

Nikola Krstović
Ksenija Bunjak
Mladen Pešić

7 | **TRADINOVATION FACES OF RURALITY**



Sirogojno 2014.



7 | TRADINOVATION HOUSES, VILLAGES, STORIES

Nikola Krstović

Seven buildings, located in the complex of the Open-air museum “Old Village” in Sirogojno, were transferred from the seven Zlatibor villages. Each of them has its own story based on geographical origin and cherished architectural tradition of the original location, a story that is determined by social and family relationships, various historical circumstances and events, (micro)climate conditions, roads and communications.

However, the relocation of buildings (houses) to the Museum has brought new possibilities for their future and for development of new stories. Of course, the question is why? It has become obvious that the transmission of folk architecture, especially those objects that have been abandoned or whose purpose has changed dramatically, to the open-air museums is one of the best ways of their preservation. *The model of functional renewal*^{*} is also very effective, but quite expensive unless there is a well-planned set of measures aimed at self-sufficiency in the original location. In addition, objects of folk architecture located in the part of the Museum that is the subject of this paper, are not part of the permanent exhibition. These objects have altered function representing a quite different philosophy of the museum activity. Saying different does not mean necessarily new. Also, this philosophy was not invented by the “creator” of the “Old Village”, architect Ranko Findrik, but he was successfully and farsightedly inspired by the initiatives that already existed in Europe and European open air museums with which he collaborated extensively, or whose work he knew well. It is easy to draw parallels with the simultaneous or somewhat later practices of the Norwegian Maihaugen during 1980s, Swedish Skansen of 1990s, Arnhem in the Netherlands or Swiss Balenberg at the beginning of the new millennium.

^{*}More details in: Aleksandar Davidov, Muzej na otvorenom: Model etnosfere, in: Muzeji na otvorenom: Iz drugog ugla, Proceedings 2013, ed. N.Krstović, Open Air Museum “Old Village” Sirogojno, 2013

7 | TRADINOVATION HOUSES, VILLAGES, STORIES

In the spirit of new museology, which is characterized by the instigation of social development and the role of museums as stakeholders in development of the community in which they operate, these seven buildings can and should get another, new dimension. Looking at the second half of the 1980s and the beginning of the last decade of XX century in the Museum “Old Village”, we will realize that the process of museum addressing the contemporaries has already started then, although the mentioned museum “aspirations” were not referred to their current names. So, though we did not name them in modern language, it is clear that the activities were contemporary. Therefore, the basic question is not why seven decontextualized buildings (houses) exist in the museum complex and cultural property, but what their possible social message is. Breathing new life to the objects of folk architecture, architectural interventions led by the architect Ranko Findrik, was not a mere post-modern architectural play, though, at first glance, it could be given such a claim. The goal was not to create an arcadian, idyllic space for “idle tourists”, although the pseudo-historicist environment could be boasted without any doubt. The aim was quite different: to show, to point out and make very visible that the principles of traditional architecture are completely legitimate, useful and sustainable at any (contemporary) moment. Even if we think that radical architectural breaks with the tradition brought changes and set up new postulates, that kind of radicalism has mainly been reflected in theory and philosophy. In practice, it much more corresponded, and even flirted with permanent, unchanging forms and codes due to the fact that the anthropological conditions have changed little or not at all. Hence these seven buildings, with minimal intervention, remained the traditional forms of the house in their visual appearance, but their interior was adapted to the requirements of modern (urban) man at the end of the millennium. Rural character has been replaced by urban, or rather, rural characteristics of life (direct and honest relationship with the environment and nature in general) have become an integral part of urban existence. If we spoke about identities in this light, then the permanent exhibition would be narrative about history and aspects of everyday life that formed Serbia during the nineteenth century, which was also in the process of state and national formation. If we spoke about the identity of these seven buildings (houses), which are the icing on the cake of the museum idyllic appearance, we would actually talk about a continuous identity formation of a modern man. During 1980s, it was a fashionable and somewhat frivolous citizen who consecrated to himself and to the others the improvement of traditional construction models and his potential because he started a new search for his roots. Today, it is a postmodern, financially, energy and ecologically crazed citizen-consumer who may be aware that it is not just “nice”, but also cost-effective to use the advantages of natural materials, environmental and green building, postulates of nature conservation and economic life - a man burdened by shortages of gas, electricity bills, insurance, pension, but also preoccupied with peace, tranquillity and absence of redundant symbols and characters. Return to nature, renewable resources and cost-effective natural materials has already been realized by the most developed part of the World; it is not only fashion of conscious upper middle class members, but global need if we do not think in a consumer-junkie way - “like there’s no tomorrow,” but of the generations which certainly come after us, whether or not part of our personal posterity.

Where do these seven buildings fit in this “comeback” process caused by the need? Let us briefly consider Ranko Findrik’s architectural work which left us as inspiration and heritage: buildings themselves and the contexts from which they originated. We should also consider the idea of “tradinnovation”, i.e. a compound of traditional solutions and innovation as a paradigm of any social development.

The seven museum buildings are located around the Museum Inn that, in its original location, was actually a house or *the main house* of traditionally organized household with a characteristic, always easily recognizable symbol of Zlatibor log-cabin – wooden lantern on the top of the roof. Even the appearance of this building has, of course, been modified by addition of a large porch, which actually serves as a summer terrace of the Inn. In architectural and urban sense, this whole section, at first and most cursory glance, has touristic character and could almost be called a post-modern pseudo-residential utopia – it is, of course, impossible to live in it, but it is possible to spend some (even longer) quality time, almost under the illusion that it is a form of artistic, or eco-aware kibbutz, or commune. The “Complex” is intended for accommodation of participants of the Museum programs, summer schools, seminars, conferences, student camps, foreign delegations and only sporadically for a tourist stay, provided that there are opportunities for that. However, although Ranko Findrik established a platform for educational capacity of this part of the Museum, it has not been museologically used to establish a broader museum and social communication so far. This, let’s call it, omission derives mostly from the relationship understood “for granted” towards the part of the Museum which is treated as a secondary/auxiliary or service part of the mission, and not as a great resource that could raise the Museum potential to the level of relevant source of information and education of a contemporary man, about the opportunities given to him there, in his face, in the circumstances when ecology and ecological principles of “life” have absolutely dominant position.

