

Arhitekt kao učenik

Kroz sukobe, znanja i tehnologije – u potrazi za novim smislom

The Architect as Learner

Navigating Conflict, Disciplines, and Technologies to Rebuild Meaning

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dipl. ing. arch.

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Sažetak Ovaj tekst prati put Borisa Cindrića, arhitekta rođenog u Sarajevu, oblikovanog kroz strukturirani i tehnički orijentisani obrazovni sistem socijalističke Jugoslavije, a kasnije transformisanog iskustvom rata, odlaska u inostranstvo i tehnološke evolucije. Polazeći od kolektivnog ideala arhitekture kao društvene misije, narativ se suočava s traumom urbane destrukcije tokom opsade Sarajeva i razvija prema konceptu *urbanog iscjeljenja*, umjesto puke fizičke obnove.

Priča se širi u dublje promišljanje prostora, sjećanja i otpornosti, oslanjajući se na djela kritičkih urbanista poput Jane Jacobs i Kevina Lyncha. Druga formativna faza odvija se u Francuskoj, gdje tradicija Beaux-Arts — s naglaskom na umjetničku slobodu, naraciju i interdisciplinarnu eksperimente — predstavlja kontrast ranijoj tehničkoj strogoći.

Ova dvostruka naslijeđa oblikuju praksu utemeljenu na kompleksnosti, poniznosti i otvorenosti. Suočen sa savremenim globalnim izazovima – ekološkim krizama, društvenim fragmentacijama i usponom umjetne inteligencije — on prepoznaje potrebu da ponovo postane učenik: posrednik između tradicije i transformacije.

Umjesto odbacivanja tehnoloških alata, predlaže integraciju umjetne inteligencije kao sredstva za produbljivanje humanističkog pristupa arhitekturi. Arhitektura nije konačan proizvod, već kontinuiran proces, tumačenja i reinencije — projekat ponovnog učenja zajedničkog življenja u uslovima nesigurnosti.

Gljučne riječi urbana regeneracija; postkonfliktna transformacija; multidisciplinarno znanje; ponovno učenje u arhitekturi; umjetna inteligencija.

Abstract This text traces the journey of Boris Cindrić, an architect born in Sarajevo, shaped by the structured and technically oriented educational system of socialist Yugoslavia, and later transformed by the experience of war, migration, and technological evolution. Rooted in the collective ideals of architecture as a social mission, the narrative here confronts the trauma of urban destruction during the siege of Sarajevo and moves toward the concept of *urban healing*, rather than mere physical reconstruction.

The story expands into a deeper reflection on space, memory, and resilience, drawing on the work of critical urban thinkers such as Jane Jacobs and Kevin Lynch. A second formative phase unfolds in France, where the Beaux-Arts tradition — with its emphasis on artistic freedom, narrative, and interdisciplinary experimentation — offers a contrast to the technical rigidity of his earlier studies.

These dual legacies shape a practice grounded in complexity, humility, and openness. Faced with today's global challenges — ecological crises, social fragmentation, and the rise of artificial intelligence — Boris recognizes the need to become a learner again: a mediator between tradition and transformation.

Rather than rejecting technological tools, Boris proposes integrating AI as a means of deepening a humanistic approach to architecture. Architecture is not a final product, but a continuous process of care, interpretation, and reinvention — a project of re-learning how to live together in conditions of uncertainty.

Keywords urban regeneration; post-conflict transformation; multidisciplinary knowledge; relearning in architecture; artificial intelligence.

1 Prva linija

Postoje dvije vrste linija koje definiraju arhitektu. Prva je ona koja se povlači, oštra i samouvjerena, na još uvijek praznom listu papira. To je linija sigurnosti, obećanje budućnosti. U Sarajevu, gdje sam rođen u porodici arhitekata, ova linija je nosila dvostruku očiglednost: bilo je to intimno naslijeđe, gotovo predodređenje, koje je u sebi nosilo i širilo eho socijalističkog modernizma. Bila je

1 The First Line

There are two types of line that define an architect. The first is the one drawn, sharp and confident, on a still-blank sheet of paper. It is a line of certainty, a promise of the future. In Sarajevo, where I was born into a family of architects, this line carried a double certainty: it was an intimate inheritance, almost a predestination, that also carried within it the broader echo of socialist modernism. It was a line in the

to linija u službi kolektiva, iscrtna da bi se izgradilo novo, funkcionalno i egalitarno društvo. Bila je to linija graditelja.

Druga linija je ona koju trpimo. To je linija prijeloma, ožiljak koji para urbano tkivo i duše koje ga nastanjuju. Za mene, ta linija je bila opsada mog rodnog grada. Nevidljiva, a ipak sveprisutna linija fronta, koja je svaku ulicu pretvorila u potencijalnu opasnost, a svaki prozor u ranjivost. Ta linija ne gradi; ona izlaže, ona sakati. Naučila me je, kroz bol, da prva uloga arhitekta možda nije da gradi, već da razumije, da liječi, da popravlja.

Ovaj tekst je priča o neprestanom dijalogu između ove dvije linije. To je putanja jedne arhitektonske misli oblikovane strogošću ideala, slomljene ratom, a zatim strpljivo rekonstruisane u egzilu, u kontaktu s novim kulturama i suočene s vrtoglavim preokretima našeg vremena. To je razmišljanje o metamorfozi naše profesije, koja nas danas, više nego ikada, obavezuje da sve ponovo naučimo.

2 Naslijeđe Sarajeva

2.1 Arhitekt-graditelj: Predodređena putanja

Moje prvo sjećanje na arhitekturu nije ideologija, već atmosfera. Atmosfera našeg stana u Sarajevu, koji je ujedno bio i atelje mojih roditelja arhitekata. Bilo je to mjesto stalnog stvaranja, ispunjeno mirisom papira, gipsanom prašinom s maketa i zvukom strastvenih rasprava o nekoj krivulji, materijalu, konstruktivnom detalju. Arhitekturu sam učio kroz njihove ruke, njihov pogled, njihove visoke standarde. Prenijeli su mi, ne doktrinu, već etiku struke: ponos na ispravno nacrtan crtež, poštovanje prema materijalu i potragu za formom koja ima smisao.

