



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

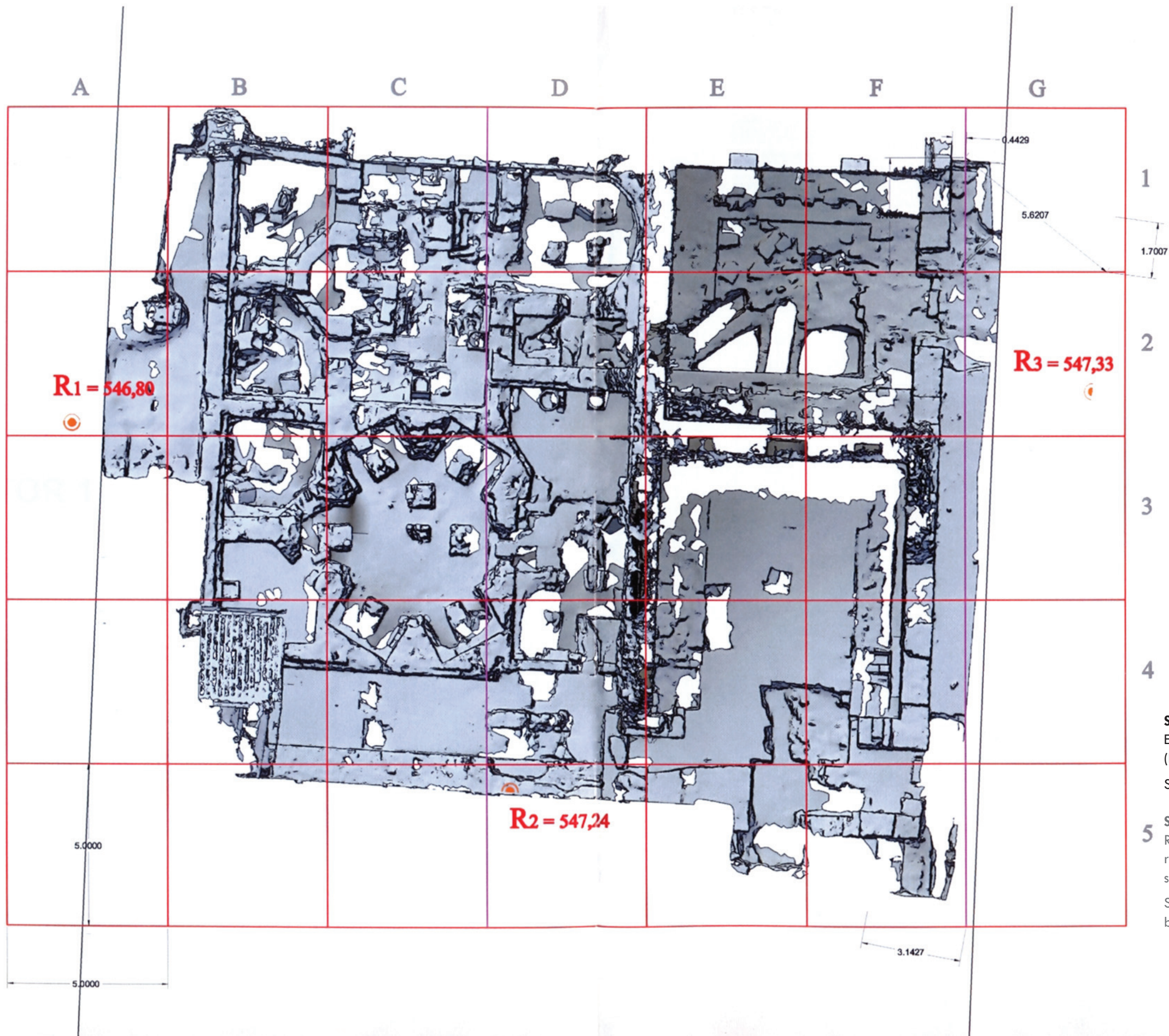
FIRDUZ-BEGOV HAMAM

FIRDUZ-BEY'S HAMMAM

Revitalization of the archaeological site

Revitalizacija arheološkog lokaliteta





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 (Društvo arheologa 1894.)
 Snimio i obradio: Alija Botić

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 researches (Association "The
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 by: Alija Botić

FIRDUZ-BEGOV HAMAM

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Firduz-begov hamam: Revitalizacija arheološkog lokaliteta
Firduz-bey's hammam: Revitalization of the archaeological site

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Revitalizacija arheološkog lokaliteta**

**FIRDUZ-BEY'S HAMMAM:
Revitalization of the archaeological site**

Sarajevo, 2012.

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Nacionalni komitet ICOMOS u BiH | National Committee ICOMOS in B&H

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Uvod

Najznačajniji događaj za kulturnu baštinu Bosne i Hercegovine, posebice za Sarajevo u 2010. godini, bilo je istraživanje arheološkog lokaliteta Firduz/Firuz-begovog hamama i otkrivanje njegovih izuzetno vrijednih supstrukture. Autentični ostaci hypocaustuma hamama zorno svjedoče o konceptu, načinu i tehnici građenja takve vrste objekata u osmanskome periodu. Taj vrijedni lokalitet treba biti predstavljen i dostupan široj javnosti, odnosno treba biti zaštićen, konzerviran, restauriran i na primjeren način integriran u suvremeni život sarajevske Bašćaršije.

S obzirom da u našoj sredini veoma često izostaje primjeren pristup zaštiti i revitalizaciji kulturno-povijesne baštine, držali smo nužnim organizirati okrugli stol "Firduz-begov hamam, Sarajevo: Revitalizacija arheološkog lokaliteta" i diskutirati o mogućnostima rješavanja tog zahtjevnog zadatka. Istodobno je skup bio posvećen 18 aprilu/travnju – Međunarodnom danu spomenika i spomeničkih cjelina, u 2011. godini tematski posvećenog vodi (H₂O).

Razmjena mišljenja strukovnjaka za zaštitu i integriranje baštine u održivi razvitak trebala je upozoriti, kako lokalnu zajednicu tako i odgovorne institucije, da integriranju arheološkog lokaliteta Firduz begovog hamama treba pristupiti s najvećom pozornošću i odabrati intervenciju koja će slijediti općeprihvaćena međunarodna načela očuvanja i zaštite baštine.

Ovim smo okruglim stolom željeli započeti suradnju Nacionalnih komiteta u regiji. Pozvali smo NK ICOMOS Slovenije, Hrvatske, Srbije, Crne Gore, Makedonije i Bugarske. Nažalost, zbog svojih obveza, predstavnici pojedinih pozvanih Nacionalnih Komiteta nisu bili u mogućnosti participirati na ovom skupu.

Prof. dr. sc. Vjekoslava Sanković Simčić, dipl.ing.arh.
Predsjednica Nacionalnog komiteta ICOMOS u Bosni i Hercegovini

Introduction

The most important event for the cultural heritage in Bosnia and Herzegovina, and especially in Sarajevo in 2010, was the research of the archaeological site called Firduz/Firuz's hammam and the discovery of its remarkably valuable substructures. The authentic remains of the hammam's hypocaustum bear vividly witness to the concept, method and building technique of this type of structures in the Ottoman period. That valuable site should be presented and accessible to the wider public, that is, needs to be conserved, restored and adequately integrated into the contemporary life of the Baščaršija quarter in Sarajevo.

Bearing in mind that our society very often lacks the right approach to the protection and revitalization of the cultural and historic heritage, we considered it is necessary to organize a round table called "Firduz-bey's hammam, Sarajevo: Revitalization of the archaeological site", and to discuss solution possibilities of that demanding task. At the same time, the meeting was dedicated to the 18th April – the International day of monuments and monument sites, in the year 2011 thematically dedicated to waters (H₂O).

The opinion exchange of experts on the protection and heritage integration into the sustainable development, should have warned the local community and the responsible institutions as well, to approach the integration of the Firduz-bey's hammam archaeological site with full attention, and to select an intervention that will follow generally-accepted international principles of heritage protection and preservation.

By organizing this round table, we wanted to initiate cooperation of National Committees in the region. We invited ICOMOS NCs of Slovenia, Croatia, Serbia, Montenegro, Macedonia and Bulgaria. Unfortunately, representatives of some invited National Committees were not able to participate at this meeting because of their obligations.

Prof. dr. sc. Vjekoslava Sanković Simčić, dipl.ing.arh.
President of the ICOMOS National Committee in Bosnia and Herzegovina



Ostaci Firuz-begovog hamama 1980-ih godina

Remains of the Firuz-bey's hammam, Sarajevo, photograph taken in the 1980s

(V. S. Simčić)

VJEKOSLAVA SANKOVIĆ SIMČIĆ

Nacionalni komitet ICOMOS u Bosni i Hercegovini

Odabir pristupa revitalizaciji arheološkog lokaliteta Firduz/Firuz- begovog hamama u Sarajevu¹

Firduz/Firuz-beg, bosanski sandžak-beg, uvakufio je hamam za potrebe svoje medrese. Njegova je izgradnja počela 1509. godine u srcu sarajevske Baščaršije. Hamam je bio u funkciji sve do početka 19. stoljeća. Godine 1810. zatvara se zbog oštećenja i opasnosti od obrušavanja. Neposredno pred Prvi svjetski rat hamam je bio gotovo srušen. Nakon Drugog svjetskog rata, na ostacima hamama izgrađeni su prizemni objekti za potrebe servisne radionice i ugostiteljstva. Zahvaljujući tim skromnim objektima, čiji temelji nisu zadirali osobito duboko u tlo, dobro su očuvane substrukture Firuz-begovog hamama.

Nakon 1995. godine prostor nije bio u upotrebi. Godine 2007. Fabrika duhana Sarajevo postaje jedini vlasnik cijelog lokaliteta s djelomice očuvanim spomenikom. Temeljem stručnog mišljenja Federalnog ministarstva kulture i sporta, Zavoda za zaštitu spomenika, od 16. 02. 2009. pristupilo se arheološkom istraživanju prema "Projektu arheoloških istraživanja" kojeg je izradilo "Društvo arheologa 1894". Urbano istraživanje završeno je 2010. godine te je rezultiralo "Elaboratom arheoloških istraživanja" koji bilježi mnogobrojne vrijedne podatke o arhitekturi, dispoziciji, konstrukciji i dekoraciji tog vrijednog objekta.

Informacija da je Fabrika duhana Sarajevo samoinicijativno odlučila rekonstruirati

¹ Prema "Charter for the Protection and Management of the Archaeological Heritage" (1990), ICAHM - The ICOMOS International Committee on Archaeological Heritage Management.

davno porušeni Firuz-begov hamam uzburkala je eksperte za očuvanje kulturno-povijesnog naslijeđa. Odluku o revitalizaciji arheološkog lokaliteta, koji se nalazi u srcu sarajevske Baščaršije, ne može donijeti sam investitor, jer za taj značajan, složen i zahtjevan zadatak, koji se rješava interdisciplinarno, investitor nema odgovarajuća znanja. Također, već duže vrijeme svjedočimo da se, i pored općeprihvaćenih suvremenih načela restauracije i revitalizacije kulturno-povijesne baštine, u obuhvatu zaštićene cjeline Sarajeva provode intervencije koje degradiraju autentične vrijednosti naslijeđenog.

Primjer ovakve degradacije naslijeđa je nova Gazi Husrev-begova biblioteka izgrađena u blizini Begove džamije. Zahvaljujući investitorovim megalomanskim zahtjevima i preambicioznom Projektnom programu, te neadekvatnom odabiru projektanta, nova je biblioteka svojim volumenom, visinom i nevještom upotrebom različitih pseudostilskih arhitektonskih izričaja izravno degradirala temeljne principe stare urbane matrice, vizualne i kompozicijske vrijednosti Baščaršije.

Iz gore navedenih razloga želimo da se na arheološkom lokalitetu Firuz-begovog hamama poštuju sva općeprihvaćena načela zaštite, konzervacije i suvremene integracije starih i novih struktura. To bi značilo da se arheološki ostaci Firuz-begovog hamama konzerviraju i u cijelosti prezentiraju javnosti u sklopu jednog novog objekta koji bi svojim gabaritima, visinom i kreativnošću predstavljao uspješno arhitektonsko rješenje. Uspješna integracija starog i novog ni jednim dijelom ne bi degradirala svoje neposredno okruženje, kao ni Baščaršiju u cjelini.

Iako smo svjesni da svaki kreativan čin u procesu revitalizacije, izveden u duhu suvremenog vremena, predstavlja rizik, držimo da je to jedini ispravan pristup u slučaju Firuz-begovog hamama. Međutim, postavljeni program s preciznim arhitektonskim i urbanističkim uvjetima ne može jamčiti uspjeh, jer će kvaliteta arhitektonske kreacije ovisiti o procjeni danih okolnosti, razine profesionalnosti, znanja, kulture, kreativnosti, senzibiliteta, čak i odvažnosti arhitekta.

Na kreativnost i invenciju, kao bitne činioce u ostvarenju složenog zadatka integracije staro-novo, ni kod jednog stvaraoca ne možemo utjecati svjesnom voljom, ali ih možemo usmjeravati i voditi upravo putem dobre procjene vrijednosti. Mjerama ograničenja možemo spriječiti degradaciju baštine i konflikte u prostoru.

Bojazan za uspješan ishod jednog kreativnog čina ne smije nas usmjeriti na pogrešan put i odabir rješenja koja će osigurati manje rizičnu soluciju, kao što je u ovom slučaju metoda rekonstrukcije.

Nova arhitektura, izgrađena u objektivno vrijeme i objektivnom prostoru definiranom određenim atributima, zauzima određeno mjesto u relaciji prema postojećem. Ona kao prostorna, oblikovna i funkcionalna tvorevina ima određenu vrijednost i prolaznost. Ostvariti sublimno u korelaciji s postojećim znači razumjeti ga u pojavnosti svih njegovih značenja.

Ostaci Firduz-begovog hamama 1980-ih godina

Remains of the Firuz-bey's hammam, Sarajevo, photograph taken in the 1980s

(V. S. Simčić)



VJEKOSLAVA SANKOVIĆ SIMČIĆ

National Committee ICOMOS in Bosnia and Herzegovina

Selection of approach to the revitalization of Firduz/Firuz-bey's hammam archaeological site in Sarajevo¹

Firuz-bey, Bosnian sandjak-bey established a hammam as a foundation serving the needs of his religious school. Its construction began in 1509, in the heart of Baščaršija in Sarajevo. The hammam was functional until the beginning of the 19th century. In 1810, it was closed due to damage and danger of collapsing. Just before WWI, the hammam was nearly pulled down. After WWII, ground-floor structures for the needs of a service shop and catering industry were built on the hammam's remains. Thanks to these modest structures, whose foundations did not go too deep in the ground, the substructures of Firuz-bey's hammam are well-preserved.

The structure has not been in use since 1995. In 2007, The Tobacco Factory in Sarajevo became the sole owner of the entire site with partially preserved monument, intending to give a new function to the site.

On the basis of the expert opinion of the Federal Ministry of Culture and Sports, the Institute for monument protection, dated 16th February 2009, archaeological researches were undertaken, according to the "Project of archaeological researches" compiled by the "Society of archaeologists 1894". The urban researches were finished in 2010, and resulted in compiling the "Report of archaeological researches", which records numerous valuable data on the architecture, disposition, construction

¹ According to the "Charter for the Protection and Management of the Archaeological Heritage" (1990), ICAHM - The ICOMOS International Committee on Archaeological Heritage Management.

and decoration of this valuable structure.

The news that the Tobacco Factory in Sarajevo decided independently to reconstruct Firuz-bey's hammam that was pulled down long time ago, has stirred experts for cultural and historic protection. A decision on the revitalization of the archaeological site, situated in the heart of Baščaršija in Sarajevo cannot be taken solely by the investor, because the investor does not have relevant knowledge for that important, complex and demanding task, which is supposed to be solved interdisciplinary. Also, we have been witnessing for a quite a while, that despite generally-accepted restoration and revitalization principles of the cultural-historic heritage, there are interventions being performed in the protected area of Sarajevo, that degrade authentic values of the heritage.

An example of this kind of heritage degradation is the new Gazi Husrev-bey's library, built in the vicinity of the Bey's mosque. Thanks to investor's megalomaniac demands and too ambitious Project programme, and also an inadequate selection of architect,

Ostaci Firduz-begovog hamama 1980-ih godina

Remains of the Firuz-bey's hammam, Sarajevo, photograph taken in the 1980s

(V. S. Simčić)



the new library has directly degraded (with its size, height, and clumsy use of various pseudo-stylistic architectural expressions) fundamental principles of the old urban scheme, visual and compositional values of Baščaršija.

For the aforementioned reasons, we want all the generally-accepted protection, conservation and contemporary old-new integration rules to be respected on the Firuz-bey's hammam archaeological site. That would mean to conserve and present the Firuz-bey's hammam archaeological remains to the public in its entirety and within a new structure, which would represent a successful architectural solution with its size, height and creativity. Successful old-new integration would absolutely neither degrade its immediate surroundings, nor Baščaršija as a whole.

Although we are aware that each creative act in the process of revitalization, carried out in contemporary trends, is a risk, we are of the opinion that, it is the only right approach in the case of Firuz-bey's hammam. However, the programme that we set up with precise architectural and town planning conditions, cannot guarantee success, because quality of an architectural creation will depend on the assessment of given circumstances, level of professionalism, knowledge, culture, creativity, sensibility, even architect's audacity.

We cannot intentionally influence on creativity and invention, which are important factors during performing a complex task of integrating old and new, not in any creator, but we can direct them and lead them to the path of well-estimated value. We can prevent heritage degradation and conflicts in the space by limitation measures.



Nova Gazi Husrev-begova biblioteka izgrađena u blizini Begove džamije

New Gazi Husrev-bey's library, built in the vicinity of the Bey's mosque

(V. S. Simčić)

We must not be misled to a wrong path and to choose solution which will ensure less risky result (which in this case is the reconstruction method) out of fear for successful outcome of a creative act.

New architecture built in a certain period and in a certain ambience, defined by certain attributes, takes up a certain place in relation to the existing one. It has certain value and transitoriness as a spatial, shaping and functional creation. To create the sublime having a correlation with the existing, this means to understand it as it appears in all of its meanings.



Nivo supstrukcije - hipokaustni sustav
The level of substruction - the hypocaust system
(A. Pravidur)

ANDRIJANA PRAVIDUR

Društvo arheologa 1894., Sarajevo

Firuz-begov hamam kao arheološki lokalitet /preliminarno izvješće

Jedan od neizostavnih i prepoznatljivih oblika klasične orijentalne arhitekture, profanog i javnog karaktera, jesu *hamami*. Ove su zadužbine, po svojoj svrsi uglavnom vjerske i humanitarne prirode, do konca 18. stoljeća brojile 56 objekata u 42 mjesta na tlu Bosne i Hercegovine (Kreševljaković 1991: 15-16)¹. Od nekadašnjih sedam hamama u gradu Sarajevu², Firuz-begov je hamam danas jedini na kojem su, u najvećoj mjeri, očuvani i vidljivi ostaci konstruktivnih, arhitektonskih i dekorativnih elemenata u kojima je prepoznatljiv klasični tip starih osmanskih kupatila. Premda je orijentalna arhitektura dominantan i nadasve prepoznatljiv vizualni i kulturni izričaj osmanske političko-administrativne i ekonomske vladavine na tlu Bosne i Hercegovine, o hamamima se relativno malo pisalo u stručnoj literaturi (Grabrijan 1985: 60-61; Kreševljaković 1939: 73-74; 1991: 53-86; Truhelka 1905; 1912)³. Za sagledavanje potpune slike

1 Vrijedne informacije o hamamima te orijentalnoj arhitekturi na području Bosne i Hercegovine bilježi u svojem zapisu "Sejahanami" turski putopisac Evlija Čelebija, koji navodi trideset mjesta s hamamima, a koje citira i dopunjuje u svom djelu H. Kreševljaković 1991.

2 Isa-begov hamam, Ajas-begov hamam, Firuz-begov (Feriz-begov) hamam, Gazi Bali-begov hamam, Mehmed-pašin hamam, Gazi Husrev-begov hamam, Rustem-pašin ili Kemalbegov hamam (Kreševljaković 1991, 53-63.)

3 O arhitekturi hamama na tlu Bosne i Hercegovine najveći doprinos u stručnom i povijesnom smislu dao je kroz svoja djela H. Kreševljaković. Prije njega podaci o ovim građevinama mogu se pronaći u djelima mnogih putopisaca, među kojima je najpoznatiji E. Čelebija, te u djelu Č. Truhelke, arheologa koji se dotakao ove teme i dao svoj doprinos u rasvjetljavanju ove problematike.

kulturno-povijesnog zdanja. Urbana jezgra grada, u kojoj je smješten Firuz-begov hamam, tijekom stoljeća bila je podložna mnogim graditeljskim intervencijama i prenamjenama postojećih arhitektonskih prostora, što se posebice može identificirati kroz arhitektonski izričaj u različitim povijesnim razdobljima. Sukladno tome je i prostor Firuz-begovog hamama, koji je 1810. urušavanjem pokrovnih *kubeta* prvo izgubio svoju namjenu, a potom pred Prvi svjetski rat potpuno devastiran i srušen, postao prostorom koji je u arhitektonskom smislu doživio niz preinaka i namjena koje su bile odraz novijih vremena. Tako su se u ostacima zidina nekadašnjeg hamama tijekom vremena smjestili različiti ugostiteljski objekti, *Treskavica* i popularni *Ćulhan* te objekti privatnih manufaktura, koji su, prenamijenivši prostor novim potrebama, u velikoj mjeri uništili nekadašnje strukture starog hamama gdje su bili vidljivi samo ostaci zidova nekadašnje građevine. No, neki povijesni izvori, državni i vakufski dokumenti, a posebice toponim ulice *Ćulhan* danas nedvojbeno ukazuju na karakteristično mjesto koje je nezaobilazan i redoviti sadržaj osmanske arhitekture - hamam. Osim zanimljivih konstruktivnih i dekorativnih rješenja, te primarne funkcije - kupanja, kojoj je arhitektura namjenski podređena, hamami svakako ukazuju na jednu istaknutu društvenu dimenziju koja je itekako bila prisutna i koja se odvijala u ovim prostorima.

Proučavanjem hamama u okviru povijesnih tokova u razvoju grada Sarajeva i društveno-kulturnih odnosa uglavnom su se bavili povjesničari te se ovoj tematici s aspekta arheologije i arheoloških istraživanja do sada nije pridavala gotovo nikakva pažnja. Upravo zbog važnosti, ponajviše i iznimnosti sačuvanih objekata ovakve namjene, ukazala se potreba za izvođenjem arheoloških istraživanja kojima će zasigurno biti upotpunjeno izučavanje arhitekture osmanskog perioda u prošlosti grada Sarajeva. Istraživanja u cilju zaštite i prezentacije ovog, u svakom smislu riječi, jedinstvenog kulturnog dobra, ne samo na području Sarajeva i Bosne i Hercegovine nego i šireg regionalnog područja, započela su radovima zaštitnog karaktera, koja su kroz pet mjeseci kontinuirane aktivnosti prerasla u sustavna arheološka istraživanja izvedena od strane udruženja "Društva arheologa 1894." ⁶

S obzirom da se lokalitet nalazi u srcu grada⁷ te da je svojim gabaritima utkan u postojeće arhitektonske strukture gdje istraživanja unutar uske urbane jezgre poprimaju karakter tzv. urbane arheologije, redovito se nailazi na problem ograničenja u smislu prostora što je u ovom slučaju prostornog odnosa hamama i postojeće urbane

⁶ Zaštitna arheološka istraživanja na lokalitetu Firuz-begovog hamama su povjerena udruženju "Društvo arheologa 1894." koja su se odvijala kroz 2009. i 2010. godinu, u trajanju od pet mjeseci. Radove na lokalitetu je izvela ekipa u sastavu: Andrijana Pravidur (Zemaljski muzej BiH), Mirsad Avdić (Muzej Sarajeva), Adnan Muftarević (Muzej Sarajeva) i dr. Adnan Busuladžić (Zemaljski muzej BiH). Rezultati istraživanja, odnosno pokretne i nepokretne arheološke građe su prezentirani u: Elaborat arheoloških istraživanja Firuz-begov hamam, Sarajevo 16. stoljeće, str.1-30 (A. Pravidur, M. Avdić, A. Muftarević).

