

Zona kreativnog rizika

Creativity Risk Zone

Ademir Volić

dipl. ing. arch.

V3A London, United Kingdom

Sažetak U ovom tekstu Ademir Volić daje prikaz personalnog rezimea naslijeđenih i usput stečenih iskustava tokom svog profesionalnog putovanja. Na taj način nastoji dalje ispitati fundamentalno pitanje izbora odgovarajućeg puta ka kreativnoj slobodi bez obzira na vrstu konteksta. Danas je to kontekst neviđenih globalnih geopolitičkih promjena, gorućih pitanja planetarne održivosti i, unutar arhitektonske sfere, tekuće i bitne debate o društvenoj ulozi (ulogama) urbanog planiranja i arhitekture kao i njihovim posljedicama. U nastavku slijedi prelazak s hipotetičkog scenarija na jednu odživiljenu realnost.

Ključne riječi kulturna baština; urbano planiranje; arhitektura; fizički modeli.

Abstract This paper features a personal summary of inherited and en-route acquired experiences along the particular trajectory of Ademir Volić's career. It seeks to further examine the fundamental question of choice in choosing the appropriate path to "creative freedom" regardless of context. Today, the context is one of unprecedented global geopolitical changes, pressing planetary sustainability issues, and, within the architectural sphere, the ongoing essential debate regarding the societal roles of urban planning and architecture and their consequences. What follows is a transition from hypothetical scenarios to lived reality.

Keywords heritage; urban planning; architecture; physical making.

1 Otkriće

U vremenu pre- i post-globalizacije, ekonomije zasnovane na znanju i spajanja informatike i tehnologije s nadolazećim talasom AI (umjetne inteligencije), cijeli svijet kao objekt racionaliziran je i transformiran u izračunljivu, matematičku istinu. U odsustvu dominantnog stila, u vremenu kada su svi poznati 'izmi' postali historijski, a ne savremeni problemi, "praksa kreiranja" prolazi kroz izvanrednu transformaciju. Ova transformacija se manifestuje kao stav, a ne kao ideologija.

Iz moje perspektive, praksa kroz više disciplina, koje slobodno istražuju taktike iz kulturnog naslijeđa, urbanog planiranja, arhitekture, fizičkog stvaranja, muzike, umjetnosti, filma, mode, hrane i ekonomije za upotrebu u dizajnu, oduvijek je bila proces evoluirajuće — rastapajuće obrade podataka, tj. emocionalna inteligencija. Biti sposoban "jahati galopirajući ciklus potrošnje", gdje ništa ne izgleda "tako uporno kao promjena", težnja da se ne postane "sljedeća velika stvar" čini se kao savršeno vjerodostojan model za samoodrživ anti-manifest.

To je možda, u najkraćim crtama, najbolje sažeo industrijski dizajner Karim Rashid u jednom od svojih intervjuja: *"Naše je doba tehnološke hipertrofije koja, uprkos eksplozijama opcija i funkcionalnosti koje je stvorila, prijeti individualnosti."*

Nema slučajnosti u shvatanju ove priče kao sažetka naslijeđenih i usput stečenih iskustava tokom mog profesionalnog puta. Time se nastoji dalje ispitati fundamentalno pitanje izbora odgovarajućeg puta ka kreativnoj slobodi bez obzira na vrstu konteksta. Danas je to kontekst neviđenih globalnih geopolitičkih

1 Discovery

In the era of pre- and post-globalization, a knowledge-based economy, and the merging of informatics and technology with the upcoming wave of AI (artificial intelligence), the entire world as an object has been rationalized and transformed into a calculable, mathematical truth. In the absence of a dominant style, at a time when all known 'isms' have become historical rather than contemporary issues, the "practice of creating" is undergoing an extraordinary transformation. This transformation manifests as an attitude, not an ideology.

From my perspective, practicing across multiple disciplines, freely exploring tactics from cultural heritage, urban planning, architecture, physical creation, music, art, film, fashion, food, and economics for design purposes, has always been a process of evolving-dissolving data processing, i.e., emotional intelligence. Being able to "ride the galloping cycle of consumption," where nothing seems "as persistent as change," the pursuit of not becoming the "next big thing" seems like a perfectly credible model for a self-sustainable anti-manifesto.

Perhaps industrial designer Karim Rashid best summarized this in one of his interviews: *"Ours is an age of technological hypertrophy that, despite the explosions of options and functionality it has created, threatens individuality."*

There is no coincidence in understanding this story as a summary of inherited and en-route acquired experiences during my professional journey. It seeks to further examine the fundamental question of choice in choosing the appropriate path to "creative freedom" regardless of context. Today, the context is one of unprecedented global



promjena, gorućih pitanja planetarne održivosti i, unutar arhitektonске sfere, tekuće i bitne debate o društvenoj ulozi (ulogama) urbanog planiranja i arhitekture i njihovim posljedicama. U nastavku slijedi prelazak s hipotetičkog scenarija na jednu odžvljenu realnost.

2 Dom Zemljanina

Moja kreativna svijest započela je pomaganjem mom ocu, koji je bio grafički dizajner, što mi je omogućilo da steknem dobro razumijevanje tipografije, važnosti fotografije i postanem prilično komforan u radu s bojama i teksturama. Moja majka je bila učiteljica u osnovnoj školi i, kao i većina mama tog vremena, imala je kod kuće šivaću mašinu marke "Singer", koja je uvijek bila zatrpana beskrajnim uzorcima i ostacima tkanina. Moje uspomene iz djetinjstva su, u suštini, bile okruženost časopisima "Burda", listovima "Letraset", tkaninama, olovkama i bojicama, mirisom boja iz kutija "Polycolor"... i što je najvažnije... muzikom!!! Bila je to muzika sretnih kasnih šezdesetih, pomiješana sa zvukovima vinilnih kolekcija mojih roditelja, elegantnih modnih stilova i boja apstraktnih grafika tog vremena.

Tokom srednjeg obrazovanja u Jugoslaviji smo u sedamdesetim godinama uživali u prednostima tradicionalnog gimnazijskog sistema, čitajući obavezna književna djela podjednako zastupljenih evropskih, američkih, ruskih i drugih globalno priznatih pisaca. Istovremeno smo imali prilike da učestvujemo u bogatom spektru vannastavnih aktivnosti. Maturirao sam iz predmeta književnosti i historije, uz dodatni interes za filozofiju, umjetnost i muziku.

