

Hangzhou mostovi

Bridges of Hangzhou

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dipl. ing. arch.

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Sažetak U tekstu *Retrospektiva i perspektiva: obrazovanje i praksa arhitekture* arhitekt Mladen Jadrić evocira duboku i osobnu povezanost s arhitekturom kroz kulturološku i narativnu prizmu. Počevši s emocionalnim sjećanjima iz Sarajeva i važnosti mostova kao metafore povezanosti, pripovijeda o svom formativnom obrazovanju na sarajevskom Fakultetu arhitekture, gdje se narativna tradicija susreće s tehničkom preciznošću. Kroz referencu na Wittgensteina i Hansa Holleina, naglašava važnost cjeloživotnog učenja i osobnog arhitektonskog izraza. U središtu teksta je projekt mostova za kineski grad Hangzhou, razvijen u kontekstu urbanog plana Olimpijskog sela za Azijske igre (ASIAD 2022). Autor reflektira o arhitekturi ne samo kao tehničkoj disciplini, već kao mediju kulturnog dijaloga i društvenog utjecaja. Mostovi, projektirani u suradnji austrijsko-kineskog tima, nisu zamišljeni samo kao infrastruktura već kao proizvođači javnog prostora, u duhu tradicionalne kineske simbolike vode, vrta i prijelaza. Posebna pažnja je posvećena funkcionalnosti, urbanoj integraciji i društvenoj upotrebljivosti. Inspiraciju autor crpi iz putovanja, književnosti (Calvino, Marco Polo) i vlastite višedesetljetne prisutnosti u Kini, Koreji, Japanu i istočnoj Aziji. Esej tako postaje osobna refleksija o ulozi arhitekta kao posrednika između prostora, kulture i identiteta. Hangzhou, sa svojim bogatim naslijeđem i simbolikom "rajskog grada", ovdje je prikazan kao suvremeni laboratorij za ispitivanje granica arhitektonske edukacije, kulturne suradnje i društveno-odgovornog urbanizma.

Ključne riječi arhitektonsko obrazovanje; urbani identitet; mostovi; Sarajevo; Hangzhou; interkulturalna praksa.

Abstract In this essay, the author, architect Mladen Jadric, explores the multilayered relationship between architectural education and practice through a personal narrative shaped in Sarajevo and articulated via international experiences, with a special focus on China, Korea, Japan and Asia in general. Reflections on Sarajevo's bridges as intersections of narrative and space unfold into a broader discussion of architecture as a medium of expression and social responsibility. The author recalls his studies at the Sarajevo Faculty of Architecture, where fiction, technique, and culture converged into a distinctive pedagogical and professional approach. Inspiration is drawn from Marco Polo's dialogues with Kublai Khan in Calvino's *Invisible Cities*, interwoven with the author's architectural projects in the culturally rich city of Hangzhou. The design of bridges for the ASIAD 2022 project exemplifies a synthesis of public space, identity, and contemporary urbanism. These bridges, designed by an Austrian-Chinese team are not merely physical structures, but extensions of social currents — spaces of encounter and reflection. The text emphasizes lifelong learning and cross-cultural dialogue in architecture, recognizing architectural practice as a means to shape a more equitable society. Ultimately, it underscores the importance of local context and narrative as foundations for globally relevant architectural engagement.

Keywords architectural education; urban identity; bridges; Sarajevo; Hangzhou; intercultural practice.

1 Uvod

Sarajevski su mostovi puno više od vjenčanih prstenova sunčane i zasjenjene strane grada. Oni su jednakom mjerom izgrađeni rukama vještih majstora, zidara i arhitekata, kao i bezbrojnim pričama, legendama i anegdotama, ne jednog nego mnogih anonimnih pripovjedača koji su preko njih hodali, na njima se ljubili, sjedili, držali se za ruke ili jednostavno posmatrali svojeglavu rijeku Miljacku. Kad sam bio dijete išli bismo namjerno gledati rijeku u koju je tvornica čilima

1 Introduction

The bridges of Sarajevo are much more than wedding rings uniting the sunny and shaded sides of the city. They were built equally by the hands of skilled craftsmen, masons, and architects, and by countless stories, legends, and anecdotes — not of one, but of many anonymous storytellers who walked across them, kissed on them, sat on them, held hands, or simply watched the headstrong Miljacka River. When I was a child, we would purposely go to look at the river into which the carpet factory occasionally

pokatkad puštala boje. Uništavanje okoliša malo je koga uzbuđivalo; biće da su i drugi, ne samo ja, prije imali čudan osjećaj straha gledajući tu natprirodnu predstavu koja budi fantaziju u njihovim glavama. Nekih pola sata do sat vremena (nekad i više puta dnevno) bili bi svjedoci potpuno artificijelnog i fascinirajućeg spektakla. Fasade grada bi mijenjale lica kao u teatru, bojene refleksijom riječne vode koja je mijenjala boje iz crvene u zelenu, u plavu... Trebalo je doći vrijeme lasera i *light-showa* da nešto slično ponovo doživim.

Sarajevski Fakultet arhitekture imao je, možda više nego drugi na kojima sam poslije predavao, uvijek jednu interesantnu kulturološku sponu između narativa i tehnike. Uvijek u šali govorim kako je utjecaj fikcije i ne-fikcije u Sarajevu uvijek igrao važnu ulogu. Legende i priče ispričane kroz arhitekturu postale su, i do danas ostale, dio mog kreativnog poticaja.

Otkako sam prije nekoliko desetljeća započeo proces učenja i građenja na Fakultetu arhitekture u Sarajevu, pokušavao sam stalno razvijati vlastiti arhitektonski jezik koji u svojim deklinacijama sublimira kompleksne note prostora, narativa, muzike, ritma, mirisa, slike...

Parafrizirajući Wittgensteina, arhitektura je životno djelo suočavanja sa samim sobom i pitanjem što je ispravno u svakom novom, dolazećem trenutku.

2 Mostovi za grad Hangzhou

Mišljenja sam da, ako imate nešto reći, morate izabrati odgovarajući medij. Ja sam izabrao arhitekturu, jer sam kroz nju u mogućnosti izraziti nešto što ne bih znao izraziti na bilo koji drugi način.

Uz to, arhitektura suptilnom integracijom etičkih vrijednosti nudi mogućnosti pozitivnog utjecaja i mijenjanja društva, što je tračak nade u kompliciranom vremenu u kojem živimo, gdje sjenke diktature i tiranije s bezbroj strana zaklanjaju svjetlo demokraciji i civilnom društvu. U kontradiktornim realnostima u kojima žive njeni stanovnici, naša planeta se nekima doima na momente kao rajski vrt ili pak kao jedan krug pakla, ovisno o perspektivi i okolnostima. Ovaj biotop gdje živimo se može apsolutno smatrati rajem ako uzmete u obzir ljepotu prirode i mogućnost ispunjenog života. U isto vrijeme, drugi ga s pravom mogu karakterizirati kao pakao, kada vide utjecaj ljudskih postupaka na okoliš i brojne sukobe i nepravde u svijetu.