⁷ Firuz-begov hamam je smješten u neposrednoj blizini Baščaršijskog trga, omeđen mrežom glavnih gradskih komunikacija koje povezuju općinu Stari Grad sa centralnom gradskom zonom i objektima javnog i društvenog karaktera.

arhitekture više nego evidentno (sl.1.). Ipak, arheološkim su istraživanjima uspješno definirani gabarati nekadašnje građevine kao i niz arhitektonskih elemenata i sadržaja hamama koji do sada nisu bili poznati stručnoj i široj javnosti. U smislu toga, potrebno je naglasiti da Firuz-begov hamam predstavlja jedinstven primjer profane i javne orijentalne arhitekture ovog tipa, istražen prema svim propisima i načelima metodologije arheološkog istraživanja, pri čemu su zabilježeni mnogobrojni vrijedni podaci koji će doprinijeti izučavanju arhitekture, načina gradnje, konstrukcije, dekoracije i, naposljetku, ne manje važne funkcije i namjene ovog objekta u svakodnevnom društvenom životu tadašnjeg Sarajeva.

O KULTURNOM I POVIJESNOM ZNAČENJU FIRUZ-BEGOVOG HAMAMA KROZ REZULTATE ARHEOLOŠKIH ISTRAŽIVANJA⁸

Firuz-begov hamam je u kulturno-kronološkom kontekstu svojstven razdoblju osmanskog perioda, kojem i pripada, te se uklapa u užu i širu regionalnu kulturnu sliku tadašnjeg Bosanskog sandžaka. O tomu svjedoče, svakako, i brojni primjerci tipološki karakteristične keramike⁹ koja upućuje na tipične oblike osmanske provenijencije, a podrazumijeva tehniku izrade na lončarskom kolu od dobro pročišćene i ujednačeno pečene gline. Pored najčešće dekoracije, oslikavanja crvenim pigmentom u vidu geometrijskih i floralnih motiva, zabilježeni su i primjerci glazirane i neglazirane keramike. Osim keramike, zabilježeni su i fragmenti keramičkih cijevi te veći broj karakterističnih keramičkih lulica crveno-smeđe boje. O kontinuiranom radu hamama i nakon osmanskog perioda, sve do početka 19. stoljeća kada je porušen, svjedoči niz pronađenih nalaza, posebice novčića austrougarske, poljske, mletačke i dubrovačke provenijencije (Avdić 2010,17). Kompleksnost sadržaja hamama već se ukazala tijekom arheoloških istraživanja kroz arhitektonske ostatke i gabarite pojedinih objekata, koji su u konačnici funkcijom povezani u jedinstven arhitektonski kompleks. Iako je prostor hamama u najvećoj mjeri destruiran naknadnim građevinskim intervencijama, ostaci zidova, koji su očuvani gotovo u potpunosti, svojim horizontalnim dužinama ocrtavaju gabarite pojedinačnih prostorija, na osnovu kojih se može u potpunosti razaznati funkcionalna podjela prostora hamama. S druge strane, postojanost konstruktivnih elemenata u vertikalnoj elevaciji i arhitektonskih sadržaja u horizontalnom rasteru objekta, od kojih su neki zatečeni *in situ*, gotovo izvjesno pružaju mogućnost vizualizacije nekadašnjeg izgleda i sadržaja ovog objekta. Visina očuvanih zidnih konstrukcija govori o načinu i tehnici gradnje, dok se iz

8 O tijeku arheoloških istraživanja koja su rezultirala novim saznanjima o arhitekturi, konstrukciji, konceptu i sadržajima Firuz-begovog hamam vidjeti: A. Pravidur, Tok i način arheoloških istraživanja u: Elaborat arheoloških istraživanja Firuz begov hamam, Sarajevo 16. stoljeće, str.6-15.

9 Od brojnih keramičkih fragmenata, kao najčešći oblik u keramografiji oblika jasno se izdvajaju vrčevi (bardaci), te manje posude i zdjele. U bogatom arheološkom pokretnom materijalu zabilježeni su i primjerci svijećnjaka (čiraci), fragmenti stakla, novčića, keramičkih vodovodnih cijevi, krovne opeke-ćeramide i pećnjaka.



2

Muški i ženski istočni dio hamama

Men's and women's eastern section of the hammam

(M.Avdzić)

njihovog položaja u prostoru može prepoznati simetričnost arhitektonskih konstrukcija i skladna pravilnost u međusobnom odnosu i položaju, što je upravo i jedna od značajki arhitekture hamama uopće¹⁰. Pojedinačni prostori hamama i manje prostorije međusobno su povezani otvorima koji su u tkivu nosivih zidova izrađeni od kamenih klesanih vertikalnih dovratnika što završavaju konstrukcijom šiljatog luka. Naravno, potrebno je naglasiti da je prostorna komunikacija u hamamima predodređena arhitektonskom konceptu građevine, odnosno ovisno o tome radi li se o jednostrukim ili dvostrukim hamamima te je, s druge strane, uvjetovana načinom i tijekom rituala kupanja koje se odvijalo u pojedinačnim prostorijama. Ako sagledamo konstruktivna rješenja, međusobni odnos i način komuniciranja prostora, Firuz-begov hamam, prema arhitektonskim karakteristikama, pripada takozvanim dvostrukim hamamima

¹⁰ Simetričnost u arhitekturi hamama je najevidentniji i najprimjenjiviji oblik gradnje kod dvostrukih hamama (Kreševljaković 1991, 19)



i kao takav predstavlja jedini očuvani primjer hamama u Bosni i Hercegovini¹¹ (sl.2.). Prostor hamama je u unutrašnjoj raspodjeli prostora, sukladno namjeni, podijeljen na gotovo dva jednaka i simetrična dijela, dok s vanjske strane ujednačena i kompaktna arhitektonska masa odaje dojam jedinstvene cjeline.

Osim vertikalnih zidova, koji su bili vidljivi iznad površine zemlje, ponegdje gotovo u svojoj punoj visini, rezultati arheoloških istraživanja ukazuju da je glavnina hamama ostala sačuvana u svojoj donjoj zoni, odnosno arhitektonskim konstrukcijama ispod podnice koju čine uglavnom temelji zidova i stupova hipokaustnog sustava (sl.3.). Kontinuiranim iskopavanjem nivoa supstrukcije, pojedinih prostorija gdje se nije očuvao nivo podnice, ukazalo se na temeljne stupove *hipokaustnog sustava*, odnosno sustava zagrijavanja na kojem počiva glavnina površine hamama. Hipokaustni sustav, kojeg čine mali prolazi i hodnici kroz koje cirkulira vrući zrak, je kao funkcionalan i svrsishodan koncept u načinu zagrijavanja prostora i vode isključivo namijenjen prostorima hamama, čije podrijetlo svakako možemo pronaći u termama antičkog svijeta. Koncept hipokausta u hamamima orijentalnog kulturnog kruga konstruktivno je, ipak, nešto drugačiji u odnosu na one antičke, ali u konačnici i jedan i drugi imaju

¹¹ Na području Sarajeva, Isa-begov ili Carev hamam, te Gazi Husrev-begov hamam su bili također primjeri dvostrukog hamama, tj. onog kojeg su koristile i žene i muškarci (Truhelka 1912, 183-186; Kreševljaković 1991, 53-54), a podatak o konceptu dvostrukog Firuz-begovog hamama zabilježen je u ispravi iz 1736 (Kreševljaković 1991, 57, bilj. 65). Usporedbe sa primjerima dvostrukog hamama u bližem regionalnom području mogu se pronaći u Isa-begovom hamamu u Novom Pazaru (Ђорђевић 1975, 137-148), Daut-rašinom hamamu u Skorju (Здравковић 1951, 45-56) i hamamu u Prizrenu (Рецић 1961, 98-99).

3

Nivo supstrukcije
hipokaustni sustav

The level of
substruction - the
hypocaust system

(A. Pravidur)

4

Ostaci kaldrme i stepenica na ulazu u šadrvan ženskog dijela hamama

Remains of the cobble pavement (*kaldrma*) and steps at the entrance of the marble fountain (*šadrvan*) of the women's section of the hammam

(A. Pravidur)



istu funkciju – zagrijavanje prostora i vode. Značajka hipokaustnog sustava u Firuz-begovom hamamu ogleda se prije svega u visokom stupnju očuvanosti konstrukcije *in situ*, a kojem se u ovom obimu i površini za sada ne mogu pronaći paralele na području Bosne i Hercegovine. Najbliže analogije u širem regionalnom području mogu se pronaći u ostacima hipokaustnog sustava koji je u većoj mjeri sačuvan u *Isa-begovom hamamu* u Novom Pazaru (Ђорђевић 1975, 141).

Prostorna kompozicija hamama proizašla je iz rasporeda i oblika prostorija koje svojom funkcijom i namjenom predstavljaju zasebne i neovisne elemente, zidovima i vratima međusobno povezane u jedinstvenu arhitektonsku cjelinu. I ženski i muški dio hamama sadrži sve prostorne i arhitektonske elemente kao i sadržaje koji su neophodni za funkcioniranje i namjenu ovakvog objekta. Kao i kod većine hamama ovoga tipa, i u Firuz-begov se hamam ulazilo kroz *šadrvan* prostoriju, koja je u funkciji čekaonice i svlačionice, u čijem je središtu redovito smješten *vodoskok* prema kojem je i ova prostorija dobila ime. Sukladno tome su u samom središtu gotovo kvadratne prostorije ženskog ulaznog dijela iskopavanjem definirane nepravilne kvadratne kamene ploče poslagane u kružnu konstrukciju, koja predstavlja ostatke baze kamenog *šadrvana* s ostacima keramičkih cijevi *in situ*. Također je u ovom dijelu ostao sačuvan veliki dio nekadašnje hodne površine – podnice od pravokutno klesanih mramornih ploča u pravilnom rasporedu, ispod kojih nije zabilježeno postojanje hipokaustnog sustava zagrijavanja. Na samom ulazu u ovu prostoriju, ostaci kamenih oblutaka, posloženi u relativno pravilan niz, čine dio nekadašnje kaldrme iz vremena postojanja hamama (sl.4). Uz sjeverni i južni zid protežu se ostaci mjesta za sjedenje – *minderluka*, s osnovama za stupove za *galeriju* i *kafaze* od drveta, koji nisu sačuvani. S obzirom da građevina nije imala prozorskih otvora, zidovi ženskog i muškog ulaznog dijela

raščlanjeni su nišama – *dolafima*, kao mjestom predviđenim za odlaganje osobnih stvari. Najreprezentativniji prostor cjelokupnog hamama nalazi se u njegovom muškom dijelu. Centralna arhitektonska konstrukcija, takozvani *mejdan*, s vanjske je strane kvadratnog oblika, dok je unutrašnji plašt zida raščlanjen sa četiri pravokutna i jednim višekutnim udubljenjem, nišama, koje su zrakasto raspoređene u prostoru te predstavljaju zasebne arhitektonske cjeline s *kurnama* (sl.5.) kao neizostavnim sadržajem hamama (sl.6.). Ovako raščlanjen prostor u namjeni *mejdana* skladno je inkorporiran u cjelinu, simetrično se odnosi prema prostoru *mejdana* u ženskom dijelu hamama i predstavlja jedinstveno arhitektonsko rješenje središnjeg dijela građevine. *Mejdan* u ženskom dijelu hamama potpuno je iste veličine kao i muški, ali se ističe drugačijim, nešto jednostavnijim konstruktivnim rješenjem prostora. Ovakva arhitektonska razlika ne samo da ukazuje na zanimljivost u arhitektonskom oblikovanju prostora, već se razlikom u načinu gradnje i drugačijim konstruktivnim rješenjima prostora iste namjene naglašava, toliko važna, distinkcija ženskog i muškog dijela hamama. Ovaj središnji dio, kako u muškom, tako i u ženskom dijelu hamama, bio je presvođen kupolama, koje su u ovom slučaju bile prekrivne ćeramidom *a la turca*¹². Pokrov Firuz-begovog hamama nije sačuvan, ali se, prema skromnim ostacima baze konstrukcije kupole, oblika i namjene prostorija, te analogije¹³ sa istovremenim hamamima, sa sigurnošću može reći da je ovaj prostor bio nadstvođen kupolama kao osnovnim konstruktivnim elementom i presvođen bačvastim svodovima od sedre. U funkcionalnom konceptu Firuz-begovog hamama, kako i priliči hamamima dvostrukoga tipa, otkrivene su i prostorije *halvata*, mjesta veće privatnosti, gdje se održavala intimna higijena. Premda se hamami gotovo redovito u interpretaciji kulturnog i društvenog života promatraju kroz prizmu religijskog te bitan i neizostavan vjerski aspekt-ritualnog pranja, poznato je da su kroz povijest ovi prostori u istoj namjeni korišteni i od pripadnika drugih vjerskih zajednica, posebice židovske. Prostor za obavljanje *ritualnog pranja* židovskog stanovništva postojao je u Isa-begovom i Gazi Husrev-begovom hamamu u Sarajevu (Kreševljaković 1991, 32; Zlatar 1995, 60), no prvi spomen o prostoru s bazenom tzv. *havuz* ili *mikve* zabilježen je 1767. godine u Firuz-begovom hamamu (Kreševljaković 1991, 32, bilj. 32) na što u izvjesnoj mjeri upućuju i moguća arhitektonska rješenja mjesta ovog prostora u korpusu građevine. Čini se da su upravo dvostruki hamami, zbog svoje veličine i prostora, omogućavali prenamjenu jedne prostorije s bazenom uglavnom u ženskom dijelu hamama gdje se obavljala *tevilla*. Firuz-begov hamam, sa svim otkrivenim sadržajima, ispunjava u potpunosti namjenu i funkciju ovakvog tipa objekta čiji je prostor *ćulhana* i *hazne* najvjerojatnije smješten uz njegov zapadni dio.

12 Upravo je na ovim centralnim dijelovima hamama prilikom iskopavanja zabilježena veća koncentracija keramičkog krovnog pokrova-ćeramide, čiji pronalasci ukazuju na to da kupola nije bila prekrivena olovom, kako je to uglavnom čest i uobičajen način pokrivanja, već keramičkom ćeramidom.

13 Analogije u načinu izgradnje i konstruiranja kupola, odnosno kubeta, mogu se pronaći na brojnim potkupolnim objektima osmanskog perioda, od kojih su najvjernije one u arhitekturi istovrsne namjene u Tekiji na Buni, Isa-begovom hamamu u Novom Pazaru, te Daut-pašinom hamamu u Skopju.

UMJESTO ZAKLJUČKA

S obzirom da se najvećem broju hamama na području Bosne i Hercegovine danas gotovo zameo trag, posebice u njihovom izvornom obliku, ostaci Firuz-begov hamama u Sarajevu predstavljaju izuzetnu dragocjenost na osnovu koje se itekako može stvoriti jasna slika o sadržaju, namjeni i funkciji objekata ovakve vrste. Rezultati arheoloških istraživanja svakako su potvrdili malobrojne, do sada već poznate činjenice, no značaj ovih istraživanja ogleda se prije svega u bogatstvu pokretnog i nepokretnog arheološkog materijala koji, kao novi i egzaktni nalazi, sasvim jasno determiniraju i upotpunjuju sliku društveno-kulturnih odnosa u povijesti razvoja grada Sarajeva. Ne treba posebno naglašavati kako je osmanski period, jedan od prepoznatljivih kulturnih i oblikovnih utjecaja u povijesti grada Sarajeva, danas u svom izvornom izgledu gotovo neprepoznatljiv i skriven u tkivu novijih arhitektonskih izričaja. Upravo niz novih spoznaja, koje su na temelju izvorne građe proizašle iz rezultata arheoloških istraživanja u Firuz-begovom hamamu, svjedoči o iznimnim ostacima spomeničke kulturne baštine koja zahtijeva da bude valorizirana na ozbiljan i promišljen način, kako u izvedbenom, tako i u povijesnom, znanstvenom i stručnom smislu. Sukladno tome je u procesu obnove, odnosno revitalizacije ovog jedinstvenog kulturnog dobra, zbog iznimne važnosti i vjerodostojnosti otkrivenih nalaza potrebno zadržati i sačuvati što veći broj postojećih, izvornih arhitektonskih elemenata i sadržaja, koji će u konačnom izgledu u kulturnoj i turističkoj slici Sarajeva svjedočiti o tekovinama prošlih vremena.

ANDRIJANA PRAVIDUR

Association "The society of archaeologists 1894", Sarajevo

Firuz-bey's hammam as an archaeological locality /preliminary report

One of the obligatory and more recognizable forms of the classical oriental architecture, both profane and public in character, are Turkish baths. These endowments, which, according to their purpose, were mainly religious and humanitarian in nature, were 56 in number in 42 towns on the territory of Bosnia and Herzegovina until the end of the 18th century (Kreševljaković 1991: 15-16)¹. Out of seven Turkish baths that were once in the town of Sarajevo², Firuz-bey's Turkish bath is the only one, where visible remains of constructive, architectural and decorative elements have been preserved to the fullest extent, in which we can recognize the classical type of the old Ottoman baths. Although the oriental architecture is a dominant and above all recognizable visual and cultural expression of the Ottoman political-administrative and economical reign on the territory of Bosnia and Herzegovina, comparatively little was written about Turkish baths in technical literature (Grabrijan 1985: 60-61; Kreševljaković

1 Valuable information about Turkish baths and the oriental architecture on the territory of Bosnia and Herzegovina were written in a record called "Sejihatnami" by Turkish travel writer Elvija Čelebija, who states that there were 30 places with Turkish baths, and which were cited and completed by H.Kreševljaković in his work in 1991.

2 Isa-bey's hammam, Ajas-bey's hammam, Firuz-bey's (Feriz-bey's) hammam, Gazi Bali-bey's hammam, Mehmed-pasha's hammam, Gazi Husrev-bey's hammam, Rustem-pasha's or Kemalbey's hammam, Kreševljaković 1991, 53-63.

1939: 73-74; 1991: 53-86; Truhelka 1905; 1912)³. In order to consider a complete picture of the function and the cultural role of a Turkish bath in society, there is a justified problem which is represented on a regular basis, by scarce and insufficient historical and archive material which gives, in most cases, basic information on the time, place and the method of building, and sometimes, even precious data on endowments (*vakuf*), endowers (*vakif*) and endowment charters (*vakufnama*). We have very modest facts about the history of Firuz-bey's Turkish bath (*hamam*), at our disposal⁴. However, this by no means belittles its historical importance and meaning in architectural and social trends, both in the past and the present. The Turkish bath was built during the second governorship of Firuz-bey in Bosnia, where he reigned as Vrhbosna sandjak-bey until 1512, when the structure was finished and founded as an endowment for the needs of a religious school (*medresa*), which was his only endowment. According to historical documents, the construction of the bath was probably begun in the middle of 1509 (Truhelka 1912, 153; Zlatar 2003, 169)⁵, when the Senate of Dubrovnik (*Vijeće umoljenih*) met a bey's request and sent two stonemasons and four unskilled attendants (*magistri conore*), so that the works on the structure's construction could begin. The bath's further destiny was left to the mercy of time, war activities, but to human irresponsibility as well, which contributed greatly to the decay of this unique urban, architectural, but primarily, cultural-historical structure. The urban centre of the town, where Firuz-bey's Turkish bath is located, was subject to many building interventions and conversions of the existing architectural spaces during centuries, which can be particularly identified with an architectural expression in various historical periods. In accordance with this, the ensemble of Firuz-bey's bath as well, (which lost its original purpose in 1810, first by crumbling of its roof cupolas, and then by being completely devastated and pulled down just before WWI), became a space, that architecturally speaking, has undergone a range of changes and uses, which were a sign of some new times. So, various catering establishments were installed in the wall remains of what once was the Turkish bath (*Treskavica* and the popular *Ćulhan*, as well as, structures of private manufactures), which destroyed former structures of the old bath to a great extent, by converting the space according to new needs, where only wall remains of the old building were visible. But some historical sources, state and endowment documents, and especially, the name of *Ćulhan* street point, today and without doubt, to a characteristic place which is an obligatory and regular feature of the Ottoman architecture - the Turkish bath. Besides interesting constructive and decorative solutions, as well as, its primary function - taking a bath, to which

3 It was H.Kreševljaković who made the greatest contribution in his works, both professionally and historically, to the architecture of Turkish baths on the territory of Bosnia and Herzegovina. Before him, data on these buildings could be found in works of many travel writers, the best known of whom is E. Čelebija, as well as in the work of Ćiro Truhelka, an archaeologist who dealt with this topic and made his contribution in order to shed light on the problem...

4 Historical data were collected and presented in detail by H. Kreševljakovic in his work in 1991

5 Ć. Truhelka specified in his work, the year of 1506, as a starting point of Firuz-bey's hammam's construction

the architecture is purposefully subjected, Turkish baths, by all means, indicate to a prominent social dimension, which was very much so present and which was taking place on these territories.

Studies of Turkish baths, within the frame of historical trends of Sarajevo town development and social-cultural relations, were mainly done by historians, so almost no attention was drawn to this thematics, from the aspect of archaeology and archaeological researches. Just because of the importance, but chiefly because of the extraordinarity of preserved structures of this purpose, there is a need to carry out archaeological researches, which will surely complete studies of the Ottoman architecture in the past of the town of Sarajevo. Researches aiming at protection and presentation of this, in every respect, a unique cultural asset, not only on the territory of Sarajevo and Bosnia and Herzegovina, but wider regional area as well, began with protective works, which, during five months of continuous activity, were transformed into systematic archaeological researches carried out by the association the "Society of archaeologists 1894."⁶

Considering that the locality is situated in the town's centre⁷, and that its dimensions are intertwined with the existing architectural structures, (where researches, inside the narrow urban centre, receive the character of so-called urban archaeology), one encounters regularly a problem of spatial limitation, which is, in this case of spatial relation of the Turkish bath and the existing urban architecture, more than evident (picture 1). Still, archaeological researches defined dimensions of the former building successfully, and so was a range of architectural elements and contents of the Turkish bath, which have not been known to the professional and broader public up to now. In this respect, we should emphasize that Firuz-bey's Turkish bath represents a unique example of profane and public oriental architecture of this type, which was researched according to all rules and principles of the methodology of archaeological researching, during which numerous valuable data were recorded, which will contribute to the study of architecture, method of building, construction, decoration, and finally, not less important, the function and the use of this structure in the everyday life of the society of former Sarajevo.

⁶ Protective archaeological researches on the locality of Firuz-bey's hammam were entrusted to the association "The society of archaeologists 1894", which took place during 2009 and 2010 and lasted for 5 months. The works on the locality were carried out by a team consisting of: Andrijana Pravidur (The National museum of Bosnia and Herzegovina), Mirsad Avdić (The Museum of Sarajevo), Adnan Muftarević (The Museum of Sarajevo) and Adnan Busuladžić PhD (The National museum of Bosnia and Herzegovina). The results of the researches, that is, movable and immovable archaeological material were presented in: *Elaborat arheoloških istraživanja Firuz-begov hamam Sarajevo, 16. stoljeće* pp.1-30 (A. Pravidur, M. Avdić, A. Muftarević).

⁷ Firuz-bey's hammam is situated in the immediate vicinity of Baščaršija square, encircled by the network of main communication roads which connect the municipality of Stari Grad with the central zone and structures public and social in character.