Taj period se često zamišlja kao monolitni blok u kojem je arhitekt bio tek puki izvršilac u službi države. Stvarnost, barem ona koju sam ja iskusio unutar svoje porodice, bila je mnogo nijansirana. Naravno, socijalistički režim nije olakšavao pokretanje privatnog poduzetništva, a velike javne narudžbe su strukturirale profesiju. Ali ta situacija je, paradoksalno, nudila ogromnu slobodu misli. Oslobođeni djelimično od čisto komercijalnih pritisaka, arhitekti su se mogli prepustiti smjelom formalnom i prostornom istraživanju. Jugoslavenski modernizam, često skulpturalan i ekspresivan, svjedoči o toj vitalnosti. Postojao je manevarski prostor, prostor za eksperimentiranje i lični potpis, mnogo širi nego što se pretpostavlja.

Tako sam odrastao s ovim dvostrukim utjecajem: gotovo zanatskom strašću za projektom, naslijeđenom od roditelja, i ambicijom da gradim u velikom mjerilu, da oblikujem čitave dijelove grada, što je omogućavao tadašnji kontekst. Moja putanja je tako izgledala iscrtna, ne političkim diktatom, već porodičnom i profesionalnom kulturom koja je u svakom projektu vidjela priliku za stvaranje.

2.2 Arhitekt-obnovitelj: Lekcija opsade

Rat. I s njim, sve su se sigurnosti srušile. Preko noći, student arhitekture postao je i vojnik, uronjen u odbranu vlastitog grada. Arhitektura više nije bila pitanje projektovanja za budućnost, već pitanje preživljavanja u trenutku. Veliki urbanistički plan se rastopio u bezbroj vitalnih mikro-odluka: kako zakrpati slomljen prozor da bi se zaštitili od hladnoće i pucnjave? Kako stvoriti siguran prolaz između dvije zgrade? Kako organizovati izvor vode?

service of the collective, drawn to build a new, functional, and egalitarian society. It was the line of the builder.

The second line is one that is inflicted upon you. It is a fracture line, a scar that tears through the urban fabric and the souls that inhabit it. For me, this line was the siege of my hometown. An invisible yet omnipresent front line that turned every street into a potential danger and every window into a vulnerability. This line does not build; it exposes, it mutilates. It taught me, through pain, that the primary role of the architect may not be to build, but to understand, to heal, to repair.

This text is the story of the incessant dialogue between these two lines. It is the journey of an architectural way of thinking shaped by the rigor of an ideal, shattered by war, then patiently rebuilt in exile, through contact with new cultures and in the face of the dizzying upheavals of our time. It is a reflection on the metamorphosis of our profession, which today, more than ever, obliges us to relearn everything.

2 The Heritage of Sarajevo

2.1 The Architect-Builder: A Predestined Path

My first memory of architecture is not of an ideology, but an atmosphere. That of our apartment in Sarajevo, which was also the studio of my architect parents. It was a place of constant creation, filled with the smell of paper, the plaster dust from models, and the sound of passionate debates about a curve, a material, a construction detail. I learned architecture through their hands, their gaze, and their high standards. They passed on to me not a doctrine, but a professional ethic: the pride in a well-drawn line, respect for materials, and the quest for a form that holds meaning.

This period is often imagined as a socio-political monolith, with the architect a mere functionary at the service of the state. The reality, at least the one I experienced within my family, was far more nuanced. Certainly, the socialist regime did not make it easy to start a private practice, and large public commissions structured the profession. But this situation, paradoxically, offered immense freedom of thought. Freed in part from purely commercial pressures, architects could engage in bold formal and spatial research. Yugoslav modernism, often sculptural and expressive, attests to this vitality. There was room to maneuver — space for experimentation and personal signature — much larger than one might assume.

I thus grew up with this dual influence: the almost artisanal passion for the project, inherited from my parents, and the ambition to build on a large scale, to shape entire sections of the city, offered by the context of the era. My path thus seemed laid out, not by a political dictate, but by a family and professional culture that saw in every project an opportunity for creation.

2.2 The Architect-Repairer: The Lesson of the Siege

The war. And with it, all certainties collapsed. Overnight, the architecture student also became a soldier, thrust into defending his own city. Architecture was no longer a question of designing for the future, but a question of survival in the moment. The grand urban plan dissolved into a myriad of vital micro-decisions: how to patch up a broken window to protect against the cold and gunfire? How to create a safe passage between two buildings? How to organize access to water?



Ali izvan neposrednog preživljavanja, u srcu haosa rodio se i drugi angažman: angažman aktivne urbane rezilijencije. S drugim studentima, uzeli smo svoje bilježnice, ne da bismo zamišljali nove svjetove, već da bismo svjedočili o našem koji se rušio. Crtali smo opsadu. Svaka razorena fasada, svaki trag granate postajao je zabilješka, trag koji treba sačuvati za sjećanje. Istovremeno, u podrumima, provodili smo sate ručno prepisujući knjige o arhitekturi koje smo mogli spasiti. Bio je to čin otpora: arhivirati uništenje da se ne zaboravi, i sačuvati znanje da bismo se jednog dana mogli nadati obnovi.

But beyond immediate survival, another commitment was born in the heart of the chaos: that of active urban resilience. With other students, we took our notebooks, not to imagine new worlds, but to bear witness to our own as it crumbled. We drew the siege. Each gutted facade, each shell impact became a survey, a trace to be preserved in memory. Simultaneously, in basements, we spent hours hand-copying the architecture books we could save. It was an act of resistance: to archive the destruction so as not to forget, and to safeguard knowledge in order to one day hope to rebuild.



Ilustracija 1 U iščekivanju barikada, Sarajevo.
Izvor: Louis Jammes, privatna kolekcija, 1993.