Moji prvi vokacijski koraci kreću s upisom na Arhitektonski fakultet u Sarajevu u septembru 1981. godine. Imao sam 19 godina i bio sam potpuno odlučan da počnem učiti kako graditi nova fizička okruženja. Centralna dvorana zgrade Arhitektonskog fakulteta u Sarajevu bila je prepuna, dočekivala se još jedna generacija novih studenata. Generacija 1981-82. Očekivanja su bila velika. Prve godine se sjećam kao vrlo intenzivnog kursa s brzim učenjem osnova konstrukcije, osnova arhitektonskog projektovanja i građevinske fizike, historije umjetnosti i arhitekture, restauracije historijskih spomenika, kao i principa nacrtnе geometrije i crtanja/skiciranja slobodnom rukom. Iskusni profesori, s već dobro potvrđenim lokalnim i međunarodnim kvalifikacijama, predavali su nam iz oblasti arhitekture, građevinarstva, urbanizma i drugih specijalističkih predmeta. Mnogi od njih su redovno prakticirali u Arhitektonsko-urbanističkom institutu koji se nalazio na gornjem spratu zgrade našeg fakulteta. Iz tog prostora su (profesori i asistenti) radili u timovima, pružajući konzultantske usluge, akademsku ekspertizu i savjete glavnom sektoru. Kasnije bi (studenti) postepeno počeli direktno komunicirati s "lancem znanja", postajući tako sastavni dio ove isprepletene tapiserije "učenja i apliciranja", upravo onog procesa koji mnoge moderne obrazovne institucije širom svijeta danas teže postići. Bliža saradnja s našim pružaocima znanja također mi je pomogla da postanem mnogo svjesniji posebne veze između mene i grada u kojem živim.

Sarajevo je već bilo drago i poznato mjesto, koje će me s vremenom u potpunosti apsorbirati i prihvatiti. Često sam razmišljao koliko je taj proces bio spontan, ali kasnije

geopolitical changes, pressing planetary sustainability issues, and, within the architectural sphere, the ongoing essential debate regarding the societal roles of urban planning and architecture and their consequences. What follows is a transition from hypothetical scenarios to lived reality.

2 The Home of the Earthling

My creative awareness began by assisting my father, who was a graphic designer, which allowed me to gain a good understanding of typography, grasp the importance of photography, and to become quite comfortable working with colors and textures. My mother was a primary school teacher, and like most moms of that time, she had a Singer sewing machine at home, which was always buried under endless patterns and fabric remnants. My childhood memories were essentially surrounded by Burda magazines, Letraset sheets, fabrics, colored pencils, and crayons, the smell of paints from Polycolor boxes... and most importantly, music! It was the music of the happy late sixties, mixed with the sounds of my parents' vinyl collections, elegant fashion styles, and the colors of the abstract graphics of that era.

During my secondary education in the seventies in Yugoslavia, we enjoyed the advantages of a traditional gymnasium system, reading mandatory literary works of equally represented European, American, Russian, and other globally recognized writers. Simultaneously, we had opportunities to participate in a rich spectrum of extracurricular activities. I graduated in the subjects of literature and history, with an additional interest in philosophy, art, and music.

My early vocational steps began with enrolling at the Faculty of Architecture in Sarajevo in September 1981. I was 19 years old and fully determined to start learning how to build new physical environments. The central hall of the Faculty of Architecture building in Sarajevo was crowded, welcoming another generation of new students. The class of 1981-82. Expectations were high. I remember the first year as a very intense course with a rapid learning of the basics of construction, architectural design, and building physics, the history of art and architecture, the restoration of historical monuments, as well as the principles of descriptive geometry and freehand drawing/sketching. Experienced professors with well-established local and international qualifications taught us in the fields of architecture, civil engineering, urban planning, and other specialized subjects. Many of them regularly practiced at the Architectural and Urban Planning Institute located on the top floor of our faculty building. From there, professors and assistants worked in teams, providing consultancy services, academic expertise, and advice to the mainstream sector. Later, students gradually began to communicate directly with the *knowledge chain*, becoming an integral part of this intertwined tapestry of "*learning and applying*," precisely the process that many modern educational institutions worldwide strive to achieve today. Closer collaboration with our *knowledge providers* also helped me become much more aware of the special bond between myself and the city I live in.

Sarajevo was already a dear and familiar place, which would fully absorb and accept me over time. I often thought about how spontaneous that process was, but

sam ovaj fenomen pripisao činjenici da je Sarajevo možda već davno bilo "blagoslovljeno" zbog svoje jedinstvene podnošljive lakoće postojanja. Ili je to možda zato što je DNK tog grada već bio utkan u njegovo urbano tkivo? Gledano s pristojne visinske distance, jasno se može vidjeti kako Sarajevo predstavlja primjer linearne horizontalne stratifikacije arhitektonskih stilova kroz mnogo stoljeća, odražavajući slojevito naslijeđe raznih carstava koja su bila i nestala. Zatim je došao moderni period, sa svojim podjednako čitljivim i hrabrim urbanim potezima. Konkvistadori i vizionari... obje grupe bi se lako mogle okarakterizirati kao delinkventne u ovom kontekstu, ali eto ih sviju zajedno, koegzistiraju, dijeleći jednu identičnu mapu grada! To je za mene imalo neko (dublje) značenje, i nazvao sam ga "višestruki *genius loci*". Mnogo godina kasnije, naići ću na drugu riječ, pandan, u glavnom naslovu knjige Deyana Sudjica "Kompleks zadužbine". Riječ "zadužbina" ostala je u sjećanju, ali ne kao odraz ega ili težnja za besmrtnošću. Ostala je i kao tihi podsjetnik na odgovornost koju nosimo, jer čovječanstvo također posjeduje potencijal za stvaranje štetnih struktura i posljedica, negativnog naslijeđa — "loše zadužbine".

2.1 Arhitektonski narativ i važnost prostornog planiranja

Kada se osvrnem na naše godine studiranja arhitekture, lako mogu identificirati dvije specifične teme o kojima smo uvijek bili spremni raspravljati: važnost arhitektonskog narativa i prostornog planiranja, koje će obje podjednako oblikovati moj budući proces donošenja odluka. Također, sama arhitektonska grafika bila je tema čestih polemika, i to u vremenu kada sam ja lično bio nezadovoljan ograničenjima dvodimenzionalnog formata i načinom na koji smo tada komunicirali na papiru. Iako sam shvatao logiku tradicionalnog kartezijanskog principa rada, težio sam integrisanjem i fluidnijem načinu razumijevanja kreativnog procesa. U isto vrijeme uživao sam u intuitivnosti i fleksibilnosti brze izrade fizičkih modela koji su omogućavali više prostora za eksperimentisanje i širi izbor mogućnosti, uz sigurnost saznanja da se mogu prevesti nazad u dvodimenzionalnost u bilo kojem trenutku. U kontekstu arh-narativa nikada nisam shvatao fizički model kao kraj procesa dizajniranja, već sam ga uvijek favorizirao kao primarni kreativni alat.

