



perspective retrospective

SPECIAL ISSUE: **RETROSPECTIVE AND PERSPECTIVE:
ARCHITECTURAL EDUCATION AND PRACTICE**

ACTA ARCHITECTONICA ET URBANISTICA (AAeU)
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Acta Architectonica et Urbanistica (AAeU) je međunarodni naučni časopis koji se bavi temama iz oblasti arhitekture i urbanizma. Svi radovi podliježu dvostrukoj, anonimnoj recenziji.

Časopis objavljuje istraživanja koja obuhvataju širok spektar relevantnih tema i povezuje teoriju i praksu u oblastima arhitekture i urbanizma. Otvoren je za prijavu rukopisa istraživača iz različitih oblasti, uključujući arhitekturu, urbanizam, dizajn enterijera i pejzaža, građevinarstvo, historiju umjetnosti, geografiju, kulturu, antropologiju, sociologiju, psihologiju i druge discipline koje proučavaju arhitekturu i izgrađeno okruženje iz različitih perspektiva.

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The journal publishes research encompassing a wide spectrum of relevant topics, linking theory and practice within the domains of architecture and urbanism. It welcomes contributions from researchers across various disciplines, including architecture, urbanism, interior and landscape design, civil engineering, art history, geography, cultural studies, anthropology, sociology, psychology, and other fields that examine architecture and the built environment from different perspectives.

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Riječ glavne i odgovorne urednice: Predstavljanje prvog izdanja časopisa *Acta Architectonica et Urbanistica* (AAeU)

Editor-in-Chief's Note: Introducing the First Issue of *Acta Architectonica et Urbanistica* (AAeU)

Pred vama je prvi, posebni broj časopisa *Acta Architectonica et Urbanistica* (AAeU), u izdanju Arhitektonskog fakulteta Univerziteta u Sarajevu. Pokretanje časopisa koji afirmira savremene diskurse u oblastima arhitekture, urbanizma i zaštite graditeljskog naslijeđa predstavlja istovremeno odgovornost i izazov, ali i nastojanje da se doprinese jasnijem pozicioniranju arhitekture kao discipline u domenu nauke i struke. Stoga će časopis AAeU nastojati da reflektira složenost i kontradikcije arhitekture danas — između nauke i prakse, umjetnosti i tehnike, lokalnog konteksta i globalnih izazova.

Oslanjajući se na 76 godina dugu tradiciju profesionalnog i akademskog djelovanja Arhitektonskog fakulteta Univerziteta u Sarajevu, časopis AAeU predstavlja izraz kontinuiteta i odgovornosti u razvoju istraživačke i izdavačke djelatnosti. Istovremeno, on nosi odjek nekadašnjeg, utjecajnog stručnog časopisa ARH, koji je izdavalo Društvo arhitekata Sarajeva (DAS) od 1963. do početka 1990-ih. Njegov sadržaj i danas je vrijedan izvor informacija o profesionalnom djelovanju, arhitektonskim konkursima, praksama, kulturi i društvenom kontekstu druge polovine 20. stoljeća. U širem smislu, časopis *Acta Architectonica et Urbanistica* ne posmatramo kao početak, već kao obnovu i reafirmaciju prekinutog kontinuiteta.

Istovremeno, AAeU nastaje i kao odgovor na potrebu za afirmacijom snažnijeg naučnog diskursa u oblastima arhitekture, urbanizma i prostornog planiranja, budući da su arhitektonski časopisi slabije zastupljeni u citatnim bazama u odnosu na prirodne i tehničke nauke. Bibliometrijski pokazatelji ukazuju da se arhitektura, prema obrascima citiranja, nalazi bliže humanističkim nego tehničkim naukama — što potvrđuje potrebu za interdisciplinarnim pristupom istraživanjima prostora.

AAeU također nastoji adresirati prazninu u izdavačkom prostoru unutar regije Zapadnog Balkana, pozicionirajući se između akademskog i stručnog polja — s ciljem uspostavljanja prostora dijaloga između teorije i prakse, istraživanja i projektovanja, univerziteta i struke. U fokusu su grad, arhitektura, izgrađeni prostor, društvo i okoliš — u njihovom lokalnom i globalnom kontekstu.

Zato ovaj prvi broj simbolički počinje kao poseban: on nije samo početak, već i povratak, retrospektiva i perspektiva — pogled unazad i naprijed, kao u projektovanju ili u vožnji kroz složeni teren savremenog društva. Naslovna stranica prikazuje Dopplerov efekat, simbolički ilustrirajući kretanje arhitekata na njihovom profesionalnom putu, čiji se odjek pojačava kako se približavaju izvoru — baš kao što je to slučaj s autorima ovog prvog izdanja, nekadašnjim studentima Arhitektonskog fakulteta Univerziteta u Sarajevu, čije će priče biti inspiracija čitaocima, budućim autorima i partnerima ovog časopisa.

S ciljem da otvorimo puteve za budući dijalog i saradnju, te unaprijedimo međunarodnu razmjenu znanja i iskustava koji jednako vrednuju naučne i praktične pristupe, pozivamo vas da nam se pridružite i doprinesete ovom zajedničkom prostoru ideja, znanja i iskustava, s namjerom da zajedno izgradimo relevantan i održiv dijalog o arhitekturi, prostoru i vremenu u kojem djelujemo.

With this special inaugural issue, the Faculty of Architecture of the University of Sarajevo launches *Acta Architectonica et Urbanistica* (AAeU). Starting a journal that affirms contemporary discourse in the fields of architecture, urbanism, and architectural heritage represents both a responsibility and a challenge, but also an effort to contribute to a clearer positioning of architecture as a discipline within the scientific and professional domains. AAeU will therefore strive to reflect the complexity and contradictions of architecture today — between science and practice, art and technology, local context and global challenges.

Building on the 76-year-long tradition of professional and academic activity at the Faculty of Architecture of the University of Sarajevo, AAeU embodies both continuity and responsibility in the development of research and publishing. At the same time, it resonates with the legacy of the once-influential professional journal ARH, published by the Sarajevo Association of Architects (DAS) from 1963 until the early 1990s. Its content remains a valuable source of information on professional practice, architectural competitions, cultural trends, and the social context of the second half of the 20th century. In a broader sense, *Acta Architectonica et Urbanistica* is not regarded as a beginning, but as a renewal and reaffirmation of an interrupted continuity.

AAeU also emerges as a response to the need for a stronger scientific discourse in the fields of architecture, urbanism, and spatial planning, given the comparatively low representation of architectural journals in citation databases relative to the natural and technical sciences. Bibliometric indicators show that architecture, in terms of citation patterns, stands closer to the humanities than to the technical sciences — a fact that underscores the necessity of an interdisciplinary approach to spatial research.

Furthermore, AAeU seeks to address the publishing gap within the Western Balkans region, positioning itself between academia and professional practice — with the aim of creating a space for dialogue between theory and practice, research and design, universities and the profession. Its focus encompasses the city, architecture, the built environment, society, and ecology — in both local and global contexts.

For this reason, this first issue symbolically begins as a special issue: it is not only a beginning, but also a return, a retrospective and a perspective, a look back and forward — as in design, and in navigating the complex terrain of contemporary society. The cover page depicts the Doppler effect, symbolically illustrating the movement of architects along their professional paths, whose resonance grows stronger as they approach the source — just as is the case with the authors of this first issue, former students of the Faculty of Architecture at the University of Sarajevo, whose stories will serve as inspiration to readers, future contributors, and partners of this journal.

With the aim of opening a pathway for future dialogue and collaboration, and fostering an international exchange of knowledge and experiences in which scientific and practical approaches are equally valued and intertwined, we invite you to join us in contributing to this shared space of ideas, knowledge, and experiences, with the goal of building together a relevant and sustainable dialogue on architecture, space, and the time in which we act.

V. prof. dr. Assoc. Prof. dr. **Nermina Zagora** [dipl.ing.arch.](mailto:dipl.ing.arch)

glavna i odgovorna urednica Editor-in-Chief

Riječ urednice Posebnog izdanja: "Retrospektiva i perspektiva – – arhitektonsko obrazovanje i praksa"

"Arhitektura je značajan dio kulture i ona nosi kontekst povijesnog razvoja misli i stvaralaštva, otkriva svijet i prostore u njemu, ali otkriva i bezgranične prostore duha." (T. Premerl)

Ponovno pokretanje časopisa *Acta Architectonica et Urbanistica*, nakon dugogodišnjeg *interregnuma*, dolazi u vrijeme koje se čini pogodnim, s obzirom na okolnosti kako našeg, tako i globalnog društvenog realiteta. Za to vrijeme stasale su i afirmirale se brojne generacije arhitekata, a arhitektonski diskurs, uvjetovan povećanjem graditeljske produkcije, obogaćen je velikim brojem značajnih prostornih intervencija i znanstvenih istraživanja. Većina njih prolazila je bez adekvatnog odjeka u našoj stručnoj zajednici i široj javnosti. Zato, svjesni činjenice kako je taj novi početak i izazovan i obvezujući, prihvatili smo odgovornost i odlučili, i na ovaj način, afirmirati važnost sinergijskog odnosa arhitektonskog obrazovanja, arhitektonske prakse i kritičkog promišljanja, pri kreiranju prostora kao egzistencijalne komponente ljudskog postojanja, težeći održivosti u arhitekturi, koje je "podjednako i kulturni i tehnički pothvat", kako to navodi K. Frampton.

Konceptualni okvir i sadržaj ovog posebnog izdanja pod nazivom "Retrospektive perspektive"*, temelji se na promicanju arhitektonskih vrijednosti koje, na osobene načine, izgrađuju kulturni i društveni kontekst u kojem nastaju. One, istovremeno, pozivaju na dijalog koji afirmira raznolikost arhitektonskih iskustava i identifikira zajedničke niti koje nas povezuju kao profesiju.

Pozivanjem nekadašnjih studenata Arhitektonskog fakulteta u Sarajevu, koji su se profilirali kao vrsni stručnjaci i teoretičari izvan granica Bosne i Hercegovine, Uredništvo je autorima dalo neophodnu slobodu u izboru i prezentaciji svojih stavova i djela, želeći prikazati individualna autorska promišljanja prostora i mogućnosti kreiranja nekih novih autentičnosti, utemeljenih na zajedničkim počecima, a realiziranih unutar različitih socijalnih dinamika. Tekstovi petnaest autora, koje imate priliku pročitati, grupirani su u tri cjeline: Manifest/praksa, Edukacija/perspektive, Praksa/perspektive. Nudeći širok i inspirativan dijapazon autorskih misli i opusa, oni svjedoče o transformativnom potencijalu arhitekture i, gotovo uvijek, teže senzibiliziranom projektiranju.

"Retrospektive perspektive" nastavljaju prekinuti kontinuitet, te iz pozicije sadašnjeg trenutka i s vremenskim odmakom od nekoliko desetljeća uspostavljaju kreativni most na kojem će se revitalizirati lekcije iz prošlosti. Tako revitalizirane, one mogu oblikovati inkluzivniju, otporniju i kreativniju budućnost arhitektonskog obrazovanja i prakse.

Zato, pozivamo čitatelje da se pridruže našim težnjama ka oblikovanju "arhitektonske kulture" – najvažnijeg sudionika izgradnje humanijeg prostora i života u njemu.

* Nadahnuto idejom/projektom *DIA-spona*, koji je osmislio i vodi naš uvaženi kolega Hasan Čemalović, dipl.ing.arh.

Editor's Note – Special Issue: "Retrospective and Perspective – – Architectural Education and Practice"

"Architecture is a significant part of culture; it carries the context of the historical development of thought and creativity, reveals the world and the spaces within it, but also uncovers the boundless spaces of the spirit." (T. Premerl)

The relaunch of *Acta Architectonica et Urbanistica*, after a long *interregnum*, comes at a time that seems particularly opportune, given the circumstances of both our local and global social realities. Over this period, numerous generations of architects have matured and established themselves, and architectural discourse, driven by the increase in building production, has been enriched by a large number of significant spatial interventions and scholarly studies. Most of these, however, passed without adequate resonance within our professional community or the broader public.

Aware that this new beginning is both challenging and demanding, we have embraced the responsibility to affirm, in this way, the importance of the synergistic relationship between architectural education, professional practice, and critical reflection in shaping space as an existential component of human existence, while striving for sustainability in architecture, which, as Kenneth Frampton notes, is "equally a cultural and a technical endeavor."

The conceptual framework and content of this special issue, entitled "Retrospective and Perspective"*, are based on the promotion of architectural values that, in distinctive ways, construct the cultural and social context in which they emerge. At the same time, they invite a dialogue that affirms the diversity of architectural experiences and identifies the common threads that connect us as a profession.

By inviting former students of the Faculty of Architecture at the University of Sarajevo, who have established themselves as outstanding professionals and theorists beyond the borders of Bosnia and Herzegovina, the editorial team has given the authors the necessary freedom to select and present their viewpoints and works. The aim is to showcase individual reflections on space and the potential for creating new forms of authenticity, grounded in shared beginnings but manifested within different social dynamics. The texts of the fifteen authors presented here are organized into three sections: Manifesto/Practice, Education/Perspectives, and Practice/Perspectives. Offering a broad and inspiring spectrum of thoughts and works, they testify to the transformative potential of architecture and, almost invariably, to a more sensitive approach to design.

"Retrospective and Perspective" resumes an interrupted continuity and, from the standpoint of the present and with the temporal distance of several decades, establishes a creative bridge through which lessons from the past can be revitalized. Once revitalized, these lessons can help shape a more inclusive, resilient, and creative future for architectural education and practice.

Therefore, we invite readers to join our efforts in shaping an "architectural culture" – the most important participant in the creation of more humane spaces and the life within them.

* Inspired by the idea/project *DIA-spona*, conceived and led by our esteemed colleague Hasan Čemalović, MArch.

Recenzija: Acta Architectonica et Urbanistica (AAeU), 1. posebno izdanje

Review: Acta Architectonica et Urbanistica (AAeU), Special Issue 1

Prof. dr. **Aida Abadžić Hodžić**

Univerzitet u Sarajevu – Filozofski fakultet University of Sarajevo – Faculty of Philosophy

Priče o dijalogu između dvije linije: sarajevski studenti arhitekture kroz epohe

Prvi, specijalni broj novog naučnog časopisa *Acta Architectonica et Urbanistica (AAeU)*, u izdanju Arhitektonskog fakulteta Univerziteta u Sarajevu (oktobar 2025), koncipiran je kao uzbudljivo tkanje petnaest sadržajnih životnih i profesionalnih priča nekadašnjih studenata Arhitektonskog fakulteta u Sarajevu, a danas uglednih imena svjetske arhitektonske scene, visokog obrazovanja, međunarodnih arhitektonskih vijeća i pionira arhitektonskog aktivizma. Eseji su okupljeni oko središnjeg pitanja *retrospektiva i perspektiva arhitektonskog obrazovanja i prakse* i uvode nas u svojevrsni vremeplov koji počinje s generacijama studenata koji su diplomirali tokom sedamdesetih godina 20. stoljeća (Nikola Bašić, Vladimir Krstić, Davor Senečić, Branka Dimitrijević), potom onih koji su studirali bučnih i dinamičnih osamdesetih i u godinama uoči rata (Boran Agošton, Dalila i Semir Zubčević, Miriam Volić, Selma Harrington, Ademir Volić, Mladen Jadrić, Aida Bratović), onih koji su u godinama rata studij nastavljali izvan Sarajeva (Boris Cindrić, Adnan Harambašić), sve do mlađih generacija koje su studij upisale i okončale u poraću, kao jasnoj demarkacionoj liniji (Sabina Tanović, Mirna Pedalo). Taj napregnuti vremenski lûk obgrlio je, u esejima, sjećanja na velike i važne profesore Arhitektonskog fakulteta u Sarajevu; na dinamične godine izgradnje grada, osobito uoči Olimpijade; na kreativne turbulencije arhitektonske scene u ozračju kasnog modernizma, dekonstruktivizma, postmodernog pluraliteta i pojave "arhitektonskih megazvijezda"; ali, prije svega i dominantno, na lekcije koje proizlaze iz specifične, jedinstvene kulturne geografije grada Sarajeva.

U esejima se sažimaju tri dominantne etape u životima ovih šesnaest arhitekata. Prva započinje životom i godinama studiranja u Sarajevu, gradu polifone tradicije, specifične urbane morfologije i snažnog eha *sarajevske arhitektonske škole*. Potom slijedi susret s novom radnom i životnom sredinom u zrelijim fazama života i uzbuđenje zbog mogućnosti koje donose veći i razvijeniji centri, drugačiji modeli visokog obrazovanja, ali, često, i u sjeni bolnih prekida i egzistencijalnih lomova koje su sa sobom nosile ratne godine i razaranja Sarajeva. Zaključni dijelovi ukazuju na izazove savremenog trenutka i globalnog konteksta: umjesto zaključka nude brojna pitanja, prije svega ona koja ukazuju na "krizu identiteta arhitekata u tradicionalnom smislu struke" (A. Harambašić).

Središnje, tematsko pitanje ovog "nultog" broja časopisa, a koje se tiče obrazovanja arhitekata za budućnost, pitanje je u kojem se na najbolji način susreću svi savremeni izazovi struke: ne samo oni koji proizlaze iz ubranog razvoja tehnologije, primjene

Stories of Dialogue Between Two Lines: Sarajevo's Architecture Students Across Eras

The first special issue of the new scientific journal *Acta Architectonica et Urbanistica (AAeU)*, published by the Faculty of Architecture, University of Sarajevo (October 2025), is conceived as an exciting tapestry of fifteen substantial life and professional stories of former students of the Faculty of Architecture in Sarajevo, who today are prominent figures on the global architectural scene, in higher education, international architectural councils, and as pioneers of architectural activism. The essays revolve around the central theme of *retrospectives and perspectives in architectural education and practice*, taking readers on a trip through time that begins with the generations of students who graduated in the 1970s (Nikola Bašić, Vladimir Krstić, Davor Senečić, Branka Dimitrijević), continues with those who studied during the vibrant and turbulent 1980s and pre-war years (Boran Agošton, Dalila and Semir Zubčević, Miriam Volić, Selma Harrington, Ademir Volić, Mladen Jadrić, Aida Bratović), then those who continued their studies outside Sarajevo during the war (Boris Cindrić, Adnan Harambašić), and finally the younger generations who began and completed their studies in the post-war period, drawing a clear demarcation line (Sabina Tanović, Mirna Pedalo). This compressed temporal arc captures, within the essays, memories of significant professors of the Faculty of Architecture in Sarajevo; the dynamic years of city development, especially preceding the Olympics; the creative turbulence of the architectural scene amid late modernism, deconstructivism, postmodern pluralism, and the rise of "architectural mega-stars"; and, above all, lessons emerging from the specific, unique cultural geography of Sarajevo.

The essays condense three dominant stages in the lives of these sixteen architects. The first begins with their life and years of study in Sarajevo, a city of polyphonic tradition, distinctive urban morphology, and the strong resonance of the *Sarajevo school of architecture*. This is followed by encounters with new professional and living environments in later stages and the excitement of opportunities offered by larger, more developed centers, different higher education models, but often in the shadow of painful disruptions and existential breaks brought by war and the destruction of Sarajevo. The concluding parts point to the challenges of the contemporary moment and the global context, offering questions rather than answers, especially those pointing to the *crisis of the architect's identity in the traditional sense of the profession* (A. Harambašić).

The central thematic question of this "zero issue" of the journal concerns the education of architects for the future, where contemporary professional challenges converge

AI, migracija, ekološke krize nego i oni u kojima nova *arhitektonska pedagogija*, a da bi bila autentična, mora postati *oblikom arhitektonske prakse* (M. Pedalo).

Raznorodna iskustva koja su na svom životnom i profesionalnom putu sabirali nekadašnji sarajevski studenti, razvila su kod njih *"otpornost i sposobnost da se (sve) iskoriste kao prednost i obogaćenje arhitektonske prakse"* (A. Bratović); da se razvije specifičnost stila i da preseljenje bude pokretačka sila transformacije. Tako je, Boris Cindrić poetično zaključio kako *"ljepota (naše) profesije možda ne leži u građevinama koje ostavljamo iza sebe, već u (ovoj) sposobnosti da svaki kraj prihvatimo kao novi početak."*

Čitajući ove priče koje su sazrijevale u dinamici života između Japana, Kine, Sjedinjenih Država, Dubaija, Skandinavije, Nizozemske, Ujedinjenog Kraljevstva, Irske, Austrije, Hrvatske, Francuske, Rusije... upoznajemo arhitekta, urbaniste i dizajnere koji su sve manje inženjeri, statičari, projektanti objekata i predmeta, a sve više autori *"priča o dijalogu između dvije linije"* (D. Senečić), *"urbani iscjelitelji"* (B. Cindrić), *"kreatori alata i modela kojima izoštravamo sluh i osjećanja prema onima koji su nepravedno marginalizirani"* (M. Pedalo), *"njegovatelji i vrtlari duša"* (M. Jadrić), *"agensi promjene"* (V. Krstić), akteri *"kulturne strategije koja se ne bavi prostorom, već odnosima — između ljudi, između prošlosti i sadašnjosti, između materije i značenja"* (N. Bašić).

Nadilazeći intelektualnu površnost našeg vremena, ovih petnaest priča otvorilo je fundamentalno pitanje o ulozi arhitekture i umjetnosti, o smislu i mogućnostima njenog djelovanja.

Iskustvo Sarajeva u novim sredinama

"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" (M. Jadrić). Iskustvo Sarajeva, u godinama studija i odrastanja, prva je potka složenog tkanja ovih petnaest priča. Iskustvo grada u kojem se čitaju susreti stoljeća i kultura, u kojem se studiralo u godinama opsade i razaranja, u kojem se i danas duboko osjećaju tragovi *"transformacije prijeratnog socijalističkog ekonomskog modela i njegovog sistema vrijednosti u poslijeratne pokušaje prelaska na neoliberalni ekonomski model"* (M. Pedalo), pripremilo je sve njegove studente na otvorenost u susretanju s *drugim i drugačijim* i na osjetljivost za sve oblike nepravdi.

"Prvobitna referentna tačka koja je inspirisala moj istraživački interes bila je ukorijenjena u osjećaju kulturne pripadnosti, prvoj svijesti o gradu koja je proizašla iz mjesta (Sarajevo) i školi regionalne urbane misli s kojom sam se susreo u mom dodiplomskom obrazovanju", ovom rečenicom započeo je Vladimir Krstić analizu arhitekture i gradova, na tri različita kontinenta i u tri različite kulture u kojima je živio i djelovao. Sjećanje Aida Bratović na pogled kroz prozor iz obiteljskog doma, na skladnu kuću izgrađenu u Sarajevu između dva svjetska rata, na intuitivno otkriveni *"savršeni sklad tradicije i modernosti"*, svoje jasne obrise dobilo je (tek) u sasvim novom

most fully: not only those arising from rapid technological development, AI applications, migration, and ecological crises, but also those in which a new *architectural pedagogy*, to remain authentic, must become a *form of architectural practice* (M. Pedalo).

The diverse experiences accumulated by these former Sarajevo students along their personal and professional journeys have developed in them *resilience and the ability to turn* (these experiences) *into an advantage and enrichment for architectural practice* (A. Bratović); to develop a specific stylistic identity and to let relocation become a driving force for transformation. As Boris Cindrić poetically concluded, *"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."*

Reading these stories, shaped by the dynamics of life across Japan, China, the United States, Dubai, Scandinavia, the Netherlands, the United Kingdom, Ireland, Austria, Croatia, France, Russia... we encounter architects, urbanists, and designers who are increasingly less engineers, structural analysts, and object designers, and more authors of *"stories of dialogue between two lines"*, *"urban healers"* (B. Cindrić), *"creators of tools and models that sharpen empathy for those unfairly marginalized"* (M. Pedalo), *"gardeners and nurturers of souls"* (M. Jadrić), *"agents of change"* (V. Krstić), actors of *"a cultural strategy... not only concerned with space, but with relationships — between people, between past and present, between matter and meaning."* (N. Bašić).

Transcending the intellectual superficiality of our time, these fifteen stories raise fundamental questions about the role of architecture and art, and the meaning and potential of their impact.

The Sarajevo Experience in New Contexts

"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." (M. Jadrić). The experience of Sarajevo during their years of studying and growing up forms the initial layer in the complex weave of these fifteen stories. A city where encounters across centuries and cultures are read, where studies were undertaken under siege and destruction, and where traces of *"The metamorphosis from pre-war socialist economics and its distinct values to post-war attempts at a neoliberal market economy"* (M. Pedalo) are still deeply felt, and prepared its students to engage openly with difference and to develop sensitivity toward all forms of injustice.

"The original reference point that inspired the quest was rooted in a sense of cultural belonging, the first awareness of the city stemming from a place (Sarajevo), and the school of regional urban thought encountered in my undergraduate education", begins Vladimir Krstić, analyzing the architecture and cities across the three continents and cultures in which he lived and worked. Aida Bratović's memory of the view from her family home, a harmonious interwar Sarajevo house, and the intuitively discovered *"perfect balance of tradition and modernity"*, found its clear contours only in the completely new context of contemporary British architecture and art, becoming key



kontekstu, savremene britanske arhitekture i umjetnosti i postalo je ključ za razumijevanje *"transformativnog potencijala dizajna."* Sarajevski mostovi u dječakim šetnjama Mladena Jadrića bili su *"puno više od vjenčanih prstenova sunčane i zasjenjene strane grada."* Fantastična predstava koja se razvijala u očima dječaka dok je gledao promjenu boje rijeke Miljacke u koju je nekadašnja Fabrika čilima sa Bistrika puštala boje, pripremio ga je za *"svijet fikcije koji je"*, po njegovom mišljenju, *"u Sarajevu uvijek igrao važnu ulogu"*, suptilno se upisujući, uz priče Itala Calvina, putešestvije Marca Pola i slike iz Carske palače, u njegove velike mostove u Hangzhou.

Analiza integracija orijentalnog i austrougarskog naslijeđa u urbanom tkivu Sarajeva tokom studijskih godina probudila je rani interes Miriam Volić za arhitektonsku konzervaciju i projekte iz zaštite kulturnog naslijeđa u Velikoj Britaniji; profesor Husref Redžić potaknuo je zanimanje za graditeljsko naslijeđe koje je rezoniralo u kasnijim projektima u Irskoj, u opusu Selme Harrington; studija Grabrijana i Neidhardta i dinamične, višeslojne vizure Sarajeva gdje se u jednom pogledu sastaju stoljeća, ostalo je trajni reper u arhitektonskom pulsu Davora Senečića; sjećanje na pouke profesorā Fincija *"o zgradama koje nisu nijeme nego pripovijedaju"* rastvorilo se u potpunoj jasnoći u sasvim novom kontekstu i na neočekivanoj temi: tokom rada na međunarodnim transportnim sistemima i velikoj metro mreži u Dubaiju (B. Agošton). *Sarajevska škola arhitekture* bila je, riječima akademika Nikole Bašića, presudna za njegov formativni arhitektonski habitus i stvaranje onih ostvarenja koje je kasnije imenovao *arhitekturom pripadnosti*. *Morske orgulje* (2005) na zadarskoj rivi, u zreлом opusu autora, izvanredno su oživotvorenje ovih primarnih impulsa sarajevske škole, kao *"prostor koji nadilazi svoju fizičku funkciju"*, kao *"mjesto koje se ne može replicirati, jer proizlazi iz jedinstvene konstelacije topografije, maritimne hidraulike, vjetrova, povijesnih trauma i suvremenog senzibiliteta, dakle, iz kompleksnog prirodnog i kulturnog konteksta"*.

Sarajevo je bilo mjesto iskustva na kojem su se propitivale mogućnosti *društveno inkluzivne memorijske prakse*, a projekti memorijalnog muzeja doveli u pitanje *"uspostavljene okvire tradicionalne arhitektonske produkcije"* (S. Tanović). Izgrađeni okoliš Sarajeva poslužio je neposredno nakon rata kao istraživački instrument detektiranja kako su u procese urbanizacije upisani tzv. procesi 'rješavanja sukoba', stvaranje novih geografija kapitala i širenje ekološkog nasilja. S takvim iskustvom ratnog i poratnog Sarajeva oblikuju se novi pedagoški obrasci i aktivizam djelovanja u globalnom kontekstu, kao što je to danas djelovanje Mirne Pedalo u kolektivu *Arhitekti za Gazu: Gaza globalni univerzitet*.

Izazovi suvremenosti: gdje se krije stvarnost i kako obrazovati mlade arhitekte?

Vrijeme u kojem živimo danas nekadašnji su sarajevski studenti definirali kao *vrijeme neizvjesnosti i nepostojanja normativnih temelja* (V. Krstić), *vrijeme globalne homogenizacije prostora* (N. Bašić), *vrijeme višestrukih "genius loci"* (A. Volić), *vrijeme koje postavlja imperativ resocijalizacije arhitekture* (S. Harrington).

to understanding the *"transformative potential of design."* Sarajevo's bridges in Mladen Jadrić's childhood walks were *"much more than wedding rings uniting the sunny and shaded sides of the city."* The fantastical scene unfolding in the boy's eyes, as he watched the color of the Miljacka River change with the dyes released by the former Bistrik Carpet Factory, prepared him for a *"world of fiction"* that, in his view, *"always played an important role in Sarajevo,"* subtly intersecting with the stories of Italo Calvino, Marco Polo's journeys, and images from the Imperial Palace, eventually connecting to his great bridges in Hangzhou.

Analysis of the integration of Oriental and Austro-Hungarian heritage in Sarajevo's urban fabric during her study years sparked Miriam Volić's early interest in architectural conservation and heritage protection projects in the UK; Professor Husref Redžić inspired interest in built heritage, which resonated in Selma Harrington's later projects in Ireland; Grabrijan and Neidhardt's studies and the dynamic, multi-layered vistas of Sarajevo, where centuries meet in a single view, became a permanent reference in Davor Senečić's architectural pulse; the lessons from Professor Finci on buildings *"are not mute — they tell stories"* became fully clear in a completely new context and unexpected theme: during work on international transport systems and a large metro network in Dubai (B. Agošton). The *Sarajevo school of architecture* was, in the words of academician Nikola Bašić, decisive for his formative architectural habitus and for creating works later framed under the *"architecture of belonging"*. *The Sea Organ* (2005) on the Zadar waterfront, in the mature oeuvre of the author, is an exceptional manifestation of these primary impulses of the Sarajevo school, as *"space that transcends its physical function,"* as *"a place that cannot be replicated, because it arises from a unique constellation of topography, maritime hydraulics, winds, historical traumas, and contemporary sensibilities, therefore, from a complex natural and cultural context"*.

Sarajevo was a place of experience where socially inclusive memory practices were interrogated, and memorial museum projects challenged the *"established frameworks of traditional architectural production"* (S. Tanović). The built environment of Sarajevo, immediately post-war, served as a research tool for detecting how so-called 'conflict resolution' processes, the creation of new geographies of capital, and the expansion of ecological violence were inscribed into urbanization. With such experiences of wartime and post-war Sarajevo, new pedagogical models and activism in a global context are shaped, as exemplified today by Mirna Pedalo in the collective *Architects for Gaza: Gaza Global University*.

The Challenges of Contemporary Architecture: Where Reality Hides and How to Educate Young Architects

The contemporary era, according to former Sarajevo students, is defined as a *time of uncertainty and the absence of normative foundations* (V. Krstić), a *time of global spatial homogenization* (N. Bašić), a *time of multiple "genius loci"* (A. Volić), a *time demanding the resocialization of architecture* (S. Harrington).

Analyzing differences among the three cities in which he lived and worked — Sarajevo, Tokyo, and Kansas City — V. Krstić asks: *"What is it that truly continues to exist*

Analizirajući razlike između tri grada u kojima je duže živio i radio: Sarajevo, Tokija i Kansas Cityja, V. Krstić otvorio je pitanje: *"Šta je to što stvarno nastavlja da postoji i sadržava stvarnost?"* U svijetu koji se sve brže mijenja, gdje identiteti postaju fluidni, a krajolici uniformirani, Nikola Bašić ponudio je jednu od mogućih, spasonosnih strategija očuvanja integriteta i etičnosti: *arhitekturu pripadnosti* kao *"akt otpora zaboravu i gubitku mjere"*.

Savremeni kontekst arhitekture, u tome se slažu svi autori, zahtijeva novu ideju kolektivnog dizajna: vrijeme arhitekata-megazvijezda koji stvaraju daleko od svojih korisnika je prošlo. Arhitekti danas više ne bi trebali biti na vrhu piramide nego prije svega medijatori, tumači, oni *"koji orkestriraju različite ekspertize i prevode jezike koji se međusobno ne razumiju"* (B. Cindrić). Jadrić poziva na oživljavanje principa *Co-Op*-a H. Mayera u kojem se razni stručnjaci i faktori integriraju u procesu arhitektonskog oblikovanja; u pristupu arhitekata poziva se na empatiju i poniznost (B. Agošton); na inkluzivnost i građansko sudjelovanje (S. Tanović), na razvijanje sposobnosti *"intuitivne navigacije" kroz kompleksne društvene i prostorne izazove, u dijalogu s korisnicima, klijentima i drugim disciplinama* (A. Harambašić).

Obrazovanje sa svrhom

U *obrazovanju za budućnost* preporuke uključuju razmjenu znanja iz svih oblasti, snažniju vezu univerzitetskih krugova i prakse, snažnije uključivanje raspoloživih digitalnih platformi, formiranje referentnih baza podataka o objavljenim rezultatima naučnih radova za korištenje u nastavi i interdisciplinarnoj suradnji kao i uspostavu Direktorata za razmjenu znanja s praksom (B. Dimitrijević). Škole i radne sredine trebaju sve više biti hibridne, sastavljene od stručnjaka raznih profesija u kojima se arhitektura ne podučava kao zbir remek-djela nego kao kompleksni medij iznalaženja rješenja za spas planete i održavanje onog već izgrađeno (D. i S. Zubčević, S. Harrington). Arhitektonski studiji trebaju razvijati mehanizme oblikovanja i djelovanja koji pružaju otpor svim oblicima nepravde (prostorne, socijalne, ekološke) i razvijati module koji kao primarne ishode učenja imaju razvijanje komunikacije, kolaboracije i solidarnosti (M. Pedalo), a koji univerzitetima ostavljaju nužni prostor kritičke misli i etičkog djelovanja u raljama neoliberalnih mehanizama moći.

U izazovima djelovanja novih tehnologija, alata i socijalnih platformi trebalo bi, smatraju pojedini autori, prepoznati i *poluge oslobođenja*: delegirajući 'izračunljiva znanja' umjetnoj inteligenciji koja vrši analitiku složenih baza podataka, arhitekti budućnosti svoju pažnju sa principa *efikasnosti* mogu i trebaju preusmjeriti na princip *relevantnosti*, postavljati prava pitanja i biti etički garant između mnoštva ponuđenih rješenja i mogućnosti (B. Cindrić). U takvom redefiniranju temeljnih postulata profesije i njenih edukativnih principa, arhitektura budućnosti više nije skup konačnih proizvoda, nego stalni proces učenja i reinencije.

Savremeni, kolektivni dizajn danas djeluje u multikulturalnom kontekstu. Etimologija riječi *kultura* (*colō, colere, colui, cultum*, lat.) dolazi iz bliskosti s tlom, s obradom zemlje, s njenim njegovanjem i oplemenjivanjem. Kultura arhitekture budućnosti trebala bi biti oplemenjivanje duha.

and contains reality?" In a rapidly changing world where identities become fluid and landscapes homogenized, Nikola Bašić proposed one possible, salvational strategy for preserving integrity and ethics: an architecture of belonging as *"an act of resistance against forgetting and losing a sense of proportion"*.

The contemporary architectural context, all authors agree, requires a new idea of collective design: the era of superstar architects working far from the users of their designs is over. Architects today should no longer be at the top of a pyramid but rather mediators and interpreters who are able to *"orchestrate different expertises, and to translate languages that do not understand each other"* (B. Cindrić). Jadrić calls for reviving H. Mayer's *Co-Op* principles, integrating diverse experts and factors in the architectural process; architects' approaches should invoke empathy and humility (B. Agošton); inclusivity and civic participation (S. Tanović); and the development of *"intuitive navigation" skills through complex social and spatial challenges, in dialogue with users, clients, and other disciplines"* (A. Harambašić).

Purposeful Education

Education for the future should include knowledge exchange across all fields, stronger ties between academia and practice, more effective use of available digital platforms, the creation of reference databases for published research for teaching and interdisciplinary collaboration, and the establishment of a Directorate for knowledge exchange with practice (Br. Dimitrijević). Schools and work environments should increasingly be hybrid, composed of professionals from diverse fields, where architecture is taught not as a collection of masterpieces but as a complex medium for finding solutions to save the planet and maintain the built environment (D. and S. Zubčević, S. Harrington). Architectural programs should develop mechanisms for design and action that resist all forms of injustice (spatial, social, ecological) and modules whose primary learning outcomes foster communication, collaboration, and solidarity (M. Pedalo), while leaving universities space for critical thinking and ethical action amid neoliberal power structures.

In the challenges posed by new technologies, tools, and social platforms, some authors argue that the *levers of liberation* can be found: by delegating "calculable knowledge" to AI performing complex database analysis, future architects can and should shift focus from *efficiency* to *relevance*, asking the right questions and ethically mediating between myriad solutions and possibilities (B. Cindrić). In such a redefinition of the profession's core principles and educational tenets, the architecture of the future is no longer a set of final products but a continuous process of learning and reinvention.

Contemporary collective design operates in a multicultural context. The etymology of *culture* (from Latin *colō, colere, colui, cultum*) is closely tied to soil, cultivation, and enrichment. The culture of architecture in the future should cultivate the soul. Whereas architects once travelled the Grand Tour to gain direct insights and classical knowledge, today it is "a deep dive into complexity." (B. Cindrić).

The emergence of *Acta Architectonica et Urbanistica* is a bold, necessary, and responsible act reaffirming critical



Nekadašnji *Grand Tour* na koji su putovali arhitekti kako bi stekli izravne uvide i klasična znanja, danas je *"ronjenje na dah, u složenost problema"* (B. Cindrić).

Pojava časopisa *Acta Architectonica et Urbanistica* hrabar je, potreban i odgovoran čin reafirmiranja kritičke misli u oblasti savremene arhitekture i umjetnosti, dizajna, urbanizma, održivog razvoja i društveno-humanističkih disciplina. Uvodni broj koji okuplja niz međunarodno referentnih i iskusnih sugovornika, nekadašnjih studenata Univerziteta u Sarajevu, oko teme obrazovanja arhitekata u savremenom dobu, zacrtava obrise buduće naučne i stručne platforme, interdisciplinarnе orijentacije koja osnažuje nužnost *znanja sa svrhom*. Kroz pomno odabranu temu i sugovornike prvog broja, visoko obrazovanje i arhitektura susreću se s gorućim pitanjima naše epohe i s najvišim etičkim principima svoga djelovanja.