Figure 1 Anticipating Barricades, Sarajevo.
Source: Louis Jammes, private collection, 1993.

I usred tog otpora jedan neočekivani, gotovo nadrealni događaj došao je da sve osvijetli. Još uvijek vidim svjetski poznatog arhitektu, Thoma Maynea, u prolazu kroz opkoljeni grad, kako nam se pridružuje — mojim prijateljima, kolegama studentima arhitekture i meni — u ateljeu mojih roditelja. Tokom nekoliko sati kada nismo bili na linijama fronta, taj atelje je postajao naše utočište. Tamo, usred haosa, počeli smo crtati s njim. Ne samo ruševine, već buduće Sarajevo, moguće Sarajevo. Crtati budućnost na ožiljcima sadašnjosti. To iskustvo je bilo nezaboravno, potpuni preokret u mom pogledu. Raditi s takvom figurom, u takvim uslovima, potvrdilo je da arhitektura više nije samo čin sjećanja. Mogla je ponovo postati čin radikalne nade, dokaz da se čak i u srcu ništavila još uvijek može zamisliti budućnost, ma koliko nesigurna bila.

Historija, naša historija, preokrenula se u nekoliko dana. Za arhitektu, to je trenutak koliko strašan, toliko i veličanstven. Rijetko se u tako kratkom vremenu doživi ono što se inače uči cijeli život. Arhitekt-graditelj je nestao, da bi ustupio mjesto arhitekti-obnovitelju, arhitekti-arhivisti, ali i, zahvaljujući tom suspendovanom trenutku, arhitekti sposobnom da nazre obnovu. Arhitektura je u tom trenu postala pitanje preživljavanja, sjećanja, brige i jedne uporne nade.

And in the midst of this resistance, an unexpected, almost surreal event came to illuminate everything. I can still see the world-renowned architect, Thom Mayne, passing through the besieged city, joining us — my friends, my fellow architecture students, and me — in my parents' studio. During the few hours when we were not on the front lines, that studio became our refuge. There, in the middle of the chaos, we began to draw with him. Not just the ruins, but a future Sarajevo, a possible Sarajevo. Drawing the future on the scars of the present. This experience was unforgettable, and resulted in a total shift in my perspective. To work with such a figure, under such conditions, affirmed that architecture was no longer just an act of memory; it could once again become an act of radical hope, proof that even in the heart of the void, one could still conceive of a future, however uncertain it might be.

History, our history, shifted in a matter of days. For an architect, it is a moment as terrible as it is immense. It is rare to experience in such a short time what one normally learns in a lifetime. The architect-builder faded away to make room for the architect-repairer, the architect-archivist, but also, thanks to that suspended moment, the architect capable of envisioning reconstruction. Architecture became, in that instant, a matter of survival, of memory, of care, and of tenacious hope.

3 Egzil i medijacija

3.1 Od piramide do srca projekta

Egzil me je doveo u Francusku, a s njim i treće učenje, najpotpunije. Napustiti rodnu zemlju nije samo biti lišen profesionalnog konteksta; to je morati sve ponovo naučiti. Novi jezik, nova kultura, novi način života, novi administrativni i socijalni sistem... sve je trebalo dešifrovati. Na kraju se taj egzil pokazao kao arhitektonski projekat za sebe. Trebalo je krenuti od nule, analizirati novi "lokalitet" — francusko društvo — razumjeti njegove kodove, običaje i ograničenja, kako bi se strpljivo iscrtilo vlastito mjesto unutar njega.

To iskorjenjivanje, isprva bolno, pokazalo se kao nevjerovatna prilika: prilika da se sve preispita, kao čovjek i kao arhitekt.

Stigao sam sa svojom kulturom jugoslavenske strogosti i traumatičnim sjećanjem na grad u ratu. Otkrio sam francuski arhitektonski pristup koji je bio osjetljiviji, više fenomenološki, gdje su kvalitet svjetlosti, tekstura materijala ili poezija putanje zauzimali centralno mjesto. Tamo gdje sam naučio da razmišljam u terminima sistema i funkcija, naučio sam da razmišljam u terminima atmosfera, emocija i iskustava. Taj susret bio je lonac za topljenje moje sadašnje prakse. Shvatio sam da strogost nije neprijatelj osjetljivosti, već njen uslov. Struktura, konstruktivna racionalnost koju sam naučio u Sarajevu, mogla je postati čvrst kostur na koji se moglo nakalemiti nježnije meso, pažljivije prema čovjeku u njegovoj posebnosti.

Moja uloga se ponovo promijenila. Nakon graditelja i obnovitelja, postao sam neka vrsta medijatora. Taj lični razvoj otvorio je mnogo šire pitanje, fundamentalno preispitivanje naše profesije: šta ako je suštinska uloga arhitekta danas upravo ta? Biti medijator?

Ovdje se otvara nova dimenzija, koja zamjenjuje i dekonstruira tradicionalnu figuru arhitekta-šefa, jedinog vizionara na vrhu piramide. Paradigma se mijenja. Arhitekta-medijator više ne nameće, on plete veze između prošlosti i budućnosti, između sjećanja na jedno mjesto i njegove budućnosti, između tehničkih ograničenja i poetskih težnji. On postaje tumač dubokih težnji korisnika. Tada se moja vlastita naracija proširila u dublje razmišljanje o prostoru i sjećanju, otkrivajući relevantnost djela kritičkih urbanista kao što su Jane Jacobs i Kevin Lynch. Shvatio sam da je čitanje "linija sile" jednog kvarta ono što je Jacobs nazivala "uličnim baletom", a Lynch "slikom grada", bio osnovni preduslov da se povuče prva linija. Arhitektura tada više nije samo objekat koji treba izgraditi, već proces koji treba animirati. Projekat koji se su-kreira sa stanovnicima, izabranim zvaničnicima i zanatlijama. Arhitekt više nije vrh piramide. On je njeno srce koje orkestrira višestruke inteligencije. Imao sam 29 godina...