It has already been said a lot about Zlatibor, its geography, climate, natural resources, tourism, people and villages, culture and heritage. We were lucky to have many researchers, professionals and amateurs, artists and travellers, doctors, athletes and bloggers that addressed the mountain from different aspects. But what about the perspective created from the Museum, i.e. through the prism of seven buildings that are the representatives of the seven Zlatibor villages and seven stories that they tell through their museum existence there. The truth is that the objects were transmitted mainly by the criteria that mostly concerned architectural excellence and technical protection. Hence other documentation about the original context, the owners and their biographies, changes in the exterior or interior remained scant or nonexistent. From museological perspective, this is the tragic loss but it certainly does not mean that the full potential is still unimprovable. Data on the “authenticity”^{***} of existence are valuable, but it should be kept in mind that changes of the “authenticity”, which primarily refer to the architectural interventions, represent an excellent document on the Museum mission. And this is especially true if we have information about the context and original interiors of the houses that are from the same micro-climate, so we can refer to types, and we do have them. Moreover, if we look at the seven buildings in the context of “biography subjects” (Igor Kopytoff, *The Cultural Biography of Things*), then “modifications” are treated as new resource whose aim is quite different - in this case it is appropriate for modern museological tendencies whose important feature is relevance in the contemporary context. In this light, architectural interventions become the bearer of the new and most relevant meaning.

^{***} More details on the problem of authenticity were discussed by Frederik Stjernfelt, cognitive semiotics professor at the Faculty of Social Sciences, University of Aarhus, at 24th AEOM Conference as keynote speaker. He positioned many aspects of authenticity: authenticity of material identity, authenticity of materials, authenticity of non-interference, authenticity of the primary (original) intention, original features, authenticity of use, authenticity of production, the original appearance, aging, original location, original time, authenticity of context ... Frederik Stjernfelt "Authenticities and their conflict. Genuine challenges of museology ", in: 24th AEOM Conference Report 2009 (Aarhus: Den Gamle By, 2009): 40-59.

How and in what way do new, let’s call them postmodern and new urban trends, fit or run in parallel with the research of the new rurality paradigms applicable in the social sciences and humanities? The paradigms of new rurality are perfectly aligned with the „traditional” ones since their justification derives from that traditions, knowledge and skills based in long-standing practice. Some of these answers will be offered through a theoretical review and the practices in the following paper by the colleagues Ksenija Bunjak and Mladen Pešić.

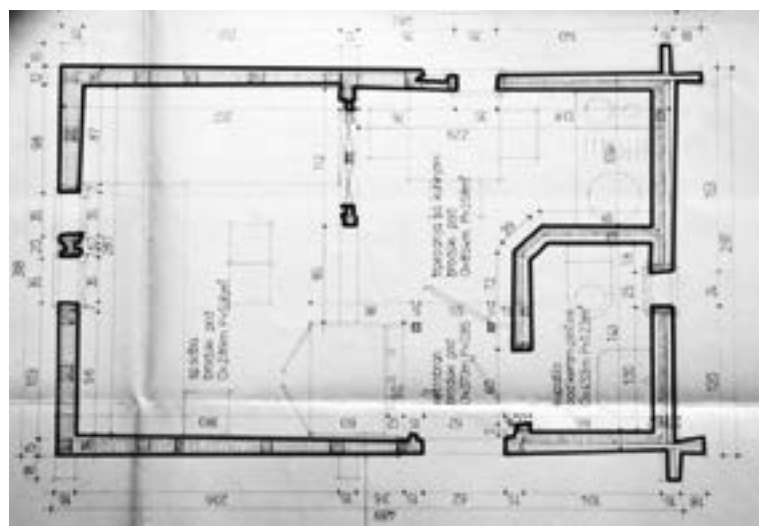
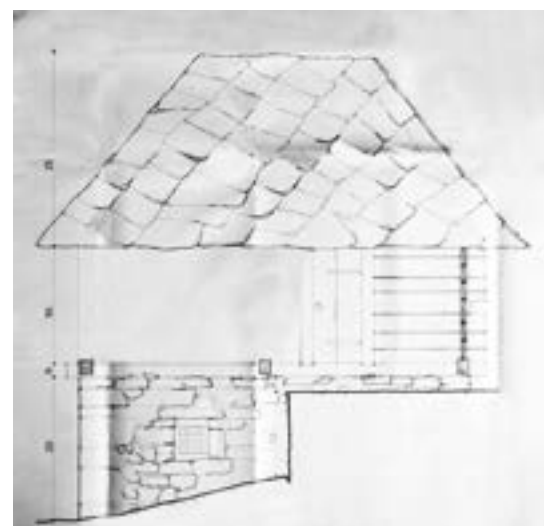
“Tradinnovation” as the start of a new project is a combination of museum and architectural principles and solutions, museum resources and communication potential with the new trends in ecology, architecture, and urban planning. It is a step towards new models of transfer and adoption of knowledge and skills related to construction and development of their own habitat, acquisition of new and more responsible habits in personal and community life, establishing healthier and more efficient environment.



7 ČIČKOVA HOUSE 38



The building whose owner was Milan Bojović from Čičkova is a fine example of a two-part half-log-house (polučatmara) with dimensions of 4.88 x 5.16 meters. The entrance part is of horizontal beams connected at corners in end-joints. The other part is a room with walls of wattle plastered with mud and whitewashed. The partition wall is also made of wattle. The ground floor is made of boards nailed to wooden beams. The ceiling in the entrance room is made of šašovac (thin boards) while in the room it is of kolenik plastered with mud. Due to the slope terrain, below the room there is a basement with walls made of rubbled stone thickness of about 50cm. The building has a four-sided roof with stone slate from the village of Maće near Ivanjica. Because of small space, the partition wall has not been completely reconstructed so that the two functions would visually be separated - sleeping, i.e. living room from dining room and kitchen. Windshield space and bathroom are separated from the rest of the ground floor and are designed to occupy minimal surface area. The furniture is crafted according to the project and from the quality pine timber.