Moj početni interes za prostorno (urbano) planiranje zapravo je bilo to prostrano područje izazova, u kojem geografija, klima, kulturno naslijeđe, socioekonomija, održivost itd. postaju izvorni i ključni pokretači društvenih promjena koje će se mnogo kasnije početi manifestovati kao novi oblik fizičke stvarnosti. Kada smo kao apsolvanti, moj tadašnji partner i ja, saznali za kvalifikacije za učešće u takmičenju koje sponzorise francuska vlada, a koje se održava u novom gradu Cergy Pontoise, oduševljeno smo prihvatiti taj izazov. Historija Cergyja (i četiri druga nova orbitalna gradska centra) može se pratiti do ambicioznog master plana za parišku regiju iz 1965. godine, nazvanog *Schéma Directeur d'Aménagement et d'Urbanisme de la Région de Paris* (SDAURP). Od osam novih gradova prvobitno predloženih u SDAURP-u, pet je bilo u (sukcesivnoj) izgradnji, zamišljenih kao protumjera za borbu protiv nekontrolisanog urbanog širenja francuske prijestolnice. Raditi s arhitektonskim, pejzažnim, umjetničkim i urbanističkim studentima iz

later attributed this phenomenon to the fact that Sarajevo might have long been "blessed" due to its unique *bearable lightness of being*. Or maybe it was because the city's DNA had already been woven into its urban fabric? Viewed from a decent height, it is so clear to see how Sarajevo represents an example of a linear horizontal stratification of architectural styles over many centuries, reflecting the layered legacy of various empires that had come and gone. Then came the modern period, with its equally readable and bold urban gestures! Conquistadors and visionaries... both groups could easily be characterized as delinquent in this context, yet there they were, coexisting, sharing the same identical city map! For me, this had a deeper meaning, and I called it "Multi-spirited Genius Loci." Many years later, I came across another word, a counterpart, in the main title of Deyan Sudjic's book *The Edifice Complex*. The word "Edifice" stayed with me, not as an expression of ego or a bid for immortality. It remained as a quiet reminder of the responsibility we carry because humanity also possesses the potential to create harmful structures and consequences, negative legacies – "Bad Edifices."

2.1 Architectural Narrative and the Importance of Spatial Planning

Reflecting on our years of studying architecture, I can easily identify two specific themes that we were always ready to debate: the importance of an architectural narrative and spatial planning, both of which will equally shape my future decision-making process. Additionally, architectural graphics were a frequent topic of our discussions, especially at a time when I was personally dissatisfied with the limitations of the two-dimensional format and the way we communicated on paper. Although I understood the logic of the traditional Cartesian principle of work, I aspired to a more integrated and fluid understanding of the creative process. At the same time, I enjoyed the intuitiveness and flexibility of quickly created physical models, which allowed more room for experimentation and a wider range of possibilities, with the assurance that they could be translated back into two-dimensionality at any time. In the context of the architectural narrative, I never perceived the physical model as the end of the design process but always favored it as the primary creative tool.

My initial interest in spatial (urban) planning was actually this vast area of challenges where geography, climate, cultural heritage, socio-economics, sustainability, etc., become the original and key drivers of social changes that much later begin to manifest as a new form of physical reality. When my then-partner and I learned about the qualifications for participating in a competition sponsored by the French government, held in the new city of Cergy Pontoise, we eagerly accepted the challenge. The history of Cergy (and four other new orbital town centers) can be traced back to an ambitious master plan for the Paris region from 1965, called the *Schéma Directeur d'Aménagement et d'Urbanisme de la Région de Paris* (SDAURP). Of the eight new towns originally proposed in the SDAURP, five were under successive construction, conceived as a countermeasure to combat the uncontrolled urban sprawl of the French capital. Working with architectural, landscaping, art, and urban design students from thirty



trideset akreditovanih univerziteta iz različitih dijelova svijeta, na jednom od najvećih urbanih eksperimenata u Evropi tog vremena, bilo je istinsko "otvaranje očiju" kao i velika privilegija. To nas je profesionalno obogatilo i pomoglo u našoj odlučnosti da nastavimo ispitivati paradigme budućih ljudskih habitata. Fakultet u Sarajevu je pozdravio temu Cergy Pontoise i lokaciju predmeta kao naš završni diplomski rad, na čemu smo bili istinski zahvalni. Istovremeno, želja za novim saznanjima bila je jača od svega. Dvije glavne grupe svježih diplomaca napustile su Sarajevo 1989. godine, koristeći dva pravca: Beč i London.

3 Dolazak

Sve je za nas tada izgledalo potpuno novo i drugačije u metropoli od 13 miliona stanovnika. Krajem osamdesetih, tokom značajnog procvata regeneracije na istočnoj strani grada, London je bio ogromno gradilište. Bezbrojni građevinski projekti pojavljivali su se u području londonskih dokova skoro svakog mjeseca, imajući široku pokrivenost u štampi tog vremena. Bio je to grad pun dobrih vibracija, takmičarskog duha, klasnih razlika, ekscentričnosti kao i tradicionalnog pragmatizma, dok je naša mala sarajevska grupa pokušavala u njemu pronaći svoje uporište. Trebalo je brzo naučiti pravila, tehničku terminologiju i različite građevinske propise, istovremeno upijajući očigledne kulturološke razlike. To je bilo vrijeme u kojem je neko s osnovama arhitektonskog, tehničkog ili inženjerskog znanja mogao pronaći relativno dobar posao, zbog velikog nedostatka lokalne kvalifikovane radne snage. Govoreći o kulturnim razlikama, ubrzo smo saznali da londonska arhitektonska kompanija želi hitno zaposliti nekoliko arhitekata obučanih u "Istočnoj Evropi", posebno kandidate obrazovane na teritoriju Jugoslavije. Gotovo odmah smo osigurali intervju i dobili pozicije arhitektonskih asistenata, da bi na kraju shvatili da radimo za najveću komercijalnu arhitektonsku kompaniju u zemlji, koja je zapošljavala 900 arhitekata u svoje četiri poslovne zgrade. Bili smo smješteni na drugom spratu moderne kancelarije otvorenog tipa, dijeleći prostor s oko 100 arhitekata podijeljenih u različite projektne grupe. Sarađivali smo s kolegama iz Evrope, Azije, Novog svijeta i Amerike, što nam je pomoglo da unaprijedimo svoje znanje kao i uloge unutar timova. Život je postajao ugodniji dok smo se postepeno prilagođavali novom okruženju. Međutim, jedna stvar je ipak nedostajala u našem novom "korporativnom životu": intelektualna korespondencija i kreativni izazovi. Počeli smo se osjećati kao da nam je nametnuta neka nova rutina, sporija, sigurnija i puno predvidljivija. Ubrzo smo shvatili o čemu se radi: bila je to inercija, tihi neprijatelj svih budućih snova.

4 Tektonski pomaci

"Sretan" period postajao je sve dekadentniji, ali nešto drugo je brujalo ispod površine. Počeli smo slušati priče o usporavanju ekonomije, a mogućnost recesije nazirala se na horizontu. U to vrijeme nismo u potpunosti razumjeli šta to znači. U roku od godinu dana naša kompanija je otpustila 600 zaposlenih i odlučila zatvoriti

accredited universities from different parts of the world on one of the largest urban experiments in Europe at the time was a true "eye-opener" and a great privilege. This enriched us professionally and helped in our resolve to continue exploring the paradigms of future human habitats. The Faculty in Sarajevo welcomed the Cergy Pontoise theme and the location of the subject as our final graduation work, for which we were truly grateful. At the same time, our thirst for new knowledge was stronger than anything. Two main groups of fresh graduates left Sarajevo in 1989, taking two routes: Vienna and London.