3.2 Arhitektura kao proširena praksa

Ova filozofija arhitekta-medijatora nije ostala samo teorija. Postala je pokretač jedne namjerno hibridne prakse, koja teži da se "dotakne" svega što čini prostor, daleko izvan puke izgradnje zgrada. Moja profesionalna putanja se tada upustila u različite teritorije, od kojih je svaka bila novi način istraživanja profesije.

Film je bio moćan primjer, posebno na scenografiji za Oscarom nagrađeni film *Ničija zemlja*. Kakav čudan i intenzivan trenutak kada morate manipulirati sjećanjem

3 Exile and Mediation

3.1 From the Pyramid to the Heart of the Project

Exile led me to France, and with it, a third apprenticeship, the most complete of all. To leave one's native land is not just to be dispossessed of a professional context, it is to have to relearn everything: a new language, a new culture, a new way of life, a new administrative and social system... everything has to be deciphered. In the end, this exile proved to be an architectural project in its own right. I had to start from scratch, to analyze a new "site" — French society — to understand its codes, its customs, and its constraints in order to patiently design my own place within it.

This uprooting, at first painful, thus revealed itself to be an incredible opportunity: that of having to re-examine everything, as a man and as an architect.

I arrived with my culture of Yugoslav rigor and the traumatic memory of a city at war. I discovered a French architectural approach that was more sensitive, more phenomenological, where the quality of light, the texture of a material, or the poetic experience of a path took center stage. Where I had once learned to think in terms of systems and functions, I learned to think also in terms of atmospheres, emotions, and experiences. This encounter became the crucible of my current practice. I understood that rigor was not the enemy of sensitivity, but its condition. The structure, the constructive rationality I had learned in Sarajevo, could become the solid skeleton onto which a more delicate flesh could be grafted, more attentive to the human in his or her singularity.

My role mutated once again. After builder and repairer, I became a kind of mediator. This personal evolution opened up a much broader question, a fundamental inquiry into our profession: what if the essential role of the architect today were precisely this — to be a mediator?

A new dimension opens up here, one that replaces and deconstructs the traditional figure of the master architect, the sole visionary at the top of the pyramid. The paradigm is shifting. The architect-mediator no longer imposes; they weave connections between the past and the future, between the memory of a place and its becoming, between technical constraints and poetic aspirations. They become an interpreter of the deep aspirations of the users — the people who will live in, experience, and inhabit the space. It was then that my own narrative expanded into a deeper reflection on space and memory, upon discovering the relevance of the works of critical urbanists such as Jane Jacobs and Kevin Lynch. I understood that reading the "lines of force" of a neighborhood, what Jacobs calls the "sidewalk ballet" and Lynch the "image of the city," is a fundamental prerequisite before even drawing the first line. Architecture is then no longer just an object to be built, but a process to be animated; a project that is co-constructed with its inhabitants, elected officials, and artisans. The architect is no longer the top of the pyramid; they are its heart, orchestrating multiple ways of thinking. I was 29 years old...

3.2 Architecture as an Expanded Practice

This philosophy of the architect-mediator did not remain a mere theory; it became the engine of a deliberately hybrid practice, seeking to "touch upon" everything that makes up space, far beyond the mere construction of buildings. My professional journey then ventured into various territories, each of them a new way of exploring the profession.

na rat, ne više kao traumom koju treba liječiti, već kao materijalom koji treba oblikovati za priču. Arhitekt je postajao scenograf, organizator prostora-vremena za ekipu. Ta praksa scenografije, gdje arhitektura gradi efemerne svjetove, našla je odjek u poetskoj misli Aldo Rossija, koji je zamišljao "pozorišta svijeta" i u svakom projektu vidio scenu za kolektivno sjećanje.

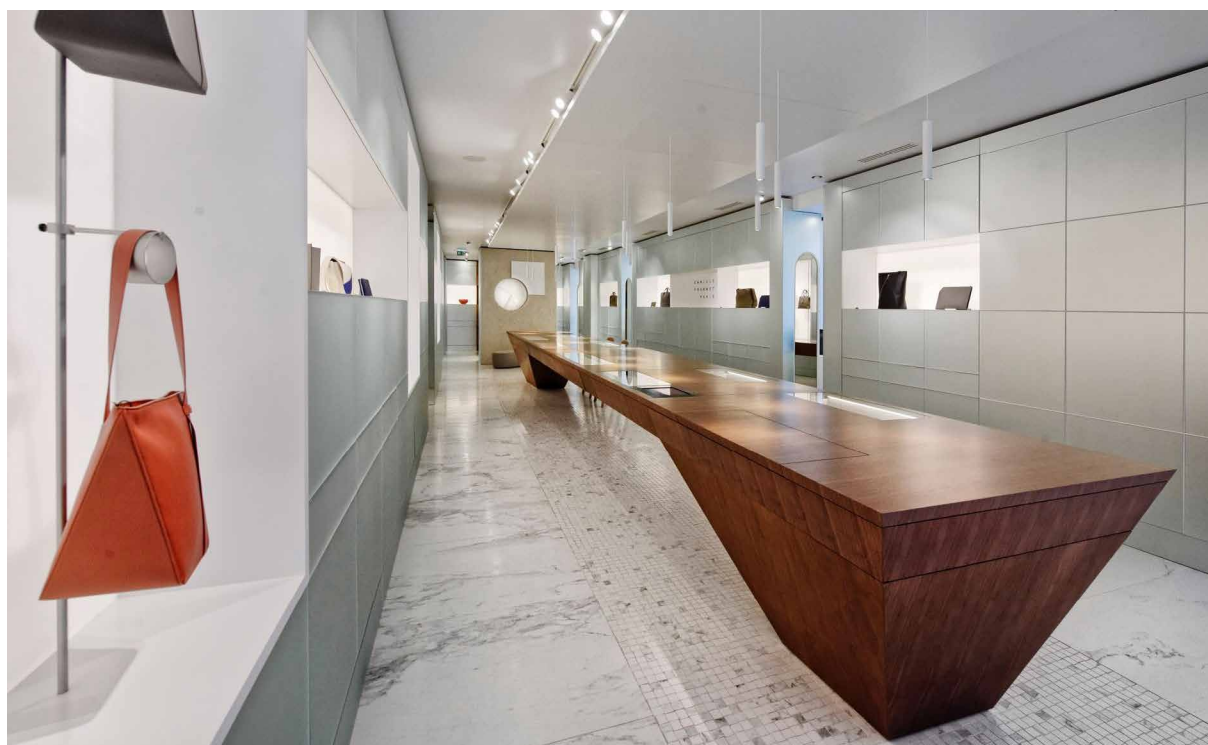
To istraživanje materijala nastavilo se na nivou dizajna, na primjer, stvaranjem stola dugog devet metara za luksuzni butik u Parizu. Oslanjajući se na samo dvije noge na svojim krajevima, taj objekat mi je dokazao da rad na detalju može biti jednako složen i zahtjevan kao projektovanje mosta, u duhu Jeana Prouvéa koji nije pravio razliku između duše zgrade i duše komada namještaja.

