

Arhitektura pripadnosti

The Architecture of Belonging

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dipl. ing. arch.

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Sažetak Esej "Arhitektura pripadnosti" istražuje kako arhitektura u suvremenom globaliziranom kontekstu može ostati ukorijenjena u kulturi, identitetu i emocionalnom iskustvu zajednice. Kroz teorijske pojmove poput kulturnog arhetipa, trećeg prostora, semiotike, kozmotektonike, esej brani tezu da pripadnost nije stil nego etički čin, a arhitektura više od građevine — ona je prostorni izraz zajedničkih vrijednosti, memorije i duhovnosti prostora. Ovaj znanstveni esej proizlazi iz empirijskih i teorijskih spoznaja kojim je svoju arhitektonsku praksu, najprije intuitivno, a kasnije spoznajno, razvijao Nikola Bašić kao oblik kulturne proizvodnje s dva društvena naloga, jedan da bude korisna a drugi da, kao komunikacijski medij, promiče kulturne i duhovne vrijednosti one zajednice u kojoj nastaje. Arhitekturu proizašlu iz takvog stvaralačkog prosedeja nazvao je arhitektura pripadnosti i povezuje je sa sarajevskom školom arhitekture čije su edukativne prakse bile presudne za njegov formativni arhitektonski habitus i za nastanak onih ostvarenja iz njegovog opusa koje svrstava pod sintagmu arhitektura pripadnosti, a čijim je oglednim primjerima ilustriran ovaj esej.

Cljučne riječi arhitektura pripadnosti; kulturni arhetip; treći prostor; 3K poučak; sarajevska škola arhitekture.

Abstract The Architecture of Belonging explores how architecture in a contemporary globalized context can remain rooted in culture, identity, and the emotional experience of a community. Through theoretical concepts such as the cultural archetype, third space, semiotics, and cosmotechnics, this essay defends the thesis that belonging is not a style but an ethical act, and that architecture is more than a building — it is a spatial expression of shared values, memory, and the spirituality of space. This scientific essay stems from empirical and theoretical insights with which Nikola Bašić's developed his architectural practice, first intuitively and later cognitively, as a form of cultural production with two social mandates: first, to be useful; and second, as a communication medium to promote the cultural and spiritual values of the community in which it was created. He called the architecture resulting from this creative process the "architecture of belonging" and associate it with the Sarajevo School of Architecture, whose educational practices were crucial both in shaping his formative architectural habitus and for the emergence of those achievements from his opus that he classifies under the phrase "architecture of belonging" — representative examples of which are illustrated in this essay.

Keywords architecture of belonging; cultural archetypes; third space; The 3 Cs (*3K Poučak*); Sarajevo school of architecture.

1 Uvod

Ovim esejom želim preispitati moj arhitektonski prosede obilježen arhitekturom razapetom između globalnog i lokalnog, univerzalnog i specifičnog, tehnološkog i kulturnog. Pokušat ću potvrditi kako arhitektura, usprkos sveprisutnim globalnim trendovima i tehnologijama, može i treba ostati medij kulturne artikulacije i identitetskog izraza zajednice. Ključno je pitanje: kako arhitektura može oblikovati prostore u kojima se zajednica prepoznaje, osjeća, pamti i sudjeluje?

Pojam pripadnosti u ovom tekstu ne razumije se kao zatvoreni, ekskluzivni nacionalni ili regionalni identitet, nego kao prostorni i kulturni osjećaj ukorijenjenosti — osjećaj da neki prostor "govori našim jezikom", da priziva sjećanja, potiče povezanost i osjećaj pripadnosti svojoj kulturi i svojoj zajednici. U tom smislu, arhitektura pripadnosti nije

1 Introduction

With this essay, I wish to reexamine my own architectural process which is marked by an architecture torn between the global and the local, the universal and the specific, the technological and the cultural. I will try to confirm that architecture, despite omnipresent global trends and technologies, can and should remain a medium of cultural articulation and the expression of a community's identity. The key question is: how can architecture shape spaces which a community recognizes, feels, remembers, and participates in?

The concept of belonging in this text is not understood as a closed, exclusive national or regional identity, but as a spatial and cultural sense of rootedness — the feeling that a space "speaks our language", that it evokes memories, encourages connection and a sense of belonging to the culture and community within which it exists. In this sense, the architecture of belonging is not a style, nor a typology, but an ethic of creation — an ethic that respects context,

stil, ni tipologija, nego etika stvaranja — etika koja poštuje kontekst, zajednicu, pamćenje i budućnost.

Esej će postupno otvoriti teme koje povezuju arhitekturu pripadnosti s kulturnim arhetipovima, jezikom, emocijama, tehnologijom, identitetom i intuicijom. Bit će razmotreni i teorijski okviri kao i primjeri iz vlastite primjene poučka 3K (komunikacija, kontinuitet, kontekst), mojeg obrasca za doseganje *arhitekture pripadnosti*. U svijetu koji se sve brže mijenja, gdje identiteti postaju fluidni, a krajolici uniformirani, *arhitektura pripadnosti* predstavlja akt otpora zaboravu i gubitku mjere. To je arhitektura koja ne nameće značenje, nego ga stvara zajedno s onima koji prostor žive.

2 Kulturni arhetip kao uporište arhitekture pripadnosti

Svaki prostor koji zajednica prepoznaje kao svoj, više je od fizičkog sklopa — on je odjek značenja, naslijeđa i ponovljenih iskustava. Taj odjek proizlazi iz onoga što nazivamo kulturnim arhetipom — duboko ukorijenjenim obrascem prostornog doživljaja, simbolike i kolektivne imaginacije. Kulturni arhetip je više od forme; on je mentalni model prostora koji se gradi kroz povijest, rituale, običaje i mitove. Kulturni arhetipovi nadilaze individualno i svjesno, pripadajući sferi kolektivnog nesvjesnog (Jung, C.G. (1969)), i prenose se transgeneracijski kao strukture značenja koje organiziraju doživljaj svijeta. Oni ne nastaju kao konceptualne ili teorijske sheme — oni izviru iz dugotrajnih, ponovljenih i često nesvjesnih obrazaca življenja prostora.

U arhaičnim zajednicama prostor je bio zasićen značenjem: svaka točka krajolika, svaki prag, orijentacija, odnos između kuće i ulice, bila je prožeta naracijom — obrednom, mitološkom, svakodnevnom. Takva struktura prostora nije samo oblikovala stilove, već je formirala odnose — između ljudi i prirode, između fizičkog i duhovnog. U suvremenom kontekstu, ovi obrasci opstaju u obliku prostorne memorije zajednice. Iako su mnogi arhetipovi prekriveni slojevima suvremenosti, oni i dalje djeluju kao dubinski obrasci razumijevanja prostora.

3 Nacionalna arhitektura u doba globalizacije: između arhetipa, identiteta i otpora

U suvremenom dobu, obilježenom neumitnom globalizacijom, arhitektura se suočava s paradoksom: dok se sve više koristi univerzalnim tehnologijama, materijalima i kodovima forme, istovremeno se javlja snažna potreba za očuvanjem lokalnog, prepoznatljivog i ukorijenjenog. Taj se paradoks najjasnije očituje u obnovljenom zanimanju za onu arhitekturu koja se prepoznaje kao kritički, identitetski i kulturni refleks. Kako ističe Christian Norberg-Schulz (1980), "prostor postaje mjesto tek kada postane značenjski artikuliran", a upravo kulturni arhetipovi omogućuju arhitekturi da se ostvari kao postojani nositelj dinamičnog i kontemporiranog identiteta zajednice.

community, memory, and the future.

The essay will gradually open up topics that connect the architecture of belonging with cultural archetypes, language, emotions, technology, identity, and intuition. Theoretical frameworks will be discussed as well as examples from my own application of the 3Cs (communication, continuity, context) — 3K in the original Croatian for the same words (*komunikacija, kontinuitet i kontekst*) — my model for achieving an *architecture of belonging*. In a world that is changing evermore rapidly, where identities are becoming fluid and landscapes uniform, the *architecture of belonging* represents an act of resistance against forgetting and losing a sense of proportion. It is an architecture that does not impose meaning, but creates it together with those who inhabit the space.

2 Cultural Archetypes as the Foundation of Architectural Belonging

Every space that a community recognizes as its own is more than a physical entity — it is an echo of meaning, heritage, and repeated experiences. This echo arises from what we call a cultural archetype — a deeply rooted pattern of spatial experience, symbolism, and collective imagination. A cultural archetype is more than form; it is a mental model of space that is built through history, rituals, customs, and myths. Cultural archetypes transcend the individual and conscious, belonging to the sphere of the collective unconscious (Jung, C.G., 1969), and are transmitted transgenerationally as structures of meaning that organize the experience of the world. They do not arise as conceptual or theoretical schemes — they spring from long-term, repeated, and often unconscious patterns of living in space.

In archaic communities, space was saturated with meaning: every point of the landscape, every threshold, orientation, the relationship between house and street, was permeated with a narrative — ritual, mythological, and that of the everyday. Such a structure of space not only shaped architectural styles, but also formed relationships — between people and nature, between the physical and the spiritual. In the contemporary context, these patterns persist through the form of the community's spatial memory. Although many archetypes are covered with layers of modernity, they still act as deep patterns of understanding space.