ON THE CULTURAL AND HISTORICAL SIGNIFICANCE OF FIRUZ-BEY'S TURKISH BATH THROUGH THE RESULTS OF ARCHAEOLOGICAL RESEARCHES⁸

Firuz-bey's hammam on the territory of the former Bosnian sandjak is, in the cultural-chronological context, typical of the Ottoman period to which it belongs, and fits in the broader and narrower regional and cultural picture of the era. Numerous examples of typologically characteristic pottery⁹, also bear witness to that. The pottery reveals typical shapes of the Ottoman origin, and implies production technics at potter's wheel, from well-purified and homogenously baked clay. Besides the most frequent decoration (painting geometrical and floral motifs in red pigment), items of glazed and non-glazed pottery have been recorded. Besides pottery, fragments of ceramic tubes were recorded, as were great numbers of characteristic ceramic pipes (*lulice*), red-brown in colour. A range of finds bear witness to the continuous function of the bath, even after the Ottoman period and until the beginning of the 19th century, when it was demolished (particularly coins of the Austro-Hungarian, Polish, Venetian and Dubrovnik origin (Avdić 2010,17). The complexity of the hammam's content was already revealed during the archaeological researches, through architectural remains and dimensions of individual structures, which are, in the end, linked by their function into the single architectural complex. Although the hammam's space has already been destroyed to the fullest extent by subsequent construction interventions, the wall remains, which have been almost entirely preserved in their horizontal lengths, outline dimensions of individual rooms, on the basis of which one can understand completely the functional distribution of the hammam's space. On the other hand, the stability of constructive elements in vertical elevation and architectural contents in the horizontal grid of the structure, some of which were found in situ, give almost entirely a possibility of visualizing the former appearance and content of this structure. The height of preserved wall constructions tells about the building method and technique, while, from their position in space, one can recognize symmetry of architectural constructions and harmonious regularity in mutual relation and position (which is one of the characteristics of hammams' architecture in general)¹⁰. Single rooms of the bath and smaller rooms are mutually connected by openings, which were built of vertical cut stone doorjambes in the load bearing walls' tissue, and which end in pointed arch construction. Of course, it is necessary to emphasize that the spatial communication in Turkish baths is dependent on the architectural concept of

8 About the course of the archaeological researches which resulted in new insights about the architecture, construction, concept and contents of Firuz-bey's hammam, see: A. Pravidur, Tok i način arheoloških istraživanja in: Elaborat arheoloških istraživanja Firuz begov hamam, Sarajevo 16. stoljeće, pp.6-15.

9 Out of numerous ceramic fragments, the most frequent forms in ceramography of forms, are clearly distinguished : jugs (*bardaci*) and smaller vessels and bowls. In the rich movable archaeological material, examples of candlesticks (*čiraci*), glass fragments, coins, ceramical waterworks tubes, roof bricks - half round tiles and stow stones were recorded.

10 Symmetry in the hammam's architecture is the most evident and the most applied form of building at double Turkish baths (Kreševljaković 1991, 19)

a building, that is, depending of whether single or double hammams are in question, and is, on the other hand, conditioned by the kind and course of bathing ritual, which took place in individual rooms. If we take into account constructive solutions, mutual relation and the way, the space is being communicated, Firuz-bey's hammam belongs, according to architectural characteristics, to so-called double hammams, and represents as such, the only preserved example of a hammam in Bosnia and Herzegovina¹¹ (picture 2). The hammam's space is, in accordance with the use, divided into 2 nearly equal and symmetrical parts in the interior distribution of the space, while from the outside, homogenous and compact architectural mass gives impression of the integral ensemble.

Besides vertical walls, which were visible above the ground level, somewhere almost in its original height, the results of the archaeological researches show that the major part of the hammam was preserved in the lower zone, that is, in architectural constructions below the ground floor, made mostly of wall foundations and columns of the hypocaust system (picture 3). Continuous excavation of the substruction level, individual rooms, where the ground floor level has not been preserved, showed the foundation columns of the hypocaust system, i.e. the heating system, on which lies the main portion of hammam surface.

The hypocaust system which is made of small passages and corridors, through which hot air circulates, is exclusively intended for the rooms of the hammam as a functional and purposeful concept, in the way that it heats the space and the water. Its origin can be found in the *thermae* of antiquity world. The concept of the hypocaust in Turkish baths of the oriental cultural circle, is constructively somewhat different in relation to those ones from antiquity, but in the end, they both have the same function – heating up space and water. The characteristic of the hypocaust in Firuz-bey's hammam reflects itself, in the first place, in a high level of the construction's preserved condition *in situ*. No parallel can be found yet to it (concerning its surface and size) on the territory of Bosnia and Herzegovina. The closest analogies in a wider regional area, can be found in the remains of the hypocaust system, which is preserved to a great extent in Isa-bey's hammam in Novi Pazar (Ђорђевић 1975, 141).

The spatial composition of the hammam derives from the distribution and shape of the rooms, which, by their function and use, represent individual and independent elements, which are connected mutually by walls and doors into a homogenous

11 In Sarajevo's area, Isa-bey's or Carev hamam (Emperor's hammam), and Gazi Husrev-bey's hammam were also examples of the double hammam, i.e. the one that is used by both women and men (Truhelka 1912, 183-186; Kreševljaković 1991, 53-54), and a piece of information about the concept of double Firuz-bey's hammam was recorded in a document from 1736 (Kreševljaković 1991, 57, note 65). Comparisons with examples of the double hammam in the nearer regional area may be found in Isa-bey's hammam in Novi Pazar (Ђорђевић 1975, 137-148), in Daut-pasha hammam in Skopje (Здравковић 1951, 45-56) and the hammam in Prizren (Реџић 1961, 98-99).

5

Kurne - *in situ* u halvatu muškog dijela hamama

Square stone troughs (*kurne*) - *in situ* in the spacious room on the ground-floor (*halvat*) in the men's section of the hammam

(A. Pravidur)



architectural ensemble. Both men's and women's section of the bath contain all spatial and architectural elements, as well as contents, which are necessary for functioning and use of this kind of structure. Like the majority of hammams of this type, Firuzbey's hammam was entered through a *šadrvan-room*, which has the function of both the waiting room and the dressing room, in whose centre is usually a fountain (after which this room got its name). In accordance with this, irregular square stone slabs, arranged in circular construction, were defined by the excavation in the very centre of nearly square room of women's entering section. They represent remains of the stone *šadrvan's* (fountain) base with remains of ceramic tubes *in situ*. A large part of the former walking surface - ground floor was also preserved in this section, was made of rectangularly cut marble slabs in regular pattern. There was no hypocaust heating system recorded below them. At the very entrance to the room, there are remains of cobblestones in relatively regular arranged pattern that make a portion of the former cobbled road from the period of the hammam's existence (picture 4). There are remains of seats extending next to the north and south wall - *minderluk*, with bases for gallery columns and wooden bars on windows (*kafaze*), which were not preserved. Considering that the building had no window openings, walls of both men's and women's entering portion are divided by niches - *dolafi*, which were envisaged as a place for putting aside personal belongings. The most representative space of the entire hammam is located in the men's section. The central architectural construction, so-called *mejdan* is square in shape from the outside, while the inner wall surface is divided into 4 rectangular and one polygonal recesses - niches, which are radially spaced out in the room, and represent individual architectural ensembles with square



6

Firuz-begov hamam: ženski i muški zapadni dio hamama s kapalukom, mejdanom, i halvatima. Centralni dio muškog dijela hamama mejdan, prikaz konstrukcije u prostoru i odnos sa drugim arhitektonskim elementima.

Firuz-bey's hammam: women's and men's western section of the bath with *kapaluk*, *meşdan*, and *halvat*. Central part of the men's section of the hammam-*meşdan*, show of the construction in space and relation to the other architectural elements.

(M. Avdić)

water basins (*kurne*) (picture 5). *Kur*ne are an indispensable part of a hammam (picture 6). The space which is divided in this way, being used as *meşdan*, is harmoniously incorporated into the ensemble, and is in symmetrical relation to the *meşdan* space in the women's section of the hammam, and represents a single architectural solution of the central part of the building. *Meşdan* in the women's section of the bath is precisely the same in size like the men's one, but is distinguished by a different, that is, somewhat more simple constructive solution of the space. This architectural difference, not only that reveals the curiosity in architectural shaping of the space, but emphasizes a very important distinction between the men's and the women's section of the hammam, through differences in building method and different constructive solutions of the spaces with the same use. This central part, both in men's and women's

section of the hammam, was vaulted with cupolas, in this case covered in half-round tile *a la turca*¹². The roofing of Firuz-bey's hammam has not been preserved, but according to the modest remains of the cupola construction's base, whose shapes and use were analogous¹³ with contemporaneous hammams, one can say with certainty that this space was vaulted with cupolas as a basic constructive element and vaulted with gypsum barrel vaults. In the functional concept of Firuz-bey's hammam, as it befits double Turkish baths, *halvat* rooms were discovered, which is a place of greater privacy, intended for intimate hygiene. Although Turkish baths are usually viewed through a prism of religiousness (interpreting cultural and social life), and through an important and indispensable religious aspect - that one of ritual ablutions, it is known that these structures having the same purpose, were used during history, by members of other religious communities, especially the Jewish one. The space for ritual ablutions of the Jewish population existed in Isa-bey's and Gazi Husrev-bey's hammams in Sarajevo (Kreševljaković 1991, 32; Zlatar 1995, 60), but the first mention of a space with a basin, so-called *havuz* or *mikve* was recorded in Firuz-bey's hammam in 1767 (Kreševljaković 1991, 32, note 32). Possible architectural solutions of this space within the entire building indicate that to a certain extent. It seems that precisely double hammams, because of their size and space, enabled the conversion of one room with a pool, in mainly women's section of the bath, where *tevilla* took place. Firuz-bey's hammam fulfills completely its purpose and function with all discovered contents (as this type of structure). Its spaces of *ćulhan* (heating room) and *hazna* (treasury), are probably situated next to its western portion.

INSTEAD OF CONCLUSION

Considering that there is not a trace of the greatest number of hammams on the territory of Bosnia and Herzegovina today, particularly in their original form, remains of Firuz-bey's hammam in Sarajevo represent a remarkable preciousness, on the basis of which, one can get a very clear picture about the content, use, and function of this type of structures. The results of archaeological researches have certainly confirmed few, formerly known facts, but the importance of these researches reflects itself primarily in the richness of movable and immovable archaeological material, which, like new and exact finds, determine very clearly and complete a picture of social-cultural relations during the development's history of Sarajevo town. One should not particularly emphasize that the Ottoman period, which was one of more recognizable

12 It was precisely on these central parts of the hammam that bigger concentration of ceramic roof cover - half round tiles was recorded during excavations, whose finds indicate that the cupola was not covered in lead (being mainly a frequent and usual way of roofing), but in ceramic half-round tiles.

13 Analogies with the building method and constructing of cupolas, i.e. *kube* can be found in numerous structures with cupolas from the Ottoman period, the most authentic of which are those that are architecturally identical in use: in Tekija na Buni, Isa-bey's hammam in Novi Pazar, and Daut-pasha's hammam in Skopje.

cultural and shaping influences in its history, is, in its original appearance in Sarajevo, almost unrecognizable and hidden in the tissue of other architectural expressions. So, it is just a number of new recognitions, resulting from the archaeological researches in Firuz-bey's hammam (on the basis of the original material), that bear witness to the exceptional remains of the monument and cultural heritage, which demands to be evaluated in a serious and well-considered way, in implementational, historical, scientific and professional respect. In accordance with this, it is necessary to keep and preserve as many existing, original, architectural elements and contents as possible, because of the exceptional importance and thrustworthiness of the discovered finds (in the renewal process, i.e. revitalization of this unique cultural asset). These elements and contents will bear witness to the achievements of the past time in the final tourist and cultural picture of today's Sarajevo.

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Muški istočni dio hamama

Men's eastern section of the hammam

(M. Avdić)

BRANKA ŠEKARIĆ
Nacionalni komitet ICOMOS Srbija

Teorijski pristup revitalizaciji istorijskog objekta u okviru urbane celine

Na početku htela bih da naglasim da ovo današnje okupljanje vidim kao značajan napor Nacionalnog komiteta u Bosni i Hercegovini da u najboljoj tradiciji ICOMOS-a, kroz dijalog i razmenu iskustava dâ doprinos brizi i očuvanju nasleđa u sopstvenoj sredini.

Činjenica je, međutim, da svi mi, iako predstavljamo različite nacionalne komitete, dakle različite sredine, obavljamo ovaj posao u sličnim okolnostima, u suočavanju sa manje više sličnim problemima, vezanim za društvenu tranziciju, migracije, izraženu ekonomsku krizu, hroničan nedostatak sredstava, različite pritiske, sukobe interesa i zahteve investitora. Rečju, u okolnostima, daleko od Brandijevog idealističkog, možda, i utopijskog stava da “zaštita i očuvanje nasleđa treba da bude prioritet svakog društva”.

Sada, uz rizik da ovaj deo izlaganja bude shvaćen kao digresija, čini se nekako logičnim da se zapitamo – ako je tako teško obavljati ovaj posao u okolnostima koje sam navela, zašto ga uopšte radimo ili, još važnije, kako ga onda raditi? Ovde ću se ponovo pozvati na Brandija. Nije slučajno što se on poslužio Kantovim konceptom “moralnog imperativa” da bi ukazao na svoj stav u odnosu na očuvanje umetničkog dela/kulturnog dobra, jer je nameravao da ukaže na slobodno preuzetu obavezu, ali obavezu koja ne može i ne treba da se izbegne, jer se izbegavanjem te obaveze pojedinac isključuje iz svakog civilizovanog društva. Pored toga, takvo shvatanje posla neizbežno uključuje osećanje profesionalne, ali i građanske odgovornosti i

prevashodno – javnog interesa – kome Brandi daje prednost u odnosu na bilo kakav lični interes.

Dakle, vraćajući se na temu – revitalizaciju Firuz-begovog hamama – želim da podsetim da odlučivanje o revitalizaciji ovog lokaliteta podrazumeva i visok nivo javnog interesa. Otuda, ono mora i treba da ostane isključivo u okviru profesionalnog i etičkog tretiranja problema.

Dalje, opredeljenje za pristup revitalizaciji ovog istorijskog objekta mora da uzme u obzir nekoliko bitnih elemenata koji uslovljavaju pristup:

Prvo – stepen očuvanosti istorijskog spomenika, koji uvek određuje konzervatorski tretman. U ovom slučaju, istorijska građevina je do te mere urušena ili slabo očuvana da je svedena na arheološki lokalitet, pa kvantitet te očuvanosti uslovljava tretman. Zatim – nepostojanje sačuvane originalne tehničke dokumentacije, rečeno je da jedinu dokumentaciju predstavljaju – pisani opisi i da nikada nisu vršeni sistematski istraživački ili konzervatorski radovi. Potom, ne najmanje važno – značaj lokacije i njen pravni status, jer se ovaj objekat ne može posmatrati izdvojeno od istorijskog konteksta u kome se nalazi – u sklopu celine «Gradskog ambijenta celine Sarajevo», pod prethodnom zaštitom.

U teoriji konzervacije, opšte je rasprostranjen stav da se očuvanje kulturnog nasleđa najefikasnije postiže intervencijama koje su usmerene na vraćanje funkcije kulturnom dobru. Kada je reč o arheološkim lokalitetima, međutim, posebno onima koji po svojoj strukturi imaju funkcionalnu namenu, ponovno uspostavljanje funkcije nikada ne sme da predstavlja primarni aspekt njihovog očuvanja, još manje razlog za intervencije. Znači, lokalitet je taj koji uslovljava intervenciju, a ne obrnuto. Otuda, u slučaju Firuz-begovog hamama, nije sporno da lokalitet treba zaštititi, konzervirati, restaurirati i integrisati u ambijent urbane celine. Isto tako nije sporno da sve intervencije treba da budu zasnovane na punom poštovanju materijalne autentičnosti ostataka, kao i da je eventualno ponovno uspostavljanje potencijalnog jedinstva hipokausta jedino moguće ukoliko ima podataka, znači – bez činjenja istorijskih falsifikata i poništavanja svakog traga prolaska lokaliteta kroz vreme.

Ako se prihvata da je autentičnost kvalitativni faktor nasleđa, onda je očuvanje te autentičnosti prvorazredni konzervatorski zadatak. Jednom izgubljena autentičnost, ne može se više rekonstruisati. A njeno očuvanje moguće je obezbediti jedino kroz visoko profesionalne aktivnosti i procese konzervacije koji fiksiraju “informaciju” dozvoljavajući da vrednosti nasleđa mogu biti otkrivane, čitane i tumačene u budućnosti. Jasno je da se to može dogoditi samo ukoliko materijalno čitanje i interpretacija kodova ostane očuvana kroz proces kulturnog kontinuiteta.

Pitanje funkcije jedne istorijske građevine veoma je složeno i nikada se ne može rešavati po nekom jedinstvenom receptu. U svakom pojedinačnom slučaju, opredeljenje za pristup mora da bude zasnovano na identifikaciji specifičnih vrednosti i njihovoj kritičkoj proceni. Veliki broj sačuvanih istorijskih građevina ostao je bez ikakve

funkcije, ali u takvim slučajevima i sama kulturna vrednost daje toj građevini vrednost nasleđa i određeni smisao u istorijskom kontinuitetu i kontekstu savremenog života. To se u prvom redu odnosi na arheološke lokalitete koji su kao ruševine izgubili svoju prvobitnu namenu i kojima nije moguće vratiti prvobitnu funkciju. U tom slučaju njihova uloga spomenika/dokumenta prošlosti najbolje nadoknađuje svaku savremenu funkciju.

Ostatak ili ruševina (*rudere*, na engleskom *ruin*, na francuskom *ruine*, na nemačkom *ruine*) u Brandijevoj terminologiji označava artefakt, predmet, delo, spomenik – sveden na jedva prepoznatljivo svedočanstvo dela – ostatak – koji ne može da bude ponovo doveden do stanja potencijalnog jedinstva, a da ne postane kopija ili sopstveni falsifikat i koji zbog toga jedino može da bude konzerviran. To bi značilo da se u opredeljenju za pristup “ne može jednostavno fokusirati na sadašnje stanje ostatka, već i na njegovu prošlost, iz koje izvlači svoju jedinstvenu vrednost ova njegova sadašnja prisutnost po sebi, sa malo ili bez vrednosti, kao i na budućnost za koju treba da bude sačuvano: kao trag ili svedočanstvo ljudske aktivnosti i kao polazište za konzervatorski tretman.”¹

Dalje, kada se razmišlja i govori o rekonstrukciji, nisam sigurna da uvek imamo u vidu isto značenje pojma, jer smo danas svedoci ekstenzivne i nekontrolisane primene samog termina “rekonstrukcija”, koja utiče na konzervaciju i falsifikuje njen pravi smisao. Rekonstrukcija je postupak očuvanja graditeljskog nasleđa kojim se obnavlja istorijska građevina ili celina koja je bila porušena u potpunosti ili u većem delu. Rekonstrukcija je, prema tome, radikalna zahvat koji za rezultat ima mnogo više novoobnovljenih nego autentičnih delova. Ona teži da ponovo oblikuje delo, interveniše u kreativnom procesu na način sličan onome kako se odvijao originalni kreativni proces, stapajući staro i novo tako da ne mogu više da se razlikuju, poništavajući ili svodeći na minimum vremenski interval koji razdvaja dva trenutka aktivnosti – vreme kada je objekat nastao i kada se rekonstruiše. Jer eksplicitna ili implicitna pretenzija rekonstrukcije je uvek ta da ona teži da poništi raspon vremena.²

Na kraju, ukoliko treba da se definiše neki stav po pitanju revitalizacije ovog istorijskog objekta, ja bih bila protiv rekonstrukcije, jer za to nema elemenata (već je rečeno da je veći deo građevine urušen i da nema očuvane originalne dokumentacije). Rešenje treba tražiti u profesionalno izvedenom konzervatorskom tretmanu ostataka i njihovoj adekvatnoj prezentaciji kroz inkorporiranje u novi objekat koji može i treba da bude kvalitativni doprinos istorijskoj celini. Nema sumnje da se radi o delikatnom i odgovornom zadatku koji zahteva odgovarajuće profesionalno angažovanje. Ipak, takvo rešenje vidim kao jedini način da se očuva materijalna autentičnost istorijskog objekta i omogući transmisija njegovih vrednosti u budućnost bez kompromitovanja celine istorijskog prostora.

1 Brandi Č, Teorija restauracije, Beograd 2007, 55

2 Ibidem, 59

BRANKA ŠEKARIĆ

National Committee ICOMOS Serbia

Theoretical approach to the revitalization of the historical structure within the frame of urban sites

In the beginning, I would like to emphasize that I see this today's gathering as a significant effort of the National committee in Bosnia and Herzegovina to contribute, through dialogue and exchange of experiences, to the care and preservation of heritage in its own environment, all in the best tradition of the ICOMOS.

However, it is a fact that we all, although representing various national committees (hence different environments), do this job in similar circumstances, face with more or less similar problems related to social transition, migrations, striking economical crisis, chronic shortage of funds, various pressures, conflicts of interests and demands from investors. In one word, in circumstances that are far away from Brandi's idealistic, maybe even utopian attitude that "protection and preservation of the heritage should be a priority of every society".

It seems somewhat logical to ask ourselves now (at the risk of this part of the report being understood as a digression) – if this job is that difficult to do in the aforementioned circumstances, why do we do it at all, or more importantly, how are we supposed to do it? I will invoke Brandi here again. It is not accidental that he used the Kantian concept of "categorical imperative", in order to point out his attitude concerning the preservation of a work of art/cultural asset, because he intended to point out an obligation that was freely assumed, but an obligation that cannot and should not be avoided, because by avoiding it, an individual shuts himself out from every civilized

society. Besides, this understanding of the occupation includes inevitably a feeling of professional, but also civil responsibility and primarily of public interest – which Brandi gives precedence to, over any type of personal interest.

Therefore, reverting back to the topic- the revitalization of Firuz-bey's Turkish bath - I want to remind that decision about revitalization of this site includes a high level of public interest. Therefore, it must and should stay exclusively within the frame of ethical and professional dealing with the problem.

Further, commitment to the revitalization approach of this historical structure must take into account several important elements which are conditions of the approach:

First - the level of the preservation state of the historical monument, which determines conservation treatment always. In this case, the historical building is ruined or poorly preserved to the point that it is reduced to archaeological site, therefore quantity of the preservation state is a condition to the treatment.

Then, the non-existence of the preserved original technical documentation. It was said, that the only documentation is represented by written descriptions and that systematic research or conservation works have never been carried out. Then, the importance of the location and its legal status (being not less important), because this structure cannot be observed outside the historical context where it is located - in the framework of the site - "The town ambience of the site of Sarajevo", which was previously protected.

In conservation theory, the view that is generally held is, that the preservation of the cultural heritage is most efficiently assured by interventions aimed at giving back the function to a cultural asset. However, when speaking about archaeological sites, especially those ones, that, according to their structure, have functional purpose, restoring the function must never be primary aspect of their preservation, much less a reason for interventions. That means, the locality is the one which conditions the intervention, not vice-versa. Hence, in the case of Firuz-bey's Turkish bath, it is not disputable that the locality needs to be protected, preserved, restored and integrated into the ambience of the urban site. There is no doubt as well, that all interventions need to be founded fully respecting material authenticity of the remains, as well as, that the possible restoration of potential unity of the hypocaust is only possible if there are data, that means – without creating historical fakes and annihilating every trace of the locality's passing through time.

If we accept that authenticity is a qualitative factor of heritage, then, the preservation of that authenticity is a first-class conservation task. An authenticity that was once lost, cannot be reconstructed any more. It is possible to ensure its preservation only through highly professional activities and conservation processes which fix "the information", allowing heritage values to be discovered, read and interpreted in the future. It is clear that this can happen only if material reading and interpretation of codes

remain preserved through the process of cultural continuity.

The matter of a function of a historical building is very complex and can be never solved according to some universal model. In every single case, a commitment for the approach must be based on the identification of specific values and their critical evaluation. A great number of preserved historical buildings have remained without any function, but in these cases as well, the very cultural value gives to that building the heritage value and a certain sense in historical continuity and context of contemporary living. This applies in the first place to archaeological localities, which, as ruins, lost their original purpose, and to whom it is not possible to restore the original function. In this case, their role of a monument/document of the past, compensates them in the best fashion for every contemporary function.