Prof. dr. Aida Abadžić Hodžić (Zagreb, 1970) je historičarka umjetnosti i profesorica na Univerzitetu u Sarajevu – Filozofskom fakultetu. Diplomirala i magistrirala je u Zagrebu, a doktorirala u Sarajevu. U okviru akademskog rada, boravila je na brojnim evropskim univerzitetima i institutima. Autorica je jedanaest knjiga i preko stotinu naučnih i stručnih radova. Kurirala je brojne izložbe o modernoj i savremenoj bosanskohercegovačkoj umjetnosti u zemlji i inozemstvu. Članica je više međunarodnih foruma, poput AICA-e, međunarodne asocijacije likovnih kritičara sa sjedištem u Parisu. Članica je i ekspertnog tima Bauhaus100 za jugoistočnu Evropu, članica UO Docomomo BiH i New European Bauhaus. Dobitnica je niza priznanja, uključujući nagradu "Hasan Kaimija" i nagradu UNSA za doprinos humanističkim disciplinama. Posebno priznanje u naučno-istraživačkom i publicističkom radu predstavlja i knjiga Selman Selmanagić i Bauhaus (BI FAZ, Sarajevo, 2014) koja je, u njemačkom izdanju (Gebr. Mann Verlag, Berlin, 2018) predstavljena u Bauhaus arhivu u Berlinu u okviru obilježavanja godine Evropskog kulturnog naslijeđa (ECHY 2018) i stogodišnjice Bauhauusa.

thought in contemporary architecture and art, design, urbanism, sustainable development, and the social sciences and humanities. The inaugural issue, gathering numerous internationally recognized and experienced voices — former students of the University of Sarajevo — around the theme of educating architects in the contemporary era, sketches the contours of a future scientific and professional platform with an interdisciplinary orientation, emphasizing *purposeful knowledge*. Through the carefully selected theme and contributors of the first issue, higher education and architecture engage with the pressing questions of our epoch and the highest ethical principles of professional practice.

Prof. dr. Aida Abadžić Hodžić (Zagreb, 1970) is an art historian and professor at the University of Sarajevo – Faculty of Philosophy. She graduated and obtained her master's degree in Zagreb, and earned her PhD in Sarajevo. Within her academic work, she has worked with numerous European universities and institutes. She is the author of eleven books and over one hundred scientific and professional papers. She has curated numerous exhibitions on modern and contemporary Bosnian-Herzegovinian art both in the country and abroad. She is a member of several international forums, such as AICA – the International Association of Art Critics based in Paris. She is also a member of the expert team Bauhaus100 for Southeast Europe, a member of the Board of Docomomo BiH and the New European Bauhaus. She is the recipient of numerous awards, including the "Hasan Kaimija" Award and the University of Sarajevo Award for Contribution to the Humanities. A special recognition in her research and publishing work is the book Selman Selmanagić and Bauhaus (BI FAZ, Sarajevo, 2014), which, in its German edition (Gebr. Mann Verlag, Berlin, 2018), was presented at the Bauhaus Archive in Berlin as part of the European Year of Cultural Heritage (ECHY 2018) and the Bauhaus centenary celebrations.

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Odluka da se prvi broj stručnog i znanstvenog časopisa Arhitektonskog fakulteta u Sarajevu zasniva na mišljenjima dijaspore o odnosu edukacije i prakse čini se razumnom. Prvo, odnos edukacije i prakse vječna je dilema: kako uspostaviti ispravan odnos između autonomije intelektualnog sazrijevanja i primjenjivosti znanja? Drugo, obraćanje dijaspori korespondira s ratnom traumom Bosne i Hercegovine i regije i njenim nerazriješenim posljedicama, ali jednako tako i rezonira s općenitom nužnošću sabiranja znanja i iskustava iz raznolikih izvora. Bitno je da to sabiranje u prvi plan ne postavlja niti izvanjsko, niti lokalno (a i jedno i drugo nije rijetko, osobito na našim prostorima), nego se oslanja na aktivna povezivanja. Također, fenomen dijaspore nije sasvim lokalno specifičan i uvijek motiviran traumama. Arhitektura je oduvijek uključivala odlaske i dolaske i transfere znanja koji nadilaze raznolike granice, uključivo i one intelektualne. Naime, granice s kojima se sve više marginalizirana i atomizirana arhitektonska inteligencija danas suočava izgrađene su kroz partikularne interese, političke manipulacije, birokratizirane državne aparate i prepuštanje društva trivijalnostima. Za takve izazove nije dovoljna samo lokalna perspektiva. Utoliko prikupljanje ispovijesti avantura dijaspore u prvom licu jednine znači i raspoznavanje intelektualnih potencijala jedne još nedovoljno aktivne mreže. Na koji način se jasnoća akademske misli pretlače u složenost, pa i entropiju prakse, a da se putem ne izgube etičke vrijednosti?

Čitajući sabrane tekstove, čini se da je bosanskohercegovačka dijaspora, osobito ona koja ne pripada najmlađoj generaciji, razmjerno snažno obilježena iskustvom odrastanja i sazrijevanja u domicilnim sredinama. Brojni autori u ovom broju vraćaju se na formativni utjecaj urbane slojevitosti Sarajeva, solidnost edukacije te, kod onih nešto starijih, kreativnu slobodu i društvenu razloženost arhitektonske i urbanističke discipline u vremenima prije 1990-ih. Saznajemo i o roditeljima koji su od svojih stanova napravili arhitektonske i dizajnerske mini-ateljee koji nisu bili samo poprište rada nego i rasprava. Kasnije, kroz fakultetske zavode i sudjelovanje studenata u stručnom radu nastavnika, akademski kontekst bio je ponovo povezan s društvenom stvarnošću. U tekstovima susrećemo dobro poznate istaknute protagoniste bosanskohercegovačke scene i njihove doprinose: čvrste temelje postavljene u empatičnim istraživanjima Juraja Neidhardta i Dušana Grabrijana, spregu intelektualne i kreativne snage Zlatka Ugljena, dinamičnost Ivana Štrausa... Nalazimo i na svjedočanstva o važnom utjecaju arhitekata koji su istraživali i zadužili Sarajevo tijekom ratne traume. To su pritzkerovac Thom Mayne i Lebeus Woods, stjegonoša radikalnih, no duboko utemeljenih i angažiranih tendencija koji je i dio svoje manifestne i u osnovi optimistične knjige *War and Architecture* posvetio upravo Sarajevu.

The decision to dedicate the first issue of the professional and scientific journal of the Faculty of Architecture in Sarajevo to the perspectives of the diaspora on the relationship between education and practice seems reasonable. Firstly, the relationship between education and practice is an eternal dilemma: how to establish proper balance between the autonomy of intellectual maturation and the applicability of knowledge? Secondly, addressing the diaspora not only corresponds with the war trauma of Bosnia and Herzegovina and the region, along with its unresolved consequences, but equally resonates with the general necessity of gathering knowledge and experiences from diverse sources. It is crucial that this gathering privileges neither the external nor the local (both of which are common occurrences, especially in our region), but rather relies on active connections. Furthermore, the phenomenon of diaspora is not entirely locally specific, nor is it always motivated by trauma. Architecture has always involved departures and arrivals and the transfer of knowledge across various borders, including intellectual ones. Today, however, the boundaries confronting an increasingly marginalized and atomized architectural intelligentsia are constructed through particular interests, political manipulations, bureaucratized state apparatuses, and the surrender of society to trivialities. Such challenges cannot be addressed from a purely local perspective. In this light, a collection of first-person diaspora narratives also reveals the intellectual potential of a still insufficiently active network. How does the clarity of academic thought translate into the complexity, even entropy, of practice without losing its ethical values along the way?

Reading the collected texts, it appears that the Bosnian-Herzegovinian diaspora, particularly those who do not belong to the youngest generation, is strongly marked by the experience of growing up and maturing in their native environments. Many authors in this issue return to the formative influence of Sarajevo's urban stratification, the solidity of their education, and for the somewhat older ones, the creative freedom and social relevance of the architectural and urbanist disciplines in the pre-1990s period. We also learn of parents who transformed their apartments into miniature architectural and design studios, serving not only as workplaces but also as spaces for debate. Later, through faculty institutes and student participation in the professional work of their teachers, the academic context was once again connected to social reality. Within the texts, we encounter well-known figures of the Bosnian-Herzegovinian scene and their contributions: the solid foundations laid in the empathetic research of Juraj Neidhardt and Dušan Grabrijan, the synergy of intellectual and creative strength in Zlatko Ugljen, the dynamism of Ivan Štraus... We also find testimonies about the significant influence of architects who explored and contributed to Sarajevo during the traumatic war. These include Pritzker laureate Thom Mayne and Lebbeus Woods,

Odlasci su kontinuirani i nisu fokusirani isključivo na ratnu i postratnu situaciju, iako se tada, dakako, intenziviraju. Sredine u koje se odlazi često su epicentri arhitektonske kulture ili barem propulzivne sredine: London, Paris, Beč, Glasgow, Delft, Oslo, Tokyo i druge, a sarajevski studenti odlaze na doškolovanje i širenje profesionalnih iskustava u osobito respektabilna mjesta: *Architectural Association, Bartlett School of Architecture, Royal College of Art, Kyoto University, Goldsmiths, TU Wien, Zaha Hadid Architects, Coop Himmelb(l)au, Studio Boris Podrecca*... Kao iznenađenje i upozorenje na ograničenja uvida ovog recenzenta, ta lista uključuje i *Tadao Ando Architects*... Vjerujemo da se ovom publikacijom pokušalo raspoznati hibridizaciju ovdašnjih formativnih iskustava sa specifičnim i raznolikim tendencijama kultiviranim u drugim sredinama. Pri tome vrijedi biti oprezan prilikom ocjena o odnosu "periferije" i "centra", jer su one često definirane selektivnim upisivanjima u dominantne historiografije. Rad istaknutih bosanskohercegovačkih arhitekata pokazao je kako je ovdašnja sredina povremeno iznjedrila autentične arhitekture — ne usprkos, nego upravo zbog svoje, uvjetno rečeno, periferne pozicije — centar je tamo gdje nastaje novo i relevantno znanje. Druga je stvar ima li snage da uspostavlja kontinuitet...

U svojim svjedočanstvima prognosti ovog izdanja govore o širokom dijapazonu arhitektonskih pozicija kojima su bili izloženi, od analogijske arhitekture i kritičkog regionalizma, preko dekonstrukcije i fenomenologije, do suvremenih istraživanja konfliktnih konteksta i arhitektonske forenzike. Te razlike u prvom redu reproduciraju generacijske interese i pokazuju kako je globalni arhitektonski diskurs u kontinuiranoj mijeni i nije fiksiran u jednoj dominantnoj liniji. Bilo bi vrijedno raspoznati koja od tih raznolikih stečenih znanja korespondiraju s ovdašnjim kontekstom, osobito u pogledu nuđenja kritičkih čitanja i produktivnih reakcija na urgentne društvene izazove. U tom smislu, manje su korisna sasvim pragmatična i normativna znanja, a više pažnje vrijedilo bi posvetiti širenju intelektualnih horizonata, raspravama oko vrijednosti koje se zastupa, jačanju kritičke misli i širenju polja i metoda djelovanja arhitekture. Sve te akcije i razvoj znanja polazi od pojedinca, ali se i ugrađuju u kolektivni diskurs. Tako i iz čitanih tekstova možemo ekstrapolirati pojedine misli i iskušati građenje polifonije glasova dijaspor. Započnimo od dijagnoze prema kojoj *"mi obitavamo u urbanoj stvarnosti dubokoj koliko i njen vanjski sloj, koju arhitektura prikazuje kao simulakrum svoje nekadašnje stvarne biti"* (V. Krstić). Kako se suočiti s tom dijagnozom koja nije samo arhitektonska? U jednom tradicionalnijem pogledu čitamo kako *"nacionalna arhitektura ne nestaje, već evoluira u složeniji, refleksivniji oblik kritičkog diskursa, kao kulturna strategija i otpor uniformnosti"* (N. Bašić). Također nas se i podsjeća na važnost *"prostora koji nadilaze svoju fizičku funkciju i postaju simbolički nosači značenja"* (N. Bašić). Ipak, ako želimo doprijeti do srži razumijevanja suvremenih okolnosti *"imamo obavezu propitivati strukture moći"* (S. Tanović), te optimistično saznajemo kako *"arhitektonsko obrazovanje i visoko obrazovanje u globalu može rekonceptualizirati tako da može pružiti otpor preovlađujućem neoliberalnom modelu"* (M. Pedalo). Više autora zastupa tezu o suzdržavanju od građenja *ex nihilo*: *"Moramo se... pomaknuti od uloge 'graditelja društva' do toga da postanemo 'njegovatelji i vrtlari društva'"* (A.

the standard-bearer of radical yet deeply grounded and engaged tendencies, who dedicated part of his manifestly optimistic book *War and Architecture* precisely to Sarajevo.

The authors' departures have been continuous and not exclusively related to the wartime and postwar period, though they certainly intensified then. The destinations are often epicenters of architectural culture or at least dynamic environments: London, Paris, Vienna, Glasgow, Delft, Oslo, Tokyo, and others. Sarajevo's students pursued further education and professional experience in particularly respected institutions: the Architectural Association, Bartlett School of Architecture, Royal College of Art, Kyoto University, Goldsmiths, TU Wien, Zaha Hadid Architects, Coop Himmelb(l)au, Studio Boris Podrecca... To the surprise of this reviewer — and a reminder of the limits of his insights — the list even includes Tadao Ando Architects. We may assume that this publication attempts to recognize the hybridization of local formative experiences with the specific and diverse tendencies cultivated in other contexts. At the same time, caution is needed when evaluating the relationship between "periphery" and "center," since these are often defined by selective insertions into dominant historiographies. The work of distinguished Bosnian-Herzegovinian architects demonstrates that the local context has at times produced authentic architectures — not in spite of, but precisely because of its, so to speak, peripheral position. The center is wherever new and relevant knowledge emerges. It is another matter whether there is enough strength to establish continuity...

In their testimonies of exile, the contributors to this issue describe a broad spectrum of the architectural positions they were exposed to, ranging from analogical architecture and critical regionalism to deconstruction and phenomenology, and to contemporary investigations of conflict contexts and architectural forensics. These differences primarily reproduce generational interests and reveal how global architectural discourse is in constant flux rather than fixed in a single dominant line. It would be worthwhile to discern which of these diverse acquired knowledges correspond with the local context, especially in offering critical readings and productive responses to urgent social challenges. In this sense, purely pragmatic and normative knowledge is less useful; more attention should be devoted to expanding intellectual horizons, debating values, strengthening critical thought, and widening the scope and methods of architectural action. One of the texts offers a precise diagnosis: All these actions and the development of knowledge originate from the individual, yet they are also inscribed into the collective discourse. Thus, from the texts we read, we can extrapolate certain ideas and attempt to construct a polyphony of voices of the diaspora. Let us begin with the diagnosis according to which *"we inhabit a veneer-deep urban realm rendered present by architecture as a simulacra of its former real self"* (V. Krstić). How should we confront this diagnosis, which is not merely architectural? From a more traditional perspective, we read that *"national architecture does not disappear, but evolves into a more complex, more reflective form of critical discourse, as a cultural strategy and resistance to uniformity"* (N. Bašić). We are also reminded of the importance of *"spaces that transcend their physical function and become symbolic carriers of meaning"* (N. Bašić). Yet if we wish to reach the core of understanding contemporary circumstances, *"we have a responsibility to challenge power structures"*, (S. Tanović)

Harambašić) ili, slično, "arhitekt-graditelj je... ustupio mjesto arhitektu-obnovitelju, arhitektu-arhivisti, ali i... arhitekti sposobnom da nazre obnovu" (B. Cindrić). Saznajemo i o participativnim modelima "ko-projektiranja i ko-gradnje", a koji su "izvan okvira spektakla, grandioznosti i ekskluzivnosti koji danas često dominiraju arhitektonskom i dizajnerskom praksom" (S. Tanović). Već kroz ovu malu stilsku vježbu ocrtavaju se konture jednog progresivnog arhitektonskog programa koji bi nužno trebao biti kolektivan. Neki od, u časopisu zastupljenih protagonista, već su iskušali razne formate povratnog transfera znanja, a recenzentu se čine osobito zanimljivi oni koji pomiču projektantsko djelovanje od klasične trijade *forma-funkcija-konstrukcija* prema više spekulativnim pristupima.

Konačno, kroz povijest javljala su se (orijentalistička) mišljenja prema kojima je Balkan prethodnica globalnih događanja. U jednom novom obratu razvoja i transfera znanja regija bi mogla postati koristan izvor uvida u specifične urbane stvarnosti, ako ih se protumači na relevantan način. No, naš primarni fokus interesa ne može biti već razmjerno dobro istraжена fascinanta urbana i arhitektonska prošlost sama po sebi. Možda se upravo u srazovima s *prljavom stvarnošću* i, da parafraziram Vedada Islambegovića, u "arhitekturi koja se događa, iako ju nitko ne želi" kriju relevantne pouke za arhitekturu koja bi povratila svoju *dubinu*. Bilo kako bilo, okupljanje dijasporne ne bi trebalo biti tek osvrtnje na pojedinačne sudbine i *retrospektiva*, nego *perspektiva*: korak prema regrupiranju, formiranju radnih teza i povod za akciju arhitektonske discipline.



Dr. Maroje Mrduljaš diplomirao je i doktorirao na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Autor je i urednik više knjiga o arhitekturi i dizajnu, uključujući *Fiume Fantastica*, Tadao Ando: *Transcending Oppositions*, *Modernism In-Between* (sa V. Kulić), *Dizajn i nezavisna kultura* (sa D. Vidović) i *Suvremena hrvatska arhitektura – testiranje stvarnosti*. Od 2005. godine urednik je časopisa *Oris*, a njegovi tekstovi objavljeni su u vodećim međunarodnim arhitektonskim časopisima poput *Vesper*, *A+U*, *Archithese*, *Bauwelt*, *db*, *Domus*, i *Architecture Australia*. Bio je kustos i istraživač na brojnim izložbama, uključujući *Toward Concrete Utopia* (MoMA NY), *Sunčana Strana Modernizma* (DESSA Ljubljana), *SOS Brutalism* (DAM Frankfurt) i *Balkanology* (SAM Basel). Predavao je i bio gost-kritičar na međunarodnim sveučilištima i institucijama poput ETH Zurich, KIT Karlsruhe, COAC Barcelona, ETSA Madrid i Berlage Institute Rotterdam. Koautor je dvije sezone dokumentarnih filmova *Betonski spavači o zanemarenoj poslijeratnoj modernističkoj arhitekturi* te dobitnik četiri nagrade Neven Šegvić za kritički i teorijski rad.

and we optimistically learn that "architectural education and higher education in general can be reconceptualised to push against the prevalent neoliberal model" (M. Pedalo). Several authors advocate refraining from building *ex nihilo*: "We need to shift from the role of 'builders of society' to 'caretakers and gardeners of society'" (A. Harambašić), or, similarly, that "the architect-builder faded away to make room for the architect-repairer, the architect-archivist, but also... the architect capable of envisioning reconstruction" (B. Cindrić). We also learn about participatory models of co-designing and co-building "away from the notions of grandeur, spectacle and exclusivity that currently permeate architectural and design practice" (S. Tanović). Already through this small stylistic exercise, the outlines of a progressive architectural program necessarily collective in nature begin to emerge. Some of the protagonists represented in the journal have already experimented with transferring knowledge back to the local context, and this reviewer finds particularly intriguing those that move design practice beyond the classical triad of *form-function-construction* toward more speculative approaches.

Finally, throughout history there have been (orientalist) opinions portraying the Balkans as a precursor to global events. In a new turn in development and knowledge transfer, the region could become a useful source of insights into specific urban realities, if interpreted in a relevant way. Yet our primary focus of interest cannot be the already relatively well-studied fascinating urban and architectural past in itself. Perhaps it is precisely in the clashes with *dirty reality* and, to paraphrase Vedad Islambegović, in "the architecture that happens, even though nobody wants it", where relevant lessons for an architecture that might regain its *depth* lie. In any case, the gathering of the diaspora should not merely be a reflection on individual destinies and a *retrospective*, but a *perspective*: a step toward regrouping, formulating working theses, and providing a motive for action in the discipline of architecture.

Dr. Maroje Mrduljaš graduated and earned his doctorate at the Faculty of Architecture, University of Zagreb. He is the author and editor of several books on architecture and design, including *Fiume Fantastica*, Tadao Ando: *Transcending Oppositions*, *Modernism In-Between* (with V. Kulić), *Design and Independent Culture* (with D. Vidović), and *Contemporary Croatian Architecture – Testing Reality*. Since 2005, he has been editor of the journal *Oris*, and his texts have appeared in leading international architectural journals such as *Vesper*, *A+U*, *Archithese*, *Bauwelt*, *db*, *Domus*, and *Architecture Australia*. He has curated and researched numerous exhibitions, including *Toward Concrete Utopia* (MoMA NY), *Sunny Side of Modernism* (DESSA Ljubljana), *SOS Brutalism* (DAM Frankfurt), and *Balkanology* (SAM Basel). He has taught and been a guest critic at ETH Zurich, KIT Karlsruhe, COAC Barcelona, ETSA Madrid, and the Berlage Institute Rotterdam. Mrduljaš co-authored the documentary series *Concrete Sleepers on neglected postwar modernist architecture* and has received four Neven Šegvić awards.



MANIFEST / PRAKSA MANIFESTO / PRACTICE

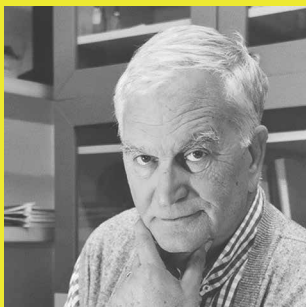
Arhitektura pripadnosti
The Architecture of Belonging

Intuitivna navigacija
Intuitive Navigation

Esej o arhitekturi -
- Predominantne frekvencije
Essay on Architecture -
- Predominant Frequencies

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

Zona kreativnog rizika
Creativity Risk Zone



Nikola Bašić, arhitekt i urbanist, rođen je 1946. u Murteru. Diplomirao je 1972. na Arhitektonsko-urbanističkom fakultetu u Sarajevu, gdje je kasnije radio kao asistent. Profesionalni put nastavio je u Zadru, gdje 1991. osniva vlastiti ured MARINAPROJEKT. Bio je izvanredni profesor na Sveučilištu u Splitu (2005–2015) i redoviti je član HAZU, gdje predsjedava Znanstvenim vijećem za turizam i prostor. Dobitnik je brojnih nagrada, uključujući nagradu Vladimir Nazor, Bernardo Bernardi u dva navrata (2004. i 2012), European Prize of Urban Public Space, Cemex (2006), Viktor Kovačić za životno djelo (2003) i Mies van der Rohe nominacije. Nosilac je visokih državnih i međunarodnih odličja te počasni doktor Sveučilišta u Splitu.

Nikola Bašić, architect and urban planner, was born in 1946 in Murter. He graduated in 1972 from the Faculty of Architecture and Urbanism in Sarajevo, where he later worked as an assistant. He continued his professional career in Zadar, founding his own studio, MARINAPROJEKT, in 1991. From 2005 to 2015, he served as an associate professor at the University of Split. He is a full member of the Croatian Academy of Sciences and Arts (HAZU), where he chairs the Scientific Council for Tourism and Space. He has received numerous awards, including the Vladimir Nazor Award, the Bernardo Bernardi Award (2004 and 2012), the European Prize for Urban Public Space, Cemex (2006), the Viktor Kovačić Lifetime Achievement Award (2003), and Mies van der Rohe nominations. He holds high national and international honors and is an honorary doctor of the University of Split.



Adnan Harambašić je bosansko-norveški arhitekta, suosnivač studija SAAHA i aHa + knAp, aktivan na lokalnoj i međunarodnoj sceni. Arhitektonsko obrazovanje stekao je u Sarajevu i Norveškoj. Njegovi projekti obuhvataju kulturne, stambene i javne prostore, uključujući posjetilački centar Skomakerdiket (Bergen), Wave Housing i Hotel M Gallery (Sarajevo), te koncept muzeja Opsada Sarajeva – Umijeće življenja 1992–1996. Aktivno učestvuje u stručnim tijelima, poput Izborne komisije Norveškog udruženja arhitekata (NAL). Zalaže se za održivost, interdisciplinarnost i društvenu odgovornost arhitekture, te mentorira mlade arhitekta i doprinosi promišljanju uloge arhitekta u savremenom društvu.

Adnan Harambašić is a Bosnian-Norwegian architect, co-founder of the studios SAAHA and aHa + knAp, who is active on both the local and international stage. He received his architectural education in Sarajevo and Norway. His projects encompass cultural, residential, and public spaces, including the Skomakerdiket Visitor Center (Bergen), Wave Housing, Hotel M Gallery (Sarajevo), and the concept for the Museum of the Siege of Sarajevo – The Art of Living 1992–1996. He actively participates in professional bodies such as the Election Committee of the Norwegian Architects Association (NAL). He advocates for sustainability, interdisciplinarity, and social responsibility in architecture, mentors young architects, and contributes to the discourse on the role of the architect in contemporary society.



Davor Senečić je diplomirao arhitekturu na Arhitektonsko-urbanističkom fakultetu u Sarajevu 1979. godine. Radio je na Institutu za arhitekturu, urbanizam i prostorno planiranje u Sarajevu (1979–1988) i kao asistent na Katedri za projektovanje. Usavršavao se u Helsinkiju (1984), a doktorirao u Beču 1998. s disertacijom Od privremene do arhitekture informatičkog doba. Živio od 1987. u Beču, a od 1999. živi u Zagrebu. Najznačajniji projekti su u domenu korporativne arhitekture za regionalne operatere Telekom Austria grupe, gdje je ostvareno preko 100 projekata. Objavio je više knjiga, poput serijala SEND arch. Njegov rad izlagan je na brojnim izložbama u Zagrebu, Beču, Rovinju i Veneciji, čime je značajno doprinio savremenoj arhitektonskoj praksi.

Davor Senečić graduated in architecture from the Faculty of Architecture and Urbanism in Sarajevo in 1979. He worked at the Institute for Architecture, Urbanism, and Spatial Planning in Sarajevo (1979–1988) and served as an assistant at the Department of Design. He pursued further studies in Helsinki (1984) and earned his doctorate in Vienna in 1998 with a dissertation titled From the Temporary to the Architecture of the Information Age. He lived in Vienna since 1987, and has been living in Zagreb since 1999. His most notable projects consist of more than 100 corporate architecture projects for Telekom Austria Group regional operators. He has published several books, including the SEND arch series. His work has been exhibited in Zagreb, Vienna, Rovinj, and Venice, significantly contributing to contemporary architectural practice.



Boris Cindrić je studije arhitekture započeo u Sarajevu, a nastavio u Parizu, gdje je 2003. diplomirao na École d'Architecture de Marne-la-Vallée. Osnivač je biroa AABC, s više od 40 godina iskustva. Sarađivao je s renomiranim firmama (AREP, Arte Charpentier, Portzamparc), uz razvoj vlastitih projekata – od industrijskih i stambenih objekata do scenografije i enterijera. Bio je mentor na ENSA Paris – La Villette i vodio međunarodne radionice fokusirane na urbanu otpornost i postkonfliktnu obnovu. Radio je na renovacijama luksuznih stambenih prostora i velikih investicija – od ekskluzivnih vila do savremenih dizajniranih apartmana. Živi i radi u Nici, gdje istražuje primjenu naprednih tehnologija i imerzivnih medija u arhitekturi.

Boris Cindrić began his architectural studies in Sarajevo and continued in Paris, graduating in 2003 from the École d'Architecture de Marne-la-Vallée. He is the founder of AABC, and has over 40 years of professional experience. He has collaborated with renowned firms such as AREP, Arte Charpentier, and Christian de Portzamparc, while also developing his own projects – ranging from industrial and residential architecture to scenography and interior design. He served as a mentor at ENSA Paris-La Villette and has led international workshops focused on urban resilience and post-conflict reconstruction. He has worked on luxury residential renovations and major investments, from exclusive villas to contemporary apartments. He lives and works in Nice, exploring advanced technologies and immersive media in architecture.



Ademir Volić je diplomirao arhitekturu i urbanizam u Sarajevu 1988. godine, a profesionalno iskustvo sticao je u Parizu, Beču i Londonu. Poseban preokret u karijeri predstavljao je angažman u studiju Zaha Hadid Architects, koji je uticao na njegov dalji rad u oblasti urbanizma, arhitekture, dizajna enterijera i razvoja proizvoda. Osnivač je Volume 3 Architects Ltd i Delicatessen Design Ltd (1994), te konsultantske firme V3A Ltd (2021). Njegov međunarodni opus uključuje projekte u Africi, Istočnoj i Zapadnoj Evropi. Trenutno radi na projektima u Iraku, Hrvatskoj i Velikoj Britaniji. Njegova djela su nagrađivana, izlagana i objavljivana na međunarodnom nivou.

Ademir Volić graduated in architecture and urbanism from the University of Sarajevo in 1988, and gained professional experience in Paris, Vienna, and London. A pivotal moment in his career was his engagement with Zaha Hadid Architects, which significantly influenced his further work in urban planning, architecture, interior design, and product development. He is the founder of Volume 3 Architects Ltd and Delicatessen Design Ltd (1994), as well as the consultancy firm V3A Ltd (2021). His international portfolio includes projects across Africa, Eastern and Western Europe. He is currently working on projects in Iraq, Croatia, and the United Kingdom. His work has been awarded, exhibited, and published internationally.



Arhitektura pripadnosti

The Architecture of Belonging

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dipl. ing. arch.

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

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

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

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

1 Uvod

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

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

1 Introduction

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

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

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

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

2 Kulturni arhetip kao uporište arhitekture pripadnosti

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

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

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

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

community, memory, and the future.

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

2 Cultural Archetypes as the Foundation of Architectural Belonging

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

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

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

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



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

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

4 Arhitektura kao kulturna strategija

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

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

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

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

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

4 Architecture as a Cultural Strategy

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

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

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

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

5 Tehnologija i prostor: simbioza ili prijetnja pripadnosti?

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

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

6 3K poučak: komunikacija, kontinuitet, kontekst

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

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

5 Technology and Space: Symbiosis or Threat of Belonging?

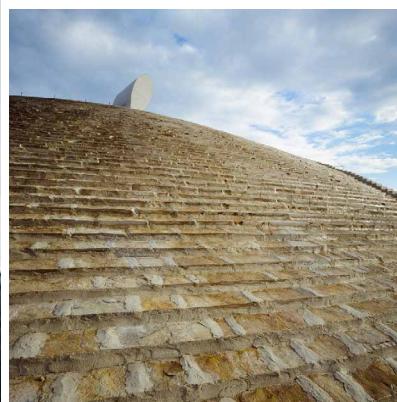
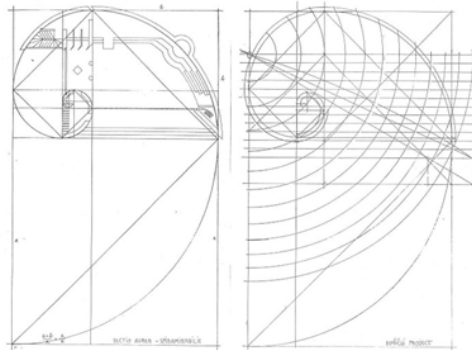
It often seems that global technology constructs contemporary architectural identity; form becomes a derivative of a standardized and unified design and construction technology, the result of a digital algorithm. All this reduces architecture to universal code, into a semantic void, into semantic asepticity.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

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

6 The 3 Cs: Communication, Continuity, Context

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





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

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

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

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

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

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

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

6.1 Komunikacija

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

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

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



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

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

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

6.1 Communication

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

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

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

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

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

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

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

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

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

6.2 Kontinuitet

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

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

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

6.3 Kontekst

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

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

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

6.2 Continuity

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

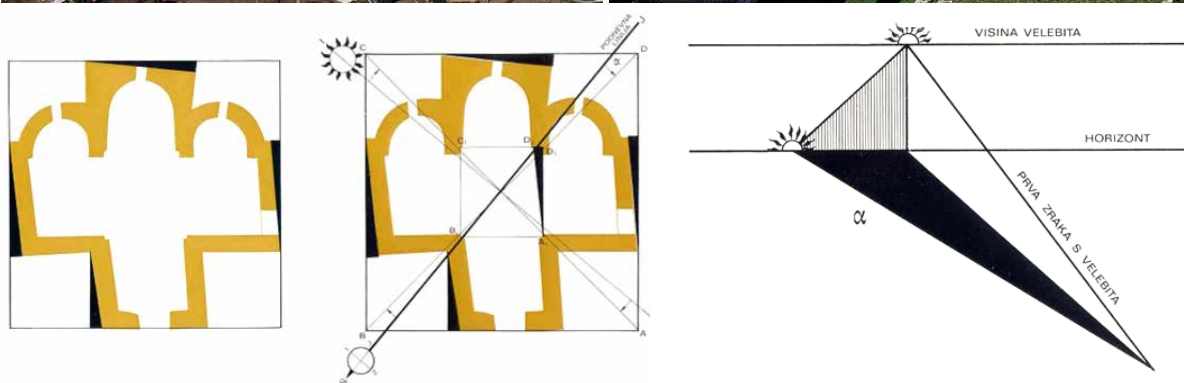
Today's architects are reluctant to talk about continuity because it is, by definition, a conservative category, which many think will hinder them in their creative freedom, in their search for the new and progressive. Architecture is ruled by the imperative of progress, which is often close to ideological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

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

6.3 Context

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

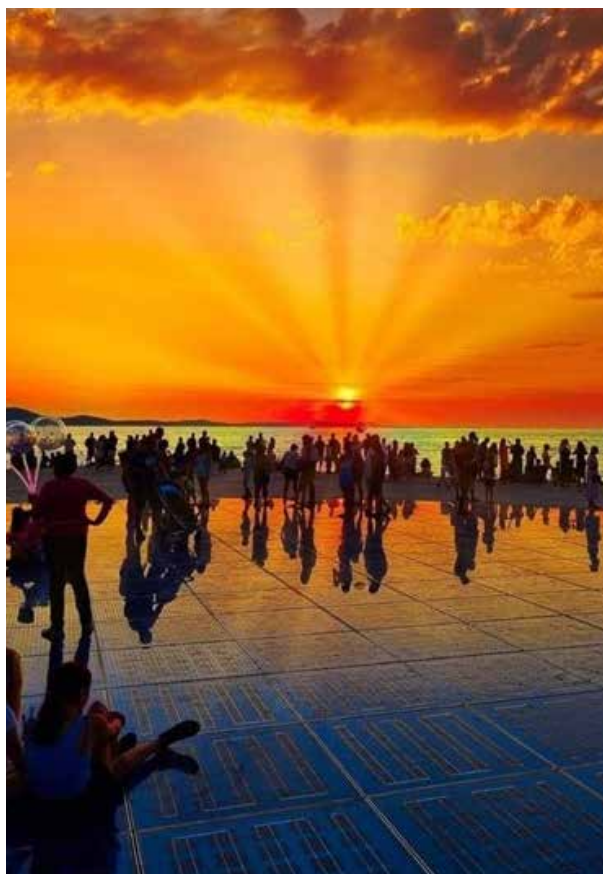
7 The 3 Cs: Lessons in Practice: The Sea Organ and the Greeting to the Sun

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

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



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



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



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

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

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

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

7.1 Prirodne sile i ljudska inteligencija

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

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

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

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

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

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

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

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

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

7.1 Natural Forces and Human Intelligence

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

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

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

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

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

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

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

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

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

7.2 Kozmotektonika i moć prevoditelja: tehnologija kao tumač svijeta

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

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

8 3K i Kornatski memorijal: Arhitektura sudioništva i tišine

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

8.1 Participacija kao nematerijalna tvar spomenika

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

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

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

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

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

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

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

8.1 Participation as an Intangible Substance of the Monument

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



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

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



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

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

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



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

8.2 Memorija i arhitektonsko pamćenje

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

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

8.2 Memory and Architectural Memory

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

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

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

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

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

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



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



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

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

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

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

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

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

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

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

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



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

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

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

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

10 Zaključak: arhitektura pripadnosti kao etički čin

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

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

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

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

A to nije ni malo. To je — sve!

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

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

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

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

10 Conclusion: The Architecture of Belonging as an Ethical Act

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

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

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

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

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

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Intuitivna navigacija Intuitive Navigation

Adnan Harambašić

dipl. ing. arch.

SAAHA, Norway; AHAKNAP, Bosnia and Herzegovina

Apstrakt Ovaj biografski esej prati ličnu i profesionalnu putanju autora kroz tri različita arhitektonska obrazovna sistema – Sarajevo, Ljubljana i Norveška – u periodu globalnih, društvenih i tehnoloških promjena tokom 1990-ih i kasnije. Autor se osvrće na uticaj dominantnih arhitektonskih pravaca tog perioda, poput dekonstruktivizma i fenomenološke arhitekture, i njihovo oblikovanje pristupa arhitektonskom projektu. Tekst problematizira krizu identiteta arhitektonske profesije u savremenom kontekstu obilježenom klimatskim promjenama, tehnološkim razvojem, društvenim nejednakostima i digitalizacijom. Poseban akcenat stavljen je na potrebu redefinisavanja uloge arhitekta: od "graditelja društva" ka "njegovatelju prostora" i učesniku u procesima ko-kreacije. Autor zagovara povratak osnovama zanata, ali i otvorenost prema novim tehnologijama kao alatima za kreativniji, odgovorniji i uključiviji pristup arhitekturi. Zaključuje da arhitekta danas ne smije težiti potpunoj kontroli, već mora razviti sposobnost "intuitivne navigacije" kroz kompleksne društvene i prostorne izazove, u dijalogu s korisnicima, klijentima i drugim disciplinama.

Ključne riječi arhitektonska edukacija; ko-kreacija u arhitekturi; intuitivna navigacija.

Abstract This biographical essay traces the author's personal and professional journey through three distinct architectural educational systems — those of Sarajevo, Ljubljana, and Norway — during periods of global, societal, and technological transformation in the 1990s and beyond. The author reflects on how the dominant architectural movements of that era, such as deconstructivism and phenomenological architecture, influenced his approach to design. Moreover, the text addresses the identity crisis facing the architectural profession today, amid climate change, technological advances, social inequality, and digitalization. A central theme is redefining the architect's role: shifting from "builder of society" to "caretaker of space" and participant in co-creative processes. The author champions a return to the craft of architecture while embracing new technologies as tools for a more creative, responsible, and inclusive architecture. He concludes that architects must relinquish control and cultivate "intuitive navigation" through complex societal and spatial challenges, engaging with users, clients, and other disciplines.

Keywords architectural education; co-creation in architecture; intuitive navigation.

1 Moj put – biografski

U procesu edukacije u arhitekta imao sam sreću (ili nesreću, zavisno iz koje perspektive to posmatram) da se obrazujem na tri arhitektonska fakulteta. U Sarajevu sam počeo studije arhitekture 1991. godine kad je rat u Hrvatskoj već bio stvarnost, u Ljubljani nastavio kad je rat došao u Bosnu i na kraju završavam u Norveškoj, gdje su igrom slučaja moji roditelji i brat završili kada su napustili tad već okupiran Prijedor. Nesreća je, naravno, vezana za sami razlog seljenju i mijenjanju fakulteta, a sreća je u tome što mi je to već na samom početku bavljenja arhitekturom dalo iskustvo i uvid u tri različite škole.

2 Globalni kontekst 90-tih

Arhitektura ranih 90-tih i eklektični *supermodernizam*¹ je bio dominantan trend i uticao je na većinu škola arhitekture. Unutar tog trenda tri tendencije definiraju

¹ Supermodernizam, koji je naknadno definisao kao termin Hans Ibelings u svojoj knjizi *Supermodernism – Architecture in the Age of Globalization*, 1998.