3 National Architecture in the Age of Globalization: Between Archetype, Identity, and Resistance

In the modern era, marked by inexorable globalization, architecture faces a paradox: while it increasingly uses universal technologies, materials, form-based codes, at the same time, there is a strong need to preserve the local, recognizable, and rooted. This paradox is most clearly manifested through the renewed interest in architecture which is recognized as a critical, cultural and identity reflex. As Christian Norberg-Schulz (1980) points out, "space becomes a place only when it becomes meaningfully articulated," and it is precisely cultural archetypes that enable architecture to realize itself as a permanent bearer of a dynamic and contemporary community identity.



U tom smislu, nacionalna arhitektura danas ne znači stilsku jedinstvenost, već način na koji je arhitektura odraz i artikulacija kolektivne pripadnosti. Njezina pripadnost ne proizlazi iz stilskih citata, već iz odnosa prema mjestu — toposu (lokalni materijali, mikroklima, krajolik), odnosu prema pamćenju — mnemosu (povijest, narativi, kulturna sjećanja) i odnosu prema zajednici — ethosu (društveni modeli, način života, rituali).

U suvremenom diskursu o arhitekturi, pojam "nacionalne arhitekture" često izaziva nelagodu. S jedne strane, doživljava se kao anakron ili ideološki opterećen konstrukt, a s druge strane, i dalje se koristi kao metafora kulturnog kontinuiteta i prostorne pripadnosti. No, može li se danas, u doba transkulturalnih utjecaja i globalnih trendova, još uvijek govoriti o nacionalnoj arhitekturi? Kada u suvremenom svijetu govorimo o nacionalnoj arhitekturi onda nikad ne mislimo na stilsko-oblikovni kanon, već na onaj iskaz pripadnosti kojim se i u suvremenom arhitektonskom stvaranju ostaje vjeran jeziku mjesta i duhu zajednice. To nije isključivost — to je ukorijenjena otvorenost. Zapravo, suvremeni kontekst hiperglobalizacije, u kojem digitalni alati, materijali, graditeljske prakse i arhitektonske reference cirkuliraju planetarno, intenzivira potrebu za lokalnim značenjem, identitetom i pripadnošću. U tom smislu, nacionalna arhitektura ne nestaje, već evoluira u složeniji, refleksivniji oblik kritičkog diskursa, kao kulturna strategija i otpor uniformnosti. Zato danas govorimo o "nacionalnoj arhitekturi" kao izrazu kulturnog identiteta, u kojem arhitektura reinterpreta lokalne narative, tipologije, materijale, vrijednosti i odnose. Ona sve češće postaje kritika generičke arhitekture, arhitekture "bilo kojeg mjesta" (placelessness) Relph, E. (1976). U urbanom jezičnom sloju, koji oblikuje memoriju grada, kontinuitet i kontekst, arhitekturu prepoznajemo kao specifičnog nositelja kulturne različitosti i prepoznatljivosti zajednice.

4 Arhitektura kao kulturna strategija

Nacionalna arhitektura danas ne iskazuje se samo kao kulturna baština, već i kao kulturna strategija. U eri globalne homogenizacije prostora ona postaje instrument otpornosti protiv generičke arhitekture, sredstvo artikulacije različitosti unutar globalnog poretka, medij kulturnog izraza kojim samosvojne zajednice kroz arhitekturu proizvode i afirmiraju sliku vlastitog identiteta. Tako nacionalna arhitektura postaje strategija pamćenja i pripadnosti koja se iskazuje prostorom, a njezin je izraz sve češće hibridan — između univerzalnog jezika i lokalnog značenja, između suvremenosti i tradicije, između dalekog i bliskog. U tom smislu, arhetip ne služi samo kao tipološki uzor, već kao kulturni znak — on postaje prostorni izraz zajednice.

U globaliziranom svijetu nacionalna arhitektura ne nestaje — ona postaje samosvjesna i kritička, oslonjena na reinterpretaciju arhetipova, kulturno pamćenje i prostornu artikulaciju vrijednosti. Ako prihvatimo činjenicu da arhitektura nije neutralna, nego da proizvodi i prenosi značenja, tada ona može postati medijem nacionalne kulturne strategije, moćan alat za afirmaciju zajedničkih vrijednosti.

Kulturna strategija arhitekture vraća fokus na vrijednosti koje nisu determinirane: identitet, empatiju, simboliku, dostojanstvo mjesta. Arhitektura kao kulturna

In this sense, national architecture today does not mean stylistic uniqueness, but the way in which architecture is a reflection and articulation of collective belonging. Its belonging does not stem from stylistic references, but from the relationship to place-topos (local materials, microclimate, landscape), the relationship to memory-mnemos (history, narratives, cultural memories), and the relationship to community-ethos (social models, way of life, rituals).

In contemporary discourses on architecture, the term "national architecture" often causes discomfort. On the one hand, it is perceived as an anachronistic or ideologically laden construct, and on the other hand, it continues to be used as a metaphor for cultural continuity and spatial belonging. But can we still speak of a national architecture today, in an era of transcultural influences and global trends? When we talk about national architecture in the contemporary world, we never think of a stylistic and formal canon, but of that statement of belonging that remains faithful to the language of place and the spirit of the community in contemporary architectural creation. This is not exclusivity — it is rooted in openness. In fact, the contemporary context of hyperglobalization, in which digital tools, materials, building practices, and architectural references circulate globally, intensifies the need for local meaning, identity, and belonging. In this sense, national architecture does not disappear, but evolves into a more complex, more reflexive form of critical discourse, as a cultural strategy and resistance to uniformity. That is why today we talk about "national architecture" as an expression of cultural identity where architecture reinterprets local narratives, typologies, materials, values, and relationships. It is increasingly becoming a critique of generic architecture, what Edward Relph describes as the architecture of "any place" (placelessness) (1976). In the urban linguistic layer that shapes the memory of the city, continuity and context, we recognize architecture as a specific bearer of cultural diversity and community recognition.

4 Architecture as a Cultural Strategy

National architecture today is not only expressed as cultural heritage, but also as a cultural strategy. In the era of the global homogenization of space, it becomes an instrument of resistance against generic architecture, a means of articulating diversity within the global order, and a medium of cultural expression through which distinctive communities produce and affirm an image of their own identity through architecture. Thus, national architecture becomes a strategy of memory and belonging that is expressed through space, and its expression is increasingly hybrid — between universal language and local meaning, between modernity and tradition, between the distant and the near. In this sense, the archetype does not serve only as a typological model, but as a cultural sign — it becomes a spatial expression of the community.

In a globalized world, national architecture does not disappear — it becomes self-aware and critical, relying on the reinterpretation of archetypes, cultural memory, and the spatial articulation of values. If we accept the fact that architecture is not neutral, but produces and transmits meanings, then it can become a medium of national cultural strategy, a powerful tool for the affirmation of shared values.

The cultural strategy of architecture returns the focus to values that are not determined: identity, empathy, symbolism, and the dignity of place. Architecture as a cultural strategy

strategija ne bavi se samo prostorom, već i odnosima – između ljudi, između prošlosti i sadašnjosti, između materije i značenja. Ona ne traži konačni oblik, već trajan dijalog s mjestom, sjećanjem i zajednicom. U tom smislu, svaki projekt postaje prilika za javnu gestu: da arhitektura ne bude samo okvir života, već i projekcija kompleksnih socijalnih i kulturnih ambicija zajednice, njezine osobnosti, njezine društvene i kulturne moći. Tako arhitektura ne postaje samo graditelj identiteta zajednice, preveden u materijalizirani ili virtualni prostorni čin, već, po svojem intrinzičnom komunikacijskom biću, promiče i ugrađuje taj identitet u sliku svijeta.

5 Tehnologija i prostor: simbioza ili prijetnja pripadnosti?

Često se doima da globalna tehnologija konstruira suvremeni arhitektonski identitet – oblik postaje derivat standardizirane i unificirane tehnologije projektiranja i građenja, rezultat digitalnog algoritma. Sve to arhitekturu uvodi u univerzalni kod, u značenjsku prazninu, u semantičku aseptičnost. Međutim, ne mora biti tako. Isti način gradnje ne određuje i isti način mišljenja prostora. Tehnologija proizvodnje automobila je potpuno globalizirana. Automobili različitih marki uzajamno su sve sličniji. Ipak, ta ista proizvodna tehnologija može proizvesti jasno razlučene automobilske identitete: talijanski dizajn, njemačku pouzdanost, francusku udobnost, japansku sofisticiranost, koreansku ili kinesku dostupnost...

Dakle, tehnologija, kao i svako drugo sredstvo koje samom sebi nije cilj, nije brana potvrdi arhitektonske autentičnosti i pripadnosti. Naprotiv, ona može postati moćnim sredstvom promicanja specifičnih kultura, a kada se stavi u službu autentične kulture prostora, onda postaje uporištem autentične arhitekture. Nažalost, nasuprot tome, tehnologija se sve češće stavlja u službu raspirivanja potrošnje kreiranjem visokotehnološke arhitekture spektakla.

