

Bauk(haus) kruži Evropom, bauk Bauhausa¹

A spectre is haunting Europe, the spectre of Bauhaus

dr. **Selma Harrington**

dipl. ing. arch.

MRIAI HonAIA, Honorary Consul of Bosnia and Herzegovina in Ireland

Sažetak Oslanjajući se iz daljine na pisanja o egzilu i drugosti (Walter Benjamin, Edward Said, Jean-Luc Nancy) u kojima se prepoznaju višegeneracijski domaći glasovi pjesnika Alekse Šantića i Maka Dizdara, ovaj prilog se osvrće na period studija na Arhitektonsko-urbanističkom fakultetu u Sarajevu prizivajući atmosferu, upečatljive likove i utiske. Uticaj na buduće arhitekta i vlastito formiranje je sagledan u kontekstu sredine obilježene idejama društvene pravde i jednakosti, obnove i izgradnje nakon Drugog svjetskog rata, jačanja samosvijesti i napretka u vlastitom regionu i na međunarodnom planu. Lična refleksija je doživljena kroz prizmu iskustva i prilično nomadskog profesionalnog angažmana u Evropi, Africi i Aziji, kroz praksu i kroz vodeće uloge u međunarodnim strukovnim udruženjima kao što su Savjet arhitekata Evrope (ACE) i Savez međunarodnih arhitekata (UIA).

Razumijevanje šireg kulturnog konteksta oko Fakulteta prožeto je podsjećanjem na ideje Bauhausa i internacionalnog stila u arhitekturi koje su tada imale presudan uticaj na karakter studija i prakse, a koje su kalemljene na slojevito i bogato graditeljsko naslijeđe Bosne i Hercegovine, često i u različitoj mjeri, nagriženo naletima modernizacije, uništenja i zanemarivanja. Ciklični karakter razvoja graditeljske okoline u zemlji, ali i otpornost i prilagodljivost, su ogledalo opšteg razvoja društva, pa time i arhitekture i arhitekata. Izuzetne mogućnosti koje su pružene kroz komunikacijske i digitalne tehnologije, kao i ogromni izazovi zbog klimatskih promjena, prirodnih katastrofa i ogromnih ratnih razaranja, približavaju lokalno i regionalno postmodernom globalnom razvoju, što traži kritički osvrt i kompetentnu kulturnu adaptaciju. Objava značajne inicijative Novi evropski Bauhaus (NEB) usmjerene ka susjedstvu, vlastitim inicijativama, zajedničkom kreativnom poduzetništvu između profesija, društva i institucija, desila se usred pandemije. Ovaj rad razvija tezu da se u NEB-u mogu pronaći pozitivni elementi vrijednosnog sistema koji su sukladni s vrijednostima koje je njena generacija ponijela iz svoje sredine i uspješno primijenila gradeći karijere u drugim sredinama. U tome se može pronaći nova spona ciklične spirale kreativnosti, uvezivanja, otpornosti i spremnosti za slijedeće pomake koji spajaju prošlost, sadašnjost i budućnost Fakulteta.

Ključne riječi egzil i drugost; Arhitektonsko-urbanistički fakultet; Bauhaus; graditeljska okolina; Novi evropski Bauhaus.

Abstract This paper reflects Selma Harrington's study at the Faculty of Architecture and Urbanism in Sarajevo, recalling the impressions, the atmosphere of the school, and its memorable personalities. It remotely draws on the concepts of *exile* and *otherness* (Walter Benjamin, Edward Said, Jean-Luc Nancy) and of homegrown poetic voices (Aleksa Šantić, Mak Dizdar). The formative impact on her professional development is linked to growing up in an environment marked by the ideas of social justice and equality, echoes of the post-WW2 renewal and reconstruction period, with increasing self-confidence and development in the region and internationally. This is followed by a somewhat nomadic professional engagement in Europe, Africa, and Asia — in practice, education, and activism in international professional associations such as the Architects Council of Europe (ACE) and the Union of International Architects (UIA).

The broader cultural context around the Faculty calls for a gaze back to the ideas of the Bauhaus and the International Style in architecture, both of which had a defining influence on the character of architectural study and practice. The cyclical character of the Bosnian environment and built heritage, coupled with resilience and adaptation, mirrors the general societal development, as well as that of architecture and architects. The contemporary extraordinary opportunities from communication and digital technologies, contrasted with climate change, natural and human-caused disasters, narrow the gaps between local and regional post-modern global phenomena. This calls for a critical review and a competent cultural adaptation. The launch of the EU COM's New European Bauhaus (NEB) initiative — aimed at neighborhoods, bottom-up actions, and joint creative entrepreneurship — was a significant move amidst the pandemic. This essay develops a thesis that the NEB unfolds a value system that resonates with what her generation brought out and applied successfully while forging careers abroad. These point to a potential or a new link in a cyclical spiral of creativity, networking, and resilience, reconnecting the Faculty's past, present, and future.

Keywords *exile and otherness*; Faculty of Architecture and Urbanism; built environment; New European Bauhaus.

¹Rizukujući moguće nerazumijevanje i krutu doslovnost shvaćanja među postjugoslavenskim generacijama, nisam odoljela ovakvom naslovu koji aludira na krilaticu uvriježenu u periodu prije Drugog svjetskog rata: "Bauk kruži Evropom, bauk komunizma" ali se nadam da će ova zezalica biti jasnija na kraju čitanja članka.

¹Braving the cultural amnesia among the post-Yugoslav generations, I could not resist this title which alludes to the communist slogan: "A spectre is haunting Europe – the spectre of communism" with the hope that my reasoning would be understood by the end of the essay (without a rigid literality).

1 Osvrt iz 'izdvojenosti'

Svaki osvrt, a posebno pogled unatrag, traži da se odvojimo izvan sebe iz sadašnjice, da preuzmemo ulogu *posmatrača* pa time postanemo *drugi*, drugačiji, izdvojeni. Takav samoizbor se razlikuje od istisnuća, izгона ili prisilnog napuštanja, kako bi se mogao objasniti pojam *egzil*. Međutim, *egzil* je najčešće neodvojiv od razarajućeg upliva konflikta i rasprsnuća prividne cjelovitosti. Dok kod pojedinca stvara osjećaj osamljenosti, gubitka pripadnosti i *drugosti*, *egzil* ostavlja osjetnu prazninu i prekid u prostoru i kulturi iz koje je iznjudren pa je razumljiva dvosmjerna težnja za rekonstrukcijom cjeline kakva je bila moguća a ostala podrivena i neostvarena (Đelilović, 2015; Sarhandi, 2022). Sudbinski tragična iskustva Waltera Benjamina uz uporne pokušaje da "oprostori svijet" (Sontag, 1978, str.13), ili forenzička osjetljivost Edvarda Saida na pristrasno kulturološko profiliranje u susretu Zapada sa Istokom (Said, 1978), iskustveno pojašnjavaju i filozofski osmišljavaju fenomen egzila i *drugosti*. Opsada Sarajeva 1990-tih je ponukala i saosjećajno promišljanje Jean-Luc Nancyja o izgonstvu doživljenom kao "brisanje [pojedina] iz tijela grada" (Nancy, 2000, 146), kao i time inspirisanim skorijim pokušajima ponovnog 'upisivanja' kroz refleksije u knjizi *Sarajevo Singular Plural* (Finci, Petritsch & Solioz, 2023). Meni su značajne riječi dva naša pjesnika, Alekse Šantića² i Maka Dizdara³, nastale u dva različita historijska perioda, pa dok je prvi odvrćao bošnjačke iseljenike od napuštanja zemlje u 19. vijeku, drugi se, u 20. bavio problemom gubitka pripadanja koje svaki odlazak neminovno nameće.

I mnogi arhitekti modernisti⁴ (Abadžić Hodžić, A., 2019; Moravanszky and Lange, eds., 2017) su iskusili *egzil* u periodu prije i poslije Drugog svjetskog rata iako se to relativno slabo naglašava u osvrtima na razvoj moderne arhitektonske misli. Neosporno je da se uvijek ističe kako arhitektura ima univerzalan jezik i da je struka od javnog interesa, što arhitektima obećava neograničen prostor djelovanja. Tome doprinosi i opredjeljenje Evropske unije na ostvarenje četiri slobode koje se odnose na pokretljivost ljudi, roba, kapitala i usluga.⁵ Arhitektura se tako opisuje kao disciplina "koja ima značajnu ulogu u oblikovanju zgrada, javnog prostora i urbanih cjelina što doprinosi kvalitetu življenja građana" (European Commission, 2024).

U takvom svjetlu, zadatak obrazovanja arhitekta je da se omogući sagledavanje i zadovoljenje kompleksnih projektnih zahtjeva u specifičnom graditeljskom kontekstu kroz znanje i vještine koje uključuju ulogu dobrog *posmatrača* i onoga ko rješava složene prostorne problem(e) u zadatoj situaciji. To u praksi zahtijeva sistemsko razmišljanje, razumijevanje i pomirivanje različitih disciplina, oblikovanje složene vizije, uživanje u način korištenja prostora, prevazilaženje sopstvenih granica i ograničenja, a time i neminovno saosjećanje s korisnicima arhitekture. Zato je osjetljivost za *drugu* i drugačije dobrodošao kvalitet.

