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AN OVERVIEW AND EVALUATION OF URBAN VILLAS IN SARAJEVO BUILT BETWEEN THE WORLD WARS

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Abstract. The purpose of this paper is to provide an overview of the typology of the urban villas constructed in Sarajevo in the first half of the 20th century, which are considered worth preserving as part of Bosnia and Herzegovina's significant architectural heritage from that period. An integral methodology for evaluating 20th-century architectural heritage was applied in the case of 43 urban villas identified through a comprehensive literature review. The findings are presented in a tabular overview of urban villas, accompanied by a description of the applied evaluation methodology, a verification of the level of authenticity and integrity of each villa, and recommendations for their protection and preservation.

Introduction

The regulatory plans adopted for the dense urban fabric of the central core of Bosnia and Herzegovina's capital are frequently subject to requests for modifications and extensions. These typically involve the construction of new buildings as well as the adaptation or demolition of existing structures, many of which have not been adequately recognized or evaluated by competent authorities, institutions, professionals, or citizens.

One of the main reasons for the extensive degradation and demolition of valuable 20th-century buildings is the prevailing perception that they do not constitute heritage worth preserving. The Commission to Preserve the National Monuments of Bosnia and Herzegovina (BiH Commission) established 1960 as the cut-off year for monuments eligible for inscription on the List of National Monuments of BiH (LNMBiH) (2003). The closing paragraphs of this document also emphasize that “adequate systematization and categorization of structures is necessary” (BiH Commission, 2003). The recommendations presented in this paper aim to accelerate the process of inscribing 20th-century monuments and structures on the LNMBiH, thereby ensuring their adequate protection and revitalization.

The challenge of identifying and recognizing 20th-century buildings as cultural heritage underscores the importance of the first step in the protection methodology: proper identification and value assessment (Kahrović Handžić & Dimitrijević, 2024; Kahrović Handžić & Nikezić, 2023). Hence, it is essential to return to the initial request—the creation of a comprehensive list of 20th-century buildings, along with their categorization and systematization. The typological focus of this research is urban villas constructed in Sarajevo in the first half of the 20th century, including their inventory and evaluation, followed by recommendations for their protection and preservation.

The term *villa* originates from the Roman tradition, referring to country houses built for the wealthy upper classes of the Roman Empire. The Roman philosopher Pliny the Elder (1st century CE) devoted most of his time to studying, writing, and researching natural and geographical phenomena. In his encyclopedia

Naturalis Historia (1836 edition), he proposed a bipartite classification of villas: the villa *urbana* and the villa *rustica*. The villa *urbana* denoted a rural residence that could be reached easily from Rome. With the growth and development of the Empire, the meaning of the term evolved, and the villa came to represent a complex consisting of three parts: *pars urbana*, the section where the owner and his family resided; *pars rustica*, where cooks and slaves lived and worked; and *pars fructuaria*, which served as storage. During the Republican era, the residential part began to stand out, assuming the form of city palaces, with sumptuous porticoes, quadriporticoes, and nymphaea. Some urban villas even featured hippodromes, swimming pools, and spacious gardens, while villas along the shore incorporated finely landscaped ponds and swimming pools. Later, in the Middle Ages, the term *villa* came to be applied to residences of various forms and sizes.

In the 15th and 16th centuries, beginning in Tuscany and spreading throughout the Italian Renaissance, the villa became one of the most significant house types, with Palladian villas standing as the most distinguished exemplars (Marej, 2005). Renaissance and Baroque villas were extremely luxurious, adorned with colonnades, porticoes, sculptures, terraces, and decorative staircases, and surrounded by beautiful park buildings (Marej, 2005). By contrast, in England, mansions developed out of castles only at the end of the 18th century, under the strong influence of Palladian architecture, as promoted by Jones (Maldini, 2004). In the 19th century, the meaning of the term *villa* was further extended to describe any large, free-standing suburban house situated within landscaped grounds. From the second half of the 19th century onwards, large luxurious villas gradually gave way to more modest buildings designed to meet practical living needs (Maldini, 2004). Villas and houses thus became an experimental field of the avant-garde, in which typological and stylistic diversity was most prominently manifested.

At the beginning of the 20th century, the villa acquired a distinctively modernist architectural expression. Adolf Loos, who published *Ornament und Verbrechen* (Ornament and Crime) in 1908, was among the first to articulate a related theory. In this work, he described and condemned 20th-century ornamentation in terms of death, disgust, repulsion, and tyranny, formulating his argument as a universal principle. Loos considered ornamentation a disease that needed to be eradicated (Loos, 1952). His essays advocated smooth and unadorned surfaces, in stark contrast to the opulent *fin-de-siècle* ornamentation. For Loos, architecture was not defined by facades, floor plans, or sections, but only spatial units and compositional relationships. His architectural vision was spatial and functional, characterized by cubic forms rather than two-dimensional blueprints. The *Raumplan* method was subsequently introduced as further aspects of Loos' work came to light. Although this method has been closely associated with his architectural practice, it should not be conflated with his theory, as it emphasizes the spatial, residential, and material dimensions of architecture (Risselada, 2008). The challenges of this method lay in the complexity of the mental image

that the architect was required to construct in order to ensure a functional, fluid, and coherently divided space, resulting in a continuous sequence of interwoven interiors. In contrast to the simplicity of the exterior, the interiors were lavishly decorated with comfortable furniture and surfaces made of marble, wood, and silk (Leko, 1957/1958). The earliest attempts to create architecture in a modernist spirit were made after the First World War, when Le Corbusier published his *Après le cubisme* in 1918 and *Vers une architecture* in 1923 (Cohen, 2008). His theory was consistently reflected in his architectural work, especially in the urban villas he designed. Walter Gropius, who had trained in Peter Behrens' studio alongside Le Corbusier, contributed another dimension to modernist doctrine by merging industry and art, which he further developed and implemented through the Bauhaus (Gropius, 1919). These architects were among the leading figures who formalized modernist theory through practice.

The term *urban villa* as used in this paper derives from the German term *Stadtvilla*, originally applied to the refined urban villas designed by Adolf Loos (Maldini, 2004). Loos' urban villa is a free-standing, single-family residence of one or two floors (a typology also common in the Sarajevo region) situated within an urban environment, a city, on a lot bounded by the neighboring buildings. The villa is set back from the regulation line by a sizeable front garden or yard and distinguished by its characteristic architectural design. In addition to the main apartment, it may also include a servant's or rental apartment as well as a garage. A review of the literature shows that different authors have used various terms—such as family house, large house, residential complex, villa, or city villa—to denote the building type referred to in this study as an urban villa.

The aim of this paper is to review the relevant literature and compile a comprehensive list of villas built in Sarajevo during the 20th century. This list provides the basis for further evaluation and classification of Sarajevo's urban villas. Those constructed in the first half of the century are of particular interest, as they embody a synthesis of international and regional architectural influences. Their distinctiveness lies in their integration into specific site conditions while simultaneously aspiring to the ideals of the international modernist movement and subtly responding to the existing urban context. A historical analysis of Sarajevo's architectural heritage, with a focus on the 20th century, highlights the urban villa as an under-researched building type.

