

**BAR**

snežana ristić &

radonja leposavić

RTS

**UHA**

**TS**

**audio**

**collage**

**RTS** (Radio televizija Srbije), Beograd, Srbija  
Emisija **Grad** (Radio Beograd 2)

---

Naslov: **Bauhaus – audio kolaž**  
Žanr: kratka forma  
Autori: Snežana Ristić i Radonja Leposavić  
Režija: Snežana Ristić i Radonja Leposavić  
Digitalna montaža: Snežana Ristić i Radonja Leposavić  
Trajanje: 10.00  
Urednici: Snežana Ristić i Radonja Leposavić  
Premijera: 1. februar 2020.

---

### Kratak sadržaj

Kada je 1919, u Weimaru, Walter Gropius otvorao novu državnu školu koja je nasledila Akademiju likovnih umetnosti i Školu umetničkih zanata, želeo je da novim odnosom prema svakodnevnim predmetima i arhitekturi promeni svet. A svet nikad nije lako pristajao na promene. Bauhaus je premeštan i ukidan, osporavan i slavjen. Iz Weimara, seli se u Dessau, a odatle u Berlin. Zatvaraju ga nacisti, a direktori, mnogi profesori i studenti napuštaju Nemačku.

O Bauhausu *može da se govori svaki dan, a... može se i napraviti jedan kratak brz pogled, presek*, naročito danas kada u mobilnim telefonima možemo da vidimo kompletan Bauhaus.

Može se napraviti i audio kolaž o Bauhausu, sastavljen od zvučnih i muzičkih fragmenata pomešanih sa iskazima protagonista i komentatora. Sa arhivskih snimaka su istoričari Andrej Mitrović, Robert Hughes i Oto Bihalji Merin, naravno i direktori Bauhauusa Walter Gropius i Ludwig Mies van der Rohe te student sa Bauhauusa - Avgust Černigoj, a komentatori su arhitekta Ljiljana Blagojević i Ivan Kucina, slikarka Biljana Đurđević i istoričarka Jelena Volić Helbuš.

**Serbian Broadcasting Corporation**, Belgrade, Serbia  
Programme **City** (Radio Belgrade 2)

---

Title: **Bauhaus – Audio Collage**  
Genre: short form  
Authors: Snežana Ristić and Radonja Leposavić  
Directors: Snežana Ristić and Radonja Leposavić  
Digital audio montage: Snežana Ristić and Radonja Leposavić  
Duration: 10.00  
Editors: Snežana Ristić and Radonja Leposavić  
Premiere: February 1st 2020

---

### Synopsis

When Walter Gropius opened a new public school in Weimar, in 1919, succeeding the Academy of Fine Arts and the Arts and Crafts School, he wanted to change the world with a new attitude towards everyday objects and architecture. But the world has never readily agreed to change. The Bauhaus was moved and abolished, challenged and celebrated. From Weimar, it was moved to Dessau and then to Berlin. When it was closed by the Nazis, the directors, many professors and students, left Germany.

The Bauhaus *can be everyday subject of conversation; the short retrospective about its history also could be made, especially today when, via mobile phones, we can get a whole picture about this movement.*

*Bauhaus - Audio collage* is composed of sound and music fragments mixed with the testimonials of the protagonists and commentators. In this collage were used sound archives of interviews with historians Andrej Mitrović, Robert Hughes and Oto Bihalji Merin, interviews with Bauhaus' deans, Walter Gropius and Ludwig Mies van der Rohe, as well as the one made with the Bauhaus' student Avgust Černigoj. Commentators are architects Ljiljana Blagojević and Ivan Kucina, painter Biljana Đurđević and historian Jelena Volić Helbuš.