1 Gaze back from 'exile'

Every gaze back requires us to step out of self, assuming an Observer role, being *other*, different, and separated. Making a choice differs from being pushed, as the meaning of *exile* suggests. *Exile* is marked by conflict and loss of the whole. While it creates a sense of loneliness, loss of identity and an abyss of *otherness*, *exile* leaves a marked void and disruption in space and culture where it originated. That explains a two-way need to reconstruct the whole, what was possible, uprooted and unrealised (Đelilović, 2015; Sarhandi, 2022). The tragic experiences of Walter Benjamin (Sontag 1978, pp.13) whilst he doggedly tried to "spatialise the world", or Edward Said's forensic sensitivity to a biased cultural profiling at the intersections of West with East (Said, 1978), offer an authentic philosophical articulation of *exile* and *othering*. Triggered by the 1990s Siege of Sarajevo, Jean-Luc Nancy, with empathy, imagined exile as "being expunged from the body of the city" (Nancy 2000, pp.146), which reoccurred in a recent symbolic 'reinscription' in the edited volume *Sarajevo Singular Plural* (Finci, Petritsch, & Solioz, 2023). The words of two of our poets from two distinct historic periods, Aleksa Šantić² and Mak Dizdar³, remain stuck in my memory. While the former laments the exodus of Bosniaks in the late 19th century, the latter, in the 20th century, contemplates the loss of identity, inevitable with every departure.

In the periods before and after WW2, many modernist architects went to exile⁴, which is not much studied in the discourse on the evolution of architectural thought. What we highlight is that the language of architecture is universal and that the profession is of public interest, all of which promises an indefinite space for architecture practice. The orientation of the European Union to facilitate the 'four freedoms' related to the movement of people, goods, capital and services, supports such promise⁵. Thus the discipline of architecture is considered as one which "has a major role to play to design buildings, public space and urban landscapes that contribute to citizens' quality of life" (European Commission, 2024).

In light of this, the education of architects has a task to develop skills and competencies for comprehending and fulfilling complex design briefs in the built environment which include the roles of a good Observer and a Problem Solver of specific spatial requirements in any given situation. This, in practice, calls for systemic thinking, understanding, and balancing the inputs of diverse disciplines, shaping and visualising a complex functional matrix while expanding one's knowledge and boundaries, as well as the empathy for the users of architecture and thus a welcome sensitivity to *others* and diversity.

My curiosity, value system and worldview, along with family influences, were formed from primary school and gymnasium, through different extra-curricula activities

² Šantić. (2022 [1896]). Pjesma *Ostajte ovdje*

³ Dizdar. (1954). Pjesma *Zapis o izvoru*

⁴ Pored ostalih, najpoznatiji primjeri su pioniri Bauhauza Walter Gropius i Mies van der Rohe. Tu svakako možemo spomenuti i našeg Selmana Selmanagića, a vrijedno bi bilo detaljnije proučiti i djelovanje drugih arhitekata iz Centralne Evrope koji su izbjegli na Zapad u vrijeme hladnog rata u Evropi.

⁵ fiveable.me/key-terms/europe-since-1945/four-freedoms

² Šantić. (2022 [1896]). Pjesma *Ostajte ovdje (Stay here)*

³ Dizdar. (1954). Pjesma *Zapis o izvoru (A Note on Source)*

⁴ Among them are, the Bauhaus pioneers Walter Gropius and Mies van der Rohe. Here we can add our own Selman Selmanagic, noting the need to investigate further the work of other exiles from Central Europe to the West during the Cold War.

⁵ fiveable.me/key-terms/europe-since-1945/four-freedoms

Moja znatiželja, svjetonazor i vrijednosni sistem je, pored porodice, formiran kroz osnovnu školu, gimnaziju i raznovrsne izvanškolske aktivnosti gdje se učilo i saznavalo o mnoštvu disciplina, prirodnih i društvenih nauka i vještina, uz druženje i zabavu. S obzirom da se moje stasavanje odvijalo nakon tzv. jugoslovenskog *Perioda obnove i izgradnje*, sigurno je da su i noivoizgrađeni objekti gdje sam provodila vrijeme,⁶ s velikodušnim prilazima i prolazima, prirodnim osvjetljenjem i osunčanjem, bili presudni za stvaranje osjećaja za prostor, mjerilo, veličinu, materijalnost i značenje u arhitekturi.

Odmalena sam voljela i da crtam i da pišem. Prema savjetu psihologa o profesionalnoj orijentaciji i uz nagovaranje Aida Mandić i Vjeko Saje, koji su već bili studenti, primljena sam kao odlikaš bez prijemnog na studij arhitekture, koji se činio najpogodniji za nadgradnju mojih interesovanja i nadarenosti. Jezik i polje arhitekture su predstavljali mogućnost slobode i kreativnosti nastale na matrici zadatih elemenata prostora, korisnika, materijala. Postati arhitekta je obećavalo ulogu nekoga ko vidi više i unaprijed, koji lebdi iznad te matrice i vlastitim djelovanjem pomiruje često protivvrčne prostorne zahtjeve i ostvaruje nove vrijednosti. Sam čin projektovanja sam zamišljala kao kretanje korisnika u prostoru, pa je moj pristup uvijek bio "iznutra prema vani" nasuprot oblikovanju prostornog spomenika ili skulpture. To me je u ranoj praksi dobrim dijelom i usmjerilo na rad s enterijerima i ka industrijskom oblikovanju. Međutim, uz doživljeno iskustvo grada, studij mi je ulio pouzdanje da se kao arhitekta pozabavim različitim prostornim zadacima u uvjerenju da su raznovrsne prostorne kategorije rješive uz primjenu odgovarajućeg mjerila i poštovanje posebnih tehničkih zahtjeva.

Proces sazrijevanja i sagledavanja arhitekture kao prostorne discipline bio je krivudav i u početku površan, dvodimenzionalan. Doba mog studija je bilo snažno obilježeno formativnim uticajima funkcionalizma, minimalističke estetike i vizuelne kulture Bauhaus i Internacionalnog stila koje su na nas prenosili profesori i asistenti. To se odražavalo i kroz prezentacije projekata i takmičenje u upotrebi sad prehistorijskog pribora, kao što su Le Corbusier šabloni za slova, Letraset i Letraton, uz obavezno 'tuširanje' crteža na paus papiru s Rotring perima. Tako sam jedanput predala rad crtan bijelim tušem na tamno sivom kartonu prikazujući projekat zdravstvene poliklinike sav zamišljen u igri zrakasto raspoređenih kružnih prostora što je istinski obradovalo obično iznimno suzdržanog asistenta Vladu Delfara s Projektovanja 2.

Često smo na Fakultet nosili male crtače daske i T-lenjire, s kojima smo se prvih godina šepurili u Parkuši nakon nastave. Moram priznati da je sada, u istoj svrsi, laptop puno zgodniji, ali je oduzeo trag i spregu ruke s mekim srcem 5B olovke na papiru. S vježbi na Fakultetu su mi ostale u sjećanju korisne i praktične upute u arhitektonsku grafiku od dragog kolege Nikole Žice koji je kasnije bio među prvim inovatorima u upotrebi kompjuterskog softwarea u Sarajevu. Ipak mislim da nam je kompjuter osiromašio taktilno zadovoljstvo i složenu

and learning many aspects of natural, social and technical sciences, remembered for the spirit of camaraderie and fun. Coinciding with the period of significant urbanization and expansion of Sarajevo, my growing up had a backdrop of many new and purpose-built spaces. Their generous siting and spatial flow, with natural daylight and sunlight, were critical for developing spatial awareness, sense of place, scale, proportion, size, materiality and meaning in architecture.

From a young age, I loved drawing and writing. Following the advice of a professional orientation psychologist and a gentle persuasion from Aida Mandić and Vjeko Saje, who had already enrolled, I was admitted, without an entrance exam, based on my outstanding high school grades. The study of architecture seemed best suited to my interests and talents. The language and field of architecture presented a potential for creative freedom at the intersection of given spatial elements, users and materials. Becoming an architect promised the role of someone who sees more and ahead, who hovers above and can create new value by mediating among often conflicting requirements. I viewed the process of design as a movement of people in space so my approach has been from "inside out" as opposed to sculpting or creating a spatial monument. More or less, that pointed towards the architectural interiors and industrial design in my early practice. However, with a lived experience of the city, the study gave me the confidence to face diverse spatial tasks and a belief that varied spatial categories could be solved by applying an adequate scale concerning specialised technical requirements.