6 3K poučak: komunikacija, kontinuitet, kontekst

Moj prvi susret s pitanjem kako arhitekturom odgovoriti imperativu kontinuiteta u razvoju nacionalnog i kulturnog identiteta dogodio se u vremenu Domovinskog rata. Nevjerojatno je da smo tada, 1992. god., usred rata, imali snage raspisati arhitektonski natječaj za obnovu raketirane crkve. Crkva o kojoj govorim je zavjetna kapela posvećena čudotvornoj Gospi od Karmela (Ilustracija 1), na brdašcu Okit, pokraj Vodice, a koja se u tom trenutku nalazila se na liniji razgraničenja sukobljenih snaga. Taj natječajni projekt bio je moj prvi projektantski susret s temom sakralne arhitekture. Nakon završetka natječaja, na kojem sam dobio prvu nagradu, u različitim prigodama morao sam objašnjavati arhitektonski koncept te crkvice, stavljajući akcent na rezistentnost nacionalne sakralne kulture i otpor njenom zatiranju. Trudio sam se objasniti da ta crkvice sublimira našu nacionalnu kulturu, ali je ta moja tvrdnja bila prihvatljiva a isto tako i razumljiva samo malom broju ljudi. Naprotiv, većina je sumnjičavo klimama glavom i pitala se: gdje je tu naša crkva, kakve

is not only concerned with space, but with relationships – between people, between past and present, between matter and meaning. It does not seek a final form, but a lasting dialogue with place, memory, and community. In this sense, every project becomes an opportunity for a public gesture: for architecture to be not only a framework for life, but also a projection of the complex social and cultural ambitions of a community, its personality, its social and cultural power. Thus, architecture does not only become a builder of community identity, translated into a materialized or virtual spatial act, but, by its intrinsic communicative being, promotes and embeds this identity in the image of the world.

5 Technology and Space: Symbiosis or Threat of Belonging?

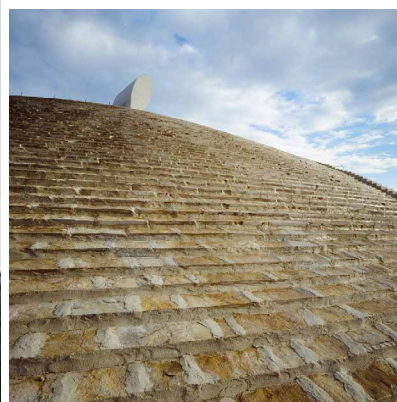
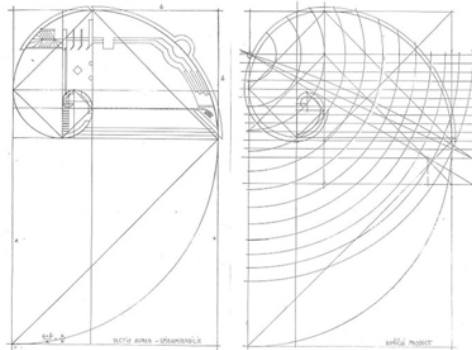
It often seems that global technology constructs contemporary architectural identity; form becomes a derivative of a standardized and unified design and construction technology, the result of a digital algorithm. All this reduces architecture to universal code, into a semantic void, into semantic asepticity. However, it does not have to be so. The same way of building does not determine the same way of thinking about space. The technology of car production is completely globalized. Cars of different brands are increasingly similar to each other. However, this same production technology can produce clearly distinguished automotive identities: Italian design, German reliability, French comfort, Japanese sophistication, Korean or Chinese accessibility...

Therefore, technology, like any other means that is not an end in itself, is not a barrier to confirming architectural authenticity and belonging. On the contrary, it can become a powerful means of promoting specific cultures, and when it is put at the service of an authentic culture of space, it becomes a stronghold of authentic architecture. Unfortunately, on the contrary, technology is increasingly being put to the service of fueling consumption by creating a high-tech architecture of spectacle.

6 The 3 Cs: Communication, Continuity, Context

My first encounter with the question of how architecture can respond to the imperative of continuity in the development of national and cultural identity occurred during the Homeland War. It is incredible that, then, in 1992, amid the war, we had the strength to announce an architectural competition for the reconstruction of a shell-damaged church. The church I am talking about is a votive chapel dedicated to the miraculous Lady of Mount Carmel (Figure 1), on Okit hill, near Vodice, which at that time was located on the demarcation line of the conflicting forces. That competition project was my first design encounter with the topic of sacral architecture. After the competition, where I won first prize, I had to explain the architectural concept of that church on various occasions, emphasizing the resistance of national sacral culture and its suppression. I tried to explain that this little church sublimates our national culture, but my claim was acceptable and understandable only to a small number of people. On the contrary, most people nodded their heads suspiciously





Ilustracija 1 kolaž Nikola Bašić: Zavjetna kapelica Gospe od Karmela, Okit, Vodice (1993) – otkrivanje konteksta. Izvor: Fabijanić, D.

Figure 1 collage Nikola Bašić: The Votive Chapel of Our Lady of Mount Carmel, Okit, Vodice (1993) – Discovering the Context. Source: Fabijanić, D.

veze ima ta "vodosprema" s likom one crkve koju nam je srušio neprijatelj? Problem je bio u tome što nova crkva svojim oblikom nije oponašala prethodnu, već je postupkom transpozicije pretočila sakralno nasljeđe u suvremeni izraz. Nisam želio faksimilnom obnovom vratiti kapelicu u stanje prije razaranja. Novom interpretacijom arhetipa kapelice, izvedenog iz predromaničke nacionalne sakralne tradicije, htio sam pokazati da moramo biti kontemporirani, da ne želimo biti okamenjeni u prošlosti, da ne želimo biti robovi tradicijskih obrazaca, da na temeljima našeg nasljeđa možemo stvarati nove vrijednosti, da identitet nije konstanta nego dinamični konstrukt u stalnom razvoju.

Tada sam shvatio da tu namjeru moram bolje razjasniti, i drugima, ali i sebi. Da bih to ostvario morao sam pokušati postaviti teorijski obrazac za takvo stremljenje. Radi se o trijadnoj definiciji uvjeta koji će jamčiti autentičnost

and asked themselves: where is our church, what does this "water tank" have to do with the image of the church that was demolished by our enemy? The problem was that the new little church did not imitate the previous one in its form, but rather, through a process of transposition, transformed sacred heritage into a contemporary expression. I did not want to restore the chapel to its state before the destruction with a facsimile restoration. With a new interpretation of the chapel archetype derived from the pre-Romanesque national sacred tradition, I wanted to show that we must be contemporary, that we do not want to be frozen in the past, that we do not want to be slaves to traditional models, that we can create new values on the foundations of our heritage, that identity is not a constant but a dynamic construct in constant development.

Then I realized that I had to clarify this intention better, both to others and to myself. To achieve this, I had to try

one arhitekture kojom želimo svjedočiti vlastiti identitet i vlastitu kulturu. Po tom principu autentična arhitektura mora sadržati tri nezaobilazna svojstva — komunikaciju, kontinuitet i kontekst. Iz početnih slova tih pojmova izlučio sam akronim 3K (Ilustracija 2), TriK, ili, u igri riječi: arhitektonski "trik"!

6.1 Komunikacija

Nizu (ustrajnih i uzaludnih) pokušaja definicije arhitekture pripada i ova: korisno građenje postaje arhitekturom u trenutku kada se tim građenjem želi nešto reći, kad se građevinom nešto želi poručiti. To nas upućuje na niz pitanja: kako komunicirati arhitekturom, kako građenjem odašiljati poruke, kako arhitektura može, poput drugih umjetnosti, promovirati posebitosti jedne kulture, koja želi biti drugačija od svake druge kulture.

Arhitektura je komunikacijski medij. Dokaz, da je tome tako, jest česta uporaba lingvističke terminologije u opisivanju arhitektonskih metoda i postupaka: govor arhitekture, arhitektonski jezik, arhitektonski vokabular, arhitektonska retorika, arhitektonska semiotika i semantika, sintaksa arhitekture i drugi slični izrazi iz područja lingvističke sistemologije. Iz toga proizlazi da arhitektura, u komunikološkom smislu, funkcionira kao jezični sustav, koji opisuje arhitektonski narativ, sadržaj arhitekture i njezine kompleksne značenjske emisije. Pa i arhitektonski strukturalizam je, kao značajno naslijeđe suvremene arhitekture, proizašao iz lingvističkog strukturalizma. Dakle, arhitektonski jezik čini rječnik znakova koji kroz složenu sintaktičku korelaciju oblikuju graditeljsku misao, materijaliziranu kao kuću, zgradu, most, crkvu, školu. Mogli bismo reći da je pojedina građevina utoliko više arhitektura, koliko su njezine poruke snažnije i kompleksnije. Arhitektonsko djelo — simbolična je građevina.

Komunikacija je proces razmjene informacija preko dogovorenog sistema znakova, najčešće putem jezika. Usredotočimo se načas na arhitektonsku komunikologiju, na njezin sadržaj, oblik i cilj: Tko kaže? Što kaže? Kojim sredstvom? Kojim učinkom? Lasswell, H.D. (1948).



Ilustracija 2 3K poučak – dijagramski prikaz. Izvor: Bašić.

Figure 2 "3K" diagrammatic representation. Source: Bašić.

to establish a theoretical model for such an aspiration. It is a triadic definition of the conditions that will guarantee the authenticity of the architecture with which we want to testify to our own identity and our own culture. According to this principle, authentic architecture must contain three indispensable properties: communication, continuity, and context. The acronym 3C is derived from the first letters of each word – or 3K (Figure 2), *TriK*, in the original Croatian for the same words (*komunikacija, kontinuitet i kontekst*), a play on the word "trick", and an architectural "trick" in itself!