3 Arrival

Everything seemed completely new and different to us in this metropolis of 13 million people. In the late eighties, during a significant regeneration boom on the east side of the city, London was a massive construction site. Countless building projects were emerging in the London Docklands area almost every month, receiving widespread coverage in the press at the time. It was a city full of good vibes, competitive spirit, class differences, eccentricity, and traditional pragmatism, while our small group from Sarajevo tried to find its footing in it. We had to quickly learn the rules, technical terminology, and different building regulations, while simultaneously absorbing the evident cultural differences. It was a time when someone with basic architectural, technical, or engineering knowledge could find relatively good job opportunities due to the vast shortage of local skilled labor. Speaking of cultural differences, we soon learned that a London architectural company urgently wanted to hire several architects trained in "Eastern Europe," particularly candidates educated within the territory of Yugoslavia. Almost immediately, we secured interviews and received positions as architectural assistants, eventually realizing we were working for the largest commercial architectural company in the country, employing 900 architects across its four office buildings. We were situated on the second floor of a modern open-plan office, sharing the space with about 100 architects divided into different project groups. We collaborated with colleagues from Europe, Asia, the New World, and America, which helped us enhance our knowledge and roles within the teams. Life became more comfortable as we gradually adjusted to the new environment. However, one thing was still missing in our new "corporate life": intellectual correspondence and creative challenges. We began to feel as though a new routine had been imposed upon us — slower, safer, and much more predictable. We soon realized what was happening: it was inertia, the silent enemy of all future dreams.

4 Tectonic Shifts

This "happy" period became increasingly decadent, but something else was brewing beneath the surface. We began hearing stories about the economy slowing down and the possibility of a recession loomed on the horizon. At the time, we didn't fully understand what that meant. Within a year, our company laid off 600

tri kancelarije, zadržavajući samo jednu. Mnoge naše kolege već su tražili poslove u pubovima, restoranima, pa čak i gradilištima; neki su odlučili da se vrate u svoje domovine. Pronalaženje arhitektonskog posla u Velikoj Britaniji u tom trenutku postalo je gotovo nemoguće. Iako su to bila zabrinjavajuća vremena, mislio sam da bi razumno bilo pokušati izmisliti novi posao. Dok sam tražio rješenje za organizaciju moje kolekcije CD-ova, udružio sam se s bliskim prijateljem s posla, koji je dijelio moj interes za industrijski dizajn. Istražili smo tržište, pronašli nišu i bacili se na posao, te smo na kraju došli do jednostavnog rješenja. Nazvali smo ga "Fishbone" – naš prvi industrijski produkt (nosač) koji je u svojem minimalno funkcionalnom volumenu i maksimalnom (punom) kapacitetu od 30 CD-a postajao gotovo nevidljiv. Iskustvo pravljenja modela se pokazalo korisnim i konačni prototip je bio spreman. Nedostajala nam je relevantna osoba koja bi ga predstavila tržištu. Na naše veliko iznenađenje, pojavio se niko drugi nego Sir Richard Branson. Povratne informacije bile su izuzetno pozitivne: "Molimo vas da javite našim nabavljačima u prostorijama Virgin Recordsa na Notting Hill Gateu i obavijestite ih da želimo ovo kupiti." Vijest je bila fantastična, ali nama je u tom trenutku nedostajao novac kojim bismo koncept mogli pretvoriti u realnost. Tada nismo mogli ni pretpostaviti da će nam, dvije godine kasnije, taj isti proizvod otvoriti vrata u nove svjetove industrijskog dizajna, arhitekture, urbanizma kao i našeg potpunog osamostaljivanja u njima.

Kao po nekoj čudnoj koincidenciji, dok smo pokušavali krenuti dalje u materijalizaciji našeg prvog komercijalnog produkta, stigao je i drugi važan telefonski poziv, ovaj put iz Beča. "Atelier Podrecca" je želio naručiti model za prezentaciju svog novog projekta na predstojećoj izložbi Venecijanskog bienala.

Tokom našeg boravka u Beču ponovo smo se našli okruženi obiljem (srednjoevropske) kulture, umjetnosti, hrane i arhitekture koju smo dobro poznavali i s kojom smo se lako mogli poistovjetiti. To se brzo pretvorilo u emocionalni tobogan koji nas je iznenadio, do te mjere da smo čak počeli raspravljati o "mentalnim prazninama" između dva paralelna svijeta koja smo tek nedavno iskusili, a zapravo oba toliko različita na svoj način. Atelier profesora Podreccce bio je ispunjen arhitektima iz Zagreba, Ljubljane, Sarajeva, Beograda i ostatka Evrope, koji su sve radili zajedno u idealnoj sinergiji. Za nas su to bili dragi ljudi – kolege arhitekti koji su se jednostavno našli zajedno s nama na istoj geografskoj lokaciji. Jednog jutra, na putu do atelierja, noseći paket toplih bečkih štrudli, zatekli smo cijelu ekipu studija priljublenu uz veliki TV. U udarnoj vijesti intervjuisali su mladog vojnika iz Bosne obučenog u uniformu JNA negdje na periferiji Ljubljane. Jasno se sjećam vojniskovog odgovora na pitanje: "Iskreno, ja ne razumijem šta svi mi ovdje zapravo radimo..." Studio je iznenada utihnuo, a mi smo izgledali kao da lebdimo u nekom bestežinskom stanju. Ovo je bio početak našeg rata. Rata koji će promijeniti sve što smo ikada planirali i o čemu smo sanjali. Uprkos velikodušnoj ponudi koju smo dobili da ostanemo i radimo u Austriji, ljubazno smo je odbili i odlučili se za povratak u London. Putovanje iz Beča u London bilo je, najvjerovatnije, naša najduža životna vožnja od jedne neizvjesnosti prema drugoj.

employees and decided to close three offices, retaining only one. Many of our colleagues were already seeking jobs in pubs, restaurants, and even construction sites; some chose to return to their home countries. Finding architectural work in the UK at that point became almost impossible. Although these were worrying times, I thought it would be reasonable to try and invent a new job. While looking for a solution to organize my CD collection, I teamed up with a close friend from work who shared my interest in industrial design. We researched the market, found a niche, and set to work, eventually coming up with a simple solution. We named it "Fishbone," our first industrial product (holder) that, in its minimally functional volume and maximum (full) capacity of 30 CDs, rendered it almost invisible. Model-making experience proved useful, and the final prototype was ready. However, we lacked a relevant person to present it to the market. To our great surprise, none other than Sir Richard Branson appeared. The feedback was extremely positive: "Please notify our buyers at the Virgin Records premises in Notting Hill Gate and inform them that we want to purchase this." The news was fantastic, but at that moment, we lacked the funds to turn the concept into reality. We couldn't have imagined that two years later, this same product would open doors to new worlds of industrial design, architecture, urbanism, and our complete independence in them.

As if by some strange coincidence, while we were trying to move forward with materializing our first commercial product, another important phone call came, this time from Vienna. Atelier Podrecca wanted to commission a model for the presentation of their new project at the upcoming Venice Biennale exhibition.