The literature review also revealed that the archival materials necessary for this study were either unsystematic or missing altogether. The absence of original blueprints, technical descriptions, and photographs significantly complicated the evaluation process. Many documents remain in the possession of the descendants of their creators—prominent architects—and are often unsystematized and inaccessible. Consequently, some buildings required identification and evaluation on the basis of analytical drawings, descriptions, and sketches produced on site. In cases where no documentation was available, a comparative method was

applied: the buildings were analyzed in relation to monuments belonging to the same international stylistic framework, which facilitated their identification and evaluation.

The following chapters present the historical background, providing as a foundation for further research on Sarajevo's urban villas from the first half of the 20th century. The penultimate chapter offers an overview of the villas under study, applying an integral methodology and proposing the necessary protection measures. The concluding chapter summarizes the key recommendations.

Research Methods

This study was conducted through an exhaustive review of the literature in order to compile a comprehensive list of Sarajevo's 20th-century architectural heritage. Based on this data, a selection of urban villa typologies was made, and an integral evaluation methodology was subsequently applied (Kahrović & Nikezić, 2023). Evaluation, in this context, involves assessing the value and characteristics of an architectural work from multiple perspectives. The process aims to identify and present the distinctive features of each work.

An integral methodology was adopted to ensure that all elements relevant for a thorough architectural analysis of significant works were included. International organizations, their publications, charters, documents, and declarations were analyzed in depth to identify, appraise, and make recommendations for the preservation of 20th-century architectural heritage, and the findings informed the initial formulation of the integral methodology (Kahrović & Nikezić, 2023).

The research resulted in a set of primary and secondary criteria for the detailed analysis of heritage characteristics, which were then correlated with the national methodology. This correlation allowed for the formulation of an integral methodology, proposed for use in evaluating 20th-century heritage in Bosnia and Herzegovina, and selected as the analytical tool for this study. Once applied, this methodology enabled the assessment of the villas in terms of value, authenticity, and integrity. Based on this analysis, recommendations were developed for the protection, revitalization, and presentation of urban villas built in Sarajevo in the first half of the 20th century.

Modern Architecture Inspired by Traditional Ottoman Residential Units

The origins of the contemporary city of Sarajevo date back to the 15th century, although the area has been continuously inhabited since the Neolithic (Kurto, 1997). Its urban form began to take shape during the Ottoman period under the leadership of Isa-bey Ishaković (Šabanović, 1982). During this time, key

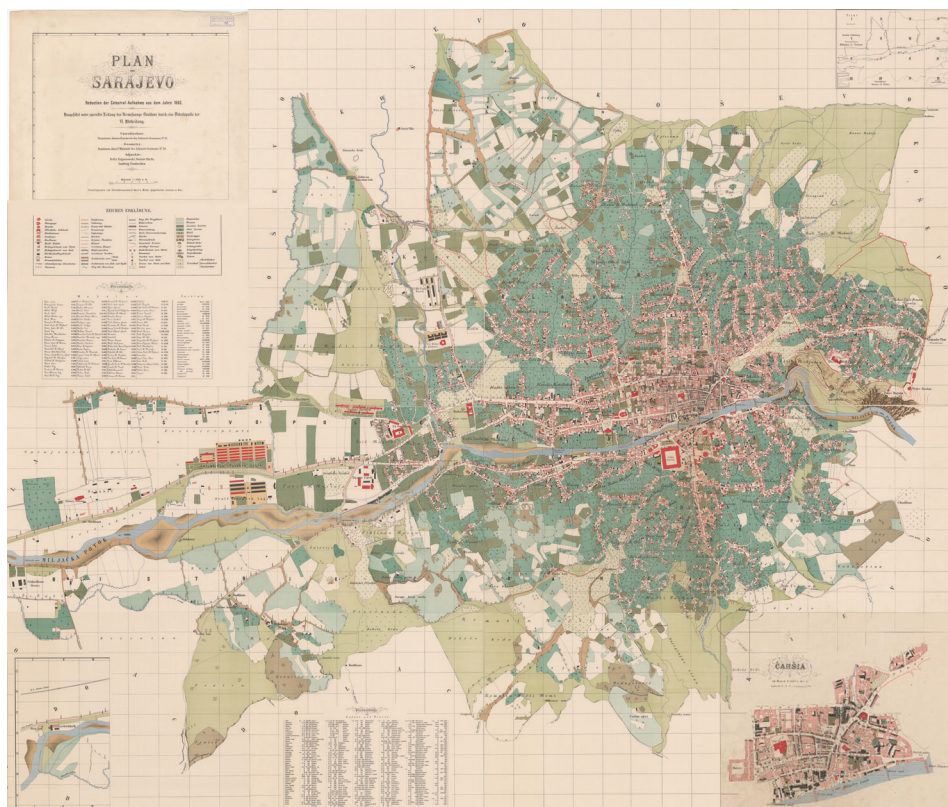


Figure 1. Plan of Sarajevo, 1882. Source: Consolidated collection of maps and plans, Sarajevo Historical Archive, HAS ZKP-51

buildings—including mosques, khans, hammams, and the ruler's court—transformed Sarajevo into a prominent commercial city. Changes in the socio-political system and the cultural framework of religion and philosophy also contributed to the city's distinctive development (Zlatar, 2006). Under the guidance of General Gazi Husrev-bey, the city's waqf, Sarajevo continued to prosper. This period saw the construction of some of the city's most significant structures, including the Gazi-Husrev-bey Mosque and its adjacent hammam, madrasa, khans, the entire waqf complex as it exists today, and the city walls and mahallas, which feature numerous fine examples of Ottoman residential architecture. By the 19th century, ethnicity had become a complex mixture of religious affiliation, beliefs, cultural practices, and socio-economic status, resulting in a highly differentiated multi-ethnic society in Bosnia and Herzegovina (Bublin, 2006).

The main characteristics of the architectural composition of the oriental-type town house ensemble derive from its relationship with the natural and social environment (Zvizdić, 2000). The house is fully functionally organized, oriented



Figure 2. Doxat architecture in one of Sarajevo's Ottoman mahallas (Džina Street), a street view. Source: Kahrović Handžić, 2023

according to the cardinal directions, and constructed from stone, wood, and mud bricks—materials commonly found in the region. Changes in the socio-economic and political system, as well as in the prevailing religion and philosophical frameworks, also influenced the distinctive approach used to create spatial elements and architectural forms (Figure 2). Particular compositional and design features developed through the tradition of the oriental-type town house, becoming characteristic of this architectural style and making it highly recognizable. The most frequently used structural elements—such as gates, courtyards, the *doxat* (a cantilevered, projecting first floor), windows, roofs, and traditional building materials—extended vernacular architectural practices, contributing to the creation of new quality and reinforcing the expressiveness of the resulting constructions.