The process of maturing to comprehend architecture as a spatial discipline was not straightforward though, and it was initially somewhat two-dimensional and superficial. At the time, the teaching was strongly marked by the functionalism, minimalist aesthetics and visual canons of the Bauhaus or the International Style which both had shaped our lecturers and professors. That manifested in the graphic presentation of our projects and competition in the use of now prehistoric Le Corbusier letter stencils, Letraset and Letraton films, accompanying the compulsory "black inking" of the drawings transferred to tracing paper with Rötring pens. Once I spent a lot of time drawing the assignment — a health clinic for the Design 2 module, with white ink on a charcoal grey cardboard, designed as radially arranged circular forms, provoking a visible approval of usually very restrained assistant lecturer Vlado Delfar.

In the first years, we often paraded small portable drawing boards and T-squares descending from the Faculty to popular Park Café after classes. It has to be said that the laptop is more convenient for the same purpose, but it has deprived us of the bond between a hand and the soft heart of the 5B pencil. I recall the useful practical instruction on architectural graphics by my dear colleague Nikola Žic who was later among the first innovators in the use of computer software in Sarajevo. Nevertheless, the computer has taken away the tactile pleasure of a complex hand-body movement while following the emergence of a form on a tilted drawing board...

⁶ Osnovna škola "29. novembar" na Grbavici, Pionirsko pozorište, Pionirski centar, gdje su se održavali školski hor, sekcije, ili rad za omladinski časopis *Spektar* s prostorijama u "Skenderiji" i diskoteka u "Domu mladih", sve je vezano za moderne objekte izgrađene u periodu brzog širenja grada prema zapadu sarajevske doline.

⁶ The Primary school "29. November", the Pioneer Centre, the Pioneer Theatre, school choir, after-classes, magazine "Spectre" with offices in Skenderija and Youth House Disco, these were all associated with modern premises constructed during the expansion of Sarajevo westwards along its valley.





Ilustracija 1 Selma Harrington. "Wild Atlantic wave" (crtež, pastel), 2017. Izvor: Harrington, 2017.

Figure 1 Selma Harrington. "Wild Atlantic wave" (drawing, pastel), 2017. Source: Harrington, 2017.

upotrebu vlastite ruke i tijela koji su nekada pokretom slijedili nastajanje crteža na zakošenoj crtačoj tabli...

Jedan od dražih predmeta mi je bilo Slobodno crtanje jer se sve moglo odvijati i završiti na vježbama na Fakultetu, te sam istinski uživala naročito kad su kompozicije stolica, kapitela i geometrijskih volumena počele uključivati i 'glave', Mojsija, figuru Davida i slično. To mi je razvilo trajnu strast i interesovanje za izradu portreta i pejzaža, posebno u tehnici pastela čemu se povremeno vraćam. Crtanje omogućava duboku koncentraciju, donosi duhovnu ravnotežu i prirodni osjećaj ispunjenosti. (Ilustracija 1) Prisjećam se profesora Mladena Vukića, vrsnog akvareliste, njegovog asistenta Meme Hrasnice, i nekolicine zgodnih demonstratora, koji su davali podršku ali i komentare studentima iz pozadine održavajući dobru atmosferu i međusobne vedre odnose. Ali, da sad neko kaže: "Kolegice, kakve su vam to noge? Ne vaše, nego od stolice...", to bi se moglo i krivo tumačiti kroz prizmu važeće političke korektnosti koja je, s dobrim razlogom, značajno suzila prostor za šalu i spontanost.

Na početku studija nas je bilo jako mnogo upisanih, što je govorilo o popularnosti zanimanja arhitekta a i očekivanim mogućnostima zapošljavanja. U to doba smo bili zajedno u zgradi sa studentima građevine i elektrotehnike, sve dok se potonja nije preselila u Lukavicu čime smo izgubili iz vida jedan dio pametnih momaka koji su znali više od nas o integralima, električnim impulsima i kompjuterima, iako smo i jedni i drugi na ispitima koristili digitrone. (Sjeća li se iko šta je to?) Pošto sam stigla iz Treće gimnazije s odličnim znanjem matematike

Free-hand Drawing was one of my favourite modules. Everything could be completed during the class and became more enjoyable when the compositions of chairs, geometric volumes and classic column heads were enhanced with gypsum-made human heads, Moses, figure of David. This imbued a lasting passion for a portrait and landscape, using pastel paints, to which I periodically resort. Drawing gives deep concentration, a balanced mind and a natural enthusiasm for accomplishment (Figure 1). I remember Professor Mladen Vukić, a fine watercolourist, his assistant Memo Hrasnica, and a few handsome student demonstrators, who supported and commented on students' work from the background, in a jovial and friendly manner. But if someone today said: "Excuse me Miss, what kind of legs is that? Not yours, but the chair's...", that could be wrongly taken according to the current political correctness, which has, often for a good reason, narrowed down the space for spontaneity and joking.

In the beginning, a huge number of students enrolled, signifying the popularity of architecture and perceived employability. We shared the building with students of civil engineering and electrotechnics until the latter moved to Lukavica, distancing us from some clever guys who knew more about the integrals, electrical impulses and computers, even though we all used *digitrons*⁷ (does anyone remember those?). Having arrived from the Third

⁷ A Croatian electronics company from Buje, Istria, whose "name became eponymous for a handheld calculator" in former Yugoslavia. They released Europe's first pocket calculator, DB 800 in 1971. [en.wikipedia.org/wiki/Digitron_\(company\)](http://en.wikipedia.org/wiki/Digitron_(company))

bilo mi je malo lakše učiti statiku i druge predmete s Katedre za konstruktivne sisteme od koje sam nakon diplomiranja dobila nagradu za najbolji prosjek ocjena u svojoj generaciji. To znanje mi je uvijek dobro koristilo, kao i iskustvo direktnije saradnje između statičara i drugih inženjerskih disciplina u mješovitom tipu projektantskih kuća karakterističnim za naše podneblje.

U toku prve godine studija imali smo i predmet Osnovi marksizma, što je za našu interesnu grupu bilo otprilike kao prinudno uzimanje ribljeg ulja. Predavao nam je profesor Rasim Muminović s Filozofskog fakulteta. Na Arhitekturi je bio suočen s dva neugodna problema: 1) kako da prenese obaveznu materiju nezainteresovanoj tehnički usmjerenoj i malo razmaženoj mladáriji i 2) kako da ispuni obavezu bilježenja prisustva svih oko dvije stotine studenata na svakom svom času. To je riješio tako da pod 1) predaje skraćenu historiju filozofije, te pod 2) da ubrza prozivku tako da nam svima dodijeli brojeve pa da se umjesto po prezimenu tako brže odazivamo! Obje mjere su proizvele i zabavu i zabunu na času, posve u skladu s profesorovim likom, u obaveznom mantilu, nalik na TV karakter rasijanog inspektora Kolomba, kako smo ga i zvali.

Projektantski predmeti Stambene i Javne zgrade su izazivali veliki interes jer su pružali priliku za konkretan zadatak, maštovitost i kontakt s predavačima iz prakse. Naši zadaci su odražavali stvarne tekuće teme pa smo tako i mi, na primjer, projektovali *kuću za istaknutog društveno-političkog radnika*, direktno inspirisano narudžbom za kuću Branka Mikulića na Mejtašu.

gymnasium with an excellent grade in maths, it was easier to comprehend the Statics and other subjects at the Department for Construction Systems, which upon graduation awarded me the best average result of the generation. Such knowledge was always useful along with experience of working within multidisciplinary engineering and design practices, typical of the time.

We had a module Basics of Marxism in the first year, which, for our interest group, was akin to taking a castor oil! The lecturer was late Professor Rasim Muminović from the Faculty of Philosophy. With us at Architecture, he was presented with two problems: 1) how to transmit the compulsory teaching content to a disinterested bunch of technically orientated and a bit spoilt youth, and 2) how to fulfil his duty of monitoring the attendance of all more than two hundred students at every one of his classes. The solution was: 1) to teach an abridged history of philosophy, and 2) to speed the rollcall by assigning each individual a number by which to respond instead of a surname! Both measures resulted in entertainment and confusion in the class, fully suited to the Professor's likeness to an excentric TV character, Inspector Colombo, as he was soon nicknamed.

Design Studio classes for Residential and Public Buildings proved very popular as they offered opportunities for concrete assignments and contact with practitioners. The assignment themes were inspired by real-life briefs. For example, we designed *a house for a prominent political persona*, directly inspired by the commission to build a house for Branko Mikulić at Mejtaš.



Ilustracija 2 kolaž Selma Harrington (Vođa projekta, CCH Architects). Konzervacija & Vanjsko i unutrašnje preuređenje objekta pod zaštitom, Dječije obdanište, North William Street, Dublin. Izvor: Harrington, 2004.

Figure 2 collage Selma Harrington (Team Leader, CCH Architects). Conservation & External and Internal Renovation of Protected Structure, Day Care for Children, North William Street, Dublin. Source: Harrington, 2004.