During our stay in Vienna, we again found ourselves surrounded by the abundance of Central European culture, art, food, and architecture that we knew well and could easily relate to. This quickly turned into an emotional rollercoaster that surprised us, to the point where we even began discussing the "mental gaps" between the two parallel worlds we had recently experienced, both so different in their own ways. Professor Podrecca's atelier was filled with architects from Zagreb, Ljubljana, Sarajevo, Belgrade, and the rest of Europe, all working together in ideal synergy. To us, they were dear people – fellow architects who simply found themselves with us at the same geographical location. One morning, on the way to the atelier, carrying a package of warm Viennese pastries, we found the entire studio staff gathered around a large TV. The breaking news featured a young soldier from Bosnia wearing a JNA (Yugoslav People's Army) uniform somewhere on the outskirts of Ljubljana. I clearly remember the soldier's response to the interviewer's question: "Honestly, I don't understand what we're all doing here..." The studio suddenly fell silent, and we seemed to float in some weightless state. This was the beginning of our war. A war that would change everything we had ever planned and dreamed of. Despite the generous offer we received to stay and work in Austria, we politely declined and decided to return to London. The journey from Vienna to London was, most likely, the longest drive of our lives – from one uncertainty to another.



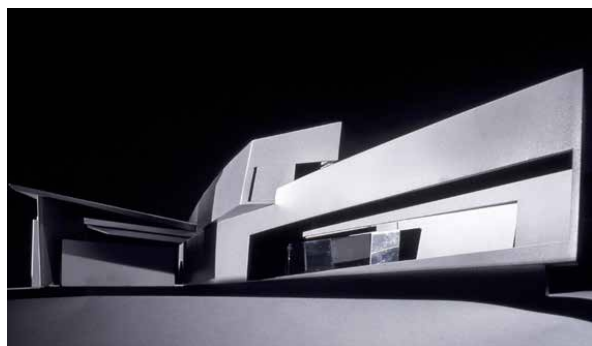
5 Potjera za snovima

Ovaj put smo se suočili s jednom drugačijom slikom Londona koji nije nosio svoju uobičajenu (najbolju) garderobu. Rečeno nam je da se ne brinemo, jer ovaj grad, prosječno svakih pet godina, ima nadnaravnu moć samo reinvenije. Za razliku od drveta koje svake sezone mijenja svoje staro lišće, London se mijenja nekim svojim tempom i bez velike žurbe. Iza naizgled tradicionalnih fasada, nevidljivi "zupčanci" underground scene i dalje se tiho i neumorno okreću, naizgled nezapaženo, sve dok njihov kreativni ciklus ne privuče pažnju (gornjih slojeva) stratosfere, domova nekonvencionalnih finansijera, neuobičajenih mislilaca i marketinških gurua, koji će osigurati da se nove ideje pretoče u "sljedeću veliku stvar". Proces je zapravo vrlo sličan načinu rada mašine za pranje veša. Sporo i tiho okreće vaš prljavi veš, ostaje pritajena neko određeno vrijeme, kako bi iznenada oslobodila svoju razjarenu centrifugalnu silu i izbacila "novi" čisti veš – kako bi vam ponovo prodala ono što je nekada bilo vaše, ali i ovaj put uz zagarantovani profit. Da ironija bude veća, Velika Britanija već duže vrijeme ne proizvodi mašine za pranje veša!

5.1 Nove prilike i izazovi

Otvaranje naših ulaznih vrata se u jednom periodu pretvorilo u nepostojeću disciplinu preskakanja hrpe koverti na podu. Tokom proteklih šest mjeseci poslali smo stotine CV-a u potrazi za bilo kakvim poslom. Prosjek odgovora kretao se u rangu od 20 do 30 odbijenica sedmično. Međutim, taj dan je bio drugačiji. Studio Zaha Hadid (ZHA) je predložio intervju.

Dva velika studija u Bowling Green Laneu bila su prepuna energije, ispunjena ljudima koji su brižljivo radili okruženi bezbrojnim radnim i prezentacijskim modelima. Zidovi su bili gotovo potpuno prekriveni umjetničkim platnima već prepoznatljivih apstrakcija Zaha Hadid. Brzo sam naučio procedure u studiju, poseban pristup dizajnu i radnu metodologiju koja je bila potpuno obrnuta od svega što sam do tada poznao. I kao što se već moglo i pretpostaviti: svaki projekat je počinjao sa serijom konceptualnih radnih modela, koji će se zatim prenijeti na velika umjetnička platna studiranja boja i sjenki, kako bi se na samom kraju procesa dizajniranja sve skupa



Ilustracija 1 Vitra Požarna stanica/Muzej, Čelični skulpturalni model za MAK Muzej, Beč. Model: Ademir Volić –Delicatessen Design. Izvor: Fotografija: Edward Woodman, Arhitektura: Zaha Hadid Architects.

Figure 1 Vitra Fire Station – Steel Model Sculpture for MAK Museum, Vienna. Model: Ademir Volić –Delicatessen Design. Source: Photography: Edward Woodman. Architect: Zaha Hadid Architects.

5 Chasing Dreams

This time, we faced a different image of London, one not wearing its usual best attire. We were told not to worry, as this city has the supernatural ability to reinvent itself approximately every five years. Unlike a tree that changes its old leaves each season, London transforms at its own pace and without much hurry. Behind the seemingly traditional facades, the invisible "gears" of the underground scene continue to turn quietly and tirelessly, often unnoticed, until their creative cycle captures the attention of the upper echelons of unconventional financiers, unusual thinkers, and marketing gurus who ensure these ideas are turned into "the next big thing." The process is very similar to how a washing machine operates. It slowly and quietly churns your dirty laundry, remains dormant for a while, only to suddenly release its powerful centrifugal force to spin out "new" clean clothes – ultimately selling you back what was once yours, but this time with guaranteed profit. Ironically, the UK hasn't produced its own brand of washing machines for quite some time!

5.1 New Opportunities and Challenges

At one point, opening our front door turned into a non-existent discipline of stepping over piles of envelopes on the floor. Over a period of six months, we had sent out hundreds of CVs in search of a job. The average response-rate ranged from 20 to 30 rejections per week. However, one day proved different. The office of Zaha Hadid (ZHA) proposed an interview.

Two large studios at Bowling Green Lane were bursting with energy, filled with people meticulously working, surrounded by countless working and presentation models. The walls were almost completely covered with art canvases of already recognizable abstractions by Zaha Hadid. I quickly learned the procedures in the studio, the unique design approach, and the work methodology that was completely the opposite to everything I had known up to that point. As you might expect, every project began with a series of conceptual working models, which would then be translated onto large art canvases, studying colors and shadows, before culminating in a functional 2D format that appeared as three-dimensional as the entire preceding process. If "Planet London" ever existed, it would probably belong to a different galaxy. This was a 24/7 galaxy, a "cradle" of studio sleepovers and marathon architectural work sessions. Even the salaries from that period were temperamental.

I managed to make it to my second year in the studio. From time to time, it was an exhausting process, but the creativity of the people around me made me more humble. I witnessed the incredible resilience of a relatively young practice, full of visionary talent, inventiveness, willpower, and determination to overcome any challenge. One thing was more fascinating than anything else: the extraordinary energy with which the studio maintained a very high level of research and experimental work. In short, it seemed quite obvious that it was a practice that possessed a unique purposefully established ethic, a different narrative, and a clear vision of how to reach the final destination.

pretočilo u funkcionalni 2D format (koji je poslije toga izgledao jednako trodimenzionalno kao i čitav proces koji mu je prethodio). Da je "Planet London" ikada postojao, ovo bi vjerovatno bila druga galaksija. Bila je to galaksija 24/7, "kolijevka" studio-prespavlivanja i maratonskih arhitektonskih radnih akcija. Čak su i plate iz tog perioda bile temperamentne.