From Ottoman to Modern Architecture

The Austro-Hungarian Monarchy regarded industrialization as an indicator of societal modernity, which is why the strategic interests of the Austro-Hungarian government focused on the exploitation of timber, ores, and minerals, as well

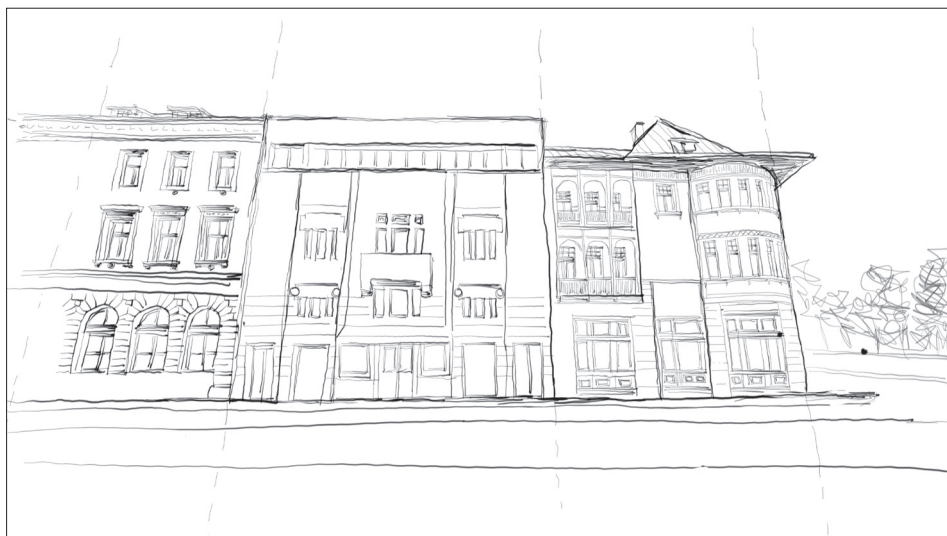


Figure 3. Sketch showing a row of buildings in three different styles. From left to right: Austro-Hungarian building (Neo-Historic style, late 19th century), Cinema Apollo by Ludwig Huber (Geometric Secession, 1912), and Hadin Ali Pasha waqf by Josip Vancaš (Bosnian Style, early 20th century). Source: Photo by the authors

as the construction of roads and railways (Sugar, 1963). Following the arrival of Austro-Hungarian rule in 1878, Bosnia and Herzegovina entered a new period of historical and cultural development.

During this time, European architects introduced revivalist styles and historicism to Sarajevo (Zvizdić, 2000). As a result, the city center exhibits a unique symbiosis of Ottoman and Austro-Hungarian architectural elements. The boundaries established and the urban layout developed during the Austro-Hungarian period remain clearly visible today. Architects of this era were trained in Viennese schools and influenced by international architectural trends, and their work retains undeniable historical and documentary value, serving as concrete evidence of European architectural ideals (Ćorović & Obralić, 2021).

At the turn of the 20th century, Sarajevo architects adopted prevailing trends in international architecture, producing works in the spirit of Secession. The transition from Secession to Modernist architecture in Sarajevo occurred in two waves. The first wave, known as geometric Secession, is characterized by buildings with clean lines, simple forms, and geometric ornamentation typical of the Secession style. This gradual simplification of form and decoration paved the way for the emergence of Modernist architecture (Figure 3).

The second wave introduced the Bosnian Style, which combined elements of revivalist and historicist architecture with principles of vernacular building. This synthesis, the Bosnian Style, resulted in monumental Austro-Hungarian

structures adorned with features typical of Ottoman architecture and crowned with tall, steep hip roofs. The style emerged through the work of architects such as Josip Pospšil, Josip Vančaš, and Rudolf Tönnies, who incorporated vernacular architectural elements into designs aligned with contemporary architectural movements, thereby initiating regional architectural trends in Sarajevo (Zvizdić, 2000).

Overview of Urban Villas in Sarajevo

Urban Villas Between the World Wars

The demands placed on 20th-century architecture were diverse, reflecting both traditional and modernist values. The interwar period witnessed rapid urbanization and an increased need to educate architectural professionals beyond the borders of the Kingdom of Yugoslavia (Bublin, 2006). Following the end of the First World War, most of Sarajevo’s prominent architects were no longer active. Josip Pospšil passed away under circumstances that remain unclear, Josip Vančaš, affected by the war, left Sarajevo for Zagreb, and Rudolf Tönnies relocated to Ljubljana (Čelić, 1988a). Karel Pařík remained in Sarajevo and, according to the LNMBiH, designed a church at Marijin Dvor in the 1930s, marking the last building created in the spirit of historicism (Ćorović, 2022).

Table 1. Chronological overview of 20th-century building construction in Sarajevo, based on a literature review (Bunić, 1973; Čelić, 1988a, 1988b; Finci, 1964; Milošević, 1991a, 1991b; Mitrović, 1989; Muftić & Delale, n.d.; Neidhart & Grabrijan, 1957; Salihović, 2002, 2010, 2018; Štraus, 1973, 1977, 1987, 1998, 2010)

Year of construction	Name of the building	Architect/s
1911	Slavija Bank	Jan Kotera
1918	<i>Villa Perišić</i>	<i>Hans Berger</i>
1918	<i>Damić House</i>	<i>Helen Baldasar, Dušan Smiljanić</i>
1924	<i>Villa Olović</i>	<i>Helen Baldasar</i>
1927	Elementary school Logavina	Dušan Smiljanić
	<i>Jakub Pasha's house</i>	<i>Dušan Smiljanić</i>
1930	School in Nemanjina street	Mate Baylon
1930	<i>Villa Kosić</i>	
1930	<i>Villa Golubović</i>	<i>ing. B. Golubović</i>
1930	<i>Villa Mavre Kofler</i>	
	<i>Villa Ivo Markezića, Corn</i>	
	<i>Lavrenčić house</i>	<i>Franjo Lavrenčić</i>
	<i>Galeb house</i>	<i>Dušan Grabrijan</i>
	<i>Sunger house</i>	<i>Dušan Smiljanić</i>

Year of construction	Name of the building	Architect/s
1929–1931	City Savings Bank	Mate Baylon
	Postal Savings Bank	Isidor Reiss
1931	<i>Villa Jelavić</i>	<i>Mate Bajlon</i>
1932	Mortgage bank	Milan Zlokoić
1932	<i>Villa Cvitković</i>	<i>Mate Bajlon</i>
1933	<i>Villa Bajlon</i>	<i>Mate Bajlon</i>
1932–1934	<i>Villa Kušan</i>	<i>Mate Bajlon</i>
1932–1934	<i>Villa Mandić</i>	<i>Mate Bajlon</i>
1932–1934	<i>Villa Đoković</i>	<i>Mate Bajlon</i>
1933–1934	<i>Villa Smiljanić</i>	
1934	<i>Villa Svrzo</i>	<i>Branko Bunić</i>
1934	<i>Villa Šarac</i>	<i>Isidor Reiss</i>
	<i>Villa Slavka Hajnskog and Moše Atiasa/Osmandija</i>	
	<i>Villa Sijaskijević</i>	<i>ing. Viktora Sijaskijevića</i>
	<i>Villa Nikole and Koste Radulovića</i>	
	<i>Villa in Kalemova street 14</i>	
	<i>Villa in Kalemova street 16</i>	
	<i>Villa Deljanin</i>	<i>Branko Bunić</i>
	<i>Villa Ruža Murko</i>	
	<i>Vila S. Bijena</i>	
1936	Elementary school in Vratnik	Mate Baylon
	Apartment building for rent on Obala street	Jahiel Finci and Leon Kabiljo
	Waqf orphanage Podhrastovi, today's Clinic for Pulmonary Diseases	Reuf Kadić
1936	Gajret building, today's the Higher Pedagogical School	Dušan Smiljanić
1936	<i>Villa Kahmi</i>	<i>Mate Bajlon</i>
1936	<i>Villa Gergelj</i>	<i>Isidor Rajs</i>
1936	<i>Villa Hrisafović</i>	<i>Svetislav Hrisafović</i>
	<i>Villa Mihajlović</i>	
1937	Residential building Zečević	Dušan Smiljanić and Muhamed Kadić
1938	<i>Kajtaž House</i>	<i>Reuf Kadić</i>
	<i>Villa Sutjeska</i>	<i>Reuf Kadić</i>
1939	<i>Villa Perinović</i>	<i>Stjepan Planić</i>
1939	<i>Pension Institute</i>	<i>Muhamed and Reuf Kadić</i>