7 ČIČKOVA VILLAGE



The village of Čičkova has changed through history quite a lot: initially, there were two villages - Gornja (Upper) and Donja (Lower) Čičkova. Then, it became a municipality. After the Second World War, a major part of the village around the river Veliki Rzav was named Radoševo (after national hero Radoš Bojović) and merged with the municipality of Arilje. The remained part was joined to the village of Sirogojno.* Most of the inhabitants of Čičkovo are the families of Sekulić and Bojović. The first were coopers, wheelwrights and blacksmiths and the others carpenters and builders. Most cultivated agricultural product was rye, whose straw was used for covering buildings. Later, so-called "maća" (stone plate) was in use from the same named village, mine, situated near Ivanjica as a roof cover material.

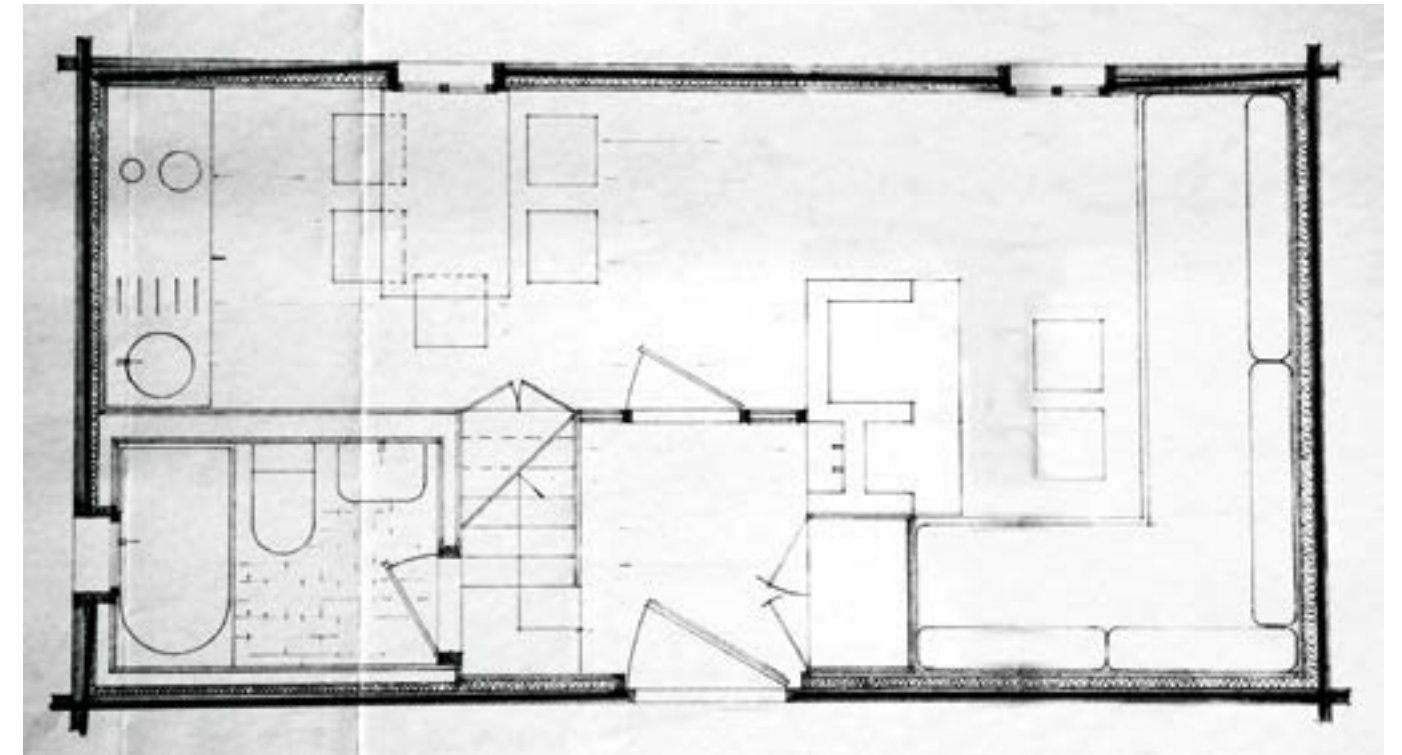
* Olga Zirojević, Užice do 1683.godine in: Užički Zbornik 2, Titovo Užice, 1973, 41-47

7 SEMEGNJJEVO HOUSE 39

The house from Semegnjevo is one of the biggest in this part of the Museum complex. Although it had a sizeable cellar in the original location, it was omitted in the Museum due to the terrain characteristics. It was built of logs connected by end-joists. The entrance is located right in the middle of a broader facade wall. Outside authenticity of the building suffered a slight change by making openings for large windows on the ground floor and turning dormers into small windows in the attic. The interior is, if we exclude the windshield, bathroom and staircase leading to the attic, divided into two parts without walls. The combined floor space consists of a part where the kitchen and dining room are and a part which makes living room with a fireplace that completely characterizes the atmosphere of space. The top floor has two bedrooms and a storage room. The furniture is made according to the project and from pine timber.