## Bauhaus – audio kolaž

---

*Muzika, ptičice...*

**Ljiljana Blagojević:** Toliko me obraduje da vidim mlade ljude da su došli...

*Muzika... 100 Jahre Bauhaus*

**Ljiljana Blagojević:** ... Molim vas prođite slobodno i komforno sedite. Ima mesta tamo... puno...

*Muzika*

**Andrej Mitrović:** Vajmar...

*Muzika*

**Biljana Đurđević:** Ko je glavna zvezda Vajmara? To je Gete.

*Muzika, ptičice*

**Andrej Mitrović:** Sam grad je bio za mene neobičan na dva načina...

*Muzika, ptičice... Walter Gropius na engleskom govori da je za nemački narod koji je izgubio Veliki rat, svima bilo na pameti da moraju da počnu opet ispočetka.*

**Andrej Mitrović:** Ta arhitektura šiljatih krovova koja je stajala u punoj opreci sa arhitekturom pravih linija, vodoravnih i horizontalnih. Kao nove arhitekture koja je organizovano sa Gropiusom počela da živi sa imenom Bauhaus.

*Muzika*

## Bauhaus – Audio Collage

---

*Music, bird sounds...*

**Ljiljana Blagojević:** I'm really pleased to see all those young faces...

*Music... 100 Jahre Bauhaus*

**Ljiljana Blagojević:**... Please take a seat and make yourselves comfortable. There are plenty of empty seats.

*Music*

**Andrej Mitrović:** Weimar...

*Music*

**Biljana Đurđević:** Who is the main star of Weimar? Goethe, of course.

*Music, bird sounds...*

**Andrej Mitrović:** For me, the city itself was peculiar in two aspects...

*Music, bird sounds... Walter Gropius' interview in English in which he says that Germans suffered great losses in the Great War, that it's time to start from scratch.*

**Andrej Mitrović:** Bauhaus artists favoured roof verticals, which stood in contrast with horizontal lines. It was a new movement founded by Gropius, which later carried the name Bauhaus.

*Music*

**Ljiljana Blagojević:** Mislim o Bauhausu može da se govori svaki dan, a onda sa druge strane može se i napraviti jedan kratak, brz pogled, presek. Naročito u današnje doba kada sve slike su prisutne tu, baš u vašim rukama. U mobilnim telefonima možete da vidite kompletan Bauhaus.

*Muzika*

*Robert Hughes na engleskom govori da je Bauhaus jedan od najvažnijih umetničkih pokreta 20. veka. Da je počeo ka škola za umetnost i dizajn 1919...*

*Muzika*

**Biljana Đurđević:** Kad sam došla u Karl-Haußknecht-Straße gde je u stvari atelje i stan Kleov bio. Njegov krevet je još bio aktuelan...

*Muzika*

**Radonja Leposavić:** Nisi valjda spavala u njemu?

*Muzika*

**Biljana Đurđević:** Nažalost jesam. Naročito za nekog ko je higijeničar to predstavlja izuzetan problem. A bio je i njegov šifonjer i bio je radni sto... Tako da to je od Pola Klea što je ostalo.

*Muzika, insert iz filma Lotte am Bauhaus*

**Jelena Volić Helbuš:** U početku, pogotovo te prve godine Gropius kaže da svako ko ima talenat može da se upiše u Umetničku školu. Pri čemu on koristi jedan izraz koji naravno odmah svakoj emancipovanoj ženi onako negativno zvuči, a to je – on kaže: Kako snažniji, tako i lepši pol. *Walter Gropius kaže na engleskom da je držao više do karaktera nego do talenta.*

**Ljiljana Blagojević:** Bauhaus can be everyday subject of conversation; the short retrospective about its history also could be made, especially today when, via mobile phones, we can get a whole picture about this movement.

*Music*

*Robert Hughes in his interview in English says that Bauhaus was one of the most prominent art movements of the 20<sup>th</sup> century; that in 1919 was primarily focused on art and design.*

*Music*

**Biljana Đurđević:** When I came to Karl-Haußknecht-Straße where actually the studio and apartment Kleov was, his bed was still there ...

*Music*

**Radonja Leposavić:** Don't tell me you slept in it too?

*Music*

**Biljana Đurđević:** Unfortunately, I did. And for someone obsessed with hygiene, it was a huge problem. And there was his chiffoyer and it was a desk ... So that's what Paul Klee got left.