Year of construction	Name of the building	Architect/s
1939	Residential and commercial building "Bistrik" Waqf Čokadžić Sulejman	Muhamed and Reuf Kadić
1939	<i>Villa Kopčić</i>	<i>Reuf Kadić</i>
	<i>Villa Nanić</i>	
1940	Hovadžić Kemaludina waqf	Reuf Kadić
1940	<i>Villa Latal-Danon</i>	
1940	<i>Villa Čorović</i>	<i>Isidor Rajs</i>
1941	<i>Villa Šamanek</i>	<i>Emanuel Šamanek</i>
1940–1947	Waqf skyscraper near the Land Government, JAT	Reuf Kadić
1948	Mountain home Trebević	Juraj Neidhart
1948	Residential building in JNA	Muhamed and Reuf Kadić
1948	Stadium Koševo	
	<i>Villa Crni vrh I</i>	
	<i>Villa Crni vrh II</i>	
1946–1949	Kolonija Džidžikovac	Muhamed and Reuf Kadić
1950	Residential building on the corner of Prešernov park	Muhamed and Reuf Kadić
1950	Individual residential buildings in Džidžikovac	Andrija Čičin Šajn
1950	The building of the Hygienic Institute	Tihomir Ivanović
	<i>Villa Melodi</i>	
1952	New train station	Bogdan Stojkov and others
1953	Stadium Grbavica	
1952–1954	Residential buildings in Alipašina street	Juraj Neidhart
1954	Home of the militia	Husref Redžić
1956	Office building Šipad	Tihomir Ivanović
1956	Residential block GP "Graditelj" in Dalmatinska	Milivoje Peterčić
1957	Residential settlement Grbavica I	Zdravko Kovačević, Milivoj Peterčić and Branko Kalajdžić
1958	Residential building in Grbavica I	Milivoj Peterčić
1958	Residential buildings in Grbavica I	Milivoj Peterčić and Zdravko Likić
1959	Faculty of Philosophy	Juraj Neidhart
1959	Residential building in Ljubljanska Street	Hamdija Salihović
	Old town post office	Ahmed Kapidžić and Kenan Šahović

Year of construction	Name of the building	Architect/s
1960	Republic Institute of Social Insurance	Živorad Janković and Esad Daidžić
1961	Department store	Ante Glunčić
1960–1962	Residential towers on Grbavica II	Ivan Štraus
1962	Residential solitaires next to Miljacka river	Hamdija Salihović
1962	The building of the B&H Chamber of Commerce	Milivoj Peterčić
1962	Energoinvest office building	Živorad Janković
1958–1963	Museum of the Revolution	Boris Magaš, Edo Šmidihien, Radovan Horvat
1964	Business and technical building of “Unioninvest”	Vladimir Zarahović
1965	Relay station for TV and PTT, Bjelašnica	Milan Kušan
1965	Chapels in the new cemetery	Smiljan Klaić,
1966	Jugobanka office building	Zdravko Kovačević and Mulan Kušan
1966	Faculty of Science and Mathematics	Juraj Neidhart
1966	Restaurant Kristal	Ante Đeba
1966–1968	Settlement of Sun	Ivan Štraus
1968	Tobacco Factory Sarajevo	Živorad Janković
1969	Cultural and sports center Skenderija	Živorad Janković and Halid Muhasilović
1969	Residential apartments Čengić Vila	Živorad Janković
	Energoinvest building in Vaso Miskin	A. Serdarević
1970	Residential building “Star”	Ivan Štraus
1971	Student dormitory in Neđarići	Enver Jahić
1972–1973	Residential towers of “Shopping Center” Grbavica	Ivan Štraus
1970–1975	Residential buildings in the street Radoje Lakić/Kaptol	Ivan Štraus
1975	Dispensary center in Novi Sarajevo	Zdravko Likić and Nikola Bašić
1975	“Unima” department store - Sarajka	Vladimir Zarahović
1975	Residential solitaires Čengić Vila	Ahmed Hadžiosmanović
1975	Faculty of Electrical Engineering	Branko Bulić
1976	Business building “Svjetlost”	Halid Muhasilović
1973–1977	Maternity Hospital UMC, Clinic for Gynecology and Obstetrics	Bogoljub Kurpjel

Year of construction	Name of the building	Architect/s
1977	<i>Residential row on Crni Vrh</i>	<i>Mirko Ovadija</i>
1977	<i>Džuvic family house</i>	<i>Ahmed Džuvic</i>
1978	“Elektroprivreda” B&H	Ivan Štraus
1974–1980	Residential complex Kovačići	Hamdija Salihović
1980	Old town municipality building	Zoran Brož
1980	Building of the Social and Political Organizations of the City of Sarajevo	Vladimir Dobrović
1981–1982	“Oslobođenje” printing house and editorial office building	Ahmed Kapidžić, Kenan Šahović and Mladen Gvozden
1982	Sports hall Zetra	Ludmil Alikalfić and Dušan Đapa
1982	Bjelašnica press center	Ivan Štraus
1982	Traffic and telecommunications control tower at the railway station	Said Jamaković
1974–1983	RTV Dom radio and television	Milan Kušan and Branko Bulić
1983	Hotel Holiday Inn	Ivan Štraus
1983	The starting house of the bobsleigh track in Trebević	Živojin Vekić and Nebojša Krošnjar
1984	Airport building on Butmir	Hasan Čemalović and Nikola Nešković
1984	Hotel “Famos”	Slobodan Jovandić
1984	Residential complex Kovačići	Hamdija Salihović
1984	Breka II settlement	Momir Hrisafović
1985	Residential and commercial buildings at Marin dvor	Mladen Gvozden
1985	Traumatology clinic	Branko Bulić
1985	Grbavica Stadium	
	Railway Health Center	Said Jamaković
	Koševo Stadium	L. Alikalfić and Dušan Đapa
1985	Extension of Jugobanka	Said Jamaković and Ismet Rudić
1981–1986	Residential and commercial building Quadrant 29 in Dolac Malta	Nikola Maslej and Sulejman Midžić
1975–1987	Residential settlement Đuro Đaković	Namik Muftić and Radovan Delalle
	Libyan Embassy	Zlatko Ugljen
	Olympic village “A” Mojmilo	
1982–1987	Business center UNIS	Ivan Štraus
1983–1987	Breka settlement	Hamdija Salihović
	Journalists’ settlement Dobrinja II	

Year of construction	Name of the building	Architect/s
1987	Extension of the Faculty of Mechanical Engineering	Slobodan Jovandić, Selena Antić, Sead Arnautović and Dijana Gregorić
1987	<i>Dino Family house</i>	<i>Amir Vuk and Mirko Marić</i>
1989	Student polyclinic	Šefka Jamaković and Said Jamaković
1991	Retirement home	Mladen Gvozden and Dragan Bijedić

