

Recept mahale

The Mahala Recipe

arhitekt
architect



Amir Vuk-Zec



napisao
written by

Demir Mensur

fotografije
photographs by
portret
portrait

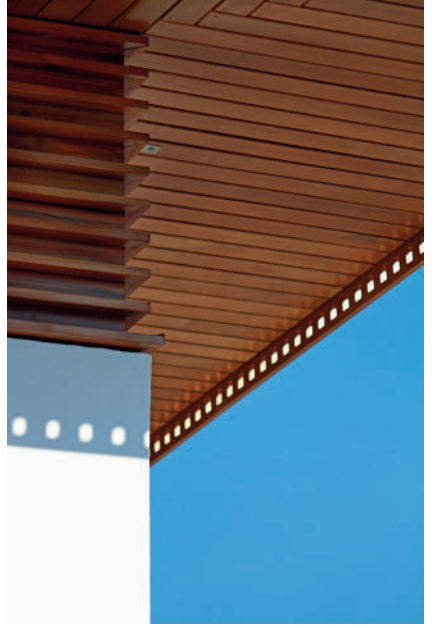
Anida Krečo

Sandro Lendler

◀ Sliku grada Sarajeva određuje njegova kraljeznica, longitudinalno pružena u kotlini, okružena padinama prekrivenim šarenim sagom, mahom sitne izgradnje. Sarajevo se može čitati poput filmske trake ili *story boarda* koji se rađa na Orijentu i razvija se prema zapadu. Orijent je gradu donio dualizam funkcionalne podjele grada na čaršiju, poslovnu četvrt u dolini korita rijeke Miljacke, i mahalu, stambene dijelove izgrađene na padinama. Grid ulica i izgrađenih volumena kotline širi se u kapilare sokaka, ulica i strmih uličica. Mahale, naselja nekad građena prema setu nepisanih pravila, Le Corbusierovim analitičkim alatom zabilježenih od strane J. Neidhardta i D. Grabrijana u djelu 'Arhitektura BiH i put u suvremeno' (kubična izgradnja određena poštovanjem susjedovog prava na vidik, pogled, insolaciju, zatečenu prirodu), danas su popunjena nereguliranom ad-hoc gradnjom, određenom često pomjerenim identitetom vlasnika/graditelja. Dualizam planiranja i neplanskog razvitka, poput dualizma reda i entropije u prirodi, uklesan je u tkivo grada, upisan u njegove graditelje. ▶ Ako