7 SEMEGNJJEVO VILLAGE



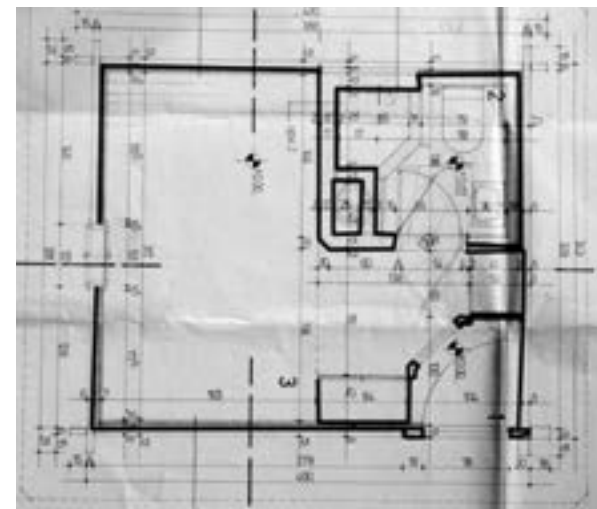
It is said that the village of Semegnjevo was founded three hundred years ago, "when some people from Montenegro and Herzegovina came even here, bringing with them a variety of seed from their regions and casted them into a new land." But the new seeds never sprouted so they named it "angry - seed" (Seme-gnevno). Others argue that people were mad and angry because of "defective" seeds that did not grow for years. Whatever the truth is, it was the seeds and anger that made Semegnjevo. At least, so say the locals! But it is not true that nothing was started. By coincidence or as planned, Semegnjevo became a major railway station of Zlatibor after construction of the Belgrade-Bar railway. There is a waterfall nearly 10 meters high in the center of the village. And in the very centre of the village, there is the Field of Semegnjevo with the remains of the ancient Greek cemetery. The village is located on the west slopes of Zlatibor in the foothills of Semegnjevka Gora whose highest peak, Vijogora, reaches 1 280 meters above sea level. A poem says, "The winds of Vijogora still blow, the wolves of Semegnjevo still growl, but fireflies of Semegnjevo fade away..." (origin unknown). And so it is with Semegnjevo population, which is less than three hundred, as locals say, "27 houses are already locked and empty." Those who stayed, mostly older people, gather around the village church at the time of family Saint Day on the first day of the Holly Trinity.

7 | ALIN POTOG (RUDINE) HOUSE 40

The dairy from Alin Potok is a modest building, measuring 4 x 3.43 m, with end-joists at the corners. The floor is made of planks and the ceiling of šašovac put one next to another in the grooves of ceiling beams. The roof is four-sided with two pairs of beams that carry roof beam, while roof cover is made of shingle. Due to its small size, the building has only the most necessary functions. When designing, the kitchen and the dining block were dropped out because it is possible to use the Museum Inn. The ground floor space is used for a room that can be used both as sleeping and living area. Windshield and bathroom are very modest in size. To give the impression of a larger space, the ceiling was not derived above the room. Outside authenticity of the object is not affected by adaptation, although it has undergone many changes both in the organization of space and by entering the installations and use of new materials. All carpentry elements - doors, windows, trim and furniture are made from quality pine wood, finely processed, coated with wood protectives.



7 | ALIN POTOG (RUDINE) VILLAGE



As the original location of the building in the Museum is vaguely mentioned - the documentation specified location of Alin Potok, but the sign on the building relates to the village of Rudine, a village to the border - we will deal briefly with both villages and their curiosities from recent history. Ljubomir Mičić claims that Alin Potok was named after Agha Alija whose property was in the creek under Bojište.* No one knows exactly how important Alija was so village was named after him, but another hero tried almost impossible: to regenerate the village that was irreversibly getting empty. The teacher of the year in Serbia, the winner of the St. Sava Award, Rade Jezdić, at the persistent suggestions of his six students, was involved in the rebuilding of school, but also organized extracurricular activities which greatly exceeded the curriculum – he drove children homes, trained them in martial arts, taught them to make model ships, paly folk dances... The village of Rudine is known for craftsmen and carriers, as well as one of the places where Karađorđe fought against Ottoman Turks. However, another "fights" were more significant in recent past: "In the village of Rudine children learn to walk on skis and the older win all championships in Serbia. In 1973, in ski running, people from Rudine won all national championships. And in the village there are no more than 94 houses and about 500 inhabitants." The "legend" about the first skis says that Antonije Glišović spent the winter of 1929 in nearby Gajevi, in the mountain, with sheep. His grandson Milija had to bring him food from home every few days. "He often fell into snow over his head, and then struggled for an hour to get out. And when he got tired of it, an idea occurred to him – he took two plunks from the fence and tied them to his feet..."**

* Ljubomir Mičić, Zlatibor, antropogeografska ispitivanja, in: Užički kraj, Naselja, stanovništvo, običaji, by Borisav Čeliković, Official Gazette and SASA, Beograd, 2010, 452

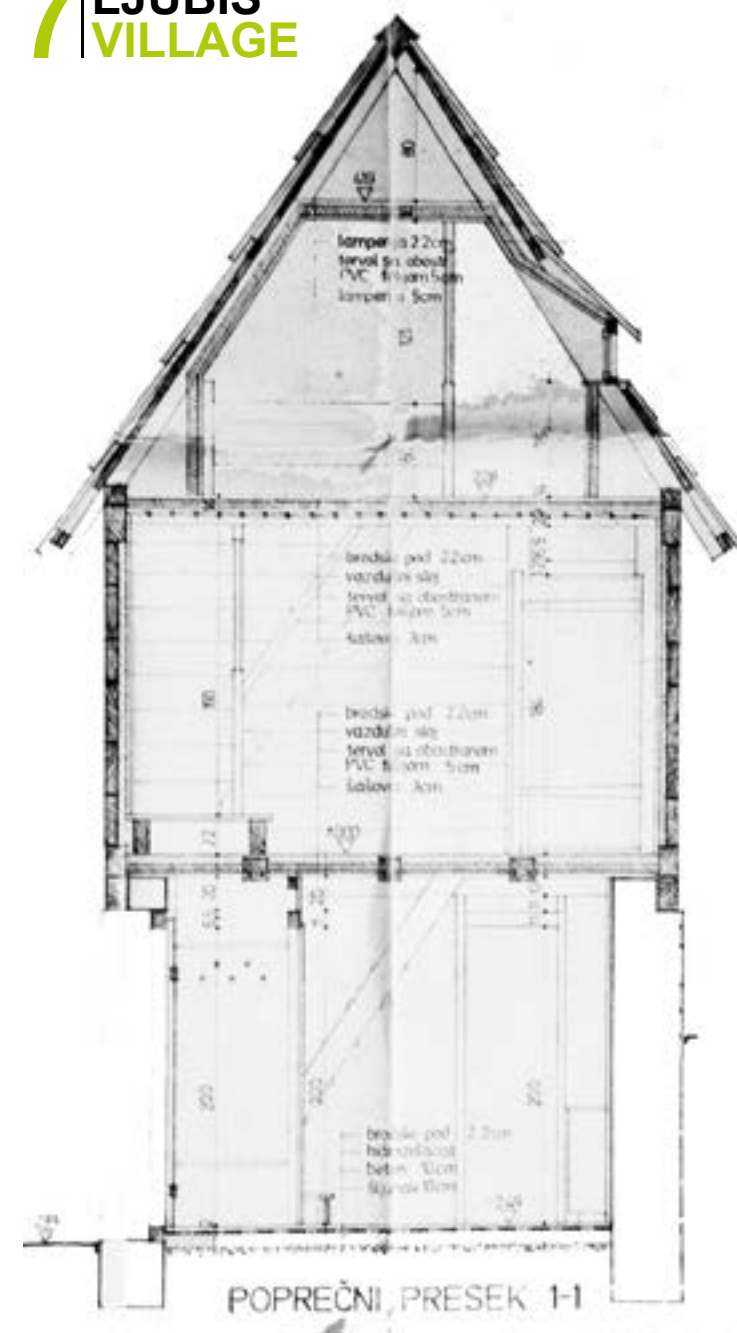
** Na vrhu Zlatibora – Kad Ilija skuje smučke, Ilustrovana politika, no 751, 27/03/ 1973
published at: <http://www.zlatibor.rs/vest/na-vrhu-zlatibora-kad-ilija-skuje-smucke>