A remain or a ruin (*rudere*, in French *ruine*, in German *ruine*) denotes in Brandi's terminology an artefact, an object, a piece of work, a monument- reduced to a hardly recognizable testimony of a piece of work – a remain – which cannot be brought back once again to the state of potential unity, without becoming a copy or its own falsification, and which, because of that, can only be preserved. That would mean that in committing to an approach, “one cannot simply focus on present-day state of a remain, but on its past as well, from which its present-day presence per se draws its unique value, with little or no value, and to the future as well, for which it needs to be preserved: as a trace or testimony of a human activity and as a starting point for conservation treatment.”¹

Further, when one thinks and speaks about reconstruction, I am not sure that we always consider the same meaning of the notion, because we witness today extensive and uncontrolled usage of the very word “reconstruction”, which influences conservation and falsifies its genuine sense. Reconstruction is a procedure of preservation of architectural heritage, which restores a historical building or a site, that were pulled down entirely or in larger parts. Therefore, reconstruction is a radical intervention which results much more in newly-restored, than in authentic parts. It aspires to reshape a structure, it intervenes in the creative process, similar to the way, the original creative process developed, merging the old and the new so that it is impossible to distinguish between them anymore, annihilating or reducing to minimum a time span, which separates two moments of activity – the time of a structure's emergence and the time of its reconstruction. Because, either explicitly or implicitly, the reconstruction always tries to annihilate the time span.²

In the end, if we want to define some approach relating to the reconstruction of this historical structure, I would be against reconstruction, because there are no elements

1 Brandi Č, *Teorija restauracije*, Beograd 2007, 55

2 *Ibidem*, 59

for it (it has been already said that a large part of the structure has crumbled, and that there is no preserved original documentation). Solution should be a professionally conducted conservation treatment of the remains and their adequate presentation through incorporating it into a new structure, which can and should be a qualitative contribution to the historical site. There is no doubt that this is a delicate and responsible task which demands appropriate professional engagement. Still, I see this solution as the only way that can preserve material authenticity of the historical structure and enable transmission of its values to the future, without compromising the whole of the historical site.



Ženski istočni dio hamama - šadrvan prostorija

Women's eastern section of the hammam - šadrvan-room

(M. Avdić)

SNJEŽANA SIMOVIĆ
Nacionalni komitet ICOMOS Crna Gora

Prilog prijedlogu revitalizacije arheološkog lokaliteta

Okrugli stol, održan povodom obilježavanja 18. aprila, Međunarodnog dana spomenika i spomeničkih cjelina - tematski posvećenog vodi, a u organizaciji Nacionalnog komiteta ICOMOS u Bosni i Hercegovini, bio je prilika za sagledavanje stanja i razradu koncepta daljeg tretmana autentičnih ostataka Firuz-begovog hamama. Uz sadržajne prezentacije održane u sklopu okruglog stola, elaborirani su koraci koje je nužno poduzeti kako bi se sačuvali ostaci otkriveni u toku istraživačkih radova. Također, došlo je do razmjene mišljenja i iznošenja različitih koncepcija vezanih za dalji tretman arheološkog lokaliteta, a raspravljani su i mogući načini integriranja ovog značajnog segmenta kulturne baštine u postojeću arhitekturu čaršije - urbane cjeline izraženih spomeničkih i ambijentalnih vrijednosti.

Potrebno je napomenuti da preduvjet za uspješnu zaštitu i unapređenje zatečenih vrijednosti predstavlja poštovanje osnovnih konzervatorskih principa i zakonom propisane procedure, koji predviđaju očuvanje prvobitnog stanja i integriteta samih ostataka hamama, ali i šireg okruženja. Tako je, o čemu nema nikakvih dvojbi, potrebno što hitnije zaštititi nađenu subkonstrukciju hipokaustuma i hamama od propadanja. U tom je cilju potrebno osigurati fizičku zaštitu svih otkrivenih ostataka i njihovu hitnu konzervaciju u zatečenom stanju. Tek nakon toga stječu se uslovi za razmatranje i evaluaciju daljeg tretmana lokaliteta i nađenih ostataka.

U prvom se redu nameće potreba postizanja konsenzusa o revitalizaciji arheološkog

lokaliteta, na način da se predvidi prezentacija zatečenih konzerviranih ostataka uz suvremenu interpretaciju prvobitnih arhitektonskih vrijednosti. Pri tome treba pažljivo razmotriti sve faze ovog postupka - uz jasno izrečen stav i formiranje preciznih smjernica prema kojima je, s konzervatorskog aspekta, moguće planirati revitalizaciju konzerviranih ostataka i izgradnju suvremene građevine, potrebno je definirati koncepciju i odgovarajuće tehnike građenja. Također je od velikog značaja i dodjeljivanje primjerene funkcije budućem objektu, na način da se odabere funkcija koja nije u konfliktu sa prvobitnom namjenom objekta, a može doprinijeti valjanoj prezentaciji autentično očuvanih ostataka hamama.

Iako se može konstatirati da recentna gradnja, nastala na ostacima hamama sredinom dvadesetog vijeka, nije razorila subkonstrukcije hamama, evidentne su ostale intervencije koje fizički uzurpiraju prostor hamama, pa je stoga nužno planirati uklanjanje naknadno dozidanog objekta koji svojim fasadnim zidom naliže na sačuvano tkivo zida, ugrožava statičku stabilnost i integritet ostataka. Dalje, potrebno je osloboditi čitavu parcelu od naknadne gradnje, odnosno ukloniti postojeću zanatsku radnju lociranu na parceli.

Planovi investitora o tretmanu ostataka Firuz-begovog hamama predviđaju gradnju objekta, odnosno obnovu prvobitne građevine, a kao optimalna, s gledišta investitora, navodi se čak i moguća rekonstrukcija objekta. U skladu sa iskazanim planovima investitora, prostoru bi bila dodijeljena izložbena namjena, tako da se u budućoj građevini planira smještanje umjetničke galerije. Važno je napomenuti da bi ovako planiranu namjenu, uz dodavanje odgovarajućih komplementarnih suvremenih funkcija trebalo proširiti formiranjem muzeja in situ. Ova koncepcija podrazumijevala bi da se, uz planiranu galeriju, budućem objektu dodijeli i muzejska namjena, formiranjem muzeja u kojem će, uz vidnu prezentaciju arheoloških ostataka zatečene arhitekture, biti prezentirani i ostali nalazi s lokaliteta.

Uvažavajući namjeru, odnosno želju investitora da se lokalitetu, koji je arheološki i urbano istražen prošle godine, pruži optimalan tretman, potrebno je istaknuti da se nisu stekli uslovi za rekonstrukciju građevine. To prvenstveno nije primjereno zbog vrijednosti i stanja autentičnih ostataka, koji neosporno zaslužuju valjanu prezentaciju. Također je važno napomenuti da rekonstrukcija prvobitne građevine tehnički nije moguća zbog obima nađenog arhitektonskog materijala - jednostavno nisu dostupni svi elementi koji bi mogli sa sigurnošću definirati izgled građevine u svim detaljima. Eventualna rekonstrukcija uz primjenu analogija sa stilski i kronološki srodnim građevinama, de facto bi se sastojala u kopiranju i proizvoljnom oblikovanju određenih nedostajućih elemenata, a čitav bi proces neumitno vodio ka stvaranju svojevrstne krivotvorine, te time degradiranju zatečenih vrijednosti.

Nađene i konzervirane ostatke potrebno je prezentirati na optimalan način, bez potiranja integriteta građevine i postojećih vrijednosti, a uz uvažavanje principa

struke. Pri koncipiranju optimalnog načina prezentiranja nađenih ostataka, potrebno je u prvoj etapi razmotriti dva podjednako važna aspekta. Prvi se aspekt odnosi na imperativ očuvanja autentične supstance i integriteta zatečenih spomeničkih vrijednosti ostataka hamama. Razmatranjem zatečenog stanja, uz sagledavanje bogatog iskustva i preporuka međunarodne stručne javnosti, i poštovanje osnovnih konzervatorskih principa, dolazi se do zaključka da je u konkretnom slučaju očuvanje i unapređenje zatečenih vrijednosti moguće osigurati jedino suvremenom interpretacijom tradicionalne arhitekture i namjene objekta. Sljedeći aspekt značajan za proces revitalizacije hamama tiče se uvažavanja zatečenih urbanih i ambijentalnih vrijednosti. Stoga je interpolirani objekt potrebno sagledati i s aspekta integriranja nove građevine u urbani kontekst čaršije, na način da se ne naruši duh mjesta.

Kao i svaka interpolacija, suvremena interpretacija nađenih arhitektonskih vrijednosti, s definiranom koncepcijom i relacijom prema zatečenim i konzerviranim ostacima, predstavlja delikatnu i specifičnu intervenciju. Pravilnim promišljanjem može se osigurati odgovarajuća prezentacija i urbani kontinuitet s naznakom senzibiliteta današnjeg doba, a uz očuvanje i unapređenje zatečenih ambijentalnih i spomeničkih vrijednosti.

SNJEŽANA SIMOVIĆ
National Committee ICOMOS Montenegro

Contributing item to the revitalization proposition of the archaeological site

The round table took place on the occasion of the 18th April, the International day of monuments and monument sites. It was dedicated thematically to water and organized by the National committee of the ICOMOS in Bosnia and Herzegovina and it was an opportunity to analyze the condition and elaborate the outline of the further treatment of authentic remains of Firduz-bey's Turkish bath. Besides content-related presentations that were held within the round table, steps that are necessary to be taken were elaborated, in order to preserve remains, discovered during research works. There were opinions exchanged and various conceptions expressed related to the further treatment of the archaeological site, while there were discussions about possible ways of integrating this significant segment of cultural heritage into the existing architecture of the old market (*čaršija*) – the urban site having noticeable monument and ambience values.

It is necessary to remark that the precondition for successful protection and improving of existing values, is respect for basic conservation principles and procedure that is required by law, which envision the preservation of the original condition and integrity of the very remains of the Turkish bath, and broader surroundings as well. Therefore, there is no doubt that it is necessary to protect the found subconstruction of the *hypocaust* and the Turkish bath from decay, as urgently as possible. For that purpose, physical protection of all discovered remains and their urgent conservation in condition as found, should be provided for. Only after completing this task, conditions

are established for consideration and evaluation of the further treatment of the site and the found remains.

In the first place, there is a need to achieve consensus on revitalization of the archaeological site in the way that we envisage a presentation of the existing conserved remains with a contemporary interpretation of the original architectural values. In the process, one should consider carefully all phases of this procedure – having a clearly stated attitude and forming precise guidelines, according to which it is possible to plan revitalization of the conserved remains and the construction of a contemporary building, from the conservationist's aspect. It is necessary to define conception and adequate techniques of building. Also, it is of great importance to determine the adequate function to the future structure, in the way that, one should choose the function which is not in conflict with the original purpose of the structure, and it can contribute to a proper presentation of the authentically preserved remains of the Turkish bath.

Although it may be established that a recent structure, built on the remains of the Turkish bath in the mid-20th century, did not destroy the subconstructions of it, there are other evident interventions which usurp the space of the bath physically. Therefore it is necessary to plan the removal of the structure that was added later, and whose façade leans heavily against the preserved wall structure and endangers static stability and integrity of the remains. Further, it is necessary to free the entire plot from subsequent construction, that is, to remove the existing crafting shop located on the plot.

The investor's plans on the treatment of Firduz-bey's Turkish bath remains, envision the construction of a structure, that is renewal of the original building, while from the investor's point of view, even a possible reconstruction of the structure, as an optimal one, was mentioned. In accordance with the mentioned plans of the investor, the space will receive the exhibition function, meaning that, an art gallery is planned to be placed in the future building. It is important to remark that this type of planned purpose, besides adding appropriate complementary contemporary functions, should be enlarged by forming a museum *in situ*. This conception would include, besides the planned gallery, that the future structure receives a museum purpose. The museum that is to be formed, will have a prominent display of archaeological remains of the existing architecture, as well as, the rest of the finds from the site.

Although we want to respect the investor's intention and wish to grant an optimal treatment to this site (which was researched last year, both archaeologically, and in the context of the town), we must point out that conditions for the reconstruction of the building do not exist. That is not appropriate primarily because of the value and the condition of the authentic remains, which, indisputably, deserve a proper presentation. Also, it is important to remark that the reconstruction of the original

building is technically impossible, because of the quantity of the found architectural material - all the elements which could define the building's appearance with certainty and in every detail, are simply not available. Possible reconstruction with application of analogies with buildings, that are stylistically and chronologically related, would *de facto* consist of copying and arbitrary shaping certain missing elements, and the whole process would lead inevitably to the creation of a falsification of its own kind, and to degradation of the existing values.

It is necessary to present remains that were found and conserved, in the optimal way, without disregarding the integrity of the building and the existing values, also, while respecting professional principles at the same time. It is necessary to consider two equally important aspects in the first phase, while making a concept of the optimal presentation way of the found remains. The first aspect refers to the importance of preserving the authentic substance and the integrity of the existing monument values of the Turkish bath remains. While considering the existing condition and the rich experience and recommendations of the international expert figures, we can conclude (respecting basic conservation principles) that the preservation and improvement of the existing values in this case, is only possible to be ensured by the contemporary interpretation of both the traditional architecture and the purpose of a structure. The next aspect that is important for the revitalization process of the Turkish bath, involves respecting of the existing urban and ambience values. Therefore, the interpolated structure needs to be considered from the aspect of integrating a new building into the urban context of the market (*čaršija*), in the way that it does not disturb the ambience of the place.

Like every other interpolation, contemporary interpretation of the found architectural values, with a defined concept and a relation to the existing and conserved remains, represents a delicate and specific intervention. With proper reflection, appropriate presentation and urban continuity can be ensured (having a trace of present-day sensibility), while preserving and improving existing ambience and monumental values.



Pogled na zapadno pročelje veće prostorije hamama u Iloku, 2007.

View of the western facade of the hammam's larger room at Ilok, 2007

(Đ. Šimičić, HRZ)

DARIJA ŠKARPA DUBRETA

Nacionalni komitet ICOMOS Hrvatska

Primjer prezentacije sačuvanih prostorija hamama u Iloku

Ilok je smješten na desnoj obali Dunava, na sjevernim padinama Fruške Gore. Dugi kontinuitet života uvjetovan je njegovim povoljnim komunikacijskim i strateškim položajem te plodnim tlom. Srednji vijek najznačajnije je razdoblje u životu grada, posebno druga polovica XV. st. kada za vrijeme Nikole Iločkog i njegova sina Lovre, doživljava pravi procvat te postaje kraljevski i hodočasnički grad s kraljevskim povlasticama i gradskim Statutom. Sulejman I. Veličanstveni osvojio je Ilok 1526. godine. Ilok je imao status kadiluka¹ na teritoriju srijemskog sandžaka² i pripadao je budimskom ejaletu. Turci vladaju gradom do 1698. godine, kada je Carska vojska osvojila grad. Car Leopold I. poklanja Ilok i Srijem rimskoj obitelji Odescalchi u čijem će vlasništvu ostati do kraja II. sv. rata.

Povijesni planovi iz XVII. st. unutar srednjovjekovnog grada dokumentiraju postojanje tri objekta koji pripadaju sloju osmanske arhitekture u Iloku: džamija, hamam i turbe. Svi se nalaze u zapadnom dijelu srednjovjekovne citadele, a hamam i turbe jedini³ su danas, u elevaciji sačuvani ostaci turskog graditeljstva.

Hamam se nalazi jugoistočno od dvorca Odescalchi, na poziciji srednjovjekovne

1 Jedinica na koje se dijeli sandžak, a kojom upravlja kadija.

2 Osnovna upravna jedinica kojom upravlja sandžakbeg. Nekoliko sandžaka čini beglerbegluk, koji se od kraja XVI. st. naziva ejalet.

3 Temelji džamije sačuvani su pod zemljom istočno od dvorca Odescalchi.



Pogled na iločku citadelu, 2009.

View of the citadel at Ilok, 2009

(M. Romulić)

ulazne kule starijeg glavnog zapadnog ulaza u grad.

Istraživanja⁴ su pokazala da je veća prostorija hamama, svojim istočnim zidom, presjekla srednjovjekovnu kulu. Strukture kule pronađene su istočno od veće sačuvane prostorije hamama, dok je u interijeru te prostorije pronađen manji, zapadni ulazni dio kule. Nalaz glavne ulazne kule izuzetno je značajan za razumijevanje funkcioniranja i morfoloških mijena iločkog srednjovjekovnog fortifikacijskog kompleksa.

Prema ostacima iločkog hamama, teško je sa sigurnošću reći o kojim se funkcionalnim prostorijama radi. Sačuvane su svega dvije prostorije – jedna veća kvadratna prostorija, svođena kupolom na pandantivima i jedna mala, presvođena bačvastim svodom. Usporedbom opisa prostorija u hamamima, njihovom namjenom te rezultatima istraživanja, može se zaključiti da je prostor istočno od danas sačuvane veće prostorije⁵ bio u funkciji šadrvana (ulazna prostorija). Danas sačuvana veća prostorija mogla bi, prema svom obliku, biti mejdan (prostorija za masažu i pripremu za kupanje) s malim nužnikom na južnoj strani. Na njenom se zapadnom zidu nalaze dvoja vrata za koja nije točno ustanovljeno gdje su vodila.

Dva sloja pronađenih povijesnih žbuka dokumentiraju niz adaptacija interijera. U I. sloju prostorija je bila obojana u dva registra: donji crvenim pigmentom (*caput mortum*)

4 Konzervatorsko-restauratorska istraživanja i obnovu iločke citadele, unutar projekta “Istraživanje, obnova i revitalizacija kulturne baštine Vukovar – Vučedol – Ilok”, provodi stručni tim Hrvatskog restauratorskog zavoda iz Zagreba.

5 Na strukturama srednjovjekovne kule uočeni su tragovi adaptacija provedenih prilikom prenamjene kule za potrebe funkcioniranja hamama.

i gornji bijelim pigmentom. Nakon tog uređenja, prostorija je bila dugo korištena, na što upućuju pronađeni slojevi višekratnog bojanja bijelom bojom. Arabeske, čiji su tragovi sačuvani na svim zidovima, izvedene su u II. obnovi, vjerojatno u XVII. stoljeću. Samo su na zapadnom zidu veće prostorije sačuvani pravokutni otvori sustava za podno grijanje.

Istraživanjima su utvrđena dva značajna povijesna sloja, dva značajna objekta različite namjene iz dvije različite kulture, iz dva razdoblja značajna za povijest grada. Odlučeno je da se prezentiraju oba povijesna sloja. Zamisljeno je da se čitav utvrđeni vlastelinski grad prezentira kao muzej na otvorenom, a objekti u kojima je to moguće, dobit će novu namjenu. Sačuvane prostorije hamama bit će konstruktivno sanirane i ojačane karbonskim vlaknima, konzervirane i prezentirane kao spomenik kulture otvoren za posjetioce.

Sačuvane strukture ulazne kule bit će prezentirane in situ kao arheološke sonde – njezin veći dio u eksterijeru i manji u interijeru veće prostorije hamama. One će biti prezentirane u svom izvornom stanju. Sjeverni zid kule u eksterijeru rekonstruirat će se do visine 1 m iznad današnje razine nogostupa te postati ogradni parapet. Taj je zahvat ovdje nužan zbog velike dubine⁶ sonde. Rekonstrukcija podrazumijeva jasno razlikovanje izvornog i novog. Podnica kule (kao i sve druge podnice nekadašnjih interijera) izvest će se šljunkom uvaljanim u vapneni mort - u eksterijeru i interijeru hamama. Istočni rub duboke sonde na gradskom platou biti će ograđen jednostavnom metalnom ogradom⁷ s ulazom na metalnu rampu koja vodi do podesta pred vratima u istočnom zidu veće prostorije hamama. S podesta će biti omogućen silazak u interijer kule, gdje je planiran postav info-panoa s građom vezanom za ove objekte. U samu prostoriju hamama će se ulaziti kroz vrata u istočnom zidu i odmah stupiti na most preko arheološke sonde u interijeru koja prezentira zapadni dio ulazne kule. Mostom u interijeru ulazi se na visinu izvorne podnice prostorije hamama te u manju prostoriju. Ostaci povijesne žbuke će se konzervirati, a ostale površine prevući tankim slojem fine vapnene žbuke. Posebna pažnja će se posvetiti sačuvanim dijelovima žbuke s arabeskama, a u jednoj sondi će se prezentirati i starija faza uređenja interijera. Jednako će biti tretirane i plohe zidova iznad arheološke sonde do visine podnice hamama, dok će njihova donja zona ostati neožbukana. Iako postoje elementi za rekonstrukciju dekorativnog friza s arabeskama, ona nije predviđena jer se smatra konzervatorski neprihvatljivim postupkom. Dva otvora vrata u zapadnom zidu prostorije fiksno će se zatvoriti staklom u jednostavnom drvenom okviru. Svod manje prostorije hamama potpuno je sačuvan, ali je kupola veće prostorije destruirana. Predviđeno je zatvaranje novom kupolom (s pokrovom od olovnih ploča) koja bi se izvela metodom analogije. Mišljenja sam da bi natkrivanje u suvremenom materijalu i oblikovanju koje može asociirati na izvorno bilo prihvatljivije i dosljednije rješenje, kojim bi se istovremeno eliminirao problem osvjetljenja interijera.

⁶ Podnica kule se nalazi 3 metra dublje od današnje razine platoa.

⁷ Na svim lokacijama na kojima su potrebne, postaviti će se unificirane metalne, jednostavne ograde.

Ova dva objekta su već samim fizičkim preslojavanjem neraskidivo povezani. Ilustrirajući njegovu povijest, oni pokazuju kontinuitet života u gradu. Ta se činjenica nije mogla zanemariti prilikom istraživanja, saniranja i donošenja konačnog projekta prezentacije ovog dijela srednjovjekovnog grada. Ovdje se pruža jedinstvena prilika da pokažemo preslojavanje, ne samo dva povijesna sloja, nego i dvije različite kulture i njihov burni susret koji je značajno obilježio oba naroda, povijest ovih prostora i gotovo čitave Europe.



Pogled na srednjovjekovnu ulaznu kulu i istočni zid veće prostorije hamama, 2010.

View of the medieval tower-gate and the eastern wall of the hammam's larger room, 2010

(D. Škarpa, HRZ)

The example of presentation of the preserved hammam rooms in Ilok

Ilok is located on the right bank of the Danube, on the northern slopes of Fruska Gora mountain. The long continuity of life is determined by its suitable communicational and strategic position, as well as the fertile soil. The Middle Ages are the most important period of its life, especially the second half of the 15th century, when, under Nikola Iločki and his son Lovro, it fully flourishes and becomes the Royal Borough and a pilgrimage destination with royal privileges and the town statute. Sulejman I the Magnificent conquered it in 1526. Ilok had a status of *kadiluk*¹ on the territory of the Syrmium *sandzak*², and it belonged to the Budim *elajet*. The Turks were the masters of the town until 1698, when it was taken over by the Imperial army. Emperor Leopold I made a gift of Ilok and Syrmium to the Roman Odescalchi family, whose possession it will remain until the end of the Second World War.

Historical plans from the 17th century documented inside the medieval town, the existence of three structures which belong to the Ottoman architectural layer in Ilok: the mosque, the Turkish bath (hammam) and the Turkish tomb (*turbe*). They are all located in the western part of the medieval citadel, the hammam and the *turbe* being

1 A unit that a *sandzak* was divided into, and it was governed by a *kadija* (judge).

2 A basic governing unit, governed by a *sandzakhbey*. Several *sandzaks* constitute a *beglerbegluk*, which has been called *elajet* since the end of the 16th century.

today the only³ above - ground preserved remains of the Ottoman architecture.

The Turkish bath is located to the southeast of the Odescalchi castle, at the position of a medieval gate tower of the older, main, western gateway to the town.