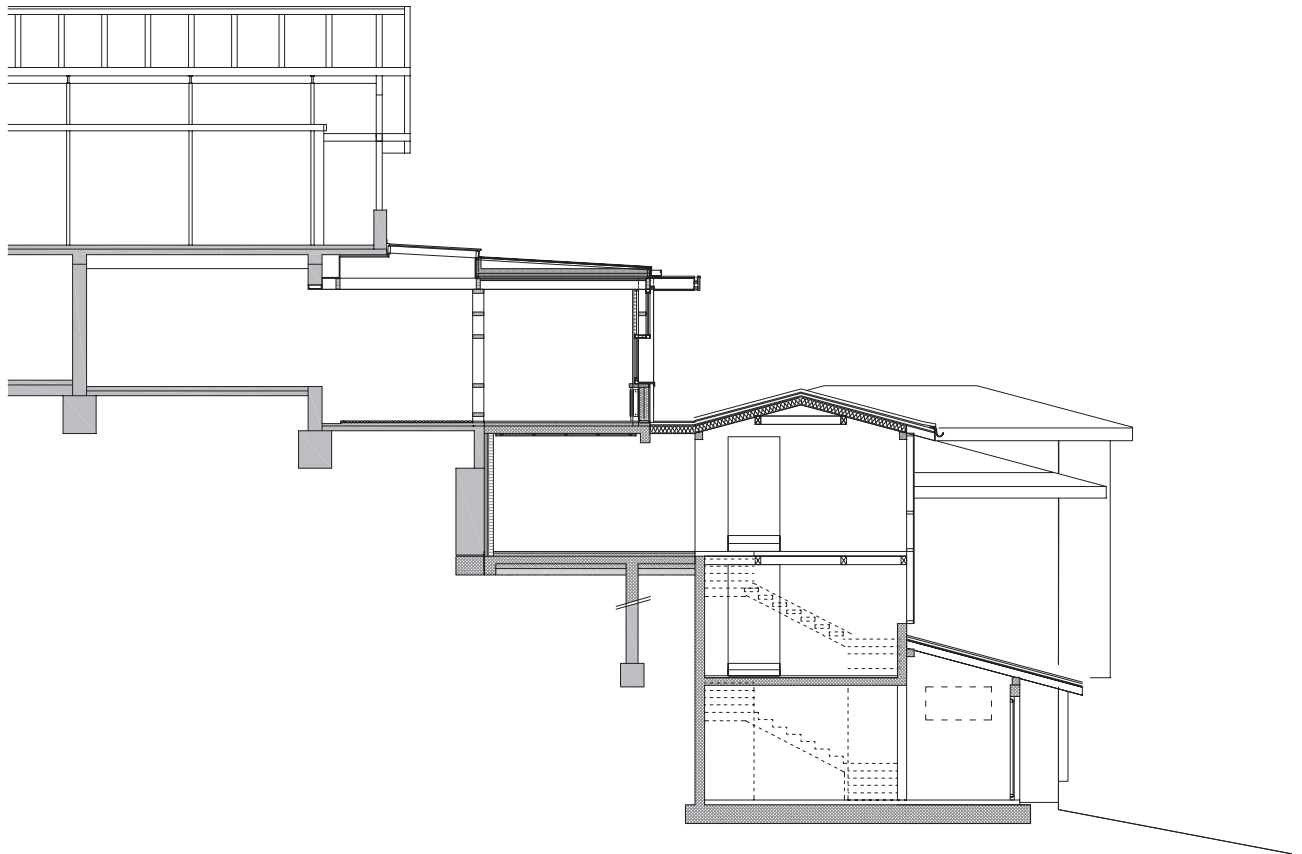
◀ The image of the city of Sarajevo is defined by its spine that lies longitudinally in a valley, surrounded by slopes covered by a multi-coloured carpet of mostly smaller constructions. Sarajevo can be read like a film or storyboard that starts in the Orient and develops towards the West. The Orient brought into the city a dualism of a functional separation of the city into *čaršija*, the business district in the Miljacka valley, and *mahala* (Turkish Quarter), residential areas raised on the slopes. The grid of streets and constructed volumes in the valley spread into the capillaries of streets, backstreets and steep alleys. *Mahalas*, settlements that were once constructed based on a set of unwritten rules recorded with Le Corbusier's analytical tool by Juraj Neidhardt and Dušan Grabrijan in *The Architecture of Bosnia and Herzegovina and the Path Towards Modernity* (a cubic construction defined by honouring the neighbours' right to a view, insolation and the existing nature), have today been filled with non-regulated ad hoc construction, defined by the often distorted identity of the owner/