1 My Journey – My Biography

Throughout my education, I experienced both fortune and misfortune by studying at three architectural faculties. I began in Sarajevo in 1991 — during the Croatian War of Independence — continued in Ljubljana after the war reached Bosnia, and finally completed my studies in Norway, where my parents and brother had fled from occupied Prijedor. While the reasons for relocating were tragic, it afforded me early insight into three distinct architectural traditions.

2 Global Context of the 1990s

The dominant trend influencing most architecture schools and, indeed, the architecture of the 1990s, was the eclectic *Supermodernism*¹. Within this movement,

¹ Supermodernism was subsequently defined as a term by Hans Ibelings in his book *Supermodernism – Architecture in the Age of Globalization*, 1998.

arhitekturu u globalnom kontekstu. Jedna od njih je nastajanje "stararchitects", globalnih arhitektonskih zvijezda. I, bar gledano iz moje perspektive, dva dosta različita pristupa samom arhitektonskom projektu.

Na jednoj strani je "dekonstruktivizam" sa svojim ishodištem u filozofiji i literaturi dekonstrukcije, kao novi pristup strukturi i tektonici u samim objektima arhitekture. Na drugoj strani je fenomenološki pristup arhitekturi s ishodištem u teoretskom radu finskog arhitekta Juhani Pallasmaa i projektima Stevena Holla, američkog arhitekta koji naglašava da suštinu mjesta oblikuju multi senzorne interakcije i pamćenje, gdje u psihologija i kultura a i sam fizički "dodir" s arhitekturom jesu bitni aspekti i znak arhitektonskog kvaliteta.

U praktičnom smislu, može se reći da se ove dvije "škole", koje se razvijaju paralelno, razlikuju na sljedeći način. Dekonstruktivizam ima veći interes za veliko mjerilo i "mega" projekte, koji nerijetko vode ka projektima koji su konceptualno vrlo interesantni, ali gdje često nedostaje vještina u samoj izvedbi. Fenomenologija idealizira bitnost detalja u doživljavanju prostora, te samim tim naglašava da je veličina samog projekta manje bitna, a da je besprekorno izveden "komad" arhitekture ono što je srž. Znači idealizira se ručni rad /"zanat".

U toku mog školovanja oba ova pravca su uticala na diskurs u školama u kojim sam školovan. S tim što je bitnost samog "zanata" arhitekta jedina stvar koja je donekle zajednička za sve tri škole koje sam pohađao.

Na sve ovo dodatno i na svojstven način utiče, kao što je to bilo ranije kroz historiju arhitekture, razvoj u tehnologiji. I u samoj gradnji, ali i u digitalizaciji produkcije arhitekture.

three tendencies defined global architectural discourse. One was the rise of "starchitects," globally renowned architectural figures. From my perspective, however, two quite distinct approaches to architectural design stood out.

On one side was deconstructivism, rooted in the philosophy and literature of deconstruction, offering a new approach to structure and tectonics in architecture. On the other, a phenomenological approach, informed by the theoretical work of Finnish architect Juhani Pallasmaa and the projects of the American architect Steven Holl. These architects emphasized that the essence of place is shaped by multisensory interactions and memory, where psychology, culture, and the physical "tactile encounter" with architecture are crucial markers of architectural quality.

Although these two "schools" developed in parallel, they differed in practice. Deconstructivism favored large-scale "mega" projects that were conceptually interesting but often lacked executional finesse. Phenomenology, by contrast, idealized the importance of detail in experiencing space, emphasizing that the size of a project matters less than a flawlessly executed "piece" of architecture. It comes down to ideas versus craftsmanship.

During my studies, both approaches influenced the discourse at the institutions I attended. However, the emphasis on craftsmanship was a unifying element across all three schools.

Moreover, as throughout architectural history, developments in technology — both in construction and in digital production — played a significant role. In the 1990s,



Ilustracija 1, 2 Objekat Skomakerstuen, Bergen. Autori projekta: SAAHA / AHAKNAP. Izvor: Harambašić.



Figure 1, 2 Skomakerstuen building, Bergen. Project authors: SAAHA / AHAKNAP. Source: Harambašić.

Ruka i crtež su u velikoj mjeri 90-tih godina zamijenjeni za ekran i kompjuter. Odstojanje između majstora na gradilištu i nas projektanata je dodatno porastao sa samom industrijalizacijom i komercijalizmom naše "industrije".

3 Gdje smo danas?

Arhitekt, u tradicionalnom smislu naše struke, je možda u svojoj najozbiljnijoj krizi identiteta svih vremena. Zašto je do ovoga došlo i ima li izlaza?

Klimatske promjene i realno gledano "egzistencijalna" kriza vode u "razvijenom" dijelu svijeta ka nedostatku vjere u bolju budućnost, što se odražava na tendencije u društvu, a samim tim i na arhitekturu. To ima direktan utjecaj na tehničke, kulturološke i socijalne aspekte arhitekture.

Tehnički gledano arhitektura i urbanizam su pod punim utjecajem "Smart City-Architecture", filozofije koja se promovira i lobira kao rješenje za sve naše probleme. Ovu tendenciju promovira industrija i njene snažne komercijalne sile, a dodatno pojačavaju europski programi financiranja naučnog rada. A fakulteti, zainteresirani za vanjsko financiranje, onda nemaju puno izbora nego da se koncentriraju na teme i programe za koje postoje sredstva financiranja.

Kulturološki živimo u vrijeme izraženog i novog vida konzervatizma koji se ne vodi nekakvim tradicionalnim ideološkim granicama, a okreće i srce i um ka prošlosti kao izvoru rješenja za najveće probleme današnjice. Antiglobalnost, antinauka i nevjera u eksperte vode ka interesantnim ali i ponekad apsurdnim tendencijama u društvu pa i u arhitekturi.

Dok su regionalizam i lokalni pristup nešto što već i modernizam do neke mjere vidi kao interesantan pristup arhitekturi, konzervatizam danas romantizira određene estetske, stilske pravce kao izraz koji najbolje reprezentira "zdravo" i bolje društvo kojem se treba vratiti. Posljedica toga je da se diskurs o estetici svodi na to šta je lijepo a šta ružno. Grčki hramovi i klasična estetika se uveliko vraćaju kao ideal ljepote.

hand drawing often gave way to screens and computers, and the distance between site craftsmen and designers increased due to industrialization and commercialization.

3 Where Are We Today?

The architect, in the traditional sense of the profession, is perhaps facing their most serious identity crisis in history. Why has this happened — and is there a way out?

Climate change and what can realistically be seen as an existential crisis have led, especially in the "developed" world, to a lack of belief in a better future. This is reflected in broader societal trends and, consequently, in architecture — impacting its technical, cultural, and social dimensions.

Technically, architecture and urbanism are now heavily influenced by the philosophy of "Smart City Architecture," promoted and lobbied as the solution to all our problems. This direction is driven by industry and its strong commercial forces, further reinforced by European research funding programs. As a result, universities that depend on external funding are often left with no choice but to align their focus with the themes and programs that receive support.

Culturally, we are witnessing a new and distinct form of conservatism — not bound to traditional ideological divisions — that turns both heart and mind to the past as the source of the solutions to today's greatest challenges. Anti-globalism, anti-science sentiments, and distrust in experts are fueling interesting but also at times absurd trends in society and, by extension, in architecture.

While regionalism and local approaches have been acknowledged since modernism as valuable, today's conservatism romanticizes certain aesthetic and stylistic forms as expressions of a "healthier" and better society that we should return to. The result is a simplified aesthetic discourse centered on what is considered "beautiful" or "ugly." Greek temples and classical aesthetics are widely re-emerging as the ultimate ideal of beauty.



Ilustracija 3, 4 Objekat Finansparken, Stavanger. Autori projekta: SAAHA / AHAKNAP u saradnji sa Helen&Hard. Izvor: Harambašić.

Figure 3, 4 Finansparken building, Stavanger. Project authors: SAAHA / AHAKNAP in collaboration with Helen&Hard. Source: Harambašić.

Ekonomске razlike u sve većoj mjeri rastu i u takozvanom razvijenom dijelu svijeta. Srednja klasa, koja je bila motor društvenog razvoja, se bavi više preživljavanjem nego progresivnim razmišljanjem. U isto vrijeme su socijalne platforme, uz mnogo negativnih posljedica, do neke mjere dale platformu i onima koji nemaju realnu moć da ipak mogu imati utjecaj ako se pravilno organiziraju. Ovo utiče i na očekivanja vezana za procese stvaranja arhitekture. Stanovništvo i klijenti nisu više pasivni u procesu planiranja ili oblikovanja arhitekture, već očekuju viši stepen i aktivnije učešće i utjecaj na finalni rezultat. Mnogi od ovih trendova dovode u pitanje tradicionalno shvaćanje same uloge arhitekata. Ako na kraju samo za trenutak spomenemo umjetnu inteligenciju i sve što ona obećava i nosi sa sobom, jasno je da ove tendencije imaju potencijal da u budućnosti fundamentalno promijene ulogu arhitekta.



Ilustracija 5 Objekat Dvor, Sarajevo. Autori projekta: SAAHA / AHAKNAP. Izvor: Anida Kečo.

Figure 5 Dvor building, Sarajevo. Project authors: SAAHA / AHAKNAP. Source: Anida Kečo.

4 Intuitivna navigacija

Mi arhitekti vodimo šizofrenu unutrašnju borbu oko toga tko je naš pravi klijent: društvo ili onaj ko plaća honorar, osim toga imamo brzi razvoj vještačke inteligencije i neizvjesnost koja s tim dolazi.

Teško je vidjeti kako možemo nastaviti biti "graditelji društva" u kontekstu u kojem država i javni sektor rijetko podržavaju dugoročnu održivost i kvalitet izgrađenog okruženja.

I zato moramo reći da se u našem dijelu svijeta približavamo egzistencijalnoj nultoj tački tradicionalnog arhitekta, odnosno da trenutak kada je podignuto posljednje potpuno novo "arhitektonsko djelo" nije tako daleko. Vrijeme je da se više bavimo obnavljanjem i prilagođavanjem postojećih objekata novim potrebama i zahtjevima nego gradnjom potpuno novih objekata. Moramo se prilagoditi tome i pomaknuti od uloge "graditelja društva" do toga da postanemo "njegovatelji i vrtlari" društva.

Klimatska i ekološka kriza dovele su do toga da društvo prepozna potrebu za dobrim i zelenim vanjskim prostorima i povećanom biološkom raznolikošću. Ono što ostaje između zgrada je, u mnogim aspektima, važniji rezultat našeg rada od samog objekta.

Economically, inequality is growing even in the so-called developed world. The middle classes — once the engine of societal progress — are now more concerned with survival than progressive thinking. Meanwhile, social media platforms, despite having many downsides, have provided a voice to those traditionally without power — and, when organized effectively, can be a platform for change. This shift has impacted expectations in architecture as well. Citizens and clients are no longer passive in the design process; they now expect greater participation and influence over outcomes. Many of these trends challenge the traditional understanding of the architect's role. Even if we mention artificial intelligence only briefly, its promises and implications make it clear that these tendencies may fundamentally reshape the role of the architect in the future.



Ilustracija 6 Objekat Waves, Sarajevo. Autori projekta: SAAHA / AHAKNAP. Izvor: Anida Kečo.

Figure 6 Waves building, Sarajevo. Project authors: SAAHA / AHAKNAP. Source: Anida Kečo.

4 Intuitive Navigation

We architects today face a schizophrenic internal struggle about who our real client is: society, or the person paying the fee. This, coupled with the rapid advancement of artificial intelligence and the uncertainty it brings, creates serious dilemmas.

It is hard to see how we can continue being "builders of society" when the state and public sector rarely support long-term sustainability and quality in the built environment.

This is why we must admit that, in our part of the world, we are approaching breaking point with regards to the traditional architect; that is to say, the moment when the last fully new architectural "work" is completed may not be far off. Hence, it is time to focus more on renovating and adapting existing structures to new needs and demands, rather than creating entirely new buildings. We need to shift from the role of "builders of society" to "caretakers and gardeners" of society.

The climate and ecological crises have led society to recognize the need for good green public spaces and increased biodiversity. What remains between buildings is, in many ways, a more important outcome of our work than the buildings themselves.

Naša profesija je također u većem dijelu razdijeljena i specijalizirana pa ne posjedujemo dovoljnu stručnost sami. Arhitekti moraju raditi interdisciplinarnije, a istovremeno postati bolji u pisanju pamfleta, naučnih članaka, kolumni, knjiga i organiziranju doručaka. Većina nas se mora nositi i s često ograničenim ekonomskim okvirima.

Arhitektura je po meni u esenciji — prvo "zanat" pa sve ostalo. Postoji ogroman potencijal u istraživanju novim metoda oblikovanja i stvaranja arhitekture. Inovacija je moguća zbog razvoja u tehnologiji koja ih prvenstveno čini ekonomski prihvatljivim. U isto vrijeme fokus na potrebe da se koristi manji broj materijala koji imaju što manji CO₂ otisak, aktualizira neka "stara" i "low-tech" rješenja koja su izvorno u većoj harmoniji s prirodom. Mi smo u stanju danas da bukvalno 3D printamo kuće bilo u masivnom drvetu ili u nekoj vrsti nabijene zemljane mase. Ovo za budućnost arhitekture nudi interesantne mogućnosti koje koriste i visoki stepen tehnologije i, u isto vrijeme, nudi kreativnija rješenja.

Kada se mi ljudi osjećamo nesigurno ili gubimo vjeru u budućnost, skloni smo da se osvrnemo na prošlost tražeći inspiraciju i rješenja — kada je "sve bilo mnogo bolje".

Za mene, snaga ideje i koncepta mora biti prisutna u arhitektonskom projektu i kako bi se stvorila dobra arhitektura, inače će arhitektura postati samo scenografija.

Kada stvari postanu zbunjujuće, uvijek je dobra ideja vratiti se osnovama. Sasvim je moguće da će vještačka inteligencija promijeniti način na koji provodimo vrijeme. Moramo naučiti novi jezik kako bismo komunicirali s alatima umjetne inteligencije i usmjeravali dizajn tamo gdje ga želimo. Ali će na kraju biti samo daleko napredniji alat od današnjih Archicada ili Photoshopa.

5 Epilog

Ako smo iskreni prema sebi, najbolji smo u dizajniranju. Možemo oblikovati bilo šta. Tradicionalno smo dizajnirali naselja, zgrade, infrastrukturu, vanjske prostore, namještaj, kvake na vratima... Također bismo trebali biti ta profesija koja je najbolje opremljena i obrazovana da "dizajnira" dobar proces u projektu.

To znači da moramo naučiti živjeti s činjenicom da danas a ni u budućnosti nismo jedini koji drže olovku u ruci. Obično se mi arhitekti upuštamo u neku vrstu pseudo-saradnje s korisnicima i klijentom gdje na kraju sjedimo sami i crtamo, a zatim se vraćamo i prodajemo ono što smo stvorili. Korisnici, klijenti i političari, danas očekuju stvarni proces ko-kreacije. Ko-kreacija je jedino moguća ako prihvatimo da nemamo kontrolu i da se s jakim znanjem kao osnovom uputimo u jedan proces koji ja nazivam "intuitivnom navigacijom". Rezultat će najvjerojatnije biti drugačiji ali može biti ishodište za neke druge i nove ideje.

Ali, možda, najvažnije: vraća nas i približava onima koji su krajnji korisnici našeg rada.²

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2 Dio teksta je prvi put objavljen u časopisu Arhitektura u izdanju Norveške Asocijacije Arhitekata, na norveškom jeziku (*Arkitektens identitetskriser*. Arkitektur, Norske Arkitekters Landsforbund.)

Our profession is also increasingly divided and specialized, and we no longer possess all the expertise ourselves. Architects must work more interdisciplinarily, and also become better at writing pamphlets, academic articles, columns, books, as well as organizing breakfast talks. Many of us must also operate within tight economic constraints.

To me, architecture is essentially a craft first, and everything else comes after. There is enormous potential in exploring new methods of shaping and making architecture. Innovation is made possible by technological advancements that now also make such methods more economically feasible. At the same time, the need to use fewer, lower-carbon materials has revived interest in "old" and "low-tech" solutions that were originally more harmonious with nature. Today, we can literally 3D print homes using either massive timber or compressed earth. These developments offer exciting possibilities for the future of architecture, blending high technology with more creative and sustainable solutions.

When we humans feel insecure or lose faith in the future, we tend to look to the past — "when everything was better" — for inspiration and solutions.

For me, the strength of the idea and concept must always be present in an architectural project. Without it, architecture becomes nothing more than set design.

When things become confusing, it's always a good idea to return to the basics. It's entirely possible that artificial intelligence will change how we spend our time. Hence, we must learn a new language — one which communicates with the tools of AI and guides design to where we want it to go. But in the end, these tools will simply become far more advanced versions of Archicad or Photoshop.

5 Epilogue

If we are honest with ourselves, we are best at design. We can design anything. Traditionally, we've designed neighborhoods, buildings, infrastructure, outdoor spaces, furniture, even doorknobs. We should also be the profession best equipped and educated to design a good process in a project.

That means learning to live with the fact that neither today nor in the future will we be the only ones holding the pen. Architects often engage in a kind of pseudo-collaboration with users and clients — where we ultimately sit alone, draw, and return to "sell" what we've created. Today, however, users, clients, and policymakers expect true co-creation. Co-creation is only possible if we accept letting go of control and, grounded in strong knowledge, guide a process I call "intuitive navigation." The result will likely be different — but it can serve as a springboard for other, new ideas.

And perhaps most importantly: it brings us back to, and closer to, the people who are the end users of our work.²

2 Part of this article was first published in Norwegian in the magazine Architecture, issued by the Association of Norwegian Architects (*Arkitektens identitetskriser*. Arkitektur, Norske Arkitekters Landsforbund.)

Esej o arhitekturi – Predominantne frekvencije

Essay on Architecture – Predominant Frequencies

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Sažetak Članak predstavlja kratka, ilustrirana promišljanja o spoznaji arhitektonske discipline. Od spoznaje arhitekture čiji rezultat je i projekt, do susreta s modrenom. Studij arhitekture otvara vrata u novi svijet, uzbudljivo bojno polje papira, projekata i samoga sebe. Na satima korekcija nisu se korigirali samo crteži nego i misli, promišljale su se zgrade koje su tek kasnije postajale realnost. Projektivna praksa stavlja u fokus timski rad i ponovno zahtijeva i osobni rast. Urbanistički razvoj Sarajeva, u svojoj vremenski usklađenoj kompoziciji dihotomnog rasta, ističe zgrade kao Penzioni fond autora Muhameda i Reufa Kadića, Skenderija autora Živorada Jankovića i Halida Muhasilovića... Razumijevanje ovoga kompleksnoga sklopa urbanoga razvoja se najlakše ostvaruje putem knjige *Arhitektura Bosne i put u suvremeno* Dušana Grabrijana i Juraja Neidhardta. Prepoznaje se ta nevidljiva nit, koja povezuje sve arhitekte, i sve one koje u formi traže spas, u posebno formiranoj rezonanci koja tako tvori kontekst.

Ključne riječi forma; kontekst.

Abstract The article presents short, illustrated reflections on my knowledge of the architectural discipline, from learning about architecture — which culminates in the creation of a project — to engaging with modern architecture. The study of architecture opens the door to a new world, an exciting battlefield of paper, projects, and oneself. During correction sessions at the faculty, we not only corrected drawings but also thought through buildings that would later become reality. Project practice focuses on teamwork and, at the same time, requires personal growth. In its temporally coordinated composition of dichotomous growth, Sarajevo's urban development is exemplified by buildings such as the Pension Fund by Muhamed and Reuf Kadić, Skenderija by Živorad Janković and Halid Muhasilović... The easiest way to understand this complex urban development process is through the book *The Architecture of Bosnia and the Way to Modernity* by Dušan Grabrijan and Juraj Neidhardt. One recognizes that invisible thread, which connects all architects and all those who seek salvation in form, in a specially formed resonance that thus forms context.

Keywords form; context.

1 Otkriće

Bilo je to sasvim obično sarajevsko prijepopodne, u stanu na sarajevskom Višnjiku, gdje su se mama i njena prijateljica Nana zabavile oko novorođene bebe. Iskoristio sam trenutak nepažnje i prišunjavao se radnom stolu arhitekta — neobično urednom oltaru znanja, linija i ideja u tom funkcionalnom dnevnom boravku skromnog obiteljskog stana.

Tamo, pod rajšinom, ležao je crtež: fasada pošte u Adis Abebi, pobjednički rad s međunarodnog arhitektonskog natječaja. Kocke — vertikalna i horizontalna, stroge i jednostavne. Naglašene linije prozora i parapeta. Bio je to moj prvi susret s arhitekturom ne kao zgradom, već kao projektom. Taj crtež, iako tada neshvatljiv u svojoj ozbiljnosti, postao je moj prvi mit. Bio sam uvjeren da mogu napraviti isto, ako ne i bolje. Jer prisluškujući razgovor starijih shvatio sam da je tada mladi arhitekt Đoni Štraus tom nagradom postao slavan i zaradio novac.

Nesvjestan da sam već tada, još dijete, bio uhvaćen u prvu obmanu moderne — vjeru da forma sama po sebi nosi smisao. Mnogo kasnije shvatio sam da moderna ne obećava baš ništa, ona je bila i ostala istinska zagonetka.

1 Discovery

It was an ordinary Sarajevo morning in an apartment at Višnjik, where my mother and her friend Nana were busy tending to a newborn baby. I seized their moment of distraction and sneaked over to the architect's desk — a strangely tidy altar of knowledge, lines, and ideas in the functional living room of a modest family home.

There, under the T-square, lay a drawing: the façade of a post office in Addis Ababa, the winning entry of an international architectural competition. Cubes — both vertical and horizontal — strict and simple. Accentuated lines of windows and parapets. This was my first encounter with architecture not as a building, but as a project. That drawing, though incomprehensible to me in its seriousness at the time, became my first myth. I was convinced I could do the same — if not better. Eavesdropping on the adults' conversation, I realized that the then-young architect Đoni Štraus had become famous and earned money with that award.

Unaware that even as a child I was already caught in the first illusion of Modernism — the belief that form in itself carries meaning. Much later, I understood that Modernism promises nothing; it remains a true enigma.





Ilustracija 1 Davor Senečić, fotografija snimljena za intervju Telegram. Izvor: Saša Četković, 2024.

Figure 1 Davor Senečić, photo taken for an interview with Telegram. Source: Saša Četković, 2024.



Ilustracija 2 Glavna pošta, Ministarstvo PTT i Uprava telekomunikacija u Adis Abebi, Etiopija, međunarodni arhitektonski natječaj 1964. godina, autori Ivan (Đoni) Štraus i Zdravko Kovačević. Izvor: Dragana Štraus, arhiv.

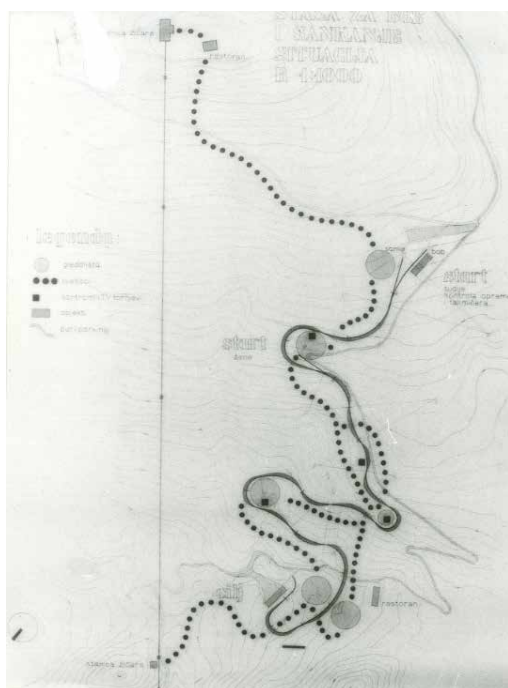
Figure 2 General Post Office, Ministry of PTT and Imperial Board of Telecommunications, Addis Ababa, Ethiopia; International Architectural Competition 1964. Authors: Ivan (Đoni) Štraus and Zdravko Kovačević. Source: Dragana Štraus, archive.

2 Studij i formiranje

Upis na Arhitektonsko-urbanistički fakultet 1973. godine bio je ulazak u novi svijet. Predavači poput Živorada Jankovića, Husrefa Redžića, Jahijela Fincijsa, Svetozara Bogunovića, Juraja Neidhardta i ostalih oblikovali su više od znanja — oblikovali su osjećaj za prostor, za kontekst, za čovjeka. Kulturu projektiranja. Vježbe pod okom i rukom Zlatka Ugljena, Nikole Bašića, Ognjenke Finci, Nedžada Kurte i ostalih bile su svakodnevne borbe s papirom, projektom i sobom. Korekcije Branka Bulića nisu samo ispravljale linije, nego misli. Istinske umne korekcije.

2 Study and Formation

Enrolling at the Faculty of Architecture and Urbanism in 1973 was an entry into a new world. Lecturers like Živorad Janković, Husref Redžić, Jahijel Finci, Svetozar Bogunović, Juraj Neidhardt, and others shaped more than just my knowledge — they shaped a sense for space, context, and humanity. A culture of design. Exercises under the guidance of Zlatko Ugljen, Nikola Bašić, Ognjenka Finci, Nedžad Kurto, and others were daily battles with paper, with the project — and with oneself. Branko Bulić's corrections did not just straighten lines — they corrected thoughts. They were genuine intellectual adjustments.



Ilustracija 3a *lijevo* Situacija s idejnim rješenjem bob staze, diplomski rad 1978. godina. / **3b** *desno* "Prateći objekti uz bob stazu", diplomski rad 1978. godina. Izvor: Senečić, 1978.

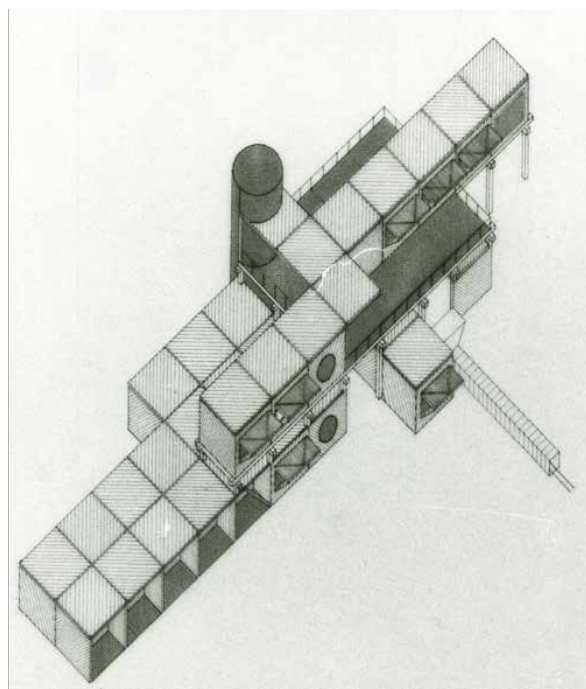


Figure 3a *left* Conceptual solution for Sarajevo's bobsleigh track, graduate thesis, 1978. / **3b** *right* "Accompanying facilities alongside the bobsleigh track", Graduate thesis, 1978. Source: Senečić, 1978.

3 Praksa i zbilja

Od 1979. do 1988. Institut za arhitekturu i urbanizam. Projekti kao što su SRC Spens u Novom Sadu (1981), čiji su autori Branko Bulić i Živorad Janković, te RTV dom u Sarajevu (1984), autora Milana Kušana. Bila su to vrijedna iskustva, u vremenu kada je arhitektura još uvijek bila društvena obaveza i kulturni čin — svjedočanstvo vremena, politike i ambicije. U tim projektima sam naučio što znači timski rad i svi problemi koje to nosi, autoriteti, kompromisi, i neizvjesnost izvedbe.

Rad na Fakultetu kao asistent na Kabinetu za Javne objekte je neizbrisivo iskustvo. Vrijedna prijateljstva s nekadašnjim studentima traju i do danas.

4 Prostor i duh

Sarajevski urbanizam nikada nije bio samo "zbirka ili slijed" zgrada. To je svojevrsna kompozicija između onoga što se dogodilo i onoga što dolazi. Momentum je uvijek problematičan. Valjda i represivan. Danas pogotovo.

Zgrada Penzionog fonda arhitekata Muhameda i Reufa Kadića naspram Ali-pašine džamije — dijalog epoha i vrijednosti. Husref Redžić je tvrdio, a treba mu vjerovati, da je ova džamija najljepši primjer orijentalne sakralne građevine. "Remek djelo — zamislite uhvatiti joj minaret i želite ga iščupati — bilo bi nemoguće — jer je njena arhitektonska kompozicija toliko jaka i ostaje kompaktna i kompletna, nemoguće joj je odvojiti i jedan dio" — to su slobodno interpretirane rečenice po vlastitom sjećanju s njegovog predavanja.

U sredini i na kraju tog zanimljivog perspektivnog prikaza je Sportski centar Skenderija ispred padine Trebevića. Kao da vedri duh arhitekta Živorada Jankovića lebdi nad tim impresivnim prospektom javnog gradskog prostora definiranog navedenim objektima, parkom, rijekom s mostovima i preizgrađenom mahalom u pozadini.

Željezničke stanice — Centralna i Bistrička — mjesta dolazaka, odlazaka, nadanja i patnje. Uklopljene u prostorni scenarij Sarajeva djeluju danas kao scenografija vlastite prošlosti, uvijek otvorene novom razumijevanju i kad nisu u svojoj izvornoj funkciji. Bistrička stanica je napravljena 1906. godine, tipizirana arhitektura, stigla uz nevjerojatnu novelu — prugu. Centralna stanica, završena 1952. godine, neobičnog autorskog statusa, i danas bi bio ozbiljan građevinski pothvat. "Konstrukcija prenapregnutih paraboličnih hiperboloida" iznad glavnog halla izazivaju uzdah, nevjericu, nekad i zavist arhitekata u poslijeratnom periodu. Nespretnim urbanističkim intervencijama tom izuzetnom objektu je ukinuta prostorna podrška pristupnog bulevara.

A ako bih morao izdvojiti djelo koje je oblikovalo razumijevanju arhitekture Bosne i Hercegovine, to je sigurno knjiga *Arhitektura Bosne i put u suvremeno* Dušana Grabrijana i Juraja Neidhardta. Taj tekst nije bio samo studija ili analiza — bio je i ostao manifest, poziv na razumijevanje konteksta, kontinuiteta i stvaralačkog poštovanja da arhitektura Bosne nije samo vlastiti stil, ona je kako već i naziv predskazuje — put u suvremenost.

3 Practice and Reality

From 1979 to 1988, I worked at the Institute for Architecture and Urbanism. Working on projects such as the SRC Spens in Novi Sad (1981), authored by Branko Bulić and Živorad Janković, and the RTV building in Sarajevo (1984), by Milan Kušan, were valuable experiences at a time when architecture was still a social obligation and a cultural act — a testimony of the era, politics, and ambition. In these projects, I learned what teamwork meant, along with all the challenges it entails: authority, compromise, and the uncertainty of execution.

Working at the Faculty as an assistant in the Department of Public Buildings remains an indelible experience. Valuable friendships with former students endure to this day.

4 Space and Spirit

Sarajevo's urbanism has never been just a "collection or sequence" of buildings. It is a kind of composition between what has happened and what is to come. Momentum is always problematic. Perhaps even repressive. Especially today.

The Pension Fund Building by architects Muhamed and Reuf Kadić facing the Ali Pasha Mosque, is an example of an ongoing dialogue between epochs and values. Husref Redžić claimed — and we should believe him — that this mosque is the most beautiful example of oriental sacral architecture. "A masterpiece — imagine trying to pull out its minaret — it would be impossible. The architectural composition is so strong and remains compact and complete, you couldn't remove even a single part," are loosely interpreted lines from his lecture, recalled from memory.

At the center and end of that compelling perspective is the Skenderija Sports Center at the foot of Trebević. It's as if the cheerful spirit of architect Živorad Janković hovers above that impressive urban public space, defined by the buildings, the park, the river with its bridges, and the densely built mahala in the background.

Sarajevo's train stations — its central station and Bistrik — places of arrival, departure, hope, and sorrow. Integrated into Sarajevo's spatial scenario, they now act as set pieces of their own past, always open to new interpretations even when not functioning in their original roles. The Bistrik Station was built in 1906 in a typified architectural style that came with an incredible novelty — a railway. The Central Station was completed in 1952, with an unusual authorial status, and would still be considered a serious construction feat today. "The construction of prestressed parabolic hyperboloids" above the main hall still inspires awe, disbelief, and sometimes envy among post-war architects. Unfortunate urban interventions, however, have stripped this exceptional building of the spatial support of its access boulevard.

And if I had to single out a work that shaped my understanding of the architecture of Bosnia and Herzegovina, it would undoubtedly be the book *The Architecture of Bosnia and the Way to Modernity* by Dušan Grabrijan and Juraj Neidhardt. That text was not just a study or analysis — it was and remains a manifesto, a call to understand context, continuity, and creative respect. The architecture of Bosnia is not merely a style of its own, it is — as the title itself suggests — a path into the contemporary.



5 (Pre)dominantne frekvencije

Uvod (dio) u knjigu:

SEND Arhitektura 04. – projekti 2015-2024

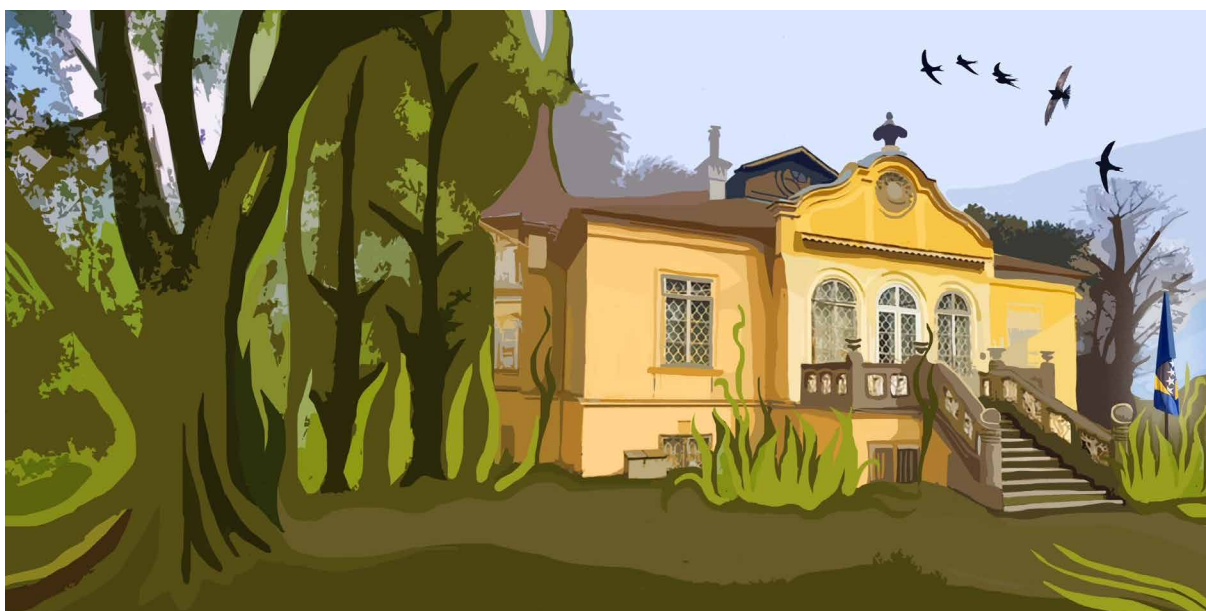
Frekvencija je fizikalna karakteristika i iskazuje broj ponavljanja neke periodične pojave u jedinici vremena. Ali u ovom slučaju ima drukčije značenje i odnosi se na misli i emocije, te razinu svijesti i mogućnost utjecaja na "slučaj" — koji to svakako nije. Naime, emitirajući ove frekvencije formiramo situacije kroz stanje pod/svijesti u željenom smjeru. U smjeru događaja kakvog želimo. Zapravo programiranog događaja. Ali ishod ne mora biti nužno pozitivan. Poražen nekad negativnom dominacijom ovih frekvencija u i nad našim projektima, a na koje nismo mogli utjecati, odlučio sam reinterpretaciju života. A kao vječni optimist uvjeren i u laž. Crna strana života, tako uvjerljiva, opako zavodljiva i rado čitana ne smije pobijediti. U toj teškoj dilemi formulacije ove knjige odlučio sam: *Send Arhitektura 04.* mora biti bajka.

5 (Pre)dominant Frequencies

Introduction (section) to the book:

SEND Architecture IV – Projects 2015-2024

Frequency is a physical characteristic expressing the number of repetitions of a periodic phenomenon per unit of time. But in this case, it has a different meaning — referring to thoughts and emotions, levels of consciousness, and the ability to influence a "coincidence" — which certainly is not a coincidence. By emitting these frequencies, we create situations through states of sub/consciousness in a desired direction. Toward the kind of event we want. A programmed event. But the outcome need not be positive. At times defeated by the negative dominance of these frequencies in and over our projects — over which we had no control — I chose to reinterpret life. And as an eternal optimist, convinced even in illusion. The dark side of life, so persuasive, dangerously seductive, and eagerly consumed, must not prevail. In that difficult dilemma of how to frame this book, I decided: *SEND Architecture IV* must be a fairy tale.



Ilustracija 4 Projekt "Heuberggasse 10, 1070 Wien" (Ambasada BiH) autorica ilustracije: Edita Gazibara. Izvor: Senečić.

Figure 4 Project "Heuberggasse 10, 1070 Wien" (Embassy of Bosnia and Herzegovina). Illustration author: Edita Gazibara. Source: Senečić.

Citat iz knjige: ..."Ovaj restoran, Ragusa, Berggasse 15, 9, je jednostavna zalogajnica u možda najljepšem dijelu Beča, ali sa vrlo dobrim, kako i samo ime naglašava, mediteranskim jelima. Sjedim s Adnanom Hadžikapetanovićem (sekretar Ministarstva vanjskih poslova), uživali smo u odličnom brudet, vinu i maštanju buduće adrese Ambasade Bosne i Hercegovine. Govorili smo o projektu i konceptu buduće prostorne dispozicije objekta. Svjestan nejasnog košmara uzročenog blizinom Sigmunda Freuda (ordinacija je u kući pored restorana na br. 19), tumačenjem snova, i najvažnije — njegovom naznakom početka XX stoljeća, Terramare priče i njegove ville (Georg Essler ju je izgradio 1865 godine, bavio se nekim magijskim ritualima u toj kući), kasnije Rezidencijom

Quote from the book: ..."This restaurant, Ragusa, Berggasse 15, District 9, is a simple eatery in perhaps the most beautiful part of Vienna, with very good Mediterranean dishes, as the name suggests. I was sitting with Adnan Hadžikapetanović (Secretary of the Ministry of Foreign Affairs of Bosnia and Herzegovina); we enjoyed excellent brodet, wine, and dreamt about the future address of the Embassy of Bosnia and Herzegovina. We talked about the project and the concept of the building's spatial arrangement. I was aware of the unclear nightmare caused by the proximity of Sigmund Freud (his practice was in the house next door, at no. 19), dream interpretations, and — most importantly — his marker for the beginning of the 20th century, the Terramare story and his villa (Georg Essler built it in 1865, reportedly conducting magical rituals there), which later became the residence of

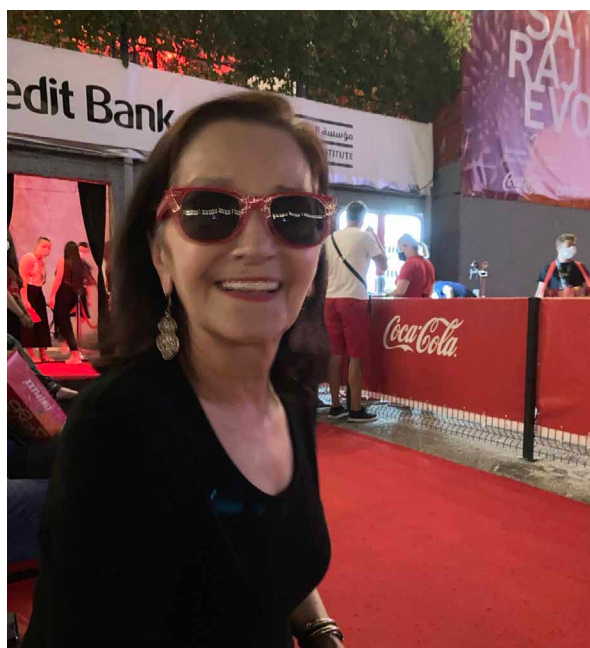
jugoslovenskog ambasadora, i čudnom igrom sudbine i političkih prilika kraja XX i početka XXI stoljeća. Sad je vlasnik te kuće, na adresi Heuberggase 10, Bosna i Hercegovina, te osjetih drhtaj neobičnog uzbuđenja uzročenog gotovo nevjerovatnom igrom sudbine u prostoru i vremenu, politike i diplomacije, koju se teško, čak i nemoguće moglo predvidjeti”....