The first decade following the war was marked by a relatively slow pace of construction and low building intensity. During this period, architects trained at the Prague and Viennese architectural schools returned to Sarajevo (Čelić, 1988a). Following the initial dominance of Art Nouveau, and in the absence of new artistic ideas, eclecticist surrogates reappeared. However, lacking originality and a solid artistic foundation, these quickly faded as Modernism gained prominence (Zvizdić, 2000). Dušan Smiljanić and Helen Baldasar were among the first architects to design under strong influences of European Modernism, exemplified by the Damić House—one of the earliest buildings constructed in Sarajevo between the world wars. This building reflects the integration of modernist principles with Art Deco elements, with architects experimenting with cubist sculptural ideas to create dynamic forms featuring deep geometric reliefs on the facades (BiH Commission, 2009). In 1924, Helen Baldasar also designed Sarajevo's first urban villa—the Orlović Villa. Subsequently, Smiljanić designed a series of buildings along JNA Street (now Branilaca Sarajeva Street) and, by the late 1920s, the Jakub Pasha Villa (Milošević, 1997).

Several architects trained in Prague—including brothers Reuf and Muhamed Kadić, Emanuel Šamanek, Leon Kabiljo, and Jahiel Finci—also contributed to the design of modern buildings in Sarajevo (Čelić, 1988a). As presented in Table 1, the growth and development of architectural creativity throughout the 20th century can be traced. The typology of urban villas is highlighted in Table 1, showing a particular interest in constructing urban villas during the first half of the century. The earliest villas identified as modernist include the Cvitković and Deljanin villas, along with a series of urban villas designed by Mate Baylon.

In contrast, the first villas recognized as part of the regional architectural tradition were the Kopčić and Crni Vrh villas. Different architects approached regional architecture with nuanced interpretations. Urban rhythm, typology, proportions, details, and decorative elements all convey the distinctive character of a place. Regionalism binds these elements to a specific location while emphasizing its unique traits. Sarajevo's architecture of the first half of the 20th century reveals a distinctive strand through the presence of the Bosnian Style and the



Figure 4. View of Miloš Obilić Street and a series of modernist residential buildings constructed in Sarajevo during the so-called White Period of the 20th century (now Safet-beg Bašagića Street, street view). Source: Kahrović Handžić, 2023

subsequent direct or indirect integration of traditional elements into modernist designs. The Bosnian Style's connection to the Sarajevo region is expressed through the combination of specific architectural principles and design elements drawn from Ottoman and Austro-Hungarian architecture. Conversely, the integration of traditional elements into modernist architecture reflects the architects' intent to reinterpret and transmit regional tradition through contemporary design.

An overview of urban villas built in Sarajevo during the first half of the 20th century reveals a clear emphasis on modernist principles. Functionalism, pure geometric forms, and the absence of ornamentation—achieved through conceptual design, research, and the creation of high-quality living spaces that incorporated contemporary construction methods and materials—are the hallmarks of modernism evident in Sarajevo's urban villas. Although Sarajevo modernism expressed an international architectural language, it stood in contrast to the local environment. Yet, by respecting fundamental environmental determinants such as volume and scale, while adhering to modernist principles, architects avoided creating contextual dissonance. The landscape and spatial qualities of Sarajevo's built environment were carefully analyzed and enhanced through the strategic placement of urban villas (Figure 4). To improve living conditions in accordance with modernist ideals, architects designed spaces connected to the outside environment, gardens, and courtyards, drawing external life into the interior, and emphasized freedom of movement and spatial experience. Walkable roof terraces

were incorporated as compensatory measures for limited land, further enriching the spatial quality of the villas.

The reawakening of heritage awareness as a foundation for architectural creativity is evident in Dušan Grabrijan's critical analyses and writings (Grabrijan, 1984). Grabrijan emphasized general values that promoted the analysis of archetypal phenomena and contextual architecture, identifying key reference points in the relationship between old and new—particularly in the transposition of architectural and urban qualities, standards, proportions, spatial-plastic relations, construction systems, materialization, spatial organization, and architectural design (Grabrijan, 1984). During this period, individual housing provided the clearest avenue to express new architectural tendencies, reflecting the progressive mindset of investors. As Milošević noted, "The construction of civic villas became [...] the bearer of modern, new thought, the possibility for the architect to more freely apply modern principles..." (Milošević, 2001, p. 80). Mate Baylon conveyed modernist postulates through his numerous villa designs in Sarajevo. His most notable work dates from 1930 to 1940, including the villas of G. V. Jelavić, Dane Cvitković, Danilo Ćorović, Baylon himself, and the Kušan and Kahmi Houses (Milošević, 1997). Mate Baylon articulated modernist principles through his numerous villa designs in Sarajevo, with his most notable works dating from 1930 to 1940, including the villas of G. V. Jelavić, Dane Cvitković, Danilo Ćorović, Baylon himself, and the Kušan and Kahmi Houses (Milošević, 1997).

Among the residential buildings designed by the Kadić brothers around Sarajevo, the Kopčić Villa, constructed in 1939 in the regional style, holds a special place (Figure 4). Shortly before the Second World War, in 1941, Emanuel Šamanek built the Šamanek Villa for his family, also in the regional architectural style (Čelić, 1988a). The progression toward global modernism was subsequently interrupted by the political events of the 1940s.

Urban Villas after the Second World War

After 1943, pioneers of modernism continued their work, leading efforts in both reconstruction and new construction. The city expanded geographically—westward, north along Koševski Potok, and into the surrounding hills—its area increasing several times over, while the population grew from under one hundred thousand to over half a million (Donia, 2006). Socialist Realism was the officially accepted architectural style of the Communist Party, yet Sarajevo architects did not adhere to it as rigidly as their counterparts in the Soviet Union and Eastern Europe (Štraus, 1998). Following Yugoslavia's expulsion from the Cominform in 1948, architects faced increasing challenges, navigating a society still strongly influenced by tradition, while simultaneously striving for internationalism and transitioning from an underdeveloped agricultural country to an industrialized urban society (Kulić et al., 2012).

At the same time, Grabrijan reached the culmination of his efforts to promote heritage through his collaboration with Juraj Neidhardt on *Architecture of Bosnia and the Road to Modernity* (Neidhardt & Grabrijan, 1957), a work that significantly contributed—in both content and quality—to presenting key values of Bosnia and Herzegovina's architectural heritage. In 1950, at a meeting in Dubrovnik, the Association of Yugoslav Architects decided to abandon Socialist Realism, after which architects increasingly turned toward “Western architectural concepts” (Štraus, 1998).

In the 1950s, Andrija Čičin-Šain designed residential villas in the Crni Vrh area and houses on Mejtaš. In subsequent decades, attention shifted toward the construction of public buildings, collective housing, and preparations for the 1984 Winter Olympic Games (Salihović, 2010). The decision of the International Olympic Committee to select Sarajevo as the host city for the 1984 Games marked a historic moment, prompting substantial federal funding for sports arenas, supporting facilities, and accommodation for Olympians and visitors—an effort that significantly transformed the appearance of Sarajevo and its surroundings (Donia, 2006).