presjek ▶

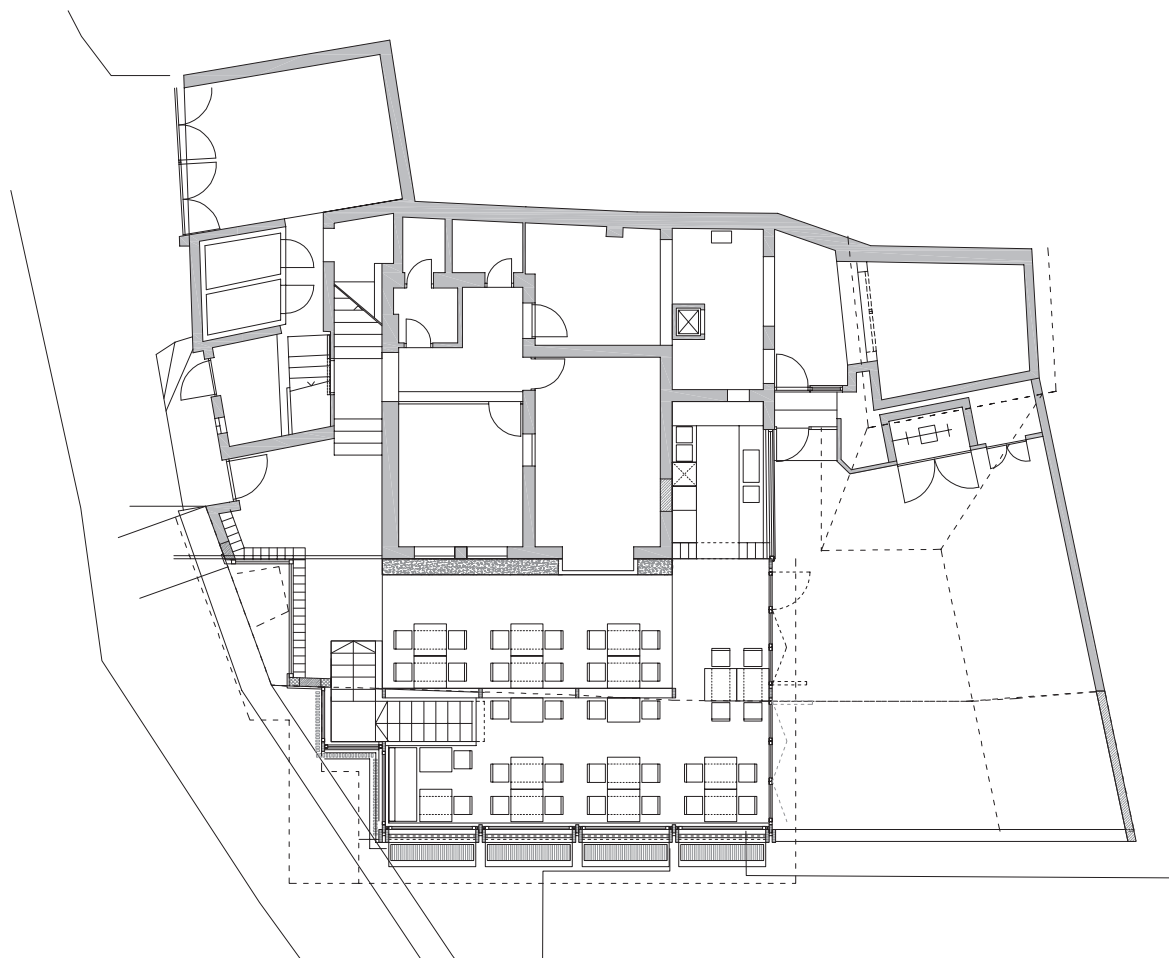
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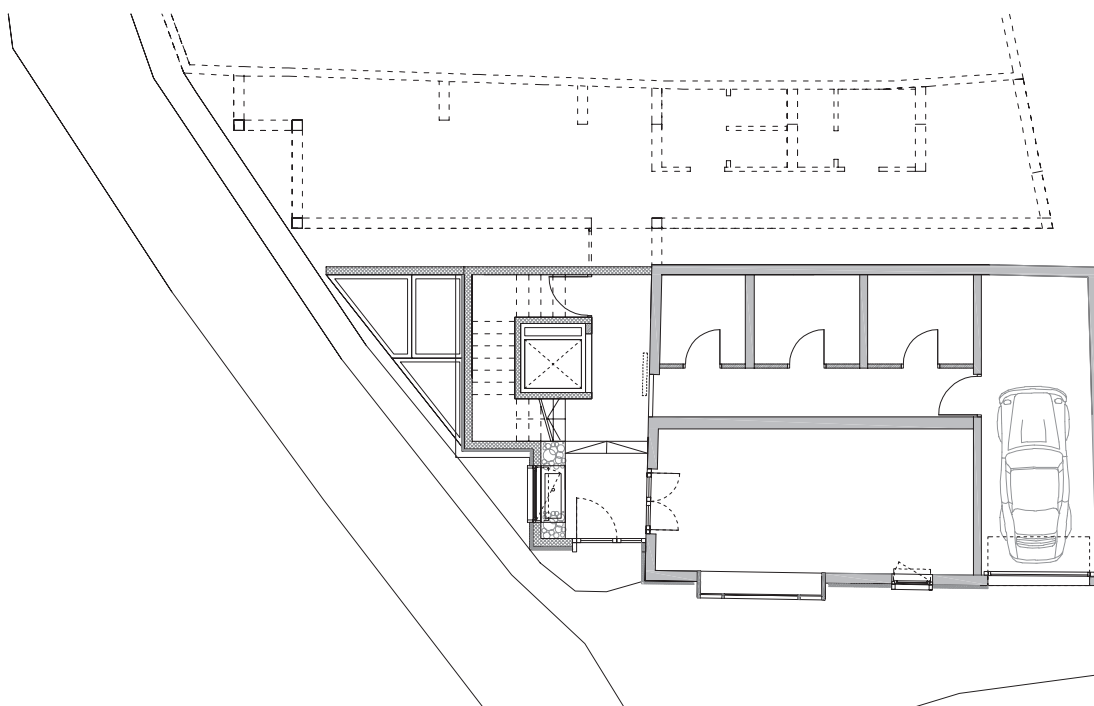
◀ tloct ulaznog nivoa