6 Zaključno

Ovaj esej nije samo zapis o jednom arhitekti, nego i o svima onima koji u formi traže smisao, a u liniji — spas. Pogotovo u skici.

Upravo (pre)dominantne frekvencije tvore onu nevidljivu nit koja počinje fantastičnim uspjehom mladog sarajevskog arhitekta Đonija Štrausa (zajedno s kolegom Zdravkom Kovačevićem) u Adis Abebi 1964. godine, zatim drvenim, jednostavnim kubusima uz bob-stazu iz 1978, preko nevjerovatnog institutsko-karuselnog zanosa arhitekture osamdesetih, pa sve do objekta u Heuberggasse 10, 17. bečkog okruga — ili kako ljudi, njihove ideje (um) i prostori ulaze u rezonanciju jedni s drugima — i tako zapravo kreiraju ono što zovemo kontekst.

I na kraju, Ognjenka Finci, mnogo toga je napisano i izrečeno o ovoj izuzetnoj osobi. Živimo u vremenu brzo stvorenih vrijednosti i još brže zaboravljenih ideala. No Ognjenka, u brojnim životnim i stručnim kontekstima, ostaje neprelazna — ispravno rečeno: nezamjenjiva u društvenom, stručnom i akademskom Sarajevu, a posebno u onom intimističkom, prijateljskom svijetu — svijetu nas koji smo imali sreću dijeliti ga s njom.



the Yugoslav ambassador. And now, through a strange twist of fate and political circumstances at the end of the 20th and the start of the 21st century, that house on Heuberggasse 10 is owned by Bosnia and Herzegovina. I felt a tremor of extraordinary excitement caused by the nearly unbelievable interplay of fate in the space-time of politics and diplomacy — something that could hardly, if at all, be foreseen”...

6 Conclusion

This essay is not just a record of one architect's life, but of all those who seek meaning in form, and salvation in line. Especially in a sketch.

It is precisely the (pre)dominant frequencies that form the invisible thread, beginning with the fantastic success of the young Sarajevo architect Đoni Štraus (along with his colleague Zdravko Kovačević) in Addis Ababa in 1964, then the simple wooden cubes along the bobsleigh track in 1978, through the incredible institutional-carousel fervor of 1980s architecture, all the way to the building at Heuberggasse 10 in Vienna's 17th district — or how people, their ideas (minds), and spaces enter into resonance with one another — and thus create what we call context.

And at the end, Ognjenka Finci — an extraordinary person about whom much has been said and written. We live in a time of quickly created values and even more quickly forgotten ideals. Yet Ognjenka, in numerous personal and professional contexts, remains unsurpassed — more accurately, irreplaceable — in the social, professional, and academic world of Sarajevo, and especially in that intimate, friendly world — the world of those of us who had the fortune to share it with her.

Ilustracija 5 Ognjenka Finci, na projekciji filma na SFF 2024. godine. Autorica fotografije: Dženana Ulečić-Hadžiabdić. Izvor: Senečić, 2024.

Figure 5 Ognjenka Finci, at a film screening at the Sarajevo Film Festival, 2024. Author of the photo: Dženana Ulečić-Hadžiabdić. Source: Senečić, 2024..

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

Boris Cindrić

dipl. ing. arch.

AABC Atelier d'Architecture Boris Cindric, France

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, iscrtana 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 iscrtana, 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.

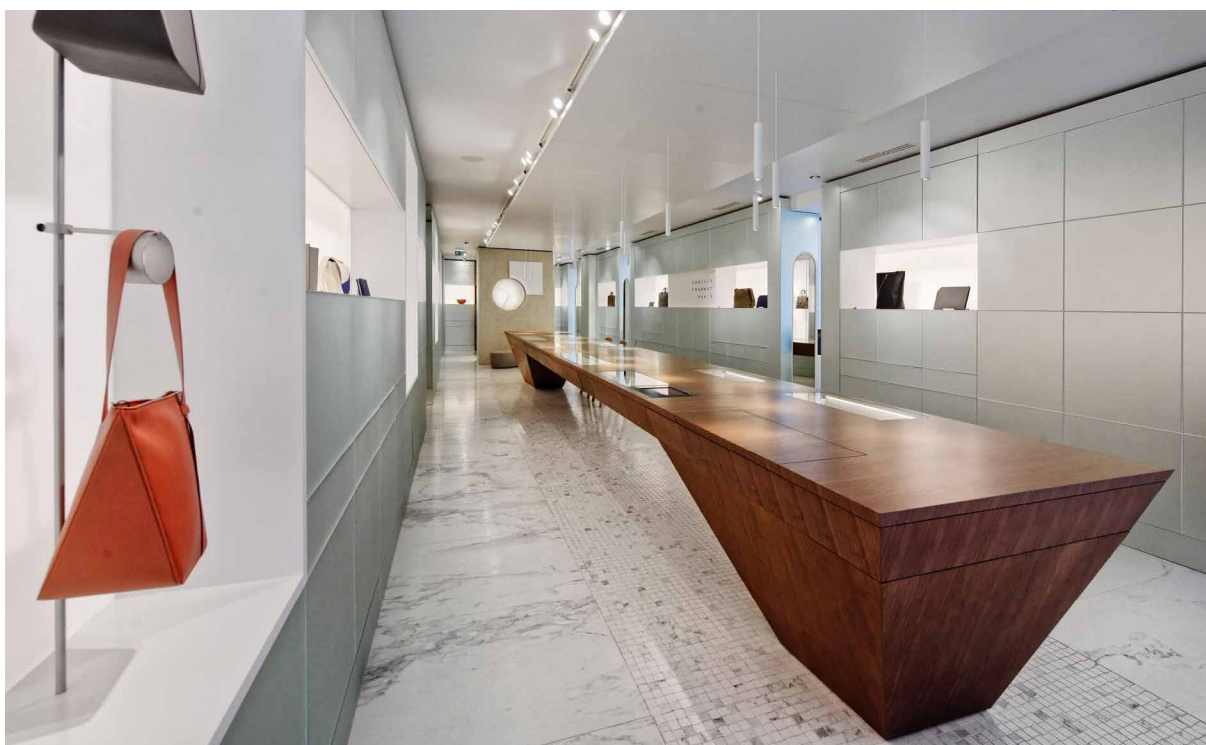
To istraživanje materijala nastavilo se na nivou dizajna, na primjer, stvaranjem stola dugog devet metara za luksuzni butik u Parizu. Oslanjajući se na samo dvije noge na svojim krajevima, taj objekat mi je dokazao da rad na detalju može biti jednako složen i zahtjevan kao projektovanje mosta, u duhu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



Zona kreativnog rizika

Creativity Risk Zone

Ademir Volić

dipl. ing. arch.

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

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

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

Keywords heritage; urban planning; architecture; physical making.

1 Otkriće

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

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

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

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

1 Discovery

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

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

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

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



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

2 Dom Zemljanina

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

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

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

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

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

2 The Home of the Earthling

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

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

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

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

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

2.1 Arhitektonski narativ i važnost prostornog planiranja

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

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

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

2.1 Architectural Narrative and the Importance of Spatial Planning

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

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



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

3 Dolazak

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

4 Tektonski pomaci

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

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

3 Arrival

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

4 Tectonic Shifts

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

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

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

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

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

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

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



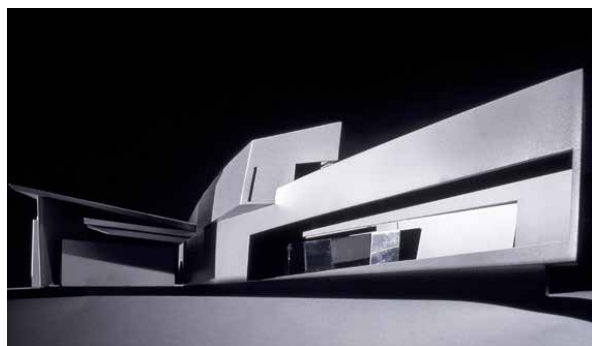
5 Potjera za snovima

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

5.1 Nove prilike i izazovi

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

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



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

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

5 Chasing Dreams

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

5.1 New Opportunities and Challenges

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

5.2 Inspirativni projekti

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

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

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

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

5.2 Inspirational Projects

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

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



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

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



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

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

5.3. Multidisciplinarnost

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

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

5.4 Post-narativ

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

5.3. Multidisciplinarity

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

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

5.4 Post-Narrative

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



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

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

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

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

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

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

6 Kako preživjeti

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

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

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

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

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

6.1 Ključno pitanje

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

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

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

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6 Survival Overview

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

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

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

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

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

6.1 The Key Question

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

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

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



PRAKSA / PERSPEKTIVE PRACTICE / PERSPECTIVES

Hangzhou mostovi
Bridges of Hangzhou

Građanin-esteta
Aesthetic Citizen

Mothership Vienna
Mothership Vienna

Stanice promjene: Arhitektura u tranzitu
Stations of Change: Architecture in Transit

Arhitektonske memorije prostora
Architectural Memories of Space



Mladen Jadrić, arhitekta i profesor iz Beča, osnivač je studija JADRIC ARCHITEKTUR ZT GmbH. Diplomirao je na Arhitektonskom fakultetu u Sarajevu, a doktorirao na TU Wien, gdje danas predaje i razvija nastavu. Radio je i predavao na brojnim univerzitetima u Evropi, SAD-u, Aziji i Australiji. Njegovi projekti, od stambenih i urbanističkih rješenja do eksperimentalnih instalacija, predstavljeni su na značajnim manifestacijama poput Venecijanskog bijenala i Svjetskog arhitektonskog trijenala u Tokiju. Dobitnik je više austrijskih i međunarodnih priznanja, a trenutno je predsjednik Sekcije arhitekata u Künstlerhaus-u i UIA ekspert za obrazovanje.

Mladen Jadrić, architect and professor based in Vienna, is the founder of JADRIC ARCHITEKTUR ZT GmbH. He graduated from the Faculty of Architecture in Sarajevo and earned his doctorate at TU Wien, where he currently teaches and develops academic programs. He has taught and collaborated with numerous universities across Europe, the USA, Asia, and Australia. His projects – ranging from housing and urban planning to experimental installations – have been presented at major events such as the Venice Biennale and the World Architecture Triennale in Tokyo. He is the recipient of multiple Austrian and international awards and currently serves as President of the Architecture Section at Künstlerhaus and as a UIA expert on education.



Aida Bratović, arhitektica i dizajnerica enterijera, studirala je u Sarajevu, a postdiplomski studij završila na Bartlett School of Architecture (UCL) pod mentorstvom Petera Cooka. Profesionalnu karijeru razvijala je u Londonu, gdje je radila za Timothy Hatton Architects, a od 2001. vodi njihov odjel za enterijere. Godine 2014. osniva vlastiti studio – STUDIOAida. Članica je RIBA i British Institute of Interior Design. Njeni projekti obuhvataju luksuzne privatne i komercijalne prostore širom Evrope, Azije i Sjeverne Amerike. Magazin Country and Town House uvrstio ju je među 50 najboljih dizajnera enterijera u Ujedinjenom Kraljevstvu (2023), potvrđujući njen međunarodni profesionalni ugled.

Aida Bratović, architect and interior designer, studied in Sarajevo and completed her postgraduate studies at the Bartlett School of Architecture (UCL) under the mentorship of Peter Cook. She developed her professional career in London, working with Timothy Hatton Architects, where she established the firm's interior design department in 2001. In 2014, she founded her own practice – STUDIOAida. She is a member of RIBA and the British Institute of Interior Design. Her projects span luxury private and commercial spaces across Europe, Asia, and North America. In 2023, Country and Town House magazine listed her among the 50 best interior designers in the UK, affirming her international professional standing.



Dalila & Semir Zubčević su rođeni i školovani u Sarajevu gdje stječu i svoja prva profesionalna iskustva u tada najznačajnijim biroima ARHITEKT i DOM. Početkom devedesetih godina su započeli zajednički život u Beču gradeći svoj dom i familiju i prateći dva odvojena puta u svijetu arhitekture. Dalila, nakon desetak godina rada u etabliranoj investitorskoj tvrtki osniva vlastiti arhitektonski ured, ATELIER 13 a Semir, zajedno sa partnerima arhitektima Albertom Wimmerom, Monikom Purschke i Michaelom Frischaufom firmu AWZT. 2006 godine Dalila i Semir pokreću, ovaj put zajedno, projektini ured ERTA u Rovinju. Uvijek u potrazi za novim izazovima, njihov stvaralački opus se proteže od grafičkog i produkt dizajna do kompleksnih infrastrukturnih i urbanističkih projekata.

Dalila & Semir Zubčević were born and educated in Sarajevo, where they also gained their first professional experiences in what were then the most prominent architecture firms, ARHITEKT and DOM. In the early 1990s, they began their life together in Vienna, building their home and family while pursuing separate paths in the field of architecture. Dalila, after working for about ten years at an established development company, founded her own architectural studio, ATELIER 13, while Semir, together with architect partners Albert Wimmer, Monika Purschke, and Michael Frischauf, co-founded the firm AWZT. In 2006, Dalila and Semir launched, this time together, the design studio ERTA in Rovinj. Always in search of new challenges, their creative work spans from graphic and product design to complex infrastructural and urban planning projects.



Boran Agošton je magistrirao arhitekturu i urbanizam na Univerzitetu u Sarajevu 1982. godine. Tokom četrdesetogodišnje karijere radio je na šest kontinenata, uključujući Melburn, Singapur, Hong Kong, Toronto, New Delhi, Dubai i Kairo. Specijalizovan je za planiranje urbanih cjelina, razvoj kompleksnih infrastrukturnih projekata i transportnih sistema. Kao ključni stručnjak učestvovao je u projektovanju Dubai metroa. Suosnivač je i izvršni direktor dizajna firme STUDIOI u Dubaju, te direktor sarajevskog ureda Studio International Architects. Njegov rad integriše održivost, kvalitet života i društvenu relevantnost arhitekture, usmjeren ka oblikovanju otpornih i humanih urbanih sredina.

Boran Agošton earned his master's degree in architecture and urbanism from the University of Sarajevo in 1982. Over a forty-year career, he has worked across six continents, including Melbourne, Singapore, Hong Kong, Toronto, New Delhi, Dubai, and Cairo. He specializes in urban planning, complex infrastructure development, and transportation systems. As a key expert, he contributed to the design of the Dubai Metro. He is the co-founder and Design Executive Director of STUDIOI in Dubai, as well as Director of the Sarajevo-based Studio International Architects. His work integrates sustainability, quality of life, and the social relevance of architecture, aiming to shape resilient and human-centered urban environments.



Miriam Volić je diplomirala u Sarajevu 1988, a od 1989. živi u Londonu. Specijalizaciju iz arhitektonske konzervacije završila je na Architectural Association School of Architecture 2004. godine. Profesionalni put obuhvata rad u Londonu i Beču, te osnivanje Delicatessen Design-a. Ključni moment u karijeri došao je kroz angažman na projektima arhitektonske konzervacije u birou SLHA (Stephen Levrant Heritage Architecture), gdje s vremenom preuzima rukovođenje londonskog ureda. Njen portfolio obuhvata konzervaciju historijskih zgrada širom Velike Britanije, kao i međunarodne projekte urbanističkog planiranja u zemljama poput Senegala, Rusije i Obale Slonovače. Trenutno vodi uspješnu firmu specijalizovanu za zaštitu kulturnog naslijeđa, s fokusom na stambene, javne objekte i urbane cjeline različitih historijskih epoha.

Miriam Volić graduated in Sarajevo in 1988 and has lived in London since 1989. She completed her specialization in architectural conservation at the Architectural Association School of Architecture in 2004. Her professional path includes work in London and Vienna, as well as the founding of Delicatessen Design. A key moment in her career came through her work on architectural conservation projects at SLHA (Stephen Levrant Heritage Architecture), where she eventually took over management of the London office. Her portfolio includes the conservation of historic buildings across the UK, as well as international urban planning projects in countries such as Senegal, Russia, and Côte d'Ivoire. She currently leads a successful firm specializing in heritage preservation, focusing on residential, public, and urban heritage sites from various historical periods.



Hangzhou mostovi

Bridges of Hangzhou

dr. **Mladen Jadrić**

dipl. ing. arch.

Jadrić Architektur ZT GmbH, Vienna, Austria

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 Holleinaova 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 arhitekta 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 zastojećima uzrokovanim krizom nekretnosti 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 ukružene 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-trgovu 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.

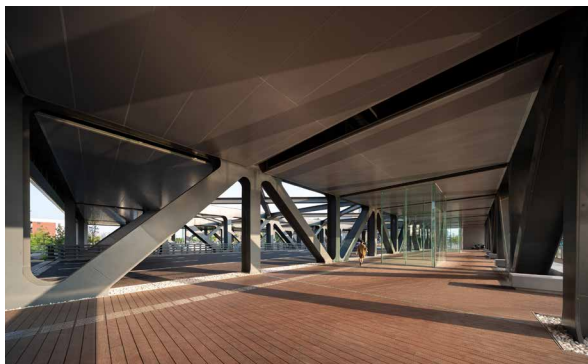
Most Night Market, kao cestovni i pješački most, slijedi tipologiju natkrivenih mostova izgrađenih u Europi i Aziji tijekom prošlih stoljeća. Ovaj most pruža izvrsnu zaštitu pješacima od vremenskih nepogoda i inspiriran je idejom noćne tržnice koja je zbog klimatskih uvjeta popularna na jugu Kine. Zato 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.

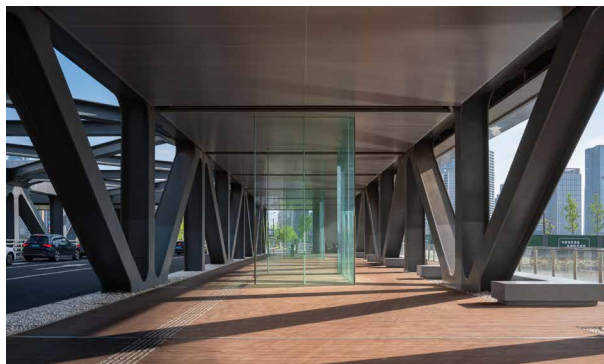


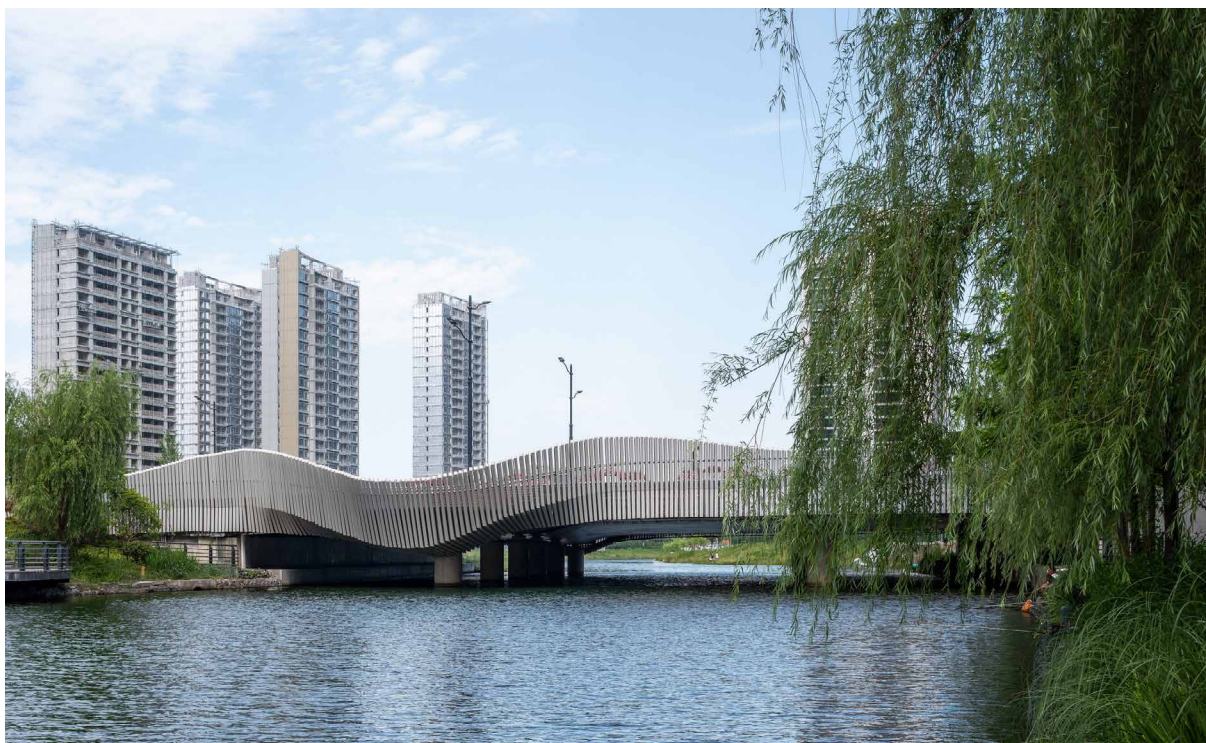
Figure 4 collage Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth: Night Market Bridge. Source: © Quinshan WU courtesy of Mladen Jadrić, Sun Tongyu, Xu Kai & Klaus Semsroth.

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.

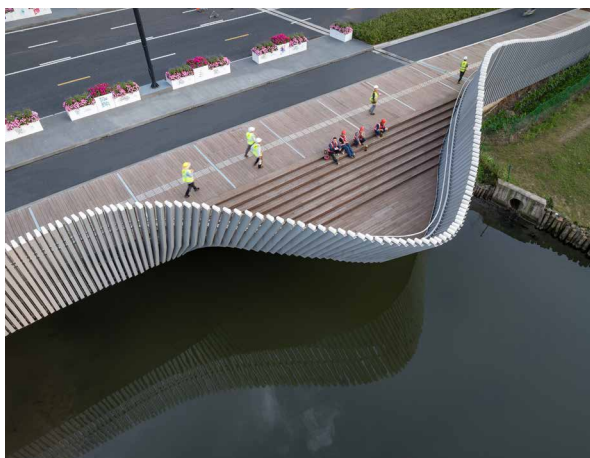
and recreational area along the railway. It continues an important pedestrian path and connects complex urban elements on both riverbanks and the streets behind them.

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

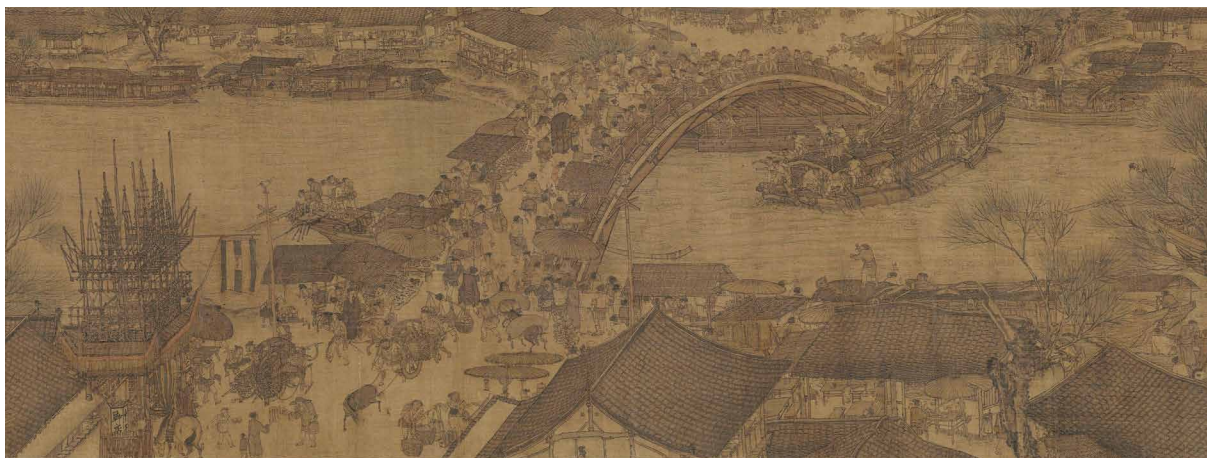
6 Inspiration

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 različitim 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 dogmatične 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 osluškivanje 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.

Fotografije © Qinshan Wu in courtesy of JADRIC ARCHITEKTUR & TONGJI ARCHITECTURAL DESIGN AND RESEARCH INSTITUTE

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.
 3D Team: Claudio Anderwald Computer Graphics.
 Client: Qianjiang Century City Administration Committee, Xiaoshan District, Municipality of Hangzhou, P.R. China.
 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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Gradanin-esteta Aesthetic Citizen

Aida Bratović

dipl. ing. arch.

STUDIOAida, London, United Kingdom

Sažetak U ovom tekstu Aida Bratović istražuje historijske uticaje njenog odrastanja u Sarajevu na njen rad i karijeru u Velikoj Britaniji i širom svijeta. Ovaj rad razmatra kako ljepota i tradicija, uz uvažavanje modernih potreba, oblikuju savremene projekte. Njen rad inspirisan je kulturnim naslijeđem, historijom i ličnom pričom. Izmještanje, bilo da je uzrokovano sukobima, ekonomskom nuždom ili ličnim izborom, duboko utiče na profesionalni razvoj. Njeno putovanje predstavlja primjer kako raseljavanje može biti istovremeno izazov i pokretač inovacije u arhitektonskoj praksi. Filozofija dizajna Aide Bratović temelji se na pripovijedanju i ličnom iskustvu, spajajući porodične naslijeđene predmete i spašene artefakte sa savremenim formama kako bi stvorila prostore koji izazivaju emocionalni odjek. Oslanjajući se na arhitektonsku fenomenologiju, dizajn vidi kao izraz sjećanja, mjesta i ljudskog iskustva. Njeni enterijeri često su spoj starog i novog na način koji djeluje spontano, ali je duboko promišljen. Rezultat je arhitektura koja ne samo da funkcioniše, već i govori – pričajući priče o otpornosti, identitetu i kulturnom kontinuitetu.

Ključne riječi kulturna baština; historija; *genius loci*; enterijeri; kulturološki identitet; dizajn.

Abstract In this story, Aida Bratović explores the historical influences of growing up in Sarajevo on her work and career in the UK and worldwide. This paper reflects on how beauty and tradition, with the incorporation of modern needs, shapes contemporary projects. Her work is inspired by cultural heritage, history and a private story. Displacement, whether due to conflict, economic necessity, or personal choice, profoundly impacts professional development. Her journey exemplifies how displacement can serve as both challenge and catalyst for innovation in architectural practice. Bratović's design philosophy is rooted in storytelling and personal experience, merging heirlooms and salvaged artefacts with contemporary forms to create emotionally resonant spaces. Drawing from architectural phenomenology, she sees design as an expression of memory, place, and human experience. Her interiors often juxtapose old and new in ways that seem spontaneous, yet are deeply intentional. The result is an architecture that not only functions, but speaks — telling stories of resilience, identity, and cultural continuity.

Keywords heritage; history; *genius loci*; interiors; cultural identity; design.

1 Kako je sve počelo

Prozor moje sobe u porodičnom domu gledao je na kuću. Bila je drugačija od ostalih kuća u komšiluku, s velikim ugaonim prozorima i kalama zasađenim u betonskim žardinjerama. Po obliku prepoznatljiva, s jednostavnim četvorovodnim krovom, ali ipak nekako drugačija. Onima koji su imali sreću da zakorače iza njene kapije kuća je otkrivala svijet suptilne ljepote s malim bazenom, drvenim paviljonom s pogledom na zgradu parlamenta i Hum. Voćnjak, prepun svakakvih plodova, pružao se gotovo do obale Miljacke. Kao dijete koje je odrastalo u Sarajevu 70-ih, nikada nisam bila u sličnoj kući. Nije bila impozantna veličinom, niti raskošna kao austrougarske vile u našem komšiluku, niti je nosila historijsku ljepotu tradicionalne osmanske kuće u Kečinoj ulici, gdje je moj otac odrastao. Ipak, ta kuća je u meni ostavila neizbrisiv trag. Imala je savršen sklad tradicije i modernosti, spajajući udobnost savremenog života s toplinom i prepoznatljivošću historijskog naslijeđa sarajevske kuće u mahali.

Unutra je svaki detalj djelovao promišljeno, svaki prostor je osmišljen da bude funkcionalan i udoban. Na

1 How It All Started

The window of my childhood home looked out on to another house. It was different to the other houses in the neighbourhood, with large corner windows and calla lilies planted in the window boxes. Familiar in its shape with a simple hipped roof, but still somehow different. For those fortunate enough to step beyond its gates, the house revealed a world of quiet beauty, with a small swimming pool and a wooden gazebo offering a view of the parliament building and Hum hill. Its orchard overflowed with every fruit imaginable and stretched almost as far as to the Miljacka river bank. As a child growing up in Sarajevo in the 70's, I had never seen a similar house. It was not imposing in size, not grand like the Austro-Hungarian villas in our neighbourhood, nor did it carry the historic beauty of the traditional ottoman houses on Kečina Street where my father grew up. Yet, the house left an indelible impression on me. It was the perfect balance of tradition and modernity, seamlessly combining the comforts of contemporary life with the warmth and familiarity of heritage.



Ilustracija 1a *lijevo* Kuća Šamanek, izvorno stanje, eksterijer. Izvor: Privatna arhiva porodica Šamanek/Lačević.; **1b** *u sredini* Enterijer kuće Šamanek, izvorno stanje. Izvor: Privatna arhiva porodica Šamanek/Lačević.; **1c** *desno* Kuća Šamanek danas. Izvor: Bratović, 2024.

Figure 1a *left* Šamanek House Original Exterior. Source: Šamanek/Lačević Family Private Archive.; **1b** *middle* Šamanek House – Original Interior. Source: Šamanek/Lačević Family Private Archive.; **1c** *right* Šamanek House Present State. Source: Bratović, 2024.

prizemlju je bila djevojačka soba i otvor između kuhinje i trpezarije. Veliko stepenište vodilo je ka otvorenom spavaćem bloku s preprostorom, garderoberom i toaletnim stolom postavljenim ispod visokih prozora, stvarajući prostor za ogledalo. Dužinom južne fasade prostirao se doksat s modernom sećijom idealnom za čitanje s koje se pružao pogled na dolinu u kojoj se prostiralo Sarajevo. U podrumu su se nalazili vešeraj i garaža sa zelenim krovom i unutrašnjim pristupom preko stražnjeg stepeništa, pa čak i mali bazen sa strane, namijenjen pranju tepiha i sušenju veša.

Nisam shvatila sve do mnogo kasnije koliko je ta kuća oblikovala moj vlastiti put. Tek kada sam, godinama kasnije, posjetila Villu Necchi Campiglio u Milanu, osjetila sam sličan dojam, taj rijedak osjećaj da kuća može predviđjeti i podržati život sam po sebi. Kao i kuća porodice Šamanek, Villa Necchi je djelovala promišljeno, namjenski, i ukorijenjeno u životima onih koji je nastanjuju.

U toj kući je živio rođak mog oca, a njegova supruga Mirjana bila je arhitektica i kćerka Emanuela Šamaneka, poznatog među prijateljima kao Emčo. Gospodin Emčo, praški student i nekadašnji dekan Arhitektonskog fakulteta, izgradio je tu kuću za svoju porodicu 1939. godine. Upravo je on mom ocu preporučio plac pored njihove kuće, rekavši da bi bio idealan za njegovu porodičnu kuću. U to vrijeme Mirjana je bila tek diplomirana arhitektica i napravila je prve nacрте za našu kuću. Međutim, dizajn je bio previše ambiciozan i skup za mladog doktora i njegovu rastuću porodicu. Planovi su na kraju pojednostavljeni i preradio ih je još jedan očeв prijatelj, iskusniji arhitekt Vedad Hamšić.

Naša porodična kuća izgrađena je u modernističkom stilu, s referencama na tradicionalne doksate, s čistim linijama, djelimično ukopana u brdo i pozicionirana tako da maksimalno iskoristi pogled preko Vrbanja mosta na impozantnu zgradu parlamenta i Hum. To je bilo početkom sedamdesetih, u vrijeme velikih ideja i ograničenih sredstava. Tada su se pratili jednostavni oblici, poštovalo se pravo na pogled, a komšije su znale jedni druge po imenu.

Danas tog pogleda više nema. Nove komšije su nadgradile još jedan sprat, blokirajući naš pogled prema parlamentu i rijeci. A pogled na prelijepu kuću Šamanekovih sada je posve drugačiji. Ali to je, možda, priča za neki drugi put.

Ova priča istražuje hipotezu da odrastanje u arhitektonski lijepom i historijski bogatom okruženju smanjuje sklonost ka nasilju i destrukciji. Naša zajednička historija, a posebno rat 90-ih, dodatno mi je učvrstila ovo uvjerenje. Osnovna pretpostavka jeste da su arhitekti

Inside, every detail felt purposeful, every space designed for both function and comfort. There was a maid's bedroom and a hatch connecting the kitchen to the dining room. A sweeping staircase led unexpectedly into an open-plan bedroom suite with a dressing room and dressing table set beneath high windows to offer space for a mirror, an anteroom, and a long bay window with a seat ideal for sitting with a book and gazing over the valley where Sarajevo spread beneath. In the basement, there was a laundry room and garage with a green roof and indoor access through the back staircase, and even a small side pool dedicated for carpet cleaning and laundry drying.

I didn't realise until much later just how deeply that house had influenced my own path. It wasn't until I visited Villa Necchi in Milan years later that I experienced a similar feeling — that rare sense that a house could anticipate and accommodate life itself. Like the Šamanek house, Villa Necchi felt intentional, thoughtful, and grounded in the lives of those who inhabited it.

My father's cousin lived in the house and his wife was Mirjana, an architect and the daughter of Emanuel Šamanek, known to his friends as Emčo. Mr. Emčo, a Prague student and Dean of the Faculty of Architecture in Sarajevo, built this house for his family in 1939. He was the one who told my father about the plot of land next to their house, saying it would be perfect for a new home. At the time, Mirjana was a newly graduated architect, and she drafted the first plans for our family house. But the design proved too complex and costly for a young doctor and his growing family. The plans were eventually simplified and reworked by another of my father's friends, a more experienced architect by the name of Vedad Hamšić.

Our family house was built in the modernist style, but echoing tradition with bay windows and clean lines, set partially into the hill, positioned to take full advantage of the views across Vrbanja bridge, the striking parliament building, and the hills opposite. That was in the early seventies, a time of ambitious ideas and limited means. Back then, simplicity in form prevailed, the right to a view was respected, and the neighbours knew each other by name.

Today, that view is gone. The new neighbours have built an extra floor, blocking our line of sight towards the parliament building and the river. And our view to the beautiful Šamanek house is very different. But that, perhaps, is a story for another time.

This story explores the hypothesis that growing up in an architecturally beautiful and historically rich environment reduces tendencies towards violence and destruction.

po prirodi stvaratelj, a ne uništitelj. Estetski značajno okruženje njeguje građanski ponos, društvenu koheziju i osjećaj pripadnosti; ljepota se u ovom kontekstu vidi kao smirujući i civilizirajući utjecaj.

Nije slučajno što države i gradovi, najviše slavljene zbog bogatog arhitektonskog naslijeđa, imaju više studenata arhitekture nego drugi. Njihovo kulturno i estetsko bogatstvo razvija ono što bi se moglo nazvati "estetskim građanstvom", u kojem pojedinci bivaju oblikovani ljepotom okruženja, a zatim i sami doprinose njegovom očuvanju i razvoju. Za mene, jedna kuća, ispunjena historijskim značajem i arhitektonskom gracioznošću čak i zbog njene tragične destrukcije, predstavljala je formativni utjecaj, i na kraju inspiraciju za karijeru posvećenu stvaranju i očuvanju ljepote.

Sarajevo, sa svojom arhitektonskom slojevitosti i bogatom historijom, duboko je uticalo na moju estetsku senzibilnost i kreativnu filozofiju. Jedinstveni arhitektonski narativ ovog grada pomogao mi je da razumijem prostor, kulturu i transformativni potencijal dizajna.

Izloženost takvom okruženju prirodno potiče prostornu radoznalost, ne samo kroz cijenjenja postojećeg, već i kroz težnju da se ta ljepota reinterpretira i nadogradi, kako bi inspirisala druge. Na taj način arhitektura postaje više od fizičke pozadine, ona se integriše u svakodnevni život, obrazovanje i lični identitet. Ideja očuvanja historijske ljepote uz prilagođavanje savremenim potrebama, arhitektura kao most između tradicije i inovacije, ostala je vodeće načelo u mom radu do danas.

2 Između Sarajeva i svijeta: arhitektonsko obrazovanje uoči rata

Godine 1988. upisala sam prvu godinu Arhitektonskog fakulteta u Sarajevu. Bio je to trenutak "između svjetova", između zaostalog optimizma iz vremena Zimskih olimpijskih igara 1984. i sve očitijeg političkog raspada Jugoslavije. Mnogi mladi arhitekti tada su napuštali Sarajevo privučeni mogućnostima koje su nudili gradovi poput Beča i Londona. Među njima se isticao Mladen Jadrić, čija nas je inostrana karijera fascinirala. Njegove priče o radu u ateljeu Coop Himmelb(l)au, gdje su se završni materijali za pekaru na kojoj su radili birali bacanjem kocke, savršeno su oslikavale duh dekonstruktivističkog eksperimenta.

Arhitektonski diskurs kraja 1980-ih bio je pod snažnim utjecajem imena poput Coop Himmelb(l)au, Zaha Hadid, Franka Gehryja, Petera Eisenmana i Daniela Libeskinda. Njihova djela, predstavljena na izložbi *Deconstructivist Architecture* u njujorškom MoMA-i 1988. godine, izazivala su ustaljene ideje o formi, strukturi i prostornom skladu. Za mnoge od nas na fakultetu u Sarajevu, njihovi radovi predstavljali su prozor u neki, kako nam se tada činilo, mnogo uzbudljiviji svijet.

