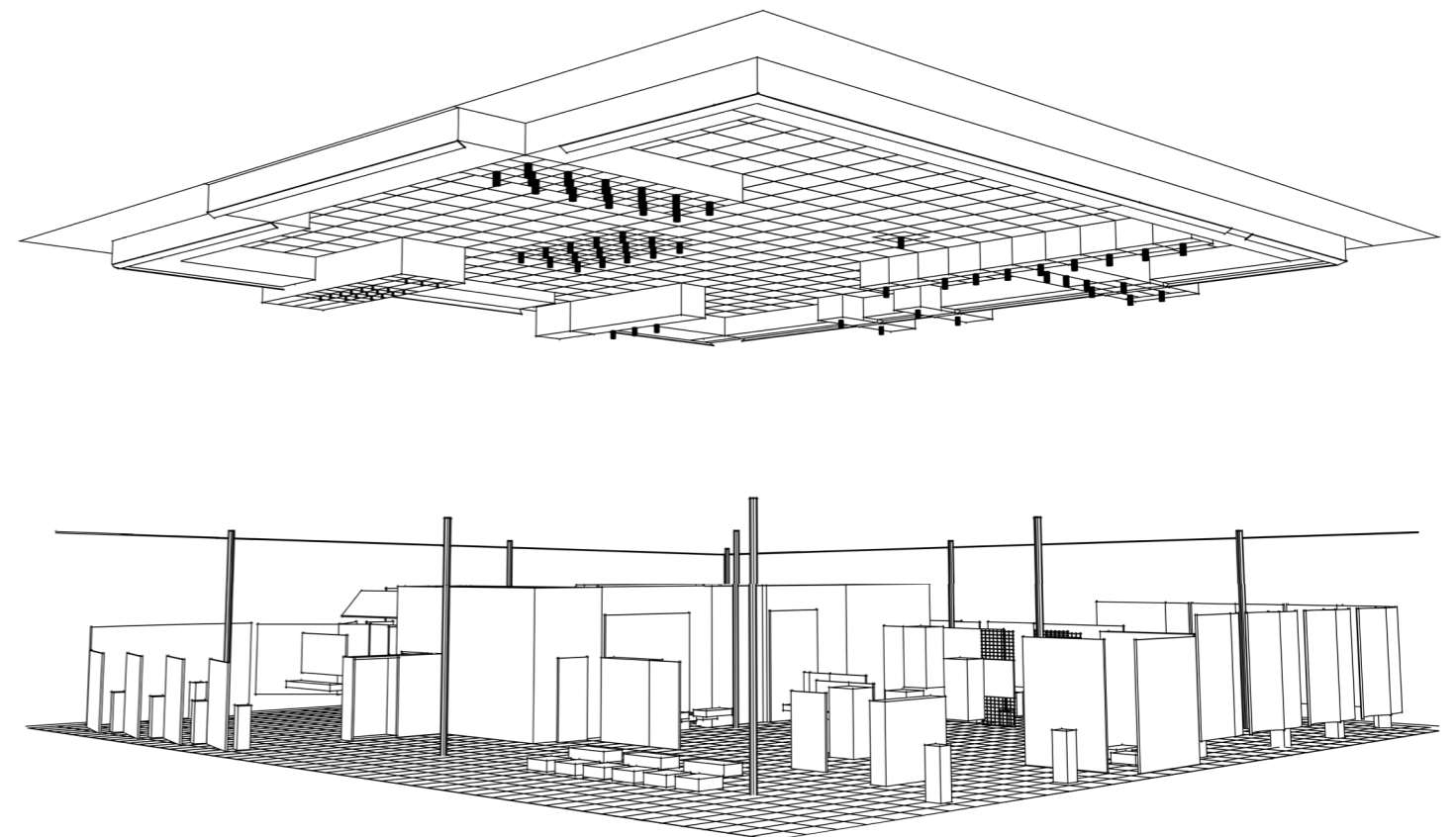
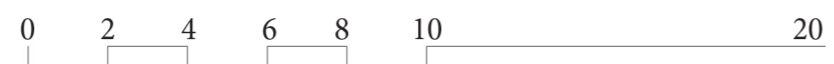