Urban Villas of Sarajevo—Mapping

Sarajevo's urban villas were mapped based on research into the development of residential architecture in the city (Kahrović Handžić & Nikezić, 2023). Presenting their geographical distribution is essential for understanding the factors that influenced the emergence of urban villas in specific areas.

The city map of Sarajevo displays all the listed urban villas dating from the first half of the 20th century (Figure 5). These villas were primarily infill constructions, sporadically built within the narrow central area of the city (Finci, 1964). The planning and construction of the Crni Vrh settlement marked the beginning of systematic residential development and the city's westward expansion (Kahrović Handžić & Nikezić, 2023). The Crni Vrh settlement included the Kosić, Golubović, Baylon, Kofler, Sijaskijević, Osmandija, Smiljanić, Mihajlović, Markezić–Corn, Bijena, Murko, and Perinović villas. During the latter half of the 20th century, the city continued its westward expansion, characterized by large-scale collective housing developments forming spacious residential neighborhoods, alongside the growth of commercial, political, educational, social, and cultural zones.



Figure 5. Physical distribution of Sarajevo's urban villas in the first half of the 20th century.

Sources: Adapted digital map of Sarajevo, *Site Plan & Figure Ground Plan of Sarajevo for download as PDF, DXF Plan, 1:100 000*, SCHWARZPLAN.EU. Retrieved November 22, 2021, from <https://schwarzplan.eu/en/figure-ground-plan-site-plan-sarajevo/>. A geodetic survey map prepared for the 1937 regulatory plan was superimposed on the above map. The General Urban Plan (GUP) of 1963 was also consulted, as it was the first planning document to define the boundaries of the city's built-up area. The map was adapted by the authors.

Integral Methodology Application and Recommendations for the Protection, Revitalization, and Presentation of Sarajevo's Urban Villas

The integral evaluation methodology applied in this study assesses four major categories: architectural and technological properties, historical significance, and ambient value (Kahrović Handžić & Nikezić, 2023). Within these four categories, sub-criteria were defined in accordance with an international framework and a national methodology, and they were employed to evaluate the urban villas presented in Table 2. Urban villas deemed to have no architectural value are those that have lost their authenticity due to extensive and inappropriate transformations, including the Golubović, Osmandija, and Sijaskijević Villas. Similarly, urban villas considered to have no ambient value are those situated within surroundings that lack contextual integration, the Šarac Villa—surrounded by a major collective housing complex—being the clearest example.

Table 2. Chronological overview of urban villas built in Sarajevo during the interwar period, based on a literature review (Bunić, 1973; Čelić, 1988a, 1988b; Finci, 1964; Kahrović Handžić, 2023; Milošević, 1991a, 1991b; Mitrović, 1989; Muftić & Delale, n.d.; Neidhart & Grabrijan, 1957; Salihović, 2002, 2010, 2018; Štraus, 1973, 1977, 1987, 1998, 2010)

No.	Name of Property	Year	Architect	Integral Methodology for Value Assessment						Recommendations for the preservation					
				i	ii	iii	iv	A	I	i	ii	iii	iv	v	vi
1	Perišić Villa	1918	Hans Berger	*	*	*	*	4	4	*	*		*	*	*
2	Damić House*	1918	Helen Baldasar, Dušan Smiljanić	*				5	5	*			on	*	*
3	<i>Orlović Villa</i>	1924	Helen Baldasar	No further data was found											
4	<i>Jakub-paša House</i>		Dušan Smiljanić	No further data was found											
5	<i>Kosić Villa</i>	1930		Demolished						New neo-historic style building					
6	Golubović Villa	1930			*	*	*	1	3	*	*	*	on	*	*
7	Kofler Villa	1930		*		*	*	4	4	*	*	*	on	*	*
8	Markezić - Corn Villa			*	*	*	*	1	4	*	*		on	*	*
9	<i>Lavrenčić House*</i>		Franjo Lavrenčić	No further data was found											
10	<i>Galeb House</i>		Dušan Grabrijan	No further data was found											
11	Sunger House*		Dušan Smiljanić	*	*	*	*	5	5	*	*		*	*	*
12	Jelavić Villa	1931	Mate Bajlon	*	*	*	*	5	5	*	*		*	*	*
13	Cvitković Villa	1932	Mate Bajlon	*	*	*	*	5	5	*	*		*	*	*
14	Bajlon Villa	1933	Mate Bajlon	*	*	*	*	0	0	*	*	*	*	*	*
15	Kušan Villa	1932–1934	Mate Bajlon					5	4	*	*	*	*	*	*
16	Mandić Villa	1932–1935	Mate Bajlon					2	4	*	*		*	*	*
17	<i>Bokorjić Villa</i>	1932–1936	Mate Bajlon	Demolished						New neo-historic style building					

No.	Name of Property	Year	Architect	Integral Methodology for Value Assessment							Recommendations for the preservation					
				i	ii	iii	iv	A	I	i	ii	iii	iv	v	vi	
18	Smiljanić Villa	1933–1934		*	*	*	*	4	5	*			on	*	*	
19	Osmandija Villa				*	*	*	2	4	*	*	*	on	*	*	
20	Sijaskijević Villa				*	*	*	2	4	*	*	*	on	*	*	
21	Radulović Villa		Dušan Smiljanić	*	*	*	*	5	5	*			*	*	*	
22	Deljanin Villa		Branko Bunić	*	*	*	*	5	5	*			*	*	*	
23	Murko Villa			*	*	*	*	5	5	*	*	*	on	*	*	
24	Bijena Villa			No further data was found												
25	Svrzo Villa	1934	Branko Bunić	*	*	*		4	5	*	*		*	*	*	
26	Šarac Villa	1934	Isidor Reiss	*	*	*		4	0	*	*		*	*	*	
27	Altarac Villa		Isidor Reiss	No further data was found												
28	Hrisafović Villa	1936	Svetislav Hrisafović	No further data was found												
29	Gergelj Villa	1936	Isidor Rajs	No further data was found												
30	Mihajlović Villa			Demolished		/	/	The front facade is authentic								
31	Kajtaž House*	1938	Reuf Kadić	No further data was found												
32	Sutjeska House*		Reuf Kadić	*	*	*	*	5	5	*	*		*	*	*	
33	Perinović Villa	1939	Stjepan Planić	*	*	*	*	5	3	*			on	*	*	
34	Kopčić Villa	1939	Reuf Kadić	*	*	*	*	4	5	*	*		*	*	*	
35	Nanić Villa							5	5	*	*		*	*	*	

No.	Name of Property	Year	Architect	Integral Methodology for Value Assessment						Recommendations for the preservation					
				i	ii	iii	iv	A	I	i	ii	iii	iv	v	vi
36	Latal-Danon Villa	1940						4	5	*	*		on	*	*
37	Ćorović Villa	1940	Isidor Rajs	*	*	*	*	5	5	*	*		*	*	*
38	Šamanek Villa	1941	Emanuel Šamanek	Demolished				/	/	*	*		*	*	*
39	Twin Villas in Miloša Oblića Street							5	5	*			*	*	*
40	Villa in Miloša Oblića Street							4	5	*			*	*	*
41	Melodi Villa							5	5	*			*	*	*
42	Crni vrh Villa I			Demolished				/	/	Collective housing complex					
43	Crni vrh Villa II			Demolished				/	/	Collective housing complex					
	★ – a house in a row			(i) – Architectural						(i) – Conservation					
	on – the property is inscribed on the LNSB&H			(ii) – Technological						(ii) – Restoration					
	italic – No data was found for adequate further analysis			(iii) – Value of the period						(iii) – Removal of inadequate added parts					
	Bold – best preserved examples			(iv) – Ambiental											
				A – Authenticity 1–5						(iv) – Inscription on LNSB&H					
				I – Integrity 1–5						(v) – Adding info board					
										(vi) – Inclusion in routes					