Dok se svijet okretao ka fragmentaciji i provokaciji, arhitektura kasnih osamdesetih u Bosni, poslije punog elana predolimpijskog perioda, dodatno suspregnuta lošom ekonomskom i političkom situacijom, postajala je sve tiša, pomalo zagušena. Lokalni postmodernizam djelovao je neubjedljivo u oštroj kontrasti s modernističkom tradicijom prethodnih decenija.

Our shared history and the war in the 90's has enhanced this view. The underlying premise is that architects are inherently creators, not destroyers. Aesthetically significant surroundings nurture civic pride, and a sense of belonging; beauty, in this context, is seen as having a pacifying and civilizing influence.

It is not coincidental that countries and cities celebrated for their architectural heritage, produce more architecture students than others. Their cultural and aesthetic richness cultivates what might be termed "aesthetic citizenship," in which individuals are shaped by, and in turn contribute to, the beauty of their built environment. For the individual at the centre of this story, one house, adorned with historical significance and architectural grace, and also perhaps because of its unfortunate end, served as a formative influence, ultimately inspiring the pursuit of a career dedicated to creating and preserving beauty.

Sarajevo, with its geographically layered architectural history, has had a profound influence on my aesthetic sensibilities and creative philosophy. The city's unique architectural narrative helped shape my understanding of space, culture and the transformative potential of design.

Exposure to such an environment naturally cultivates spatial curiosity, encouraging not only appreciation but also the aspiration to replicate and elevate this beauty, thereby inspiring others. In this way, architecture becomes more than a physical backdrop; it integrates into daily life, education and personal identity. The idea of preserving historic beauty while adapting to modern needs, architecture as a bridge between tradition and innovation has been a guiding principle in my work ever since.

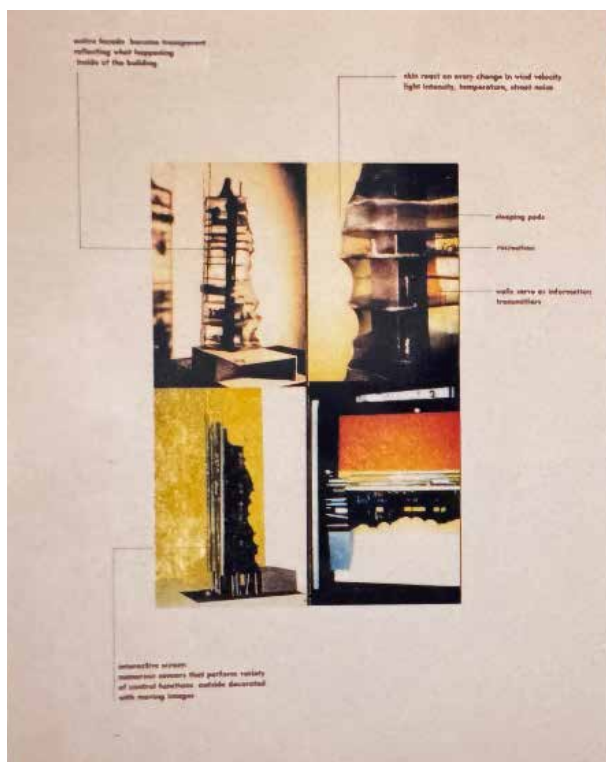
2 Between Sarajevo and the World: Architectural Education on the Eve of War

In 1988, I entered my first year at the Faculty of Architecture in Sarajevo. It was a moment suspended between the residual optimism of the 1984 Winter Olympics and the socio-political unravelling of Yugoslavia. Many young architects left Sarajevo, drawn to the opportunities of cities like Vienna and London. Among them stood out Mladen Jadrić, a rising figure who captivated our imagination with stories of working at Coop Himmelb(l)au, where material finishes for a bakery were determined by rolling dice, an anecdote that perfectly captured the spirit of deconstructivist experimentation.

The architectural discourse of the late 1980s was dominated by figures such as Coop Himmelb(l)au, Zaha Hadid, Frank Gehry, Peter Eisenman, and Daniel Libeskind. Their work, celebrated at the 1988 MoMA exhibition on deconstructivist architecture, challenged conventional ideas of form, structure, and spatial harmony. To many of us in Sarajevo, their designs represented an exhilarating new horizon.

Yet, while the world turned towards the fragmented and the provocative, architecture in late 1980s Bosnia — despite the forward-thinking legacy of the pre-Olympic period — began to feel unexciting and subdued. The strain of local postmodernism stood in stark contrast to the dynamic modernist tradition of earlier decades.

Faced with this tension, I found solace and inspiration in Bosnian modernism. Architects like Juraj Neidhardt and



Ilustracija 2 The Bartlett School of Architecture UCL, rad na postdiplomskom studiju. Izvor: Bratović, 1996.

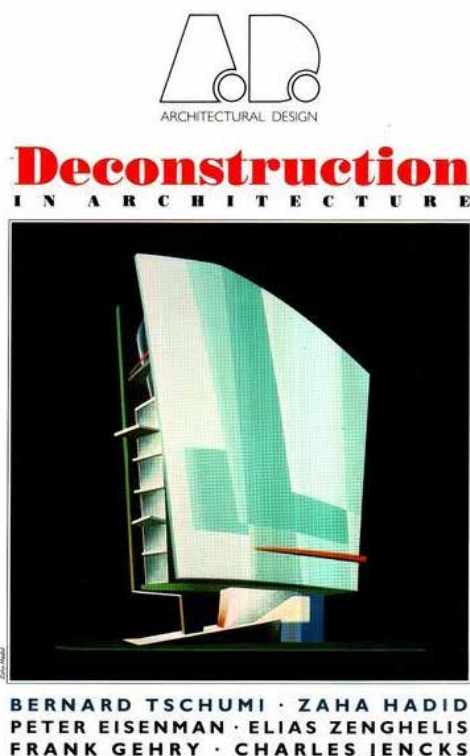
Figure 2 The Bartlett School of Architecture UCL, Diploma project by Aida Bratovic. Source: Bratović, 1996.

Suočena s tim razdorom, pronašla sam utočište i inspiraciju u bosanskom modernizmu. Arhitekti poput Juraja Neidhardta i Dušana Grabrijana duboko su se bavili domaćim graditeljstvom, dok je i sam Le Corbusier hvalio bosanske kuće. Posjeta Svrzinoj kući, s njenim intimnim avlijama i prostornom logikom oblikovanom religijom i društvenim životom, potvrdila je, za mene, vrijednost autohtone arhitekture. Oduvijek sam vjerovala da su kuće s unutrašnjim dvorištima jedan od najciviliziranijih oblika urbanog življenja.

Kao studentica koja je došla iz gimnazije, bila sam posebno privučena estetskim i filozofskim dimenzijama arhitekture. Slobodno crtanje postalo mi je omiljen predmet: od preciznog izučavanja grčkih radova i akvarelnih prikaza jonskih stubova do skiciranja mahala i starih kuća po Vratniku.

Utjecaj određenih objekata na moj arhitektonski identitet ne može se dovoljno naglasiti: Svrzina kuća, Ronchamp kapela Le Corbusiera, džamija u Visokom arhitekta Zlatka Ugljena, te Muzej Sir Johna Soanea, svi su na svoj način doprinijeli razvoju mog estetskog senzibiliteta.

Iako sam cijenila intelektualne provokacije dekonstruktivizma ostajala sam privržena redu, proporciji i ravnoteži, naravno interpretiranim savremenim jezikom. Antihistorizam i vizuelna disonanca dekonstruktivističkih radova nikada nisu u potpunosti odgovarali mom senzibilitetu, baš kao ni pastiš pristup postmodernizmu. Više me zanimalo usklađivanje lokalnog konteksta s



Ilustracija 3 Naslovnica časopisa Architectural Design (AD), Deconstruction in Architecture, 1988 — specijalno izdanje posvećeno je teorijama i projektima dekonstruktivizma u arhitekturi. Izvor: archive.org/details/deconstructionin0000dran/mode/2up

Figure 3 Architectural Design (AD), "Deconstruction in Architecture," 1988 cover page – special issue covering deconstructivist theory and projects. Source: archive.org/details/deconstructionin0000dran/mode/2up

Dušan Grabrijan had engaged deeply with the vernacular, while Le Corbusier himself praised Bosnian houses. Visiting the Ottoman houses, with their intimate courtyard spaces and spatial logic shaped by religion and social life, reaffirmed for me the value of indigenous architecture. I have long believed that courtyard houses represent one of the most civilised forms of urban living.

As a student coming from a classical gymnasium, I was drawn to the aesthetic and philosophical dimensions of architecture. Life drawing became a beloved subject of mine: from the precise study of Greek orders in watercolour renderings of Ionic columns to sketching the winding streets and Ottoman houses of Sarajevo's neighbourhood, Vratnik.

The influence of particular buildings on my architectural identity cannot be overstated — Svrzo House, Le Corbusier's Ronchamp Chapel, Zlatko Ugljen's mosque in Visoko, as well as Sir John Soane's Museum each contributed uniquely to my evolving design sensibility.

Although I admired the intellectual provocations of Deconstructivism, I remained drawn to order, proportion, and balance, albeit interpreted through a contemporary lens. The anti-historicism and visual dissonance of deconstructivist works never fully resonated with me, nor did the pastiche of postmodernism. I was more concerned with harmonising local contexts with formal integrity, navigating between the universalist tendencies of the International Style and the specificities of place-based design.



formalnim integritetom, balansiranje između univerzalnih tendencija internacionalnog stila i specifičnosti dizajna utemeljenog u lokaciju.

Utjecaj religije na arhitekturu i prostorne tradicije ostao je stalna fascinacija. Koncept *genius loci* – razumijevanje i poštivanje duha mjesta, za mene je ključan u stvaranju prostora koji izazivaju osjećaj pripadnosti i značenja. Enterijer sarajevskog Hotela "Holiday Inn" je, primjerice, bio izraz takve osjetljivosti. Referenciranje lokalnih tipologija, poput "cirkus placa" i unutrašnjih *piazza*, nudilo je poetičan urbanizam ugrađen unutar same zgrade.

Završne godine na fakultetu bile su obilježene sve većom političkom nestabilnošću. Istovremeno, privlačnost velikih svjetskih gradova postajala je sve jača. Tek mnogo kasnije sam mogla u potpunosti cijiniti vrijednost naše tehnički orijentisane edukacije sa snažnim naglaskom na statiku i konstrukcije. Upravo to znanje kasnije nam je omogućilo da lakše pronađemo zaposlenje. Ipak, tada smo žudjeli za intelektualno stimulativnijim kurikulumom. Humanistički predmeti bili su potcijenjeni; pored tehničkih predmeta, s predmetima Opštenarodna odbrana i samoupravljanje, te Marksizam, mada kasnije preimenovan u Sociologiju naselja, ostavljali su prostor za intelektualnu prazninu. U tom kontekstu, predmet Arhitektonsko projektovanje 1, koji je predavao profesor Zlatko Ugljen, izdvajao se kao izazovan i transformativan. Mada su ustvari Rajka Mandić i Ognjenka Finci, koje su vodile praktični dio nastave, imale najveći uticaj na razvoj moje kreativnosti i radoznalosti.

Jedan od najzapamćenijih zadataka je bio projekt obdaništa koji su nam dopustili da smjestimo u svemir. Upravo taj rad omogućio mi je prijem na postdiplomski studij na Bartlett School of Architecture (UCL). Intervjuisao me je Sir Peter Cook, jedan od arhitektonskih idola, kojeg je fascinirala zamisao: kako bi izgledali ljudi odgajani bez kulturnih uticaja, naslijeđa ili geografskih granica? Naš rad je tvrdio da oslobođanje od normi i fizičke lokacije može rezultirati slobodnijim duhom i dubljim razumijevanjem. Inspiracija za projekat bio je film Wernera Herzoga *Enigma Kaspara Hausera*, koji me je tada duboko dojmio. Moja arhitektonska filozofija se od tada razvijala, i mnoga ranija uvjerenja su se promijenila. Ipak, to iskustvo je učvrstilo osnovno vjerovanje koje i danas negujem: arhitektonsko razmišljanje — kritičko, konceptualno i spekulativno — predstavlja neophodnu osnovu za bilo kakve projekte.

Prelazak na Bartlett u početku je bio zbunjujući. Prvi semestar je bio u potpunosti posvećen teorijskoj analizi, što je predstavljalo oštar kontrast u odnosu na tehničku strogoću našeg obrazovanja u Sarajevu. Na Bartlettu, činilo se da niko nije bio posebno zainteresovan za konstruktivne detalje ili tehničke sisteme. Često konačni rezultat čak nije morala biti konvencionalna građevina. Ipak, ova promjena mi je omogućila da istražim arhitekturu kao intelektualnu disciplinu, oblikovanu ljudskim iskustvom, historijskim kontinuitetom i poetskom osjetljivošću — kako to naglašavaju radovi Libeskinda, Anda, Zumthora, Alda Rossija i Louisa Kahna.

U konačnici, moje arhitektonsko putovanje odražava stalni odnos i pregovaranje između specifičnosti kulturnog i prostornog identiteta Sarajeva i širokih mogućnosti koje nudi globalni diskurs. To je putovanje oblikovano podjednako mjestom i maštom, sjećanjem i transformacijom.

The influence of religion on architecture and spatial traditions also remained a central interest. The concept of *genius loci*, understanding and respecting the unique spirit of a place is, to me, essential in creating spaces that evoke belonging and meaning. The interior of Sarajevo's Holiday Inn, for instance, was an example of such sensitivity. References to local typologies, like the "circus platz" and internal piazza, offered a poetic urbanism embedded within the building.

Our final years at the faculty were marked by growing political instability in the country. Simultaneously, the gravitational pull of global cities was becoming stronger. Looking back, I could not yet appreciate how valuable our technical education, with its emphasis on civil and structural engineering, would become. It provided a strong foundation that later made us highly employable. Yet, at the time, we craved a more intellectually stimulating curriculum. The humanities were underrepresented; courses including National Defence and Marxism, later renamed as Sociology, left us longing for richer conceptual engagement. In this context, the subject Architectural Design 1, taught by Professor Zlatko Ugljen, stood out as both challenging and transformative. Rajka Mandić and Ognjenka Finci led the practical component of the course, and had a profound influence on nurturing my creativity and curiosity.

One of the most memorable projects was designing a kindergarten that they allowed us to set in outer space, which eventually earned me admission to the postgraduate diploma program at the Bartlett School of Architecture, UCL. I was interviewed by Peter Cook, one of my architectural heroes, who was intrigued by the project's premise: imagining children raised without cultural influences, heritage, or geographic constraints. My theses argued that extrapolation from norms and physical location could result in a free spirit and humans with a deeper understanding. The inspiration behind the project was the *Enigma of Kaspar Hauser* by Werner Herzog, a film that fascinated me at the time. My architectural philosophy has since matured, and many of my early convictions have shifted. Nevertheless, that experience affirmed a core belief I still hold: architectural thinking, critical, conceptual and speculative, is the necessary foundation for any meaningful building.

Transitioning to Bartlett was disorienting at first. The initial semester was entirely dedicated to theoretical analysis, in stark contrast to the technical rigor of our Sarajevo education. At Bartlett, no one seemed interested in structural details or services. Often, the outcome didn't even have to be a conventional building. Still, this shift allowed me to explore architecture as an intellectual discipline, one shaped by human experience, historical continuity, and poetic sensibility, as emphasized in the work of Libeskind, Ando, Zumthor, Aldo Rossi, and Louis Kahn.

Ultimately, my architectural journey reflects a continuous negotiation between the specificity of Sarajevo's cultural and spatial identity and the expansive possibilities offered by global discourse. It is a journey shaped equally by place and imagination, memory and transformation.

3 Rat i dolazak u London

Izbijanje rata u Bosni i Hercegovini 1992. godine iznenada je prekinulo moj akademski put. Bila sam na posljednjoj godini studija arhitekture i pripremala se za diplomski kada su nemiri eskalirali. Naivno vjerujući da će se sukob brzo završiti, odlučila sam posjetiti prijatelje arhitekta u Londonu, s namjerom da provedem nekoliko mjeseci u muzejima i na izložbama, a zatim se vratim kući da završim studije.

Stigla sam u London u aprilu 1992. godine, noseći samo ruksak i 200 funti. U tom trenutku nisam bila ni studentica ni arhitekt, ni turistkinja ni građanka. Ubrzo sam postala izbjeglica bez državljanstva, jer je država čiji sam pasoš posjedovala prestala da postoji.

Mi, koji smo dolazili iz zemlje koja je britanskoj javnosti uglavnom bila nepoznata, često smo se suočavali s nerazumijevanjem i stereotipima. Jugoslavija se često pogrešno poistovjećivala s Istočnim blokom. Postavljana su pitanja poput: "Jeste li imali centralno grijanje?" ili "Jeste li imali televizore?" Naš dolazak je izazivao interes, ali i sumnju. Bosna, ranije u Velikoj Britaniji spominjana samo u kontekstu atentata na Franza Ferdinanda, sada se pojavljivala u vijestima kroz prizore zločina nezapamćenih od Drugog svjetskog rata. Slika o nama postajala je sve zamršenija i konfuznija. U zemljama poput Austrije ili Njemačke, arhitekti iz bivše Jugoslavije možda su nailazili na nešto više razumijevanja, zahvaljujući geografskoj i kulturnoj blizini.

Moj dolazak koincidirao je s jednom od najgorih recesija u Velikoj Britaniji – tržište nekretnina bilo je u kolapsu, što je dovelo arhitektonsku profesiju u totalnu krizu. Preko 80% arhitekata bilo je tada nezaposleno. Diplomci arhitekture imali su malo nade za pronalazak posla; koji domaćini, oboje kvalifikovani i talentovani arhitekti, nedavno su izgubili posao i razmišljali su o emigraciji u Austriju, ili promjeni profesije. Mnogi mladi profesionalci okretali su se preživljavanju kroz poslove u ugostiteljstvu. Moja ušteđevina potrošena je u prvih mjesec dana na osnovne potrebe i telefonske pozive jer sam stalno provjeravala jesu li mi živi roditelji i prijatelji u Sarajevu. S neriješenim imigracionim statusom, moj svakodnevni život sveo se na pitanje opstanka.

Upravo tokom jedne od potraga za poslom dogodio se slučajni susret koji je promijenio tok mog života. Jedan ljubazan menadžer restorana, nakon što je saznao da nemam iskustva u ugostiteljstvu, ali da imam završenu prvu fazu studija arhitekture, predložio je da kontaktiram njegove prijatelje koji su nedavno dobili veliki arhitektonski projekat i možda im treba pomoć.

Taj prijedlog doveo me do biroa Timothy Hatton Architects, gdje mi je Tim ponudio probnu sedmicu pošto nisam imala portfolio da mu pokažem. Baka Timove supruge Daske bila je Hrvatica, što je znatno olakšalo objašnjavanje mog porijekla, nije bilo potrebe da razbijam predrasude o tome da li imamo struju, umjetnost ili kulturu. Nakon što sam prvi dan uspješno nacrtala geometrijski uzorak za kameni pod vile u Toskani, ponuđen mi je posao.

Tim Hatton, diplomac s Cambridgea i Harvarda, radio je s arhitektonskim velikanima poput Josépa Luísa Serta u New Yorku, a kasnije i sa Powellom Moyom, i sa Sir Sandyjem Wilsonom na projektu Britanske biblioteke. Pokazao se kao velikodušan mentor i inspirativan saradnik. Zahvaljujući porodičnim vezama biro je imao

3 War and Arrival in London

The outbreak of war in Bosnia and Herzegovina in 1992 abruptly disrupted my academic path. I was in the final year of my architectural studies, anticipating graduation, when hostilities escalated. Naively believing the conflict would soon subside, I decided to visit architect friends in London, intending to spend a few months immersed in museums and exhibitions before returning home to complete my studies.

I arrived in London in April 1992, carrying only a backpack and £200. At that moment, I was neither a student nor a practicing architect, neither a tourist nor a citizen. Soon, I would become a stateless refugee without a passport, as the country I once belonged to ceased to exist.

Coming from a country largely unknown to the British public, Yugoslavia was often mischaracterised as part of the Eastern Bloc, and we were frequently confronted with ignorance and stereotypes. Questions such as whether we had central heating or televisions at home were not uncommon. Our arrival was met with interest, but also with suspicion. Bosnia, only ever mentioned in history books through the assassination of Archduke Ferdinand, started to feature in the news showing atrocities unseen since WWII, forming a confusing perception of us. Meanwhile, in countries like Austria or Germany, architects from the former Yugoslavia perhaps encountered a more nuanced reception, owing to geographic and cultural familiarity.

My arrival coincided with one of the worst recessions in the UK, marked by a collapsed housing market which left the architectural profession in absolute crisis, with over 80% of architects unemployed at the time. Architectural graduates had little hope of finding work; my hosts, both trained and talented Bosnian architects, had recently lost their jobs and were considering emigration or work in unrelated fields. Many young professionals turned to survival jobs in hospitality. My own savings were depleted within the first month, having been spent on basic necessities and long-distance phone calls to check on my family and friends in Sarajevo. With an unresolved immigration status, my immediate existence revolved around survival.

It was during one of my job-hunting excursions that a chance encounter altered the course of my life. A kind restaurant manager, upon learning that I lacked experience in hospitality, but held a Part I architectural qualification, suggested that I reach out to friends of his who had recently secured a major commission and might be in need of assistance.

That recommendation led me to Timothy Hatton Architects, where I was given a trial week. The grandmother of Tim Hatton's wife, Daska, was Croatian, which made explaining my background considerably easier; there was no need to dispel assumptions about basic amenities or cultural sophistication. After spending the day successfully drafting a geometric pattern for a stone floor for a villa in Tuscany, I was offered a position.

Tim Hatton, a graduate of Cambridge and Harvard, had worked with architectural luminaries such as Josép Lluís Sert in New York and later with Powell Moya and Sir Sandy Wilson on the British Library. He proved to be both a generous mentor and an inspiring collaborator. The practice, aided by family connections, attracted a remarkable



izuzetnu klijentelu, od umjetnika do bankara i britanskih aristokrata. Na početku nas je u firmi bilo dvoje. Nakon mog povratka sa studija na Bartlettu biro se proširio na trideset zaposlenih. Taj jedan, sasvim slučajan susret s menadžerom restorana, postao je ključni trenutak u mom profesionalnom razvoju.

Ostala sam u Timothy Hatton Architects gotovo dvadeset godina. Kada sam se naposljetku odlučila na samostalan put i osnovala vlastitu praksu, isti onaj menadžer restorana, tada već uspješan finansijer, postao je moj prvi klijent, naručivši dizajn porodične kuće u Brixtonu.

clientele including artists, financiers, and cultural figures. At the beginning there were two of us in the practice; following my return after my studies at Bartlett, the firm had expanded to thirty people. That single, unexpected encounter with a restaurant manager became a pivotal moment that shaped my professional trajectory.

I remained with Timothy Hatton Architects for two decades. When I eventually set upon my solo path and established my own practice, the same restaurant manager, by then a successful financier, became one of my first clients commissioning me to design his family home in Brixton.



Ilustracija 4 Enterijer privatne biblioteke, projekat Timothy Hatton Architects. Izvor: Hélène Binet.

Figure 4 Private Library interior, project by Timothy Hatton Architects. Source: Hélène Binet.

4 Filozofija dizajna i kulturna integracija

Tok karijere jednog arhitekta često je oblikovan kulturnim, geografskim i društveno-političkim kontekstom. Raseljenje, bilo da je izazvano ratom, ekonomskom nuždom ili ličnim izborom, duboko utiče na profesionalni razvoj. Moj put pokazuje kako takva promjena može istovremeno biti izazov, ali i katalizator inovacije u arhitektonskoj praksi. Ova akademska osnova u novom kulturnom okruženju postavila je temelje za moj jedinstveni dizajnerski pristup.

Godine 2014. osnovala sam STUDIOAida, arhitektonsko-interijerski studio sa sjedištem u Londonu, poznat po tome

4 Design Philosophy and Cultural Integration

The course of an architect's career is often influenced by cultural, geographical and socio-political context. Displacement, whether due to conflict, economic necessity, or personal choice, can profoundly impact professional development. My journey exemplifies how displacement can serve as both a challenge and a catalyst for innovation in architectural practice. This academic foundation in a new cultural milieu laid the groundwork for my unique design perspective.

In 2014, I founded STUDIOAida, an architecture and interior designed studio based in London, known for its



Ilustracija 5 kolaž Kuća u zapadnom Londonu, projekat STUDIOAida. Izvor: Simon Brown, Aida Bratović, 2024.

što spaja klasičnu arhitektonsku edukaciju s modernim senzibilitetom dizajna enterijera.

Moj rad karakteriše sinteza bosanskog naslijeđa i iskustava stečenih u Velikoj Britaniji i svijetu. Često uključujem elemente koji odražavaju moje kulturno porijeklo, stvarajući prostore koji rezoniraju kako s ličnom tako i s kolektivnom historijom. Na primjer, u mojoj vlastitoj kući u Londonu, koja datira iz kasnog viktorijanskog perioda, integrisala sam porodične uspomene i artefakte koje je moja majka uspjela spasiti iz naše porodične kuće u Sarajevu tokom rata. Time sam željela naglasiti važnost sjećanja i identiteta u dizajnu. Lično iskustvo potpunog gubitka imovine tokom rata pretvorilo me je u strastvenog kolekcionara umjetnina, namještaja, tekstila i keramike. Materijalne stvari su nekad važne, one su uspomene, stvari do kojih je ljudima stalo. Moja majka je rizikovala život da iz razrušene kuće, koja se nalazila na prvoj liniji fronta, spasi umjetničke predmete. Ja sam željela da ti spašeni komadi pronađu svoje mjesto u Londonu, u mirnoj i smislenoj koegzistenciji s viktorijanskim namještajem i savremenim dizajnom, i komadima iz 20. vijeka koje su dizajnirali arhitekti i dizajneri čiji senzibilitet dijelim. Sakupljanje lijepih stvari je u ljudskoj prirodi, ono je podsjetnik na to kako smo živjeli i ko smo.

Koncept arhitektonske fenomenologije, o kojem je diskutovao Christian Norberg-Schulz u knjizi *Genius Loci: Towards a Phenomenology in Architecture*, također je snažno uticao na moje razmišljanje. David Seamon



Figure 5 collage House in West London, project by STUDIOAida. Source: Simon Brown, Aida Bratović, 2024.

commitment to blending classical architectural training with contemporary design sensibilities.

My work is characterised by a synthesis of my Bosnian heritage and my experiences in the UK. It often incorporates elements that reflect my cultural background, creating spaces that resonate with personal and collective histories. For instance, in my own, late-Victorian London home, I integrated heirlooms and artefacts salvaged by my mother from our family house in Sarajevo during the war, emphasising the importance of memory and identity in design. My personal experience of losing all my possessions during the war made me become an avid collector of art, furniture, textiles and pottery. Material things matter; they are memories, things people care about. My mother risked her life rescuing objects of art from our house which was on the frontline in 1992. I made sure these rescued pieces found their way to London to live a peaceful and meaningful coexistence with Victorian furniture, as well as with other mainly 20th century pieces designed by architects and designers whose sensibilities I shared. Collecting is part of human nature, it is a reminder of how we live, and who we are.

A concept of architectural phenomenology that Christian Norberg-Schulz explores in his book *Genius Loci: Towards a Phenomenology in Architecture*, also shaped my thinking. David Seamon defines phenomenology as the 'descriptive and interpretive explication of architectural experiences, situations and



Ilustracija 6 kolaž Projekat enterijera u Londonu, STUDIOAida.
Izvor: Rachael Smith Photography, 2021.

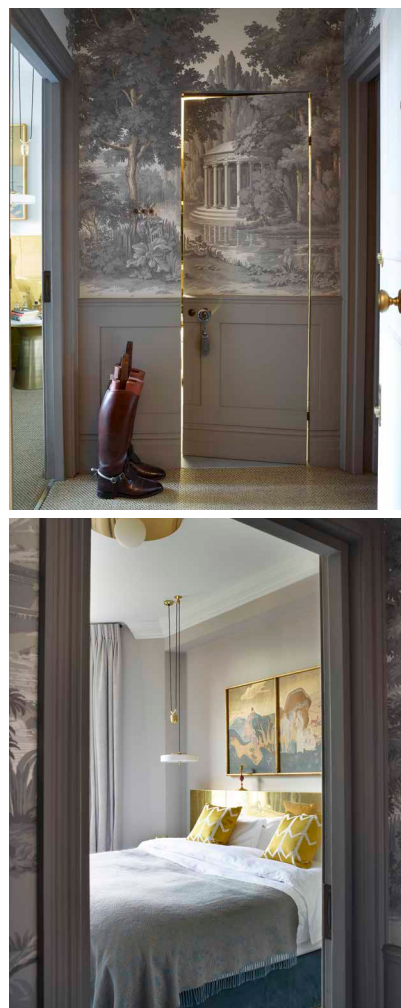


Figure 6 collage Interior Design Project in London by
STUDIOAida. Source: Rachael Smith Photography, 2021.

definiše fenomenologiju kao "deskriptivno i interpretativno objašnjenje arhitektonskih iskustava, situacija i značenja koja proizlaze iz karakteristika i osobina kako izgrađenog prostora tako i ljudskog života". Naglasak je na ljudskom iskustvu, porijeklu, namjeri i historijskom promišljanju, mada ja fenomenologiju vidim više kao način razmišljanja i stvaranja, a ne kao definisani pravac u arhitekturi. Studije ponašanja u prostoru također su mi važne, istražuju odnos između ljudskog ponašanja i izgrađenog prostora, kako dizajn utiče na ponašanje, i kako ga možemo poboljšati kroz bolje razumijevanje načina na koji ljudi koriste prostor. Dok moji radovi uključuju elemente fenomenologije temeljene na iskustvu i percepciji, moj dizajnerski pristup često narušava tradicionalne forme, suprotstavljajući staro i novo, ponekad na neočekivan način, kako bih izazvala emocionalni efekat. Moji enterijeri često djeluju kao slučajne kompozicije, ali arhitektura koju stvaram uvijek je priča o ljudskom iskustvu.

Moj pristup dizajnu je orijentisan na korisnika i vođen narativom. Vjerujem u stvaranje prostora koji nisu samo funkcionalni, već i pričaju priču, često dizajniram unikatne komade sa zanatlijama da bih postigla tu dubinu i jedinstvenost. Ova filozofija ogleda se i u mojim projektima, poput transformacije jednog stana u Knightsbridgeu, gdje sam spojila porodične naslijeđene predmete s modernim elementima kako bih odrazila multikulturno porijeklo klijenta.

meanings as constituted by qualities and features of both built environment and human life'. The emphasis is on human experience, background, intention and historical reflection, interpretation and poetic and ethical consideration, but I see phenomenology rather as an orientation towards thinking and making than a defined movement in architecture. Environmental behavioural studies in architecture investigate the relationship between human behaviour and the built environment, how design can influence human behaviour and how to improve design by understanding how people interact with spaces. While my work incorporates elements of phenomenology based on experience and perception, my design approach deliberately disrupts traditional forms, juxtaposing new and old in a balanced way often unexpectedly, to create an emotional impact. Often my interiors seem like a chance juxtaposition, but my architecture is always a story of human experience.

My approach to design is both client-centric and narrative driven. I believe in creating spaces that are not only functional but also tell a story, often designing bespoke pieces with artisans to achieve this goal. This philosophy extends to my projects, such as the transformation of a Knightsbridge flat, where I melded family heirlooms with contemporary design elements to reflect the client's multicultural heritage.

4 Izazovi i otpornost

Moj profesionalni put jasno oslikava izazove s kojima se suočava arhitekta u izbjeglištvu, od kulturne adaptacije, ponovne izgradnje profesionalne mreže, do snalaženja u različitim zakonodavnim i regulatornim okvirima. Međutim, moja karijera istovremeno pokazuje otpornost i sposobnost da se različita iskustva iskoriste kao prednost i obogaćenje arhitektonske prakse. Kroz ove izazove oblikovala sam poseban dizajnerski stil, onaj koji spaja i suprotstavlja kulture, historije i lične narative. Nadam se da moj primjer može poslužiti kao inspiracija drugima koji su prošli ili počinju sličan put, da pokaže kako raseljavanje ne mora označiti kraj karijere, već može biti okidač za novu kreativnost, dublje razumijevanje prostora i širu perspektivu u dizajnu.

5 Zaključak

Kvalitet mog obrazovanja u BiH i u Velikoj Britaniji, zajedno s bogatim i raznovrsnim historijskim arhitektonskim okruženjem u kojem sam odrasla, opremio me ponosom i samopouzdanjem, kao i uvjerenjem da imam interesantnu priču za ispričati i nešto vrijedno za ponuditi, čak i kada se suočavam s oštrom konkurencijom u velikim sredinama. Izložba *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980* u MoMA u New Yorku 2019. godine pokazala je svijetu da bogata i raznolika baština naših zemalja ima izuzetan kvalitet i težinu, te da mnogi naši sunarodnjaci prave značajne doprinose na području arhitekture širom svijeta. S druge strane, u mnogim dijelovima svijeta, uključujući i Veliku Britaniju, broj studenata arhitekture opada. Ovaj trend se uglavnom objašnjava dužinom studiranja, godinama potrebnim za sticanje kvalifikacija, niskim primanjima nakon diplomiranja, te sve strožim propisima u radu. Međutim, u vremenu erozije demokratskih vrijednosti, opasne politike i kontinuirane destrukcije, bilo ekološke, urbane ili etničke, arhitekti kao kreatori i mislioci potrebni su više nego ikada zbog svog umirujućeg i civilizacijskog uticaja, a još važnije, zbog svog aktivnog djelovanja.

Moj profesionalni put pokazuje kako raseljavanje, iako disruptivno, može biti i transformirajuće. Integriranjem svojih bosanskih korijena s iskustvima stečenim u Londonu i širom svijeta, razvila sam jedinstven pristup arhitekturi koji cijeni pričanje priča, kulturnu baštinu i personalizirani dizajn. Moj rad i razmišljanje možda skromno doprinose arhitektonskoj sceni, ali nadam se da nude uvid u potencijal profesionalaca koji su izmješteni, te kako se mogu unaprijediti i razviti na drugačiji način i prilagoditi novim okruženjima.

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4 Challenges and Resilience

My journey underscores the challenges displaced architects may face, including cultural adaptation, reestablishing professional networks, and navigating different regulatory environments. However, my career illustrates resilience and the ability to leverage diverse experiences to enrich architectural practice. My story hopefully serves as an example of how displacement can lead to the development of a distinctive design voice that bridges, combines and juxtaposes cultures and histories.

5 Conclusion

The quality of my education, and the significant and diverse historical built environment I grew up in, armed me with the knowledge, confidence and the conviction that I have an interesting story to tell and something to offer, even when facing the fierce competition of much larger and more successful countries than ours. *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980*, an exhibition at the MoMA in New York in 2019, showed to the world our rich and diverse heritage; and many of our architects are making waves and significant contributions in different countries. Conversely, in many parts of the world, including the UK, the number of architecture students is in decline. This trend is largely attributed to the long duration of study, the number of years required to gain qualifications, low post-graduation remuneration, and increasingly demanding work regulations. Yet, in a time of eroding democratic values, dangerous politics, and the continuous destruction of the environment, architects as creators and thinkers are needed more than ever for their pacifying and civilising influence – and most importantly their action.

My career demonstrates how displacement, while disruptive, can also be transformative. By integrating my Bosnian roots with my experiences in London and worldwide, I have cultivated a unique architectural approach that values storytelling, cultural heritage and personalised design. My work provides a small contribution to the architectural landscape, but I hope it offers insights into the potential of displaced professionals to innovate and adapt within new environments.



Mothership Vienna

Mothership Vienna

Dalila Zubčević

dipl. ing. arch.

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dipl. ing. arch.

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Sažetak Ovaj esej je dio serije tekstova koje su napisali bivši studenti Arhitektonskog fakulteta u Sarajevu — danas rasuti širom svijeta i neformalno čineći bosansku arhitektonsku dijasporu. Autori eseja su arhitektonski par Dalila i Semir Zubčević, koji svaki slijedi svoj profesionalni put u Beču. Esaj predstavlja ličnu i reflektivnu analizu ukorijenjenu u prostoru, sjećanju i historiji. Beč zauzima jedinstveno mjesto u urbanoj naraciji Sarajeva, čineći ga prikladnom pozornicom za njihova razmišljanja. Odrasli su i obrazovali se u Sarajevu tokom perioda relativne linearnosti — kada se historija predstavljala kao jednosmjerni put, a arhitektura je imala priznatu, gotovo tehnokratsku ulogu u društvu. Nisu učeni da propituju svijet oko sebe. Međutim, nakon preseljenja u Beč, upravo u vrijeme kada je Austrija ulazila u novo evropsko poglavlje nakon pada Željezne zavjese, suočili su se s poznatom urbanom matricom, samo u mnogo većem mjerilu. Trenutak spoznaje došao je neočekivano: sjedili su u jednoj ljetnoj bašti u Bečkoj šumi, pod stablima šljiva s bijelo okrečenim stablima, plastičnim stolnjacima (mušmama) i emajliranom pepeljarom ispred njih — elementima dobro poznatim iz našeg bosanskog odrastanja. Taj trenutak potaknuo je dublje preispitivanje kulturnog identiteta i arhitektonskog naslijeđa. Jesu li te sličnosti bile slučajne, ili su to bili tragovi složenije, zajedničke historije? To iskustvo ih je natjeralo da istražuju dublje, da preispituju svoje razumijevanje naslijeđa — ne kao linearnog, izolovanog narativa, već kao slojevitog i međusobno povezanog.

Ključne riječi arhitektonska dijaspora; lična analiza; urbana naracija; kulturni identitet; arhitektonsko naslijeđe.

Abstract This paper completes a series of essays written by former students of the Sarajevo Architectural Faculty — now dispersed globally and informally forming a Bosnian architectural diaspora. Authored by architect couple Dalila and Semir Zubčević, each of whom is pursuing their own professional path in Vienna, this essay offers a reflective and personal exploration rooted in place, memory, and history. Vienna holds a unique significance in Sarajevo's urban narrative, making it a fitting stage for the couple's reflections. Both grew up and were educated in Sarajevo during a time of relative linearity — when history was presented as a singular path, architecture held a respected, almost technocratic role in society, and the world around them was not supposed to be questioned. But after relocating to Vienna, just as Austria was stepping into a new European chapter following the fall of the Iron Curtain, they encountered a familiar urban pattern — only on a much grander scale. Their moment of realization came unexpectedly: seated together in an open-air inn in the Vienna Woods, under plum trees with whitewashed trunks, plastic tablecloths, and an enamel ashtray before them — elements eerily familiar from their Bosnian upbringing — evoked a deeper questioning of their cultural identity and architectural heritage. Were these similarities coincidental, or were they traces of a more intricate, shared history? This experience compelled them to dig deeper, to reframe their own understanding of heritage — not as a linear, isolated narrative, but as a layered and interconnected one.

Keywords architectural diaspora; personal exploration; urban narrative; cultural identity; architectural heritage.