7 LJUBIŠ HOUSE 41



The building from Ljubiš is a log cabin in “the cellar” with a basement under the entire building. The basement is rubble with stone masonry thickness of about 40cm. The walls of the ground floor, i.e. the room are of beams with end-koist corners, while a porch has a fence of šašovac. The floor of the room and the porch is made of planks and in the basement it is of stone slabs. The ceiling in the basement and the ground floor is of šašovac put one next to another in the grooves of ceiling beams. The wooden roof construction is covered with planks under whose there are longitudinal joints (podlačci). The condition of timber in this building was such that it was necessary to consolidate its individual elements and protect the entire building. In addition to the two floors that were used in the original location (ground and basement), the Museum, when adaptated it, also made use of the third one (the attic). All three floors are connected by an internal wooden staircase. The adaptation project derived bathroom, cloakroom, kitchen with dining area and windshield in the basement, living room in the ground floor (connected with the outside porch sitting place) and possibly sleeping, and sleeping area in the attic. The exterior of the building was cchanged only by opening windows in the longitudinal plane of the roof, while inside it was intervened only to allow its contemporary use.

7 LJUBIŠ VILLAGE



It is said that the village of Ljubiš was named after a man called Ljubiša, the ancestor of the family Davović. But Olga Zirojević states that the village Ljubiš used to be called Lupiš, which may mean that the allegations of Ljubiša are actually “gibberish”. Anyway, until the end of 1980s, Zlatibor people were envious of their neighbors from Ljubiš on their strong Agricultural cooperative, industrial plants, good price of cattle, spirits and other agricultural products. In addition to the school which in the eighties was attended by about two hundred pupils, there was also a boarding school that could accomodate fifty students more. No wonder, then, that the first academic from this region, Miladin Pećinar, originated exactly from this village. Just like Ljubivoje Ršumović whose poems marked our childhood. When the years of crisis and wars came – one third of the total of 240 households was forever extinguished, factories were closed, and the young moved to towns. Today, the village is a tourist place, known for its good hospitality, but also for the cave and the Greek cemetery, as well as the ruins of the Greek monastery in whose vicinity unusually large human bones and money from 1633 were excavated; it is also famous for Nevolja (or Nevalja), a place so “slow and steep” that is “reluctant” to pass by; then Janko Field, which was named by Cincar Janko, who fought the Ottoman Turks here together with Lazar Mutapa, for the place of Guard because the frontier post was here until 1833; for the King Brook because a king used to come here... *

* Ljubomir Mičić, Zlatibor, antropogeografska ispitivanja, in: Užički kraj, Naselja, stanovništvo, običaji, by Borisav Čeliković, Official Gazette and SASA, Beograd, 2010, 272

7 | ŽELJINE HOUSE 42

The building from Željine, sized 3.60 x 5.70 m has a basement under most of the ground floor. The ground floor is of wooden beams, thickness of about 6 cm, connected by end-joints at the corners. The interior is unique. The ground floor ceiling is of šašovac put one next to another in the grooves of ceiling beams, and floor is in planks. The basement walls are made of stone about 50cm thick, and the ceiling of šašovac put one next to another in the grooves of ceiling construction. The roof is steep, four-sided, with three pairs of beams that carry roog beam (slemenjača). The roof is covered with shingles. Some quite damaged elements were replaced with new, processed in the same way as the original, made of the same type and similar quality wood. A part of the building was transferred in 1987 to the Museum, while elements of the basement walls were not relocated due to inability of reconstruction for improper terrain slope. The ground floor has a living room, dining room, kitchen, bathroom and a staircase to the attic floor with space for sleeping, working and storage (wardrobe). The authenticity of the building exterior is changed only by opening two windows on the walls on the ground floor and two windows on the roof planes. The building is heated with a fireplace.



7 | ŽELJINE VILLAGE

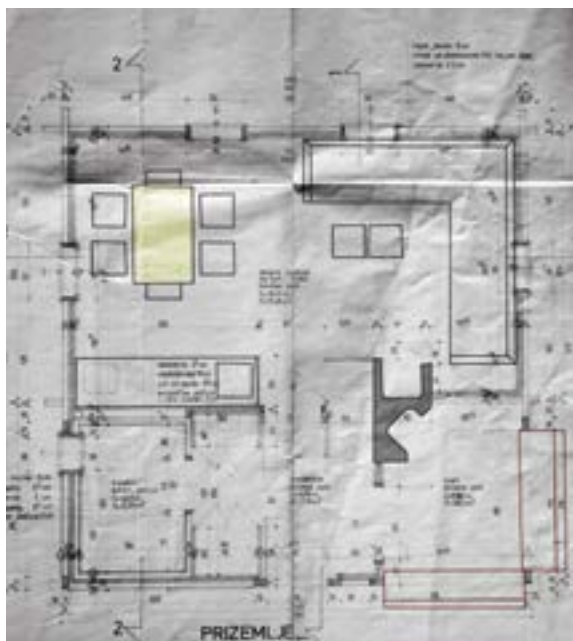


The village of Željine goes down to the river Rzav and the estuary of the river Katušnica, once declared to be the cleanest river in Europe. Željine is sandy and barren, and the people have always “wanted bread and crops”, which is why the village got this name.* Again, according to Olga Zirojević, once the village was called Želina. In Željine, there is a Greek cemetery and church area. Today the village is most famous for the sounds of flutes that are spread by Aco Marković, who won last year’s season of Šljivik on the Serbian national television (RTS) dedicated to Serbian traditional music. Up to 1970s, the village was known for cooper Živko Ivanović, who manually produced barrels, vats, bottles... Today, his grandson Slobodan continues to work in wood – Slobodan is a carpenter with magical hands at the Museum “Old Village” in Sirogojno.