*Music, insert from the movie Lotte am Bauhaus*

**Jelena Volić Helbuš:** At the beginning, especially on the first year, Gropius claimed that everyone with a talent could become a student of the Art School. He used a phrase, appalling to every emancipated woman. That phrase was "The stronger, as well as the prettier sex". *Walter Gropius in his statement in English says I put more on the character than on the talent.*

*Muzika*

**Spiker:** Černigoj.

**Avzug Černigoj:** *(na slovenačkom sa prevodom koji čita spiker)* Otišao sam na Bauhaus. Zašto? Pre svega mi se dopao izraz bauhaus – zidati kuću. Odmah sam se oduševio iako nisam razumeo sve te novosti. Onda mi se to činilo previše novim. To mi se svejedno učinilo zanimljivim i tako sam pristupio Novoj školi. Prvo u Minhenu, zatim u Vajmaru gde je naravno bila revolucija.

*gužva i protesti na ulici, pucnji...*

**Avzug Černigoj:** *(na slovenačkom sa prevodom koji čita spiker)* Ali vreme Bauhauusa je bilo tako intenzivno da se teško u par reči može opisati šta se sve događalo. Bilo je to doba velikog oduševljenja, mladosti i borbenosti. Nažalost tome je ubrzo došao kraj jer mi je ponestalo novca.

*Muzika, Walter Gropius na engleskom kaže da su razvili ideju da šta god da rade, bilo to slika, kuća, stolica, ili bilo šta drugo, da su morali da prouče kako to čovek koristi. Od toga se počinjalo, ne od ove ili one estetičke ideje... to je pravi funkcionalizam.*

**Ljiljana Blagojević:** Gropius sam, iako je studirao arhitekturu, iako je bio arhitekt celog svog života, iako je jedan od najznačajnijih arhitekata 20. veka, on bukvalno nije bio sposoban da crta. Niti da radi tehničke crteže, niti da crta svoje projekte. Tako da je on razvio, kroz tu svoju nemogućnost, kroz tu neku disleksiju u određenom vidu, on je razvio način kako da radi i da sarađuje sa drugim ljudima. Mislim da je taj njegov naizgled manjak napravio višak u razumevanju arhitekture kao kolaborativne prakse.

*Music*

**Speaker:** Černigoj.

**Avzug Černigoj:** *(his interview in Slovenian with translation red by speaker)* I went to study at Bauhaus. Why? First of all, I liked the name *bauhaus*, which literally means *building house*. I was fascinated by it, even though I didn't understand that whole new concept. It was so much different from anything I knew, but nevertheless, it was interesting. So I became a student of the New School, first in Munich, than in Weimar, where the Revolution broke.

*crowded streets, protests, gun shots...*

**Avzug Černigoj:** *(his interview in Slovenian with translation red by speaker)* Those were turbulent times. It's hard to describe in few words everything that was going on. It was a time of great enthusiasm, celebration of youth and of fighting spirit. Sadly, it ended up quickly because I ran out of money.

*Music, Walter Gropius is explaining in English: we develop an understanding that anything we do whether it's a painting, or a chair or anything we have to study the human being using that. That is a starting point, not this or that esthetic idea, this is a true functionalism.*

**Ljiljana Blagojević:** Gropius himself, although he studied architecture, though he had been an architect all his life, and though he was one of the most significant architects of the 20th century, he was literally incapable of drawing. Neither to do technical drawings, nor to draw his own projects. So, through this impossibility, he developed, through this kind of dyslexia in a certain way, he developed a way of working and cooperating with other people. I think that his seeming shortcoming has made a surplus in understanding architecture as a collaborative practice.

*insert iz filma Lotte am Bauhaus*

**Ljiljana Blagojević:** Hannes Meyer je bio sasvim drugačiji po svom ustroju. On jeste bio levičar i bio je predstavnik te političke opcije u Nemačkoj, Vajmarskoj Nemačkoj između dva svetska rata. On je 1930. godine emigrirao u Sovjetski Savez sa velikom nadom osnivanja novih gradova u novoj komunističkoj državi i mogućnosti koje tako jedno društvo, u koje je on tako duboko ideološki verovao, pružalo arhitekti odnosno urbanisti.