1 Uvod

Ovaj esej je duboko lični i refleksivan prikaz naših života i profesionalnih puteva. Odabrali smo da grad Beč postavimo u središte naše naracije iz više razloga: proveli smo većinu života ovdje, osnovali porodicu u ovom gradu, a Beč je igrao ključnu ulogu i u urbanoj historiji našeg rodnog grada. Naša priča se isprepliće kroz razne teme, tvoreći šaroliki mozaik misli i asocijacija. Nadamo se da će budući čitaoci — kao i naši prijatelji i kolege — uživati u ovom nekonvencionalnom pristupu pripovijedanju.

1 Intro

This essay is a deeply personal and reflective account of our lives and professional journeys. We chose to place the city of Vienna at the heart of our narrative for several reasons: we have spent most of our lives here, started our family in this city, and Vienna has played a pivotal role in the urban history of our hometown of Sarajevo. Our story weaves through a variety of themes, forming a colourful *pot-pourri* of thoughts and associations. We hope that future readers — as well as our friends and colleagues — will enjoy this unorthodox approach to storytelling.

2 Odrastanje

Odrastanje u Sarajevu šezdesetih i sedamdesetih godina bilo je poput vožnje rolerkosterom. Iz godine u godinu grad se ubrzano razvijao, stambeni kompleksi i kvalitetne javne i komercijalne zgrade nicala su nevjerovatnim tempom. Bilo je prirodno biti očaran tim novim, modernim okruženjem i povjerovati u ideju "vječne vatre" — dovoljno da nas inspiriše da postanemo arhitekti.

Urbanistička historija koju smo učili bila je jednostavna: grad je osnovan u vrijeme Osmanskog carstva, potom je doživio preporod pod austrijskom okupacijom, preživio međuratni period i bio oslobođen 1945. godine kako bi nakon toga vječno rastao i napredovao.

Upisali smo arhitektonski fakultet, uživajući u pogodnostima tehnokratskog društva — besplatno obrazovanje, državno finansiran fakultet koji je igrao značajnu ulogu u zajednici, pristup naučnim istraživanjima, velikim građevinskim projektima i međunarodnim postdiplomskim programima. Sarajevska arhitektonska scena tada je djelovala kao san.

Oboje smo studirali tokom osamdesetih. Tito je umro i kula od karata se počela rušiti, ali Sarajevo je tada doživljavalo jedan od svojih historijskih vrhunaca. Bila je to decenija ikoničnih zgrada i događaja, a neki lokalni arhitekti postali su, po prvi put, javno poznate ličnosti. Ekonomski smo bili izrazito siromašni, ali kulturno izuzetno bogati. Koga je bilo briga što zarađuješ tek simbolično ako ti svjetske zvijezde dolaze na kućni prag?

Osamdesete su vjerovatno bile i vrhunac napora da se stvori novi, pomalo mistični bosanski kulturni identitet. Nije važno da li je to bilo planski ili spontano, pojavila se nova, fuzionirana forma muzike, narativa, umjetnosti i filma, koja je kombinovala srednjovjekovne simbole proslavljene — ali historijski osporavane — bogumilske prošlosti, romantične bosanske pejzaže i arhaične jezičke izraze. Ova kulturna estetika bila je sveprisutna.

Možda najpoznatiji primjer toga bio je rok-album *Modra rijeka* iz 1978. godine, koji je okupio pjesnika Maka Dizdara, bend Indexi, slikara Mersada Berbera, grafičkog dizajnera Dragana S. Stefanovića, glumca Fabijana Šovagovića i mnoge druge u jednom jedinstvenom, kulturnom umjetničkom djelu. Bili smo ponosni što smo Bosanci i mogli smo uživati u umjetnosti bez prelaska partijskih linija.

Na arhitektonskoj sceni započela je ideološka borba između starije generacije privržene internacionalnom stilu i srednje generacije arhitekata koja je prihvatila postmodernizam, te najmlađih, opčinjenih dekonstruktivizmom. Bilo je lako uključiti se i postati dio živopisne kulturne arene u gradu. Vjerovali smo u moć umjetnosti kao sigurnog puta za jačanje samopouzdanja tek rađajućeg kulturnog identiteta i obogaćivanja društva.

3 Mothership Vienna

Međutim, naša poimanja smo počeli da preispitujemo na samome početku našeg života u Beču, kada smo se, kao mladi par, jednog dana zatekli u bašti ljetne gostionice smještenoj u bečkoj šumi. Okruženi šljivama s okrećenim stablima, sjedeći za stolom prekrivenim plastičnim stolnjakom i emajliranom pepeljarom, ispred bijele gostionice s tipičnim zelenim kapcima, prepoznali smo arhetipski bosanski ambijent.

2 Upbringing

Growing up in Sarajevo in the 1960s and 1970s felt like a roller-coaster ride. Year after year, the city expanded, with housing projects and high-quality public and commercial buildings flourishing across the landscape. It was natural to be captivated by the sleek, new environment and to believe in the idea of an "eternal flame" — enough to inspire the decision to become an architect.

The urban history we were taught was straightforward: the city was founded under the Ottoman Empire, then reinvigorated under Austro-Hungarian occupation, survived the interwar period, and was liberated in 1945 to grow and prosper thereafter.

So, we enrolled in architecture school, enjoying the perks of a technocratic society — free education, a state-funded faculty that played a significant role in the community, and access to scientific research, grand building projects, and international post-graduate programs. Sarajevo's architectural scene felt like a dream.

We both studied during the 1980s. Tito had died and the Yugoslav house of cards began to tumble, but the city of Sarajevo enjoyed one of its historical peaks. It was a decade of iconic buildings and events, and some of the local architects became, for the first time ever, publicly known figures. We were, economically-speaking, tremendously poor and culturally extremely rich at the same time. Who cares whether you are earning just a nickel when you're meeting global celebrities at your doorstep?

The '80s were probably also a highlight in the convulsive attempt to create a blurry, mystical kind of new Bosnian cultural identity. Whether orchestrated or not, a newly blended expression of music, narrative, art, and film emerged, featuring medieval symbols of a glorified — but historically contested — Bogomil past, romanticized Bosnian landscapes, and archaic language expressions. This cultural aesthetic was omnipresent.

Perhaps the most prominent example was the 1978 rock album *Modra Rijeka*, which brought together poet Mak Dizdar, cult rock band Indexi, painter Mersad Berber, graphic designer Dragan S. Stefanović, actor Fabijan Šovagović, and many others in a single, iconic work of art. We were all very proud to be Bosnian and could enjoy art without crossing party lines.

The architectural scene witnessed the start of an ideological struggle between older generations devoted to the international style and middle-aged newcomers embracing post-modernism, followed by a younger generation mesmerised by deconstructivism. It was easy to engage with and become part of a vivid cultural arena in the city. We believed in the power of art as a sure path to strengthening the self-esteem of a Bosnian cultural identity that was still wishing to be born, all the while enriching society.

3 Mothership Vienna

However, our world-view began to crack at the very beginning of our lives in Vienna when, as a young couple, we found ourselves in an open-air inn nestled in the Vienna Woods. Surrounded by plum trees with whitewashed trunks, sitting at a table covered with a plastic tablecloth and an enamel ashtray, in front of a white inn with typical green shutters, we recognized an archetypal Bosnian setting.

Počeli smo se pitati da li je naše kulturno naslijeđe složenije i višeslojno više nego što smo ranije mislili. Da li je moguće da je naše arhitektonsko naslijeđe isprepleteno sa širim, izmiješanim uticajima? Naša voljena zemlja bila je razorena strašnim ratom, i postajalo je sve očiglednije da su geopolitičke sile premoćne da bi im se suprotstavilo ili pobjeglo od njih.

Za nas je život u Beču — centru carstva koje je nekada vladalo našom domovinom — pokrenuo proces shvatanja koliki je zaista bio uticaj tih minulih godina. Gotovo svakodnevno smo nailazili na riječi, manire ili obrasce razmišljanja za koje smo ranije vjerovali da su bosanski, da bismo shvatili da su zapravo porijeklom iz Austro-Ugarske.

Književno remek-djelo Stefana Zweiga *Svijet od juče* (Zweig, 1943) bilo je snažan podsjetnik na svijet koji su naši djedovi i bake poznavali. Pomoglo nam je da shvatimo koliko nas naše zajedničko naslijeđe i obrazovanje povezuju s okruženjem u kojem smo izgradili svoj novi dom. Naslijeđe društvenih običaja kojima su nas učili, zajedno s bezbroj sati provedenih vježbajući klavir, odjednom je dobilo smisao.

Postepeno smo naučili i više o skorijoj prošlosti Austrije i koliko je težak bio proces preoblikovanja nacionalnog identiteta nakon pada monarhije. I Austrija je, kao i mi, bila rastrzana građanskim ratom i prošla kroz komplikovan proces izgradnje nacije, prije i poslije Drugog svjetskog rata. Iako austrijsko prisustvo u Bosni danas izgleda kao daleka historija, često nailazimo na zajedničke artefakte u kolektivnom pamćenju.

Kao što svi znamo, "pogled izvana" ima posebnu vrijednost. Uživali smo u debatama s austrijskim prijateljima i uranjali u brojne publikacije o Bosni. Dva naročito uticajna djela bila su knjiga britanske historičarke Mary Sparks — *The Development of Austro-Hungarian Sarajevo, 1878-1918: An Urban History* (Sparks, 2014) — i nekoliko izdanja proizašlih iz ERC projekta *Islamska arhitektura i orijentalizirajući stil u habsburškoj Bosni, 1878-1918* austrijskog historičara Maximiliana Hartmutha (Hartmuth, 2024).

Sparks s gotovo hirurškom preciznošću analizira svaki aspekt izgradnje grada koji je pokrenulo Austrijsko carstvo nakon Berlinskog kongresa 1878. godine. Hartmuthovo istraživanje fokusira se na intenzivne arhitektonske aktivnosti Dvojne monarhije u islamskoj arhitekturi — poglavlje koje su lokalni arhitektonski historičari gotovo u potpunosti zanemarili.

Sada, s određenim odmakom od previranja 20. stoljeća, shvatili smo da četrdeset godina austrijske vladavine i četrdeset pet godina socijalističke Jugoslavije, sa svim naporima da se stvori poseban bosanski kulturni identitet, nisu u potpunosti uspjeli. Ono što ostaje jeste osjećaj da smo dio šire, povezane regije — Srednje i Jugoistočne Evrope — povezane duboko isprepletenim kulturnim naslijeđem.

Svoje živote provodimo između Beča, Rovinja i Sarajeva, i s neprekinutim entuzijazmom uživamo u kulturnim vezama koje ova regija dijeli.

4 Mladi bosanski arhitekti u Beču

Početkom 1990-ih smo se našli među malom enklavom mladih bosanskih arhitekata u Beču. Gotovo odmah, u interakciji s austrijskim kolegama, primijetili smo koliko lako možemo držati korak s poslom — i da često imamo šire znanje o historiji arhitekture, kako prošloj tako i savremenoj. Bili smo u svojim dvadesetim godinama, a

We began to question whether our cultural heritage was more complex and multi-layered than we had initially thought. Could our architectural inheritance be intertwined with broader, more blended influences? Our beloved country was being torn apart by a horrific war, and it was becoming obvious that geopolitical forces were something both too powerful to confront or escape from.

For us, living in Vienna — the center of the Empire that once ruled over our homeland — sparked a process of understanding just how enormous the impact of our past had been. Almost every day, we encountered words, manners, or ways of thinking that we had previously believed were Bosnian, only to realize they had originated in the Austro-Hungarian Empire.

Stefan Zweig's literary masterpiece *The World of Yesterday* (Zweig, 1943) served as a powerful reminder of the world our grandparents once knew. It helped us understand how deeply our shared heritage and education connect us to the environment where we built our new home. The legacy of social customs we were taught, along with the countless hours spent practicing the piano, suddenly made perfect sense.

Gradually, we also learned more about Austria's recent past and how difficult the process of reshaping national identity had been after the fall of the monarchy. Austria, too, was torn by civil war and went through a complicated journey of nation-building before and after the Second World War. Though Austria's presence in Bosnia now seems like distant history, we often stumble upon shared artifacts in our collective memory.

As we all know, "the view from outside" is particularly important. We enjoyed debates with our Austrian friends and immersed ourselves in numerous publications about Bosnia. Two especially influential bodies of works include English historian Mary Sparks' *The Development of Austro-Hungarian Sarajevo, 1878-1918: An Urban History* (Sparks, 2014) and several projects stemming from the ERC project *Islamic Architecture and Orientalizing Style in Habsburg Bosnia, 1878-1918* by Austrian historian Maximilian Hartmuth (Hartmuth, 2024). Sparks analyses, with almost surgical precision, every aspect of city-building initiated by the Austrian Empire after the Congress of Berlin in 1878. Hartmuth's work focuses on the prolific architectural activity of the Dual Monarchy — a chapter that local architectural historians have almost completely neglected.

Now, with some distance from the turmoil of the 20th century, we've come to understand that forty years of Austrian rule and forty-five years of socialist Yugoslavia, with all their efforts to forge a distinct Bosnian cultural identity, had only partially succeeded. What remains is a sense that we are part of a broader, cohesive region — Central and South-Eastern Europe — linked by a deeply interwoven cultural heritage.

We spend our lives between Vienna, Rovinj, and Sarajevo, and we take joyful pleasure in the cultural bonds that this region shares.

4 Young Bosnian Architects in Vienna

At the start of the 1990s, we found ourselves among a small enclave of young Bosnian architects in Vienna. Almost immediately, in interactions with our Austrian colleagues, we noticed how easily we could keep up with the pace of the work — and that often our knowledge of architectural history, both past and present, was broader. We were in



jedna od čestih tema nakon naših burnih derneka bila je da li je naše obrazovanje kod kuće zapravo bilo prilično dobro. Složili smo se da je, u zemlji Otta Wagnera i Adolfa Loosa, bilo teže osporiti domaću veličinu i tragati za nečim novim. U Sarajevu su se prve značajne zgrade koje su projektovale lokalni arhitekti počele pojavljivati tek neposredno prije Drugog svjetskog rata. Zaključili smo da smo, samim tim što dolazimo iz male zemlje, bili otvoreniji i radoznaliji od naših austrijskih vršnjaka.

Što se tiče tehničkih vještina, naše diplome su bile priznate kao ekvivalentne onima s Tehničkog univerziteta u Beču — i to s pravom. Zahtjevan tempo naše arhitektonske škole proizveo je visoko efikasnu radnu snagu naviknutu na stroge rokove i precizan rad. To su još uvijek bila vremena ručnog crtanja, iako je kompjuterski potpomognut dizajn počeo preuzimati primat sredinom 1990-ih.

Još jedna velika promjena bila je prilagodba na arhitektonske biroe u Austriji koji su manje veličine. Mnogi od nas su radili u Sarajevu, u dobro organiziranim uredima, s hijerarhijskim strukturama i projektantima svih struka pod jednim krovom. Luksuz razgovora o konceptu uz kafu sa statičarom ili inženjerom instalacija bio je normalan dio svakodnevnice u firmama s preko stotinu zaposlenih. Prilagoditi se malim austrijskim biroima — često fokusiranim na jednog arhitektu — bio je izazov. No, s vremenom smo stekli samopouzdanje i počeli napredovati.

Jedna prilično jedinstvena austrijska tradicija — koja potiče još iz doba carevine — jeste da akademske titule postaju dio vašeg zvaničnog imena. Tako se na našim ličnim kartama i pasošima ispred imena pojavljuje "Dipl. Ing." (ili jednostavno "DI"). Postoje čak i zakoni koji regulišu koje titule idu prije, a koje poslije imena. Metaforički rečeno, godine provedene na Arhitektonskom fakultetu u Sarajevu pretočene su u slog koji je našem svakodnevnom životu dao neočekivanu vrijednost.

Vikendom nam je bilo uobičajeno organizirati studijska putovanja po Beču, obilaziti historijske i savremene arhitektonske znamenitosti. Bitan trenutak bila je izložba

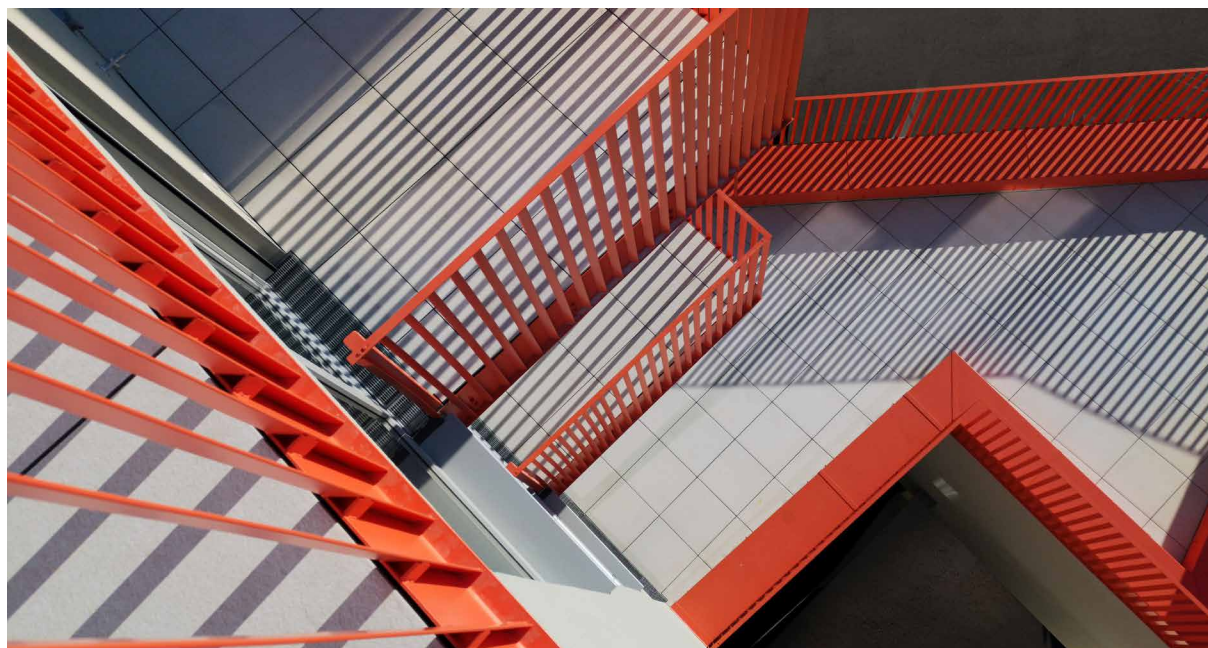
our twenties, and one topic we frequently returned to after our wild parties was whether our education back home had actually been quite good. We agreed that, in the land of Otto Wagner and Adolf Loos, it was harder to challenge home-grown greatness and seek the new. In Sarajevo, the first notable buildings designed by local architects only began appearing just before the Second World War. So, we concluded that, by default, we were more open and curious — coming from a small country — than our Austrian peers.

As for our technical skills, our diplomas were recognized as equivalent to those awarded by the Technical University of Vienna — and rightfully so. The demanding pace of our architectural school had produced a highly efficient workforce accustomed to tight schedules and precise work. These were still the days of manual drafting, though computer-aided design began to take over by the mid-1990s.

Another big change was adjusting to the smaller-scale architectural practices in Austria. Many of us had worked in Sarajevo, in bottom-up organized offices with hierarchical structures and all specialists under one roof. The luxury of discussing a concept over coffee with a structural or services engineer was a normal part of life in companies with over a hundred staff members. Adapting to small Austrian practices — often centered around a single architect — was a challenge. But over time, we gained confidence and started to rise through the ranks.

A rather unique Austrian tradition — dating back to imperial times — is that academic titles are part of your official name. So in our IDs and passports, "Dipl.-Ing." (or simply "DI", short for "graduate engineer") appears before our names. There are even laws regulating which titles go before or after the name. Metaphorically, our years at Sarajevo's architecture faculty were alchemized into a syllable that added unexpected value to our daily lives.

On weekends, it was common for us to take study trips around Vienna, visiting historical or contemporary architectural landmarks. A pivotal moment in this respect was the 1989 exhibition *New Housing in Vienna*,



Ilustracija 1 Stambeni objekat EHK106 u Beču, projekat studija AT13. Izvor: Roman Boensch, 2020.

Figure 1 Housing EHK106 in Vienna by AT13. Source: Roman Boensch, 2020.



Ilustracija 2 Stambeni objekat u Altmannsdorferstrasse u Beču, projekat studija AT13. Izvor: Paul Sebesta, 2022.

Figure 2 Housing project in Altmannsdorferstrasse in Vienna by AT13. Source: Paul Sebesta, 2022.

Nova stanogradnja u Beču iz 1989. godine, koju su kurirali Gustav Peichl i Dietmar Steiner, a koja je održana u čuvenoj Austrijskoj kući u Sarajevu. Katalog izložbe postao je odlična početna tačka za naša istraživanja. Hodočašće u Werkbundsiedlung u Jagdschlossgasse bilo je obavezno.

Ove posjete pomogle su nam ne samo da razumijemo grad, već i duboku povezanost između stambene politike i lokalne politike. Izuzimajući period nacizma, Beč je gotovo neprekidno bio pod upravom Socijaldemokratske partije — što je vjerovatno i glavni razlog zašto se grad stalno rangira kao "najpoželjniji za život" na svijetu.

I možda, na naše iznenađenje, pronalazimo trenutak u historiji arhitekture kada Sarajevo nadmašuje Beč u kvalitetu dizajna. Period nakon Drugog svjetskog rata, sve do 1955. godine, bio je izuzetno težak za Beč. Veliki dijelovi grada su bili uništeni, a grad podijeljen na zone pod savezničkom okupacijom. Građevinska aktivnost bila je gotovo isključivo ograničena na obnovu porušenih kuća i izgradnju socijalnog stanovanja. Ti tzv. "Gemeindebauten" građeni su izuzetno jeftino — obično su to bile jednostavne zgrade s malterisanim opečnim zidovima, malim prozorima i kosim krovovima.

U isto vrijeme se, u Sarajevu — glavnom gradu nove Socijalističke Republike Bosne i Hercegovine — pojavljuje talas dinamične izgradnje. Nastaju nova stambena naselja poput Grbavice, a arhitektonska remek-djela stvaraju arhitekti poput Andrije Čičin-Šaina, Juraja Neidhardta i drugih. Nivo ambicije u dizajnu, kvalitet izrade i materijala, te bogatstvo ideja u tim projektima nadmašuju skromnu arhitekturu Beča iz istog perioda.

Kasnije smo upoznali neke bečke kolege koji su se prisjećali kako su planeri iz Sarajeva posjetili čuvenu Stadthalle, koju je dizajnirao Roland Rainer, a otvorena

curated by Gustav Peichl and Dietmar Steiner and held at the iconic Austrian House in Sarajevo, the exhibition catalogue of which became a great starting point for our later explorations of Vienna. Indeed, a pilgrimage to the Werkbundsiedlung in Jagdschlossgasse was a must.

These visits helped us understand not only the city but also the deep connection between housing policy and local politics. With the exception of the Nazi era, Vienna has been governed by the Socialist Party almost continuously — and this is arguably the main reason why the city is consistently ranked as the "most livable city" in the world.

And perhaps to our surprise, we find a moment in architectural history when Sarajevo surpasses Vienna in design excellence. The period following World War II, up until 1955, was extremely difficult for the city of Vienna. Large parts of the city had been destroyed, and it was divided into Allied-occupation zones. Virtually all construction activity was limited to rebuilding bombed-out houses and some public housing projects. These so-called "Gemeindebauten" were built in an extremely low-cost manner, typically consisting of plastered brick walls, small windows, and pitched roofs.

At the same time, in Sarajevo — the capital of the new socialist republic of Bosnia and Herzegovina — a wave of dynamic building activity emerged. New residential areas like Grbavica were developed, and architectural gems were created by designers such as Andrija Čičin-Šain, Juraj Neidhardt, and others. The level of design ambition, the quality of craftsmanship and materials, and the richness of ideas found in these projects were unmatched by the modest architecture of Vienna from the same period.

Later on, we met some Viennese colleagues who recalled how planners from Sarajevo had visited the famous



Ilustracija 3 Ville Verde u Beču, projekat studija AWZT. Izvor: Lisi Specht, 2009.

Figure 3 Ville Verde project in Vienna by AWZT. Source: Lisi Specht, 2009.

je 1958. godine. Ova dvorana je poslužila kao uzor za Sportsko-kulturni centar "Skenderija", izgrađen 1969. godine, kojeg su projektovali Živorad Janković, Halid Muhasilović i Ognjeslav Malkin. Beč je tada ponovo stekao međunarodni utjecaj i počeo se ubrzano razvijati, da bi 1970-ih postao i treće sjedište Ujedinjenih nacija.

Stadthalle, designed by Roland Rainer and opened in 1958. This venue served as a template for Sarajevo's Skenderija sports and cultural center, built in 1969 and designed by Živorad Janković, Halid Muhasilović, and Ognjeslav Malkin. Vienna had regained its international momentum and began to develop rapidly, eventually becoming the third headquarters of the United Nations in the 1970s.

5 Ja, arhitekta

U prvih deset godina naših karijera u Beču oboje smo se, prvenstveno, fokusirali na socijalno stanovanje. Tema je bila usko povezana s vrstom projektantskog rada koji nam je bio poznat iz Sarajeva, a bilo je fascinantno doživjeti kako nastaju velika stambena naselja u Beču. To je bilo formativno razdoblje u historiji bečkog stanovanja, jer je sredinom 1990-ih došlo do preokreta u procesu donošenja odluka i dodjele projekata. Umjesto direktnih narudžbi i tradicionalnih arhitektonskih konkursa uvedena su tzv. takmičenja investitora (*Bauträgerwettbewerbe*) — sistem u kojem su se investitori, zajedno s interdisciplinarnim timovima stručnjaka, takmičili za projekte. Odluke su se donosile prema sistemu od četiri kriterija: arhitektura, socijalna i ekološka održivost, te ekonomija.

Preko noći, fokus diskusije pomjerio se s dizajna fasade na energetske koncepte i odnose u susjedstvu. To je bilo u vrijeme kada zaštita klime još nije bila sveprisutna tema, a zahvaljujući vizionarskom razvoju socijalnog stanovanja, Beč je danas globalni lider u ovom sektoru — što je ukratko opisano u članku *Zamislite raj za podstanare (Imagine a Renters' Utopia)*, objavljenom u *The New York Times Magazine* u maju 2023 (Badger, 2023).

5 I, Architect

In the first ten years of our careers in Vienna, both of us focused primarily on social housing. The topic was closely related to the kind of planning work we were familiar with from our time in Sarajevo, and it was fascinating to witness how large-scale housing developments were emerging in Vienna. It was a formative period in the history of Viennese housing, as the mid-1990s marked a turning point in decision-making and project allocation processes. Instead of direct commissions and traditional architectural competitions, so-called *developer competitions (Bauträgerwettbewerbe)* were established — a system in which investors, together with interdisciplinary teams of experts, competed for building sites. Decisions were made based on a four-pillar criteria system: architecture, social and ecological sustainability, and economics.

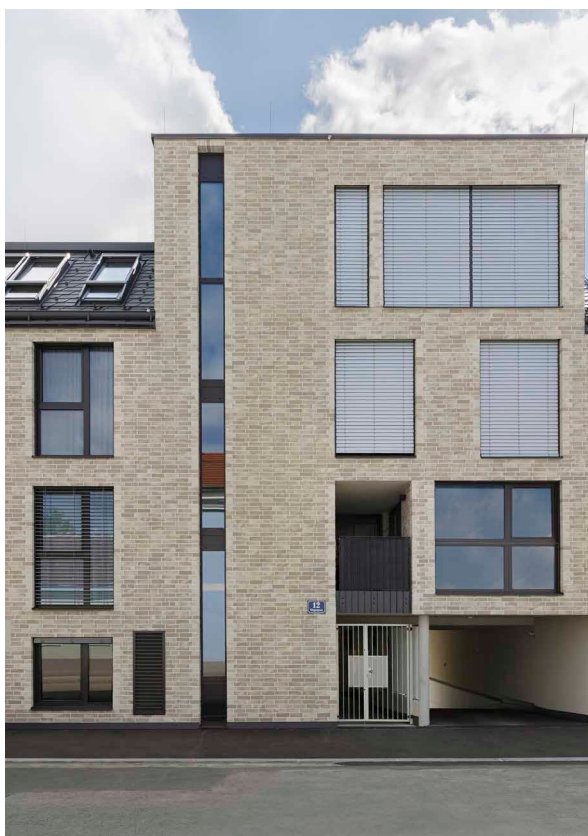
Overnight, the focus of discussion shifted from façade design to energy concepts and neighbourhood relationships. This was at a time when climate protection had not yet entered the mainstream, and thanks to the forward-thinking development of social housing, Vienna is now a global leader in this sector — a position briefly outlined in the article *Imagine a Renters' Utopia*, published in *The New York Times Magazine* in May 2023 (Badger, 2023).





Ilustracija 4 Eurogate projekat u Beču, AWZT. Izvor: Beyer, 2005.

Figure 4 Eurogate project in Vienna by AWZT. Source: Beyer, 2005.



Ilustracija 5 Stambeni objekat u Klugergasse u Beču, projekat studija AT13. Izvor: Paul Sebesta, 2024.

Figure 5 Klugergasse Housing project in Vienna by AT13. Source: Paul Sebesta, 2024.



Ilustracija 6 Stan u potkrovlju u Beču, projekat studija AT13. Source: Enes Daniskan, 2010.

Figure 6 Loft in Vienna by AT13. Source: Enes Daniskan, 2010.

1 DOM i ARHITEKT bile su istaknute arhitektonske firme sa sjedištem u Sarajevu, koje su djelovale kao državne organizacije do kraja 1990-ih godina, nakon čega su privatizovane.

1 DOM and ARHITEKT were prominent architectural firms based in Sarajevo, which operated as state-owned organizations until the late 1990s, after which they were privatized.

Dizajn stambenog prostora imao je veliku vrijednost u našem arhitektonskom obrazovanju. Dalila, kao predstavnik investitora, i Semir, kao planer, unijeli smo iskustva iz studija i rada u firmama ARHITEKT i DOM¹ u svoju svakodnevnu praksu. Funkcionalni i otvoreni tlocrt, koji smo učili, tada još nije bio široko poznat u Beču. Ono što je za nas bilo novo bile su različite zajedničke prostorije u kojima se mogu razvijati strukture susjedstva. Također nam je bilo važno posmatrati ove nove trendove u širem evropskom kontekstu, što nas je vodilo na stručna putovanja u zemlje poput Nizozemske, Španije, Njemačke i Danske. Nakon deset godina, oboje smo doprinijeli stvaranju nekoliko hiljada stambenih jedinica.

Semir je imao priliku da u DOM-u radi na projektima urbanističkog planiranja u Sarajevu, Kotoru, Prištini i Doboju, što je probudilo strast prema urbanizmu. U tom smislu, kreativno bavljenje zonama urbanog širenja u Beču bilo je dobrodošao izazov. Početkom 2000-ih pobijedili smo na nekoliko urbanističkih konkursa, a najznačajniji je bio projekat nove gradske četvrti oko Glavne željezničke stanice u Beču — veliko urbano razvojno područje koje se gradi već više od 15 godina.

Dalila je osnovala vlastiti arhitektonski ured — put koji je zahtijevao ogromnu ambiciju i hrabrost. Izgraditi sve od nule bio je ogroman uspjeh, uključujući osiguranje stalnog toka projekata, obuku i vođenje osoblja. Često smo razgovarali o tome koliko smo malo naučili na fakultetu o poslovnoj strani vođenja firme, i koliko je taj jaz u obrazovanju bio značajan. S druge strane, vjerovanje da će te predan rad i zasluge približiti ciljevima, bilo je jedno od vrijednosti koje smo ponijeli iz (već davno prošlog) socijalističkog radnog morala.

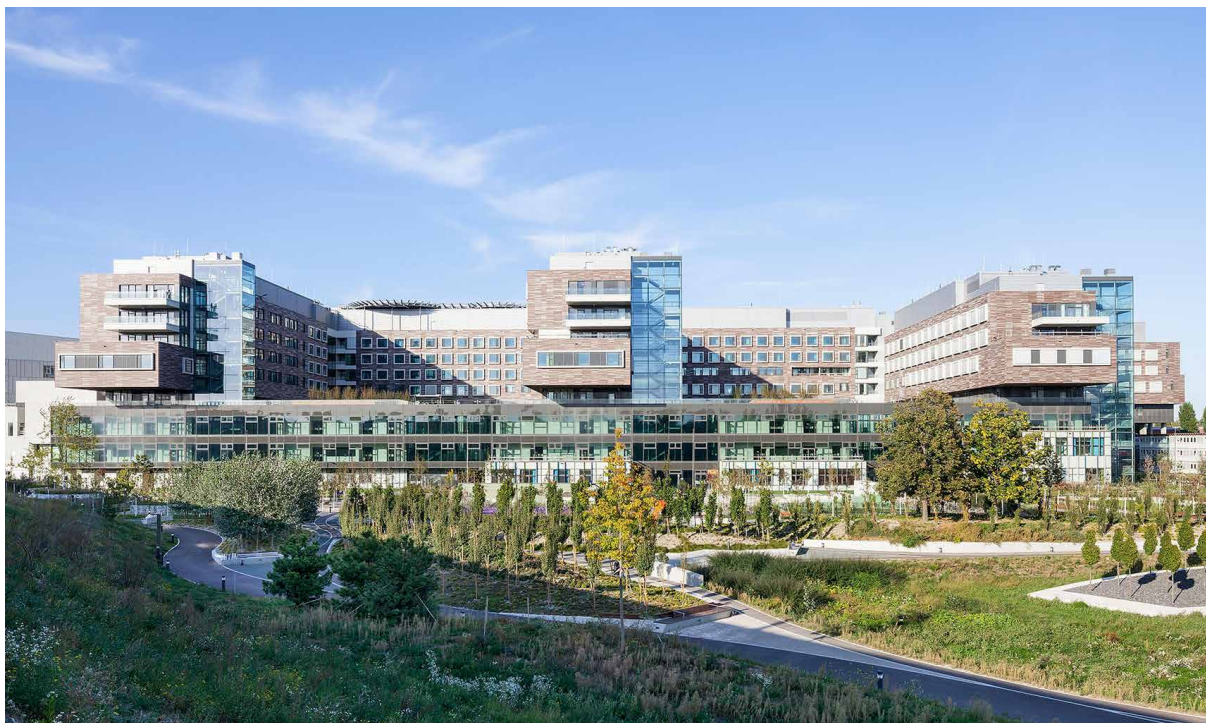
U posljednjim godinama, ja sam se uglavnom fokusirao na projektovanje zdravstvenih objekata. Ponovno smo kroz pobjede na konkursima došli u priliku da radimo na

Housing design was highly valued in our architectural education. Both of us – Dalila from the investor's side and Semir from the planning side – brought experiences from our studies and from working at ARHITEKT and DOM into our everyday practice. The functional and open floor plan design that we had learned was not yet widely known in Vienna at the time. What was new to us were the various communal spaces where neighbourhood structures could grow and develop. It was also important to view these new trends in a broader European context, which led us to take professional excursions to countries like the Netherlands, Spain, Germany, and Denmark. After a decade, we had both contributed to the creation of several thousand housing units.

Semir had the opportunity at *DOM* to work on urban planning projects in Sarajevo, Kotor, Pristina, and Doboj, which sparked a passion for urban development. In that sense, engaging creatively with urban expansion areas in Vienna was a welcome endeavour. In the early 2000s, we won several urban planning competitions, most notably the new central station district in Vienna — a vast urban development area that has been under construction for more than 15 years.

Dalila founded her own architecture office — a journey that required immense ambition and courage. Building everything from scratch was a tremendous achievement, including securing a steady stream of projects, training and managing staff. We often discussed how little we learned in architecture school about the business side of running a firm, and how significant that gap in our education was. On the other hand, the belief that hard work and merit would bring you closer to your goals was one of the values we carried with us from the (already bygone) socialist work ethic.

In recent years, Semir has mainly focused on healthcare design. Once again, it was through winning competitions that we came to work on ground-breaking hospital projects.



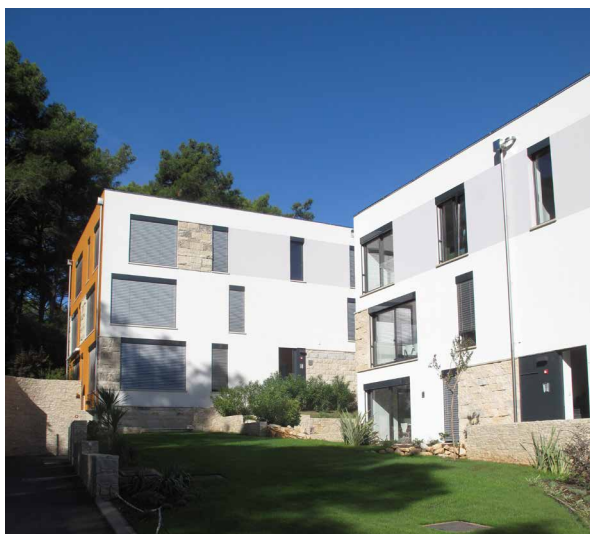
Ilustracija 7 Klinika Floridsdorf u Beču, projekat studija AWZT. Izvor: Health Team KHN – Rupert Steiner, 2019.

Figure 7 Klinik Floridsdorf project in Vienna by AWZT. Source: Health Team KHN – Rupert Steiner, 2019.

inovativnim projektima velikih bolnica. Ovaj posao je na sasvim drugom nivou — kompleksan i zahtjevan, i traži učenje potpuno novih stručnih oblasti. Arhitektura bolnica se u posljednjim godinama značajno promijenila. U tom smislu sjećanja na arhitekta, projektanta bolnica iz Bosne, i dalje su živa, mada ne postoji prava linija kontinuiteta s tim ranijim projektima.

6 Histerreich

Srednjovjekovni njemački naziv za habsburški dio Istre bio je, između ostalog, nešto o čemu nismo znali kada smo sredinom 1990-ih tražili kuću za odmor u Istri. Od 14. stoljeća sjeveroistočni dio Istre s glavnim gradom Pazinom (*Mitterburg*) bio je kontinuirano pod vlašću Habsburgovaca, a oko 120 godina — do kraja Prvog svjetskog rata — čitava Istra je bila krunska zemlja Austro-Ugarske. Ljudi uvijek prvo pomisle na more, pa možda na Mletačku republiku, ali rijetko na činjenicu da utjecaj Austro-Ugarske u Istri nije ništa manji nego u našoj domovini. Mnoge prepoznatljive arhitektonske strukture ili gradske četvrti — baš kao i u Sarajevu — djelo su carskih i kraljevskih (K.u.K.) arhitekata. Čak i među našim prijateljima u Beču mnoge porodice imaju pretke koji su bili usko povezani s Istrom.



Ilustracija 8 Stambeni objekti i hotel Arupinum u Rovinju, studio ERTA. Izvor: ERTA, 2013.

Figure 8 Arupinum Housing and Hotel in Rovinj by ERTA. Source: ERTA, 2013.

Nakon nekoliko sretnih godina odmora otvorili smo mali arhitektonski studio u Rovinju. S entuzijazmom i ambicijom, odlučili smo našu profesiju pretvoriti i u hobi. To je bila — a i ostala — prilika da nešto stvaramo zajedno. Rovinj je vrlo dinamičan grad koji se tokom posljednjih decenija razvio iz uspavanog jadranskog gradića u turističku atrakciju. Iskušenje da damo svoj mali doprinos bilo je jednostavno preveliko.