6.1 Communication

This is one of many (persistent and futile) attempts to define architecture: useful construction becomes architecture at the moment when something is meant to be said through that construction, when something is meant to be conveyed through a building. This leads us to a series of questions: how to communicate through architecture, how to send messages through construction, how architecture can, like other arts, promote the particularities of a culture that wants to be different from every other culture.

Architecture is a communication medium. Proof of this is the frequent use of linguistic terminology in describing architectural methods and procedures: architectural language, architectural vocabulary, architectural rhetoric, architectural semiotics and semantics, architectural syntax, and other similar expressions from the field of linguistic systemology. It follows that architecture, in a communicational sense, functions as a linguistic system that describes the architectural narrative, the content of architecture, and its complex semantic emissions. Even architectural structuralism, as a significant legacy of contemporary architecture, emerged from linguistic structuralism. Therefore, architectural language is a dictionary of signs that, through complex syntactic correlation, shapes architectural thought, materialized as a house, building, bridge, church, or school. We could say that a particular building is more truly architecture the stronger and more complex its messages are. An architectural work is a symbolic building.

Communication is the process of exchanging information through an agreed system of signs, most often through language. Let us focus for a moment on architectural communicology, on its content, form, and goal: Who is speaking? What is being said? By what means? With what effect? (Lasswell, 1948).

"If in the forest we come across a mound six feet long and three feet wide, in the form of a pyramid, shaped with a shovel, we become serious and something in us says: someone is buried here! That is architecture." (Loos, 1982).

Loos points us to the realization that architecture begins with a small, almost insignificant architectural activity, but one that must contain a legible gesture. This is the gesture that forms the sign that contains the message. An architectural sign is just one word in the architectural language, the richness and interrelation of which creates architectural linguistic syntax. And syntax is precisely the art of establishing relationships between words/signs that creates poetry from ordinary speech and architecture from ordinary construction.

"Ako u šumi nađemo na humak šest stopa dug i tri stope širok, u formi piramide, oblikovan lopatom, postali smo ozbiljni i nešto u nama kaže: ovdje je netko pokopan! To je arhitektura." Loos, A. (1982).

Loos nas upućuje na spoznaju da arhitektura započinje malom, gotovo beznačajnom graditeljskom aktivnošću, ali onom koja mora sadržati čitljivu gestu. To je gesta kojom se oblikuje znak u kojem je sadržana poruka. Arhitektonski znak tek je jedna riječ u arhitektonskom jeziku, čijim se bogatstvom i suodnosom stvara arhitektonska jezična sintaksa. A upravo je sintaksa ono umijeće uspostave odnosa između riječi/znakova koje od običnog govora stvara poeziju a od običnog građenja — arhitekturu.

Jezik arhitekture u smislu znakovnih kanona određuje se neminovno prethodnom arhitekturom. Dakle, moglo bi se reći da arhitektura može (kulturološki) komunicirati samo pomoću tradicije. Postavlja se pitanje što je početak te tradicije, kakvo je porijeklo arhitektonskih znakova, i na kraju, kako nastaje arhitektonska etimologija? Što je prvi arhitektonski znak — pećina ili drvena koliba kao paradigma antičkog hrama?

Nužnost komuniciranja arhitekturom svakim danom poprima nova svojstva. Tako, primjerice, marketinška komunikacija arhitekturom svjedoči i o njezinoj neumitnoj komodifikaciji. Konzumeristička ideologija komodificira arhitekturu stavljajući je u funkciju raspirivanja potrošnje. Komodifikaciju kulture a zatim i arhitekture prati, u pravilu, agresivna i kakofonična komunikacijska buka. Zato ne treba zaboraviti da je ponekad najbolje govoriti (ili se braniti) šutnjom.

6.2 Kontinuitet

Kontinuitet je transhistorijski dijalog, on znači nastavnost i neprekidnost. Odgovor na pitanje zašto je potrebno govoriti o kontinuitetu u našem vremenu proizlazi iz spoznaje da smo ušli u prostor i vrijeme dramatičnog diskontinuiteta. To se jasno zapaža i u današnjoj arhitekturi, koja se ne obazire na nužnost kulturnog pamćenja.

Današnji arhitekti nerado pristaju govoriti o kontinuitetu jer je to, po definiciji, konzervativna kategorija, za koju mnogi misle da će ih sputati u njihovoj kreativnoj slobodi, u traganju za novim i progresivnim. Arhitekturom vlada imperativ progresa, koji je često blizak ideološkom ekstremizmu. Tobaže, arhitekti moraju ustrajati na putu progresa, oni moraju biti avangardni.

U tom inovacijskom zanosu mnogi zaboravljaju da je, uza svu moguću arhitektonsku transformativnu fenomenologiju i nove spoznaje koje joj drmaju temelje, priroda arhitekture stalna, a arhitektonske istine trajne. (Parafrazirao sam teoretičara konzervativizma, Russella Kirka). Zato bih, slijedeći konzervativnu misao Taylora Coleridgea, prihvatio činjenicu da u društvu, kao i u arhitekturi "postojanost i progresija moraju ostati dvije uravnotežene sile"...

6.3 Kontekst

I ja dijelim uvjerenje mnogih da arhitektura pripada mjestu. Suodnos s mjestom, a mjesto je uvijek drugačije, čini arhitekturu neponovljivom, a arhitektonski posao uzbudljivim. Da bismo objasnili odnos arhitekture i mjesta, neizbježno govorimo o kontekstu. Međutim, mnogi pojam konteksta ne razumiju ili mu daju sasvim kriva značenja.

The language of architecture in terms of sign canons is inevitably determined by previous architectural traditions. Therefore, it could be said that architecture can communicate (culturally) only through tradition. The question arises as to what is the beginning of this tradition, what are the origins of architectural signs, and finally, how does architectural etymology arise? What was the first architectural sign — a cave or a wooden hut as a paradigm of an ancient temple?

The necessity of communicating through architecture takes on new characteristics every day. For example, marketing communication through architecture also testifies to its inevitable commodification. Consumerist ideology commodifies architecture by putting it in the function of fueling consumption. The commodification of culture and then architecture is usually accompanied by aggressive and cacophonous communication-noise. Therefore, we should not forget that sometimes it is best to speak (or defend ourselves) with silence.

6.2 Continuity

Continuity is a transhistorical dialogue, it means seamlessness and unbrokenness. The answer to the question of why it is necessary to talk about continuity in our time comes from the realization that we have entered a space and time of dramatic discontinuity. This is also clearly observed in today's architecture, which does not pay attention to the necessity of cultural memory.

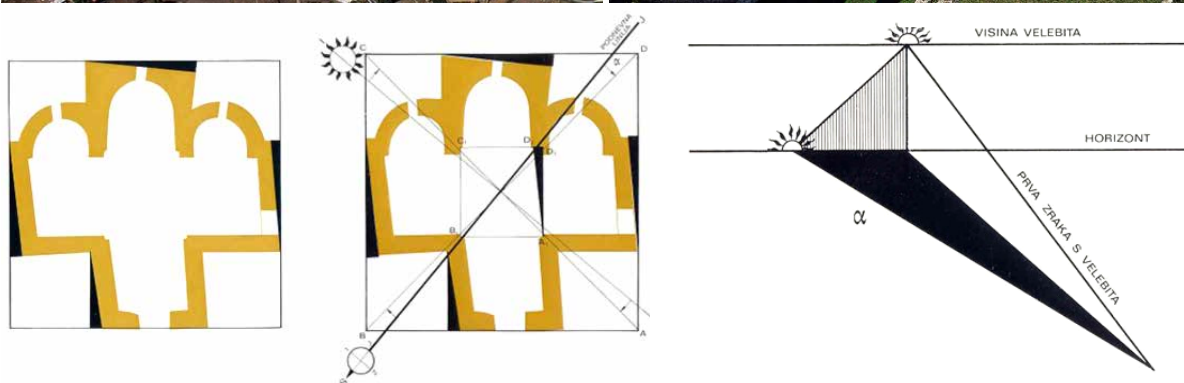
Today's architects are reluctant to talk about continuity because it is, by definition, a conservative category, which many think will hinder them in their creative freedom, in their search for the new and progressive. Architecture is ruled by the imperative of progress, which is often close to ideological extremism. Ostensibly, architects must persevere on the path of progress, they must be avant-garde.

In this enthusiasm for innovation, many forget that, despite all the possible architectural transformative phenomenology and new knowledge that shakes its foundations, the nature of architecture is constant, and architectural truths are permanent (here I paraphrase a theorist of conservatism, Russell Kirk). That is why, following the conservative thought of Taylor Coleridge, I would accept the fact that in society, as well as in architecture, "persistence and progression must remain two balanced forces"...

6.3 Context

I share the belief of many that architecture belongs to a place. The relationship with place, and every place is always different, makes architecture unique, and the work of architecture exciting. To explain the relationship between architecture and place, we inevitably talk about context. However, many people do not understand the concept of context or give it meanings which are completely wrong.