*Muzika*

**Oto Bihalji Merin:** Krvavi kralj i krvava diktatura. Ne, nije to važno za vas, to je *Diktatur in Jugoslawien*.

*Muzika, zvučni efekti ulica*

**Ivan Kucina:** Bili su neka vrsta stranog tela uvek... u tom periodu do Drugog svetskog rata.

*Muzika, ženski glas kaže Berlin*

**Ljiljana Blagojević:** Mies van der Rohe je došao u svet avangarde nakon jedne dosta uspešno započete karijere arhitekta koji je projektovao za srednju klasu. Mnogo dobro plaćeni projekti, jedan komforan život nemačkog arhitekta koji gradi divne kuće za bogate ljude u predgrađima Berlina ili Ahena. Šta ćete lepše? Nije bio idealista, nije bio ideolog, nije bio nikakav predavač... Studenti, kada je otišao Hannes Meyer sa Bauhauusa su hteli da napuste školu, nisu hteli uopšte da čuju za tog čoveka da dođe da bude direktor njegove škole. I on je onda proveo dane razgovarajući sa svakim studentom posebno.

*Muzika, zvučni efekti ulica*

**Ljiljana Blagojević:** I ubedio ih je razgovorom o arhitekturi da imaju šansu zajedno da nastave tu školu. I nastavili su je.

*insert from the movie Lotte am Bauhaus*

**Ljiljana Blagojević:** Hannes Meyer in his essence was completely different. He was leftist, and representative of that political option in Germany, in Weimar Republic between two wars. In 1930, he emigrated to Soviet Union. He was eager to build new cities in the newly formed communist country. He truly believed that it was a society with many possibilities for architects and urban engineers.

*Music*

**Oto Bihalji Merin:** King with blood on his hands and bloody dictatorship. That's not relevant for you. It's *Diktatur in Jugoslawien*.

*Music, street sound effects*

**Ivan Kucina:** They were some kind of foreign element in the period previous the Second World War.

*Music, female voice says Berlin*

**Ljiljana Blagojević:** Mies van der Rohe came to the world of the avant-garde after a successful career as an architect for middle class. He enjoyed the comfort as a well paid German architect that built beautiful houses for rich people in Berlin and Aachen suburbs. It was more than anyone could ask for. He wasn't idealist, he didn't follow any ideology, he was bad lecturer... When Hannes Meyer left Bauhaus, students wanted to leave too. They didn't want to accept Mies van der Rohe as a new dean. So Mies van der Rohe had to talk to every student in private.

*Music, street sound effects*

**Ljiljana Blagojević:** And he convinced them by talking about architecture that they had a chance to continue that school.

*Muzika, Mies van der Rohe kaže na engleskom da ne želi da bude interesantan već da bude dobar.*

**Ivan Kucina:** Zahvaljujući tome što su ih nacisti na kraju zatvorili i izbacili praktično iz Nemačke oni su otišli... raširili se po celom svetu. I odande su napravili veliki uticaj, tako da danas možemo... naročito u tom nematerijalnom smislu govoriti da je čitav svet na neki način u svojoj svakodnevici prihvatio neka načela koja su razvijana tokom postojanja Bauhauusa.

*Muzika, Mies van der Rohe kaže na engleskom da arhitektura pripada epohi, ne vremenu, već epohi.*

**Ivan Kucina:** Ova obična bela kugla koju svako ima u svom domaćinstvu danas, to je jedan revolucionarni izum Bauhauusa koji je postao deo svakodnevice. Mnogo ljudi ne zna u stvari da je to Bauhaus. Danas u Kini se toga pravi na milijarde komada.

*Muzika, Mies van der Rohe kaže na engleskom da misli da je to razlog zašto radimo. Da nađete nešto što svako može da koristi. I da se treba nadati da će se koristiti na pravi način.*

**Ljiljana Blagojević:** U momentu radikalnih politika, ideologija i radikalnih umetnosti Mies van der Rohe arhitekturom pravi momenat prekida. Kaže: Čekajte, idemo nazad na osnove principe.