◀ entrance level plan



◀ tloct nivoa – 8.25

◀ -8.25 level plan



AMIR VUK-ZEC, Restoran Kibe

AMIR VUK-ZEC, Kibe restaurant

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prođete Sarajevom, put će vas sigurno odvesti na Baščaršiju, barem ako ćete pratiti svoj apetit. Zatvorite oči, poslušajte zvuk grada, osjetite mirise i arome, neka koža registrira toplinu. Toponim Sarajevo – Saraj ovasi, Dvor u polju, Karavansaraj – govori dovoljno: dobro došli, odmorite se, ugodan tek, prijatno. ¶ Neka kulturna mjesta u gradu, u koja će vas odvesti apetit, nastala su s malo sudjelovanja arhitekata ili bez njihovog sudjelovanja. Jedno od takvih mjesta bio je restoran Kibe, kojega je 1988. godine osnovao Sakib Vreta zvani Kibe. Lociran na južnoj padini, sjeverno od Baščaršije, restoran Kibe nastao je kao ekstenzija/konverzija njegove obiteljske kuće, određujući atmosferu po kojoj je poznat – tradicionalna kuhinja smještena u topli ambijent doma s panoramskim pogledom na Sarajevo. Građen u etapama, prema apetitima vlasnika, restoran se širio na padini, kaskadno i na nekoliko razina, gdje svaka gleda niz padinu otvarajući se prema kulisi krovova i naboranog horizonta Sarajeva. ¶ Dekoracija starog restorana koketira s pseudoorientalnim. Patina upotrijebljenih materijala se smjenjuje s relikvima sjećanja. Fotografije slavnih gostiju preplavljaju zidove poput trofeja. Dobro ugoditi nekoga je predgovor prijateljstvu. Ako uspoređujemo ljudsku psihu s etažama zgrade, u podrumu čuvamo mračne tajne, u prizemlju živimo, a na tavanu čuvamo sjećanja i čežnje. Zato se nazire zašto je stari restoran popularan. Doživljaj interijera igra se sa slikama djetinjstva, s metaforom tavana iznad grada punog sjećanja čije oči gledaju prema nebu i horizontu. Sin vlasnika, Dino Vreto, preuzima nadimak i restoran 2008. godine, nastavljajući

developer. The dualism of planning and unplanned development, like the dualism of order and entropy in nature, has been carved into the tissue of the city, inscribed into its builders. ¶ If you walk around Sarajevo, your path will definitely take you to Baščaršija, at least if you follow your appetite. Close your eyes, listen to the sound of the city, feel the scents and aromas, let your skin register the warmth. ¶ The toponym Sarajevo – Saraj ovasi, Palace in the Plains, Karavansaraj – speaks volumes: welcome, relax, bon appetite, have a nice time. ¶ Some of the cult places around town that your appetite will lead you to were created with little or no participation from architects. One such place is Kibe Restaurant, established in 1988 by Sakib Vreta aka Kibe. Located on the south-facing slopes north of Baščaršija, Kibe Restaurant was created as an extension/conversion of a family house, and this defined the atmosphere it is famous for – traditional cuisine in a cosy, home-like atmosphere with a panoramic view of Sarajevo. Constructed in stages based on the owner's appetite, the restaurant spread over the slope, in cascades and on several levels, with every one of them looking down the slope, opening towards the background of roofs and the wrinkled horizon of Sarajevo. ¶ The decoration of the old restaurant flirts with pseudo-oriental, the patina of materials used alternates with the relics of memory. The photographs of famous guests cover the walls like trophies. Being a good host is a prelude to friendship. If we compare the human psyche with the floors of a building, where we keep our darkest secrets in the basement,