Our research on the typology of urban villas constructed in Sarajevo during the first half of the 20th century expanded the definition of the term to encompass various designations found in the literature, including family houses, large houses, residential complexes, villas, and city/urban villas. Table 2 presents a comprehensive list of properties derived from the research findings. The listed properties integrate all available information, including textual descriptions, as well as technical and photographic documentation, reflecting either the original or current state. Some properties could not be verified on site, and documentation regarding the original or current condition of certain buildings is lacking; these properties are therefore indicated in italics. Buildings described in the literature as row or terraced houses typically consist of a ground floor plus four additional floors. While occasionally referred to as villas, these buildings cannot be classified as urban villas in essence. Based on field observations, such structures constitute infill construction within Sarajevo's urban fabric and, therefore, cannot be considered true urban villas (Finci, 1964). Structures exhibiting these characteristics are listed as houses in Table 2.

The total number of urban villas and family houses identified through the literature review and presented in this study is 43. To assess these structures in terms of authenticity and integrity, a scale from 1 to 5 was employed, with 1 indicating the lowest and 5 the highest degree of authenticity and integrity (Table 2). All villas in Table 2 referred to as 'Villa on Street Name' have been classified under this typology, as no formal appellations were found in the reviewed literature. It should be noted that not all properties listed represent equally successful examples of modernist or regional architectural expression.

The literature review also identified a number of urban villas exhibiting characteristics of regional architectural expression, combining various stylistic elements ranging from unaltered historicist features to distinctive interpretations of the vernacular that transpose traditional motifs. The integration of heritage architectural elements enhanced the architectural quality, as buildings incorporating transposed traditional features demonstrate creativity and possess higher architectural value. This architecture reflects a richness of forms, informed by national traditions, philosophy of life, environmental conditions, climate, and heritage. The reviewed literature contains only brief mentions or minimal



Figure 6. Chronological overview of urban villas in Sarajevo featuring elements of the regional architectural tradition



Figure 7. Chronological overview of modernist urban villas in Sarajevo

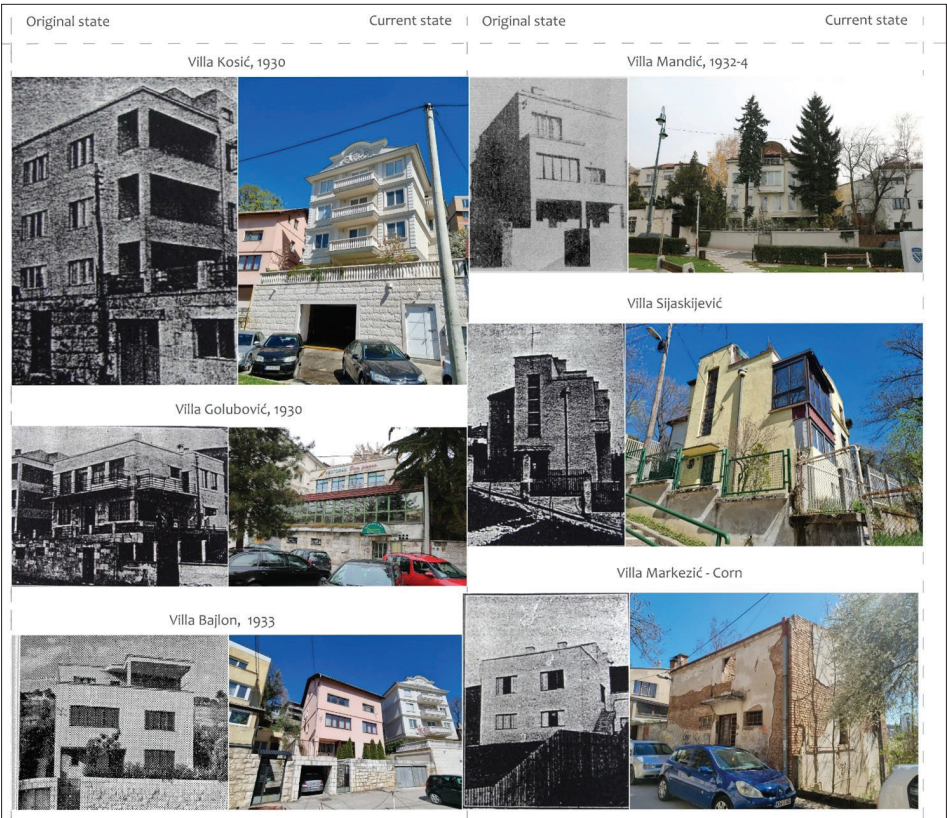


Figure 8. Destruction and degradation of notable urban villas in Sarajevo

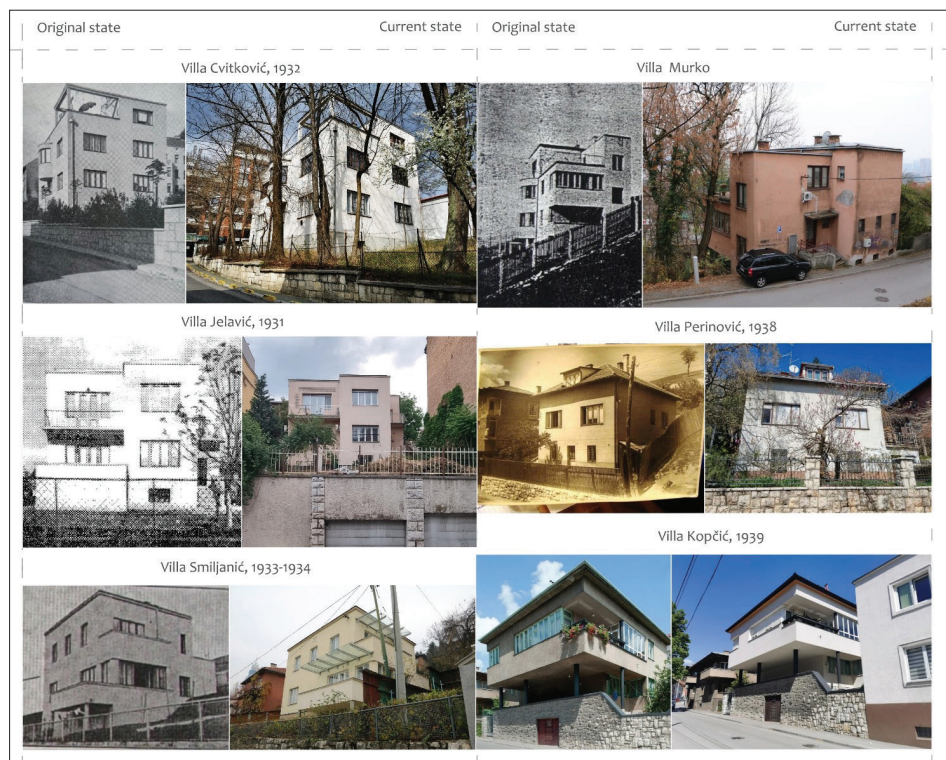


Figure 9. Examples of urban villas in Sarajevo with well-preserved authenticity and integrity

descriptions of the Perišić, Nanić, Crni Vrh I, and Crni Vrh II Villas (Figure 6). The Kajtaž House, Hrisafović, Lavrenčić, and Altarac Villas proved difficult to locate, while the Jakub Pasha, Orlović, Bijena, Gergelj, and Galeb Villas were not found on site and were therefore not examined for condition, authenticity, integrity, or classification as urban villas.