*Muzika*

**Ljiljana Blagojević:** Dakle... Ne mora da sve ide tako kako ide. Postoji mogućnost prekida. Prekid.

*Tišina... brodska sirena*

---

*Music, Mies van der Rohe says in English that his goal is to be good, not interesting.*

**Ivan Kucina:** Due to the fact that Nazis closed the School and that, in a way, forced professors to leave Germany, leading architects scattered across the world. From there, they spread very significant influence. We can say that they made great impact on our civilization... especially in immaterial sense, that the people, in their everyday lives, accepted some of the principles that were developed during the existence of the Bauhaus.

*Music, Mies van der Rohe says in English that architecture belongs to the époque, not to the time*

**Ivan Kucina:** This ordinary white ball that everyone has in his/hers household, it's a revolutionary Bauhaus invention, which became part of everyday life. Many people don't know that it's Bauhaus. The billions of those are made in modern China.

*Music, Mies van der Rohe says in English that that's a purpose of all that we do, to invent something that everyone can use, hopefully in the right way.*

**Ljiljana Blagojević:** In times of radical politics, ideologies and radical arts, Mies van der Rohe wanted to make break from it all with his architecture. He says: Wait, let's go back in time and turn to basics.

*Music*

**Ljiljana Blagojević:** It doesn't have to go the way it does. There is a possibility of brake... Brake.

*Silence... Boat siren.*

---

## O autorima

**Snežana Ristić** diplomirala je na Arhitektonskom fakultetu u Beogradu. Bavi se arhitektonskom i fotografskom kritikom i fotografijom. Objavljuje u domaćim i stranim stručnim časopisima (*Arhitektura urbanizam, Forum, Kvart, DaNS, Oris*), nedeljnicima i dnevnim novinama (*Politika, Vreme*). Autorka je brojnih fotografskih izložbi. Dobitnica je nagrade *Zlatni mikrofon* za izuzetno delo u oblasti radija i radiofonskog stvaralaštva 2015. Urednica je redakcije za kulturu Radio Beograda 2. U koautorstvu sa Radonjom Leposavićem radi od 1993.

**Radonja Leposavić** diplomirao je na grupi za istoriju umetnosti Filozofskog fakulteta u Beogradu. Bivio se muzeologijom i bio je kustos nekoliko izložbi. Autor je knjige *Dada-clipping* (2000) i priređivač zbornika *VlasTito iskustvo* (2004). Autor je teksta u katalogu i saradnik na izložbi *Efekat Tito* u Muzeju istorije Jugoslavije (2009). Urednik je zbornika *Pažnja kritika!?* povodom 50 godina beogradskog Oktobarskog salona (2009). Dobitnik je nagrade *Zlatni mikrofon* za izuzetno delo u oblasti radija i radiofonskog stvaralaštva (2013) i nagrade *Lazar Trifunović* za likovnu kritiku i kritičko razmatranje savremene likovne i vizuelne umetnosti za 2014. Urednik je u Radio Beogradu 2. U koautorstvu sa Snežanom Ristić radi od 1993.

**Snežana Ristić** i **Radonja Leposavić** autori su i voditelji nedeljne emisije *Grad* na Radio Beogradu 2. Autori su brojnih radijskih, dokumentarnih i dokumentarno-dramskih emisija za Radio Beograd 2, a za Radio B92 realizovali su 24-delni autorski projekat *Ogledalo* (2000). Bili su autori i voditelji tribina *Tranzicija intelektualaca* u beogradskom Medija centru (2001). Objavili su knjige *Glasovi iz crne rupe – ta ste radili u ratu?* (1999) i *Osam predavanja Nikole Miloševića* (2000). Pisali su za zagrebački *Arkzin*, saradivali u beogradskom književnom časopisu *Reč* i nedeljniku *Vreme*.

## Učešće na festivalima:

Prix Italy, Prix Europa, Prix Marulić, Grand Prix Nova, The Winters Tales – UK Radio Drama Festival.

## Nagrade i uži izbori:

2007, Prix Marulić za treće mesto u kategoriji dokumentarnih radio emisija za *Reči koje čekaju*.

2011, Gran Prix Marulić za radio kratku formu za *Optimizam*.

2011, Prix Marulić za treće mesto u kategoriji dokumentarnih radio emisija za *DaDa za ponavljače*.