očevim stopama. Ako život u kući raste, raste i kuća. Kao posuda života, mora rasti i prilagoditi se. Tako je i ovaj objekt došao do sljedećeg stupnja rasta – susret s arhitektom. ♣ ‘Svaki zahvat je rušenje, zato ruši razumno’ Luigi Snozzi. ♣ Kibe je pažljivo birao i pronašao projektanta svog ambijenta – sarajevskog arhitekta Amira Vuka Zeca. Zec je s bezbroj izvedenih projekata u regiji dokazao senzibilitet za građenje u kontekstu. Njegova je poznata uzrečica: ‘Urbanizam je poput velikog interijera, a interijer je poput malog urbanizma’. Mahala i kuća bez arhitekta bili su izazov. Bilo je teško ostati suzdržan u ambijentu vernakularne arhitekture, nadovezati se na postojeće glačajući, mireći prostornu kompoziciju. Amir Vuk je autor nekoliko novih kulturnih mjesta u gradu na kojima je dokazao sposobnost da revitalizira prostornu kompoziciju, prepozna i odgovori na priču lokaliteta, brendira novoizgrađeno u skladu s okruženjem i životom objekta i korisnika. Iako ima gradski ugled arhitekta interijera, on je ipak arhitekt prostora koji senzibilno komunicira s kontekstom. Redukcija samo na interijer nije adekvatna za tumačenje njegovog rada. ♣ Dakle, tumačenje naslijeđenog koda ugodnog orijentalnog prostora utkano je u percepciju vernakularnog investitora Kibe i arhitekta Amira Vuka Zeca. Formiranje svakog intimnog prostora za Amira Vuka počinje s kutkom, dijeljenjem prostora na scenografije koje u međusobnoj relaciji obrazuju prostorni sklop koji, bez obzira na ukupnu površinu i zapreminu, djeluju u ugodnom mjerilu. ♣ Projektirano rješenje Kibe mahale nadovezuje se na postojeći prostor proširujući južni dio prizemlja ili bolje rečeno,

live on the ground floor and keep our memories and desires in the attic, you might start getting the idea why this old restaurant is so popular. The experience of the interior plays with childhood images, with the metaphor of the attic above a city full of memories, whose eyes look towards the sky and the horizon. Dino Vreto, the owner’s son, took over the nickname as well as the restaurant in 2008, following in his father’s footsteps. If life within a house grows, so does the house, as a container of life, it has to grow and adapt. That is why this building came to the next stage of growth – a meeting with an architect. ♣ ‘Every architectural intervention represents destruction. Destroy intelligently.’ Luigi Snozzi. ♣ Kibe selected carefully, and found a designer for his interior in Sarajevo architect Amir Vuk, nicknamed Zec. Through numerous projects realized in the region, Zec has proved his sensibility for building within context. One of his famous sayings is ‘Urban planning is like a large-scale interior, and an interior is like small-scale urban planning.’ The mahala and the house without an architect were a challenge; it was difficult to control oneself in an ambiance of vernacular architecture, to make an extension on the existing situation, reconciling the spatial composition. Amir Vuk is the author of several new cult places in town, where he has proved his ability to revitalize the spatial composition, recognize and respond to the story of the location, brand the new construction in accordance with the environment and the life of the building and its users. Although he has a reputation of being an architect of the interior, he is