Zatim je došlo nematerijalno. Elektronska muzika, a posebno minimal house, postala je za mene neočekivan alat. DJ-ing se pokazao kao način nastanjanja prostora bez njegove izgradnje, oblikovanja prostora

Cinema was a powerful example, notably on the set of the Oscar-winning film *No Man's Land*. What a strange and intense moment it was to have to manipulate the memory of war, no longer as trauma to be healed, but as material to be sculpted for a narrative. The architect became a scenographer, an organizer of space-time for a team. This practice of set design, where architecture builds ephemeral worlds, found an echo in the poetic thought of Aldo Rossi, who conceived of "theaters of the world" and saw in every project a stage for collective memory.

This exploration of material progressed into design, for example, with the creation of a nine-meter-long table for a luxury boutique in Paris. Resting on only two legs at its extremities, this object proved to me that detail work can be as complex and demanding as designing a bridge — in the spirit of Jean Prouvé who did not differentiate between the soul of a building and that of a piece of furniture.

Then there was the immaterial. Electronic music — and more specifically minimal house — became an unexpected



Ilustracija 2 Devet metara dug sto za Camille Fournet butik, Paris. Arhitekt: Boris Cindrić.

Izvor: Boris Cindrić, privatna kolekcija, 2019.

Figure 2 Nine-meter-long table for a flagship store, Camille Fournet Paris. Architect: Boris Cindrić.

Source: Boris Cindrić, private collection, 2019.

petljama i strukturiranim ritmovima. Ta praksa odražava dvostruku tradiciju: arhitektonsku Iannis Xenakisa koji je razmišljao o muzici u terminima volumena i tekstura; i onu više ambijentalnu Briana Enoa koji zvuk shvata kao dizajnerski alat sposoban da definira atmosferu. Organizovanje performansa na nedovršenim gradilištima bio je način otkrivanja duše mjesta čak i prije nego što je zatvoreno, arhitektura čiste energije. *In situ* video instalacije bile su dio istog pristupa: preispitivanje mjesta kroz svjetlost i sliku.

Konačno, i možda najvažnije, ova vizija se otjelovila u prenošenju znanja. Vođenje međunarodnih radionica, od Libana do prelijepog, ali zaboravljenog lokaliteta u Kalabriji, znači primijeniti tu ulogu orkestratora u praksi.

tool for me. DJing proved to be a way of inhabiting space without building it, of sculpting it with loops and structured rhythms. This practice echoes a dual tradition: the architectural one of Iannis Xenakis, who thought of music in terms of volumes and textures; and the more environmental one of Brian Eno, who conceives of sound as a design tool capable of defining an atmosphere. Organizing performances on unfinished construction sites was a way of revealing the soul of a place even before it was enclosed, an architecture of pure energy. *In-situ* video installations were part of the same approach: to interrogate a place through light and image.

Finally, and perhaps most essentially, this vision was embodied in transmission. Leading international

Okupljanje multiprofesionalnih timova da razmišljaju *in situ* je sama suština arhitekture koja više nije usamljena, već kolektivna. Svako od ovih iskustava nije bila digresija, već proširenje polja arhitekture, način da se dokaže da naša uloga nije toliko da gradimo zidove, koliko da gradimo odnose i smisao, bez obzira na medij.

Ovaj pristup me je nesumnjivo spriječio da izgradim "mono-karijeru", linearniju i lakše razumljivu vanjskom svijetu naviknutom na kulturu specijalizovanog arhitekta. Da li je trebalo da se prilagodim jednoj ulozi da bih bio čitljiviji, uz rizik da izdam samu složenost stvarnosti koju sam nastojao da obuhvatim? To je razmišljanje koje me i danas prati....

workshops, from Lebanon to a magnificent but forgotten site in Calabria, is to put this role of orchestrator into practice. Bringing together multi-professional teams to reflect *in situ* is the very essence of an architecture that is no longer solitary, but collective. Each of these experiences was not a digression, but an extension of the field of architecture, a way of proving that our role is less about building walls than about building relationships and meaning, regardless of the medium.

This approach has undoubtedly prevented me from building a "mono-career," more linear and more easily understandable to an outside world accustomed to the culture of the specialized architect. Did I have to conform to a single role to be more legible, at the risk of betraying the very complexity of the reality that I sought to embrace? It is a reflection that still stays with me....



Ilustracija 3 Tim Kalabrija multidisciplinarnog workshopa.
Izvor: Boris Cindrić, privatna kolekcija, 2020.

Figure 3 Calabria Multidisciplinary Workshop Team.
Source: Boris Cindrić, private collection, 2020.