2011, Prix Italia, specijalna preporuka za *Optimizam*.

2011, Prix Italia, uži izbor (3) za specijalnu nagradu za *Optimizam*.

2012, Prix Marulić, uži izbor (4) za *Tamo daleko*.

2016, UK Radio Drama Festival, prvo mesto u kategoriji kratka forma za *Snežana, našminkani horor*.

2016, Prix Marulić, uži izbor (5) za *DaDa 100*.

2017, Grand Prix Nova, treća nagrada u kategoriji kratka forma za *Glasovi – stilske vežbe*

2019, Prix Marulić za treće mesto u kategoriji dokumentarnih emisija za *Lili Marlene*

2019, Grand Prix Nova, Grand Prix u kategoriji kratka forma za *Lili Marlene – Serbian Cutting*

## About the authors

**Snežana Ristić** graduated at the Faculty of Architecture of Belgrade University. Has been involved in criticism and writing in the field of architecture, as well as photography. Has held a number of photography exhibitions. *Golden Microphone Award* for outstanding work in the field of radio and creativity radiophonic (2015). Editor-in-chief of Cultural department, Radio Belgrade 2. Has worked with Radonja Leposavić as a co-author since 1993.

**Radonja Leposavić** graduated at the Department of Art History of the Faculty of Philosophy of Belgrade University. Worked in a museum and curated several exhibitions. Published the book *Dada-clipping* (2000) and edited the book *Past Present* (2004). Co-author of the project: *Tito Effect*, Museum of Yugoslav History (2009), edited book *Attention! Criticism!?* (half a century of the October Art Salon, Belgrade), 2009. *Golden Microphone Award* for outstanding work in the field of radio and creativity radiophonic (2013) and *Lazar Trifunović Award* for reviews on contemporary and visual arts in written and electronic media (2014). Editor at Radio Belgrade. Has worked with Snežana Ristić as a co-author since 1993.

**Snežana Ristić** and **Radonja Leposavić** are authors and presenters of the weekly programme *City*, broadcasted by Radio Belgrade 2. They are authors of over 600 documentary radio programmes and documentary drama programmes for Radio Belgrade 2. In 2000, they realised their own project *Mirror* for Radio B92 in 24 instalments. They are authors and presenters of panel discussions *The transition of Intellectuals* at Belgrade's Media Centre (2001). They have published the following books: *Voices from the Black Hole – What Did You Do during the War?* (1999) and *Eight Lectures by Nikola Milošević* (2000). They have contributed to the Zagreb magazine *Arkzin*, Belgrade magazines *Reč* and the weekly *Vreme*.

**Festivals:** Prix Italy, Prix Europe, Prix Marulić, Grand Prix Nova, The Winters Tales – UK Radio Drama Festival...

Documentary *Optimism* broadcasted in selection The Best Radio Documentaries from Prix Europa 2011, Goethe-Institut, Washington (USA), January 2012.

2012, Prix Marulić, Documentary *Over There Far Away*, short list (4)

2011, Prix Italia, short list (3), in Documentary category for *Optimism*,

2016, Prix Marulić, short list (4) for *DaDa 100* in Short Form category,

## Awards:

2007, Prix Marulić, second Commendation in Documentary category for *Words that Wait*.

2011, Prix Marulić, Grand Prix Marulić in Short Form category for *Optimism*.

2011, Prix Marulić, second Commendation in Documentary category for *DaDa for Repeaters*.

2011, Prix Italia, special Commendation in Documentary category for *Optimism*.

2016, UK radio Drama Festival, First prize in Short Form category, for *Snow White, made up Horror*

2017, Grand Prix Nova, Third place in Short Form category for

*Voices – Exercises in style*

2019, Prix Marulić, Third place in Documentary category for *Lili Marlene*

2019, Grand Prix Nova, Grand Prix in Short Form category for *Lili Marlene – Serbian Cutting*





Snežana Ristić & Radonja Leposavić  
Resavska 54, 11000 Beograd, Serbia  
phone: gsm: +381 64 8613536, +381 11 3615293,  
sneleristic@gmail.com  
rade.leposavic@gmail.com