AMIR VUK-ZEC, Restoran Kibe

AMIR VUK-ZEC, Kibe restaurant



ulaznu razinu kojoj se pristupa iz strme uličice s istočne strane objekta, dodajući volumen nedovršene susjedne obiteljske kuće s južne strane. Promatrano u presjeku, ispod proširenja restoranskog volumena nalaze se recepcija i servisni sadržaji prenoćišta koji su volumenom stubišta povezani sa smještajnim kapacitetima, garažom i prodavaonicom suvenirna. Restoran Kibe tako je postao Kibe mahala – rastući u tri povezane cjeline – kuća/restoran, bašta/avlija, prenoćište/suvenirnica. Tretman fasade proveden je u vidu podjele na kamenu bazu, bijele kubuse kata i drvenu kapu krova s drvenom čipkom brisoleja i ograda izveden u duhu orijentalne stambene kuće provučene kroz filtere arhitekta. Kibe konak prenoćište formirano je oko recepcije i smještajnih kapaciteta (apartmana)

nevertheless an architect of space, who sensibly communicates with the context. Tying him only to the interior would not be adequate in the interpretation of his work. The interpretation of the inherited code of a pleasant oriental space is weaved into the perception of the vernacular by investor Kibe and architect Amir Vuk Zec. To Amir Vuk, the creation of every intimate space starts with a nook, by dividing the space into different scenes that together create a spatial complex that, regardless of the total surface area and volume, operate on a pleasant scale. The designed solution for Kibe Mahala extends the existing space by expanding the southern part of the ground floor, or should we say, the entrance level that is accessed by a steep street on the eastern side of the building,



adding the volume of the incomplete family house on its southern side. Looking at the cross section, below the expansion of the restaurant volume lie the reception and auxiliary rooms of the inn, connected by the staircase volume with rooms, garage and souvenir shop. ¶ Thus, Kibe Restaurant became Kibe Mahala – growing into three connected wholes – house/restaurant, garden/yard, inn/souvenir shop. The treatment of the façade is divided into the stone base, white cubes of the first floor, and the wooden hat of the roof, with a wooden lace of brises soleil and railings constructed in the spirit of an oriental residential house processed by the architect's filters. ¶ The Kibe's inn is formed around the reception desk and suites that also feature details of an oriental house – the living room is entered through a modern dolaf, walk-in closet, while the bathrooms are connected with the living quarters. The materialization of the interior is in line with the



koji također nose citate orijentalne kuće – u dnevni boravak se ulazi kroz moderni dolaf, ugrađeni ormar, kupaonice su povezane s boravišnim prostorom. Materijaliziranje interijera prati ukupnu sliku Zecove intervencije. ¶ Novi restoranski dio prislanja se uz volumen kuće. Krov dograđenog korpusa vizualno je distanciran trakom staklenog krova, puštajući dnevno svjetlo, pojačavajući prozračnost prostora dok koračamo po interpretaciji tradicionalne prostirke – ponjave izvedene od kamenih ploča i oblutaka. Vernakularna dekoracija starog ovdje dotiče ispitanu interpretaciju istog, s jasnijim notama i ritmom upotrijebljenih elemenata. ¶ Formalni red dograđenog volumena pojačava tektonika drvenih okvira restorana koja se produžava u eksterijer, prema avliji/bašti. ¶ Tamni drveni profili



AMIR VUK-ZEC, Restoran Kibe

AMIR VUK-ZEC, Kibe restaurant



vani postaju bijeli, produžetak restorana – atrij postaje zaokružen, stavljen u okvir pergolom i bijelim avlijskim zidom. Arhitekt citira tipični tradicionalni bijeli zid od kamena materijalizirajući novi zid od lomljenog šupljeg opečnog bloka, aktualni materijal mahale koji je naslijedio kamen i čerpić (na suncu sušena opeka). Tretman avlije kao sobe bez stropa pod vedrim nebom je interpretacija tradicionalnog naslijeđa, dopunjen i dekoriran skulpturama mlade kiparice Lejle Čehajić čije metalne ptice u krletkama sudjeluju u igri sjena, limene mačke zelenih očiju gledaju, zajedno s nama, preko krovova na Sarajevo. Gusta vinova loza, gusto obrasla preko postojećeg krova, spašena je i vraćena na južnu stranu i sada grli pročelje restorana i krov pergole. Parafrazirajući Goethea, ruke žele vidjeti – oči žele dotaknuti, materijaliziranje dodanog dijela restorana i bašte pažljivo je komponirano, dajući svakom materijalu njegovu ulogu u taktilnom, akustičkom i vizualnom doživljaju prostora. 'Nema lošeg materijala, samo loša uporaba', pojašnjava Zec, 'arhitekt bira materijale poput redatelja koji pažljivo postavlja i bira glumce kao aktere uloga'. Perfekciju detalja, koja je ovdje vidljiva na svakom dijelu intervencije, moguće je postići uz detaljan projekt i bezbroj skica na licu mjesta, neophodnih i investitoru i majstoru. Restoran Kibe mahala, na kraju, zanimljiv je kao prijedlog samoj mahali, kao primjer kako djelovati, kako naknadno intervenirati u neplanski izgrađenom tkivu. Padinska naselja imaju veliki potencijal. Sjetimo se, primjerice, da je Sveti Stefan u Crnoj Gori, seoce na poluotoku, postalo hotel-poluotok. Arhitektura sreće, da posudimo de Bottonov naslov, izgrađeni je prostor kojeg ljudi obilaze i napuštaju s optimizmom. Najiskreniju kritiku prostora daju ljudi, njegovi korisnici. Recept ove male mahale je kod autora ovog