Interesantno je da je još prije nekoliko stoljeća tu kontradikciju opisao i Marco Polo, jedan od junaka mog djetinjstva: "Pakao živih nije nešto što tek dolazi. Ako i postoji, to je onaj koji je već tu, pakao u kojem živimo svaki dan, a koji stvaramo zajednički. Postoje dva načina da ne patite od njega. Prvi je lak za mnoge: prihvatiti pakao i postati dio njega toliko da ga više ne vidite. Drugi je riskantan i zahtijeva stalnu pažnju i spremnost na učenje: tražiti i naučiti prepoznavati tko i što nije dio pakla, i dati mu trajanje i prostor."

Kad se u kulturnom dijalogu između Istoka i Zapada povede diskusija oko pojma "raj" ili mjesta na Zemlji koje bi moglo dobiti taj epitet, kineski intelektualci nemaju sumnje da je pravi "Raj" na nebu, a na Zemlji postoje samo dva mjesta koja zaslužuju taj atribut: kineski gradovi Suzhou i Hangzhou.

released dye. Environmental damage didn't seem to disturb anyone much; perhaps others, not only I, felt a strange sense of fear when watching that supernatural spectacle that stirred our imagination. For half an hour to an hour (sometimes more than once a day), we would witness a completely artificial and fascinating performance. The city facades changed faces like a theater set, painted by the reflections of the river water shifting in color from red to green to blue... It wasn't until the era of lasers and light shows that I experienced something similar again.

The Faculty of Architecture in Sarajevo, perhaps more than any other school I later taught at, always had an interesting cultural link between narrative and technique. I often joke that fiction and non-fiction played an important role in Sarajevo. Legends and stories told through architecture have become, and continue to be, a part of my creative inspiration.

Since I began my journey of learning and building at the Faculty of Architecture in Sarajevo several decades ago, I have continually tried to develop my own architectural language, one that in its variations sublimates complex notes of space, narrative, music, rhythm, smell, and image.

To paraphrase the Austrian philosopher Wittgenstein, architecture is a life's work of confronting oneself and the question of what is right in each new moment to come.

2 Bridges for the City of Hangzhou

I believe that if you have something to say, you must choose the right medium. I chose architecture because through it, I am able to express something I could not articulate in any other way. Moreover, architecture subtly integrates ethical values, offering the possibility to positively influence and transform society — a glimmer of hope in the complex times we live in, where the shadows of dictatorship and tyranny from countless directions obscure the light of democracy and civil society. In the contradictory realities that its inhabitants live in, our planet at times appears to some as a paradise or, conversely, a circle of hell, depending on one's perspective and circumstances. This biotope could be considered a paradise when one takes into account the beauty of nature and the potential for a fulfilling life. At the same time, others rightly characterize it as hell when they see the effects of human actions on the environment and the many conflicts and injustices in the world.

Interestingly, Marco Polo, one of the heroes of my childhood, described this contradiction centuries ago: "The hell of the living is not something that will come; if there is one, it is already here, the hell we live in every day, which we create together. There are two ways to avoid suffering from it. The first is easy for many: accept the hell and become part of it to the extent that you no longer see it. The second is risky and requires constant attention and learning: to seek and recognize who and what is not part of that hell, and to make it endure, and give it space."

When the cultural dialogue between East and West addresses the notion of "paradise" or places on earth that could be given that epithet, Chinese intellectuals are certain that true "Paradise" is in heaven, and that only two places on earth deserve that designation: the Chinese cities of Suzhou and Hangzhou.



Poznati po svojim veličanstvenim vrtovima, oni su od srednjeg vijeka podjednako uzorna mjesta za najveća dostignuća u kineskoj literaturi, medicini, filozofiji, nauci, kuhinji, kao i u arhitekturi i umjetnosti, naročito umjetnosti građenja vrtova. Utjecaj tih čuvenih vrtova na ostatak svijeta znalcima historije je poznat, kao i njihov utjecaj na evropske interpretacije vrta od *hortus conclusus* do tzv. engleskog vrta.

Zapisi o dva glavna simbola grada Hangzhou, Leifeng pagoda i Zapadno jezero (Xīhú = West Lake), poznati su od 10. stoljeća i dan-danas markiraju sami centar grada. Marco Polo, koji je proveo 17 godina u Hangzhou kao izaslanik Kublai Khana, tvrdio je da se na samom jezeru u svakom momentu nalazi više brodova nego u cijeloj Evropi u to doba, i to u vremenu kad su pomorstvo i trgovina eksplozivno počeli da rastu i razvijaju se na Mediteranu i na Atlantiku. Hangzhou je početna stanica takozvanog Carskog kanala, glavne saobraćajnice kineskog carstva. Ovaj vodeni "highway" je najduži vodeni put na svijetu koji je napravljen ljudskim rukama. U dužini od 1800 kilometara i širini do 40 metara povezivao je sjever i jug Kineskog carstva i glavni grad Peking s plodnom deltom rijeke Yangtze, gdje se na jednom od rukavaca, Qiantang, nalazi i Hangzhou. Kanal koji je već 2400 godina neprekidno u upotrebi smatra se remek-djelom hidrotehnike u staroj Kini. UNESCO ga je 2014. priznao kao svjetsku baštinu.

Prema Marcu Polu, Hangzhou je bio "najljepši i najveći grad na svijetu", koji je već u 13. stoljeću brojao preko milion stanovnika. U svojim putopisima čuveni Ibn Battuta opisuje ga s velikim poštovanjem kao "Grad svile". Kristof Kolumbo je na svom putu prema "Indiji" nosio pisma za kineskog cara koja mu je trebao uručiti u luci Hangzhoua, tada najvećoj na svijetu.

Opisujući fiktivne dijaloge koje je Marco Polo vodio s Kublai Khanom, kineskim carem, talijanski pisac Italo Calvino učinio ih je besmrtnim. Njegova knjiga *Le città invisibili* (*Nevidljivi gradovi*) sastoji se od devet poglavlja, od kojih svako počinje i završava dijalogom između Marka Pola i mongolsko-kineskog cara Kublai-kana, koji ispituje istraživača o gradovima svog golemog carstva. Dva grada, Hangzhou i Venezia, služe pri tome kao izvor inspiracije i reflektiraju mnoge druge. Oba su gradovi na vodi, oba gradovi-metropole kulture. Iako je nije pisao arhitekt, već jedan od najvećih talijanskih pisaca 20. stoljeća, ova je knjiga od njenog objavljivanja postala omiljenom, (a za moje studente i obaveznom) literaturom za sve arhitekte i gradograditelje ovog svijeta.