4 Veliko ponovno učenje

4.1 Intimni prijelom, prijelom svijeta

Rat i egzil nisu bili izbor, već prisilna lična dekonstrukcija. Oni su raspršili pravu liniju budućnosti koja je izgledala iscertana, primoravajući me da ponovo izgradim identitet i profesiju na ruševinama, kako fizičkim tako i mentalnim. Historija arhitekture je, naravno, niz prekida i ponovnih izuma, ali doživjeti takav prijelom u vlastitom tijelu pruža intimno, neteorijsko razumijevanje krhkosti sistema i nužnosti prilagođavanja da bi se preživjelo.

Danas vidim da cijeli svijet doživljava, na difuzan ali jednako radikalna način, sličnu dekonstrukciju. Sigurnosti 20. stoljeća ruše se pod težinom međusobno povezanih kriza: svijesti o našim planetarnim granicama, preokreta svjetskog poretka i ponovnog izbijanja sukoba, socijalne polarizacije, i iznad svega, vrtoglavice vještačke inteligencije, koja remeti naše same definicije stvaranja, rada i znanja. Ove snage nisu prolazni trendovi. One redefinišu same temelje na kojima smo mislili da možemo graditi.

4 The Great Relearning

4.1 The Intimate Fracture, the Fracture of the World

The war and my exile were not a choice, but a forced personal deconstruction. They pulverized the straight line of a future that seemed so mapped out, forcing me to rebuild an identity and a profession on ruins, both physical and mental. The history of architecture is, of course, a succession of ruptures and reinventions, but to experience such a fracture in one's own flesh provides an intimate, non-theoretical understanding of the fragility of systems and the necessity of adapting to survive.

Today, I see that the entire world is experiencing, in a diffuse but equally radical way, a similar deconstruction. The certainties of the 20th century are collapsing under the weight of interdependent crises: the awareness of our planetary limits, the upheaval of the world order and the resurgence of conflicts, social polarization, and above all, the vertigo of artificial intelligence, which is disrupting our very definitions of creation, work, and knowledge. These forces are not passing trends; they are redefining the very foundations upon which we thought we could build.

4.2 Poniznost kao uslov opstanka

U ovom novom nestabilnom pejzažu gdje su stare mape beskorisne, ponovno učenje više nije opcija, ono je imperativ. Inicijacijsko putovanje arhitekta mijenja prirodu: više se ne radi o "Grand Touru" radi sakupljanja estetskih referenci, već o ronjenju na dah u složenost. To je putovanje, koliko duhovno toliko i fizičko, koje nas primorava da se upustimo daleko izvan naših zona komfora i koje zahtijeva bezgraničnu znatiželju.

Suočen s ovim izazovima koji miješaju klimatologiju, geopolitiku i inženjering vještačke inteligencije, lik arhitekta-šefa, sveznajućeg glavnog graditelja, postao je fikcija. Kako bi jedan pojedinac mogao tvrditi da samostalno vlada takvim poljima znanja? Slika "velikog šefa" ili "sveznalice" arhitekta, na vrhu svoje piramide, ne samo da je prevaziđena, ona je kontraproduktivna.

Ona mora imperativno nestati da bi ustupila mjesto agilnijoj i poniznijoj figuri: arhitekti-medijatoru, arhitekti-učeniku. Naša najveća vrijednost više ne leži u posjedovanju ukupnog znanja, već u našoj sposobnosti da postavljamo prava pitanja, da orkestriramo različite ekspertize i da prevodimo jezike koji se međusobno ne razumiju. Naša uloga je da plovimo kroz neizvjesnost i da dajemo prostorni i osjetilni oblik kolektivnim rješenjima. To stalno ponovno učenje stoga nije priznanje slabosti. To je, naprotiv, uslov za profesionalni i intelektualni opstanak.

To preispitivanje se logično mora proširiti i na naše vlastite radne strukture. Naši biroi su još uvijek prečesto izgrađeni na istom kvazi-vojnom principu: veliki šef, šefovi projekata, zatim tehničari... Naravno, naša profesija nameće besprijekornu strogost i organizaciju kako bi se odgovorilo na ogromne odgovornosti, a ta hijerarhija je dugo bila odgovor na tu potrebu za kontrolom.

Ali dolazak vještačke inteligencije dolazi da dinamitira taj model namećući nam novu i radikalnu poniznost. Suočeni s tehnologijom sposobnom da upravlja tehničkom složenosti s efikasnošću koja nas nadmašuje, naš profesionalni opstanak više neće zavisiti od naše pretenzije da sve znamo, već od naše mudrosti da delegiramo izračunljivo znanje mašini.

Vještačka inteligencija nas primorava da se preusmjerimo na ono što nam preostaje: empatiju da razumijemo stvarne potrebe, kreativnost da postavljamo smjela pitanja i etiku da vodimo projekte s ljudskom namjerom. Vještačka inteligencija, dakle, ne prijeti poniznom arhitekti. Ona ga čini neophodnim. Ona, jednostavno, čini zastarjelim arogantnog arhitektu.

4.2 Humility as a Condition for Survival

In this new, unstable landscape where the old maps have become useless, relearning is no longer an option; it is an imperative. The initiatory journey of the architect is changing in nature: it is no longer about a "Grand Tour" to accumulate aesthetic references, but about a deep dive into complexity. It is a journey as spiritual as it is physical, which forces us to venture far beyond our comfort zones and which demands limitless curiosity.

Faced with these challenges that mix climatology, geopolitics, and AI engineering, the figure of the architect-in-chief, the omniscient master builder, has become fiction. How could a single individual claim to master such fields of knowledge alone? The image of the "great chief" or "know-it-all" architect at the top of the pyramid is not only outdated, it is counterproductive.

It must imperatively disappear to make way for a more agile and more humble figure: the architect-mediator, the architect-learner. Our greatest value no longer lies in the possession of total knowledge, but in our ability to ask the right questions, to orchestrate diverse fields of expertise, and to translate languages that do not speak to each other. Our role is to navigate uncertainty and to give spatial and sensitive form to collective solutions. This continuous cycle of relearning is therefore not an admission of weakness. It is, on the contrary, a condition for professional and intellectual survival.