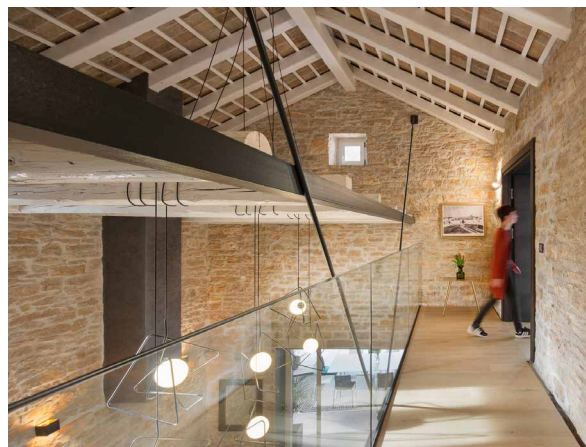
U međuvremenu smo realizovali brojne građevinske projekte, vođeni snažnom željom da pronađemo pravi balans između tradicionalnih građevinskih metoda i materijala, te savremene arhitekture i tehnologije. Neposredni kontakt s majstorima i prirodnim materijalima je zabavan, drži nas prizemljenima u digitalnom dobu i daje osjećaj da smo poput arhaičnih *Baumeistera*.

This kind of work operates on an entirely different level — complex and demanding, requiring one to learn whole new fields of expertise. Moreover, hospital architecture has changed significantly in recent years. In that sense, memories of hospital architects from Bosnia remain vivid, even though there are no real lines of continuity to those earlier projects.

6 Histerreich

The medieval German name for the Habsburg part of Istria was Histerreich — and among other names of the era, was something we didn't know when we were looking for a vacation home in Istria in the mid-1990s. Since the 14th century, the northeastern part of Istria — with its capital Pazin (known as *Mitterburg*) — had been under continuous Habsburg rule. And for about 120 years, until the end of World War I, the whole of Istria was a crown land of the Austrian Empire. People tend to associate Istria with the sea, or perhaps with the Venetian Republic — but rarely with the fact that Habsburg influence in the region was just as strong as in our own homeland. Many defining architectural structures or city districts in Istria — just like in Sarajevo — were designed by Imperial and Royal (K.u.K.) architects. Indeed, there are families even among our Viennese friends whose ancestors had a close connection with Istria.

After a few happy vacation years, we opened a small architecture studio in Rovinj. With enthusiasm and ambition, we decided to turn our profession into our hobby as well. It was — and still is — an opportunity to create something together. Rovinj is a very dynamic town that, over the past decade, has developed from being a sleepy little Adriatic town into a tourist hotspot. The temptation to make our own small contribution was simply too great.



Ilustracija 9 Villa P u Krmedu, studio ERTA. Izvor: Koridor 27, 2022.

Figure 9 Villa P in Krmed by ERTA. Source: Koridor 27, 2022.

In the meantime, we have completed numerous construction projects, driven by the overwhelming intention to find the right balance between traditional building methods and materials, and contemporary architecture and technology. The immediate "hands-on" contact with craftsmen and natural building materials is fun, keeps us grounded in the digital age, and makes us feel like archaic *Baumeister*.

7 Arhitektonsko obrazovanje: Tri želje za zlatnu ribicu

Današnji svijet prolazi kroz globalne promjene nezapamćenih razmjera: društveno-ekološke krize, promjenu geopolitičke ravnoteže između Globalnog sjevera i juga, te potpunu tranziciju iz analognog u digitalno doba. U našem malom svijetu arhitekture legitimno je postaviti pitanje: da li naše škole pružaju znanja neophodna za odgovorno i efikasno projektovanje i građenje? Ne tvrdimo da imamo rješenje za ovo ogromno i složeno pitanje, ali želimo podijeliti tri lične želje — oblikovane vlastitim iskustvom i vjerovatnim potrebama arhitektonске škole koju smo pohađali.

7.1 Prva želja: Učite arhitekturu ne samo kao umjetnost ili tehničku vještinu, već kao ogledalo društva

Izgrađeno okruženje mnogo više odražava političku stvarnost nego što to mi arhitekti često želimo priznati. Ideologija Benjamina Kállaya ili nastojanja socijalističkog režima da izgradi novu naciju bili su među glavnim pokretačima stvaranja tzv. bosanskog stila (*bosanskog sloga*), kao i nedefinisanog bosanskog miješanja srednjovjekovnih elemenata i savremenih simbola predstavljenih kroz dominantnu kulturu u drugoj polovini 20. stoljeća. Mnoga objavljena djela historičara slijedila su političke narative i zaslužuju reviziju.

Melanholičan pogled koji mnogi od nas imaju — iracionalni ideal jedinstvenosti Sarajeva — treba kritički razgraditi i podvrgnuti analizi zasnovanoj na dokazima. Tek tada možemo početi odgovarati na pitanja poput: Zašto je upravo Sebilj — drvena česma u osmanskome stilu nadahnutom fantazijom, koju je prvobitno dizajnirao austrijski arhitekta Alexander Wittek — postao najprepoznatljiviji simbol našeg rodnog grada, toliko da je kasnije čak repliciran i na dalekim mjestima poput St. Louisa u saveznoj američkoj državi Missouri? Gdje su bili njegovi arhitektonski savremenici 1941. godine kada je Isidor Reiss, jedan od najistaknutijih arhitekata u gradu, odveden i ubijen u koncentracionom logoru Jasenovac? Kako to da je tzv. "Nova klasa", opisana u knjizi Milovana Đilasa *Nova klasa: Analiza komunističkog sistema* (Đilas, 1957), baš odabrala najljepše južne padine grada za svoje luksuzne rezidencije?

Kako stječemo neophodnu vremensku distancu u odnosu na 20. stoljeće, došlo je vrijeme da nanovo napišemo neka poglavlja naše arhitektonске baštine i historije.

7.2 Druga želja: Pripremite buduće arhitekte za upravljanje arhitektonskim uredom u sve složenijem i globalizovanijem svijetu

Poslovni modeli su se promijenili, a naša profesija je postala složenija i podložnija rizicima. Danas nam je potrebno više infrastrukture — hardvera, softvera i ostalih resursa — nego ikada prije, a naš proizvod je sve ranjiviji u globalno konkurentnom okruženju. Partnerstva su sve češća, a multidisciplinarna priroda našeg rada se širi. Hibridna radna okruženja sada integrišu stručnjake iz mnogih oblasti.

Identitet profesije se već promijenio: investitori danas vide arhitektu kao rješavača svih problema, koordinatora

7 Architectural Education: Three Wishes for the Goldfish

Today's world is undergoing changes on an unprecedented scale: socio-environmental crises, a shifting geopolitical balance between the Global North and South, and a total transition from the analog to the digital age. In our small world of architecture, it is legitimate to ask whether our schools are providing the knowledge required for responsible and effective design and construction. We do not pretend to have a solution for this vast and complex issue, but we would like to share three personal wishes — shaped by our own experience and the likely needs of the architectural school we attended.

7.1 First wish: Teach architecture not only as an art or technical skill but as a mirror of society

The built environment is far more a reflection of political realities than we as architects often care to admit. The guiding ideology of Benjámín Kállay or the nation-building efforts of the Socialist regime were among the driving forces behind the creation of the so-called Bosnian Style (*Slog*), as well as the undefined Bosnian mélange of medieval elements and freely mixed contemporary symbols presented as mainstream culture in the latter half of the 20th century. A lot of historical literature has followed political narratives and deserves revision.

The melancholic view many of us hold — the irrational ideal of Sarajevo's uniqueness — should be critically dismantled and subjected to evidence-based analysis. Only then can we begin to answer questions such as: Why is it that the Sebilj — a wooden fountain in a fantasy-inspired Ottoman style originally designed by Austrian architect Alexander Wittek — became the most iconic symbol of our home city, and was later even replicated in distant places like St. Louis, Missouri? Where were the architectural peers of Isidor Reiss, one of Sarajevo's most prominent architects, in 1941 when he was abducted and killed in Jasenovac concentration camp? How is it that members of the so-called "New Class," as described in Milovan Đilas' *The New Class: An Analysis of the Communist System* (Đilas, 1957), chose the most beautiful southern city slopes for their luxurious residences?

As we have gained necessary historical distance from the 20th century, the time has come to rewrite some chapters of our architectural heritage and history.

7.2 Second wish: Prepare future architects to manage their practices in an increasingly complex and globalized world

Business models have changed, and our profession has become more complex and risk-laden. We now require more infrastructure — hardware, software, and resources — than ever before, and our output is increasingly fragile in a globally competitive environment. Partnerships are more common, and the multidisciplinary nature of our work is expanding. Hybrid working environments now integrate professionals from many fields.

The identity of the profession has already shifted: stakeholders now see the architect as a problem solver, coordinator, and conductor of a diverse project team.



i dirigenta raznolikog projektnog tima. Uredske rutine zahtijevaju veliku pažnju na koordinaciju terminskih planova, pravne ugovore i druge administrativne zadatke. Ključna odgovornost arhitektonskog obrazovanja jeste da identifikuje puteve kroz koje nove generacije studenata mogu steći znanja i vještine potrebne za suočavanje s budućim izazovima.

7.3 Treća želja: Preispitajte i redefinišite ulogu arhitekata i urbanista u 21. stoljeću

Godinama smo obučavani da težimo dizajniranju savršene zgrade — remek-djela koje će nas uzdići u panteon slavnih arhitekata. Danas, suočeni s ogromnim ekološkim otiskom građevinske industrije, pred nama je drugačiji, hitniji izazov: pomoći spasiti planetu. Arhitektonsko obrazovanje mora se usmjeriti ka ekološkom, okolišnom i sociološkom znanju. Arhitekta više nije usamljeni umjetnik u potrazi za savršeno proporcionalnim pročeljem, već član interdisciplinarnog tima koji traži najodrživija urbana i arhitektonska rješenja.

Kvalitet izgrađenog okruženja danas se mjeri njegovim punim životnim ciklusom i utjecajem na društvo. Dio glamura povezanog s titulom "star arhitekta" možda blijedi, ali prilika da se stvore bolja okruženja i doprinese općem dobru nije ništa manje vrijedna.

Office routines demand extensive attention to time management, legal contracts, and administrative tasks. It is a critical responsibility of architectural education to identify paths through which new generations of students can gain the knowledge and skills needed to meet these future challenges.

7.3 Third wish: Rethink and redefine the role of architects and urban designers in the 21st century

For years, we were trained to aspire to design the perfect building — a masterpiece that would elevate us into the pantheon of "star architects". Today, as we confront the immense ecological footprint of the construction industry, we face a different, more urgent challenge: to help save the planet. Architectural education must pivot toward environmental, ecological, and sociological knowledge. The architect is no longer a solitary artist in search of the perfectly proportioned elevation but a member of an interdisciplinary team seeking the most sustainable urban and architectural solutions.

The quality of the built environment is now measured by its full life cycle and its impact on society. Some of the glamour associated with being a "star architect" may be fading, but the opportunity to create better environments and contribute to the common good is no less rewarding.

8 Epilog

Da li bismo opet postali arhitekti? Istina je, radni dani su dugi, koncept *work-life balance* djeluje kao daleki san, a primanja su — u najboljem slučaju — prosječna. Za nekoliko godina moći ćete jednostavno reći svom mobilnom telefonu kakvu kuću želite, i ona će biti isprojektirana.

Ali zadovoljstvo oblikovanja prostora i utjecaja na živote ljudi? To je nešto što tehnologija ne može zamijeniti.

Dakle, odgovor je: da — vjerovatno!

8 Outro

Would we do it again? It is true, the hours are long, the concept of a work-life balance feels like a distant dream, and the earnings — at best — are mediocre. In a few years, you might be able to simply tell your voice assistant what kind of house you want and it'll be done.

But the satisfaction of shaping spaces and impacting people's lives — that's something technology can't replace.

So, the answer is: yes — probably.

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Stanice promjene: Arhitektura u tranzitu

Stations of Change: Architecture in Transit

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dipl. ing. arch.

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Sažetak U ovom radu Agošton se osvrće se na više od četiri desetljeća arhitektonske prakse oblikovane obrazovanjem u Sarajevu i obogaćene radom na šest kontinenata. Posebnu pažnju posvećuje projektovanju tranzitnih stanica kao ključnih javnih prostora — struktura koje nadilaze svoju funkcionalnu ulogu i postaju mjesta kulturnog identiteta, društvenog susreta i svakodnevnog rituala. Na osnovu projekata poput metroa u Dubaiju i stanice Sheppard West u Torontu, pokazuje kako se njegov pristup razvijao u pravcu uspostavljanja ravnoteže između tehničke efikasnosti i empatije, preciznosti i kontekstualnog značenja. Tranzitna arhitektura, prema njegovom iskustvu, pruža jedinstvenu priliku da se infrastruktura oblikuje kao otporna i održiva, ali istovremeno humanocentrična i demokratska. Kroz ovu refleksiju zagovara dizajnersku filozofiju koja duboko osluškuje — prostor, ljude i kulturu — te potiče arhitekte da razmotre kako infrastruktura može doprinositi stvaranju gradova s dušom i inkluzivnošću u eri brze urbane transformacije.

Ključne riječi urbanizacija; infrastruktura; metro stanice; kulturni identitet; održivi gradovi.

Abstract In this paper, Agošton reflects on over four decades of architectural practice shaped by his education in Sarajevo and enriched through work across six continents. He focuses particularly on the design of transit stations as essential civic spaces — structures that go beyond their functional role to become places of cultural identity, social encounter, and everyday ritual. Drawing from projects such as the Dubai Metro and Toronto's Sheppard West Station, he shares how his approach has evolved to balance efficiency with empathy, and technical precision with contextual meaning. Transit architecture, in his experience, offers a unique opportunity to create infrastructure that is not only resilient and sustainable, but also human-centered and democratic. Through this reflection, he advocates for a design philosophy that listens deeply to place, people, and culture, and invites architects to consider how infrastructure can help shape soulful and inclusive cities in an era of rapid urban transformation.

Keywords urbanization; infrastructure; metro stations; cultural identity; sustainable cities.

1 Osnove i prve impresije: Sarajevo i rani uticaji

Arhitektura nas često prvi put susreće u svakodnevnim prostorima — autobuskim i tramvajskim stajalištima, metro stanicama — javnim pragovima koji nose karakter grada. To nisu puki konektori, oni su demokratski portali identiteta jednoga mjesta.

Odrastajući u Sarajevu, gradu s osmanskim avlijama, austrougarskim bulevarima i modernističkim stambenim blokovima, rano sam se naučio osluškivati dijalog između epoha u građenom prostoru. Sarajevo je arhitektonski *palimpsest* u kojem slojevi historije koegzistiraju — ponekad u napetosti, češće u harmoniji. Život u takvom stratificiranom okruženju naučio me da arhitekturu promatram ne kao niz izoliranih objekata, već kao kontinuiranu naraciju oblikovanu vremenom, politikom, sjećanjem i svakodnevnom uporabom.

Moje formalno obrazovanje na Arhitektonskom fakultetu Univerziteta u Sarajevu (1977–1982) bilo je transformativno. Imao sam privilegiju učiti od izuzetnih profesora koji su u poslijeratnim godinama oblikovali jedinstveni jugoslavenski arhitektonski identitet. Među

1 Foundations and First Impressions: Sarajevo and Early Influences

Architecture often greets us first in everyday spaces — bus and tram stops, metros, stations — public thresholds that convey a city's character. These are not mere connectors; they are the democratic portal to a place's identity.

Growing up in Sarajevo, a city etched with the traces of Ottoman courtyards, Austro-Hungarian boulevards, and modernist social housing, I became attuned early on to the dialogue between eras in built form. Sarajevo itself is an architectural palimpsest, where layers of history sit side by side — sometimes in tension, often in harmony. Living in this textured environment taught me to see architecture not as a series of isolated objects, but as a continuous narrative shaped by time, politics, memory, and daily use.

My formal architectural education at the University of Sarajevo, from 1977 to 1982, was transformative. I was fortunate to study under a generation of exceptional professors, many of whom had been instrumental in defining Yugoslavia's unique architectural identity in the post-war years. Among them, Professor Zlatko Ugljen stood out as a poetic and rigorous thinker. His work — a fusion



njima se posebno isticao profesor Zlatko Ugljen, pjesnički i rigorozan mislilac. Njegova djela — sjedinjena bosanska vernakularna tradicija i moderna duhovna osjetljivost — ostavila su trajan dojam. U predavanjima i studijskim kritikama naučio nas je snazi tišine u arhitekturi: pauzi između formi, modulaciji svjetla, ritmu materijala. Poučio nas je da građevina može imati "autentičnu dušu" samo ako je istinski ukorijenjena u kulturni i fizički kontekst, a ta je lekcija odzvanjala kroz čitavu moju karijeru.

Diplomirao sam s pohvalom (skromnih 10+), što mi je, vjerujem, omogućilo preporuku akademika Ivana Štrausa, mog ispitivača, da budem među prvim arhitektima koji će se pridružiti projektantskoj službi UNIS Dizajna. Za vrijeme rada u UNIS Dizajnu sudjelovao sam u unutarnjem uređenju UNIS-ovih tornjeva — kasnijih Unitica — simbola moderne ambicije i poslijeratne obnove Sarajeva. Da će moj vlastiti ured, Studio International Architects kasnije biti smješten u tim tornjevima, nisam mogao ni naslutiti. Danas svakodnevno radim u prostoru koji sam nekada pomagao oblikovati, svjedočeći kako arhitektura, ako je promišljeno projektovana, može trajno služiti potrebama grada kroz generacije.

Također sam imao sreću biti komšija cijenjenim arhitektima Tanji i Stjepanu Roš, te njihovom bliskom prijatelju Nikoli Bašiću, koji su me uveli u svijet brojnih arhitektonskih natječaja. Njihovo mentorstvo i prijateljstvo duboko su utjecali na moj profesionalni put i učvrstili trajnu posvećenost učenju od najboljih u Sarajevu i regiji — iskustvo koje i danas usmjerava moj rad.

2 Globalno putovanje kroz arhitekturu i dizajn tranzitnih struktura

Moje arhitektonsko putovanje ubrzo je preraslo brda i rijeke Sarajeva. U ranim godinama međunarodne karijere uranjao sam u kontrastne urbane teksture Australije, Singapura i Hong Konga — svaka sredina pružila je posebne lekcije o prostornoj gustoći, materijalnoj kulturi, klimatskom odgovoru i suptilnoj umjetnosti urbanog pregovaranja. Ti različiti konteksti natjerali su me da preispitam vlastite stavove i izoštrili su moje razumijevanje izuzetne prilagodljivosti arhitekture. Istodobno su potaknuli senzibilitet za jedinstvene zahtjeve projektovanja u kulturološki slojevitim ambijentima, gdje se globalne aspiracije neprestano susreću s lokalnom autentičnošću.

Upravo su u Singapuru, Hong Kongu i potom Dubaiju tranzitne građevine postale središnja nit moga rada. Projektovanje mobilnosti pretvorilo se u projektovanje povezanosti — među geografijama, zajednicama i vremenima. Među najtransformativnijim iskustvima bilo je vođenje projektovanja metroa u Dubaiju, ambiciozne infrastrukturne mreže s više od 45 nadzemnih i podzemnih stanica. Taj pothvat je predstavljao ne samo tehnički i logistički, nego i kulturološki i simbolički izazov. Arhitektonski jezik stanica namjerno je oblikovan narativima ukorijenjenim u emiratskoj tradiciji — motivi tradicionalnih brodova, tornjeva vjetrenjača

of Bosnian vernacular traditions with a deeply spiritual and modernist sensibility — left a lasting impression. In his lectures and studio critiques, he introduced us to the power of silence in architecture: the pause between forms, the modulation of light, the rhythm of material. He taught us that a building could have an "authentic soul" if it was genuinely rooted in its cultural and physical context. That lesson has echoed throughout my career.

Upon graduation, I completed my studies with distinction (a modest 10+), a mark of academic excellence that, as I would like to believe, encouraged Academician Ivan Štraus, my examination mentor, to recommend me as one of the early architects to join UNIS Design. During my tenure at UNIS Design, I had the privilege of contributing to the interior design of the UNIS Towers — later known as the Unitic Towers. Originally designed by Ivan Štraus himself, the towers stood as symbols of modern ambition and post-war reconstruction. That my own practice, Studio International Architects, would later find its home in the very same building is something I could not have foreseen at the time. It offers a rare continuity — to work daily in a space I once helped shape, and to witness how architecture, if well designed, continues to serve the evolving needs of its city across generations.

I was also fortunate to have been a neighbor to the esteemed architects Tanja and Stjepan Roš, along with their close friend Nikola Bašić, who introduced me to numerous architectural competitions. Their mentorship and friendship deeply influenced my professional path and inspired a lasting commitment to learning from the finest in Sarajevo and the wider regional architectural community. This formative experience has remained a guiding force throughout my career.

2 A Global Journey in Architecture and Transit Design

My architectural journey soon extended far beyond the hills and rivers of Sarajevo. In the early years of my international career, I found myself immersed in the contrasting urban tapestries of Australia, Singapore, and Hong Kong — each place offering distinct lessons in density, material culture, climatic response, and the subtle art of urban negotiation. These diverse contexts challenged me to recalibrate my thinking and sharpened my appreciation for architecture's remarkable adaptability. They also nurtured a sensitivity to the unique demands of designing in culturally layered environments, where global ambition meets local authenticity.

It was during my time in Singapore, Hong Kong, and later Dubai that transit architecture emerged as a central thread in my work. Designing for mobility became a means of designing for connection — across geographies, communities, and time. Among the most transformative of these experiences was leading the design of the Dubai Metro, an ambitious infrastructure project comprising over 45 stations across both overground and underground networks. It was not only a technical and logistical challenge but a cultural and symbolic one. The architecture of the stations was intentionally shaped by narratives rooted in Emirati heritage, with design motifs inspired by traditional *dhow*s (wooden boats), *barjeel* wind towers, and



i iridescentnih školjki bisernica evocirali su stoljetnu povezanost regije s morem i trgovinom.

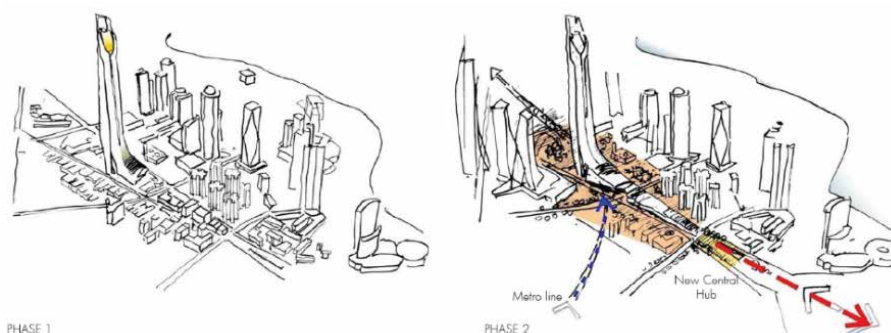
Takav kulturološki utemeljen pristup je bio presudan u prostoru poput Dubaja, gdje nagli razvoj prijeti otuđenjem od lokalnog identiteta. Tempo gradnje bio je izniman, ali stalno smo postavljali pitanja: *Šta će ove stanice značiti za dvadeset ili trideset godina? Hoće li i dalje biti prihvaćene kao dio gradskog tkiva? Može li građevina podignuta za kretanje postati i mjesto pripadanja?* Ta su pitanja vodila svaku dizajnersku odluku i podsjećala nas da tranzitni prostori moraju biti više od pukog usmjeravanja toka — moraju nositi značenje.

Ipak, moj se rad nikada nije ograničavao samo na prometne čvorove. Tokom godina sudjelovao sam u osmišljavanju nebodera mješovite namjene, stambenih zajednica, komercijalnih objekata, hotelskih kompleksa i opsežnih regulacionih planova. Ova raznolikost naučila me da sve tipologije, bez obzira na programsku namjenu, sudjeluju u koreografiji urbanog života. Izložbeni salon, hotel ili stambeni blok mogu usmjeriti pješačke tokove, definirati vizure i potaknuti javnu interakciju. Arhitektura uvijek mora voditi dijalog sa širim urbanim kontekstom, a svaka intervencija nosi odgovornost da taj dijalog ojača, a ne da ga naruši.

the iridescent forms of pearl shells — paying homage to the region's long-standing relationship with the sea and trade.

This culturally embedded approach was essential in a place like Dubai, where rapid development risks detachment from local identity. The pace of construction was extraordinary, but we continuously asked: *What will these stations mean twenty or thirty years from now? Will they still be embraced as part of the city's civic fabric? Can a structure built for movement also become a place of belonging?* These questions guided every design decision and reminded us that transit spaces must do more than facilitate flow — they must hold meaning.

My work, however, has never been confined to transport nodes alone. Over the years, I've contributed to the design of mixed-use towers, residential communities, commercial buildings, hospitality venues, and large-scale masterplans. This diversity taught me that all typologies, regardless of their program, contribute to the choreography of urban life. A showroom, a hotel, or a housing block can influence pedestrian patterns, define vistas, and foster public interaction. Architecture must always be in dialogue with the broader urban fabric, and every intervention carries the responsibility to strengthen that dialogue rather than disrupt it.



Ilustracija 1a Konceptualne skice Tornja Suk Al Thalath Al Gadeem, Tripoli, Libija. Izvor: AEDAS, Agošton, 2008.; **1b** Perspektiva Tornja Suk Al Thalath Al Gadeem iz uličnog ugla. Izvor: AEDAS, Agošton, 2008.



Figure 1a Sketches of Tower at Suk Al Thalath Al Gadeem, Tripoli, Libya. Source: AEDAS, Agošton, 2008.; **1b** Street Perspective of Tower at Suk Al Thalath Al Gadeem, Tripoli, Libya. Source: AEDAS, Agošton, 2008.



Ilustracija 2a Konceptualna skica, Hong Kong "Border Crossing Facilities". Izvor: AEDAS, Agošton, 2009.; **3a** Funkcionalni slojevi, Hong Kong "Border Crossing Facilities". Izvor: AEDAS, Agošton, 2009.

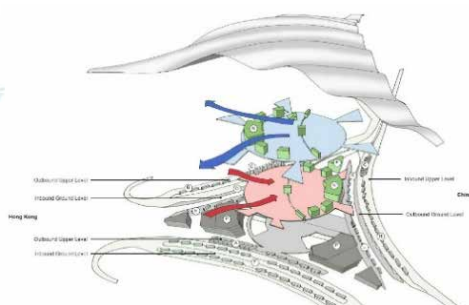
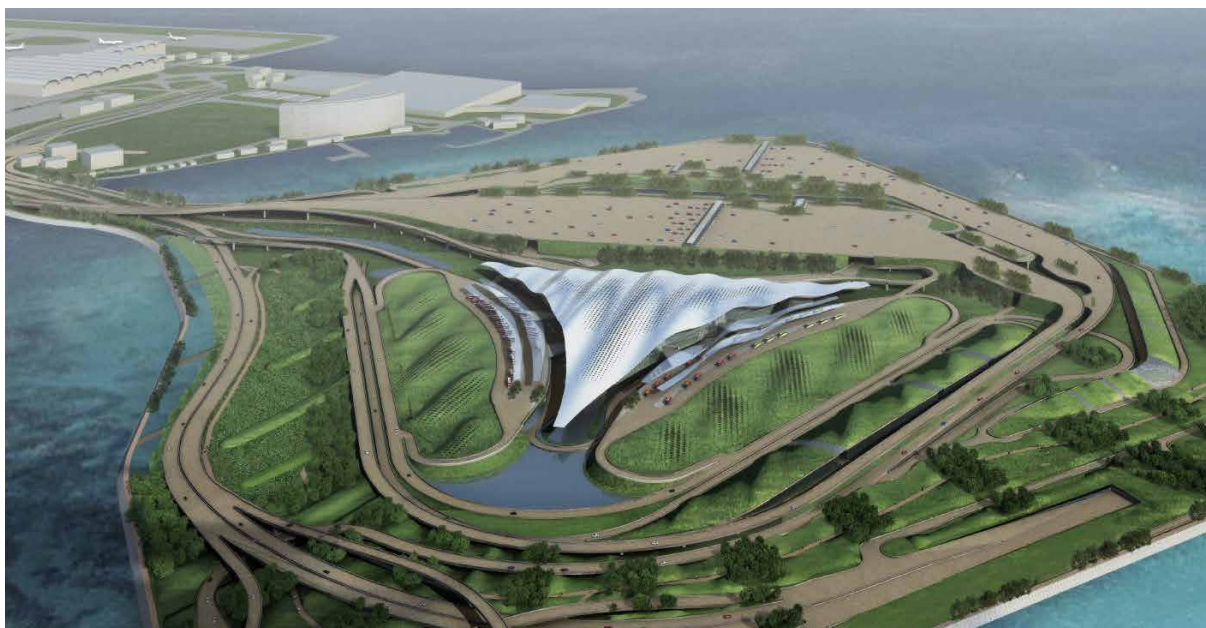


Figure 2a Conceptual sketch, Hong Kong Border Crossing Facilities. Source: AEDAS, Agošton, 2009.; **3a** Functional layers, Hong Kong Border Crossing Facilities. Source: AEDAS, Agošton, 2009.

Svaki grad u kojem sam djelovao donio je nova saznanja. U Torontu, primjerice, projektovanje stanice Sheppard West je otvorilo dodatnu dimenziju mog razumijevanja humanocentričnoga dizajna tranzitnih prostora. Za razliku od ekspresivnosti formi razvijenih u Dubaju, ovaj je projekt naglašavao suzdržanost, prirodno osvjetljenje i emocionalni

Each city I worked in brought new insight. In Toronto, for example, the design of Sheppard West Station introduced another dimension to my understanding of human-centered transit design. Unlike the expressiveness of Dubai's forms, this project emphasized restraint, daylight, and the emotional tone of underground spaces. We asked



Ilustracija 3 Hong Kong "Border Crossing Facilities".
Izvor: AEDAS, Agošton, 2009.

Figure 3 Hong Kong "Border Crossing Facilities".
Izvor: AEDAS, Agošton, 2009.

ambijent podzemnih prostora. Pitali smo se kako dopustiti dnevnoj svjetlosti da prodre duboko u stanicu; na koji način materijali mogu evocirati toplinu umjesto sterilnosti; te kako putnik može osjetiti sigurnost, smirenost i orijentiranost u podzemnome okruženju. Ovo nisu bila sporedna pitanja, već temeljna načela. Cilj je bio neutralizirati nelagodu koja se često veže uz podzemna putovanja i zamijeniti je jasnoćom, ugodom i dostojanstvom.

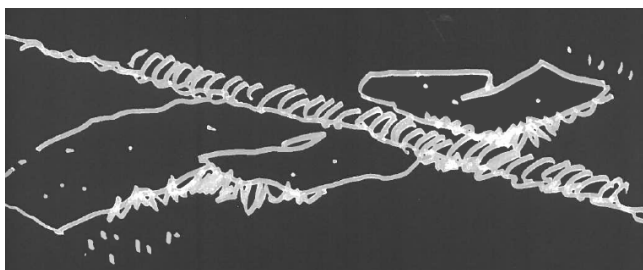
Stanica Sheppard West služi kao portal prema susjednim parkovnim površinama i uklopljena je u planski oblikovani distrikt koji spaja niskonamjenske uredske zgrade s mješovitom urbanom izgradnjom. Arhitektura je promišljena kao produžetak prirodnog okruženja: niska, valovita linija krova prati topografiju, dok zasjenjenja, ostakljenja i enterijer bez stubova otvaraju prostor i omogućuju fluidno kretanje. Svjetlost prodire u stanicu ne kao naknadna misao, nego kao vodeće načelo, poboljšavajući orijentaciju i toplinsku udobnost. Građevina jednako nestaje u okolišu koliko iz njega izrasta, zadržavajući skroman, ali svrhovit arhitektonski izraz u pejzažu.

Kroz ovakve projekte spoznao sam da tranzitna arhitektura može biti i infrastrukturna i poetska: zahtijeva ravnotežu sistemskog razmišljanja i kulturnog pripovijedanja, tehničke rigoroznosti i emocionalne rezonance. Iznad svega, traži duboko poštovanje prema ljudima koji je koriste — putnicima, čistačima, djeci, starijima — jer svaki njihov pokret i prisutnost udahnuju život ovom prostoru.

how natural light could reach deep into the station. How could materials evoke warmth rather than sterility? How might a commuter feel safe, calm, and oriented in a subterranean setting? These were not secondary concerns — they were central. The goal was to dissolve the anxiety often associated with underground travel and replace it with clarity, comfort, and dignity.

Sheppard West Station is positioned as a gateway to the adjacent parklands and sits within a masterplanned area that blends low-rise office buildings with mixed-use development. The architecture was conceived as an extension of its natural surroundings. Its low, curving roofline responds to the undulating topography, while shaded glazing and a column-free interior invite openness and spatial fluidity. Light penetrates the station not as an afterthought, but as a guiding principle, enhancing both orientation and thermal comfort. The building disappears into the land as much as it rises from it — a humble but purposeful presence in the landscape.

Through projects like these, I've learned that transit architecture can be both infrastructural and poetic. It requires a balance of systems thinking and cultural storytelling, technical rigor and emotional resonance. Above all, it demands a deep respect for the people who use it — commuters, cleaners, children, elders — each of whom brings life to the space through their movement and presence.



Ilustracija 4 Sheppard West Station, Toronto, Kanada. Izvor: AEDAS, Agošton, 2007.



Figure 4 Sheppard West Station, Toronto, Canada. Source: AEDAS, Agošton, 2007.

3 Urbane refleksije: Održivost, izgrađenost i humanocentričnost

Kako se u gradovima povećava gustina naseljenosti, tranzit postaje i nužnost i prilika. Omogućuje urbanu koheziju, ali može dovesti i do otuđenja ako nije oblikovan s empatijom. U projektovanju infrastrukture sve se više oslanjam na učenja Juraja Neidhardta, čije je djelo nepogrešivo spajalo modernističku jasnoću s regionalnim slojevitostima. Njegovo uvjerenje u ekspresivnu snagu konstrukcije — ukorijenjenu u tradiciji i klimi — trajno me vodi, osobito u vrućim podnebljima gdje zasjenjenje, orijentacija i taktilnost presudno određuju kvalitetu prostora.

Uočio sam da korporativni i ugostiteljski objekti često dijele slične izazove s tranzicijskom arhitekturom — naime, kako međusobno povezati različite dijelove grada, revitalizirati ih otkrivanjem nove aktivnosti i ljudi te pritom sačuvati održivost u prvom planu. Primjer za to su parcele J16 i J17, Masdar u Abu Dabiju. Geometrija zgrada omogućila je podizanje pojedinih blokova za dvije etaže, čime se sjeverni te sjeverozapadni i jugoistočni vjetrovi uvode dublje u parcelu. Dobitak u visini pomno je odmjerjen prema eventualnim nepovoljnim zasjenjenjima; viši uglovi koncentrirani su ponajviše na jugozapadnim uglovima dvorišta ili sjeverozapadnim uglovima blokova. Tako se masa zgrada postupno stepenasto spušta od sjevernog ka južnom uglu. Kroz parcelu je formiran koridor u smjeru sjever-jug koji usmjerava vjetar u naselje i ograničava zavjetrinu nizvodno od parcele (vidi Ilustraciju 5).

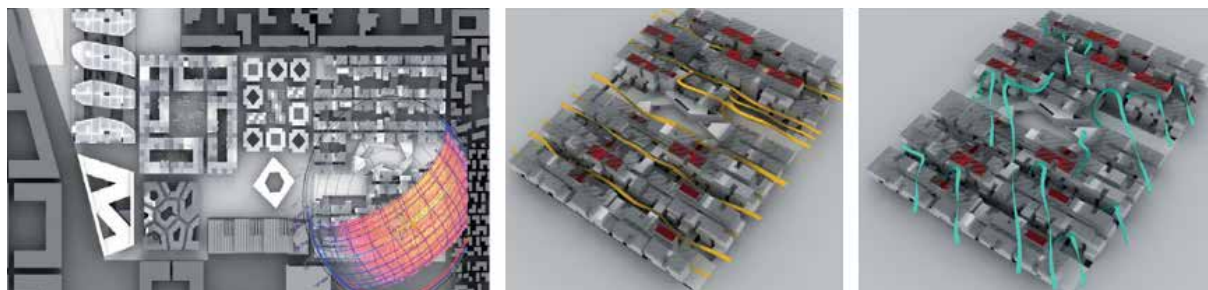
Drugi je primjer projekt The Pulse Townhouses u Dubai Southu (Ilustracija 6), gdje je dizajn bio vođen humanocentričnim pristupom. Za razliku od tipičnih velikih razvojnih projekata u Dubaiju, koji često zanemaruju pješačko iskustvo, ovdje je prioritet bio čovjekova mjera. Inovacija se ogleda u vraćanju fokusa na stanovnike i pješake, stvarajući izgrađeni ambijent koji je pristupačan, udoban i usklađen sa svojim korisnicima.

3 Urban Reflections: Sustainability, Density, and Human-Centered Design

As cities densify, transit becomes both a necessity and an opportunity. It enables urban cohesion, yet can also alienate if not designed with empathy. In designing infrastructure, I have increasingly drawn from the teachings of Juraj Neidhardt, whose work always balanced modernist clarity with regional interlay. His belief in the expressive power of structure — rooted in both tradition and climate — has stayed with me, especially in hot regions where shading, orientation, and tactility make all the difference.

In my work, I observed that corporate and hospitality facilities often face similar challenges as transitional architecture — namely, how to connect different parts of the city and revitalize them by attracting new activity and people, but also have sustainability in mind. A great example for this was Masdar Plot J16 and J17. The geometry of the buildings offered opportunities to raise specific blocks, by two stories, to bring both the north wind and the NW/SE winds deeper into the plot. The height gains are evaluated against any disadvantages in overshadowing. Taller corners have been predominantly concentrated at the SW corners of courtyards or NW corners of blocks. As a result the building mass gradually steps from the north corner towards the south. A N/S wind corridor has been created through the site to channel wind into the development and limit the wind shading downwind from the plot (see Figure 5).

Another example is The Pulse Townhouses project in Dubai South (Figure 6), where the design was driven by a human-centered approach. Unlike typical large-scale developments in Dubai, which often overlook the pedestrian experience, this project prioritized the human scale. The innovation lay in shifting the focus back to the residents and pedestrians, creating a built environment that feels accessible, comfortable, and connected to its users.



Ilustracija 5 *iznad* Dijagram Životne sredine: Masdar (Parcelle J16 & J17), Abu Dhabi, UAE. Izvor: AEDAS, Agošton, 2005.

Figure 5 *above* Masdar (Plot J16 & J17), Abu Dhabi, UAE. Source: AEDAS, Agošton, 2005.



Ilustracija 6 *lijevo* The Pulse Stambeno naselje, Dubai South, Dubai, UAE. Izvor: STUDIOI, Agošton, 2017.

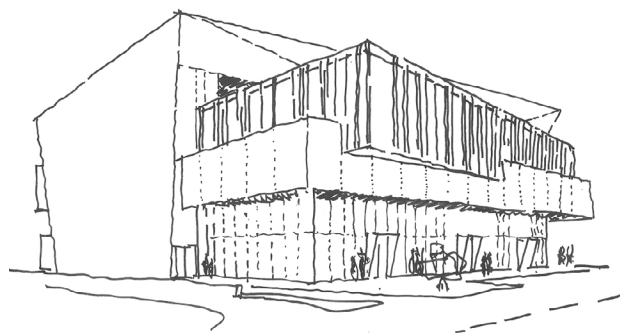
Figure 6 *left* The Pulse Townhouses, Dubai South, Dubai, UAE. Source: STUDIOI, Agošton, 2017.