Uspio sam ipak "dobaciti" do moje druge godine u studiju. S vremena na vrijeme bio je to iscrpljujući proces, ali kreativnost ljudi oko mene činila me je skromnijim. Svjedočio sam nevjerovatnoj otpornosti relativno mlade prakse, pune vizionarskog talenta, inventivnosti, volje i odlučnosti da se prevlada bilo koja vrsta izazova. Jedna stvar je ipak bila fascinantiya od svega — izvanredna energija kojom je studio održavao veoma visok nivo istraživačkog i eksperimentalnog rada. Ukratko, izgledalo je sasvim očigledno da se radi o jednoj posebno ustanovljenoj etici, drugačijem narativu kao i jasnoj viziji o načinu dolaska do konačne tačke odredišta.

A onda, naizgled niotkud, u mojoj glavi su se počinjala javljati neka nova suštinska pitanja: kuda dalje, biti samostalan ili ostati s firmom? Posao nije mogao biti razlog za to. Rad sa ZHA je bio fantastičan, ali sam osjećao da postaje previše moćan za ostanak. U jednom momentu, shvatio sam da ipak moram otići, da bih se mogao vratiti.

Napuštanje studija ZHA nikada nije mogao biti jednostavan čin, čak ni za "prekaljene arhi-udarnike", ali u momentu našeg prvobitnog "razilaženja" niko od nas nije ni pretpostavljao kako bi mogla ili trebala izgledati sljedeća epizoda.

"Sezona 2" koja je neposredno uslijedila prerasla je izuzetno plodnu kolaboraciju između ZHA i Delicatessen Design, trajala je više od devet godina i, između ostalog, proizvela vjerojatno posljednju kolekciju apstraktnih "analognih" fizičkih modela svog vremena. Također se poklopila s periodom ne toliko davnog arhitektonskog procesa u kome smo bili sudionici postepenog udaljavanja

And then, seemingly out of nowhere, some new fundamental questions began to arise in my mind: where to go next – go independent, or stay with the firm? The job couldn't be the reason for this. Working with ZHA was fantastic, but I felt it was becoming too powerful for me to stay. At one point, I realized I had to leave to be able to come back.

Leaving the ZHA studio could never be a simple act, not even for the "hardened workaholics," but at the moment of our initial "parting," none of us could have guessed what the next episode might look like.

"Season 2" which followed immediately after evolved into an extraordinarily fruitful collaboration between ZHA and Delicatessen Design, lasting over nine years and producing, among other things, probably the last collection of abstract "analog" physical models of its time. It also coincided with a period of a not-so-distant architectural process, in which we were participants in the gradual departure from the tectonic principle and its transitional path towards the world of parametric architecture. These sculptural objects, always of different character, were purposefully designed as direct expressions of the very anatomy (scenario) of architectural visions, instead of focusing on their articulated materiality. Precisely for this reason, they were able to ensure continuous wins in most international competitions worth winning at that time. In that sense, I am pleased to have had the opportunity to be part of that process and the unique legacy of Dame Zaha Hadid.

Parallel to "Season 2," after the original significant commercial success of the "Fishbone" product, our new design company, Delicatessen Design, already had two products which had won international awards: "Design Plus" in Frankfurt and "Roter Punkt" in Essen, Germany. We were manufacturing and distributing our products to major international design stores such as Conran Shop, Heal's, MOMA, and many others. At the same time, Volume 3 Architects, our new architectural branch,



Ilustracija 2 Dvodimenzionalna modularnost – Yes We Can izložba u Centru za građevinski dizajn, London, UK. Dizajn namještaja i enterijerskog mobilijara: Ademir Volić – Delicatessen Design. Izvor: Fotografija: Dominic Harris.

Figure 2 Two-dimensional modularity – Yes We Can exhibition for The Building Design Centre, London, UK. Furniture and Interior Objects Design: Ademir Volić – Delicatessen Design. Source: Photography: Dominic Harris.

od tektonskog principa i njegovom tranzicijskom putu prema svijetu parametrijske arhitekture. Ti skulpturalni objekti (uvijek različitog karaktera) bili su namjenski dizajnirani kao direktne ekspresije same anatomije (scenarija) arhitektonskih vizija, umjesto interesa za njihovu artikulisanu materijalnost. Upravo iz tog razloga su mogli osiguravati kontinuirane pobjede na većini međunarodnih konkursa, vrijednih pobjede u tom vremenu. U tom smislu, zadovoljstvo mi je što sam imao priliku biti dio tog procesa i jedinstvene zadužbine Dame Zahe Hadid.

Paralelno sa "Sezonom 2", nakon originalnog znatnog komercijalnog uspjeha "Fishbone" produkta, naša nova dizajn kompanija "Delicatessen Design" već je iza sebe imala dva proizvoda koji su osvojili internacionalne nagrade: "Design Plus" u Frankfurtu i "Roter Punkt" u Essenu, Njemačka. Proizvodili smo i distribuirali naše proizvode velikim međunarodnim prodavnicama dizajna kao što su Conran Shop, Heal's, MOMA i mnogi drugi. U isto vrijeme, Volume 3 Architects, naša nova arhitektonska grana, također je sticala zamah privlačeći domaće i međunarodne klijente koji su bili voljni povjeriti nam svoje projekte. Tokom godina naš studio se proširio u veću komercijalnu kompaniju i počeo se specijalizirati za unikatne rezidencijalne projekte.

Kroz te projekte Delicatessen se već postepeno stapao sa V3A ka stvaranju unikatnih enterijerskih proizvoda, komada namještaja i posebnih konstruktivnih dijelova kao što su stepeništa za nove domove naših klijenata. V3A je ostajao dosljedan i u angažovanju u projektima urbanog dizajna, što je postajalo sve vidljivije sa svakim slijedećim konceptom. Također nam je bilo važno ostati u uskoj vezi s oblikovanjem domova za "običnog" čovjeka, bez obzira na njihovu veličinu, dok smo preuzimali mnogo veće komercijalne i hotelske projekte. Neki od tih projekata pokrivaju različite geografske lokacije uključujući Ganu, Senegal, Obalu Slonovače, Bugarsku, Srbiju, Ukrajinu, Rusiju, Hrvatsku i mnoge druge.

5.2 Inspirativni projekti

Od stvari bližih srcu izdvojio bih dva projekta koji se odnose se na urbane intervencije. U karijeri bilo kojeg urbaniste vjerovatnoća da sudjeluje u dizajniranju jednog kompletnog novog grada ili imanja u procesu "spašavanja" poznatog historijskog (muzejskog) grada ne bi se mogla opisati kao redovna pojava.