Investigations⁴ have shown that the larger room of the Turkish bath cut the medieval tower with its eastern wall. Tower structures have been found east of the larger preserved room of the Turkish bath, while a smaller, western gateway part of the tower was found in the interior of that room. Finding of the main gateway tower is exceptionally important, in order to understand functioning and morphological changes of the medieval fortification complex in Ilok.

According to the remains of the Ilok Turkish bath, it is difficult to say which functional rooms are in question. Only two rooms were preserved – one is larger and square, vaulted with a dome on pendentives, and the other is small, vaulted with barrel vault. While comparing room descriptions in Turkish bath, their purpose, and investigation results, we can conclude that the space east of the today's preserved larger room⁵ was functioning as a *šadrvan* (entering room). The larger room that was preserved until today could be a *mejdān* (a space for massage and preparing for taking a bath), according to its shape. It contained a small toilet on the south side. There are two doors in its western wall, whose purpose has not been exactly established yet.

Two layers of found historical plasterings document a range of interior adaptations. In the first layer, the room was painted in two parts: the lower one in the red pigment (*caput mortuum*), and the upper one in the white pigment. The room was used for a long time after that decoration, which is indicated by the found layers of repeated whitewashing in white colour. The arabesques, whose traces were preserved on every wall, were done in the second renovation, probably in the 17th century. Rectangular openings of the floor heating system are preserved only in the western wall of the larger room.

Two important historical layers, two important structures with different purposes from two different cultures, from two periods important for the town's history, were established by the investigations. It was decided that both historical layers should be presented. It is envisaged that the entire fortified squirearchical (manorial) castle should be presented as an open - air museum, while structures, where that is

3 Foundations of the mosque are preserved underground to the east of the Odescalchi castle.

4 Conservation and restoration investigations and the renovation of the Ilok citadel, are carried out by the expert team of the Croatian restoration institute from Zagreb, within the project "Investigation, renovation and revitalization of the cultural heritage Vukovar - Vucedol - Ilok".

5 Traces of adaptations have been noticed on the medieval tower structures, that were made on the occasion of the remodeling of the tower for the purposes of the Turkish bath.

possible, should receive new purpose of use. The preserved Turkish bath rooms will be constructively consolidated and reinforced with carbonic fibers, conserved and presented as a cultural monument open to visitors.

The preserved structures of the gateway tower will be presented *in situ*, as archaeological sounding pits - its larger part in the exterior and the smaller part in the interior of the larger Turkish bath room. They will be presented in their original condition. The northern wall of the tower in the exterior will be reconstructed up to 1 m in height above the present-day pavement and it will become the enclosing parapet. This intervention is here necessary because of the great depth⁶ of the sounding pit. The reconstruction includes implicitly a clear dictinction between the new and the original. The tower's base (like all the base of former interiors) will be done in gravel mixed with lime mortar in the interior and the exterior of the Turkish bath. The east egde of a deep sounding pit at the town's plateau will be enclosed with a simple metal fence⁷ with the entrance to the metal ramp running to the landing in front of the door in the east wall of the larger Turkish bath room. Descent to the tower's interior will be possible from the landing, where a display of an information board with material related to these structures is planned. One will enter the very Turkish bath space through the door in the eastern wall, while stepping immediately to the bridge across the archaeological sounding pit in the interior which presents the western part of the gateway tower. One enters across the bridge in the interior to the height of the original base of the Turkish bath and to the smaller room. Remains of historical mortar will be conserved, while the rest of the surfaces will be painted with a thin layer of fine lime mortar. A special attention will be given to the preserved parts of plastering with arabesques, while the older phase of decorating the interior will be presented in one sounding pit. Wall surfaces above the archaeological sounding pit up to the height of the Turkish bath's base will be treated in the same way, while their lower zone will remain unplastered. Although the elements for the reconstruction of the decorative frieze with arabesques exist, this is not planned, because it is considered to be an unacceptable procedure in art conservation. Two openings of the door in the western wall of the room will be permanently closed, using glass in a simple wooden frame. The vault of the smaller Turkish bath room is entirely preserved, but the dome of the larger room is destroyed. It is planned that it should be closed with a new dome (with a roof covering made of lead slabs), which would be made by analogy method. My opinion is that the covering with a contemporary material and shape, which may remind of the original one, would be a more acceptable and consistent solution, and which would, at the same time, eliminate the problem of interior illumination.

These two structures are inextricably linked, already by a very physical intertwining of various periods. They show the continuity of life in the town by illustrating its history.

6 The tower's base is located 3 m deeper from today's plateau level.

7 Simple fabricated metal fences will be put up on all locations, where they are needed.

This fact could not be disregarded during research, urban renewal and making of the final presentation project of this part of the medieval town. A unique opportunity offers itself here to show intertwining, of not only two historical layers, but of two distinct cultures and their tempestuous meeting which marked significantly both peoples, history of these lands and almost entire Europe.



Eksterijer objekta Šišman - Ibrahimpašino hamam, stanje 2006. godine
Exterior of the structure Šišman - Ibrahimpaša's Hamam, condition in 2006
(N. Mujezinović)

NERMINA MUJEZINOVIĆ
Nacionalni komitet ICOMOS u Bosni i Hercegovini

Šišman - Ibrahimpašin hamam u Počitelju: istraživanje, analiza stanja i projekt revitalizacije

OSNOVNI HISTORIJSKI PODACI¹

Najstariji materijalni ostaci banje, koliko je danas poznato, otkopani su početkom ovog stoljeća u gradu Knososu na otoku Kreti. U sastavu ogromne palače, uz kraljičinu sobu, pronađeno je kupatilo s tragovima vodovoda i zahoda.

Kupanje u prirodi i banjama dio je helenske, potom i rimske tradicije. U Ateni su javna kupatila građena kao dodatak vježbalištu ili hrvalištu (*palaestra*), dok je stari Rim uz terme podizao vježbališta.

Arapske, turske i perzijske banje funkcioniraju na principu sličnom antičkom, a nazivi pojedinih prostorija i prostornih cjelina su, u različitim tradicijama, različiti.

Hamami su, kao kućne banje te kao javni, često reprezentativni objekti, građeni u ogromnom broju na čitavoj teritoriji Osmanskog carstva, odnosno svugdje gdje se širio islam. U Bosni i Hercegovini imaju karakter značajnijih javnih građevina, a nerijetko su i od arhitektonske vrijednosti. Mada su obično vakufljeni za izdržavanje neke prosvjetne ili vjerske ustanove, po svom su karakteru bliski zadužbinama vjerske i humanitarne prirode.

¹ Osnovni historijski podaci, prema: Kreševljaković, Hamdija: Izabrana djela / Banje, vodovodi, hanovi i karavansaraji, Veselin Masleša, Sarajevo, 1991.

Počiteljski hamam je, prema Evliji Čelebiji, podigao Šišman Ibrahim-paša, 1665. godine. Putopisac navodi da je dobrotvor poslao ljude da grade han i hamam, u vrijeme dok je on tamo boravio.

Ibrahim, sin Omeragin, tajnik velikog vezira Fadil Ahmed-paše Ćuprilića, rođen je u Počitelju, a umro u Egiptu 1668. godine. Uz njegovo ime vezujemo osim hana i hamama još nekoliko počiteljskih objekata.

U literaturi nalazimo podatak da je hamam u Počitelju napušten početkom prošlog stoljeća.

OPIS PROJEKTA: ORGANIZACIJA RADA, CILJEVI²

Ukoliko dvije, dosad realizirane projektne faze vezane za obnovu počiteljskog hamama promatramo kao cjelinu³, možemo konstatirati da je taj projekt osim naučno-istraživačkog karaktera, koji ga, sam po sebi, čini svrsishodnim i opredjeljuje njegov značaj i vrijednost, svoje utemeljenje imao i u planiranju konkretnih zaštitnih aktivnosti. Prvi projekt, prema karakteru istraživačko-analitički, realiziran je 2005.-2006. godine i imao je za cilj osigurati osnovu za izradu dokumentacije o budućoj revitalizaciji objekta. Naime, iako je na prvi pogled relativno očuvan u eksterijeru, hamam je u unutrašnjosti izgubio veliki dio izvornih arhitektonskih i funkcionalnih elemenata. Mnogi od onih koje smo, ipak, in situ, zatekli, bili su teško oštećeni. Stoga je putem sveobuhvatnog istraživanja trebalo utvrditi autentičnost fizičke strukture, ali i način na koji je objekt izvorno funkcionirao. U kontekstu obnove, rezultati istraživanja trebali su biti osnova za valjanu procjenu opravdanosti vraćanja objektu originalne namjene.

Da bi se ispunio zadani cilj, odnosno da bi cjelokupna analiza bila sukladna vrijednosti historijske građevine i činjenici da je proglašena nacionalnim spomenikom graditeljskog nasljeđa, prije početka rada smo, kao stručni voditelj istraživanja, definirali odgovarajuću metodologiju, organizaciju i dinamiku. Procijenili smo da analiza mora sadržati sva neophodna arhitektonska i druga snimanja, istraživanje raspoložive dokumentacije i izvora, te istraživanje in situ, tj. istraživačke radove.

2 Tekst ovog i ostalih poglavlja, zaključno sa „Metodološki pristup, tok i rezultati istraživanja“, vidjeti: Nermina Mujezinović: „Elaborat o rezultatima istraživanja radova, snimak i analiza Šišman - Ibrahimpašinog hamama u Počitelju“, Kantonalni zavod za zaštitu kulturno-historijskog i prirodnog naslija Sarajevo, Sarajevo, 2006.g. i „Rezultati istraživanja Šišman – Ibrahimpašinog hamama u Počitelju“, Katalog Kantonalnog zavoda za zaštitu kulturno-historijskog i prirodnog naslija Sarajevo, Sarajevo, 2011.g. Tekst je, gotovo u cijelosti, preuzet iz navedenih izvora.

3 Vezano za obnovu Šišman – Ibrahimpašinog hamama u Počitelju, izrađena su dva potpuno odvojena projekta: Elaborat o rezultatima istraživanja in situ / snimak i analiza postojećeg stanja, te idejni projekt revitalizacije. Ipak, dokumentacija nastala u sklopu ova dva projekta može se smatrati cjelinom, jer su oba suštinski vezana za problematiku revitalizacije objekta. Ovim radom tretirana su oba projekta.

ARHITEKTONSKE ODLIKE I STANJE OBJEKTA

Objekt predstavlja lijep primjerak arhitekture osmanskog perioda na našim prostorima. Sagrađen je polovinom XVII. Stoljeća, u vrijeme procvata graditeljstva, kada već nalazimo razvijene tipove javnih zgrada različitih namjena. Već u tom se periodu na našim prostorima vrhunskim zanatskim umijećem izvode stereotomske konstrukcije od kamena, a arhitektonski i konstruktivno najčešće su vrlo kvalitetno koncipirane.

Počiteljski hamam pripada tipu jednostrukog hamama. Razvijan je longitudinalno: šadrvan, kapaluk sa zahodom i "trašhanom" (malim halvatom) i vrući halvati linearno se nadovezuju jedan na drugi, dok su hazna, ćulhan i rezervoar za hladnu vodu smješteni sa stražnje strane halvata. Ispred objekta je avlija opasana zidom od lomljenika i pritesanog kamena, dio avlije korišten je vjerojatno i kao drvarnica.

U kompoziciji dominiraju dva potkupolna prostora, dva centralna sadržaja, suštinska za hamam: veći kubus šadrvana i manji kubus halvata. Međuprostori i "servisni" sadržaji arhitektonski nisu akcentirani i oblikovani su drugačije od glavnih: kapaluk je manja, zasvođena prostorija; hazna i rezervoar hladne vode smješteni su uz halvati, također su zasvođeni i natkriveni kosim krovom, dok je nad ćulhanom samo kosi krov. Na vanjskim zidovima nema prozora te je plastičnost pročelja rezultat kombiniranja različitih, naglašenih tekstura zidova. Objekt je zidan lokalnim krečnjakom i sedrom, način njihove primjene pokazuje da su graditelji u dobroj mjeri ovladali vještinom korištenja materijala.



Eksterijer Šišman
- Ibrahimpašino
hamama, stanje
2006. godine

Exterior of
the Šišman -
Ibrahimpasha's
hammam, condition
in 2006

(N. Mujezinović)

Tokom istraživanja, terenskim smo radom konstatirali da stupanj očuvanosti različitih prostorija hamama nije jednak, na određenim pozicijama registrirali smo i naknadne intervencije te rezultate ranijih zaštitnih zahvata. Na primjer, u šadrvanu su, vjerojatno, iz konstruktivnih razloga vršene parcijalne sanacije u lukovima, mjestimično se interveniralo na spojnica u svim prostorijama te na unutarnjem i vanjskom licu zida. Čulhan je, međutim, pretrpio najveće izmjene. U njega je smješteno postrojenje za grijanje Hana, što je bilo praćeno izvođenjem priključnih instalacija, a radi prilagođavanja "novoj funkciji", u prostoriji je napravljeno i betonsko stepenište. Zidovi su ožbukani cementnim malterom, a izvršeno je i doziđivanje, očito radi postavljanja novije konstrukcije kosog krova.

Na objektu je u recentnijem periodu (poslije rata) izvedena i sanacija pokrova kupola olovnim limom, što smo uočili na terenu.

U sklopu prikupljanja podataka iz literature i ostalih izvora, došli smo i do informacije da su poslije rata 1992.-1995. na objektu vršeni određeni sanacioni radovi. O istim nije bila dostupna nikakva dokumentacija, niti detaljniji usmeni opisi, te nismo mogli precizno utvrditi o kakvim je konsolidacijskim zahvatima zapravo bila riječ. Na terenu je konstatirano da je određen broj pukotina u kupolama zatvaran cementnim malterom, pri čemu samo na osnovu vizualnog pregleda, bez postavljene skele, nije bilo moguće zaključiti da li je to učinjeno u sklopu injektiranja (ukoliko je ono uopće rađeno na nekim pozicijama u okviru spomenutih recentnih radova konsolidacije) ili tokom nekog neizvjesno kada poduzetog nestručnog pokušaja sanacije putem prostog popunjavanja otvora pukotina krutim smjesama.

METODOLOŠKI PRISTUP, TOK I REZULTATI ISTRAŽIVANJA

Kako je već navedeno, kao voditelj istraživanja smo na samom početku definirali konkretne ciljeve, postavili detaljno razrađene zadatke i osmislili metodologiju, imajući u vidu generalne ciljeve istraživanja.

U prvoj fazi istraživanja izvršili smo uvid u raspoloživu dokumentacionu osnovu i literaturu. Iako vrlo oskudni, pregledani izvori i shematski prikazi pomogli su nam u donošenju zaključka kako je objekt u dispoziciji generalno očuvan. Zaključak prve radne faze bio je da su koncept objekta, dispozicija i namjena prostorija jasni (izuzev "malog halvata", odnosno "trašhane", tj. prostorije za obavljanje različitih kozmetičkih radnji, koju, zaključili smo, treba proanalizirati i u narednim radnim fazama te ga istražnim radovima na terenu samo egzaktno potvrditi.

Paralelno s navedenom analizom, te nakon njenog završetka, vršili smo i terensko istraživanje prema ranije preciziranom planu, ono je obuhvatilo različita snimanja i istraživačke radove.

Napravljeno je snimanje objekta laserskim skenerom, načinjena detaljna terenska

analiza oštećenja fizičke građe, te izvršena mjerenja na posebnim pozicijama. To je u konačnici rezultiralo obimnom foto-dokumentacijom, arhitektonskim snimkom zatečenog stanja i snimkom oštećenja izrađenim po posebnoj metodologiji.

Istraživački radovi sastojali su se od sondiranja podova u objektu i sondiranja u terenu uz objekt, pažljivog odstranjivanja naknadno nanesenog cementnog maltera s male površine zida na jednoj poziciji da bi se došlo do originalnog sloja, pažljivog uklanjanja slojeva nasipa i šuta na "podovima" (odnosno, onom što je od njih ostalo, a nije mnogo) u različitim prostorijama, čišćenja smeća i otpada, ispitivanja sistema napajanja i razvoda tople i hladne vode izvornim glinenim cijevima, uzimanja uzoraka materijala s objekta i iz sonde.

Tokom istraživačkih radova su putem čišćenja, uklanjanja nasutog materijala i šuta, otvaranja sondažnih iskopa, te sveobuhvatne analize koja je uslijedila, identificirani sistemi podnog grijanja (*hypocaustum*) i ventilacije, odnosno strujanja toplog zraka kroz zidove. Pronađeno je i mjesto odvoda kanalizacije iz objekta. Izbacivanjem smeća, izvođenjem odgovarajućeg iskopa i pažljivim čišćenjem otkriven je i snimljen kotao u hazni te je "rekonstruiran" način njegovog funkcioniranja.

Identificirana je i niša ložišta i utvrđena pozicija dimnjaka, koji je zasut pa nije vidljiv s gornje strane i vjerojatno djelomično oštećen.

U mjeri u kojoj je to bez djelomične razgradnje i sondiranja zidova na osnovu ostataka na terenu bilo moguće, utvrđen je i sistem distribucije vode u objektu. Također je "rekonstruiran" položaj kurni te pretpostavljen položaj "sofa-estrada"⁴ na kojim se sjedilo za vrijeme kupanja ili ležalo za vrijeme parnih kupki.

U sondažnim iskopima u dvorištu konstatirani su tragovi krečnog maltera te se zasad može pretpostaviti kota originalne kaldrme avlije. Eventualnim daljim istraživanjima koja bi rezultirala pronalaskom fragmenata/tragova kamenih ploča, postavljena bi hipoteza bila i dokazana.

Putem istraživačkih radova potvrđen je veći broj pretpostavki koje smo kao voditelj istraživanja postavili na početku. Između ostalog, potvrđena je hipoteza o originalnoj namjeni prostorija. U tom smo kontekstu posebno posvetili pažnju pitanju namjene prostorije s porušenim zidovima, koju Kreševljaković naziva «halvatom», o tome smo razgovarali i sa članom Stručnog tima Ministarstva za praćenje Projekta, Prof. Zeynep Ahunbay⁵, koja se složila s našom pretpostavkom da se, najvjerojatnije, radi o prostoriji namijenjenoj vršenju određenih higijensko-kozmetičkih radnji.

Uz analizu arhitektonskih i laserskih snimaka i zaključaka terenskog promatranja, istraživački radovi rezultirali su dragocjenim nalazima i saznanjima o ovom objektu te

4 Terminologija, prema: Kreševljaković, Hamdija: Izabrana djela / Banje, vodovodi, hanovi i karavan-saraji, Veselin Masleša, Sarajevo, 1991.

5 U sklopu aktivnosti Ministarstva na revitalizaciji i obnovi Počitelja, tj., programa «Integralna zaštita Počitelja», imenovan je i stručni tim za obnovu Hamama, čiji je zadatak bio praćenje projektnih aktivnosti. S timom Ministarstva smo u više navrata diskutirali o rezultatima istraživanja do kojih smo došli.



Istražni radovi
Investigation works
(N. Mujezinović)

24.02.2006: Kapaluk - porušena prostorija, ispitivanje propusnosti cijevi i snimanje položaja; voda iz obje cijevi u porušenoj prostoriji.

24th February 2006: *Kapaluk*- demolished room, examination of pipe permeability and survey of the position; water from both pipes in the demolished room.

na taj način u cijelosti odgovorili ciljevima Projekta. Istovremeno su, međutim, doprinijeli i općoj razini znanja o hamamima u BiH i razumijevanju njihovih specifičnosti. Vrlo mali broj istraživačkih radova koji su u prošlosti uopće vršeni u našim hamamima kao i nedostatak ozbiljnih naučnih analiza njihove arhitekture i današnjeg stanja fizičke građe čine ovo istraživanje koje je vršeno još 2005/2006 posebno značajnim.

PROJEKTNO RJEŠENJE – REVITALIZACIJA OBJEKTA⁶

Rezultati istraživanja odredili su odluku o budućoj funkciji objekta. Potpuno odsustvo “sofa-estrada”, kurni, podova (osim u prostoriji šadrvana), elemenata koji se ne mogu rekonstruirati na osnovu ostataka, budući da ne postoje *in situ*, te činjenica da bi se u slučaju vraćanja izvorne namjene na instalacijama i strukturi objekta morale izvesti brojne agresivne intervencije većeg obima, doveli su do zaključka da bi najprihvatljivija funkcija bila: muzej kulture hamama, s mogućnošću polivalentnog korištenja i pratećim sadržajima koji bi omogućili njegovu “samoodrživost”.

U okviru takvog konceptualnog opredjeljenja, Projektom revitalizacije predložili smo likovno-simboličku rekonstrukciju nedostajućih elemenata, praćenu suvremenim tehnologijama muzeološke prezentacije – kompjuterskom i video opremom. Prema rješenju koje smo ponudili, objekt se koristi na 4 različita načina u okviru jedinstvene osnovne namjene, kroz 4 funkcionalne cjeline koje u potpunosti odgovaraju

⁶ Tekst ovog poglavlja gotovo u cijelosti preuzet je iz: Mujezinović, Nermina: *Kamen – materijal kontinuiteta i izražajnih mogućnosti*, Federalno ministarstvo obrazovanja i nauke, Sarajevo, 2009.

izvornim funkcionalnim cjelinama Hamama i sukladne su s njima.

Avlija ispred objekta, originalno korištena i kao drvarnica, zajedno sa ćulhanom i rezervoarom za hladnu vodu formulirana je kao "Funkcionalna cjelina 1" koja ima servisno-ugostiteljski karakter.

"Funkcionalna cjelina 2" obuhvata dio ćulhana i haznu (rezervoar za toplu vodu s kotlom). Ovaj segment objekta zamišljen je kao prostorna cjelina prezentacijsko-komercijalnog profila gdje se uz "izlaganje" i naglašavanje izvornih arhitektonskih elemenata predviđa i prodaja sitnih suvenira i brošura.

U grijani dio Hamama spadaju prostorije halvata, kapaluka, trašhane i zahoda. Projektnim rješenjem, ovaj je dio definiran kao "Funkcionalna cjelina 3", cjelina kojoj je dan muzejski karakter i unutar koje se predviđa prezentacija postojećih originalnih arhitektonskih elemenata na vrlo suvremen način, nakon što se pažljivo konzerviraju i restauriraju.

Revitalizacija negrijanog dijela Hamama – šadrvana, tj., "Funkcionalne cjeline 4", podrazumijeva višenamjensko korištenje ovog prostora, nakon što se izvrše svi potrebni konzervatorsko-restauratorski i sanacioni zahvati. Zamislili smo da osnovna namjena prostora bude galerijska, s mogućnošću ugostiteljstva, organizacije manjih skupova i povremenih specijaliziranih "marketa".

NERMINA MUJEZINOVIĆ
National Committee ICOMOS in Bosnia and Herzegovina

Šišman-Ibrahimpasha's hammam in Počitelj: researching, condition analysis and revitalization project

BASIC HISTORICAL DATA¹

The oldest material remains of a bath – as it is known today, were excavated in Knossos on the island of Crete at the beginning of the 20th century. The bath was discovered with traces of water supply system and toilets, besides the Queen's room, within the vast palace.

Bathing, whether in nature or in baths, was a part of Hellenic, and later, Roman tradition; in Athens, public baths were built as an addition to a training field or wrestling ground (*palaestra*), while ancient Rome erected training fields next to *thermae*.

Arabic, Turkish and Persian baths function on a similar principle like the antiquity ones, while names of individual rooms and sites are different in different traditions.

Hammams were built, both as house baths and as public baths, often as representative structures, in large numbers on the entire territory of the Ottoman Empire, that is, everywhere where Islam spread. In Bosnia and Herzegovina, they have a character of important public buildings, and often an architectural value. Although they served for a financial support of some educational or religious institution, their character is

¹ Basic historical data, according to: Kreševljaković, Hamdija: Izabrana djela / Banje, vodovodi, hanovi i karavansaraji, Veselin Masleša, Sarajevo, 1991.

close to religious and humanitarian endowments.

The hammam of Počitelj was, according to Elvija Čelebija, erected by Šišman Ibrahim – pasha in 1665. The travel writer specified that the benefactor sent people to build a hammam and an inn (*han*) in the period of his residing in Počitelj.