Zašto vam ovo sve pričam? Hans Holleina krilatica "Sve je arhitektura" (Alles ist Architektur) prilog je prije svega teoriji permanentne, doživotne edukacije. Čitav život je jedno djelo, zato su slike našeg odrastanja i sve lekcije dio jedne priče koju ćemo ispričati onima koji će doći iza nas.

3 Život na vodi

Danas i sam propagiram *credo* australskog arhitekte Glenn Marcouta koji je govorio da morate izabrano mjesto vrlo dobro poznavati prije nego što se usudite na njemu graditi. Zato mislim da Marco Polo nije slučajna izbor Italo Calvina. Njegov komentar je koristan dodatak u kontekstu traženja veze između edukacije i praktičnog rada na palimpsestu grada.

Renowned for their magnificent gardens, they have, since the Middle Ages, been exemplary centers for the greatest achievements in Chinese literature, medicine, philosophy, science, cuisine, and especially in architecture and the art of garden design. The influence of these famous gardens on the rest of the world is well known to historians, as is their effect on European interpretations of gardens, from the *hortus conclusus* to the so-called English garden.

Records of Hangzhou's two main symbols, the Leifeng Pagoda and West Lake (Xīhú), date back to the 10th century and still mark the very center of the city. Marco Polo, who spent 17 years in Hangzhou as an envoy of Kublai Khan, claimed that at any moment there were more boats on the lake than in all of Europe at that time — and that was during a period when maritime trade was booming in the Mediterranean and Atlantic. Hangzhou is the starting point of the so-called Grand Canal, the main transportation route of the Chinese empire. This water "highway" is the longest manmade waterway in the world, stretching 1,800 kilometers and up to 40 meters wide, connecting the north and south of the empire and the capital Beijing with the fertile Yangtze River delta, where Hangzhou is located on one of its branches, the Qiantang. This canal, in continuous use for 2,400 years, is considered a masterpiece of hydraulic engineering in ancient China and was recognized by UNESCO in 2014 as a World Heritage Site.

According to Marco Polo, Hangzhou was "the most beautiful and largest city in the world," and already had more than a million residents in the 13th century. In his travel writings, the renowned Ibn Battuta respectfully referred to it as the "City of Silk." Christopher Columbus, on his way to "India," carried letters for the Chinese emperor that he was supposed to deliver to the port of Hangzhou — then the largest port in the world.

Italian author Italo Calvino immortalized fictional dialogues between Marco Polo and Kublai Khan in his book *Invisible Cities* (*Le città invisibili*), which consists of nine chapters, each starting and ending with a dialogue between Polo and the Mongol-Chinese emperor. Hangzhou and Venice serve as sources of inspiration, reflecting the influence of many other cities. Both are water cities and cultural metropolises. Though not written by an architect, but by one of Italy's greatest 20th-century writers, the book has become a favorite — and for my students, required — reading for architects and urbanists.

Why am I telling you all this? Austrian architect Hans Hollein's phrase "Everything is architecture" (Alles ist Architektur) contributes above all to the theory of permanent, lifelong education. Life is a single work, and thus the images of our childhood and all its lessons are part of the story we will tell those who come after us.

3 Life on Water

Today, I myself promote the *credo* of Australian architect Glenn Murcutt, who said that one must know a chosen site very well before daring to build on it. That is why I believe Marco Polo was not a random choice for Italo Calvino. His commentary is a valuable addition in the context of exploring the connection between education and practical work on the city's palimpsest.



U svojim memoarima Marco kaže: "Čak i gradovi vjeruju da su djelo uma ili slučajnosti, ali ni jedno ni drugo nije dovoljno da održi njihove zidove. Ne uživajte u sedam ili sedamdeset sedam čuda grada, već u odgovoru koji daje na vaše pitanje."

Ako budete radoznali i učili, prije ili kasnije mjesto će vam samo reći što od vas očekuje.

Venecija, grad iz kojega je Marco krenuo na Istok, je grad na 121 otoku koji su spojeni mnogobrojnim mostovima — u historijskom centru broji ih 467. Hangzhou, koji je danas grad s 12 miliona stanovnika, posjedovao je 12.000 mostova u 14. stoljeću. Ja sam imao sreću da putujem po Kini u posljednjih 20 plus godina. Između ostalih gradova, u Hangzhou sam putovao vrlo intenzivno, nekad i po više puta godišnje. Ne mogu reći da sam za to vrijeme postao stručnjak ili ekspert za Kinu, ali recimo da znam malo više od drugih. Zahvaljujući svojoj radoznalosti koja me do danas nije napustila, naučio sam da je dijalog kultura i znanje o njima uvjet mira i razumijevanja.

In his memoirs, Marco says: "Even cities believe they are the work of the mind or of chance, but neither is enough to keep their walls standing. Do not admire the seven or seventy-seven wonders of a city, but the answer it gives to your question."

If you are curious and learn, sooner or later, the place will tell you what it expects of you.

Venice, the city from which Marco set off to the East, is a city built on 121 islands, connected by numerous bridges — in its historic center, it counts 467. Hangzhou, now a city of 12 million inhabitants, had 12,000 bridges in the 14th century. I have had the fortune to travel through China for the past 20-plus years. Among other cities, I traveled to Hangzhou very frequently, sometimes several times a year. I can't say that I became an expert on China during that time, but let's say I know slightly more than most people. Thanks to a curiosity that has never left me, I have learned that cultural dialogue and knowledge about cultures are prerequisites for peace and understanding.

4 Širi kontekst i ASIAD 2022

Nekoliko riječi o širem kontekstu: projekt mostova za Hangzhou dio je mnogo većeg urbanog projekta, tzv. "olimpijskog sela" za Azijske sportske igre (ASIAD 2022). U ASIAD-u učestvuje čitava Azija, a mi smo ga projektirali 2018, nakon pobjede na međunarodnom urbanističkom natječaju. Do sada je izgrađeno otprilike 25% predviđene građevinske površine budućeg novog gradskog centra za 60.000 stanovnika. Nažalost, ne samo da su Azijske igre morale biti odgođene za čitavu godinu dana zbog pandemije, nego i ovaj projekat napreduje netipično sporo za kineske prilike.

4 Big Picture and ASIAD 2022

A few words on the broader context: the bridge project for Hangzhou is part of a much larger urban initiative — the so-called "Olympic Village" for the Asian Games (ASIAD 2022). All of Asia participates in ASIAD, and we designed the project in 2018 after winning an international urban planning competition. So far, approximately 25% of the planned construction area for the new city center, which will accommodate 60,000 residents, has been completed. Unfortunately, not only were the Asian Games postponed for a whole year due to the pandemic, but the city center development is also progressing unusually slowly for Chinese standards.