S tim u vezi, imali smo izuzetnu sreću da nam se pruži prilika raditi na dva inspirativna projekta: pobjedničkom urbanističkom planu V3A za novi Dakar distrikt Kerria, Diamniadio, Senegal, koji pokriva područje od 5,400,000 m² (trenutno u izgradnji), i Nevsky visoku studiju urbane regeneracije koja obuhvata 1,800,000 m² na lokaciji od 46 hektara duž rijeke Neve, u blizini UNESCO-ve svjetske baštine historijskog centra Sankt Peterburga, Rusija. Dva konteksta su bila dijametralno suprotna; prvi, kao glavni grad nove brzo rastuće ekonomije relativno mlade zapadnoafričke zemlje, dok je drugi, trostoljetni dragulj Rusije, poznat kao Venecija Sjevera, bio vizija cara Petra Velikog i danas je jedan od najljepših gradova na svijetu. Zanimljivo je da su oba projekta, uprkos bogatoj kulturnoj baštini obje zemlje, nastala kao direktna posljedica ozbiljnog urbanog neplaniranog širenja (sprawling), što je kulminiralo podjednako štetnim efektima za oba glavna grada.

was also gaining momentum, attracting domestic and international clients willing to entrust us with their projects. Over the years, our studio expanded into a larger commercial company and began to specialize in unique residential projects.

Through these projects, Delicatessen gradually merged with V3A towards creating unique interior products, furniture pieces, and special structural components such as staircases for our clients' new homes. V3A remained committed to engaging in urban design projects, which became increasingly evident with each subsequent concept. It was also important for us to stay closely connected with shaping homes for the "ordinary" person, regardless of their size, while taking on much larger commercial and hotel projects. Some of these projects span various geographic locations, including Ghana, Senegal, Côte d'Ivoire, Bulgaria, Serbia, Ukraine, Russia, Croatia, and many others.

5.2 Inspirational Projects

Of the examples closest to my heart, I would highlight two projects related to urban interventions. In the career of any urban planner, the likelihood of designing an entirely new city or having the opportunity to participate in the process of "saving" a renowned historical (museum) city cannot be described as a regular occurrence.

In this regard, we were extremely fortunate to have had the opportunity to work on two inspiring projects: the winning urban plan by V3A for the new Dakar district in Kerria, Diamniadio, Senegal, covering an area of 5,400,000 m² (currently under construction), and the Nevsky high urban regeneration study, encompassing 1,800,000 m² on a site of 46 hectares along the river Neva, near the UNESCO World Heritage Historic Centre of Saint Petersburg, Russia. The two contexts were diametrically opposed; the first being the capital of a newly fast-growing economy of a relatively young West African country, while the second, a three-century-old jewel of Russia, known as the Venice of the North, was the vision of Tsar Peter the Great and today is one of the most beautiful cities in the world. Interestingly, despite the rich cultural heritage of both countries, each project emerged as a direct consequence of serious unplanned urban sprawl, which resulted in equally detrimental effects for both capitals.



Ilustracija 3 Piano stepenište – privatna rezidencija. Dizajn: Ademir Volić – Volume 3 Architects. Izvor: Fotografija: Dominic Harris.

Figure 3 Piano Staircase – Private Residence. Design: Ademir Volić – Volume 3 Architects. Source: Photography: Dominic Harris.



Ilustracija 4 Urbanistički plan novog gradskog centra – Kerria, Damniadio – Senegal. Dizajn: Ademir Volić – Volume 3 Architects. Izvor: CGI: JAK Sarajevo.

Figure 4 Masterplan for New Town Centre – Kerria, Damniadio – Senegal. Design: Ademir Volić – Volume 3 Architects. Source: CGI: JAK Sarajevo.

5.3. Multidisciplinarnost

Sveobuhvatni osjećaj koji nas je pratio tokom rada i vođenja multidisciplinarnih internacionalnih timova još jednom nas je podsjetio na važnost kontinuiteta i načina upotrebe naučno-informativnih metodologija prilikom djelovanja na teritoriji visokih sfera odgovornosti. Nimalo drugačiji nije bio ni naš princip rada i njegove implementacije unutar različitih zatečenih zona kontekstualnog okruženja, pritom jednako imajući u vidu da su i one inicijalno bile vođene (istom) idejom budućeg napretka. U duhu današnjice, korištenjem stečenih iskustava kao i smjernica originalno ponuđenog "anti-manifesta" na početku ovog teksta, u onim momentima kada se od nas traži da damo bilo kakvu (edukativnu) procjenu za budući smjer ljudske aktivnosti, svima bi trebalo biti jasno da je to moguće kvalitativno ostvariti isključivo kroz procese višestrukog i multidisciplinarnog karaktera.

Naša osnovna dužnost je, između ostalog, sačuvati fokus na usmjeravanje naše kreativne energije u pravcu usavršavanja "umjetnosti o ne ponavljanju" prethodnih grešaka kao i postizanju boljih rezultata u njihovom izbjegavanju.

5.4 Post-narativ

Tokom našeg dvodecenijskog rada na arhitektonsko-urbanističkim projektima u jednom momentu sam počeo primjećivati koliko su moje bliske kolege postajale

5.3. Multidisciplinarity

The overwhelming feeling that stayed with us during the process of leading international multidisciplinary teams on various masterplanning projects, reminded us once again of the importance of continuity and the use of scientifically informative methodologies when operating in environments of such high levels of responsibility. The same attitude was applied to our work (and its implementation) within various inherited contextual zones, whilst constantly reminding ourselves that they too were initially driven by the same idea of future progress. In conclusion, each time when we are in a position of being asked to provide any (educated) assessment for the future direction of human activity, it should be made clear to everyone that this can be qualitatively achieved exclusively through processes of a multifaceted and multidisciplinary nature.

Therefore, our fundamental duty, among other things, is to maintain focus on channelling our creative energy towards perfecting the "art of not repeating" previous mistakes and achieving better outcomes in avoiding them.

5.4 Post-Narrative

During our two-decade work on architectural and urban projects, I began to notice how my close colleagues became obsessed with writing summaries about our company. It looked like this: "We are an architectural, design, and consulting firm for planning and development.



Ilustracija 5 Urbanistički plan i urbana regeneracija – Novo Nevski distrikt – St. Petersburg, Rusija. Dizajn: Ademir Volić – Volume 3 Architects. Izvor: CGI: Spectra Studio.

Figure 5 Masterplan for Mixed Use Urban Regeneration – Novo Nevski – St. Petersburg, Russia. Design: Ademir Volić – Volume 3 Architects. Source: CGI: Spectra Studio.

opsjednute pisanjem rezimea o našoj kompaniji. To je izgledalo ovako: "Mi smo arhitektonski, dizajnerski i konsultantski biro za planiranje i razvoj. Cilj nam je ponuditi kvalitetna, inovativna i održiva rješenja koja će poboljšati našu okolinu. Mi smo multikulturalni tim posvećenih kreativaca koji žele ispitati arhitektonski uticaj izvan domena 'fizičke zgrade'...!? Ništa drugačije od miliona drugih, sličnih. Iako sam arhitekturu uvijek doživljavao kao "umjetnost mogućeg", ona u realnosti istovremeno pripada kategoriji konkurentnih profesija i nisam vjerovao da bi se to u nekoj bliskoj budućnosti moglo promijeniti. Kada sam jednom prilikom predložio svojim kolegama da pokušamo preći na kraći, ciljani komunikacijski format, tipa marketinškog slogana: "Želimo raditi sa vama – dobri smo onoliko koliko i naša zadnja dobra ideja"!?, slatko su se nasmijali.