The most common misconception is that it refers to context as the physical environment of an architectural work, and then they assess whether the building has successfully "fit" into the environment or stands out from it, not knowing that there is a context of agreement and a context of opposition. It should be emphasized that physical architectural contextuality is only one of many



Ilustracija 3a *gore lijevo* Panorama ninske lagune s pogledom na Velebit. Izvor: Pervan, I.; **3b** *gore desno* Crkva Sv. Križa u Ninu, IX. st. Predromanička crkvića poznata kao "najmanja katedrala na svijetu". Karakteristične deformacije tlocrta i nasumičnih zidnih otvora što su povjesničari umjetnosti pripisivali neukosti graditelja otkrivaju čudesni kozmički uređaj. Izvor: Pervan, I.; **3c** *donji red* Crkva Sv. Križa u Ninu – otkrivanje konteksta. Upisan u idealni projektni kvadrat tlocrt pokazuje geometrijsko odstupanje za konstantni kut. Ta deformacija kompenzacija je ekvinoćijskog "zakašnjenja" izlaska sunca na lokalitetu crkvice, čiji je izlazak na idealnom horizontu zaklonjen visinom Velebita. Izvor: Pejaković, M. Broj iz svjetlosti: crkva Sv. Križa u Ninu, 1972. Sveučilišna naklada Liber.

Figure 3a *upper left* Panorama of the Nin Lagoon with a view of Velebit. Source: Pervan, I.; **3b** *upper right* Church of the Holy Cross in Nin, 9th century. A pre-Romanesque church known as the "smallest cathedral in the world". The characteristic deformations of the ground plan and random wall openings, which art historians attributed to the ignorance of the builder, reveal a miraculous cosmic device. Source: Pervan, I.; **3c** *bottom row* Church of the Holy Cross in Nin – revealing the context. The ground plan, designed within an ideal square-design, shows a geometric deviation by a constant angle. This deformation compensates for the equinoctial "delay" of sunrise at the location of the church, where sunrise on the ideal horizon is obscured by the height of Velebit. Source: Pejaković, M. taken from the book: *Number from Light: Church of the Holy Cross in Nin*, 1972. Liber University Press.

Najčešća zablude je ona koja se odnosi na kontekst kao fizičko okruženje arhitektonskog djela, pa se onda procjenjuje je li se građevina uspješno "uklopila" u okruženje ili od njega odudara, ne znajući da postoji kontekst suglasnosti i kontekst oprečnosti. Pritom treba istaknuti da je fizička arhitektonska kontekstualnost samo jedan od mnogih oblika konteksta. Dapače, fizički/materijalni kontekst je eksplicitan i stoga najmanje zanimljiv. Mene zanima širi diskurs kontekstualnosti, poglavito onaj koji se odnosi na nematerijalni svijet. Takav kontekst se najčešće ne vidi, on se otkriva.

Jedan od najzabudljivijih primjera takve kontekstualnosti dolazi nam iz dubine nacionalne povijesti. Riječ je o crkvi Sv. Križa u Ninu (Ilustracija 3a, 3b, 3c). Radi se o ranokršćanskoj, predromantičkoj crkvi iz IX st. s karakterističnim tlocrtnim deformacijama, koje su arheolozi i povjesničari umjetnosti smatrali posljedicom graditeljske neukosti pridošlica, netom pokrštenih nevježa, inferiornih tehničkoj i umjetničkoj razini prethodne, antičke kulture. O kakvoj je zabludi riječ pokazalo se kad je Mladen Pejaković (1978) u knjizi *Broj iz svjetlosti*, iznio svoja istraživanja "najmanje katedrale"

forms of context. In fact, the physical/material context is explicit and therefore the least interesting. I am interested in the broader discourse of contextuality, especially that which relates to the immaterial world. Such context is most often not seen; it is revealed.

One of the most exciting examples of such contextuality comes to us from the depths of national history. It is the church of St. Cross in Nin (Figures 3a, 3b, 3c). It is an early Christian, pre-Romantic church from the 9th century with characteristic ground plan deformations, which archaeologists and art historians considered to be the result of the architectural ignorance of newcomers – recently baptized, uninitiated, and inferior to the technical and artistic standards of the preceding, ancient culture.

That this was a misconception was revealed when Mladen Pejaković (1978) presented his research on the "smallest cathedral" in the world in his book *Broj iz svjetlosti* (*Number from Light*). Pejaković recognizes and proves with complex experiments why the architectural plan of this church deviates from the ideal architectural format, where the angle of deformation of the ground plan is a constant value.

na svijetu. Pejaković rekognoscira i dokazuje složenim pokusima zašto graditeljski plan te crkvice odstupa od idealnog graditeljskog formata, pri čemu je kut deformacije tlocrta konstantna veličina.

Pejaković zaključuje da su te nepravilnosti sustavne i da su identične kutu koji označava ekvinocijsko zakašnjenje prve zrake Sunca, koja obasja lokalitet crkvice tek nakon što Sunce nadvisi vrhove Velebita. Geometrijski otklon u tlocrtu crkvice je zapravo korektivni kut koji geografski istok na Zemljinom horizontu, na dan ravnodnevnice, stavlja u korelaciju s lokalnim istokom, kako ga opaža promatrač na poziciji crkvice. Zašto je to bilo važno? Ravnodnevica je imala veliku važnost u svjetovnom i vjerskom životu srednjovjekovlja. To je bio trenutak kada se mogao nepogrešivo utvrditi pravac istok-zapad da bi se na njega, po ustaljenom kanonu, mogla postaviti uzdužna os crkve.

6.4 Crkva Sv. Križa u Ninu – 3K u sakralnom nasljeđu

Pejakovićeva tumačenja deformitetima volumena otkriva crkvicu Sv. Križa u Ninu kao kozmički uređaj konstruiran tako da svemir i njegove neumitnosti projicira u jednu topografsku točku, u kojoj se razrješava misterij odnosa Čovjeka i Boga. U jednom vremenu, kad je duhovnost i potraga za Bogom išla tragom neupitne istine, kojoj se morala podrediti svaka osobnost, pa i ona graditelja-autora, čije je ime u srednjem vijeku ostajalo zauvijek zatajeno, dolazimo do konačne spoznaje da arhitektura izvan prostora i vremena nema nikakvog značenja.

Pejaković concludes that these irregularities are systematic and that they are identical to the angle that marks the equinoctial delay of the first ray of the sun, which illuminates the site of the church only after the sun rises above the peaks of Velebit. The geometric deviation in the ground plan of the church is a corrective angle that correlates the geographical east on the earth's horizon, on the day of the equinox, with the local east, as perceived by an observer at the position of the church. Why was this important? The equinox was of great importance in the secular and religious life of the Middle Ages. It was the moment when the east-west direction could be unmistakably determined so that, according to the established canon, the longitudinal axis of the church could be placed on it.

6.4 The Church of the Holy Cross in Nin (9th century) – The 3 Cs in Sacral Heritage

Pejaković's interpretation of the deformities of the volume reveals the Church of the Holy Cross in Nin as a cosmic device constructed in such a way that it projects the universe and its inevitabilities into a single topographic point, in which the mystery of the relationship between Man and God is resolved. In a time when spirituality and the search for God followed the path of unquestionable truth, to which every personality had to submit, even that of the builder-author, whose name remained forever hidden in the Middle Ages, we come to the final realization that architecture has no meaning outside of space and time.

7 3K poučak u praksi: Morske orgulje i Pozdrav Suncu

Urbane instalacije na zadarskoj rivi pripadaju suvremenoj arhitekturi senzibiliteta – praksi koja nadilazi utilitarnost, spektakularnost i formalizam, usmjeravajući se umjesto toga na osjetilnu svijest, refleksiju i osjećaj pripadnosti. Njihov dizajn, koji spaja prirodni ritam mora s precizno moduliranim akustičkim mehanizmom, aktivira arhitekturu kao medij tišine, osluškivanja i empatije. One utjelovljuju temeljnu intuiciju arhitekture senzibiliteta: nježnost prema mjestu, skromnost forme i taktičnost materijala. Morske orgulje nisu za upotrebu – one su za osjetilno prisustvo, za bivanje (Ilustracija 4a, 4b, 4c).