Ilustracija 1 Mladen Jadrić & Klaus Semsroth: ASIAD 2022 Sportsko selo, plan. Izvor: © Claudio Anderwald Computer Graphics courtesy of JADRIC ARCHITEKTUR ZT GmbH.

Figure 1 Mladen Jadrić & Klaus Semsroth: ASIAD 2022 Olympic Village, Site Plan. Source: © Claudio Anderwald Computer Graphics courtesy of JADRIC ARCHITEKTUR ZT GmbH.



Ilustracija 2 Mladen Jadrić & Klaus Semsroth: ASIAD 2022 Sportsko selo. Izvor: © Claudio Anderwald Computer Graphics courtesy of JADRIC ARCHITEKTUR ZT GmbH.

Figure 2 Mladen Jadrić & Klaus Semsroth: ASIAD 2022 Olympic Village. Source: © Claudio Anderwald Computer Graphics courtesy of JADRIC ARCHITEKTUR ZT GmbH.

U novom centru grada izgrađeni su zasada samo sportski centri i stambeni objekti koje je projektirao, između ostalih, i Norman Foster, ali kulturni centri i uredi praćeni su brojnim zastojsima uzrokovanim krizom nekretnina koja je cijelu Kinu zahvatila u zadnje tri godine. Sportsko selo se nalazi uz istočnu obalu rijeke Qiantang u Hangzhouu, u blizini CBD-a Qianjiang Century Cityja. Glavni plan pokriva 2,96 km² prostora koji se nalazi tri km od Olimpijskog sportskog centra Hangzhou (područje glavnog stadiona Azijskih igara). Sportsko selo će primiti sve sudionike Azijskih igara, od aktivnih sportaša do sudaca i predstavnika medija. Budući cilj je integracija sela u središnju poslovnu četvrt Hangzhoua, a to će se postići stvaranjem prostora za tvrtke i trgovinu. Sportsko selo ugostit će u budućnosti 60.000 stanovnika i promovirati potpuno održiv i ekološki prihvatljiv životni standard zajednice. Ukupna planska površina iznosi 3,26 km², od čega je 2,41 km² namijenjen izgradnji Sportskog sela. Kontrolirani zeleni pojas duž željezničke pruge Zhegang pokrivat će 0,55 km², a Qiantang Riverside Park pokrivat će 0,3 km².

Novi gradski centar planiran je namjerno u neposrednoj blizini glavnog stadiona Azijskih igara.

U urbanizaciji ovog dijela grada *cardo* i *decumanus* su ukrižene akse grada: plava — kao vodeni kanal i zelena — kao vrt sa sportskim borilištima. Matrica novog gradskog kvarta koristi mnoge citate, uključujući i Dioklecijanovu palaču — ali ne onu originalnu kao *Castrum*, već onu generički nastalu koju austrijski pisac Hermann Bahr duhovito opisuje: "Car je napravio palaču za sebe, a u njoj sad živi 3000 ljudi".

In the new city center, only the sports centers and residential buildings have been completed so far, designed, among others, by Norman Foster, while the cultural centers and office buildings have faced numerous delays caused by the real estate crisis that has affected all of China over the past three years.

The Sports Village is located on the eastern bank of the Qiantang River in Hangzhou, near the central business district of Qianjiang Century City. The master plan covers 2.96 km², situated 3 km from the Hangzhou Olympic Sports Center (the main stadium area for the Asian Games). The village will host all participants of the Asian Games — from athletes to referees and media representatives. The long-term goal is to integrate the village into Hangzhou's central business district by creating space for companies and commerce. In the future, the Sports Village will accommodate 60,000 residents and promote a fully sustainable and eco-friendly community lifestyle. The total planned area is 3.26 km², of which 2.41 km² is designated for building the Sports Village. A controlled green belt along the Zhegang railway will cover 0.55 km², and Qiantang Riverside Park will span 0.3 km².

The new city center has been deliberately planned in close proximity to the main stadium of the Asian Games.

In the urbanization of this part of the city, the *cardo* and *decumanus* form intersecting axes: the blue as a water canal and the green as a garden with sports fields. The matrix of the new urban district borrows many references, including Diocletian's Palace — not the original one as a *Castrum*, but the generically evolved version humorously described by Austrian writer Hermann Bahr: "The emperor built a palace for himself, and now 3,000 people live in it."

5 Mostovi kao produžeci javnog prostora

Mostovi (oba na Benjing-Road) su dobili nadimke: Amphitheater Bridge i Night Market Bridge. Projektirani su kao dio arhitektonskog natječaja za izgradnju sedam mostova u Sportskom selu za ASIAD 2022. U kooperaciji projektnih ureda Jadric Arhitektura i Tongji Architecture Office, koji su pobjednici ovog pozivnog natječaja, od sedam projekata uspjeli smo realizirati dva mosta. Njihova primarna svrha nije bila samo prevladavanje fizičkih prepreka, već i neka vrsta "ulazne kapije" u kompleks Sportskog sela.

Uz to, trebalo ih je precizno modelirati da nagib kolovoza ne bude previše strm, i ujedno da ne budu prepreka za promet brodova po vodenim kanalima.

Nomenklature mostova koji se klasificiraju prema različitim kriterijima kao što su funkcija, nosiva konstrukcija, trajnost prijelaza, veličina mosta, vrsta svladane prepreke ili raspon, uvijek su mi bile suhoparne i sumnjive. Ovi su mostovi prvenstveno produžetak javnog prostora ulice, urbani *collage* s višeslojnom funkcijom, mikro-trgovi i ugodne pauze u urbanom tkivu Hangzhoua.

Neki od mostova su vrlo eksponirani i vidljivi izdaleka, dok su drugi diskretniji i podržavaju svakodnevni promet različitih korisnika u sofisticiranom prometnom sustavu.

Night Market Bridge je najvažniji most na tzv. Velikom kanalu koji je centar urbanog kompleksa i ujedno veliki vodeni (plavi) vrt. U tradiciji kineskih vrtova, mostovi preko vodenih površina su građeni kao simbol prijelaza na važno mjesto ili određeno stanje duha (npr. skupina

5 Bridges as Extensions of Public Space

The bridges (both on Benjing Road) were nicknamed the Amphitheater Bridge and the Night Market Bridge. They were designed as part of an architectural competition to build seven bridges in the Sports Village for ASIAD 2022. In cooperation between the Jadric Arhitektura and Tongji Architecture Office teams, as winners of this invitational competition, we managed to realize two of the seven proposed bridges. Their primary purpose was not only to overcome physical barriers but also to serve as a kind of "gateway" into the Sports Village complex.

In addition, they had to be precisely modeled so that the gradient of the roadway would not be too steep, while at the same time avoiding obstruction to boat traffic on the water canals.