Ibrahim - the son of Omeraga, a secretary to grand vizier Fadil Ahmed - pasha Ćuprilić, was born in Počitelj, and died in Egypt in 1668. Some other structures in Počitelj are associated with his name besides the han and the hammam.

In technical literature, we find information that the hammam in Počitelj was abandoned at the beginning of the 20th century.

THE PROJECT'S DESCRIPTION: WORK ORGANIZATION, GOALS²

If we observe two already realized project phases, related to the renovation of Počitelj's hammam as a whole³, we can conclude that this project, except for the scientific and researching character which makes it itself purposeful and determines its significance and value, has its foundation in the planning of concrete protective activities.

The First Project, researching and analytical in character, realized in 2005 - 2006, had as a goal to ensure a basis in order to produce documentation on the future revitalization of the structure. That is, although it is comparatively preserved at first sight in the exterior, the hammam lost a great deal of its original elements in the interior: both architectural and functional ones; many of these which we still found in situ, were heavily damaged. Therefore, the authenticity of the physical structure needed to be determined through comprehensive researching, and so did the way the structure used to function originally. In the renovation context, researching results should have been a basis for valid evaluation whether it is justified to bring the original purpose back to the structure.

In order to fulfill the planned goal, so that the entire analysis is compatible with the

2 The text of this and other chapters, conclusively with "Methodological approach, course and research results", see Nermina Mujezinović: "Elaborat o rezultatima istražnih radova, snimak i analiza Šišman-Ibrahimpashiog hamama u Počitelju", the Cantonal institute for the protection of cultural-historical and natural heritage Sarajevo, Sarajevo, 2006, and "Rezultati istraživanja Šišman-Ibrahimpashiog hamama u Počitelju", Catalogue of the Cantonal institute for the protection of cultural-historical and natural heritage Sarajevo, Sarajevo, 2011.

The text was almost entirely taken from the specified sources.

3 Regarding the renovation of Šišman- Ibrahimpasha's hammam in Počitelj, two completely separated projects were made: The study of the research results *in situ*/the survey and analysis of the existing condition, and the Conceptual revitalization project. Still, the documentation made within these 2 projects, can be regarded as a whole, because they are both essentially related to the problems of the structure's revitalization. This work deals with both projects.

value of the historical building, and the fact that it was declared a national monument of the architectural heritage, we defined relevant methodology, organization and dynamics as expert research managers, before the works began. We estimated that the analysis must contain all necessary architectural and another surveys, investigation into the available documentation and sources and researching in situ, that is, research works.

ARCHITECTURAL CHARACTERISTICS AND THE STRUCTURE'S CONDITION

The structure represents a beautiful example of the architecture from the Ottoman period in our regions. It was built in the mid-17th century, in the period when architecture was flourishing, and also, when we already encounter developed types of public buildings having a different purpose. In that period, in our regions, vaulted stone constructions were already built in a superior crafting manner, while being often conceived with great quality, both architecturally and constructively.

The hammam of Počitelj belongs to the type of single hammam. It was developed longitudinally: fountain (*šadrvan*), separate room (*kapaluk*) with a toilet and *trašhana* (little *halvat*), and *hot halvat* (*halvat* is a large, spacious ground-floor room) succeed lineally one after another, while *hazna* (treasury), *ćulhan* (fireroom) and cool water reservoir were placed on the back side of the *halvat*. In front of the structure, there is a courtyard, enclosed with wall of rubble and dressed stone; a part of the courtyard was probably used as a wood-shed.

Two rooms under cupolas dominate in the composition – two central features essential for a hammam: a larger body of the ablution fountain and a smaller body of the *halvat*. Interspace and “service rooms” are not architecturally accentuated, and were shaped differently from the main ones: *kapaluk* is a smaller, vaulted room, *hazna* and cold water reservoir were situated next to the *halvat*; they were also vaulted and roofed with steep roof, while there is only steep roof over the *ćulhan*. There are no windows in outer walls and the plasticity of the façades is a result of combining different, accentuated wall textures. The structure was built with local limestone and tuff, the way of their application shows, that stonemasons mastered a considerable skill of using material.

During the researches, in the field work, we concluded that the level of the preserved condition of various hammam rooms is not the same. We registered subsequent interventions on certain positions, as well as results of earlier protective interventions. For example, partial repairs on arches were done on the fountain (*šadrvan*) probably from constructive reasons, partial interventions were done on joints in all rooms, as well as on the outer and inner wall surfaces.

The fireroom (*ćulhan*), however, underwent the largest alterations. A machine for heating the inn (*han*) was placed in it, which was followed by making connection

installations, while in order to adjust to the “new function”, concrete steps were made in the room. Walls were plastered in cement mortar, while jamb walls were made, obviously because of the installation of a new construction of the steep roof.

In recent times (after the war), cupola roofing was repaired and covered in lead, which was noticed on the spot.

Within the framework of collecting data from technical literature and another sources, we found a piece of information that, after the war of 1992-95, certain repairing works were done on the structure. There were neither documentation, nor detailed oral descriptions available concerning those, so we could not determine precisely what consolidation works were in question here. We concluded on the spot, that a certain number of fissures in cupolas had been repaired with cement mortars, but we could not determine (on the basis of visual survey only and without scaffolding), whether this was done within the frame of grouting (if it was done on some positions, within the framework of the aforementioned recent reinforcement works), or during some inexpert repairing (whose date is not exact), by means of simple filling up the fissures with rigid mixture.

METHODOLOGICAL APPROACH, COURSE AND RESULTS OF THE INVESTIGATIONS

As mentioned before, we (as the investigation leader, and at the very beginning), have defined concrete goals, we set tasks elaborated in detail and figured out the methodology, bearing in mind general goals of the research.

In the first phase of the investigation, we became acquainted with the available documentation basics and the technical literature. Although very scarce, reviewed sources and schematic illustrations have helped us in reaching conclusion, that the structure is generally preserved, as far as its disposition is concerned: the conclusion of the first working phase was, therefore, that the concept of the structure, disposition and purpose of the rooms are clear (except for the *little halvat*, that is *trašhana*, which is a room for performing various cosmetic activities – which should be analyzed in the next working phases, as we concluded). This conclusion should be only exactly confirmed by the investigation works in the field.

In parallel with the mentioned analysis and after its termination, we conducted a field investigation according to an earlier specified plan; it encompassed various surveys and investigation works.

A survey with laser scanner of the structure was done, a detailed field analysis of the physical material damage was made, as well as measuring on specific positions. In the end, that resulted in extensive photo-documentation, architectural survey of the found condition and a damage survey, made according to a special methodology.

The research works consisted of the sounding of the floors in the structure and the sounding in the ground next to the structure; careful removal of the subsequently

coated cement mortar from the small wall surface on one position, in order to reach the original layer; of careful removal of filling and rubble layers on the “floors” (that is, what has remained of them, and that is not much) in different rooms, removing garbage and waste, examination of supply system and distribution of cool and warm water in original clay pipes; taking material samples from the structure and from sounding machines.

During the research works, floor heating systems (*hypocaustum*) and ventilation (that is, the circulation of hot air through the walls) were identified – via cleaning, removal of the backfilled material and the rubble, opening of trial pits, and via all-encompassing analysis which followed. The spot from where the sewage was taken away from the structure, was also found. Via garbage removal, carrying out relevant excavation and careful cleaning, a cauldron in the *hazna* was discovered and surveyed, and its way of functioning was “reconstructed”.

A fire-box niche was identified, and the chimney position was determined. The chimney is backfilled, so it is not visible from the upper side, and it is probably partially damaged.

The water distribution system in the structure was determined to the extent that it was possible – without partial pulling down and sounding of the walls – on the basis of the remains on the spot. Also, the position of the *kurne* (water basins) was reconstructed, and we assumed the position of the benches (*sofa-estrada*⁴), on which people used to sit during taking a bath, or used to lie during steam baths.

In the trial pits in the courtyard, we found traces of lime mortar, therefore we can assume the level of the original courtyard cobble pavement for now. The assumed hypothesis would be proved via possible further researches, which would result in finding fragments/traces of stone slabs.

A large number of hypotheses, which we proposed in the beginning as the Research manager, was confirmed via researching works; among other things, a hypothesis on the original purpose of the rooms was confirmed as well. In that context, we paid a special attention to the question of the purpose for the room with demolished walls, which was considered as the *halvat* by Kreševljaković. We discussed this with a member of the Ministry's Expert team for the supervision of the Project, Prof. Zeynep Ahunbay⁵ who agreed on our hypothesis, that it is probably the room with a purpose of toilet and cosmetic activities.

Together with the analysis of architectural and laser surveys and conclusions of

4 Terminology, according to: Kreševljaković, Hamdija: Izabrana djela / Banje, vodovodi, hanovi i karavansaraji, Veselin Masleša, Sarajevo, 1991.

5 Within the activities of the Ministry on the revitalization and renovation of Počitelj, i.e. the Programme “The integral protection of Počitelj”, an expert team was appointed for the renovation of the hammam, whose task was to supervise the project activities. We discussed the obtained research results with the Ministry team on several occasions.

the observations on the spot, the researching works resulted in precious finds and recognitions of this structure, and in this way, they entirely reached the Project's goals. At the same time, they have contributed to the improvement of the general knowledge level about hammams in Bosnia and Herzegovina, and to the understanding of their specific qualities. Very small number of researching works, which were carried out on our hammams in the past, as well as the lack of serious scientific analyses of their architecture and the present-day condition of their physical material, make this research (carried out in 2005/2006) particularly significant.

PROJECT SOLUTION – REVITALIZATION OF THE STRUCTURE⁶

Researching results chose a future function of the structure. The complete absence of the *sofa-estrada*, the *kurne*, floors (except for the one in the *šadrvan* room) – elements which cannot be reconstructed on the basis of remains, since they do not exist *in situ* – and since the fact is that, in case of giving back the original purpose, numerous, aggressive, large-scale interventions on the installations and the building's structure should be carried out - all led to the conclusion that the most acceptable function would be: the museum of the hammam's culture, with a possibility of multipurpose use and the pertaining attractions and programmes, which would enable its "self-sustainability".

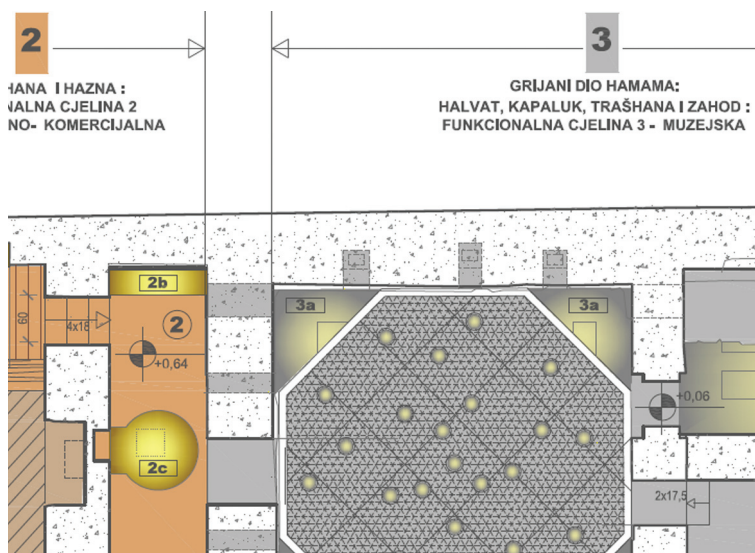
In the frame of that conceptual solution, we have suggested (with the Revitalization project) a visual and symbolic reconstruction of the missing parts, combined with the contemporary technologies of museological presentation: computer and video equipment.

According to the solution that we have offered, the structure is to be used in 4 different ways, within the frame of a single, basic purpose, through 4 functional entities which correspond completely to the original functional entities of the hammam, and which are compatible with them.

The courtyard in front of the structure (*avlija*), which was originally used as a wood shed as well, together with the *ćulhan* and a cool water reservoir, was formulated as a "Functional entity 1", and has a catering character.

The "Functional entity 2" encompasses a part of the *ćulhan* and the *hazna* (a reservoir with warm water, together with a cauldron); this segment of the structure was conceived as a spatial entity of commercial and presentational profile, where, besides the "presentation" and putting emphasis on the original architectural elements, the sale of small souvenirs and brochures is envisaged.

⁶ This chapter's text was almost entirely taken from: Mujezinović, Nermina: Kamen – materijal kontinuiteta i izražajnih mogućnosti, The Federal ministry of education and science, Sarajevo, 2009



Nacrt:
Konceptualni dizajn/
Funkcionalne cjeline
i mogućnosti revitalizacije/
Osnova

Drawing:
Conceptual design/
Functional entities
and the possibilities
for the revitalization/
Ground plan



Nacrt:
Analitički dio/
Nivo intervencije
na očuvanim originalnim
elementima enterijera i način
njihove prezentacije/
Osnova

Drawing:
Analytical part of
the project /
Types of the treatment
of the preserved original
interior elements and the
way of their presentation/
Ground plan

Segmenti iz grafičke dokumentacije Glavnog projekta revitalizacije Šišman – Ibrahimpašino hamama, 2005-2006, Sarajevo, N. Mujezinović

Segments from the Main project of the Revitalization of the Šišman – Ibrahimpasha's hammam, 2005-2006, Sarajevo, N. Mujezinović

The following rooms belong to the heated part of the hammam: the *halvat*, the *kapaluk*, the *trašhana* and the toilet; the project solution defined this part as the “Functional entity 3” – the entity which was given a museum character, and inside of which, a presentation of the existing original architectural elements in a very contemporary way is envisaged, after they are carefully conserved and restored.

The revitalization of the unheated part of the hammam- the *šadrvan*, i.e. the “Functional entity 4”, includes a multipurpose use of this space, after all necessary conservation, restoration and repairing works are carried out; we have envisaged that the basic purpose of the space to be a gallery, with a possibility of catering industry, organization of small conferences and occasional specialized “markets”.

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Historijski muzej u utvrdi Montebello
Historical museum at Montebello
fortress

FERHAD MULABEGOVIĆ
Nacionalni komitet ICOMOS u Bosni i Hercegovini

Neka iskustva na revitalizaciji objekata kulturno - historijskog nasljeđa

Definicija koncepta arhitektonske konzervacije predmet je rasprave još od kasnog XVIII. stoljeća. To je pitanje svakog vremenskog odnosa sa historijom. Teoretske rasprave o tome šta konzervirati, šta restaurirati, kada rekonstruirati, a kada na spomeniku i oko njega uspostaviti jednu novu angažiranu strukturu (arhitekturu), otvorene su i danas.

Jasno je da zaštita dobara kulturno historijskog nasljeđa ima prioritet i nije upitna zaštita s trajnim zaustavljanjem procesa propadanja i stabilizacijom spomenika (istraživanje, konzervacija, restauracija).

Dugogodišnjim procesima zaštite stvaraju se uslovi za revitalizaciju spomenika i njegovog okruženja, stavljanjem istog u njegovu originalnu namjenu ili odgovarajuću novu namjenu koja neće narušiti integritet spomenika, ili stavljanje istog u kulturnu i turističku eksploataciju.

Način na koji će se pristupiti konzervaciji (restauraciji) i revitalizaciji nije samo tehnički postupak, naprotiv, od postupka konzervatora, njegove interpretacije kulturno-historijskog spomenika javnosti ovisi kako će sredina percipirati i prihvatiti tu intervenciju i shvatiti je kao ispravan postupak.¹

Ovo se pitanje posebno postavlja kod konzervacije i prezentacije arheološkog lokaliteta, o čemu se na ovom okruglom stolu i razgovara, s osvrtom na arheološke iskopine Firuz-begovog hamama. Poučan je primjer prezentacija arheoloških

1 Dž. Čelić, Konzervacija i stvaralaštvo, Naše starine X, Sarajevo 1965.

iskopina u utvrdi St. George u Portugalu (João Luís Carrilho da Graça), prezentacija arheološkog spomenika Mitreuma u Jajcu (S. Mulaomerović, F. Mulabegović), a treba spomenuti i adaptaciju i dogradnju stare električne centrale u Madridu za potrebe kulturnog centra i galerije (Herzog & de Meuron).

Gasometri u Beču već su dobro poznat primjer revitalizacije. Ovi, već 100 godina napušteni prostori, prepušteni su četvorici velikih, svjetski poznatih arhitekata koji su, svako na svoj način, odgovorili na zadatak revitalizacije, bilo da je riječ o interpretaciji, dogradnji i sl., s tim da je ostala jasno čitljiva osnovna premisa staro-novo (Jean Nouvel, Coop Himmelblau, Manfred Wehdorn, Wilhelm Holzhauser). Peter Zumthor je vrlo inventivno dogradio ruinu kasnogotičke crkve u Kölnu, koja je razorena u II. svjetskom ratu, i pretvorio je u muzejski prostor.

Brojni su primjeri revitalizacije dobara kulturno historijskog nasljeđa koji do kraja uvažavaju historičnost i vrijednost zatečenog spomenika, a potom svojim intervencijama prezentiraju i stavljaju spomenik u nove životne tokove. Intervencije koje mogu pomoći sagledavanju problema revitalizacije Firuz-begovog hamama bit će dane na nekoliko primjera.

HISTORIJSKI MUZEJ U UTVRDI MONTEBELLO (ŠVICARSKA)

Utvrda Montebello se u pisanim dokumentima prvi put spominje 1313. godine. Dogradnje i obnove u periodu 1462.-1490. transformirale su staru utvrdu u veliki fortifikacijski kompleks. Utvrda je XIX. stoljeće dočekala s oštećenjima i zapuštena. Značajni restauratorski radovi izvršeni su u periodu 1902.-1910. godine, gdje je brižljivo izvedena restauracija postojećih devastiranih struktura, koristeći sve one elemente koji su u danom trenutku bili očuvani (pokretni most, struktura, prsobrani).²

U periodu 1971.-1974. utvrda je adaptirana za potrebe muzeja u kojem su smješteni arheološki ostaci iz pokrajine Ticino. Kada se pojavila potreba da se u prostor fortifikacije smjesti historijski muzej, arhitekti su se odlučili da jezgro fortifikacije, koje je ranije bilo napravljeno od drvenih konstrukcija, a koje je vremenom nestalo, ili intervencijama uništeno, tretiraju na potpuno savremen način te u potpuno novim materijalima. Tako je na glavnom tornju postavljena spuštena čelična konstrukcija koja nosi kompletnu etažu. Interveniralo se u donjoj zoni terena gdje su postavljeni klimakomore, ventilacija i sva potrebna tehnika. Enterijer u kojem je smještena muzejska postavka koristi uglavnom materijale kao što su čelik, staklo, guma, plastika, finalno obrađeno drvo. U dvorištu su primjetne intervencije, funkcionalno je postavljeno novo betonsko stepenište sa čeličnom ogradom i nadstrešnicom. Na mjestima gdje je izgubljen dio bedema, na ophodu prsobrana, prostor je premošćen čeličnom konstrukcijom (arhitekti M. Campi, F. Pessina, N. Piazzoli).³

Potpuno novim materijalima napravljen je kontrast između onog što bi se nazvalo

2 UNESCO World Heritage, The Castles of Bellinzona

3 Architektur und Kunst-werk, 5/75, Museo Civico Castello di Montebello Bellinzona

Historijski muzej u
utvrđi Montebello

Historical museum at
Montebello fortress



restauracija, odnosno konzervacija i onog što predstavlja originalnu strukturu iz vremena u kojem je izvedena. Na onom što predstavlja autentični spomenik nije se interveniralo, već je restaurirano na najbolji način. UNESCO je 2000. godine prihvatio ovu “intervenciju” i sa još dva grada u Bellinzoni upisao Castello Montebello na Listu svjetske baštine.

MUZEJ MODERNE UMJETNOSTI U LUXEMBOURGU

Zbog izuzetne strateške pozicije, Luxembourg je od XVI. stoljeća do 1867, kada su gradske zidine demolirane, bio jedan od najvećih utvrđenih gradova Evrope. Zauzimao je površinu od skoro 180 ha. Ključni razvoj grada bio je u periodu XII.-XV. stoljeća.

Historijsko jezgro i njegova zaštitna zona stavljeni su na UNESCO-ovu Listu svjetske baštine 1994. godine.⁴

Zaštita historijskog jezgra, unapređenje urbanih struktura kroz nove gradnje, odvijala se kontinuirano, UNESCO je odobrio nove interpolacije u historijskoj zoni, izvedene u neoklasicističkoj maniri od strane poznatih arhitekata Rob Kriera i Christopha, a u kontaktnoj zoni u kompleksu utvrde Thungen (izgrađene 1732. godine), smješteno je novo zdanje Muzeja moderne umjetnosti. Odluka o gradnji Muzeja donesena je 1997. godine.

⁴ UNESCO World Heritage, City of Luxembourg: its Old Quarters and Fortification



Muzej moderne umjetnosti u Luxemburgu

The museum of modern art in Luxembourg

Projekt je povjeren arhitekti I. M. Pei-u, koji je krenuo s projektom 1999. godine i završio ga uoči 2007, kada je Luxembourg proglašen kulturnom prijestolnicom Evrope. Zdanje Muzeja postavljeno je unutar zadanog arheološkog i arhitektonskog, urbanog i fortifikacijskog kompleksa. To je primjer u kojem je dio bedema fortifikacije rekonstruiran s jasnom distinkcijom između donjeg originala i dograđenog dijela, a u ukupni prostor postavljena jedna potpuno nova moderna struktura. Novi Muzej izgrađen je novim materijalima, s velikim staklenim površinama i zenitalnim osvjetljenjem, obložen toplim kamenim pločama.⁵

UNESCO je prihvatio ovu intervenciju nad prethodno proglašenom svjetskom baštinom, dokazujući time svoj fleksibilni stav kad je u određenim slučajevima riječ o metodi interpolacije i interpretacije koja ni u jednom elementu ne narušava vrijednosti kulturnog dobra svjetske baštine.

MUZEJ U UTVRDI MORITZBURG U HALLEU (NJEMAČKA)

Moritzburg je utvrda u Halleu (Njemačka). Građen je u periodu 1479. -1484. godine, u stilu rane renesanse, i danas predstavlja jedan od značajnih kulturno-historijskih spomenika u Halleu. Od kraja XIX. stoljeća, on je kuća umjetnosti i kao takav je nacionalno značajan.

Veći radovi na obnovi obavljeni su u periodu 1951.-1954, restoran i manji teatar realizirani su 1964.-67, a studentski klub u sjeveroistočnom bastionu obnovljen je

⁵ A. Riding, "Luxembourg Opens Grand Duke Jean Museum of Modern Art", The New York Times, Juli 8, 2006

1972. godine.⁶

Dvorac Moritzburg u Halleu se od 1904. godine koristi kao muzejski i izložbeni prostor modernog slikarstva i plastike. Kako bi nastavio funkcionirati kao kulturno turistička atrakcija, historijski je kompleks 2008. proširen aneksom i novim etažama na sjevernom i zapadnom krilu. Dogradnja je izvedena u novim materijalima i time su respektirani i sačuvani građevinski stilovi iz različitih epoha.

Rješenje revitalizacije objekta Moritzburg u Njemačkoj na smotri arhitekture ECOLA 2010 dobilo je značajnu nagradu u domenu sanacija/obnova/preuređenje i zaštite spomenika. Riječ je o jednostavnom pristupu u kojem je ruševina, koja se nalazi u kompleksu starog grada, zatvorena potpuno savremenim materijalom – staklom, pri tome stvarajući novi izložbeni prostor. Autori projekta obnove su španski arhitekti Fuensanta Nieto i Enrique Sobejano.⁷

UTVRDA ST. GEORGE U LISABONU (PORTUGAL)

Postavljena na prominentnom brežuljku što gleda na ušće Tagus-a, lisabonski kastel São Jorge prvobitno je bio maurska citadela. Lokalitet još uvijek nosi tragove ranijih civilizacija, označavajući prvu zabilježenu ljudsku okupaciju grada. Sukcesivni talasi kolonizacije ostavili su kompleksno historijsko i kulturno nasljeđe. Nakon rekonkviste, citadela je postala kršćanska tvrđava i kraljevska palata. U kasnom XIV. stoljeću bila je namijenjena nacionalno cijenjenom ratniku Sao Jorgeu (St. George) i predstavljala mjesto za velike državne događaje.