Upravo zbog svega navedenog, Morske orgulje treba promatrati i kao personalizirano urbano čvorište – točku kondenzacije identiteta, memorije i zajedničkog osjećaja pripadnosti. U teorijama urbane semiotike i socijalne geografije, ovakvi se prostori definiraju kao metaforička mjesta grada (Lefebvre, Massey, Augé, Bogdanović) – prostori koji nadilaze svoju fizičku funkciju i postaju simbolički nosači značenja. Oni generiraju specifičnu vrstu prostorne intimizacije, jer omogućuju individualno, ali i kolektivno poistovjećenje s prostornim iskustvom bez presedana. U tom smislu, Morske orgulje funkcioniraju kao urbana singularnost – mjesto koje se ne može replicirati, jer proizlazi

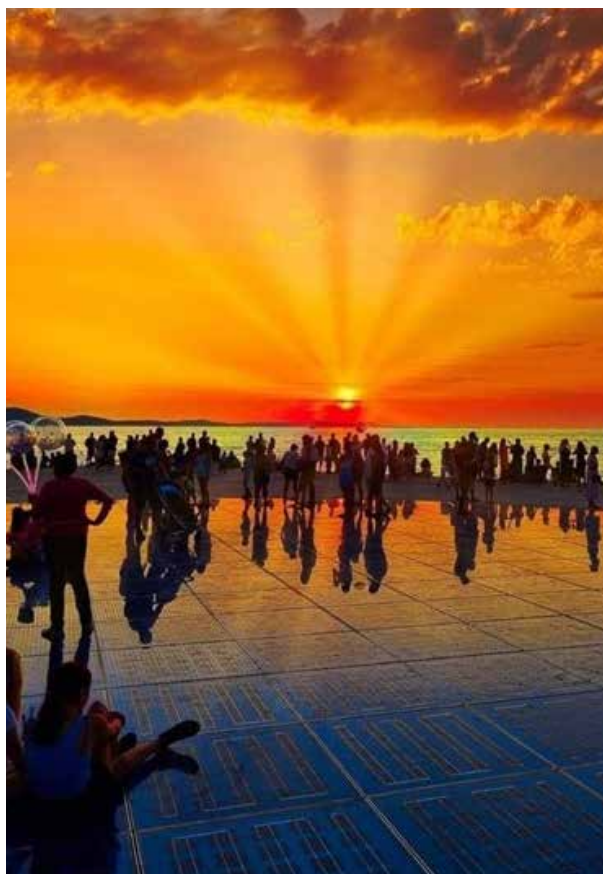
7 The 3 Cs: Lessons in Practice: The Sea Organ and the Greeting to the Sun

The urban installations on Zadar's waterfront belong to the contemporary architecture of sensibility – a practice that transcends utilitarianism, spectacularity, and formalism, focusing instead on sensory awareness, reflection, and a sense of belonging. Their design, which combines the natural rhythm of the sea with a precisely modulated acoustic mechanism, activates architecture as a medium of silence, listening, and empathy. They embody the fundamental intuition of an architecture of sensibility: tenderness towards place, modesty of form, and tactility of materials. The Sea Organ is not for use – it is for sensory presence, for being (Figures 4a, 4b, 4c).

Precisely for all of the above, the Sea Organ should also be seen as a personalized urban hub – a point of condensation of identity, memory, and a shared sense of belonging. In the theories of urban semiotics and social geography, such spaces are defined as metaphorical places of the city (Lefebvre, Massey, Augé, Bogdanović) – spaces that transcend their physical function and become symbolic carriers of meaning. They generate a specific type of spatial intimation, because they enable individual, but also collective identification with an unprecedented spatial experience. In this sense, the Sea Organ functions as an urban singularity – a place that cannot be replicated, because it arises from a unique constellation of topography, maritime hydraulics,



Ilustracija 4a Nikola Bašić: Morske orgulje (2005) i Pozdrav Suncu (2008) panoramska slika. Izvor: Pervan, I.
Figure 4a Nikola Bašić: The Sea Organ (2005) and Greeting to the Sun (2008) panoramic image. Source: Pervan, I.



Ilustracija 4b Nikola Bašić: Pozdrav Suncu – scena za nove socijalne rituale, 2008. Izvor: Brala, F.
Figure 4b Nikola Bašić: The Greeting to the Sun – a scene for new social rituals 2008. Source: Brala, F.



Ilustracija 4c Nikola Bašić: Morske orgulje – scena za nove socijalne rituale, 2005. Izvor: Radolović, M .

Figure 4c Nikola Bašić: The Sea Organ – a scene for new social rituals, 2005. Source: Radolović, M .

iz jedinstvene konstelacije topografije, maritimne hidraulike, vjetrova, povijesnih trauma i suvremenog senzibiliteta, dakle, iz kompleksnog prirodnog i kulturnog konteksta.

Morske orgulje pripadaju tipu prostora koji su istodobno intimni i javni, lokalni i univerzalni, materijalni i duhovni. One ne oblikuju samo prostor – već uspostavljaju odnos između prostora i osobe, grada i građanina, mjesta i značenja.

7.1 Prirodne sile i ljudska inteligencija

Udaljavanjem od prirode čovjek nije izgubio samo osjetilnu prisutnost u svijetu – izgubio je paradigmu stvaranja. U klasičnim civilizacijama, u renesansi, pa i u tradicijskoj kulturi Mediterana, stvaranje nije bilo odvajanje od prirode, nego plodonosna interakcija s njom. Čovjek nije oblikovao prostor nasuprot prirodi, nego zajedno s njom, prepoznajući ritmove, silnice, materijale i granice. Morske orgulje vraćaju nas toj zaboravljenoj paradigmi. One nisu arhitektonski "objekt" nego proces – prostor u kojem se ponovno uspostavlja suradnja između čovjekove inteligencije i prirodne sile. Zvuk koji proizvode nije kreacija čovjeka – ali ne bi postojao bez ljudske intervencije.

U doba kada je civilizacija suočena s posljedicama svoje arogancije prema prirodi – klimatskim promjenama, ekološkim devastacijama, duhovnim krizama – Morske orgulje ne poručuju da se čovjek mora povući, nego da se mora ponovno uključiti – ne kao gospodar, nego kao sudionik.

Na teorijskoj razini, Morske orgulje i Pozdrav Suncu proizlaze iz ekološke estetike i postfenomenološke arhitekture – one koja ne nameće značenje, nego ga izvodi iz odnosa. Zvuk Orgulja nije gotov – on ovisi o valovima, vremenu i poziciji tijela u prostoru. Svjetlosna koreografija Pozdrava Suncu nije spektakl, već produljenje dnevnog svjetla u noć – podsjetnik na kružnost, trajnost i izmjenu.

Na praktičnoj razini, ovaj kompleks proizvodi urbani okoliš koji nije potrošan, nego transformativan. Posjetitelji se ne zadržavaju na njemu da bi "vidjeli atrakciju", nego da bi boravili – da bi slušali, gledali, sjedili, razmišljali, osjetili. Riva postaje forum tišine i svjetlosti, prostor proširenog osjećanja vremena, mjesto gdje se gradski ritmovi usporavaju, a osjetila ponovno stječu moć.

Kao komplementarni elementi arhitektonske kozmologije, ova dva djela vraćaju suvremenom čovjeku nešto što je možda zaboravio: da se svijet ne mora uvijek razumjeti – ali ga se mora slušati i gledati.

Morske orgulje i Pozdrav Suncu, usprkos svojoj dubokoj simbolici, nisu monumentalne, autoritativne ni zastrašujuće "urbane instalacije". Naprotiv – one su otvoreni poziv na igru. Njihov prostor nije propisan, njihova funkcija nije definirana, njihova forma ne nameće koreografiju. Zbog toga ih ljudi – i osobito djeca – ne čitaju, nego žive.

Huizinga je govorio da igra ima svoje vrijeme i prostor, svoja pravila i svojoj ozbiljnost, i da se razlikuje od "ozbiljnog" života jer dopušta slobodu unutar granica. Upravo to se događa na zadarskoj rivi: Orgulje i Sunce stvaraju prostornu igru – ne banalnu zabavu,

winds, historical traumas, and contemporary sensibilities, therefore, from a complex natural and cultural context.

The Sea Organ belongs to a type of space that is at once intimate and public, local and universal, material and spiritual. They not only shape space, but also establish a relationship between space and person, city and citizen, place and meaning.

7.1 Natural Forces and Human Intelligence

By distancing himself from nature, man has not only lost his sensory presence in the world, he has lost the paradigm of creation. In classical civilizations, in the Renaissance, and even in the traditional culture of the Mediterranean, creation was not separation from nature, but fruitful interaction with it. Man did not shape space against nature, but together with it, recognizing rhythms, forces, materials, and boundaries. The Sea Organ returns us to this forgotten paradigm. It is not an architectural "object", but a process – a space in which cooperation between human intelligence and natural forces is re-established. The sound they produce is not a creation of man, but it would not exist without human intervention.

At a time when civilization is faced with the consequences of its arrogance towards nature – climate change, ecological devastation, spiritual crises – the Sea Organ does not say that man must withdraw, but that he must re-engage – not as a master, but as a participant.

On a theoretical level, the Sea Organ and the Greeting to the Sun emerge from ecological aesthetics and post-phenomenological architecture, that which does not impose meaning, but derives it from relationships. The sound of the Organ is not ready-made – it depends on the waves, time, and the position of the body in space. The light choreography of the Greeting to the Sun is not a spectacle, but an extension of daylight into night – a reminder of circularity, permanence, and change.

On a practical level, this complex produces an urban environment that is not expendable, but transformative. Visitors do not linger there to "see the attraction", but to dwell – to listen, look, sit, think, feel. The waterfront becomes a forum of silence and light, a space of an expanded sense of time, a place where the rhythms of the city slow down and the senses regain power.

As complementary elements of an architectural cosmology, these two works restore to modern man something he may have forgotten: that the world does not always have to be understood, but must be listened to and seen.

The Sea Organ and Greeting to the Sun, despite their deep symbolism, are not monumental, authoritative, or intimidating "urban installations". On the contrary, they are an open invitation to play. Their space is not prescribed, their function is not defined, and their form does not impose choreography. That is why people – and especially children – do not read them, but live them.

Huizinga said that play has its time and space, its rules and its seriousness, and that it differs from "serious" life because it allows freedom within limits. This is exactly what is happening on Zadar's waterfront: The Organ and the Greeting to the Sun create spatial play – not banal entertainment, but a ritual, sensory, symbolic, and physical event that is at the same time joy and reflection, corporeality and transcendence.

nego ritualni, osjetilni, simbolički i tjelesni događaj koji je istovremeno radost i refleksija, tjelesnost i transcendencija.