Bridge nomenclature, which is often categorized by function, load-bearing structure, crossing durability, size, obstacle type, or span, always seemed dry and suspect to me. These bridges are primarily extensions of the public street space, urban collages with multilayered functions, micro-squares, and pleasant pauses in the urban fabric of Hangzhou.

Some of the bridges are highly exposed and visible from afar, while others are more discreet, supporting the daily movement of various users within a sophisticated transport system.

The Night Market Bridge is the most important bridge on the so-called Grand Canal, which is the core of the urban complex and also a large blue (water) garden. In the tradition of Chinese gardens, bridges across water surfaces are built as symbols of transition to an important



Ilustracija 3 Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth: Most Night Market. Izvor: © Quinshan WU courtesy of Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth.

Figure 3 Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth: Night Market Bridge. Source: © Quinshan WU courtesy of Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth.



od pet mostova prelazi vijugavi vodeni tok u centralnom dvorištu Zabranjenog grada u Pekingu). Koncept je duboko ukorijenjen u tradiciji Hangzhoua, čiji je identitet usko povezan s vodom. Grad Hangzhou, vjerojatno najpoznatiji od svih vodenih gradova, stoga bi se mogao nazvati i gradom mostova. U vodenom parku budućeg Sportskog sela za ASIAD 2022. svaki od sedam mostova namijenjen je određenoj svrsi.

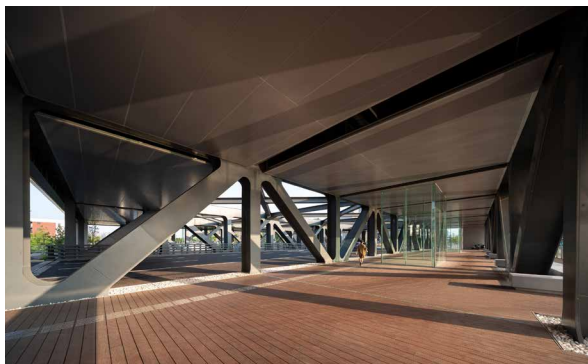
Most Night Market, kao cestovni i pješački most, slijedi tipologiju natkrivenih mostova izgrađenih u Europi i Aziji tijekom prošlih stoljeća. Ovaj most pruža izvrsnu zaštitu pješacima od vremenskih nepogoda i inspiriran je idejom noćne tržnice koja je zbog klimatskih uvjeta popularna na jugu Kine. Zato smo mostu dodali druge sadržaje, staklene kubuse primjerene za male trgovine ili manje prodavnice duž obje strane prema vodi. Poput vodenog paviljona, stvara vrlo "urbanu" situaciju. Ujedno, omogućuje ugodan i lagan promet pješaka, bez obzira na vremenske uvjete.

Most Amfiteatar jedan je od kraćih prijelaza preko vodenih kanala, i označava početak vodenog parka i rekreacijskog područja uz prugu. Most-Amfiteatar

place or a particular state of mind (e.g., a group of five bridges crosses a winding watercourse in the central courtyard of the Forbidden City in Beijing). This concept is deeply rooted in Hangzhou's tradition, whose identity is closely tied to the city's rich water heritage. Hangzhou, perhaps the most famous of all water cities, could thus be called the city of bridges. In the water park of the future Sports Village for ASIAD 2022, each of the seven bridges is designed with a specific function in mind.

The Night Market Bridge, serving both vehicular and pedestrian traffic, follows the typology of covered bridges built in Europe and Asia over the past centuries. This bridge offers excellent protection for pedestrians against adverse weather conditions and is inspired by the concept of the night market, a popular feature in southern China due to its climate. That's why we added additional features to the bridge: glass cubes suitable for small shops or kiosks along both sides facing the water. Like a water pavilion, it creates a distinctly "urban" atmosphere. At the same time, it allows for comfortable and easy pedestrian flow regardless of weather conditions.

The Amphitheater Bridge is one of the shorter crossings over the canals and marks the beginning of the water park



Ilustracija 4 kolaž Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth: Most Night Market. Izvor: © Quinshan WU courtesy of Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth.

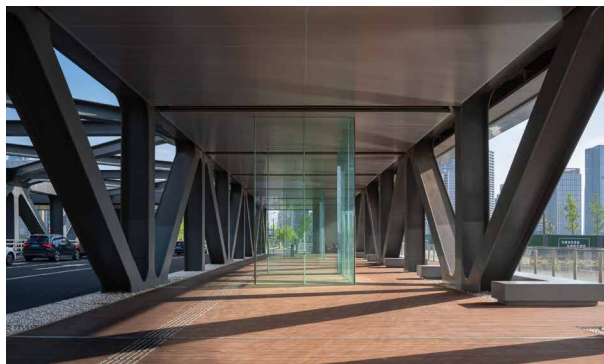


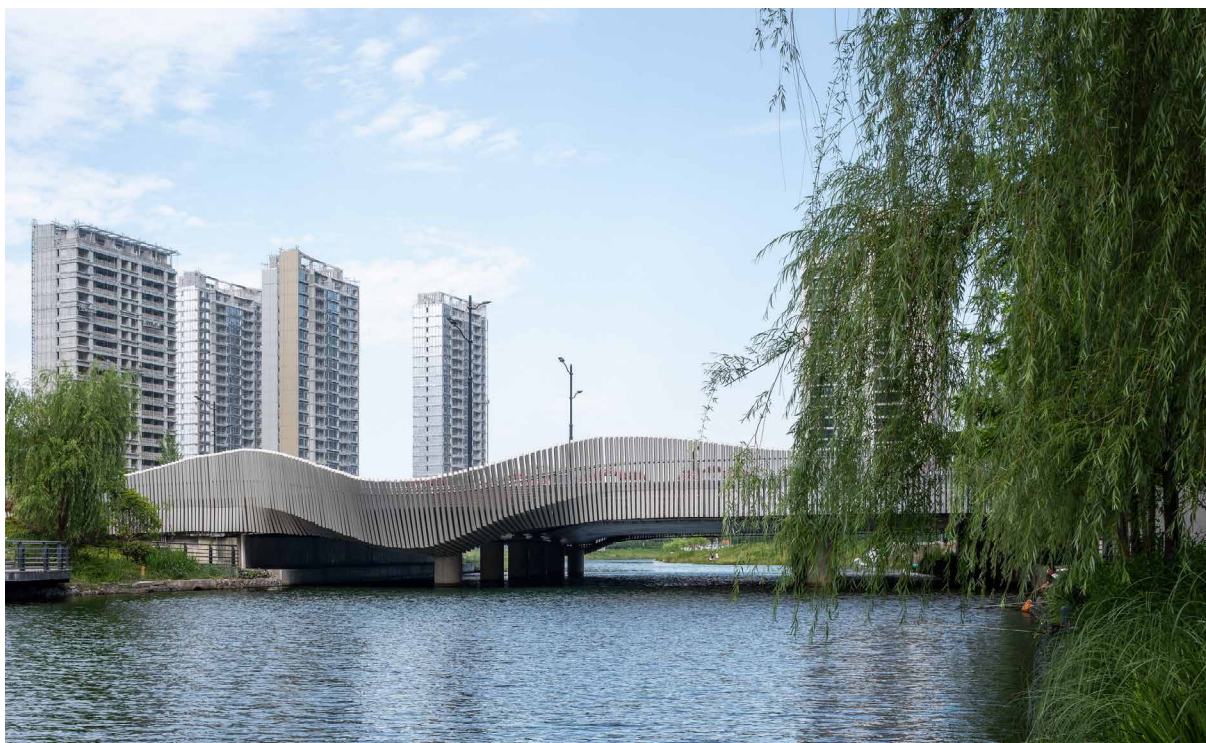
Figure 4 collage Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth: Night Market Bridge. Source: © Quinshan WU courtesy of Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth.