Pokojni profesor Husref Redžić s Katedre za razvoj arhitekture je ulivao strahopoštovanje, a potajno smo ga zvali Faraon. Međutim, pored strogosti i obaveza da se, na primjer, crtaju i *sepīom* boje antički stubovi ili grafički pamte tlocrti starosirijskih bazilika u Šaki i Tafki, njegova predavanja, a posebno uvođenje predmeta Revitalizacija, trajno su razbudili moje zanimanje za graditeljsko naslijeđe Bosne i Hercegovine. Sagledavanje, proučavanje i razumijevanje naše vlastite slojevite graditeljske tradicije naučilo me je da posmatram i ispitujem tenzije između starog i novog, te da u tom međuprostoru tražim i prepoznajem pogodna dizajn rješenja za uspješnu intervenciju. To je posebno važno kod rada s objektima pod zaštitom čime ću se poslije baviti u Irskoj (Ilustracija 2). Kroz vlastita kasnija istraživanja prepoznala sam u aktivnosti Katedre za razvoj arhitekture i odjeke tadašnjeg evropskog dijaloga o *kritičkom regionalizmu* (Tzonis & Lefaivre, 1981, str. 164–178; Frampton, 1992, str. 16–30), u arhitekturi, temu s kojom su se sučeljavale mnoge sredine s postkolonijalnim iskustvima.

Revitalizaciju sam odabrala kao usmjerenje za završni diplomski rad u kojem sam dobila zadatak da "porušim" postojeći kubični objekat Doma kulture u Jajcu, u blizini samog vodopada, s pretjerano glomaznim volumenom u sitnijoj strukturi stare gradske mahale, te da umjesto toga projektujem hotel. Već izgrađena Robna kuća u Jajcu, po projektu Kike Karića, Radivoja Jadrića i Nedžada Kurte, u maniru kritičke postmoderne kompozitne bosanske kuće, predstavljala je svjež i nadahnjujući presedan, dobro uklopljen u čarobno okruženje i mjerilo starog grada. U toku usmene odbrane projekta odmah sam naglasila da on predstavlja jednu idealiziranu verziju tog dijela Jajca, jer sam bila svjesna koliko bi bila nerealna radikalna stilistička prepravka postojećeg prostora.⁷ Moj rad je bio dobro razrađen, kompleksan i dobro ocijenjen, ali sam s odbrane najviše zapamtila zamjerku profesora u Ocjenjivačkoj komisiji s druge katedre, koji me upitao: "Znate li vi kolegice koliko bi se škola moglo napraviti za te pare koliko bi koštao vaš projekat?"

Ostalo je nejasno da li je to pitanje odražavalo ideološko razmimoilaženje okorjelog moderniste s pobornikom *kritičkog regionalizma* među nastavnicima i da li je to uticalo na ocjenu... Sve u svemu, studij mi je dao solidnu pripremu za stvarnost arhitektonske prakse, a otvoren i kontekstualan pristup u radu koji sam razvijala od naših prostora preko Zimbabwea, Malezije, Finske, Italije, Bugarske, do moje druge domovine, Irske, uvijek me je dobro poslužio.

The late Professor Husref Redžić from the Department of Architecture Developments created an aura of respect with fear and we secretly called him the Pharaoh. However, despite strictness and, for example, tedious requirements to draw the Classic Greek and Roman columns by hand and colour with *sepia*, or demonstrate a graphic memory by plotting old-Syrian basilicas in Shaka and Tafka⁸, his lectures and the Revitalisation module he inaugurated had a profound influence on my interest for built heritage in Bosnia and beyond. The insight, research, and understanding of our indigenous multi-layered heritage trained me to observe and examine the tensions between old and new and to search and locate design solutions for interventions at that intersection (Figure 2). Only later, through my research, I recognized in the activities at the Department the echoes of the European *critical regionalism* discourse (Tzonis & Lefaivre, 1981, pp. 164–178; Frampton, 1992, pp. 16–30), similar to the focus interests of many researchers of post-colonial spaces.

I elected Revitalisation as a subject for the final dissertation, where my design task was to "demolish" a House of Culture in Jajce, a large cubic structure very close to the waterfall, and replace it with a hotel. The building had an overbearing volume over the finer structures of the *old city mahala*.⁹ There was already a new intervention built nearby, a Department store designed by Kiko Karić, Radivoje Jadrić and Nedžad Kurto, designed as a composite post-modern Bosnian house, which represented a fresh and inspiring precedent, well integrated with the magical surroundings and scale of the old city. Being aware how a radical stylistic redesign of the existing space was unrealistic, when commencing my Viva I had stressed that my design should be seen as an idealised version of that part of Jajce.¹⁰ My project was well thought out, complex and well graded but what mostly stayed with me to date was a remark by an Assessment Committee member from another Department who asked: "Are you aware, Colleague, of the cost and the equivalent number of schools that could be built for that kind of money as your project would require?"

Be that as it may, the study gave me a solid base for practice in all the places I later lived and worked, engaging with an open mind and contextual thinking, from Zimbabwe, Malaysia, Finland, Italy, Bulgaria, to my second home, Ireland.

7 Iz sadašnje perspektive prisjećam se još zanimljivijeg realizovanog objekta, nekadašnjeg Hotela "Zagreb", zgrade koja je u svom vijeku trajanja pretrpjela nekoliko transformacija (Harrington, Corovic, & Obralic, SARAJEVO HERITAGE FLASHBACK: Modernizing Trends in Architecture of Bosnia and Herzegovina at the Beginning of the 20th Century, 2022, November 17). Intervencija skidanja ornamenata s originalne fasade iz austrougarskog perioda, kao dosljedna primjena načela "Ornament je zločin", po projektu Ise Reissa, također pokazuje da je u tom trenutku ideologija arhitekture bila dovoljno ubjedljiva da opravda investiciju uklanjanja dekorativnih elemenata. Kao arhitekta za industrijski konglomerat Art Corporation u Harareu imala sam i direktno iskustvo na projektu potpunog rušenja i neposredne ponovne izgradnje istog objekta jer je to za investitora imalo financijsko opravdanje.

8 This is from memory and I have no bibliographical lead as to where these could be located in modern-day Syria and if the names are correctly spelt. Both were however in an exam question and we mainly learned from the lecture notes.

9 Microrayon in English.

10 I recall an interesting case of the former Hotel Zagreb, a building that had several incarnations since it was first built in the 1898. (Harrington, Corović, & Obralić, SARAJEVO HERITAGE FLASHBACK: Modernizing Trends in Architecture of Bosnia and Herzegovina at the Beginning of the 20th Century, 2022, November 17). One of the interventions designed by Isa Reiss in 1932, included removing of the original façade ornaments from the Austria-Hungary period as a consequential modernist application of the slogan "Ornament is a Crime", which shows that the ideology of architecture was at the time convincing enough to justify the budgetary implications of such an intervention.

2 Baza i nadgradnja

Nakon diplomiranja sam se vrlo brzo uključila u rad Društva arhitekata Sarajeva (DAS). Tada je nakon dužeg prekida uspješno obnovljen časopis ARH s dva bogata izdanja 1990-tih. U toku samog rata 1993. godine, kolege su objavile i treće historijsko izdanje *Warchitecture* (ARH No. 24, *Warchitecture* & Čemalović, H., 1993) ali je, barem kako sada izgleda, ARH konačno "izgorio" u toj vatri i užasu prikazanim i među njegovim koricama.⁸ Sličnu je sudbinu imala i prijašnja Austrijska kuća, u kojoj smo se ispred DAS-a okupljali s drugim udruženjima i kulturnim djelatnicima, a čija sadašnja reinkarnacija ima posve drugi karakter (Ilustracija 3).

Okupljanje oko ARH-a se odvijalo u prostorijama Collegium Artisticuma u Centru "Skenderija". Meni je odgovarala rastegljiva višedisciplinarna saradnja kroz oba udruženja, DAS i ULUPUBiH, pa sam u nekoliko navrata bila zadužena da uredim zajedničku godišnju izložbu te tako iz blizine pratim stvaralačku produkciju u oblasti arhitekture, grafičkog i industrijskog dizajna i primijenjene umjetnosti (tekstil, keramika, fotografija). Takva povezanost je također bila odjekavnog Bauhauusa, omogućavajući stvaralačku migraciju među disciplinama uprkos sve većoj specijalizaciji.



Ilustracija 3 Ispred austrijske kuće, Zlatko Trenk, nepoznati, David Kamhi, Selma Arnautović, Darinka Stojiljković, Slavko Šantić, Sarajevo. Izvor: Harrington, 1990.

Figure 3 In front of former Austrian House – Zlatko Trenk, unknown, David Kamhi, Selma Arnautović, Darinka Stojiljković, Slavko Šantić, Sarajevo. Source: Harrington, 1990.