* Ibid, 268

7 ZOVA HOUSE 43

The log house from Zova – Partizanske vode is a facility almost square in section 5.79 x 5.93 m with a four-sided roof of shingles. At its original location, it was divided into three rooms, of which “house” was the biggest. The walls of this part of the building were made of horizontally placed beams joined at the corners in end-joists, and the remaining part of vertically placed planks (from basement to the top beam) on which joint slats were nailed. In such adapted part of the building, a dairy and entrance with storage were formed. Parts of dairy walls were perforated, and the window closed with dense strips to ensure required air flow. The floor of the entire building was made of planks and the ceiling of šašovac put one next to another in the grooves of ceiling beams. There were two large windows on the longer wall of the house, and one on each of the side walls. The inner side of logs was “pecked” and after that the walls of the “house” were plastered. It is likely that the existing state of this object is not authentic, and that almost 30% of timber was replaced with new material. Because of relatively large space capacity of the building, the renovation project at the Museum included all necessary components for a comfortable stay: space for sleeping, working, living room, kitchen, dining room, bathroom, cloakroom, pantry and porch. The original dairy was given the function of the bathroom; a former storage was turned into the porch. Adaptation of the facility violated its external and internal authenticity. Major intervention, visible from the outside, is replacement of wooden wall of the dairy with a brick wall, plastered and painted. In addition to this intervention, another one is opening of the porch, which with its size, thanks to a very interesting solution of benches, goes beyond dimensions of the basics.



7 ZOVA VILLAGE

Zova abounded with log houses that were integral parts of shepherds' flats, just as the building that was moved to the Museum “Old Village.” Today, Zova is a tourist exploited part of Zlatibor. Rapid construction and idyllic appearance, characterized by beech forest and pastures are turning it slowly in part of Zlatibor residential area. Although it is considered one of the most beautiful areas, the impact of human hands spoils this impression: failed megalomaniac projects, huge apartment complexes, unresolved communal issues ... So, today, Zova represents both the most beautiful and the ugliest part of Zlatibor offer.



7 | LJUBIŠ HOUSE 44

The building was purchased in the village of Ljubiš and the goal was to turn it into a tourist information desk in Zlatibor. As the plans were not realized, the building was retained as part of the Museum complex in 1997. In its layout of space in the interior it is very similar to the building from the village of Semegnjevo. Furniture is constructed according to the design, in black pine, and interior design is quite reduced - aesthetic interventions are minimized to the traditional look of the Dinar and Zlatibor log houses. Angular, but visually integrated ground floor space consists of kitchen and dining room that create a whole, and a living room in which central place belongs to the fireplace and which makes another spatial area. Like every other building in this part of the Museum complex, this one is also characterized by a remarkable combination of inner and outer space visible in setting of open porch by the front door. This relocation of life (the meal and the partial break) represents a typical feature of any modern residence which has direct encounter with nature as its foundation. It is a clear difference compared to most apartment complexes characteristic for modern (tourist) building on Zlatibor - the existence of its own outside space related to a housing unit is a specific architectural stamp, almost identity of the building itself.



7 | LJUBIŠ VILLAGE

Instead of a story about the village of Ljubiš, which has already been discussed, we will tell the story of a great engineer and a man who was born in this village, the first academician from this area, Miladin Pećinar. He was born in 1893. His parents were farmers. When in 1900 a primary school was established in Ljubiš, Miladin M. Pećinar was in the first generation and among the best students. After completing high school in Užice, in the autumn of 1912, he enrolled the Faculty of Civil Engineering in Belgrade. However, in September, there was mobilization. Immediately after the Battle of Cer, six classes of Serbian school children were called to Skopje for military service. About 1,300 pupils and students, and Miladin Pećinar among them were classified into six troops which formed Skopje Pupil Battalion, later called the "Battalion of 1300 Corporal." In the spring of 1918, the Serbian government decided to release students from the service for injury or disease and to guide them in further education in Italy and France. Miladin Pećinar went to Rome in March 1918, but stopped his studies there and got them finished in 1921 in Belgrade. After passing the professional examination, as authorized engineer, in 1925 he established his own Bureau for architecture and design of buildings on the water. He led the Bureau for almost 20 years, until the end of 1944. After World War II, in 1946, he became President of the Interim Committee of the Yugoslav section of the International Committee on Large Dams. Miladin Pećinar was an expert of the first joint Yugoslav-Romanian Commission for Water in the Đerdap Gate. He invested his efforts in the development of another hydraulic branch. As he continued pioneering work in the development of hydropower, he worked on the projects of sanitation hydraulic. The biggest success in this area achieved his project of supplying Belgrade with water. He was elected a corresponding member of SASA in 1959 and in 1963, he became a full member. Although his health was ruined, during the past ten years, he found the strength to deal with a completely new area – tidying up mineral water and spa (Bukovička, Vrnjačka, Niška Banja ...). But what is certainly closer to the community is the project of Zlatibor Lake, which is nowadays central meeting place not only of Zlatibor residents, but the tourists as well. Miladin Pećinar was a great teacher and a faculty professor; he taught his students perhaps the most important lessons. In his professorial work, the academician Miladin Pećinar believed that it was not enough to teach a man in the profession: that was how a robot would be created, and not a worth personality. We should tend to ensure that everyone gets live feeling of what is worth to be strived for, as general moral good and not personal. The student must learn how to understand motives of people, their illusion and suffering in order to have the right attitude towards individuals, neighbors and the community. The realization of these ideas on teaching was done by his students who designed the dam on the Ribnica Lake which supplies Zlatibor with water today. Finally, and in fact at the very beginning of his career, according to his project from 1922, the church in his native village of Ljubiš was built in 1924.*