nastavak je važne pješačke ceste i povezuje kompleksne sadržaje s obje strane obale rijeke i u ulicama iza nje.

Uprkos kratkom rasponu, posjeduje elegantnu siluetu. Amfiteatralni prostori okrenuti i nagnuti prema vodi su već postali privlačna pauza za pješake, pozivajući ljude na kratki predah i uživanje u pogledu na vodu. Mahati i pozdravljati brodove — to je već stoljećima omiljena razonoda stanovnika Hangzhoua.

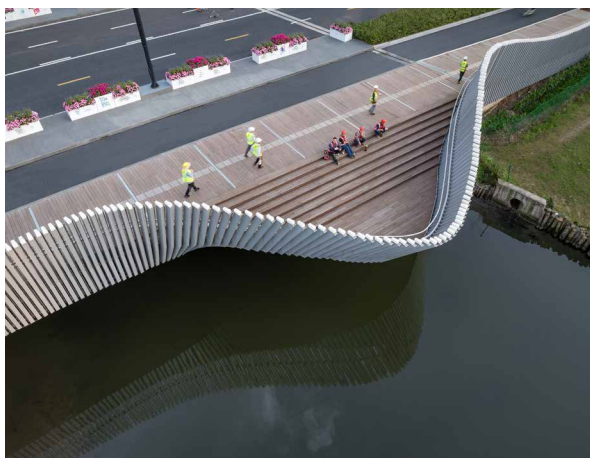
and recreational area along the railway. It continues an important pedestrian path and connects complex urban elements on both riverbanks and the streets behind them.

Despite its short span, it has an elegant silhouette. The amphitheatrical spaces, oriented and sloped towards the water, have already become an attractive resting spot for pedestrians, inviting people to pause and enjoy the view. Waving at and greeting boats has been a favorite pastime of Hangzhou's residents for centuries. Waving at and greeting boats has been a favorite pastime of Hangzhou's residents for centuries.



Ilustracija 5 kolaž Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth: Most Amfiteatar. Izvor: © Quinshan WU courtesy of Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth.

Figure 4 collage Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth: Amphitheatre Bridge. Source: © Quinshan WU courtesy of Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth.



Ilustracija 9 Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth: Most Amfiteatar. Izvor: © Quinshan WU courtesy of Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth.



Figure 9 Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth: Amphitheatre Bridge. Source: © Quinshan WU courtesy of Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth.

6 Inspiracija

Kineski mostovi su važan dio kineskog historijskog naslijeđa i kulturne baštine. Svjedoče o inženjerskom umijeću, kreativnosti ali i o funkciji mostova u kontekstu gradnje kineskih gradova. Njihova je funkcija nedjeljiva od pojma socijalne zajednice i poimanja javnog prostora. Među poznatijim primjerima su most Anji, most Guangji i most Marka Pola. Mostovi u kineskom slikarstvu su prije svega simbol povezanosti i kretanja, a jednaku ulogu, čak i u slikarstvu, imaju mostovi u Veneciji. Njima je, kako sam već spomenuo, pisani spomenik digao Italo Calvino.

Kao inspiracija za koncept i nakon toga projekt mostova u Hangzhou, služile su nam dvije važne umjetničke slike: jedna iz Kine, druga iz Venecije. Čuvena slika "Uz rijeku za vrijeme festivala Qingming" slikara Zhang Zeduan remek je djelo iz doba sjevernokineske dinastije Song. Slika "Uz rijeku za vrijeme festivala Qingming" široka je 528cm i visoka svega 24cm, i primjer je tzv. svitak slikanja (scroll painting).

Ona životno prikazuje svakodnevni život na obalama rijeke Bianhe. Ova rijeka teče kroz Bianliang, glavni grad dinastije i današnji grad Kaifeng u provinciji Henan. Na slici je

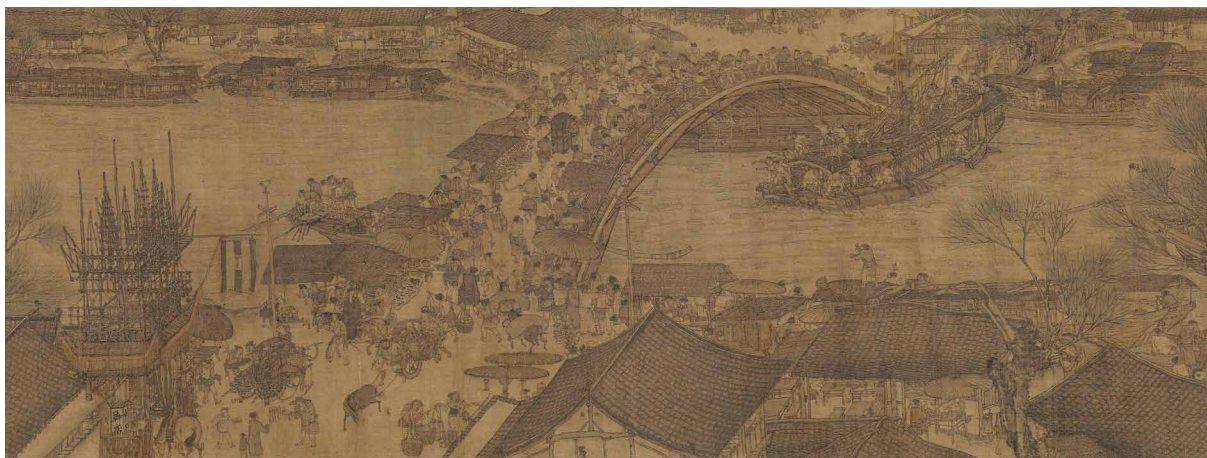
6 Inspiration

Chinese bridges are an important part of China's historical legacy and cultural heritage. They testify to engineering prowess, creativity, and the role of bridges in the context of urban development in Chinese cities. Their function is inseparable from the concept of community and the perception of public space. Among the more well-known examples are the Anji Bridge, the Guangji Bridge, and the Marco Polo Bridge. In Chinese painting, bridges primarily symbolize connection and movement; they hold a similar role in Venetian painting. As I mentioned, Italo Calvino has already paid them literary tribute.