Moja radna karijera je započela u tadašnjim privrednim gigantima ŠIPAD i UNIS, koji su imali svoje proizvodne pogone i tržišta, kao i vlastite dizajn službe. S nekolicinom kolega smo razvijali te službe pružajući usluge od uređenja tvorničkih krugova i objekata, novogradnji i renoviranja, do uređenja sajamskih izložbi; i, dizajna proizvoda – od namještaja do raznih uredskih naprava. To je bilo izazovno i dinamično polje rada, uz dosta slobode, otvaranja novih vidika, stručnih saznanja, saradnje s proizvodnjom na izvedbi prototipova, te putovanjima na specijalizirane sajmove. Na

⁸ Nemoguće je opisati i radost i druge kompleksne emocije kad sam preko HE Barbare Jones, tada iz Irskog ministarstva vanjskih poslova, nakon njene posjete ratnom Sarajevu, dobila taj broj *Warchitecture* u Harareu s posvetom od dragog pokojnog kolege Bore Spasojevića. Neovisno, i skoro u isto vrijeme, poslala mi je isti primjerak i draga prijateljica Annick Lonfat Salman, koja je tada radila u Međunarodnom crvenom krstu u Sarajevu.

2 Base and Superstructure

Soon after graduation, I became active in the Society of Architects of Sarajevo (DAS). We successfully reactivated the magazine ARH and, after a long pause, published two rich volumes in the early 1990s. During the war in 1993, my colleagues published a third one, a historic volume *Warchitecture* (Association of Architects Sarajevo & Čemalović, H., 1993) but, as for now, the magazine was completely "burnt" in the flames and horrors which were recorded within its covers.¹¹ A former Austrian House, a cultural centre where the DAS members socialized with other associations, had a similar fate whilst its new incarnation now has a different character (Figure 3).

We gathered around ARH in the Collegium Artisticum rooms in the Centre Skenderija. The multi-disciplinary collaboration through both associations it hosted, DAS and ULUPUBiH, suited my affinities and on several occasions, I had curated joint annual exhibitions gaining a close insight into creative production in architecture, graphic and industrial design as well as applied arts (textile, ceramics, and photography). This interconnectedness was also an echo of the old Bauhaus, allowing for a creative migration, despite a growing specialization.



Ilustracija 4 UNIS Glavni izložbeni prostor, Arhitekt Izet Spaho s prototipima urbanog mobilijara koji je dizajnirala autorica Selma Arnautović, Sarajevo. Izvor: Harrington, 1991.

Figure 4 UNIS Headoffice Exhibition Hall – Architect Izet Spaho with prototypes of street furniture system designed by Selma Arnautović, Sarajevo. Source: Harrington, 1991.

My early career started in former enterprising giants ŠIPAD and UNIS, with developed manufacturing, markets, and in-house design services. With a few colleagues, we were delivering services of environmental design for factory complexes and buildings, with new-build and renovation projects and trade exhibitions; and, product design, from furniture systems to office equipment. That was a dynamic and challenging field of work, with relative creative freedom, new technical and professional learning; with hands-on collaboration on prototypes development

¹¹ It is impossible to describe joy and other complex emotions when I've got that war volume *Warchitecture* in Harare, inscribed by dear late colleague Boro Spasojević, courtesy of HE Barbara Jones, from the Irish Department of Foreign Affairs, who brought it back after a short visit to Sarajevo. At the same time, independently, the same copy reached me courtesy of Annick Lonfat Salman, formerly from the International Red Cross, a real friend then and now.

primjer, sa ŠIPAD-om smo išli u Irak nudeći vlastite usluge kod izgradnje hotela, dok smo paralelno za domaće tvornice projektovale namještaj, od rasklopivih ležajeva, garnitura za sjedenje do korpusnog sobnog i kuhinjskog namještaja. Kroz UNIS smo, pored ostalog, imali saradnju s italijanskom firmom Olivetti Synthesis i Tvornicom cijevi u Derventi koja je pravila kancelarijske stolice s petokrakim podesivim postoljem. Tako sam sa saradnicima projektovale sistem metalnog uličnog namještaja, pa su prototipovi mojih klupa "preživjeli" oko desetak godina nakon rata u ulaznom holu nekadašnje poslovne zgrade na Marijin dvoru (Kurto, 1991, str. 92–93) (Ilustracija 4). Vrhunac ambicije je tada bila saradnja s UNIS-ovim Institutom na projektu izrade industrijskog robota, čudesne naprave koja se pokretala s tzv. šest stepeni slobode na principu ljudske ruke, od ramena preko lakta do šake. Bilo je zamišljeno da se robot počne koristiti kod proizvodnje automobilskih dijelova u UNIS-ovoj tvornici u Vogošći, za čijeg je novoimenovanog direktora, Nijemca, već bila sagrađena i kuća netom prije početka rata... Još čuvam kolače s crtežima robota u raznim pozama koje sam izlagala na godišnjoj izložbi u Collegium Artisticumu. Ostali detalji o sudbini tog i drugih projekata su ujedno i opštepoznati i manje-više izgubljeni kad je u ratu gorila UNIS-ova zgrada.

Sjećam se lijepe izložbe s kolegom dizajnerom Omerom Halilhodžićem u maloj "Galeriji Energoinvest ALU" na Baščaršiji (Zildžo, 1990), gdje su pokazani neki od projekata i zamisli namijenjeni industriji. U Collegiumu smo povodom Dana žena ispred DAS-a organizovali izložbu rada sarajevskih arhitekata, što je imalo izvanredan odjek i privuklo širu pažnju, uz intervju za Radio Beograd (Arnautović, 1991). U svjetlu ovovremenih inicijativa o spolu, raznolikosti, jednakosti i uključenosti,⁹ to mi daje utisak *déjà vu* ali potvrđuje i to da je aktivizam na tom planu uvijek potreban. Moja instalacija na toj izložbi, pod nazivom "Šta sanjam i šta mi se dešava", je kombinovale pastel crtež po Caravaggiovoj slici "Dječak s kozorogom" u kontrapunktu s visokokvalitetnim metalnim cjevastim otpacima iz namjenske industrije.¹⁰ Sad se to čini kao slutnja...

Moglo bi se reći da je sve ocrtavalo vrhunac jednog grozničavog perioda stvaranja nakon kojeg je potpuno drugačija, rušilačka energija trijumfovala u uništavajućoj orgiji nad ljudima i prostorom. Nakon neuspjelog irskog Uskršnjeg ustanka 1916, koji je nagovijestio oslobođenje od kolonijalne vlasti ali i građanski rat, pjesnik W. B. Yeats je rekao 'a terrible beauty was born' a meni se nameće analogija 'a beautiful country was torn'[apart]! (Yeats, 1917).

3 Odlasci i dolasci, škrgote i valjci⁹

Iako to tada nije tako djelovalo, ja sam odavno imala kraće "probne" odlaske iz Sarajeva i povratke, često vezane za profesionalno usavršavanje ili radni angažman. Tu izdvajam boravak u Finskoj i Italiji, a potom u Zimbabweu, gdje sam se zaputila s dva kofera i privremenom namjerom, šest mjeseci prije početka opsade Sarajeva.

Nemam ovdje prostora da opisujem Harare i izuzetno lijep i inspirativan period života i rada koji je ujedno doživljavan kroz prizmu podvojene ličnosti zbog svijesti

and travel to specialized trade exhibitions. With ŠIPAD, for example, we travelled to Iraq offering hotel design service, in parallel to designing furniture for Bosnian manufacturers, from knock-down to upholstered furniture or paneled domestic storage systems (for living, sleeping, and cooking). With UNIS, we worked with the Italian company Olivetti Synthesis and Factory in Derventa on the production of office chairs with five-pointed pedestals on wheels for office chairs as well as on a system of tubular street furniture that I designed. Some of these prototypes "survived" for a while in the former UNIS Headquarters in Marijin Dvor (Kurto, 1991, pp.92-93) (Figure 4). The height of ambition was a project of an industrial robot in collaboration with UNIS Institute, a miracle machine with 'six levels of movement' modelled on the human arm, from fingers and hand — to elbow — to shoulder. The plan was to use the robot in the automotive industry and the assembly of car elements in the UNIS factory in Vogošća. I still keep the collage drawings with robot in different poses which were shown at the annual exhibition in the Collegium Artisticum. Other details about the fate of that and other projects are more-or-less well-known, as well as lost at the end of a hectic post-Olympic period when everything seemed possible for our generation. We tried to push the boundaries with ideas, work ethic, efficiency and good vibrations.

I recall a joint exhibition with a colleague designer Omer Halilhodžić in a small Gallery Energoinvest ALU at Baščaršija (Zildžo, 1990) which featured our projects for industry. Celebrating later the International Women's Day, on behalf of DAS, I curated an exhibition of Sarajevo's lady architects work. This was well received and attracted attention with an interview with Radio Belgrade (Arnautović, 1991). It is *déjà vu* in light of today's discourse on gender, equality and inclusivity, but it confirms that we always need activism in this field. My exhibit was an installation called "My Dreams and Reality", as a combination of pastel drawing based on Caravaggio's "Boy with a Goat" and a display of high quality military industry tubular waste.