Morske orgulje i Pozdrav Suncu, u tom smislu, nisu samo umjetnički i arhitektonski projekt — oni su pedagoški i kulturni prostor igre, prostor otkrivanja smisla bez riječi, prostor u kojem svijet više nije protiv nas, nego s nama.

7.2 Kozmotektonika i moć prevoditelja: tehnologija kao tumač svijeta

U najdubljem sloju, Morske orgulje i Pozdrav Suncu nisu samo prostorne geste ili umjetničke instalacije. One su uređaji za prevođenje — prostorni prevoditelji svijeta, kako je to s izuzetnom jasnoćom formulirala akademkinja Željka Čorak, istaknuvši da oni "prevode nemušti govor prirode u ljudima razumljiv govor". Ova misao nije metafora, nego ontološki iskaz: zadarske instalacije ne stvaraju značenje, one ga prenose — iz jednog registra svijeta (elementarnog) u drugi (ljudski, osjetilni, simbolički). Ta funkcija prevođenja može se razumjeti u svjetlu kozmotektonike, pojma koji uvodi filozof Hui, Y. (2016) kako bi opisao pristupe tehnologiji koji nisu temeljeni na racionalističkoj dominaciji, već na harmonizaciji čovjeka, mjesta i svijeta.

Kozmotektonika nije tehnika kao oruđe, već tehnički svijet kao prostor zajedničke egzistencije. Orgulje i Sunce upravo su to: tehnološke točke upisa svijeta u čovjekov osjetilni registar, mjesta gdje se Sunce ne prikazuje, nego emitira; gdje se more ne tumači, nego svira. Morske orgulje i Pozdrav Suncu nisu samo prostorne instalacije; one su prostorna filozofija koja izrasta iz zadarskog krajolika, ali nadilazi lokalno. U vremenu zasićenja podražajima i gubitka osjećaja za prostor, ove su instalacije izraz prostorne prisutnosti. Kao spomenici osjetilnosti i kao prostori igre, oni nas vraćaju iz estetike spektakla u estetiku pripadnosti.

8 3K i Kornatski memorijal: Arhitektura sudioništva i tišine

Kornatski memorijal (Ilustracija 5), podignut u znak sjećanja na dvanaestoricu tragično stradali vatrogasaca 2007. godine, pokazuje kako se arhitektura može ostvariti kao izraz kolektivnog pamćenja, empatije i društvenog otpora zaboravu. Spomenik čini dvanaest suhozidnih križeva, položenih na spaljeni krš, točno na mjestima stradanja. Suhozid — arhetipska tehnologija lokalne gradnje — ovdje nije samo forma, već i nositelj kulturnog koda. On govori jezikom Dalmacije, ali i univerzalnim jezikom ručnog građenja, taktilnosti i memorije.

8.1 Participacija kao nematerijalna tvar spomenika

Jedna od najdirljivijih gesti Kornatskog memorijala je čin sudioništva. U gradnji suhozida sudjelovali su dragovoljci: rodbina, prijatelji, mještani, vatrogasci — svi oni koji su imali potrebu pretočiti tugu u čin. Svaki kamen prinesen križu predstavlja čin otpora prema zaboravu. Ova kolektivna gradnja tuge proizvela je novu vrstu arhitektonske supstancije: onu koja ne dolazi iz oblika, materijala ili autorstva, već iz zajedničkog čina.

The Sea Organ and Greeting to the Sun, in this sense, are not just an artistic and architectural project — they are a pedagogical and cultural space of play, a space for discovering meaning without words, a space in which the world is no longer against us, but with us.

7.2 Cosmotekhnics and the Power of the Translator: Technology as an Interpreter of the World

At its deepest level, the Sea Organ and Greeting to the Sun are not just spatial gestures or art installations. They are translation devices — spatial translators of the world, as academician Željka Čorak has formulated with extraordinary clarity, emphasizing that they "translate the mute speech of nature into speech understandable to humans". This thought is not a metaphor, but an ontological statement: the Zadar installations do not create meaning, they transfer it — from one register of the world (elementary) to another (human, sensory, symbolic). This function of translation can be understood in light of cosmotechnics, a term introduced by the philosopher Yuk Hui (2016) to describe approaches to technology that are not based on rationalist domination, but on the harmonization of man, place, and world.

Cosmotekhnics is not technology as a tool, but the technical world as a space of shared existence. The Organ and the Sun are precisely that: technological points of entry of the world into the human sensory register, places where the Sun is not shown, but broadcast; where the sea is not interpreted, but played. The Sea Organ and Greeting to the Sun are not just spatial installations; they are a spatial philosophy that grows out of the Zadar landscape but transcends the local. In a time of saturation with stimuli and a loss of sense of space, these installations are an expression of spatial presence. As monuments to sensibility and as spaces of play, they return us from the aesthetics of spectacle to the aesthetics of belonging.

8 The 3 Cs and the Kornati Memorial: An Architecture of Participation and Silence

The Kornati Memorial (Figure 5), erected in memory of the twelve firefighters who tragically died in 2007, shows how architecture can be realized as an expression of collective memory, empathy, and social resistance to forgetting. The monument consists of twelve dry-stone crosses, placed on the burnt rubble, exactly at the places of suffering. Dry-stone — the archetypal technology of local construction — is here not only a form, but also a bearer of a cultural code. It speaks the language of Dalmatia, but also the universal language of hand-made construction, tactility, and memory.

8.1 Participation as an Intangible Substance of the Monument

One of the most touching gestures of the Kornati Memorial is the act of participation. Volunteers participated in the construction of the dry-stone walls: relatives, friends, locals, firefighters — all those who needed to translate grief into action. Each stone brought to the cross represents an act of resistance to oblivion. This collective construction of grief has produced a new kind of architectural substance: one that does not come from form, material, or authorship, but from a shared act.



To je arhitektura empatije i etičkog prisustva: prostor ne prenosi gotovu poruku, nego omogućuje pojedincu da kroz vlastiti doživljaj rekreira značenje. U tom smislu, Kornatski memorijal nije spomenik žrtvama, nego prostor živog odnosa s njima — prostor u kojem komemoracija postaje komunikacija.

U kontekstu Kornatskog memorijala empatija je dvostruka — usmjerena prema izgubljenim životima i prema onima koji kroz sudjelovanje u gradnji izražavaju svoju emocionalnu solidarnost. Kroz čin građenja empatija se pretače u otpor zaboravu, ali i u čin socijalne katarze zbog svega što smo propustili učiniti da se takva ne tragedija dogodi.



Ilustracija 5 kolaž Nikola Bašić: Kornatski memorijal – Polje križeva, 2010. i dragovoljci na djelu. Izvor: Surać, S.

This is the architecture of empathy and ethical presence: space does not convey a ready-made message, but allows the individual to recreate meaning through their own experience. In this sense, the Kornati Memorial is not a monument to the victims, but the space of a living relationship with them — a space in which commemoration becomes communication.

In the context of the Kornati Memorial, empathy is twofold — directed towards the lives lost and towards those who express their emotional solidarity through participating in its construction. Through the act of construction, empathy is transformed into resistance to oblivion, but also into an act of social catharsis for everything we failed to do to prevent such a tragedy from happening.



Figure 5 collage Nikola Bašić: Kornati Memorial – a field of crosses and volunteer-builders at work. Source, 2010. Source: Surać, S.

8.2 Memorija i arhitektonsko pamćenje

Kolektivno pamćenje je proces u kojem zajednica rekonstruira prošlost kroz fizičke i simboličke prostore. Arhitektura, kao trajna materijalna prisutnost, postaje okvir za memoriju — njezino sidrište i produžetak. Memorijalne arhitekture, poput one na Kornatu, upravo iz tog razloga ne djeluju kroz deskriptivnu naraciju, već kroz prostorno utjelovljenje gubitka. U Kornatskom slučaju suhozid kao arhaični graditeljski jezik, nosi u sebi memorijalnu semantiku mediteranskog pejzaža. Uključivanjem zajednice memorija se ne nameće odozgo, nego proizlazi iznutra — iz djelovanja, iz gesta, iz prinošenja kamena.

U arhitekturi, kao i u jeziku, značenje se ne rađa samo iz forme, već iz odnosa — između prostora i tijela, između zajednice i sjećanja, između ideje i materije. Kornatski memorijal ne potvrđuje samo moć arhitektonskog oblikovanja prostora, nego i njezinu sposobnost da stvori zajednicu kroz prostor — zajednicu osjećaja, empatije i pripadnosti. Sudjelovanjem volontera u gradnji memorijala ne stvara se samo materijalna struktura, već i nematerijalna supstanca: emocionalna, simbolička i etička kohezija koja nadilazi formalne karakteristike djela. U vremenu u kojem se arhitektura često reducirala na vizualni spektakl ili tehničku efikasnost, Kornatski memorijal nas podsjeća da autentičnost arhitekture ne proizlazi iz forme, nego iz istinitosti njezine poruke i dubine odnosa koje uspostavlja. Sudjelovanje zajednice u

8.2 Memory and Architectural Memory

Collective memory is a process in which a community reconstructs the past through physical and symbolic spaces. Architecture, as a permanent material presence, becomes a framework for memory — its anchor and extension. Memorial architectures, such as the one on Kornat, for this very reason, do not operate through descriptive narratives, but through the spatial embodiment of loss. In the case of Kornat, dry stone as an archaic architectural language carries within itself the memorial semantics of the Mediterranean landscape. By involving the community, memory is not imposed from above, but emerges from within — from action, from gesture, from the offering of stone.