This questioning must logically extend to our own work structures. Our firms are still too often built on the same quasi-military principle: the big boss, the project managers, then the technicians... Certainly, our profession demands flawless rigor and organization to meet immense responsibilities, and this hierarchy has long been the answer to this need for control. But the arrival of artificial intelligence comes as dynamite to this model by imposing on us a new and radical humility. Faced with a technology capable of managing technical complexity with an efficiency that surpasses us, our professional survival will no longer depend on our pretense of knowing everything, but on our wisdom to delegate calculable knowledge to the machine. AI forces us to refocus on what is left to us: empathy in understanding true needs, creativity in asking bold questions, and the ethics to guide projects with human intention. AI, therefore, does not threaten the humble architect; it makes them indispensable. It simply makes the arrogant architect obsolete.

5 Arhitektuiranje budućnosti

5.1 Digitalni horizont: Ponovo pronađeno vrijeme?

Danas je najvrtoglaviji i najperspektivniji alat bez sumnje vještačka inteligencija. Daleko od toga da je vidim kao prijetnju našoj kreativnosti, ja je shvatam kao polugu koja nas može osloboditi. Automatizacijom tehničkih zadataka i analizom složenih podataka, vještačka inteligencija nas ne zamjenjuje. Ona nam vraća vrijeme.

Ali budimo lucidni: to vrijeme koje nam vještačka inteligencija obećava vratiti je velikim dijelom ono vrijeme koje nam je prva informatička revolucija oduzela. U svojoj pomamnoj potrazi za brzinom i produktivnošću,

5 Architecting the Future

5.1 The Digital Horizon: Time Rediscovered?

Today's most dizzying and promising tool is undoubtedly artificial intelligence. Far from seeing it as a threat to our creativity, I see it as the lever that can set us free. By automating technical tasks and analyzing complex data, AI does not replace us: it gives us back time.

But let's be lucid: the time that AI promises to give us back is largely the time that the first computer revolution took from us. In its frantic quest for speed and productivity, the computer turned us into software operators, often absorbed by the complexity of digital production itself, to

kompjuter nas je pretvorio u operatere softvera, često zaokupljene složnošću same digitalne proizvodnje, na štetu promišljanja unaprijed. Velika zamka bila bi ponoviti tu grešku. Koristiti dobitke u produktivnosti vještačke inteligencije samo da bismo proizvodili više i brže, u logici čiste profitabilnosti, bila bi izdaja njenog potencijala.

Pravi ulog, pravi dobitak, leži negdje drugdje. Radi se o ponovnom osvajanju tog vremena ne radi efikasnosti, već radi relevantnosti. Vremena za sumnju, za osjetljivo istraživanje, za dijalog i za neočekivano. To je vrijeme da se vratimo na teren, ne da mjerimo, već da osjetimo dušu mjesta. Vrijeme za duboke razgovore s budućim stanarima. Vrijeme za istraživanje održivih i poetskih materijala.

U ovoj novoj paradigmi, ključna vještina arhitekta se mijenja. Ona manje leži u produkciji crteža, a više u umjetnosti postavljanja pravog pitanja, formulisanja pravog i nadahnutog "prompta" koji će voditi vještačku inteligenciju. Arhitekt više ne crta samo planove; on crta namjere. On postaje kustos, kreativni direktor i etički garant bezbrojnih mogućnosti koje mu mašina nudi.

the detriment of upstream reflection. The great trap would be to repeat this mistake. To use the productivity gains of AI solely to produce more, faster, in a logic of pure profitability, would be a betrayal of its potential. The real stake, the real gain, lies elsewhere. It is about reconquering this time, not for efficiency, but for relevance. Time for doubt, for sensitive research, for dialogue, and for the unexpected. It is time to return to the field, not to measure, but to feel the soul of a place. Time for deep conversations with future inhabitants. Time for research on sustainable and poetic materials.

In this new paradigm, the key skill of the architect shifts. It lies less in the production of drawings than in the art of asking the right question, of formulating the right and inspired "prompt" that will guide AI. The architect no longer just draws plans; they draw intentions. They become the curator, the creative director, and the ethical guardian of the countless possibilities that the machine offers them. The collaboration is no longer just human; it becomes human-machine. AI brings the quantitative power; the architect, the qualitative intentionality.



Ilustracija 4 Valoviti beton Camille Fournet Manufacturing, Tergnier, Francuska – Boris Cindrić, arhitekt. Izvor: Boris Cindrić, privatna kolekcija, 2025.

Figure 4 Corrugated Concrete, Camille Fournet Manufacturing, Tergnier, France – Boris Cindric, architect. Source: Boris Cindrić, private collection, 2025.

Saradnja više nije samo ljudska; ona postaje čovjek-mašina. Vještačka inteligencija donosi kvantitativnu snagu, arhitekt kvalitativnu intencionalnost.

Upravo taj dijalog nam konačno nudi priliku da se u potpunosti posvetimo pitanju "zašto". Naša uloga je da postanemo majstori pravog pitanja. A ponekad, najodlučujući "prompt" nije onaj koji mi formulišemo, već onaj koji nam sam život pošalje.

5.2 Ponovni početak: Lekcija iz arhitekture

Za mene je taj "prompt" dobio lice jednog lijepog susreta. Susreta koji je redefinirao konture i smisao budućnosti, i koji je, sasvim prirodno, iznjedrio životni projekat okrenut ka Brazilu. Suočen s tom konkretnom mogućnošću novog početka, na toj zemlji koja utjelovljuje i lomove i otpornost svijeta, pitanje mog identiteta nametnulo se novom snagom: hoću li biti "arhitekt" do kraja?

Pitanje nije odreći se trideset godina putovanja, već zapitati se da li bi se moje temeljne sposobnosti kao

It is this dialogue that finally offers us the chance to devote ourselves entirely to the "why." Our role is to become artisans of the right question. And sometimes, the most decisive "prompt" is not the one we formulate, but the one that life itself sends us.