It can be seen as uncanny now ... It speaks of a dynamic creation abruptly interrupted by a destructive energy that triumphed as an orgy of annihilation of people and space. The Irish poet W. B. Yeats said that 'a terrible beauty was born'(Yeats, 1917) fretting after the unsuccessful Easter Rising in 1916, which foresaw the liberation from colonial rule but also a civil war; whereas for me a pun comes to mind 'a beautiful country was torn'[apart]!

3 Comings and Goings, Jigs and Reels¹²

In hindsight, I often ventured into 'trial' departures and comebacks to Sarajevo, connected with professional specialisations or work. Among them was my work-study in Finland and Italy, and afterwards travelling to Zimbabwe, where I 'temporarily' headed six months before the Siege of the city.

There is no space here to describe Harare as a beautiful and inspiring period of life and work. But at the same time, it was experienced somewhat through a split-personality

⁹ Nisam sigurna koliko ovaj internet prevod na hrvatski jezik za 'jigs and reels' odražava ritam i melodiku irske tradicionalne muzike ali ga koristim u nedostatku boljeg.

¹² The latter two describe the forms of traditional Irish music



o istovremenim strahotama kroz koje su prolazili dragi, znani i neznani u mojoj zemlji.¹⁰ Harare bi mogla biti priča o ljudskoj toplini i dostojanstvu, o pečatu kolonijalizma i životu ekspatriota, čistoći i veličini divlje prirode s fantastičnim prirodnim granitnim skulpturama u pejzažu ("balansirajuće stijene"), usponima i padovima nesvrstanosti, dugačkim kracima Jugo-razdvajanja, lekcijama iz održivosti i reciklaže, solidarnosti i otpornosti.

Kako sam svog budućeg muža upoznala ubrzo po dolasku u Afriku, tako započinje i moje postepeno upoznavanje s Irskom, prvo kroz godišnje posjete za praznike i odmor, a potom kao trajno mjesto boravka. Ipak i priča o Dublinu, mom drugom domu, ostaje za neku drugu priliku.¹¹ To bi mogla biti priča o ostrvu, o sličnom smislu za humor, o snazi i saosjećanju, o umjetnosti govora s naznakama, o suspregnutom vertikalitetu plesa i čarobnoj muzici irskih gajdi, violine i harmonike, o moćnom divljem Atlantiku, megalitskim spomenicima, drevnosti i vitalnosti, praktičnosti i pragmatičnosti, o arhitekturi opeke, čelika i stakla, o stambenom modernizmu skrivenom u stražnjim baštama, o Bloomsday gradu koji svake godine slavi svog velikog pisca (Joyce, 1996).¹²

Prepoznavanje narativa i pokretača društvenog razvoja su neophodni elementi za razumijevanje konteksta u kojem se ostvaruje arhitektura. Mene je zapalo prilagođavanje anglosaksonskom tipu arhitektonske prakse u kojoj su inženjerske discipline potpuno izdvojene i sarađuju od projekta do projekta. U tom sistemu je naglašen odnos i odgovornost profesije prema naručiocu, a manje prema korisniku, a svijest o arhitekturi kao profesiji od javnog interesa je rastegljiv pojam. O tome se premalo razgovara izvan uskih krugova struke, kao i o činjenici da se arhitekti najčešće ne nalaze u krugovima gdje se donose kapitalne odluke koje utiču na čovjekovu okolinu. Ne pomaže u tome ni to što nas razdvaja tehnički i administrativni jezik. Dok u našem obrazovanju još lebdi duh "arhitekture po mjerilu čovjeka", savremena gradnja je utopljena pod pojmom *built environment*.

Za razjašnjenje i jačanje ugleda naše struke izuzetno mi je važan dugogodišnji rad kroz Savjet arhitekata Evrope (ACE)¹³ koji je otvorio dijalog i saradnju s institucijama sistema i zastupa interese naše profesije pokazujući i

lens knowing about the parallel reality of war that had befallen my dear, known and unknown compatriots. Harare could be a story of human warmth and dignity, of the stamp of colonialism and enchanted expatriate life, of the magnificent pure and wild nature with fascinating giant granite stone formations (balancing stones), highs and lows of the nonaligned, the long shadows of Yugo-separation, lessons of sustainability, recycling, solidarity and resilience.

I met my future husband soon after arriving to Africa and so my gradual introduction to Ireland began. Starting with short annual visits it became a permanent place of residence, but the story of Dublin remains to be told for another time. That could be a story about an island, a similar sense of humor, strength and empathy, about art of hinting in conversaton; a restrained verticality of dance and a magical melody of Irish Uilleann pipes, violin and accordeon; about an untamed wild Atlantic, ancient and modern vitality, about practical and pragmatic; about architecture of brick, steel and glass, about suburban residential modernism hidden in the back gardens; about the Bloomsday city which every year celebrates its great writer¹³.

To understand the context that enables architecture, it is necessary to recognize the narratives and drivers of societal development. As it happened, I had to adapt to the Anglo-Saxon type of practice where the engineering disciplines work independently of each other and collaborate on a project basis. The architect-client relationship and responsibility take precedence over the users of the space (who are not always the clients), and the notion of architecture as a profession of public interest is a malleable category. We rarely discuss this or the fact that architects are seldom invited to decision-making circles that decide about capital investments of vital interest to the built environment. We are often separated by the distance between technical and administrative language, which does not help. Whilst the spirit of "architecture with human scale" still hovers above our education, the contemporary construction is dissipated within the term *built environment*.

A significant portion of my energy was invested in the work with the Architects Council of Europe (ACE) (Architects' Council of Europe, n.d.) which have opened a dialogue and collaboration with the EU institutions, while representing

10 Ta podvojenost se sastojala od grozničavog traženja i odgonetanja vijesti, pokušaja kontakata s roditeljima i prijateljima, pronalaženja načina da se pošalje pomoć, pokušaja i nemoći da se iskaže protest i otpor i da se promijeni ratna situacija. Tada sam radila i postere od kojih su se neki, nakon dugo lutanja, našli u knjizi *Bosnian War Poster* (Sarhandi, 2022).

11 Moj dolazak u Irsku se desio u vrijeme kad su i sami Irci mahom emigrirali u potrazi za poslom i boljim prilikama. Na jednom kursu za pisanje kratkih priča, na UCD blizu naše kuće, upoznala sam književnicu Susan Knight, urednicu knjige *Where the grass is greener* u kojoj sam imala priliku podijeliti neke svoje rane utiske o dolasku i o prostoru u koji sam prispjela (Harrington 2001, 67-73).

12 U našoj tadašnjoj lektiri James Joyce i njegovo kapitalno djelo *Ulyss* su se svrstavali u englesku književnost i bilo ga je teško čitati. Međutim, ovog velikog Irca koji je pisao u egzilu, se može čitati doživotno i uvijek iznova otkrivati Dublin opisan i prehodan uzduž i poprijeko u danu Leopolda Blooma. Knjiga još odzvanja na ulicama, u dućanima, pubovima i govoru Iraca a grad već duže vremena, i spontano i organizovano, obilježava 16. juni kao Bloomsday. Za mene, to ima i podvojeno značenje jer je na isti dan u Sarajevu snajperom smrtno pogođen moj rođak, student elektrotehnike Sidik Kosović, vraćajući se u tenisicama i majici kući prema Trgu heroja, s položaja, u odbrani i pokušaju probijanja opsade grada 1995.

13 In my school reading list, James Joyce and his capital work *Ulysses* were considered as English, and a difficult read. But one can read this great Irishman, who wrote from exile, over a lifetime, always discovering Dublin anew, walked along and across in a day of Leopold Bloom. The book still lingers in the streets, pubs, shops and melody of Irish conversation while the city marks every 16th of June, spontaneously or not, as the Bloomsday. This has also a poignant meaning for me, as on the same day in 1995, my cousin, a student of electrotechnics, Sidik Kosović, was killed by a sniper, returning home from a front line and attempts to break the siege, wearing sneakers, jeans and a T-shirt.

zalažući se za njenu ulogu u očuvanju kvaliteta izgrađene okoline u kontekstu klimatskih promjena i održivog, uključivog i harmoničnog oblikovanja.¹⁴ Ohrabruje ustrajnost Evropske komisije na razvijanju inicijative i instrumenata za primjenu principa Novog evropskog Bauhaua kojom se žele mobilizirati i arhitekti i druge kreativne profesije na povezivanju tzv. Zelene transformacije s kulturom ("Make the Green Deal a Cultural Movement").¹⁵ Ovim se žele podstaknuti tri povezane transformacije "u susjedstvu, kroz stvaranje uslova za inovaciju i kroz pružanje vlastite perspektive i načina razmišljanja", kao i ponovno povezivanje s prirodnim okolinom (Harrington, 2022). To je izvanredna prilika da se i inicijative iz Bosne i Hercegovine uključe i prepoznaju kao dio šire evropske NEB zajednice, pored ostalog i kroz napore NEB4BiH¹⁶ mreže koja povezuje stručnu dijasporu i domaće snage (Ilustracija 5).