Two important artworks inspired the concept and subsequent design of the bridges in Hangzhou — one from China and one from Venice.

The preserved painting *Along the River During the Qingming Festival* by artist Zhang Zeduan is a masterpiece from the Northern Song Dynasty. This scroll painting measures 528 cm in width and 24 cm in height.

It vividly depicts everyday life along the banks of the Bianhe River. This river flows through Bianliang, the dynasty's capital and today's Kaifeng in Henan Province.



Ilustracija 11 Zhang Zeduan: *Uz rijeku za vrijeme festivala Qingming*, 1085–1145.

Figure 11 Zhang Zeduan: *Along the River During the Qingming Festival*, 1085–1145.

prikazano preko 800 ljudi koji se bave raznim aktivnostima. Poljoprivrednici obrađuju polja, ljudi hodaju ulicama, rade ili jednostavno objeduju. Djeca puštaju zmajeve, trgovci prodaju svoju robu, drugi vuku kola, Mandarini jašu konje, žene nose košare u rukama. Ukratko, ova slika pokazuje most kao sastavni dio javnog trga i socijalnog prostora. Originalna slika iz 10. stoljeća, koju Kinezi zovu kineska Mona Lisa zbog njene vrijednosti, smatra se jednim od najvrjednijih slikanih zapisa kineske kulture, a danas se nalazi u Muzeju kraljevske palače u Pekingu.

Druga slika *Miracolo della Croce a Rialto* (*Čudo križa na mostu Rialto*) slika je talijanskog renesansnog umjetnika Vittorea Carpaccia iz 1496. godine. Danas se nalazi u Gallerie dell'Accademia u Veneciji. Većinu platna zauzima veduta s velikim brojem figura i naturalističkih motiva. Među ljudima je skupina šetača koji prethode vjerskoj procesiji koja prati relikviju. Detalji ljudske aktivnosti uključuju privatne gondole korištene kao trajekti, prisutnost brojnih stranaca u odjeći orijentalnog stila, žene koje čiste tepihe i radnike koji čiste svoje bačve. Most je još uvijek drven, kao što je bio i prije nego što se urušio 1524. godine. Poput sadašnje verzije (koja datira iz 1591. godine), imao je dvostruki red trgovina sa strane i pomičnu drvenu stazu na vrhu, potrebnu za prolaz viših brodova.

The painting shows over 800 people engaged in various activities. Farmers till the fields, people walk the streets, work, or simply dine. Children fly kites, merchants sell goods, others pull carts, mandarins ride horses, and women carry baskets. In short, the painting shows the bridge as an integral part of the public square and social space. The original 10th-century painting, called the Chinese Mona Lisa due to its value, is considered one of the most treasured visual records of Chinese culture and is now housed in the Palace Museum in Beijing.

The second painting, *Miracle of the Cross at the Rialto Bridge* (*Miracolo della Croce a Rialto*), is by the Italian Renaissance artist Vittore Carpaccio from 1496. It is housed today in the Gallerie dell'Accademia in Venice. The majority of the canvas is a cityscape bustling with figures and naturalistic details. Among the people is a group of strollers preceding a religious procession accompanying a relic. Human activity includes private gondolas used as ferries, the presence of foreigners in oriental-style dress, women cleaning carpets, and workers scrubbing barrels. The bridge was still wooden at the time, as it had been before collapsing in 1524. Like the current version (built in 1591), it featured a double row of shops on the sides and a movable wooden path on top to allow taller boats to pass underneath.



Ilustracija 12 Vittore Carpaccio: Čudo križa na mostu Rialto, 1496.

Figure 12 Vittore Carpaccio: *Miracle of the Relic of the Cross at the Ponte di Rialto*, 1496.

7 Istraživanje složenosti interdisciplinarne i interkulturalne suradnje kroz dijalog i kolektivni dizajn

Umjesto osvrta, ovdje navodim kratki opis metode koja će, vjerujem, postati metod stoljeća koje se tek počelo odmotavati pred nama. U svojoj knjizi posvećenoj Hannesa Meyeru, Claudia Perren opisuje koncept "kolektivnog projektiranja": "Koncept kolektivnog projektiranja nije sklad, ujednačenost i stilski usmjerenost, već metodološki pristup različitih stručnjaka s ciljem integriranja što većeg broja čimbenika u proces arhitektonskog projektiranja" (prijevod autora).

Švicarski arhitekt Hannes Meyer naslijedio je Gropiusa kao drugi po redu direktor Bauhausa. Njemu se pripisuje izum takozvanog Co-Op principa: koncept kolektivnog dizajna. U kasnim 1920-ima, Bauhaus se jako zainteresirao za rješavanje pitanja koja okružuju odnos između društva i dizajna, između individualne i kolektivne kreacije i proizvodnje.

Koncept kolaborativnog procesa dizajna još uvijek je revolucionaran: projekt nikad ne razvija ili odlučuje samo jedna osoba. Zbog toga njegov moto danas ponovno plijeni pozornost svojom konceptualnom težnjom, složenosti interdisciplinarne suradnje i uspostavljanjem dijaloga između projektiranog prostora, njegovog materijalnog koncepta, njegove ekološke vrijednosti i njegove socijalne uloge u društvu.

U našem rječniku danas pojmovi "zajednički" i "kolektivni" predstavljaju novi, svježiji duh, koji je zamijenio bezbroj puta citirane dogmatske upute takozvanih "star-architects" kao recidiv generacije u kojoj sam i sam odrastao. To je ne samo zakašnjelo priznanje vrijednosti kolektivnog, timskog rada, već taj pojam interesantno pomaže da se pravilno osvijetli i tema rodne ravnopravnosti u arhitekturi. Ovaj princip rada vrijedi i za mnoge moje projekte, od Sportskog sela ASIAD 2022, preko Hangzhou mostova, do najnovijeg projekta Muzeja fotografije P-SeMA u Seoulu.

Bez angažmana čitavog tima složene projekte nije moguće uspješno izvesti. Zato su danas škole dužne prenositi na studente vještine potrebne za vođenje i koordinaciju složenih multidisciplinarnih timova. Ne možemo očekivati, npr. od BIM-a, da odradi umjesto nas i koordinacijski dio koji ne ulazi u opis tehničkih vještina. U mom slučaju, projekti iz skupine tzv. OPUS ASIAE su bili izazov iz dva ugla, razvoj dizajna i razvoj dizajna u Kini i Južnoj Koreji. Osim arhitekata i statičara bilo je vrlo interesantno raditi sa svim ostalim disciplinama uključenim u projekte. Na ovom mjestu želim ih sve učiniti vidljivim i zahvaliti se jer je svaki od sudionika ponaosob zaslužan za uspjeh ovih projekata.