complete image of Zec's intervention. The new restaurant section leans on the volume of the house. The roof of the volume extension is visually moved away with a glass roof strip that lets in the daylight, stressing the airiness of the space as we tread on the interpretation of a traditional crude rug made of stone plates and cobbles. The vernacular decoration of the old touches here its tested interpretation, with the clearer notes and rhythm of used elements. The formal order of the volume extension is strengthened by the tectonics of the restaurant's wooden frames that extend into the exterior, towards the garden/yard. The dark wooden profiles turn white on the outside, the extension of the restaurant – the atrium becomes rounded, framed by a pergola and the white wall of the yard. The architect quotes a typical traditional white wall made of stone by materializing the new wall with crushed hollow brick blocks, the current material that the mahala is made of, replacing stone and čerpić (sun-dried mud brick). Treatment of the yard as a room without a ceiling and under the open sky is an interpretation of the heritage, complemented and decorated with sculptures by young sculptor Lejla Čehajić, whose metal caged birds play a game of shadows, while tin cats with green eyes look at Sarajevo over the roofs together with us. Thick vines that cover the existing roof were preserved and returned to the south side, now hugging the façade of the restaurant and the roof of the pergola. To paraphrase Goethe, *the hands want to see – the eyes want to touch*, the materialization of the extension of the restaurant and garden is carefully composed, giving each material its role in the tactile, acoustic and visual experience of space. 'There are no bad materials, only their incorrect use,' explains Zec,



teksta izmamio uzdah, onaj munjevito kratki, ali intenzivni doživljaj kao kada okusite neko jelo i prvi zalogaj vas vrati u djetinjstvo, u daleku prošlost koja vam je kalibrirala čula i apetit. ♣ Dobro došli, odmorite se, ugodan tek, prijatno!

because ‘architects select materials like movie directors who carefully place and select actors to play their roles.’ Perfection of detail that is visible in every segment of the intervention can be achieved with a detailed project and numerous sketches made on the spot, necessary to both the investor and the craftsman. ♣ Kibe Mahala restaurant is in the end interesting as a proposal to the *mahala* itself, and as an example on how to work, how to subsequently intervene into the unplanned constructed tissue. The residential settlements on the slope have a great potential. Remember that St Stefan in Montenegro was a small village on a peninsula, but it was then converted into a hotel-peninsula. ♣ The architecture of happiness, to borrow de Botton’s title, is a constructed space that people visit and leave with optimism. The most sincere criticism of the space comes from the people who use it. ♣ The recipe of this small *mahala* made the author of these lines gasp, made him experience that lightning fast but intensive feeling, just like when you taste a dish for the first time and that first bite returns you to the childhood, the long-gone past that calibrated your senses and your appetite.

Restoran Kibe, Vrbanijska 164, Sarajevo, Bosnia and Herzegovina | Hercegovina Kibe Restaurant, Vrbanijska 164, Sarajevo, Bosnia and Herzegovina | autor author | arhitektonski ured architectural office Studio Zec, Sarajevo | investor client Dino Vreto | površina parcele site area 510 m² | izgrađena površina built up area 460 m² (cijeli restoran / complete restaurant), 330 m² (dograđeni dio / built up part) | realizacija completed 2011. | projekt project 2011. | cijena costs 1000 €/m² | neto površina neto area 430 m²