In architecture, as in language, meaning is not born only from form, but from relationships — between space and body, between community and memory, between idea and matter. The Kornat Memorial confirms not only the power of the architectural shaping of space, but also its ability to create community through space — a community of feelings, empathy, and belonging. The participation of volunteers in the construction of a memorial creates not only a material structure but also an immaterial substance: an emotional, symbolic, and ethical cohesion that goes beyond the formal characteristics of the work. In an era in which architecture has often been reduced to visual spectacle or technical efficiency, the Kornati Memorial reminds us that the authenticity of architecture does not come from form, but from the truth of its message and the depth of the relationships it establishes. The participation of the community in the creation of a

nastanku spomenika nije dodatna vrijednost, već središnja os arhitektonske istine tog mjesta.

Kroz analizu Kornatskog memorijala, kao primjera participativne arhitekture, razvidno je da nematerijalne supstancije — empatija, kolektivna memorija, etika i treći prostor — čine suštinski temelj arhitekture koja pripada. A pripadnost, u konačnici, nije rezultat stila ili jezika, nego rezultat odnosa između mjesta, ljudi i značenja.

monument is not an additional value, but the central axis of the architectural truth of that place.

Through the analysis of the Kornati Memorial as an example of participatory architecture, it is clear that immaterial substances — empathy, collective memory, ethics, and the third space — form the essential foundation of an architecture that belongs. And belonging, ultimately, is not the result of style or language, but the result of the relationship between place, people, and meaning.



Ilustracija 6 kolaž Nikola Bašić: Papina pozornica na zadarskom Forumu, 2003. Izvor: Bašić, 2003.



Figure 6 collage Nikola Bašić: The Pope's Stage at the Zadar Forum. 2003. Source: Bašić, 2003.

9 Sarajevska škola arhitekture: Juraj Neidhardt i kultura prostora kao obrazovna matrica

Sarajevska arhitektonska škola, oblikovana u drugoj polovici 20. stoljeća, izrasla je u poseban edukacijski i teorijski fenomen na prostoru bivše Jugoslavije. Njezin najistaknutiji protagonist, Juraj Neidhardt, bio je karizmatična stvaralačka ličnost koja je školu duboko obilježila i usmjerila. U njegovu djelovanju sjedinjuju se tri temeljna načela koja duboko korespondiraju s tezama ovog eseja: kontinuitet, kontekst i pripadnost.

Neidhardtov opus, iako ukorijenjen u modernoj — osobito pod utjecajem Le Corbusiera — ne ostaje u domeni univerzalne forme. Naprotiv, modêrna se u njegovom djelu transformira u kulturno čitljivu arhitekturu, usidrenu u krajolik, klimu, društvenu strukturu i graditeljsku memoriju Bosne i Hercegovine. Kao profesor i ideolog škole, Neidhardt nije zagovarao "nacionalni stil", već kulturološku senzibilnost. Njegovo ključno djelo *Arhitektura Bosne i put u suvremeno*, napisano s Dušanom Grabrijanom, postaje pedagoški i kulturni manifest: ne glorifikacija tradicije, već poziv na njezino promišljanje kroz suvremeni izraz.

U toj stvaralačkoj i intelektualnoj matrici izrastaju njegovi učenici, od kojih je najistaknutiji akademik Zlatko Ugljen — arhitekt iznimne poetske snage, koji je Neidhardtovu misiju transcendirao u vlastitu

9 The Sarajevo School of Architecture: Juraj Neidhardt and the Culture of Space as an Educational Matrix

The Sarajevo School of Architecture, formed in the second half of the 20th century, grew into a special educational and theoretical phenomenon in the former Yugoslavia. Its most prominent protagonist, Juraj Neidhardt, was a charismatic, creative personality who deeply marked and directed the school. His work combines three fundamental principles that deeply correspond to the theses of this essay: continuity, context, and belonging.

Neidhardt's oeuvre, although rooted in modernism — especially under the influence of Le Corbusier — does not remain in the domain of universal form. On the contrary, modernism is transformed in his work into culturally legible architecture, anchored in the landscape, climate, social structure, and architectural memory of Bosnia and Herzegovina. As a professor and ideologist of the school, Neidhardt did not advocate a "national style," but rather a cultural sensibility. His key work, *The Architecture of Bosnia and the Path to Modernity*, written with Dušan Grabrijan, becomes a pedagogical and cultural manifesto: not a glorification of tradition, but a call to reflect on it through contemporary expression.

In this creative and intellectual matrix, his students grow — the most prominent of whom is the academician Zlatko Ugljen, an architect of exceptional poetic power who transcended Neidhardt's mission into his own creative poetics — but without abandoning the fundamental



stvaralačku poetiku, ali bez napuštanja temeljnih vrijednosti prostora, duhovnosti i kulture. Ugljen je postao duhovni i stvaralački most između Neidhardtove paradigme i generacija koje su kasnije oblikovale bosanskohercegovačku arhitektonsku kulturu.

I tu se priča ne završava. Ratna stihija 1990-ih raspršila je sarajevsku školu diljem svijeta. Njezini su studenti i profesori morali napustiti svoje domove, ali nisu napustili svoje arhitektonske korijene. Mnogi od njih, nakon godina u inozemstvu, vraćaju se danas — ne nužno fizički, ali konceptualno, emocionalno i kulturno — svome izvoru, ponovno tražeći uporište u jeziku prostora koji ih je oblikovao.

To je više od obrazovne tradicije. To je priča o arhitekturi kao mjestu koje nadilazi granice, ali ne gubi pamćenje. Sarajevska škola arhitekture time postaje ne samo primjer uspješne sinteze modérne i tradicije, već i simbol kontinuiteta kulture kroz rascjep vremena i prostora.

U tom smislu, sarajevska škola u Neidhardtovoj i Ugljenovoj liniji potvrđuje središnju tezu ovog eseja: da je pripadnost moguća čak i kada je prostor ranjen, podijeljen ili udaljen — jer arhitektura nije samo forma, već i trajanje kulture u prostoru.

10 Zaključak: arhitektura pripadnosti kao etički čin

U svijetu koji postaje sve apstraktniji, brži, zasićen vizualnim podražajima i algoritamskim prostornim rješenjima, arhitektura pripadnosti postaje prostor otpora. Otpor ne znači zatvaranje — znači dublje osluškivanje, pažnju, prisutnost.

Ovim esejom želio sam dokazati da pripadnost nije stil, nacionalna oznaka ni nostalgija — pripadnost je prostorna istina. Arhitektura koja pripada ne pokušava impresionirati, već izražava zajednicu. Ona ne ponavlja, nego pamti. Ne izmišlja prostor, nego ga gradi zajedno s ljudima koji ga žive.

Kulturni arhetip, semiotička dimenzija, treći prostor, karizma stvaratelja i kritička upotreba tehnologije — sve to pokazuje da je pripadnost moguće graditi i u 21. stoljeću. Potrebna je samo odluka da arhitektura ponovno postane čin odgovornosti.

Ako arhitektura ima moć, onda je to moć stvaranja mjesta gdje ćemo se osjećati svojim.

A to nije ni malo. To je — sve!

values of space, spirituality, and culture. Ugljen became the spiritual and creative bridge between Neidhardt's paradigm and the generations that later shaped Bosnian and Herzegovinian architectural culture.

And the story does not end there. The calamitous war of the 1990s scattered the Sarajevo school around the world. Its students and professors had to leave their homes, but they did not abandon their architectural roots. Many of them, after years abroad, are today returning — not necessarily physically, but conceptually, emotionally, and culturally — to their origins, once again seeking a foothold in the language of space that shaped them.

This is more than an educational tradition. It is a story about architecture as a place that transcends borders, but does not lose its memory. The Sarajevo School of Architecture thus becomes not only an example of a successful synthesis of modernity and tradition, but also a symbol of the continuity of culture across the rift of time and space.

In this sense, the Sarajevo School in Neidhardt and Ugljen's line confirms the central thesis of this essay: that belonging is possible even when a space is wounded, divided, or distant — because architecture is not only a form, but also the duration of culture in space.

10 Conclusion: The Architecture of Belonging as an Ethical Act

In a world that is becoming increasingly abstract, faster, and saturated with visual stimuli and algorithmic spatial solutions, the architecture of belonging becomes a space of resistance. Resistance does not mean closure — it means deeper listening, attention, and presence.

With this essay, I wanted to prove that belonging is not a style, a national label, or nostalgia — belonging is a spatial truth. The architecture of belonging does not try to impress, but expresses a community. It does not repeat, but remembers. It does not invent space, but builds it together with the people who live in it.

The cultural archetype, the semiotic dimension, the third space, the charisma of the creator, and the critical use of technology — all this shows that belonging is possible in the 21st century. All that is needed is the decision to make architecture an act of responsibility again.

If architecture has power, then it is the power to create a place where we feel like we belong.

And that is no small thing. That is — everything!

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