Based on analysis of authenticity and integrity, the urban villas lining Kranjčevićeva Street (Baylon, Kosić, Golubović, and Kofler Villas) have lost a substantial portion of their original qualities. Considering the entire collection of urban villas at present, the most endangered include the Baylon, Corn, Kušan, Sijaskijević, Osmandija, Lavrenčić, Kajtaž, Kofler, Golubović, and Šamanek Villas, whereas the Kosić, Mandić, Mihajlović, and Crni Vrh I and II Villas have been demolished (Figure 8). Among the most notable is the Baylon family villa, designed by the renowned architect and professor Mate Baylon, which currently exemplifies a severe loss of authenticity and integrity (Figure 8).

Conversely, the best-preserved villas are located along Kalemova Street—Latal-Danon, Mihajlović, Smiljanić, and Perinović—as well as the Perišić, Kopčić, Jelavić, Čorović, Deljanin, Latal-Danon, Nanić, Šarac, Sunger, Sutjeska, Svrzo, and Melodi Villas (Figure 9).

Some of the villas are in a very poor state, having been abandoned and left exposed to the elements. Conversely, others are in relatively good condition but have largely lost their authenticity and integrity due to the failure of owners and professionals to recognize their significance and value. The lack of adequate protection is the principal cause of these dramatic alterations and the irretrievable loss of authenticity and integrity. Consequently, some villas are today scarcely recognizable. A number of villas, however, remain exceptionally well preserved, owing primarily to their owners' acute awareness of the buildings' value, which motivated them to maintain authenticity and integrity during renovation.

Pursuant to Annex 8 of the General Framework Agreement for Peace in Bosnia and Herzegovina, the Law on the Implementation of Decisions of the Commission to Preserve National Monuments of Bosnia and Herzegovina stipulates that, with regard to the rehabilitation of national monument, damaged or destroyed properties must be restored to their original state and rebuilt or reconstructed on the original site, in the same form and dimensions, using the same or similar materials and construction technology, to the extent possible (Parliament of the Federation of Bosnia and Herzegovina, 2001). To preserve modernist heritage in accordance with these requirements, it is essential to return structures to their original state (Duarte, 2014). Analysis of the original design provides critical information about a structure's value and the specific characteristics that need to be preserved. Therefore, the focus here is on the first part of the heritage preservation process, namely, adequate identification of structures and assessment of their value. An integral methodology that encompasses analysis of authenticity and integrity supports these objectives, promoting urban villas as valuable examples of Sarajevo's 20th-century heritage and establishing a foundation for their long-term preservation.

Accordingly, the guidelines for the protection and preservation of urban villas of the first half of the 20th century in Sarajevo are summarized as follows:

- Timely identification and evaluation of urban villas as heritage worthy of preservation;
- Protection of urban villas through inscription on LNSBiH (iv⁴);
- Development of protection studies to ensure the conservation of urban villas;
- Active involvement of heritage preservation authorities in the preparation of protection studies, project documentation, and the implementation of renovation projects;
- Conservation of buildings through ongoing maintenance to slow deterioration and prevent degradation as a preventive measure (i);
- Preservation of the original use of the buildings (i);
- Removal of inappropriate subsequent structural and non-structural additions (iii);

⁴ Roman numerals in parentheses refer to a more detailed description of the protection recommendations presented in Table 2, section 'Recommendations for the preservation'.

- Restoration of facades, with particular attention to the original facade color (ii);
- Restoration of openings as the most frequently altered element (ii);
- Education of architects and urban planners as key participants to prevent inadequate spatial planning and development practices;
- Education of property owners regarding the architectural value of listed buildings (monuments) and the legal framework for preventing inappropriate interventions;
- Instruction of junior staff at architectural faculties on the value, protection, and preservation of 20th-century heritage;
- Placement of information boards at urban villa sites (v);
- Inclusion of urban villas in educational routes for both professionals and the general public (vi);
- Integration of urban villas into tourist routes emphasizing modernism in Sarajevo (vi); and
- Creation of guides, publications, online presentations, and registration in digital maps.

Conclusions

Bosnia and Herzegovina's 20th-century architectural heritage remains under-researched and requires greater attention from both the professional community and the public. It represents valuable architectural heritage, crucial for the preservation of the country's cultural identity. The research conducted and the results obtained provide a scientific basis for further efforts to identify significant 20th-century architecture, assess its value, and ensure its protection. The findings presented in this paper can serve as input for applications and decisions by the BiH Commission in the process of listing and preserving urban villas of the highest architectural merit as national monuments.

Awareness of 20th-century architecture as a component of Bosnia and Herzegovina's heritage is gradually increasing among professionals and the general public. Nevertheless, given the large number of structures yet to be identified, assessed, and protected, many urban villas remain at risk of remaining unrecognized. Valuable examples of architectural excellence have been remodeled, altered, or neglected, leaving them vulnerable to the effects of time and the elements. Therefore, it is imperative to raise public awareness—among citizens, users, children, and youth—regarding the importance of Bosnia and Herzegovina's 20th-century cultural-historical and natural heritage, and the necessity of its protection as a continuous responsibility of educational, cultural, and self-governing organizations and communities.

Table 1, presented in the Introduction, can serve as a foundation for further research into other typologies or be expanded with additional properties identified

in future literature reviews. Further research should also address the preservation of 20th-century architecture. This study enabled the identification and evaluation of urban villas built in Sarajevo during the first half of the 20th century. The subsequent step—protection and preservation—will require more in-depth investigation and the preparation of detailed protection and preservation studies. Additionally, future research may explore the application of the integral evaluation methodology to case studies in other cities across Bosnia and Herzegovina and/or the wider region, other building types, and broader geographical contexts. For instance, comparative analyses could be conducted between urban villas built in Sarajevo in the first half of the 20th century and similar structures elsewhere in the region or internationally.

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Департман за историју и теорију архитектуре и уметности

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Преглед и вредновање урбаних вила у Сарајеву изграђених између два светска рата

Резиме

Циљ овог истраживања је преглед специфичне типологије вредне очувања као значајног архитектонског наслеђа XX века Босне и Херцеговине. У раду је дат преглед типолошког оквира урбаних вила и просторног оквира Сарајева из прве половине XX века. Интегрална методологија за вредновања архитектонског наслеђа XX века примењена је на 43 урбане виле у релевантној литератури. Резултати овог истраживања приказани су табеларно, заједно са описом примењене интегралне методологије вредновања и провере нивоа аутентичности и интегритета, као и препорукама за заштиту, очување и презентацију целокупног опуса урбаних вила из прве половине XX века у Сарајеву.

Кључне речи: урбана вила; модерна архитектура; вредновање; архитектура XX века; заштита архитектонског наслеђа; Сарајево; Босна и Херцеговина.



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