* Dr Mirko Melentijević, in: Akademik Miladin Pećinar – život i delo, Naučni skup, Zlatibor, 2004", Institut za vodoprivredu "Jaroslav Černi", Beograd, 2005



FACING “NEW” ECO RURALITIES

Ksenija Bunjak, Mladen Pešić

Architectural public has long been preoccupied primarily by the ideas of sustainable development as activities directed to long-term planning aiming at providing future generations with the same living conditions as the present generation has. In the long-term planning of future, the past has been forgotten to a certain extent, namely the principles used by architects and builders in the past in order to bring architecture closer to nature and its processes. Frank Lloyd Wright believed that the basis of any serious study of art of architectural design lied in those modest homes that are for architecture the same as folklore is for literature. It is widely known that, through history, traditional architecture followed the requirements of local environment and created in accordance with them. This primarily relates to local materials and responses to climatic conditions. Also, we must not neglect the specific impact of culture, religion and society of local zones. Ranko Radović wrote that “folk, traditional architecture is not a style, but perception of the world and life, of nature and the spirit of a place, of life processes and materials, of climate and authenticity.” Louis Kahn, after travelling through Africa, in 1961 told the following: “I saw many huts built by the natives. All of them resembled one another, and they all performed their function. There were no architects. I left with the impression of how smart the man who solved the problems of sun, rain and wind was.”

When we think of the “new faces of rurality” we cannot but wonder what the old ones were like? What is rural? What are its faces and backs? When we mention rural areas and rural territory most people will call on stereotypical notions that on one hand include underdevelopment, economic backwardness, spatial devastation and migration of the population, while on the other hand they bind the term rural for positive connotation determinations such as *local identity, traditions, healthier environment and closeness among the members of the local community*. In modern discussions both groups of ideas are in use. However, in relation to the general social context of Serbia, the group of negative connotations has been predominant in public.

In determining rurality and its definition, and for the purpose of organizing this exhibition, we set out the key terminology entries - **rural, exhibition, house (pavilion) and architecture**. What is the mutual relationship of these terms and what is their role in the exhibition? What is rurality, and what is local identity? Is rural actually anti-urban? Are rural and urban in conflict or mutually complement and directed to cooperate? Is way of thinking and approach to life's process in rural areas different from that in the urban ones? If we are aware of the fact that urban environment constantly change under the influence of various factors (social, economic, natural ...), do rural areas change as well or they remain frozen in time? These questions are just a small part of a larger group of questions we ask ourselves in our work as architects and researchers, as well as when working on designing exhibitions. The idea was that the exhibition only initiates some of these issues, without the goal to reach final answer. We intended to start the topic in cooperation with our hosts from the Open-air museum “Old Village” Sirogojno, to recruit and motivate a wider group of those who are interested in participating in future work and actions.

* According to: T., Dalh, Climate and Architecture (Copenhagen: The Royal Academy of Fine Arts, School of Architecture Publishers, 2008), 33

Rurality – word by word...

The word rurality comes from the Latin word *rus*, *uris* which means "village, in contrast to the capital city, field, field property ...". Serbian Language Dictionary defines the adjective rural as "rural, rustic, farming, agricultural" (Dictionary of the Serbian language, 2007: s. v. *rural*). Positioning of rural, therefore, involves defining the concept of a village. The concepts of villages and their structures have been changing with the change of time-spatial and socio-historical relations. However, the universal characteristics of rural areas have been maintained. Ljiljana Vasilevska believes that these general references of a village include the country, activities related to land use and rural area, as well as landscape." However, it is a very complex concept, whose framework is often difficult to define and whose interpretation requires a multidisciplinary approach. In the contemporary context, rural can be determined using a variety of criteria, such as spatial, economic and demographic characteristics of a specific territory. Applying these criteria, territorial units that are considered rural can be determined. However, despite this, one of the most important factors is actually the question of context in which this term is determined. Does this mean that there is no single definition of rural and is it determined and applied over and over again?

First of all, research of rural must start from understanding and definition of urban, without imposing any opposition to each other. Depending on the discipline, domain and/or culture, urban and rural can be understood in different ways. Urban is associated with urban growth, caused by the industrial revolution, while rural is seen as something that stands in opposition to these processes, as something that hinders and bothers it. Historically, *rural* meant what was "outside the city walls". From the economic point of view, it marked the territory which was principally used for food production. Analyzed primarily from a sociological point of view, rural is "an environment characterized by backwardness in relation to the technological and cultural development, evident in the urban environment." While in urban, characterized by constant expansion and spreading, living and working places are separated, in rural, joining of these two places is evident, as well as constant reduction of the associated space. In such constellation where *urban* is civilized, desirable and global, *rural* becomes rare, exotic and almost mystical. For those who come from "the urban part," rural becomes a place for excursions, visits and temporary stays in nature, which makes almost completely opposite picture than the one experienced by local residents of rural areas.

Exploring *rural* is needed in modern *urban era*. Although urbanization and globalization are still ongoing, rural areas also exist and are inhabited with 20-50% of the World's population (depending on the disciplinary approach, statistics, definitions, etc...). As organization of the village is closely linked to its immediate environment, the idea of rural has recently become associated with the idea of sustainability. Villages combine social, environmental and economic parameters in a specific, critical way, and are often characterized as sustainable.

* (Serbian Latin Dictionary, 1886), *Dictionary of the Serbian Language* (Vujanić, M. et al.). Matica srpska, Novi Sad, 2007.

** Lj., Vasilevska, *Ruralni razvoj u regionalnim okvirima* (Zadužbina Andrejević: Beograd, 2006), 14.

*** B., Milić, *Ruralni razvoj – praktikum za lokalne aktere* (Permanent Conference of cities and municipalities – SKGO: Beograd, 2011),

11. (can be accessed at: www.skgo.org)

**** Ibid.

***** P. , Versteegh, and S., Malfroy, *Rurality Reader. Workshop Material* - Jointmaster of Architecture research seminar the first EAAE rurality network event (Fribourg, 2013), 17.