Nakon povratka iz Afrike, u potrazi za poslom u Dublinu, priredila sam portfolio s mnoštvom enterijera, dizajna sistema namještaja, uredskih pomagala i slično, što je tada djelovalo potpuno strano vlasnicima arhitektonskih biroa u Irskoj u odnosu na polje rada.

Za učlanjenje u Kraljevski institut arhitekata Irske (RIAI) tadašnji direktor, arhitekt John Graby, je tražio da priprelim dokumente s prepisom diplome i spiskom odslušananih predmeta. Dok sam sve pribavila u Sarajevu i prevela, to je malo potrajalo, a i koštalo. Međutim, prvi po redu na listi od nekih ukupno trideset i devet predmeta,

the architectural profession and promoting its role in the quality of the built environment in the context of climatic change, sustainable, inclusive and harmonious development and design.¹⁴ It is encouraging that the EU Commission is continuing to support the initiative and implementation instruments for the New European Bauhaus as a vehicle to mobilise architects and other creative professions under the banner "Make the Green Deal a Cultural Movement" (European Commission, n.d.). This demonstrates an ambition to stimulate three interconnected transformations between "places on the ground, environment that enables innovation and provides its own perspectives and way of thinking, and reconnecting also with the natural environment (Harrington, Les Architectes et Le Nouveau Bauhaus Europeen, 2022). This is an exceptional opportunity for recognition and showcasing the initiatives in Bosnia and Herzegovina, bringing them closer to the wider European NEB community, which is a driving vision behind the NEB4BiH¹⁵ network, led by the Bosnian diaspora and professionals from the country (Figure 5).

When I returned from Africa looking to work in Dublin, I realized that my professional portfolio with interior design projects, furniture design systems and office equipment designs was perceived as alien in a typical Irish practice.

Enquiring about the membership of the Royal Institute of Architects of Ireland (RIAI), I was asked by the then Director, architect John Graby, to provide the diploma transcript with syllabus details. It took awhile to obtain it all from Sarajevo,



Ilustracija 5 NEB Festival 2024. Nagradna svečanost, Pobjednik glasova publike, Map4Water projekat – EU Commissioner Elisa Ferreira, EU Commissioner Anita Ivanova, MC, Sanela Klarić, Selma Harrington i Dino Jozić, Brussels; (Saradnja između NEB4BiH i Savjeta za zelenu gradnju). Izvor: Harrington, 2024.

Figure 5 NEB Festival 2024 Awards Ceremony, Public Vote Winner, Map4Water project – EU Commissioner Elisa Ferreira, EU Commissioner Anita Ivanova, MC, Sanela Klarić, Selma Harrington and Dino Jozić, Brussels, April 2024 ; (Collaboration between NEB4BiH and Green Buildings Council). Source: Harrington, 2024.

¹³ ace-cae.eu/work-groups/eu-funded-research-projects/

¹⁴ EU Komisija ovo olakšava kroz razne inicijative i sheme finansiranja, uključujući i Novi evropski Bauhaus inicijativu pod parolom Beautiful, Sustainable, Together.

¹⁵ new-european-bauhaus.europa.eu/about/about-initiative_en

¹⁶ Puno ime: Fondacija Novi evropski Bauhaus za Bosnu i Hercegovinu, registrovana u Sarajevu; zastupaju je osnivačica i direktorica Selma Arnautović i Upravni odbor: Aida Abadžić Hodžić, Igor Kuvač i Valerija Kopilaš.

¹⁴ This collaboration has increased since the EU Commission's launch of the New European Bauhaus initiative under the slogan Beautiful, Sustainable, Together, through different activities and financial mechanisms.

¹⁵ Full name: Foundation New European Bauhaus for Bosnia and Herzegovina, registered in Sarajevo, represented by the Founder and Director Selma Arnautović and Board of Management: Aida Abadžić Hodžić, Igor Kuvač and Valerija Kopilaš.

bio je Osnovi marksizma! Uručivši spisak Johnu i čekajući reakciju, svi mogući svjetlaci stereotipa o Istočnoj Evropi su mi u momentu prošli kroz glavu. Međutim, kao svi superučtivi Irci, on nije izustio ni riječ o tome a ja sam nakon svega prošla kroz relativno jednostavnu proceduru ovjere obrazovanja, uz dodatni stručni kurs i intervju pred primanje u puno članstvo Instituta. U međuvremenu je Institut stekao i zvaničnu funkciju registracije profesije, a ja sam kooptirana u Komisiju za međunarodne veze te potom više puta delegirana i izabirana na različite dužnosti u Savjetu arhitekata Evrope zastupajući irske kolege. Tek nakon par godina, uz vino i službenu večeru u Briselu, stigli smo da se nasmijemo i prokomentarišemo moj rani marksistički pedigre.

Doduše, Marksa sam se još koji put sjetila, posebno kad je dosta visokoobrazovanih i dobro plaćenih profesionalaca, kao i ja, naglo ostalo bez posla tokom ekonomskog pada 2008. godine što je izuzetno pogodilo Irsku. *Radna snaga je roba!* — često mi je tada odzvanjalo u glavi.

4 Gradogradnja na Crvenoj planeti

Rad Kanađanke Naomi Klein (Klein, 2008) ukazuje na moguće pravce razumijevanja o tome šta i zašto se dešava u svijetu gdje se sve ubrzava, razdvaja i udaljava i gdje se normalizuje trend po kojem se razvoj sve više dehumanizira. Time je moguće objasniti dihotomiju između "autonomnog jezika arhitekture" i dijalektičkog pristupa "društvo-arhitektura" koja, čini se, zaokuplja arhitektonske mislioe u postjugoslovenskom prostoru (Harrington 2020, str.217-224).¹⁷

Pokušat ću kratko slijediti gornju misao vezujući se na poklič "Kolonizirajmo Mars" na majici Elona Muska, uočenoj prilikom kampanja za predsjedničke izbore u USA. Musk ima ambiciju da do 2050. izgradi grad za milion stanovnika na Marsu (Marshall 2023, str.262-270). Tako bi savršeno autohtona arhitektura¹⁸ bila moguća i primjerena upravo na Crvenoj planeti (i prije toga na Mjesecu, kao *orbitalnom parkingu*) uz pomoć parametričkog modeliranja i vještačke inteligencije. Takva arhitektura bez arhitekata bi predstavljala ekstremnu distopijsku radikalizaciju ideja Bernarda Rudofskog (Rudofski, 1964).¹⁹ U ogoljenom konceptu neograničenog (vanzemaljskog) razvoja uloga arhitekture da stvori zaklon za ljude kao korisnike prostora u određenim geo-klimatskim uslovima se iz temelja mijenja i postaje sekundarna u odnosu na potrebe industrijskih postrojenja za transport, zaštitu i upravljanje sistemima vađenja mineralnog bogatstva iz tla. Moguće je zamisliti opitni pogon na Mjesecu i Marsu kao sklonište za armiju industrijskih robota i dronova koji danonoćno rade bez prisustva ljudi uz nadzor s kontrolne stanice na obližnjem vještačkom satelitu.

at some cost as well. At the top of the list was the Basics of Marxism module! Waiting for reaction while I handed the document to John, the little fireflies of possible Eastern Europe stereotypes were buzzing in my head! However, as a super-polite Irishman, he did not comment. Altogether, I underwent a very smooth process of diploma recognition, a professional practice course with interview and full admission as a Member. In the meantime, the Institute became also a registration body, I was coopted into the International Affairs Committee and have been several times delegated or elected to represent my Irish colleagues in the Architects Council of Europe. Only after a few years, John and I had a chance to laugh and comment on my early Marxist pedigree, in Brussels, over a glass of wine.

Marx came to mind few times again, especially during the economic crash of 2008 which profoundly affected all of Ireland. Many highly educated and well-paid professionals, like me, were laid off abruptly and the phrase "A Workforce is a Commodity!" — rang frequently in my mind then.

4 'Placemaking' on the Red Planet

The writing of the Canadian Naomi Klein (Klein, 2008) points to the possible ways of understanding of what and why happens in the world marked by acceleration, separation and distancing, where there is a growing trend of normalizing the fact that the development is becoming ever more dehumanized. That could explain the dichotomy between "the autonomous language of architecture" and the dialectic of "space-architecture" both of which seem to still preoccupy the post-Yugoslav architecture thinkers (Harrington 2020, pp.217-224).¹⁶

Let me follow this by referencing Elon Musk and the slogan "Colonise Mars" he sported during the last Presidential election campaign in the USA. Musk has an ambition to build a city for a million people on Mars by 2050 (Marshall 2023, pp 262-270). That way a perfectly autochthonous architecture¹⁷ would be possible and appropriate exactly on the Red planet (and the Moon as an *orbital car park*, before that) created by parametric modelling and artificial intelligence. Such architecture without architects would be a radical dystopian distortion of Bernard Rudofsky's ideas (Rudofski, 1964).¹⁸ In this naked concept of unlimited (extraterrestrial) growth the role of architecture and its mission to provide shelter for people — users in a specific geo-climatic context, is radically changed and becomes secondary to the necessity for industrial structures for transport, protection, and control of systems for mineral extraction from planet. It is plausible to imagine an experimental station on Moon and Mars as a shelter for the army of industrial robots and drones, working day and night without people, supervised remotely from a control station on the nearby artificial satellite.