5.2 A New Beginning: A Lesson in Architecture

For me, this "prompt" took the form of a beautiful encounter. An encounter that redefined the contours and meaning of my future, and which, quite naturally, gave birth to a life project focused on Brazil. It is therefore faced with this concrete possibility of another beginning, on this land that embodies both the fractures and the resilience of the world, that the question of my identity has imposed itself with new force: will I be an "architect" until the end?

The question is not to disown the last forty years of my journey, but to ask myself if my fundamental skills as an architect — analyzing a system, structuring complex



arhitekta — analiziranje sistema, strukturiranje složene misli, građenje mostova između disciplina, davanje oblika potrebi — mogle, i trebale, danas otjeloviti u novim životnim projektima, novim profesionalnim izazovima koji ne bi nužno nosili ime arhitekture.

Da li bi to bilo napuštanje, odricanje od mog primarnog identiteta? Danas vjerujem da je upravo suprotno. To je logičan ishod života provedenog u ponovnom učenju. Krajnji cilj možda nije postati drugačiji tip arhitekta, već shvatiti da je arhitektura prije svega način razmišljanja, sposobnost organizovanja svijeta, primjenjiva daleko izvan puke gradnje.

Taj "novi početak" tada ne bi bio prekid, već najčišći i najsavremeniji izraz moje profesije. Arhitekt sutrašnjice, kako ga ja vidim i priželjkujem, više nije samo graditelj prostora, već tumač svijeta, majstor višestrukih inteligencija sposoban da nastani složenost s lucidnošću i željom. Njegova misija više nije samo da gradi, već da arhitektonski oblikuje projekte, odnose i smisao, tamo gdje se za tim ukaže potreba.

Ipak, ova filozofija nije rođena iz puke intelektualne refleksije, već iz trenutka sumnje i prijateljstva. Sjećam se jednog popodneva na Korzici, pod suncem, kada me je zadesio novi životni prelom. Povjerio sam se Mariane, veoma dragoj francuskoj prijateljici koja me je tog dana pomirila sa samim sobom: "Nisam dobro, Mariane. Moram, još jednom, početi život od nule." Pogledala me je, ne sažaljivo, već sa iskričavom znatiželjom, i upitala me: "Ali Borise, koja je tvoja profesija?" Bio sam zatečen, jer je savršeno poznavala moj život i moje projekte. "Arhitekt... kakvo pitanje!" odgovorio sam. Insistirala je, s blagim osmijehom: "Uredu. A kada je jedan tvoj projekat gotov, nacrtan ili izgrađen, šta onda radiš?" Odgovor mi je došao, odjednom očit, a ipak potpuno nov: "Pa... počinjem novi projekat." Prasnuo je smijeh, prvo njen, pa moj. Smijeh čiste očiglednosti, koji je odnio moju tjeskobu.

Sutradan mi je poslala video, bez riječi. Na njemu su se vidjeli budistički monasi kako završavaju mandalu od pijeska. Nakon mjeseci rada, nevjerovatne strpljivosti i složenosti, posljednje zrno boje je bilo postavljeno. I tada, u samom trenutku savršenstva, jedan od monaha je izbrisao cijelo djelo jednostavnim pokretom ruke, da bi odmah počeo ponovo.

Tog dana, zahvaljujući tom dijalogu i toj slici, shvatio sam. Moja tjeskoba zbog toga što moram "početi ponovo" bila je zapravo sama definicija, suština moje profesije i mog života. Ljepota naše profesije možda ne leži u građevinama koje ostavljamo iza sebe, već u ovoj sposobnosti da svaki kraj prihvatimo kao novi početak. U ovoj umjetnosti počinjanja iznova, uvijek i iznova, s istom lucidnošću i istom željom.

thought, building bridges between disciplines, giving form to a need — could not, and should not, be embodied today in new life projects, new professional challenges that would not necessarily bear the name of architecture.

Would this be an abandonment, a renunciation of my primary identity? I believe today that it is quite the opposite. It is the logical culmination of a life of relearning. The ultimate goal is perhaps not to become another type of architect, but to understand that architecture is, above all, a way of thinking — a capacity to organize a world that extends far beyond mere construction.

This "new start" would not then be a rupture, but the purest and most contemporary expression of my profession. The architect of tomorrow, as I envision and hope for, is no longer just a builder of spaces, but an interpreter of the world, an artisan of multiple ways of thinking capable of inhabiting complexity with lucidity and desire. Their mission is no longer just to build, but to architect projects, relationships, and meaning, wherever the need arises.

Yet, this philosophy was not born from a simple intellectual reflection, but from a moment of doubt and friendship. I remember an afternoon in Corsica, under the sun, when a new rupture in my life hit me. I confided in Marianne, a very dear French friend who reconciled me with myself that day: "I'm not doing well, Marianne. I have to, once again, start my life from scratch." She looked at me, not with pity, but with a sparkling curiosity, and asked me: "But Boris, what is your profession?" I was taken aback, as she knew my life and my projects perfectly well. "Architect... what a question!" I replied. She insisted, with a slight smile: "Okay. And once one of your projects is finished, drawn, or built, what do you do?" The answer came to me, suddenly obvious and yet completely new: "Well... I start a new project." A laugh erupted, first hers, then mine. A laugh of pure evidence, which swept away my anguish.

The next day, she sent me a video, without a word. It showed Buddhist monks finalizing a sand mandala. After months of work of incredible patience, and complexity, the last grain of color was placed. And then, at the very moment of its perfection, one of the monks erased the entire work with a simple wave of his hand, only to begin again immediately.

That day, thanks to that dialogue and that image, I understood. My anguish of having to "start over" was in fact the very definition, the essence of my profession and my life. The beauty of our profession, perhaps, does not lie in the edifices we leave behind, but in this ability to embrace each end as a new beginning — the art of starting over, again and again, with the same lucidity and the same desire.