Mene je zapravo uvijek interesovala ona druga strana svega toga. Emotivni aspekt stvaranja, suštinski poriv svakog kreativnog čina, dijametralno suprotan od naših "marketinških obaveza" koje će sve to na neki način potencijalno "pojeftiniti". Iza svakog arhitektonskog opusa, na policama naših biblioteka, neminovno će stajati naslonjena i ona nevidljiva zbirka emocija, o kojoj se manje govori. Bez postojanja takve zbirke vjerovatno ne bi bilo ni biblioteke, a možda ni polica. Ali njen stvarni fizički dom je zapravo negdje drugdje. Ona živi u malim (obično crnim) knjižicama punim (slobodnoručnih) skica, tuđih ili vlastitih citata, poneke zalijepljene fotografije i nepreglednog mora hijeroglifskih apstrakcija razumljivih samo originalnom autoru. Upravo te ili slične crne knjižice, kao po nekom nepisanom pravilu, obitavaju daleko od pogleda, obično duboko u ladicama ispod radnih ploča arhitektonskih stolova. Često se pitam da li su tamo da bi se ljubomorno čuvala, ili zato što predstavljaju knjižice već prespavanih snova.

Our goal is to offer quality, innovative, and sustainable solutions that will improve our environment. We are a multicultural team of dedicated professionals seeking to explore the architectural impact beyond the realm of the 'physical building'...!?! Not much different from millions of other or similar firms. Although I have always perceived architecture as the "art of the possible," it simultaneously belongs to the category of competitive professions, and I didn't believe this would change anytime soon. When I once suggested to my colleagues that we try to move to a shorter, more targeted communication format, like a marketing slogan: "We want to work with you – we're only as good as our last good idea"!?, they laughed heartily.

What has always interested me is the other side of all this. The emotional aspect of creation, the essential drive of every creative act, is diametrically opposed to our "marketing obligations," which could potentially "cheapen" it. Behind every architectural opus, on the shelves of our libraries, there will inevitably be another invisible collection of memories and emotions leaning against them, less talked about. Without the existence of such a collection, there would probably be no library, and maybe not even shelves. But its real physical home is actually somewhere else. It lives in small (usually black) notebooks filled with freehand sketches, other people's or one's own quotes, occasional pasted photographs, and an endless sea of hieroglyphic abstractions understandable only to the original author. These or similar black notebooks, as if by some unwritten rule, dwell far from view, usually deep in drawers beneath the worktops of architectural desks. I often wonder if they are there to be jealously guarded, or because they represent notebooks of dreams that have already been slept over.

6 Kako preživjeti

Oni koji su do sada uspjeli odgonetnuti suštinu ovog narativa, mogli su naučiti sljedeće: Potrebne su 44 godine da bi se istkala priča o "bosanskom čilimu" i gotovo 4,000 riječi da se on pokuša odmotati unazad. Također ste mogli otkriti da narativ sadrži sljedeće elemente: značajnu količinu učenja, raspad država, gorke ratove, premještanja, nostalgiju, konstantna putovanja, povratne karte, najmanje dvije velike globalne finansijske krize, stotine klijenata, neprospavane noći, nagrade i razočaranja, kao i hiljade sposobnih, kreativnih i inspirativnih ljudi, porodica, prijatelja i bezbroj drugih nevidljivih i neispričanih istina.

Oni koji su imali priliku čitati knjige Ayn Rand ili gledati film *The Fountainhead* prepoznat će da ništa od ovoga nije novo i sigurno nije ekskluzivno za nas ili naše vrijeme.

Danas, kada su razvijene zemlje uglavnom prešle sa sopstvene proizvodnje na napredne uslužne ekonomije, još uvijek postoji realna opcija korištenja tehnologije i informacija kroz stvaranje takvih okruženja koja potiču sigurnost, stabilnost, prosperitet i inovacije. Ovakve promjene bi u svakom slučaju mogle imati pozitivan uticaj na način na koji ljudi žive, komuniciraju i djeluju širom globalnog spektruma.

Kao arhitekti, prepoznavamo da smo samo jedan mali dio ovog širokog ekosistema, ali još uvijek čuvamo iskren osjećaj odgovornosti za veliki dio toga.

Arhitektura, kao i urbanizam koji joj je prethodio, uvijek će biti istinska ogledala jednog (svakog) društva, isto kao što će i rijeka koja protiče kroz grad vječno biti starija od njega.

6.1 Ključno pitanje

Između koncepta "višestruki *genius loci*" i nećijih "loših zadužbina" s početka ove priče, možda bi se mogla postaviti pitanja:

- Da li je ono što ostavljamo budućim naraštajima manje ili više vrijedno od onog našeg već naslijeđenog?
- Da li se trudimo postati gospodari vlastitih usluga ili vlasnici sopstvenih dionica?

Odgovori su manje važni. Jedina stvar na koju ćemo uvijek imati pravo apsolutnog vlasništva je naš višestruki *genius loci* (bez obzira kako ga mi želimo tumačiti).

Reference References

Sudjic, D. (2005). *The Edifice Complex*. Penguin/Alex Lane.

Rand, A. (1947). *The Fountainhead*. Cassell & Co Ltd.

6 Survival Overview

For those who have managed to decipher the essence of this narrative, you may have learned the following: It has taken 44 years to weave the story of the "Bosnian Carpet" and almost 4,000 words to try to unravel it backward. You may have also discovered that the narrative contains the following elements: a significant amount of learning, the disintegration of countries, bitter wars, displacements, nostalgia, constant travel, return tickets, at least two major global financial crises, hundreds of clients, sleepless nights, awards and disappointments, as well as thousands of capable, creative, and inspiring people, families, friends, and countless other invisible and untold truths.

Those who have had the opportunity to read Ayn Rand's books or watch the film "The Fountainhead" will recognize that none of this is new and certainly not exclusive to our time or us.

Today, as developed countries have largely transitioned from their own production to advanced service economies, there is still the real option of using technology and information through the creation of environments that promote security, stability, prosperity, and innovation. Such changes could potentially have a positive impact on how people live, communicate, and operate across the global spectrum.

As architects, we recognize that we are just a small part of this vast ecosystem, yet we genuinely feel a sense of responsibility for a significant portion of it.

Architecture, much like urbanism before it, will always be a true reflection of any society, just as a river flowing through a city will eternally be older than the city itself.

6.1 The Key Question

Between the concepts of "Multi-spirited Genius Loci" and someone's "Poor Edifices" at the beginning of this narrative, a few questions might arise:

- Is what we leave for future generations more or less valuable than what we have inherited?
- Are we striving to become "service providers" or "stakeholders"?

While the answers to these questions may be less important, one thing is certain: The only thing we will always have absolute ownership of is our "Multi-spirited Genius Loci" (regardless of how we choose to interpret it).