New faces of rurality - the motive

Republic of Serbia is a developing country where the largest percentage of built environment consists of single-family houses. Before the Second World War, Serbia was a rural country. Socialist ideology in the first place, along with the process of industrialization led to intensive land reclamation, which was followed by lack of rapid urbanization. These ideologies have left obvious consequences, while the gap between urban and rural areas continues to grow even today, in the era of globalization. At global level, the process of urbanization is still active, and opinions on it are still divided. While globalization had a major impact on urban spaces, whether positive or negative, the question of its impact on rural areas remains open. There are various causes of misconceptions related to rural or to a village. Some of them have out-of-science roots and come from rural romanticism, agrarian ideology and the like. Others, however, arise from the limitations of science itself.*

The way in which rurality is defined, perceived and presented is directly related to those who do that and for what reason. Different ideas of rurality exist in different social groups – for local residents it is a living framework, artists and researchers usually consider it a temporary residence or work environment, citizens and tourists have their specific vision of rurality, and so on. It is these different perspectives of rural that this exhibition is trying to reconcile, offering a complementary interpretation of the term. But does the exhibition represent proper medium for such a purpose? Is it a good format to start broader discussion and is it possible to achieve principles of democracy in this process? The term *exhibition* is determined as the place and method of showing, exposure to the public and the public evaluation. The exhibited will therefore be subject to control or supervision. Can the exhibition, therefore, provide the most optimal definition of rurality and rural? In such constellation of the exhibition concept and its meaning, the problem and the question of power show up. This question relates to the fact who decides on what is to be shown at the exhibition, for whom, how and for what purpose. In this context, who holds the power, who performs supervision and how? The issue becomes even more interesting when taken into account that the exhibits, in this case - *houses*, become means of spatial organization of the exhibition. What is the exhibition in this case? The existing spatial assembly of houses or small-screen installations next to them? The exhibition also includes another group of exhibits - houses that formed primary narrative which is further clarified and updated by small screens. Thus, using **7 houses, 7 villages, 7 stories, 7 architectural elements and 7 materials**, the faces of rurality through the concept of ***tradinnovation*** are shown. It is suggested that rurality is a dynamic process, a heterogeneous fluid that is subject to constant changes in the appearance forms and that the interpretation of rurality depends mostly on the position of an observer and an actor in the rural. Therefore, rurality can have as many faces as there are observers and actors. Everyone will bring his own experience, knowledge, perception of the environment and recognize in it something close to him. Faced with a simple representation of rurality in the immediate vis-à-vis contact with it, the viewers with their unique experience give it new value and create new meanings.

Hence, the aim of this exhibition is to go a step further, to present stories concealed behind the houses and to deepen stories *about stories*, to point to the hidden language of architecture and to remind of forgotten values - spiritual, material and in the contemporary context, particularly, ecological ones.

* M., Stojanov, „Poljoprivreda i selo kao predmet nauke,“ *Videnja: magazine for rural development* – Yugoslav Association for sociology of country and agriculture , Beograd (1995):1.

House as a pavilion of the past

The question of exhibitions is very often considered in parallel with consideration of where they are held; in this case the spatial framework consists of seven buildings located in the complex of the Open-air museum "Old Village" in Sirogojno. In this context, these objects can be interpreted as kind of exhibition pavilions, typological units that have long been associated with the exhibition events; their role is to articulate ideas through architecture. Since the first World's exhibition held in London in 1851 and the Crystal palace, a synthesis between the exhibition pavilions and exhibitions was created and it continues even today. Various exhibition pavilions, more or less successful, have become an integral part of numerous exhibition events. Typologically founded on the grounds of structural and decorative elements taken from the park and industrial architecture, the exhibition pavilions include the trend of experimentation that, at certain time, was mostly associated with the field of construction and application of new materials. They were places to promote ideas related to the future and supposed to show us what is waiting for us, and how we would live in the period that was to come. In later stages of development, according to Beatriz Colomina, the tradition of pavilions as experimentation continued and related primarily to the construction of an image - "a striking image offered to mass audiences through popular exhibitions - which then becomes further exposed in newspapers, magazines, movies, on television, and now on the Internet." So, the role of the pavilion was to construct, i.e. convey a certain image to the audience in a limited period of time through the exhibition as a medium; as a rule, it was an image that announced future developments and events.

In our case, the procedure is slightly turned, more precisely, the houses in the Old Village Sirogojno are exhibition pavilions, but they do not show the future; they are rather used as parts of the past that can help us live again in harmony with the environment in future. How and in what way? Among other things, this exhibition shows the materials and principles that were used during the construction of country houses, which have long been forgotten. Today, they are being rediscovered – they are given new meaning in the context of environmental and energy crisis. They are becoming one of the main narratives of "modern" ecological architecture and motivation for sustainable development. However, despite this, it remains unknown to general public how and why these materials were used and what their *ecological role* in the house was. The exhibition follows 7 kinds of material, using them to explain principles of green building and ways of energy-saving. Vividly presented use of materials and the possibility of direct visual contact with them, allow visitors closer contact with the environment and the opportunity to change their observing position. Interpreting what they saw, they give new meanings to rural and new values to the principles of ecological construction, pointing to a future life of these elements.

* Beatriz Colomina, p. 10. Oris 48.



IMPRESSUM

Publisher

Open air museum OLD VILLAGE in Sirogojno

For publisher

Branko Blagojević, a.d.

Editor

Mr.sc. Jelena Toskić

Texts authors

Nikola Krstović, PhD, senior curator

Ksenija Bunjak, M.Arch

Mladen Pešić, M.Arch.

Language editing and proofreading

Milena Gnjatović, CMiH

Translation to English

Emina Jeremić Mićović

Associate

Ruža Zimonjić Kljajić

Reviewers

Prof Dr Vladan Đokić

Doc. Dr Dragan Bulatović

Coordination of student workshops

Mladen Pešić

Nikola Krstović

Technical realization

Slobodan Ivanović

Miško Avakumović

Front page design

Mladen Pešić

Layout

Igor Đoković

Print

CICERO, Beograd

Circulation

300

Open air museum Old Village - Sirogojno

2014