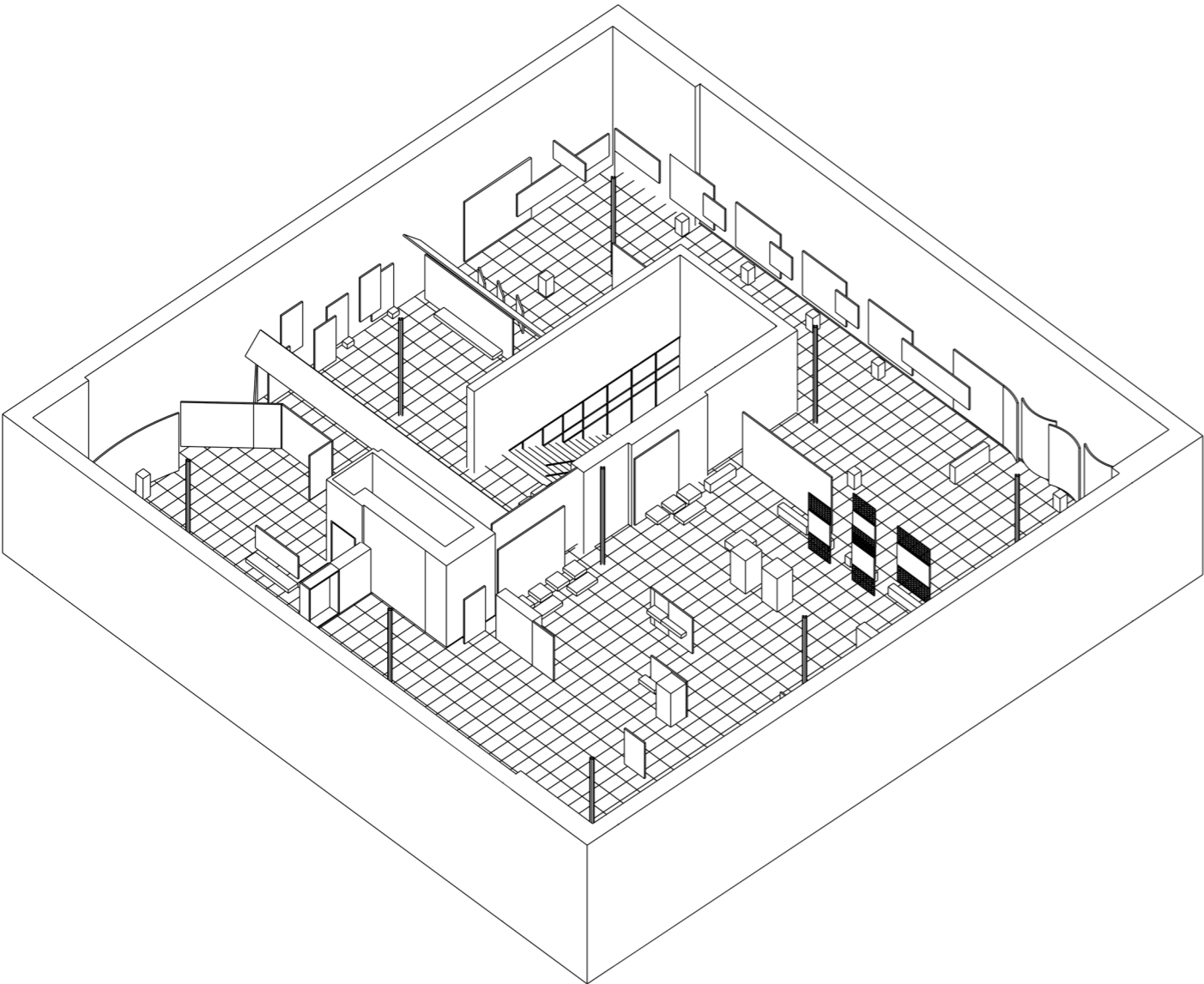




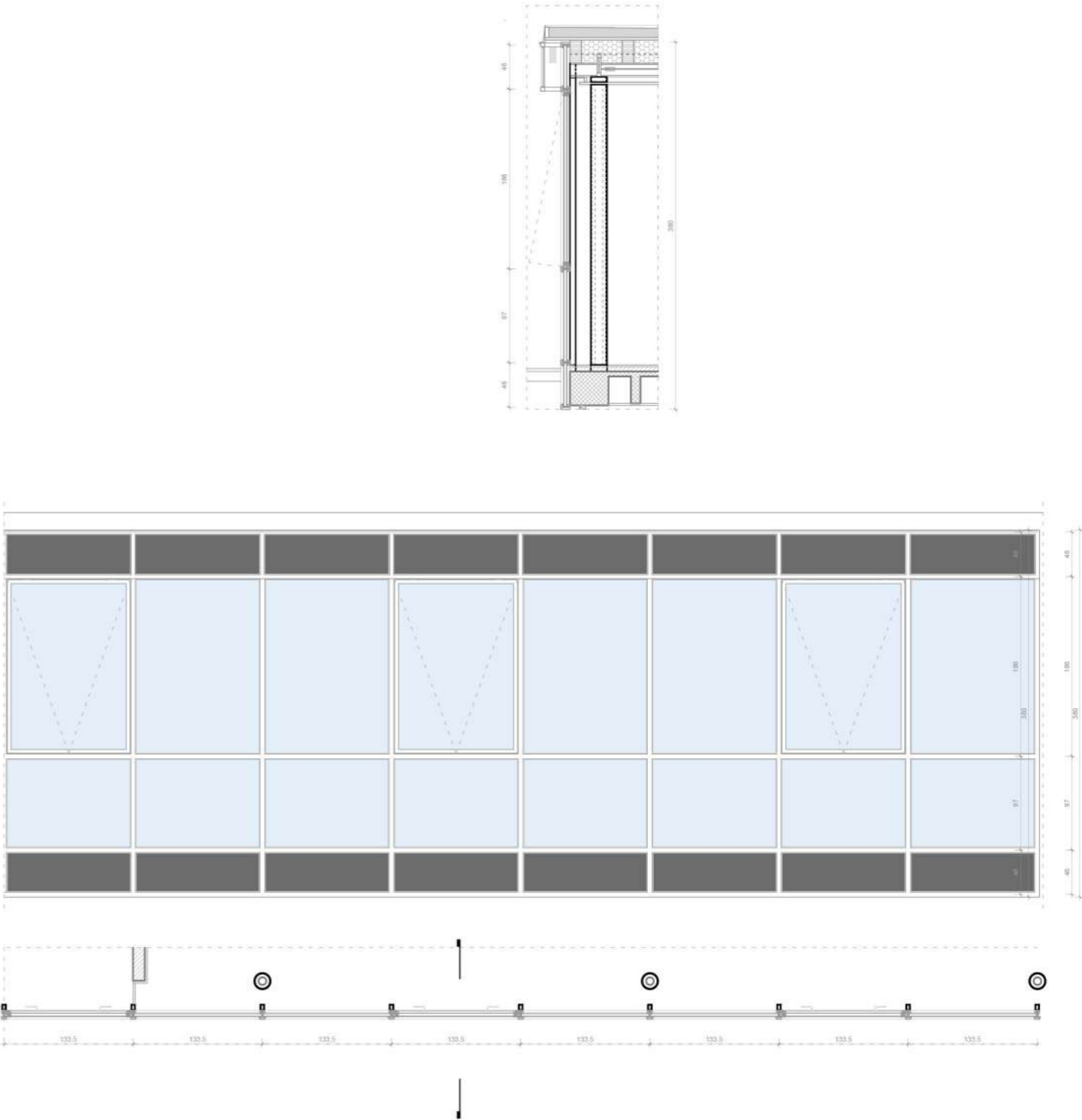
Schematic plan of lighting in the  
main exhibition area



Schematic view of lighting in the main exhibition area  
according to original drawings



Schematic representation of the interior of the main exhibition part according to original drawings, but still providing flexibility for more contemporary exhibits.



Windows detail

**VISUALISATIONS**









BOLJE  
GROB NEGO ROB

SMRT FAŠIZMU  
SLOBODA NARODU

TUĐE NEĆEMO  
SVOJE NE DAMO



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