Ali tokom XVI. stoljeća, kada je na ivici rijeke Tagus izgrađena nova kraljevska palata, utvrda na obronku brežuljka počela je gubiti svoj značaj. Zemljotres u Lisabonu 1755. godine ozbiljno je ošteti grad i njegovo fizičko propadanje nastavljeno je do 1940, kada ga ekstenzivni program renoviranja konačno transformira u jednu od najpopularnijih turističkih atrakcija u gradu.

U novije vrijeme, arheološki interes se fokusirao na područje Praça Nova, grada gdje su otkopani bogati slojevi naselja iz željeznog doba, maurskih kuća i ostaci palate iz XV. stoljeća koju je koristio lisabonski biskup, što predstavlja vidljiv dokaz o izvanrednoj evoluciji lokaliteta.

Portugalski arhitekta Joao Carriho das Graça dobio je nalog da uradi projekt koji bi učinio da se ovi lomljivi ostaci mogu prezentirati na fizički način te da budu muzeološki razumljivi za posjetioce. Carriho da Graça je dodao niz novih elemenata koji su svi veoma karakteristični za njihovo vrijeme, ali s jakim naglaskom na reducirani dizajn između ruševina, s naglaskom na odnos između starog i novog.

Prvi je korak bio da se utvrdi granica lokaliteta s niskim zidom od cor-ten čelika. Lamernarne površine cor-ten prelaze precizno oko i kroz lokalitete, ocrtavajući strane površinskih iskopina i formiraju lebdeću strukturu, kako bi se zaštitili ostaci mozaičkog

⁶ Ark - Sto časopis za arhitekturu, 04/2010

⁷ Moritzburg (Halle), Wikipedija, the free encyclopedia

poda koji je nekada predstavljao dio palate lisabonskog biskupa. Unutrašnja strana slobodno noseće cor-ten strukture pokrivena je crnim ogledalom, omogućavajući posjetiocima da vide reflektiranu sliku mozaika u zatvorenim kvartirima. Povezivanje gruboće i fleksibilnosti otkopanih ostataka, ista formalna i materijalna preciznost karakterizira druge nove elemente kao što su stepenice od vapnenca, podesti i sjedišta.

Najupadljiviji novi dodatak je besprijekorna kutija s bijelim zidom koja sama sličí privremenim strukturama arheoloških iskopina; konstruirani iznad temelja par maurskih kuća, providni krovni paneli od polikarbonata ublažavaju svjetlost. Hladni bijeli labirint predstavlja jednostavnost i finesu tipičnu za najbolji moderni portugalski rad. Carriho da Graça to opisuje kao "naslućujuće, apstraktno i scenografski. Bijeli zidovi plove iznad vidljivih temelja tako što dodiruju tlo u samo šest tačaka".

Novi dijelovi ne samo da štite lokalitet nego dodaju jednu eksperimentalnu dimenziju koja racionalnije oživljava njegovu bogatu historiju. Ograničavanje na prošlost može biti izazov, ali nova arhitektura uspijeva to na svoj način i projekt je nedavno dobio Piranese Prix de Rome za 2010. godinu. Međunarodna nagrada koju godišnje dodjeljuje Italijanska škola Accademia Adrianea fokusira se na odnos između arhitekture i arheologije. Posebno je priznata Carriho da Graçova shema, zbog jasnoće, senzitivnosti i kultiviranosti novih dodataka, zbog načina na koji je povezana sa postojećim arheološkim ostacima te kako se odnosi prema širokom krajoliku grada.⁸ Ovaj primjer iz Portugala stoji u direktnoj vezi sa temom o kojoj se govori. Ova se interpretacija mora ozbiljno respektirati - arheološki lokalitet je konzerviran, nema nikakve rekonstrukcije u danom materijalu, niti ima ikakve iluzije o tome šta je autentično, a šta nije.

MITREUM U JAJCU (BOSNA I HERCEGOVINA)

Između II. i IV. stoljeća, u antičko doba, bilo je rasprostranjeno božanstvo Mitra čiji su sljedbenici, dolazeći s prostora Bliskog Istoka, ostavili gotovo 100 objekata na prostoru bivše Jugoslavije. Prilikom gradnje stambenog objekta na privatnoj zemlji u Jajcu, 1932. godine, pronađeni su ostaci Mitreuma, locirani skoro 2 m ispod sadašnje kote terena. Gradnja stambene kuće je obustavljena. Zemaljski muzej Bosne i Hercegovine je 1938. godine poduzeo aktivnosti da spasi ovaj unikatni spomenik te je napravio privremeni objekt iznad otkopanih ostataka s tradicionalnim materijalima.

Nakon skoro 70 godina zaštite došlo je do devastacije objekta koji je imao ulogu primarne zaštite, a ujedno su se pojavili problemi sa vlagom, tako da se na Mitreumu koji je uklesan na prirodnoj stijeni počela gubiti slikarska polihromija.

Postavilo se pitanje da li sanirati oštećeni zaštitni objekt ili ponuditi novo rješenje (s konzervatorskim radovima na samom spomeniku) i otvoriti ga javnosti.

8 C. Slessor, "St António Church by JLCG Architectos, Portalegre, Portugal", *Architectural Review*, January, 2010

Mitreum u Jajcu
 Mitreum in Jajce
 (F. Mulabegović)



Autori (S. Mulaomerović, F. Mulabegović) su odlučili da ponude rješenje kojim bi na moderan način prezentirali širi prostor Mitreuma. Spomenik je stavljen u staklenu kocku, u čeličnoj zaštitnoj lučnoj konstrukciji, s asocijacijom na svod (postoje indicije da se veliki dio svetišta nalazio u špiljama, djelomično ukopanim prostorima koji su bili zasvođeni), prostor oko spomenika je na pristupnom dijelu otvoren za posjetioce, sa silaznim stepenicama u formi amfiteatra. Cijeli je prostor obrađen u prirodnom materijalu (lokalni plivit), sa zaštitnom ogradom od laminiranog stakla. Iluminacija objekta je priključena na javnu rasvjetu, tako da je ovaj vid prezentacije spomenika otvoren svim posjetiocima neovisno o vremenu posjete, danju ili noću.⁹

FERHAD MULABEGOVIĆ
National Committee ICOMOS in Bosnia and Herzegovina

Some experiences of revitalizing structures that belong to cultural and historic heritage

Defining the concept of architectural conservation has been a subject of discussions since the late 18th century. That is an issue of relationships with history of all periods. Theoretical discussions on what is to be conserved, what restored, when to reconstruct and when to place a new structure (architectural) on a monument and around it, they are still open today. It is clear that the protection of cultural and historic heritage has priority and that the protection with permanent halting of decaying process and monument stabilization (research, conservation, restoration) is not questionable.

Years-long protection processes create new conditions for a monument's revitalization, and also of a monument's surroundings, by placing a monument in its original purpose, or an adequate new purpose/function which will not degrade a monument's integrity, or else, making a monument be culturally, and in terms of tourism, exploited.

The way of approaching conservation (restoration) and revitalization is not only a technical procedure; on the contrary, how a social environment will perceive and accept that intervention and understand it as a right procedure, depends on a conservator's method and his interpretation of a cultural-historic monument to the public.¹

This question is particularly raised at conservation and presentation of an archaeological site, which is being discussed at this round table, in the light of archaeological finds of Firuz-bey's hammam. An instructive example is a presentation of archaeological finds at Sao Jorge fortress in Portugal (Luis Carrilho da Graça), a

¹ Dž. Čelić, Konzervacija i stvaralaštvo, Naše starine X, Sarajevo 1965.

presentation of the archaeological monument Mitreum in Jajce (S. Mulaomerović, F. Mulabegović), and it is necessary to mention as well the adaptation and extension of the old electric plant in Madrid, so that it can be transformed into a cultural centre and gallery (Herzog and de Meuron).

The Gazometres in Vienna are already a well-known example of revitalization. These structures that were abandoned for 100 years, were given to four world-famous architects, who responded to the revitalization task, everyone in his own way, regardless of whether it was a matter of interpretation, extension and the like. The basic principle old-new remained clearly visible (Jean Nouvel, Coop Himmelblau, Manfred Wehdorn, Wilhem Holzhauser). Peter Zumthor did make an extension on a late Gothic church in Cologne (destroyed in WWII) with much invention and transformed it into a museum.

There are numerous revitalization examples of cultural and historic structures, which respect entirely historicity and value of a monument as it is in the present, and then present and integrate a monument into new functions through their interventions. The interventions that may help to envisage the problem of Firuz-bey's hammam revitalization will be given in a few examples.

HISTORICAL MUSEUM AT MONTEBELLO FORTRESS (SWITZERLAND)

Montebello fortress was mentioned for the first time in written documents in 1313. Extensions and renovations in the period from 1462 to 1490 transformed the old fortress into a large fortification complex. By the 19th century, it was damaged and neglected. Significant restoration works were carried out in the period from 1902 to 1910, when existing devastated structures were carefully restored, using all of the elements which were still preserved by that time (drawbridge, structure, battlements).² In the period of 1971-1974, the fortress was adapted for the needs of a museum, in which archaeological remains of Ticino province are situated. When a need arose to place the historical museum within the fortification's space, architects decided to treat the fortification's core (which had been previously made of wooden constructions, and which disappeared gradually with time, or was destroyed through interventions) in a completely contemporary way and using completely new materials. Accordingly, steel construction was built into the main tower which carries the whole storey. In the lower zones of the ground, interventions were carried out, in which air conditioning equipment, ventilation and all necessary technical equipment are installed. The interior, where the museum display is situated, uses mostly materials like steel, glass, rubber, plastic, finally treated wood. In the courtyard, interventions are visible, by which a new concrete staircase with a steel railing and a shed were functionally installed. In places where parts of walls were lost, on the walking path of the battlements, the

² UNESCO World Heritage, The Castles of Bellinzona

space was bridged by a steel construction (architects M.Campi, F.Pessina, N.Piazzoli).³ A contrast was made using completely new materials, between that, what would be called restoration, i.e. conservation, and the original structure from the epoch in which it was built. The authentic monument was not touched, but it was restored in the best possible fashion. UNESCO accepted this “intervention” in 2000, and inscribed Castello Montebello, together with two more castles in Bellinzona, on the World Heritage List.

THE MUSEUM OF MODERN ART IN LUXEMBOURG

Because of extraordinary strategic position, Luxembourg was, from the 16th century to 1867 (when city walls were demolished), one of the largest fortified towns in Europe. It took up surface of nearly 180 ha. The town’s key development was in the period from the 12th to 15th centuries.

The historic centre and its protection area were inscribed on the UNESCO’s World Heritage List in 1994.⁴

The protection of the historic centre and the improvement of urban structures through new constructions were continuously developing. UNESCO approved new interpolations in the historic centre, made in neo-Classicist manner by renowned architects Rob Krier and Christoph, while in the surroundings of Thungen fortification complex (built in 1732), the new building of the Museum of Modern Art was situated. Decision on the building of the new museum was taken in 1997.

The project was entrusted to architect I. M. Pei, who began it in 1999 and finished it in the wake of 2007, when Luxembourg was declared the European capital of culture for that year. The museum’s building was placed within given archaeological, architectural, urban and fortification complex. That is an example in which a part of the walls was reconstructed with a clear distinction between the lower original and the added part, while a completely new modern structure was installed in the entire space. The new museum was built with new materials with large glass surfaces and zenithal/roof illumination, lined with warm stone slabs.⁵

UNESCO accepted this intervention on the formerly declared world heritage, proving its flexible attitude, when it is a matter, in certain cases, of interpolation and interpretation method, which in no way disrupts values of world heritage cultural assets.

3 Architektur und Kunst-werk, 5/75, Museo Civico Castello di Montebello Bellinzona

4 UNESCO World Heritage, City of Luxembourg: its Old Quarters and Fortification

5 A. Riding, “Luxembourg Opens Grand Duke Jean Museum of Modern Art”, The New York Times, Juli 8, 2006

Muzej u utvrđi Moritzburg u Halleu

The museum at Moritzburg fortress in Halle



THE MUSEUM AT MORITZBURG FORTRESS IN HALLE, GERMANY

Moritzburg is a fortress in Halle, Germany. It was built in the period of 1479 -1484, in the early Renaissance style, and represents one of the most important cultural and historic monuments in Halle today. It has been a house of art since the end of the 19th century and is nationally important as such.

Large-scale renovation works were carried out in the period of 1951-1954, a restaurant and a small theatre were built in 1964-67, while a student club in the northeastern bastion was renovated in 1972.⁶

Moritzburg castle in Halle has been used since 1904 as a museum and exhibition space for modern painting and plastic art. In order to continue functioning as a cultural and tourist attraction, the historic complex was extended in 2008, by adding annexes

⁶ Ark - Sto časopis za arhitekturu, 04/2010

and new storeys in the west and north wings. The extension was carried out with new materials, and by this, architectural styles of different epochs were respected and preserved.

The revitalization solution for Moritzburg in Germany won an important award (in the sphere of repairing/renovation/remodeling and monument protection) at the architectural convention ECOLOA 2010. It is a matter of a simple approach, in which a ruin, located within the old castle's complex, was closed with a completely contemporary material - glass, while creating at the same time a new exhibition space. The authors of the renovation project are Spanish architects Fuensanto Nieto and Enrique Sobejano.⁷

THE CASTLE OF SAO JORGE IN LISBON, PORTUGAL

Located on a prominent hill, overlooking the mouth of the Tagus river, the Lisbon castle of Sao Jorge was initially a Moorish citadel. It still has remains of earlier civilizations, designating the first recorded human occupation of the town. Successive waves of colonization have left a complex historic and cultural heritage. After the Reconquista, the citadel became a Christian fortress and the royal palace. In the 14th century, it was set aside for the nationally appreciated warrior Sao Jorge (St George) and was a scene for great state events.

But during the 16th century, when a new royal palace was built on a bank of the Tagus river, the fortress on the hill began to lose its significance. The Lisbon earthquake from 1755 seriously damaged the castle, and its physical decay continued until 1940, when it was through an extensive renovation programme, finally transformed into one of the most popular tourist attractions in the city.

Recently, archaeological interest has focused to the Praça Nova area of the castle, where rich layers of settlements from the Iron Age have been discovered, as well as Moorish houses and remains of a palace from the 15th century, used by a bishop of Lisbon, which all represent a visible proof of the extraordinary evolution of the site. Portuguese architect Joao Carriho das Graça was assigned to draw a project, which would make possible to present these fragile remains in a physical way, and that they would be museologically comprehensible to visitors. He added a series of new elements, being very characteristic for their time, but with a strong emphasis on reduced design between ruins, stressing relationship between old and new.

The first step was to determine a limit of the site with a low wall from cor-ten steel. Laminar cor-ten surfaces roof over the site, outlining sides of surface finds, and form a hovering structure, so that remains of the mosaic floor are protected (it used to be a part of the palace of the Lisbon bishop). The inner side of the free-carrying cor-ten structure is covered with black mirror, which enables visitors to see a reflected image of the mosaic in closed unities. By linking roughness and flexibility of the excavated

⁷ Moritzburg (Halle), Wikipediija, the free encyclopedia

Utvrdra St. George u
Lisabonu

The Castle of Sao
Jorge in Lisbon



remains, the same formal and material precision characterize other new elements, like limestone steps, landings and seats.

The most striking new addition is a faultless box with a white wall, resembling itself to temporary structures of archaeological finds, constructed above foundations of Moorish houses. Above, transparent roof panels from polycarbonates, reduce the light. A cold white labyrinth represents simplicity and a nuance typical for the best modern Portuguese piece of work. Carriho da Graça describes it as “foreseeing, abstract and scenographical. White walls flow above visible foundations, so that they touch the ground on six spots only”.

The new parts not only protect the site, but they give an experimental dimension, which revives its rich history in a more rational fashion. Limiting to the past can be a challenge, but new architecture succeeds in doing that in its own way. The project was awarded recently Piranese Prix de Rome for 2010. This international award, which is given annually by the Italian school Accademia Adrianea, focuses on the relationship between architecture and archaeology. Carriho da Graça's scheme is particularly acknowledged for its clarity, sensitivity and refinement of new additions, and because of the way it is connected with the existing archaeological remains, and which refers to the wide castle's landscape.⁸

This example from Portugal is in direct relation to the topic we are discussing. This interpretation must be seriously respected. The archaeological site was conserved, there is no reconstruction in given material, neither there is any illusion about what is authentic and what is not.

8 C. Slessor, “St António Church by JLCG Architectos, Portalegre, Portugal”, *Architectural Review*, January, 2010

MITREUM IN JAJCE (BOSNIA AND HERZEGOVINA)

In antiquity, between the 2nd and the 4th centuries, Mitra divinity was widespread, and having come from the Middle East, it has left nearly 100 structures on the territory of former Yugoslavia. During the construction of a residence structure on a privately owned land in Jajce in 1932, there were remains of the Mitreum found (located nearly 2 meters below the present-day terrain surface). The building of the residence was halted. The National Museum of Bosnia and Herzegovina took action to save this unique monument in 1938, and it built a temporary structure above the excavated remains, using traditional materials.

After nearly 70 years of protection, a devastation of the structure occurred, which had a role of primary protection, while humidity problems appeared as well, so painting polychromy started to disappear in the Mitreum (itself being hewn out of solid rock).

A question arose whether to repair the damaged protective monument, or to offer a new solution (with conservation works on the monument itself), and open it to public. The authors (S. Mulaomerović, F. Mulabegović) decided to offer a solution which would present a wider area of the Mitreum in a modern fashion. The monument was placed into a glass cube, in a steel protective vault construction (which reminds of a vault - there are indications that a large part of the shrine was in caves, partially dug-in-the-ground spaces which were vaulted). The space around the monument was opened in the approaching part for visitors (having descending steps and in amphitheatrical shape). The entire space was made in natural materials (a local plivite), with a protective fence of laminated glass.

The illumination of the structure was connected to the public lighting. This aspect of illumination opens the monument to all visitors, regardless of time of a visit (day or night).⁹

⁹ Studio Urbing d.o.o. Sarajevo



Šadrvan prostorija Firduz-begovog hamama
Šadrvan-room in Firduz-bey's hammam
(A. Pravidur)

Diskusija učesnika Okruglog stola

Nakon uvodnih prezentacija, pokrenuta je diskusija u kojoj su učestvovali sudionici okruglog stola te mnogobrojni prisutni gosti (35 učesnika). Pohvale su izrečene na račun serioznosti arheološkog tima i urađene opsežne dokumentacije koja je pratila provedena istraživanja. Izuzetno pozitivna ocjena upućena je i Fabrici duhana Sarajevo na dosadašnjoj podršci kod ispitivanja lokaliteta.

Na samom početku, predstavnik Fabrike duhana Sarajevo pojasnio je skupu da Fabrika duhana kao investitor i vlasnik lokaliteta želi revitalizirati hamam u autentičnom stilu a to, po njegovom mišljenju, podrazumijeva vraćanje građevine u prvobitno (historijsko) stanje. Istaknuli su i zadovoljstvo arheološkim nalazima (artefaktima) i svim novim saznanjima o samoj građevini. Rečeno je, također, da će konačnu i odlučujuću riječ u odabiru metoda pristupa revitalizaciji lokaliteta Firuz-begovog hamama prepustiti sudu struke.

Nakon referiranja na "Regulacioni plan Bašćaršije" iz 1975. po kojem je predviđena rekonstrukcija hamama, raspravljalo se o i relevantnosti toga dokumenta nakon 36 godina. U vrijeme nastanka i usvajanja plana, nositelji njegove izrade predvidjeli su niz radikalnih zahvata (između ostalog - rušenje objekata iz austrougarskog perioda) kako bi se vratio izgled čaršije iz 1888. Ovaj stručni i znanstveni pristup danas je prevladan. Istaknuto je da recentna arheološka istraživanja i polučena saznanja o vrijednim ostacima hamama, te suvremeni pristup očuvanju, restauraciji i aktivnoj zaštiti kulturno povijesnog nasljeđa uvjetuju preispitivanje stajališta iz 1975. i definiranje smjernica za buduće djelovanje, ne samo u ovom slučaju već i inače.

Isto je tako istaknuto da termin rekonstrukcije ne mora uvijek imati negativne konotacije, jer svjedočimo i njene pozitivne primjere: obnovu crkve *Frauenkirche* u Dresdenu i obnovu kompleksa Starog mosta u Mostaru. U oba je slučaja radovima rekonstrukcije prethodilo sistemsko istraživanje, pa se postupak (zahvat) temeljio na bogatoj

dokumentaciji. Razvidno je da je u slučaju izostanaka istraživanja i dokumentacije svaka diskusija o rekonstrukciji besmislena. Citiran je Ove Hidemark, švedski stručnjak, koji nikada nije odbacivao mogućnost rekonstrukcije. U radu se uvijek pozivao na veliki broj dokumenata, procedura, istraživanja i tehnologija koje trebaju prethoditi njenoj provedbi. Naglašeno je, također, da danas možemo posjedovati razumijevanje za poslijeratne rekonstrukcije u Varšavi, ali to pak ne znači da je trebamo zagovarati kod Firuz-begovog hamama koji je već krajem 19. st. bio reduciran na ruševinu. Umjesto toga, vrijedne arheološke ostatke Firuz-begovog hamama treba konzervirati i primjereno integrirati u suvremenu arhitektonsku kreaciju koja će za 50 godina postati značajan graditeljski spomenik.

Imajući u vidu namjeru Fabrike duhana Sarajevo da rekonstruira Firuz-begov hamam, upućen je upit njenom predstavniku o razlozima odabira rekonstrukcije kao metode. Odgovoreno je da ovaj privredni subjekt želi pokloniti gradu nešto što grad nema, vodeći pri tome računa da buduće korištenje objekta bude održivo i postojano. Iako je pozdravljeno investitorovo nastojanje da financira revitalizaciju lokaliteta, naglašeno je da se trebaju poštivati zakonske regulative i pravila struke, jer sve buduće aktivnosti na Baščaršiji trebaju rezultirati novim kvalitetom a ne pseudo izvedbama.

Prisutnima je ukazano da, još uvijek, ne postoji ažurna zakonska regulativa (na federalnom i državnom nivou) koja regulira ovu oblast. Na snazi je zakon iz 1985. godine i Aneks 8 - Sporazum o Komisiji za očuvanje nacionalnih spomenika. Odlukom te Komisije, lokalitet Firuz-begovog hamama proglašen je nacionalnim spomenikom na kojem se dozvoljava isključivo konzervacija. Kako je ta Odluka donesena prije arheoloških istraživanja, za očekivati je da će Komisija svoju odluku uskladiti s novim saznanjima – definirati nove mjere zaštite, odnosno integraciju starih i novih struktura. Razumljivo je da to ne odlaže i sprječava preventivnu zaštitu lokaliteta, što je imperativ, kako se ne bi ponovilo negativno iskustvo kao s Atmejdanom (degradacija arheoloških ostataka uslijed izostanka preventivne zaštite).

Bilo je važno podsjetiti prisutne i na tradiciju nekadašnjeg načina življenja u Sarajevu, življenja usklađenog s ambijentom. Naglašeno je da je i Firuz-begov hamam podsjetnik na te vrijednosti te stoga o njegovoj budućnosti treba brižljivo promisliti i u tim za izradu projektnog zadatka uključiti što više komplementarnih profesija. Kao veliki propust neočuvanja autentičnog spomenika kulture navedena je transformacija Gazi Husrev-begovog hamama u ugostiteljski objekt, šezdesetih godina 20. stoljeća. Također, njegovom nedavnom transformacijom u Bošnjački institut prouzročena je daljnja devastacija. Unutrašnjost spomenika poprimila je izgled koji nikada ranije nije imala: intarziju, inkrustaciju i plemenitu obradu materijala, potpuno stranu arhitekturi hamama. Stoga se postavlja pitanje opravdanosti rekonstrukcije arheološkog lokaliteta. Naglašeno je, također, da je grad svoju priliku posjedovanja autentičnog hamama trebao tražiti u očuvanju izvornih vrijednosti Gazi Husrev-begovog hamama a ne u rekonstrukciji davno nestalog Firuz-begovog.