Svaki projekt oslikava, nadam se, raznolikost kontekstualne svijesti koja podupire ovu suradnju, od specifičnih građevinskih zahtjeva do kulturnih praksi i sadržaja koji su razvijani paralelno uz tehničke zadatke. Jezična barijera, tehnička razmjena dizajna i artikulacija ideja te različite prakse planiranja i iskustva predstavljali su glavne izazove u koordinaciji projekta.

Dijalog između svih stručnjaka baca svjetlo na uzbudljive i izazovne procese s kojima se suvremeni kolektivni dizajn suočava kada djeluje u multikulturalnom i globalnom kontekstu.

7 Exploring the Complexity of Interdisciplinary and Intercultural Collaboration through Dialogue and Collective Design

Instead of a conclusion, I offer here a brief description of a method that I believe will become the defining approach of the century now unfolding before us. In her book dedicated to Hannes Meyer, Claudia Perren describes the concept of "collective design": "The concept of collective design is not about harmony, uniformity, or stylistic orientation, but a methodological approach by various experts aimed at integrating as many factors as possible into the architectural design process" (author's translation).

Swiss architect Hannes Meyer succeeded Gropius as the second director of the Bauhaus. He is credited with inventing the so-called Co-Op principle — the concept of collective design. In the late 1920s, the Bauhaus became deeply interested in exploring the relationship between society and design, between individual and collective creation and production.

The concept of collaborative design remains revolutionary: a project is never developed or decided upon by a single person. This is why its motto continues to attract attention today, with its conceptual aspiration, the complexity of interdisciplinary collaboration, and the establishment of dialogue between the designed space, its material concept, ecological value, and social role in society.

In today's vocabulary, terms like "common" and "collective" represent a fresh spirit, replacing the endlessly quoted dogmatic directives of so-called "starchitects" — a relic of the generation I myself grew up in. This is not only a belated recognition of the value of collective, team-based work, but it also interestingly sheds light on the topic of gender equality in architecture. This principle applies to many of my projects, from the ASIAD 2022 Sports Village to the Hangzhou bridges, and most recently, the Photography Seoul Museum of Art — Photo SeMA in Seoul, Korea.

Without the engagement of the entire team, complex projects cannot be successfully executed. That is why today's schools must equip students with the skills needed to lead and coordinate complex multidisciplinary teams. We cannot, for example, expect BIM to take over the coordination role that falls outside the scope of technical skills.

In my case, projects from OPUS ASIAE presented a dual challenge: design creation and design creation in China and South Korea. Beyond architects and structural engineers, it was highly engaging to work with the other disciplines involved. I would like to acknowledge them all here and express my gratitude, because each participant was individually responsible for the success of these projects.

I hope each project reflects the diversity of contextual awareness that supports this collaboration — from specific construction requirements to cultural practices and content that developed alongside technical tasks. The language barrier, the technical exchange of design, and the articulation of ideas, along with differing planning practices and experiences, posed significant challenges in project coordination.

Dialogue among experts illuminates the exciting and demanding processes that contemporary collective design encounters while operating in a multicultural and global context.



Umjesto epiloga: Ne projektiramo, uvijek, za sebe, već i za korisnike kojima je potrebno vrijeme kako bi prostoru dali osjećaj doma i sigurnosti — kako bi imali priliku transformirati projektirani prostor i napustiti njegovu izvornu namjenu. Arhitektura mora omogućiti vrijeme i osigurati okvir za uspostavljanje intimnosti i osjećaja trajnosti. U Sarajevu su nas učili da arhitektura, prije svega, podrazumijeva oslušivanje i razvijanje empatije prema društvenom kontekstu. Daleko od Sarajeva, često sam osjećao mogućnost introspekcije i suočavanja s lekcijama iz vlastitog djetinjstva. Danas me iznova iznenađuje koliko su ti utjecaji i dalje prisutni i vidljivi u mom profesionalnom radu.

Instead of an epilogue: We don't plan for ourselves, but for users who need time to give spaces a sense of home and security, and to give them the opportunity to transform the planned space and abandon its original purpose. Architecture must provide time and the framework to develop intimacy and an atmosphere of permanence. We were taught that architecture in Sarajevo means, above all, listening and developing empathy with society. Far away from Sarajevo, I have often experienced the promise of being able to look deeper into myself and to face the lessons of my childhood: Today, I am amazed at how much of this is still alive and visible in my work.

Podaci o projektu:

Grad: Hangzhou, P.R. China.
Vrsta projekta: Internacionalni natječaj, 1. nagrada 2019.
Završetak realizacije: Juli 2024.
Autori: Mladen Jadric, Sun Tongyu, Xu Kai & Klaus Semsroth.
Arhitektura: JADRIC ARCHITEKTUR ZT & TONGJI ARCHITECTURAL DESIGN AND RESEARCH INSTITUTE.
Projektni team: TEAM VIENNA: Maximilian Krankl, Jakob Mayer, Simon Groihofer, Dennis Przybilka, Goran Papo, Federica Rizzo; TEAM SHANGHAI: Zhao Liang, Li Wenzhu, Yuchun Wang, Jiang Xianghua, Kang Huang, Xin Song;
3D-Team: Claudio Anderwald Computer Graphics.
Klijent: Qianjiang Century City Administration Committee, Xiaoshan District, Municipality of Hangzhou, P.R. China.
Konzultant: HVAC CONCEPT: Kälte Ingenieurung GmbH, Wien.
Bruto površina: 4375 m².

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BRIDGES OF HANGZHOU je dobitnik *THE PLAN Award 2019* u kategoriji *Transport Future*, kao i *BIG SEE Architecture Award 2025*.

Project Data:

City: Hangzhou, P.R. China.
Project Type: International competition, 1st Prize 2019.
Completion: July 2024.
Authors: Mladen Jadric, Sun Tongyu, Xu Kai & Klaus Semsroth.
Architecture: JADRIC ARCHITEKTUR ZT & TONGJI ARCHITECTURAL DESIGN AND RESEARCH INSTITUTE.
Project Team: TEAM VIENNA: Maximilian Krankl, Jakob Mayer, Simon Groihofer, Dennis Przybilka, Goran Papo, Federica Rizzo; TEAM SHANGHAI: Zhao Liang, Li Wenzhu, Yuchun Wang, Jiang Xianghua, Kang Huang, Xin Song.
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Consultant: HVAC Concept – Kälte Ingenieurung GmbH, Vienna.
Gross Floor Area: 4375 sq.m.

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BRIDGES OF HANGZHOU is the recipient of *THE PLAN Award 2019* in the *Transport Future* category & *BIG SEE Architecture Award 2025*.

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