¹⁷ Ovdje se odazivam na urednički poticaj i ukazujem na svoja ranija povezana promišljanja u neobjavljenoj doktorskoj tezi, u poglavlju "Socialist Cultural Institutions and Architecture Education"

¹⁸ Ovdje je važno podsjetiti se na značenje; autohton je u našem jeziku samonikao, samorodan, starosjedilac.

¹⁹ On doduše ukazuje na pretencioznost profesije u odnosu na autohtoni dizajn i pri tome, naprotiv, ne isključuje ljude iz arhitekture.

¹⁶ This is a part response to the initial editorial prompts for the essay where I point to my earlier reflections elaborated in the unpublished doctoral thesis in the chapter titled "Socialist Cultural Institutions and Architecture Education".

¹⁷ The synonyms for autochthonous are: indigenous, native, endemic, characteristic of/or existing by virtue of geographic origin. [vocabulary.com/dictionary/](https://www.vocabulary.com/dictionary/)

¹⁸ Although, he points more to the pretentiousness of the profession in relation to indigenous design, and, of course, does not exclude people from architecture.

Koji je kontrapunkt ovakvoj reduktivističkoj viziji i da li je istovremeno moguća bolja ambicija i pozitivna vizija života na ovoj planeti i kakav je plan rada na ostvarenju te vizije? Šta nam klima i stanje planete poručuju? Koliki je ugljični otisak rat(ov)a? Kako se sve to odražava na obrazovanje i buduće polje rada arhitekata?

5 Naznake

Svjedoci smo toplijih ljeta i dužih sušnih perioda, naglih i obilnih padavina, poplava, klizišta!²⁰ Zagađen zrak, zagađena zemlja, zagađene rijeke, šest puta uvećan polen u zraku (u Irskoj), ugroženost pčela, 'odomaćivanje' gradskih divljih životinja,²¹ masovno proizvedena hrana praćena nedostatkom hranjivosti i ukusa, sve su 'normalnije' pojave sadašnjosti. Automatizacija proizvodnih procesa je već odavno smanjila i gotovo potpuno isključila potrebu fizičkog rada i prisustva ljudi uz izuzetak (minimalnog broja) osoblja koje nadgleda rad mašina. Nije mi poznata statistika o tome koliki je broj i procenat arhitekata angažovan na projektovanju industrijskih objekata, ali vjerujem da je vrlo mali.

S druge strane, sve se češće čuje reinterpretacija i odjek izreke: Manje je više! To može značiti da treba graditi manje i rjeđe, a održavati više ono što je već izgrađeno. Potrebna je sporija i ujedno skromnija arhitektura visokog kvaliteta i nužno je prihvatiti recikliranje i višekratnu upotrebu materijala pa na tom planu ostvarivati inovaciju i nove oblike.

Nužna je reinterpretacija profila arhitekta u podjeli rada kako bi se projektantska znanja, pored umjetnosti građenja, primijenila više i bolje u digitalnom prostoru za preispitivanje i vizualizaciju ideja, za dizajn i upravljanje procesima gdje je takva faza obavezan strukturalni preduslov za investicije i izgradnju. Također nam treba resocijalizacija arhitekture i nova uloga arhitekta na razini mjesne zajednice kroz oblike aktivizma i posredovanja s opštinskim i drugim službama koje imaju moć i sredstva da ostvare građevinske poduhvate usmjerene na zadovoljenje stvarnih svakodnevnih prostornih potreba ljudi, od održavanja, preko unapređenja do novih gradnji.

Razumijevanje pokretača tehnološkog razvoja navodi na potrebu za preispitivanjem principa, sadržaja i tipologija arhitekture kako bi se omogućila odgovarajuća nadgradnja u prenosu znanja. Na primjer, predmet Projektovanje 3 – Industrijske i poljoprivredne zgrade, uz Konstruktivne sisteme i Ispitivanje materijala, može postati prostor za proučavanje pasivnih i tradicionalnih metoda za kontrolu vremenskih i drugih prirodnih uslova u susretu s novim parametrima i metodama dizajna za prostore bez ljudi i vanzemaljskog prostora, i time polje za inovaciju. Tako bi se uloga arhitekta postepeno produbila i proširila na dizajn i upravljanje

What would be a counterpoint to such a reductive vision and is there a possibility for a simultaneously better and more positive ambition and a vision for life on this planet? Is there a plan to make that vision a reality? What is the carbon footprint of war? What do a climate and a condition of our planet tell us?

5 Clues

We are witnessing warmer summers and longer dry periods, sudden and huge rainfalls, floods and landslides!¹⁹ Air pollution, land pollution, pollution of rivers, pollen levels in the air — six times higher than in previous years in Ireland — causing allergies, endangered bees, 'domestication' of urban wild life²⁰, mass produced food with low nutritional value and poor flavor, these are all the 'new normal' today. The automation of industrial processes has long since reduced and almost fully eliminated the need for physical work and human presence with the exception of a minimal number of staff required overseeing the machines. I have no statistics about the number or percentage of architects generating work by designing industrial buildings but I believe both to be small.

On the other hand, there is a frequent reinterpretation and an echo of an old saying: "Less is more!" This could mean that we need to build less and less frequently and to maintain more what is already built. We need a slower and humbler architecture but of high quality; and, it is essential to accept recycling and multi-use of materials as a new field for innovation. How would this impact on the architectural education and future scope of work for architects?

There is a necessity to reframe the profile of architect in global distribution of work so that the design skills, apart from the art of building, could be deployed more and better in digital space for testing and visualizing ideas, for processes, systems and design management whereby all of these become structurally embedded as preconditions for any investment and construction. There is also a need to re-socialize architecture with a new engagement at the level of local community and neighborhood, through forms of activism which connects real and everyday spatial needs of people with local authorities, which have the power and means to implement solutions.

At the syllabus level, there has to be more attention given to the Faculty module Design 3 – Industrial and agricultural structures, with a redefinition of principles, content and typologies which would enable revision and innovation aligned with the technological progress. For example, the alignment with the Construction Systems and Building Materials module could establish a potential meeting point between passive and vernacular methods for climate and nature control with the new spatial design parameters for spaces without humans, for non-humans or for extraterrestrial space. Mastering a systems and process design could both

²⁰ Vidi vrlo vrijedan prilog istraživanju klimatskih udesa u BiH u 20. stoljeću (Udruženje za modernu historiju-UMHIS, 2017)

²¹ U mom susjedstvu u Dublinu u baštama se redovno pojavljuju lisice, hrčci, vjeverice, jazavci; galebovi i pretili golubovi.

¹⁹ See a very valuable contribution to research of the history of climate change and natural disasters in the BiH in the 20th c. (Udruženje za modernu historiju-UMHIS, 2017)

²⁰ In my neighbourhood in Dublin gardens, the regulars are now foxes, badgers, squirrels; birds: seagulls and overweight pigeons.



procesima i sistemima, vraćajući humanu dimenziju tehnološkom prostoru uz svijest o međuzavisnosti i neophodnom skladu prostornih struktura primjerenih svakoj okolini.

Čovjek se ostvaruje u prostoru, u susretu i međuakciji s drugima, kroz iskustvo arhitekture u ulozi stvaraoca i uživaoca/korisnika prostora. Podsjećajući se na krilaticu *rad je stvorio čovjeka*²², zalažem se za očuvanje manuelnih i lokomotornih ljudskih vještina kroz upotrebu ruku i tijela u intelektualnoj proizvodnji kao neophodnih temelja za osjećaj pripadanja, doprinosa, odgovornosti i vlasništva u procesu stvaranja, što je neodvojivo od poziva arhitekta.

deepen and widen the architect's role and reclaim human dimension within technological realm, highlighting the interdependence and a necessary balance for and among spatial structures in any given built environment context.

Human beings are realized in space, in encounters with others, as well as in the experience of an architect designer and as a user of space. Remembering a trope *Labour created the Man*²¹, I cherish the human loco motoric and manual skills and argue for the use of hands and body in the intellectual production as fundamental and necessary to gain and retain a sense of belonging, contribution, responsibility and ownership in the creative process, all of which is inseparable from the vocation of the architect.

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²² Sa savremenim dodatkom... [a] *nerad gospodina*.

²¹ And with a modern addition... [and] *inactivity has created the gentleman*. cucumis.org/translation_1_t/view-the-translation-v-290346