Izrada projektnog zadatka za revitalizaciju arheološkog lokaliteta Firuz-begovog hamama zaokupila je sudionike skupa. Predstavnicima Fabrike duhana Sarajevo izjavili su da izradi projektnog zadatka namjeravaju pristupiti nakon interventnih mjera propisanih od strane nadležne službe zaštite (natkrivanje i konzervacija temelja). Iz stajališta investitora razvidno je da Fabrika duhana nema jasnu predodžbu koliko je složen i zahtjevan posao na zaštiti ostataka kulturno-historijskog spomenika. Investitoru je ukazano da u sadašnjem trenutku treba razlikovati dvije faze intervencija:

- prva faza je preventivna zaštita i konzervacija nalaza *in-situ* (može se izvoditi neovisno od druge faze),
- druga faza uključuje izradu projektnog programa (davanje inputa za izradu projekta) i raspisivanje međunarodnog natječaja.

Rečeno je, također, da je pitanje budućeg korištenja i interveniranja na arheološkom lokalitetu Firuz-begovog hamama, još uvijek, anketno otvoreno. Projektnim se zadatkom ne mora ništa sugerirati, jer se, isto tako, putem anketnog arhitektonskog natječaja mogu dobiti prijedlozi koji bi definirali projektni zadatak.

Naglašena je i potreba provedbe detaljne konzervatorske analize. Ona je, ustvari, ulazna platforma u konkursnom materijalu, odnosno nezaobilazni dio natječaja. Elaborat konzervacije sadrži identifikacione kartone svih elemenata koji, u zavisnosti od stanja njihove očuvanosti i pozicije, trebaju biti primjereno tretirani.

Investitoru je sugerirano da pri raspisivanju budućeg međunarodnog natječaja ostvari suradnju s Asociacijom arhitekata BiH i da obrati pažnju na potrebno vrijeme za izradu projekta i sastav žirija koji treba biti internacionalan. Spomenut je i međunarodni natječaj za novu zgradu preduzeća Hydrocentrale u neposrednoj blizini Višegradskog mosta, kod kojeg je procedura natječaja trajala skoro godinu i po dana. I pored toga, Prva nagrada nije dodijeljena, jer je zadatak bio zahtjevan a projektni program neodgovarajući.

Tokom diskusije više je puta spomenut pojam autentičnosti i "Povelja iz Nare", najznačajniji međunarodni dokument koji elaborira autentičnost i prepoznaje njenu višeslojnost (može se ogledati u formi, funkciji, materijalu, konstrukciji i sl.). Stoga je jasno da svaka rekonstrukcija predstavlja stvaranje privida autentičnosti. Zaključeno je da autentičnost arheoloških nalaza i artefakata Firuz-begovog hamama treba biti bezuvjetan prioritet.

Upućen je, također, i apel nadležnoj službi za spomenike da ne dozvoli daljnju degradaciju lokaliteta Firuz-begovog hamama i da birokratsku proceduru usmjeri u pravcu njegove što urgentnije zaštite. Upozoreno je da bi propast ovog lokaliteta bila ne samo velika šteta za kulturnu historiju već i sramota za sve prisutne, kako stručnjake, tako i građane. Naglašeno je da po općepriznatoj metodologiji zaštite, arheološke radove uvijek i svagdje prati konzervacija. Njen je temeljni princip: ono što se ne može zaštititi – ne treba ni otkopavati, jer pod utjecajem atmosferilija otkopani nalazi propadaju. S obzirom na to da konzervacija lokaliteta Firuz-begovog hamama nije provedena već godinu dana, istaknuto je da do donošenja konačne odluke o vrsti

intervencije nalazi ne smiju ostati nezaštićeni.

U toku diskusije, više su se puta mogli čuti termini preventivna, privremena i trajna zaštita lokaliteta. Da bi se izbjegli nesporednosti, razjašnjeno je da postavljanje nadstrešnice predstavlja mjeru privremene zaštite koja je investitoru zakonski propisana od strane nadležnog ministarstva. Nadstrešnica osigurava zaštitu samo od atmosferilija ali ne i od mraza i drugih oblika degradacije. Upozoreno je da zaštitu od mraza jedino mogu osigurati kontrolirani mikroklimatski uvjeti. Istodobno se u takvim uvjetima neometano može obavljati eventualno dodatno istraživanje i konzervacija arheoloških ostataka.

Na pitanje tko je odgovoran za raspisivanje tendera za izradu projekta konzervacije i samu konzervaciju, usuglašeno je da u ovom slučaju to obavlja investitor, dakle, Fabrika duhana Sarajevo, a prema uvjetima koje će postaviti Federalno ministarstvo prostornog uređenja. Fabrika duhana se obvezala slijediti dinamiku djelovanja i zakonske procedure.

Naša praksa svjedoči da investitori u pravilu nisu informirani o vrijednostima nasljeđa i složenim zadacima njegova očuvanja, pa je razumljivo da ne mogu samoinicijativno donositi odluke o intervencijama i projektantima. Okruglim stolom željelo se upozoriti javnost i investitora, Fabriku duhana Sarajevo, da se sve aktivnosti vezane za kulturno-historijsko nasljeđe pravovremeno analiziraju, a odluke i rješenja donose na najvišoj stručnoj razini.

Svakom su nasljeđu, pa tako i bosanskohercegovačkom, nužno potrebne snažne i odvažne investicije koje će svoje uporište imati u struci.

Iz plodne i korisne diskusije moglo se zaključiti da:

- Investitor, odnosno, vlasnik arheološkog lokaliteta Fabrika duhana Sarajevo treba tijesno surađivati sa službom zaštite: slijediti općepriznate smjernice, principe, tehnike i metode konzervacije, restauracije i revitalizacije.

- Odgovarajućim mjerama investitor treba spriječiti degradaciju i devastaciju arheološkog lokaliteta (otuđivanje artefakata, razaranje, utjecaj atmosferilija, mraza, leda, neprimjerene intervencije...)

- Investitor treba, što prije, osigurati preventivnu zaštitu arheološkog lokaliteta Firuz-begovog hamama, zaštitu koja će osigurati odgovarajuću mikroklimu te omogućiti eventualna dodatna arheološka istraživanja pod nadzorom odgovornog arheologa.

- Na temelju detaljnih analiza stanja očuvanosti svih dijelova arheološkog lokaliteta, a sukladno općepriznatim principima zaštite i uz prisustvo arheologa,

treba, što prije, izraditi “Projekt konzervacije arheološkog lokaliteta Firuz-begovog hamama”.

- Po usvojenom “Projekt konzervacije arheološkog lokaliteta Firuz-begovog hamama” treba pristupiti njenoj provedbi.

- U suradnji sa stručnim institucijama (Službom zaštite i Asocijacijom arhitekata BiH) treba poduzeti hitne mjere raspisivanja anketnog natječaja za “Revitalizaciju arheološkog lokaliteta Firuz-begovog hamama u Sarajevu”. Materijal za anketni natječaj treba sadržavati opće uvjete, historijat spomenika - lokaliteta, konzervatorske uvjete i temeljna načela integracije starih i novih struktura (uz napomenu da je rekonstrukcija davno nestalog spomenika isključena).

Round table discussion

After introductory presentations, an open discussion was set up, in which participants of the round table and numerous present guests took part (35 participants). The archaeological team's seriousness was acknowledged, as was the completed extensive documentation that followed the conducted research. The support given by the Sarajevo Tobacco Factory to the research of the site was extraordinarily favourably judged.

At the very beginning, the representative of the Sarajevo Tobacco Factory explained to the meeting that the Factory wants, as the investor and owner of the site, to revitalize the hammam in the authentic style, and that means, in his opinion, to bring the structure back to the original (historic) condition. They expressed their satisfaction at the archaeological finds (artefacts), and all the new information on the building itself. It was also said, that the final decision on selecting a method of revitalization of Firuz-bey's hammam and the site, will be taken by experts.

After referring to the "Master plan of Baščaršija" from 1975, according to which the reconstruction of the hammam was planned, there was discussion on the relevance of this document after 36 years. In time of creation and adoption of that plan, key authors of its drawing up, planned a series of radical interventions (among others, demolition of structures from the Austro-Hungarian period), in order to give back the appearance Baščaršija had in 1888. This scientific and expert approach is now considered to be obsolete. It was emphasized that recent archaeological researches and obtained information about valuable remains of the hammam, as well as, contemporary approach to the preservation, restoration and active protection of the cultural-historic heritage, necessitate reexamination of the point of view from 1975 and defining guidelines for future activities, not only in this case, but in general as well.

It was stressed as well, that the notion "reconstruction" does not have to have

always negative connotations, because we have witnessed positive examples of it: The Dresden Frauenkirche and the rebuilding of the Old bridge complex in Mostar. In both of these examples, the reconstruction work was preceded by systematic researches, so the procedure was based on rich documentation. It is clear that, in case when there are neither researches nor documentation available, all discussion on reconstruction is senseless. Swedish expert Ove Hidemark, who never dismissed a possibility of reconstruction, was cited. In his work, he always referred to a large number of documents, procedures, researches and technologies which must precede its implementation. It was stressed as well that, today, we can have understanding for the post-war reconstructions in Warsaw, but it does not mean that we should advocate it in the case of Firuz-bey's hammam, which has been already reduced to a ruin as early as the 19th century. Instead of that, valuable archaeological remains of Firuz-bey's hammam should be conserved and properly integrated into a contemporary architectural creation which will be an important architectural monument in 50 years time.

Bearing in mind the intention of the Tobacco Factory in Sarajevo to reconstruct Firuz-bey's hammam, a question was addressed to its representative about reasons for selecting reconstruction as a method. It was answered that this firm wants to offer as a gift to the city, something it does not have, taking into account that the future use of the structure is sustainable and permanent. Although the investor's intention to finance the site's revitalization was welcomed, it was emphasized that legal regulations and professional rules should be respected, because all future activities in the Baščaršija quarter should result in new quality, not in pseudo creations.

The present guests were told, that there is still no up-to-date legislative regulations (at federal and national levels) which regulates this field. The law from 1985 is in force, as well as the Annex 8: The agreement on the Commission for the preservation of national monuments. By a decision of the Commission, Firuz-bey's hammam site was declared national monument, on which conservation is exclusively allowed. Since the decision was taken before the archaeological researches - it is to be expected that the Commission will adjust its decision to the new information - define new protection measures, that is, integration of new and old structures. It is clear that this does neither postpones, nor hinders preventive protection of the site, which is an imperative, so that the negative experience of Atmejdani would not repeat (degradation of archaeological remains, because of lack of preventive protection).

It was important to remind the participants of the tradition of the former life in Sarajevo, living that was compatible with the ambience. It was emphasized that Firuz-bey's hammam is a reminder of those values, and therefore, one should carefully consider its future, and include as many as possible complementary professions in a team that draws up the project task. The transformation of Gazi Husrev-bey's hammam into a catering establishment during the 1960s, was cited as a great failure of not preserving an authentic cultural monument. Also, its recent transformation into

the Bosnian institute caused further devastation. The monument's interior assumed an appearance it had never had before: wood inlaying, incrustation and fine treatment of materials, completely alien to the hammam's architecture. Therefore, a question is raised whether the site's reconstruction is justifiable or not. Also, it was stressed that the city should have looked for its opportunity to possess an authentic hammam in preserving the original values of Gazi Husrev-bey's hammam, not in reconstruction of Firuz-bey's one, which is long gone.

The drawing up of the project task for the revitalization of the Firuz-bey's hammam archaeological site engaged the meeting's participants. The representatives of the Tobacco Factory in Sarajevo declared that they intended to start the drawing up of the project task, after intervention measures are taken (that are in compliance with the authorized Institute for protection). These measures are roofing and conservation of the foundations. From the investor's point of view, it is clear that the Tobacco Factory in Sarajevo has no clear idea of how complex and demanding work on the protection of a cultural-historic monument's remains is. The investor's was shown that, in this moment, one should differentiate 2 intervention phases:

- The first is a preventive protection and a conservation of the finds *in situ* (can be carried out independently of the second phase);
- The second phase includes drawing up of the project programme (giving input for drawing up the project) and inviting international tenders.

It has been said as well that the matter of future use and interventions of the Firuz-bey's hammam archaeological site, is still open for every individual so that he can give suggestions. The project task does not necessarily suggest anything, because one can get suggestions which would define the project task via giving architectural tender to participants.

A need to implement a detailed conservation analysis has been emphasized as well. It is actually a basis for the tender document, that is, an unavoidable part of the tender. The conservation survey contains identification records of all the elements which, depending on their state of preservation and position, should be treated accordingly. It has been suggested to the investor that, while inviting international future tenders, seeks cooperation with the Association of architects in Bosnia and Herzegovina and pays attention to the needed time, in order to draw up the project and choose a jury which should be international. An international tender for the new building of the Hidrocentrala firm in the immediate vicinity of the Višegrad Bridge was also mentioned, whose tender procedure lasted for nearly a year and a half. Despite that, the First award was not given because the task was demanding and the project programme inadequate.

During the discussion, the notion of authenticity and "The Nara Document On Authenticity" was mentioned on several occasions. The Nara Document is the most important international document, which elaborates authenticity and acknowledges its multilayered character (it can be reflected in form, function, material, construction and

the like). Therefore, it is clear that every reconstruction creates illusion of authenticity. It was concluded that the authenticity of the archaeological finds and artefacts of Firuz-bey's hammam must have unconditional priority.

The authorized institute for monuments was urged as well, not to allow further degradation of the Firuz-bey's hammam site, and to aim a bureaucratic procedure at protecting it, as urgently as possible. It has been warned, that total decay of this site would be, not only shame for cultural history, but a disgrace for all those present, both experts and citizens. It was stressed that, according to generally- accepted protection methodology, archaeological works are always and everywhere followed by conservation. Its fundamental principle is: what cannot be protected should not be excavated, because the excavated finds decay under the impact of weathering factors. Bearing in mind that the conservation of the Firuz-bey's hammam site has not been carried out for a year now, it was concluded that until the final decision on the intervention type is taken, the finds must not stay unprotected.

During the discussion, one could hear on several occasions' notions as preventive, temporary and permanent protection of the site. In order to avoid misunderstandings, it was clarified that installing shed represents a measure of temporary protection, which is legally stipulated to the investor by the proper ministry. The shed ensures protection from weathering factors, but not from the frost or other forms of degradation. It was warned that frost protection can be ensured by controlled microclimatic conditions only. At the same time, one can conduct possible additional researches and conservation of the archaeological remains in these conditions.

On the matter on who is responsible for inviting tenders for drawing up the conservation project and the conservation itself, it was concluded that it is the investor (Tobacco Factory in Sarajevo) who does that in this case, and in compliance with conditions set by the Federal Ministry of Spatial Planning. The Tobacco Factory pledged itself to follow dynamics of carrying out the works and legal procedures.

Our experience is that, as a rule, investors are not informed about the values of heritage and complex tasks of its preservation, so it is understandable that they cannot take independent decisions on interventions and selection of architects. This round table was meant to warn the public and the investor (Tobacco Factory in Sarajevo), so that all activities relating to the cultural and historic heritage, are to be analyzed in due time, and decisions and solutions to be taken at an expert level. Every heritage (and so the one in Bosnia and Herzegovina as well) needs sound and significant investments that will be based on the expert knowledge.

From this fruitful and useful discussion, one could conclude that:

- The investor, that is, the owner of the archaeological site (The Tobacco Factory in Sarajevo) must closely cooperate with the Institute for protection: must

follow generally-accepted guidelines, principles, techniques and methods of conservation, restoration and revitalization;

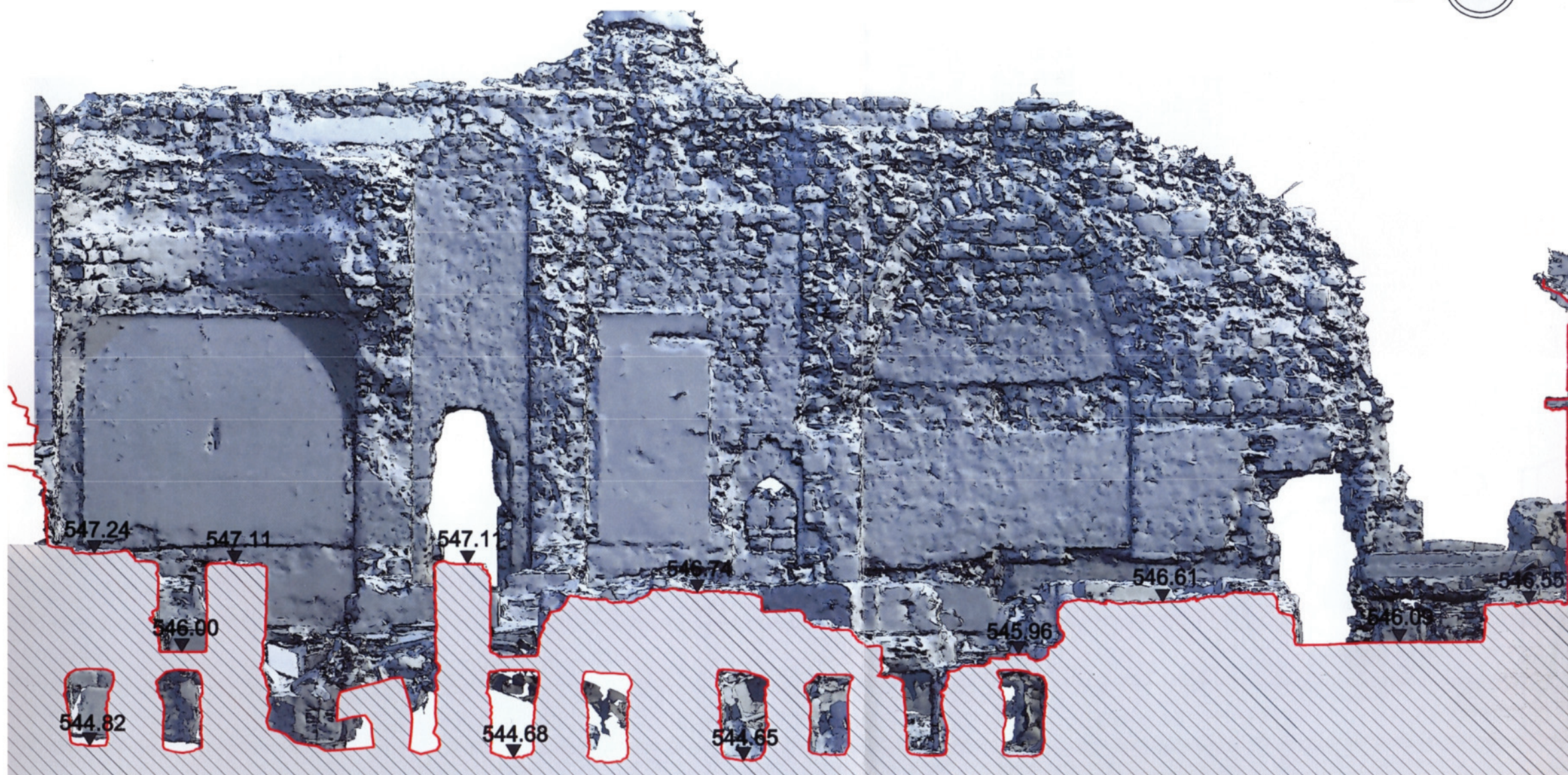
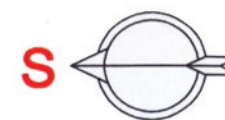
- Adequate measures must be used by the investor in order to prevent degradation and devastation of the archaeological site (removing artefacts without authorization, devastation, impact of weathering factors, frost, ice, inadequate interventions...)

- The investor should, as soon as possible, provide preventive protection of the Firuz-bey's hammam archaeological site, the protection which will ensure the adequate microclimate, and, enable possible additional archaeological researches, under the supervision of the authorized archaeologist.

On the basis of detailed analyses relating to the level of preservation of all the parts of the archaeological site, and in compliance with generally-accepted protection principles, and in the presence of an archaeologist, it is necessary to draw up a "Conservation project of the Firuz-bey's hammam archaeological site" as soon as possible.

- On accepting the "Conservation project of the Firuz-bey's hammam archaeological site", one should start implementing it.

- One should take urgent measures to invite tenders for the "Revitalization of the Firuz-bey's hammam archaeological site in Sarajevo" in cooperation with expert institutions (the Institute for protection and the Association of architects in Bosnia and Herzegovina). The material for this tender, open to participants' suggestions, should contain general conditions, a history of the monument-site, conservation conditions and fundamental principles of integration of old and new structures (with remark that the reconstruction of the monument that is long gone, is out of the question).



SEKTOR 1 / PRESJEK 1-1 / POGLED: ISTOK

Elaborat arheoloških istraživanja
(Društvo arheologa 1894.)

Snimio i obradio: Alija Botić

SECTOR 1 / CROSS SECTION 1-1 / VIEW: EAST

Report of archaeological researches
(Association "The society of archaeologists 1894")

Surveys measured and drawn up by: Alija Botić





In response to a proposal by ICOMOS, 18 April was designated as The International Day for Monuments and Sites by UNESCO in 1982. Each year a theme is selected to help focus the celebration and promotion of cultural heritage across the world. The aim is to explore cultural heritage beyond the select group of sites on the World Heritage List and to encourage local communities and individuals to consider the importance of cultural heritage to their lives, identities and communities. The theme agreed for 2011 is the “Cultural Heritage of Water”.

Water is one of the key resources required to sustain life. It has led to the development and generation of significant material culture in the form of items, technology and places. How to obtain it, how to store it, how to harness its power and conserve it has motivated human endeavour in a myriad of ways. It has also been the catalyst for the development of significant cultural practices which have generated intangible cultural heritage values. It has inspired poetry, literature, artistic endeavour such as painting, dance and sculpture. It has informed and inspired the development of philosophies and religious practice. The cultural heritage of water, therefore relates not only to the technology and architecture that humankind has developed to manage, utilise and celebrate its life giving properties but also to those intangible values that have shaped our beliefs and practices.

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Odgovarajući na prijedlog ICOMOS-a, UNESCO je 1982. godine odredio 18.april kao Međunarodni dan spomenika i spomeničkih cjelina. Svake godine se bira tema kako bi se pomoglo slavljenju i promoviranju kulturnog nasljeđa širom svijeta. Cilj je istražiti kulturno nasljeđe preko granica izabrane skupine cjelina na Svjetskoj listi nasljeđa i ohrabriti lokalne zajednice i pojedince kako bi razmotrili važnost kulturnog nasljeđa za svoje živote, identitete i zajednice. Tema dogovorena za 2011. godinu je “Kulturno nasljeđe vode”.

Voda je jedna od ključnih resursa potrebnih da bi se održao život. Odgovorna je za razvoj i nastanak značajne materijalne kulture u obliku pojedinih objekata, tehnologije i lokaliteta. Kako je dobiti, kako je skladištiti, kako ukrotiti i koristiti njezinu moć i kako je sačuvati, motiviralo je ljudska nastojanja na tisuće načina. Također, voda je bila katalizator za razvoj značajnog kulturnog djelovanja koji je proizveo nematerijalne vrijednosti kulturnog nasljeđa. Inspirirala je poeziju, književnost, umjetnička nastojanja kao slikarstvo, ples i kiparstvo. Nadahnjivala je razvoj filozofija i religijskih običaja. Kulturno nasljeđe vode stoga se ne odnosi samo na tehnologiju i arhitekturu koje je čovječanstvo razvijalo kako bi znali koristiti, slaviti i postupati sa njenim životvornim blagodatima, nego isto tako i na one nematerijalne vrijednosti koje su oblikovale naša vjerovanja i djelovanja.

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