Utjecaj arhitekture na svoje okruženje snažno se manifestira u projektu prodajno-poslovne zgrade Showroom Building at Sheikh Zayed Road 21 (SZR-21). Ovaj objekat, kojem je časopis *Design Middle East* dodijelio nagradu za najbolju inovaciju 2019. godine, smješten je u samom srcu prestižne "showroom" zone Dubaja i predstavlja reper modernog dizajna, tehnološke inovacije i arhitektonske sofisticiranosti. Koncipiran kao vrhunski prostor za izložbeno-prodajne namjene i uredske funkcije, SZR-21 utjelovljuje novu generaciju komercijalne arhitekture u kojoj se spajaju funkcionalnost, estetika i inovacija.

Ono što ovaj objekat doista izdvaja jest hrabra integracija naprednih tehnologija, prije svega masivnih LED ekrana koji obavijaju fasadu. Visokorezolucijski displeji transformiraju zgradu u dinamičan reklamni reper, učvršćujući njen identitet kao vrhunac savremenog poslovnog čvorišta. Osim vizuelnog dojma, SZR-21 primjenjuje pametne građevinske sisteme i energetske efikasne tehnologije, postavljajući nove standarde održivih i tehnološki naprednih projekata. Pažljivo dizajniran eksterijer upotpunjen je prostranim, svjetlom obasjanim "showroom" prostorima i vrhunskim uredskim kapacitetima, nudeći okruženje koje je jednako racionalno i inteligentno koliko i estetski sugestivno.

U središtu svih ovih nastojanja nalazi se načelo koje je profesor Finci često naglašavao: zgrade nisu nijeme — one pripovijedaju. Poučio nas je da je arhitektura prostorno utjelovljena kulturna pismenost. U mom radu na mrežama metroa to podrazumijeva ugradnju suptilnih naznaka i narativa: lokalnih materijala, uzoraka i historija koje i najkraće iskustvo putovanja povezuju sa širim kulturnim kontinuitetom.



Ilustracija 7 Izložbeni prostor/Poslovna zgrada, Sheikh Zayed Road 21 (SZR-21). Izvor: STUDIOI, Agošton, 2018.

4 Nivoi značenja: Filozofija arhitekture tranzitnih struktura

Tranzitne stanice nisu puka čvorišta cirkulacije. One su kulturni portali. Omogućuju kretanje ne samo između fizičkih odredišta, nego i između identiteta, iskustava i emocionalnih stanja. To je posebno vidljivo u multikulturnim gradovima poput Dubaja, Toronta ili New Delhija, gdje svaki putnik u svoju dnevnu rutu unosi jedinstven ritam, jezik i kulturnu perspektivu. U takvim sredinama tranzitni prostori nisu samo javna infrastruktura — oni postaju zajedničke arene raznolikosti i koegzistencije.

U tim trenucima prijelaza arhitektura preuzima veliku odgovornost. Može ili nivelirati individualnost generičkim dizajnom, ili osnažiti identitet stvaranjem prostora koji

The influence of architecture on its surroundings is powerfully demonstrated in the design of the Showroom Building at Sheikh Zayed Road 21 (SZR-21). This project was honored by *Design Middle East* as the best innovation project of 2019. Located in the heart of Dubai's premier showroom district, SZR-21 stands as a benchmark of modern design, technological innovation, and architectural sophistication. Conceived as a premium space for both showroom and office use, it represents the next generation of commercial architecture, where functionality, aesthetics, and innovation converge.

What truly distinguishes SZR-21 is its bold integration of advanced technology, most notably the massive LED screens that wrap the façade. These high-resolution displays transform the building into a dynamic advertising beacon, reinforcing its identity as a cutting-edge commercial hub. Beyond its visual impact, SZR-21 embraces smart building systems and energy-efficient technologies, setting a new standard for sustainable and tech-forward developments. The meticulously designed exterior is paired with expansive, light-filled showroom areas and state-of-the-art office spaces, offering an environment that is as efficient and intelligent as it is visually compelling.

At the heart of these efforts is a principle Professor Finci emphasized often: that buildings are not mute — they tell stories. He taught us that architecture is cultural literacy rendered in space. In my work on metro networks, this has meant embedding subtle clues and narratives: local materials, patterns, and histories that connect even the briefest transit experience to a broader cultural continuum.



Figure 7 Showroom Building at Sheikh Zayed Road 21 (SZR-21). Source: STUDIOI, Agošton, 2018.

4 Thresholds of Meaning: Philosophy of Transit Architecture

Transit stations are more than circulation hubs — they are cultural gateways. They facilitate movement not only between physical destinations but between identities, experiences, and emotional states. This is particularly evident in multicultural cities such as Dubai, Toronto, or New Delhi, where every commuter brings a unique rhythm, language, and cultural lens to their daily journey. In such environments, transit spaces are not just public infrastructure — they become shared arenas of diversity and coexistence.

In these moments of transition, architecture holds great responsibility. It can either flatten individuality through generic design, or amplify identity by creating spaces that

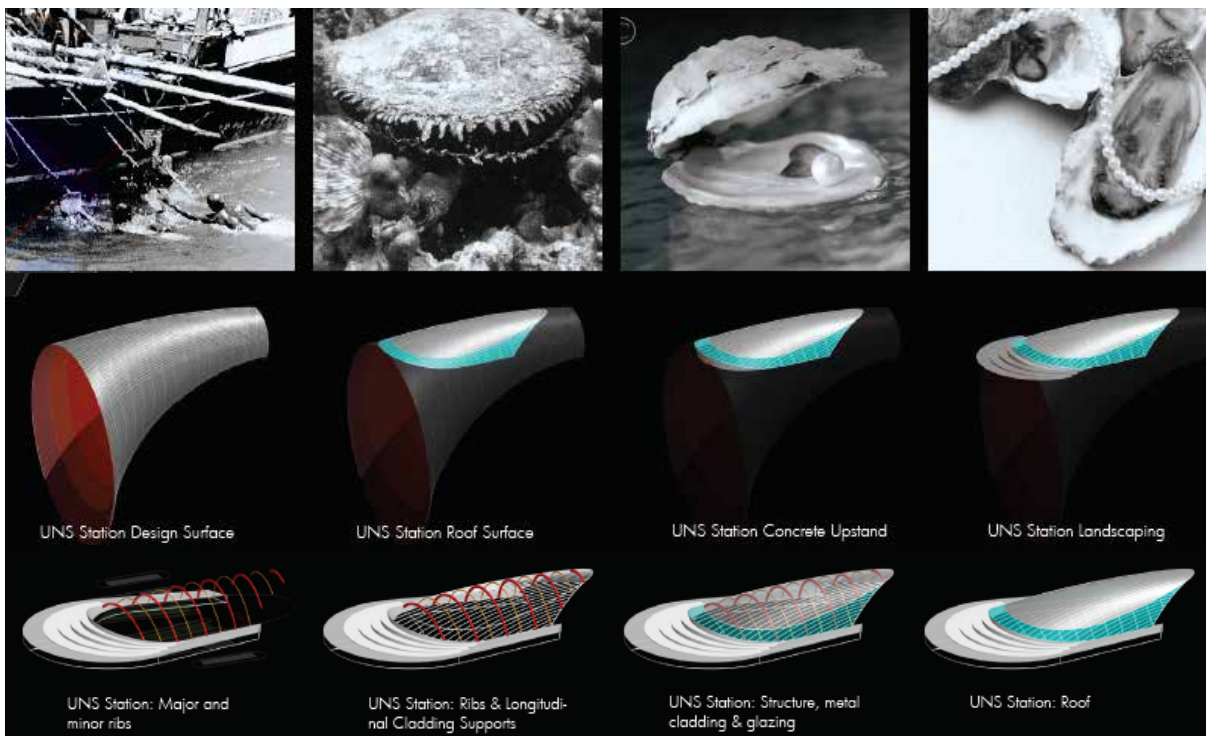
rezoniraju s lokalnom kulturom i ljudskom prisutnošću. Prema mom iskustvu, najbolje stanice nude više od puke funkcionalnosti — one svima koji kroz njih prolaze pružaju prostorno dostojanstvo. Tokom rada na međunarodnim transportnim sistemima spoznao sam duboke sličnosti između antičkih karavansaraja i modernih terminala. Oba tipa prostora nude zaštitu, usmjerenje, povezanost i predah — priliku da se udahne između točaka kretanja i da se usred tranzita na trenutak zastane i promisli.

resonate with local culture and human presence. In my experience, the best stations offer more than functionality — they provide spatial dignity to all who pass through. Over the years, while working on international transportation systems, I've come to see profound similarities between ancient *caravanserais* and modern terminals. Both offer protection, guidance, connection, and pause — a chance to breathe between points of movement and reflect in the midst of transit.



Ilustracija 8 Dubai Metro Stanica, Dubai, UAE. Izvor: AEDAS, Agošton, 2017.

Figure 8 Dubai Metro Station, Dubai, UAE. Source: AEDAS, Agošton, 2017.

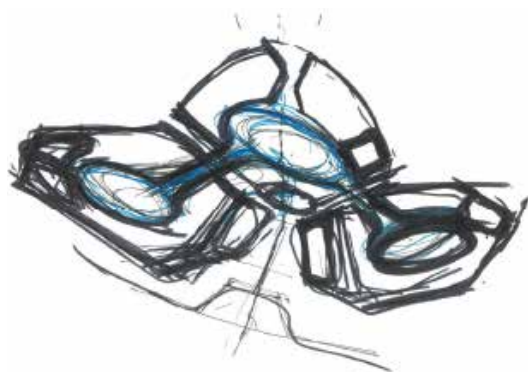


Ilustracija 9 Razrada koncept dizajna Dubai Metro Stanica, Dubai, UAE. Izvor: AEDAS, Agošton, 2006.

Figure 9 Dubai Metro Station Concept Development, Dubai, UAE. Source: AEDAS, Agošton, 2006.

Projektovanje takvih prostora zahtijeva poniznost i duboku usredotočenost. U praksi Aedasa naučio sam svako stajalište sagledavati očima posjetioca koji prvi put dolazi — pitajući se kako će stranac doživjeti prostor, gdje bi mogao naići na tren zbrke i gdje bi mogao osjetiti male iskre radosti. Taj senzibilitet za psihologiju korisnika — koji direktno povezujem s ranim kritikama profesora Zlatka Ugljena — prati me kroz cijelu profesionalnu karijeru. Podsjeća me da uspješan dizajn nije samo stvar performansi ili efikasnosti, nego i prisutnosti, ambijenta i sjećanja. Čak i suptilna promjena teksture poda ili snop prirodne svjetlosti može rutinsko putovanje pretvoriti u trenutak orijentacije, ugone ili tihe inspiracije.

Designing such spaces demands humility and deep attentiveness. At Aedas, I learned to approach every station as a first-time visitor might — questioning how a stranger would experience it, where moments of confusion could arise, and where small sparks of joy might be felt. That sensibility toward user psychology — something I trace directly to my early critiques with Professor Zlatko Ugljen — has stayed with me throughout my practice. It reminds me that successful design is not only about performance or efficiency, but about presence, atmosphere, and memory. Even a subtle shift in floor texture or a shaft of natural light can transform a routine commute into a moment of orientation, comfort, or even quiet inspiration.



Ilustracija 10a Konceptualna skica Središte Business Bay, Dubai, UAE. Izvor: STUDIOI, Agošton, 2013.; **10b** Business Bay Master plan, Dubai, UAE. Izvor: STUDIOI, Agošton, 2013.

Figure 10a Conceptual sketch for the Heart of Business Bay, Dubai, UAE. Source: STUDIOI, Agošton, 2013.; **10b** Business Bay Master plan, Dubai, UAE. Source: STUDIOI, Agošton, 2013.



Ilustracija 11 Središte Business Bay, Dubai, UAE. Izvor: STUDIOI, Agošton, 2014.

Figure 11 The Heart of Business Bay, Dubai, UAE. Source: STUDIOI, Agošton, 2014.

5 Zaključak: Poruka budućim arhitektima

Nakon više od četiri desetljeća arhitektonske prakse, uvijek se iznova vraćam temeljnim vrijednostima usvojenim tokom studija u Sarajevu: svjetlu, jasnoći prostora, *genius loci* i javnoj službi. To nisu apstraktni ideali, nego trajni orijentiri koji su usmjeravali moje djelovanje kroz krajnje različite geografije, kulture i tipologije.

Arhitektura mora težiti nečemu većem od estetskoga dojma — mora izdržati provjeru vremena. Mora odzvanjati kontekstom, razvijati se u skladu s potrebama zajednice te nuditi trenutke orijentacije, dostojanstva i značenja. Učenja akademika Ivana Štrausa o projektovanju usmjerenom na budućnost, Neidhardtovo sjedinjenje regionalnoga izraza i modernizma, duhovna jasnoća profesora Zlatka Ugljena, te poetski pragmatizam profesora Fincića čine filozofsku okosnicu mog pristupa. Ti mentori podsjetili su me da arhitekti nisu samo tvorci forme, nego čuvari konteksta, kontinuiteta i brige.

Premda se tranzitna infrastruktura naizgled čini rutinskom ili utilitarnom, ona je uistinu jedno od najdemokratskijih i najkorištenijih javnih prostora u svakome gradu. Stanice metroa, terminali, čekaonice — tu se svakoga dana ukrštaju milioni ljudi, često tiho, ali s dubokim kolektivnim prisustvom. Projektovati takve prostore znači oblikovati srčani ritam urbanoga života: rijetku priliku da se stvore ne samo efikasne veze nego i mjesta značenja, otpornosti i pripadanja.

Novim generacijama arhitekata poručujem: pogledajte izvan blistavih vizualizacija. Obratite pažnju na nezapažene prostore — prodajna mjesta karata, tihe kutke, klupe na kojima neko predahne između dva svijeta. Posmatrajte kako se ljudi kreću kroz ljepotu i nelagodu. Shvatite kako arhitektura može i otuđiti i zagrliti. A kada projektujete, činite to ne samo radi performansi ili spektakla, nego radi memorije — radi onih sitnih, često neprimjetnih trenutaka koji čine stvarno iskustvo mjesta.

U vremenu ubrzanih urbanih promjena i globalne neizvjesnosti, projektujmo s poniznošću, empatijom i dubljim uvidom. Nikada ne zaboravimo da i najprolazniji prostor može nositi trajno značenje.

5 Conclusion: A Message to Future Architects

After more than four decades of architectural practice, I find myself returning time and again to the foundational values instilled in me as a student in Sarajevo: light, clarity of space, *genius loci*, and public service. These are not abstract ideals — they are the enduring compass points that have guided my journey through vastly different geographies, cultures, and typologies.

Architecture must aspire to more than aesthetic impact — it must stand the test of time. It must resonate with place, evolve with community needs, and offer moments of orientation, dignity, and meaning. The teachings of Academician Ivan Štraus on future-oriented design, Juraj Neidhardt's integration of regional expression and modernism, Professor Zlatko Ugljen's reverence for spiritual clarity, and Professor Finci's poetic pragmatism form the philosophical spine of my approach. These mentors taught me that architects are not just creators of form, but custodians of context, continuity, and care.

Transit infrastructure may appear routine or utilitarian on the surface, but in reality, it serves as one of the most democratic and widely used public spaces in any city. Metro stations, terminals, waiting halls — these are places where millions intersect each day, often silently, yet with profound collective presence. To design them is to shape the heartbeat of urban life. It is a rare opportunity to create not just efficient connections, but spaces of meaning, resilience, and belonging.

To the emerging generation of architects, I offer this: look beyond glossy renderings. Pay attention to the uncelebrated spaces — the ticket counters, the quiet corners, the benches where someone rests between worlds. Observe how people move through both beauty and discomfort. Understand how architecture can either alienate or embrace. And when you design, do so not only for performance or spectacle, but for memory — for those small, often unnoticed moments that form the lived experience of place.

In a time of rapid urban change and global uncertainty, let us design with humility, empathy, and depth. Let us never forget that even the most transient space can carry lasting meaning.



Arhitektonske memorije prostora

Architectural Memories of Space

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dipl. ing. arch., pg. dipl. cons. (AA)

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Sažetak Tekst istražuje arhitektin put od Sarajeva do Londona, prateći njen razvoj od ranih uticaja u kreativnom porodičnom okruženju, kroz formalno arhitektonsko obrazovanje do specijalizacije u arhitektonskoj konzervaciji. Priča se razvija kroz različita profesionalna iskustva, uključujući rad u različitim arhitektonskim praksama, osnivanje dizajnerske kompanije i, konačno, osnivanje konzervatorskog konsultantskog biroa. Tekst posebno naglašava značaj očuvanja arhitektonskog naslijeđa, ističući kako historijska konzervacija zahtijeva balansiranje između autentičnog konteksta i savremenih potreba. Kroz međunarodne projekte, koji se protežu kroz Evropu i Afriku, narativ pokazuje kako arhitektonski principi prevazilaze geografske granice, naglašavajući da kulturno naslijeđe služi kao dinamični dijalog između prošlosti i sadašnjosti, oblikujući kolektivni identitet i buduću inspiraciju. Putovanje reflektuje kako arhitektura, poput drugih univerzalnih jezika, povezuje različite vremenske periode i kulture, ostavljajući trajne dokaze ljudskih dostignuća i aspiracija.

Ključne riječi profesionalni razvoj; arhitektonska konzervacija; London; Sarajevo.

Abstract This narrative explores the journey of an architect from Sarajevo to London, tracing the evolution from early influences in a creative family environment through formal architectural education to specialisation in architectural conservation. The story unfolds through various professional experiences, including work in different architectural practices, establishing a design company, and ultimately founding a conservation consultancy. The text particularly emphasizes the significance of architectural heritage conservation, highlighting how historical preservation requires balancing authentic context with contemporary needs. Through international projects spanning Europe and Africa, the narrative demonstrates how architectural principles surpass geographical boundaries, while highlighting that cultural heritage serves as a dynamic dialogue between past and present, shaping collective identity and future inspiration. The journey reflects how architecture, like other universal languages, connects different time periods and cultures, leaving lasting testimonies of human achievement and aspirations.

Keywords professional development; architectural conservation; London; Sarajevo.

"Čovjek je osuđen da bude slobodan; jer kada je jednom bačen u svijet, odgovoran je za sve što radi [...] Na vama je da date životu smisao." (Sartre, 1946)

"Man is condemned to be free; because once thrown into the world, he is responsible for everything he does [...] It is up to you to give life meaning." (Sartre, 1946)

1 Odrastanje

Rođena sam i odrasla u Sarajevu, gdje sam provela većinu svojih formativnih godina. Ovaj grad kontrasta, u kojem se staro i novo prepliću u neprekidnom susretu, ponosno je preživio različite osvajače kroz historiju, a svaki od njih ostavio je svoj trag na njegovom urbanom platnu. Zgrade iz različitih historijskih perioda, nanizane duž obala rijeke Miljacke, pričaju priču o interakciji kultura, vješto stapajući stare i moderne slojeve grada, oblikujući njegov jedinstveni urbani identitet.

Moje rane dane obilježavaju uspomene sastavljene od sjećanja na dom, porodicu, a posebno na moje bake. Njihove priče prenosile su znanja o "proživljenim životima", poklanjajući nam neispisanu historiju kolektivnih uspomena. Sarajevo, njegove ulice, zgrade, mirisi i zvukovi postali su akteri prošlosti, sadašnjosti i budućnosti. Grad iz kojeg sam otišla, a zapravo ga nikada nisam napustila.

1 Growing Up

I was born and raised in Sarajevo, where I spent most of my formative years. This city of contrasts, where old and new overlap in relentless juxtaposition, is a proud survivor of various invaders over the past centuries, each of whom left a stamp or signature on its urban canvas. Buildings from various historical periods show off their beauty in a ribbon-like spread along the banks of the Miljacka River, telling a historical narrative of cultural interplay. The historical layers of the city blend with the contemporary ones, highlighting the elaborate relationship between the past and present, shaping its urban identity.

Memories of my early days are those of home, family and especially of my grandmothers. They gifted me with stories of their past lives, an unwritten history of their collective memories and Sarajevo, with its streets, buildings, scents, and sounds, becoming actors of the past,

Zahvaljujući mojim roditeljima, arhitektima, moje odrastanje je bilo jedinstven spoj kreativnosti i intelektualne radoznalosti. Ne samo da su nam pružili obrazovanje, već su u nas usadili ljubav prema učenju i motivaciju za znatiželjom. Naš dom u Sarajevu, ispunjen knjigama, umjetnošću, priborom za crtanje i muzikom bio je ogledalo njihovih strasti, stvarajući okruženje bogato kulturom i kreativnošću. Često su nas posjećivali njihovi prijatelji, ispunjavajući naš dom živahnim raspravama o svjetskim pitanjima, filozofskim teorijama i najnovijim trendovima u arhitekturi, a sve to uz smijeh i optimizam.

Za razliku od porodica s "normalnim" radnim vremenom, u našoj porodici se posao često nastavljao kod kuće. To je značilo neprospavane noći, diskusije o nekom idejnom rješenju, skicama i crtežima prekrivena dnevna soba privremeno pretvorena u improvizovani biro, s crtačim stolom smještenim u ćošak, "da ne smeta". Taj aranžman bio je potpuno normalan za nas, ali sigurno "čudan" za posjetioce koji nisu bili dio tog svijeta arhitekture. Mirisi tinte, akvarela i uljanih boja takmičili su se s mirisima maminih parfema. Pojmovi poput "dizajn", "tlocrt" i "predajni rok" bili su dio našeg svakodnevnog rječnika, a diskusije za stolom za ručavanje varirale su između kritika i pohvala aktualnih arhitektonskih dešavanja.

Odrastanje u takvoj dinamičnoj i kreativnoj atmosferi, ispunjenoj nekonvencionalnim i inspirativnim načinom života, sigurno je doprinijelo mojoj odluci da krenem istim putem.

2 Studiranje i transformacija

Studiranje na Arhitektonskom fakultetu u Sarajevu bilo je transformativno iskustvo. Naši profesori nisu bili samo akademici, već iiskusni arhitekti s nizom već realiziranih projekata. Tokom prve dvije godine svi studenti su pohađali predavanja zajedničkih predmeta, da bi se od treće, četvrte i pete godine razdvojili prema nastavnom programu prilagođenom odgovarajućim odsjecima. U to vrijeme fakultet je imao tri glavna odsjeka: Urbanizam i planiranje gradova, Arhitektonsko projektovanje i Arhitektonsko inženjerstvo.

Odsjek za urbanizam i planiranje gradova bio je za mene najsveobuhvatniji, nudeći širok spektar predmeta stručnog nastavnog plana. Izuzetno interesantna predavanja smo slušali na predmetima Katedre za teoriju i historiju arhitekture i zaštitu graditeljskog naslijeđa, koju su tada vodili profesori Nedžad Kurto, Madžida Bećirbegović i Vjekoslava Sanković, kao i predmetima Katedre za urbanizam, od kojih su se isticala predavanja profesora Muhameda Hamidovića, Vlaste Zuljić, Alejkandra Levija, Raymonda Rehnicera i mnogih drugih.

Mogu reći da je svaki od njih, na svoj način, doprinio našem profesionalnom formiranju. Podsticali su nas da istražujemo i analiziramo naše urbano okruženje, učimo i prepoznavamo arhitektonske stilove, forme i arhitektonski rječnik, kao i da upoređujemo njihovu interakciju i integraciju unutar urbanog konteksta grada i šireg okruženja. Grad Sarajevo i njegov urbani milje, zajedno s kolekcijom arhitektonskih primjera, poslužili su kao savršena laboratorija za naša istraživanja, analize i teorijska razmatranja.

Bavili smo se tematikama urbanizma, arhitektonske historije, očuvanja gradskih cjelina, interpolacijom novih

present, and future. It is a city I left behind yet never truly departed from.

Thanks to my parents, who were both architects, my childhood was a unique blend of creativity and intellectual curiosity. They not only provided us with an education but also embedded within us a love for learning and a motivation to be inquisitive. Our home in Sarajevo, filled with books, art, drawing supplies, and music, echoed their passions, creating an attractive and inspirational setting. Their friends often visited, filling our home with lively discussions about world issues, philosophical theories, and the latest trends in architecture, all accompanied by laughter and optimism.

Unlike families with "normal" working hours, in our family, work often continued at home. This meant sleepless nights, discussions about conceptual solutions, sketches, and drawings covering a living room temporarily turned into an improvised office, with a drawing table placed in the corner "not to be in the way." This arrangement was completely normal for us but certainly "strange" to visitors not part of the *architectural cosmos*. The scents of ink, watercolours, and oil paints competed with the aromas of my mother's perfumes. Terms like "design," "layout," and "deadline" were part of our everyday vocabulary, and dinner table discussions varied between critiques and praises of current architectural issues.

Growing up in such a dynamic and creative atmosphere, filled with an unconventional and inspiring way of life, certainly contributed to my decision to take the same path.

2 Studying in Sarajevo

Studying at the Faculty of Architecture in Sarajevo was a life-changing experience. Our professors weren't just academics; they were seasoned architects with many accomplished projects. During the first two years, all students attended lectures on common subjects. From the third, fourth, and fifth years, we split into specialized programs tailored to specific departments. At that time, the faculty had three main departments: Urban Planning and City Design, Architectural Design, and Architectural Engineering.

I felt that the Department of Urban Planning and City Design offered the most comprehensive range of specialised subjects. We attended engaging lectures by professors Nedžad Kurto, Mažida Bećirbegović, and Vjekoslava Sanković as part of the module on the Theory and History of Architecture and Heritage Preservation. The lectures in the Urban Planning module, delivered by professors Muhamed Hamidović, Vlasta Žuljić, Aleksandar Levi, Raymond Rehnicer, and many others, were equally captivating.

I can confidently say that each of these professors made a unique contribution to our professional growth. They encouraged us to explore and analyse our urban surroundings, learn about various architectural styles, forms, and terminology, and examine their interactions and integration within the city's urban context and its broader environment. Sarajevo, with its rich urban fabric and diverse architectural examples, provided the perfect laboratory for our research, analyses, and theoretical discussions.

We explored various topics, including urbanism, architectural history, the preservation of urban environments, the interpolation of new buildings into the historic fabric of the city, as well as many other contemporary issues related to the future development



objekata i mnogim drugim aktuelnim problemima budućeg razvoja grada. Istraživali smo integraciju arhitektonskih formi koje su donijeli istaknuti arhitekti austrougarskog perioda (npr. Karlo Pařík, Josip Vancaš, Josip Pospíšil i drugi) u rafinirano urbano tkivo izgrađenog naslijeđa osmanskog perioda. Ovi i mnogi drugi aspekti našeg obrazovanja oblikovali su našu stručnost, pripremajući nas za budućnost u arhitekturi i urbanizmu.

Pored obaveznih predavanja, studenti su imali priliku da se angažuju u raznim vannastavnim aktivnostima, uključujući učešće u studentskim takmičenjima i saradnju s članovima fakulteta na njihovim tekućim projektima, na primjer, pri izradi arhitektonskih modela.

U proljeće 1986. godine stigao je poziv od Les Ateliers (Cergy-Pontoise) za učešće u Međunarodnoj radionici za planiranje i urbani dizajn. Cilj radionice, pod nazivom *Urbanističko planiranje za gradske kuće u Cergy-Le-Haut / Courdimanche*, bio je podsticanje kolaborativnog pronalaženja ideja za rješavanje izazova svakodnevnog planiranja i dizajna gradova. Također je ohrabrivao multidisciplinarni, timski pristup u stvaranju svježih i vizuelnih prijedloga za urbani dizajn i prostorni razvoj. Saradivali smo sa studentima iz SAD-a, Francuske, Švedske, Brazila i drugih zemalja, različitih struka, uključujući arhitekturu, urbanizam, pejzažnu arhitekturu, sociologiju, umjetnost i inženjering.

Ovo iskustvo je bilo važna prekretnica u našem stručnom razvoju, dajući nam priliku da istražujemo moguća rješenja za urbane probleme rastućih gradova (tj. neorganizirano širenje urbanih područja bez jasne infrastrukture). Teme kojima smo se bavili u Francuskoj inspirisale su moj izbor za završni diplomski rad – studiju fokusiranu na razvoj novog urbanog naselja unutar historijskog pejzaža Bois Cajot, drevne šume u blizini Cergy-Pontoise. Pod nadzorom i mentorstvom profesorice Žuljić, moj završni rad je bio savremeni odgovor na jedinstvene uslove lokacije, koristeći reference iz okolnih historijskih sela. Iako je od tada prošlo mnogo godina, principi i metodologija razvijeni tokom rada na tom zadatku mi koriste i u sadašnjim projektima.

Tokom ovog perioda često smo diskutovali o tome šta želimo raditi nakon diplomiranja. Ohrabreni uspješnim završetkom studija i vijestima o zanimljivim projektima i trendovima u arhitekturi i urbanizmu širom svijeta, odlučili smo da se upustimo u novu avanturu i odemo u London, koji nam se činio kao grad pun novih mogućnosti i svježih ideja.

3 Zov Londona

Naša grupa je stigla u London u januaru 1989. godine. Susreli smo se sa vjekovima starom metropolom neprekidnih promjena, heterogenih arhitektonskih stilova gdje srednjovjekovne gotičke građevine poput Westminsterske katedrale i zgrada drvene konstrukcije iz perioda dinastije Tudor koegzistiraju sa savremenim staklenim neboderima Shard ili Gherkin. Nizovi gradskih vila iz 18. vijeka stoje tik uz naselja brutalističke betonske arhitekture stambenog naselja Barbican. London je grad koji hlabro pokazuje svoje kontradikcije stvarajući dinamičan urbani pejzaž.

U početku smo provodili vrijeme upoznavajući grad, ne znajući zapravo gdje leži naš stvarni budući interes. Moja

of cities. Our studies focused on how architectural forms introduced by prominent architects from the Austro-Hungarian period — such as Karl Pařík, Josip Vancaš, and Josip Pospíšil — were integrated into the elaborate urban fabric of Ottoman built heritage. These experiences and many others during our education shaped our expertise and prepared us for future careers in architecture and urban planning.

In addition to the mandatory lectures, students had the chance to engage in various extracurricular activities, including participating in student competitions and collaborating with faculty members on ongoing projects, such as creating architectural models.

In the spring of 1986, an invitation came by Les Ateliers (Cergy Pontoise) for participation in the International Workshop on Planning and Urban Design. The goal of the workshop, titled *Urban Planning for Townhouses in Cergy-Le-Haut / Courdimanche*, was to organise a collaborative production of ideas addressing the challenges and dynamics of daily city planning and design. It encouraged a multidisciplinary, team-based approach to create fresh and visual proposals for urban design and spatial development. We collaborated with students from the USA, France, Sweden, Brazil and other countries from various backgrounds including architecture and urban planning, landscape architecture, sociology, art, engineering and environmental studies.

This experience was significant for our professional development, as it gave us an opportunity to explore possible solutions for the urban challenges that growing cities experience (controlling an urban sprawl). The themes we tackled in France inspired my final thesis — a study focused on developing a new urban settlement within the historical landscape of Bois Cajot, an ancient forest near Cergy-Pontoise. Under the guidance and mentorship of Professor Žuljić, my thesis offered a contemporary response to the unique conditions of the site, drawing references from the surrounding historical villages. Though many years have passed since then, the principles and methodology developed during that project still inform my current work.

During this period, we often discussed what we wanted to do after graduation. Encouraged by the successful completion of our studies and news of exciting projects and trends in architecture and urban planning worldwide, my partner and I decided to embark on a new adventure and go to London — a city that seemed filled with fresh opportunities and innovative ideas.

3 London Calling

It was January 1989 when we arrived in London. We were met with an historic metropolis, a city of unrelenting transformation and cacophony of architectural styles, where medieval Gothic structures like Westminster Abbey or Tudor timber-framed buildings coexist with contemporary glass towers such as The Shard and The Gherkin, while the 18th century stuccoed terraces of Belgravia nestle next to the brutalist raw concrete structures of the Barbican Estate. London is a city that boldly displays its contradictions within a dynamic urban landscape.

At first, we spent our time getting to know the city, not really knowing where our true future interests lay. My initial

prva profesionalna iskustva vezana su za rad u relativno malom arhitektonskom birou, koji se prvenstveno bavio projektima moderne arhitekture i povremeno adaptacijama historijskih objekata u centralnom Londonu. Ubrzo je uslijedio prelazak u mnogo veću komercijalnu arhitektonsku kompaniju, koja je u tom trenutku imala oko 900 zaposlenih arhitekata.

Pozitivni aspekti prelaska iz malog biroa u veliku kompaniju bili su rad u multidisciplinarnom timu stručnjaka, učešće u projektima javnih objekata i učenje metodologije organizovanja velikih projekata. S druge strane, budući da je model kompanije bio hijerarhijski, naši zadaci bili su jako fragmentirani. Svako od nas je radio na uskom segmentu projekta što je u konačnici uskraćivalo mogućnost sagledavanja kompletne slike, čineći ulogu pojedinca limitirajućom, s malo prostora za nove ideje ili individualni izraz. Uprkos tome, bio je to koristan period, obilježen upoznavanjem arhitektonskog vokabulara, građevinskih zakona, kao i građevinskih konstrukcija specifičnih za Veliku Britaniju. Nažalost, 1991. godine Veliku Britaniju je pogodila recesija, što je bilo pogubno za građevinsku industriju. Moji poslodavci su odlučili smanjiti broj zaposlenih na minimum koji je potreban za opstanak biroa pa sam se, zajedno sa stotinama kolega, i ja zatekla bez stalnog zaposlenja.

3.1 Bečki intermezzo

Našavši se na "raskršću" razmatrali smo različite opcije, uključujući povratak kući, kao što su mnogi moji prijatelji i učinili. Istovremeno, osjećala sam da još uvijek ima toliko toga da se nauči i doživi. Kao neka "božanska intervencija", iznenada se pojavila nova staza – neočekivani poziv iz Beča. Atelier Borisa Podrecca želio je da izradimo arhitektonski model za jedan od njegovih projekata za Venecijanski bijenale. Bila je to izvanredna prilika za sticanje novih iskustava.

Beč, "srce stare Evrope", dočekao nas je s prepoznatljivom toplinom, bliskom onima koji su odrasli u gradovima bivše Austro-Ugarske. Gostoljubiv, srdačan i topao, Beč se pred nama otkrio kao tapiserija imperijalnih snova, s aromama pekara, elegancijom melanholičnih kafana, šaputavim ulicama i elegantnim kućama koje čuvaju tajne prošlih vremena. Atelje profesora Podrecca je u to vrijeme zapošljavao prilično obiman međunarodni tim arhitekata. Odjekujući bučnim raspravama kolega arhitekata, prezentacijama ideja i konstruktivnom kritikom, Podreccin atelje bio je vrtlog uzbuđenja, kreativnosti i inspiracije, ostavljajući nezaboravna iskustva.

Boravak u Beču nam je pružio prijeko potreban predah od tadašnje neizvjesnosti u Londonu, ali je protekao pod sjenkom političkih dešavanja u našoj domovini i početka raspada Jugoslavije. Iako nam je ponuđeno da ostanemo u Beču, ipak smo odlučili vratiti se u London.

3.2 Buđenje/Opstanak

Po povratku u London, dočekala nas je strašna vijest o početku agresije na Sarajevo. Kao bespomoćni posmatrači, bili smo preplavljeni mješavinom nevjerice, straha i nemoćnog bijesa, svjedočeći raspadu naše domovine, našeg svijeta. Naš šarmantni san o globalnim putovanjima, mogućnostima saradnje s poznatim arhitektonskim

professional experiences were tied to working in a relatively small architectural company, which primarily focused on modern architecture projects and occasionally on adaptations of historical buildings in central London. Soon after, I transitioned to a much larger commercial architectural practice, which at the time employed around 900 architects.

The positive aspects of moving from a small firm to a large company included working in a multidisciplinary team of experts, participating in public building projects, and learning the methodology behind organising large-scale projects. The downside was that since the company's structure was hierarchical, our tasks were highly fragmented. Each of us worked on a narrow segment of a project, which ultimately limited our ability to see the complete picture, making an individual's role feel restrictive with little room for new ideas or personal expression. Despite this, it was a valuable period marked by learning architectural terminology, building regulations, and construction techniques specific to the UK. Unfortunately, in 1991, the UK was hit by a recession, which proved devastating for the construction industry. My employers decided to reduce staff to the minimum needed for the company's survival, and I, along with hundreds of colleagues, found myself without permanent employment.

3.1 Viennese Interlude

Finding ourselves at a "crossroads," we considered various options, including the possibility of returning home, as many of our friends had chosen to do. Yet, I felt there was still so much left to learn and experience. Then, as if by some "divine intervention" a new path suddenly appeared – an unexpected call from Vienna. Boris Podrecca's atelier wanted us to create an architectural model for one of his projects for the Venice Biennale. It was an extraordinary opportunity to gain new experience.

Vienna, the "Heart of Old Europe," welcomed us with a warmth familiar to those who grew up in the cities of the former Austro-Hungarian Empire. Hospitable, cordial, and warm, Vienna unfolded before us as a tapestry of imperial dreams, with aromas from bakeries and melancholic cafes, whispering streets, and elegant houses guarding the secrets of past times. Professor Podrecca's atelier employed a quite large international team of architects at the time. Echoing with lively debates among fellow architects, presentations of ideas, and constructive criticism, Podrecca's atelier was a whirlwind of excitement, creativity, and inspiration, that left a lasting impression on us.

Our stay in Vienna provided us with a much-needed respite from the uncertainty in London at the time, but it was overshadowed by the political situation in our homeland and the beginnings of the breakup of Yugoslavia. Although we were offered to stay, we ultimately decided to return to London.

3.2 Awakening/Survival

Upon returning to London, we were met with the appalling news of the beginning of the aggression on Sarajevo. As helpless spectators, we were overwhelmed by a mixture of disbelief, fear, and impotent fury, witnessing the disintegration of our home, the world we once knew.



umovima i profesionalnom napredovanju iznenada se pretvorio u novu realnost – surovu i beskompromisnu borbu za preživljavanje. Recesija u Velikoj Britaniji je još uvijek trajala i poslova za arhitekture nije bilo. Dani su nam bili prožeti vijestima iz ratnog Sarajeva i potragom za poslom. Lebdjeli smo "između svjetova".

U potrazi za "čvrstim tlom", odlučili smo osnovati malu kompaniju, fokusiranu na dizajn proizvoda za domaćinstvo. Dok smo zajednički radili na afirmaciji novootvorene kompanije Delicatessen Design, paralelno sam držala predavanja na jednom od privatnih dizajnerskih koledža, na predmetima kompjuterske grafike i interijerskog dizajna. Delicatessen Design je postajao sve uspješniji u dizajniranju, proizvodnji i distribuciji svojih ekskluzivnih proizvoda poznatim trgovinama poput MoMA-e, Conran Shopa, Healsa i drugim dizajnerski orijentisanim prodajnim mjestima. Naši proizvodi bili su izlagani i nagrađivani na internacionalnim izložbama poput 100% Designa, frankfurtskog i kelnskog Messea. Uporedo s dizajnom proizvoda, Delicatessen Design sve se više usmjeravao ka dizajniranju enterijerskog namještaja, kao i radu na većim arhitektonskim projektima. Kulminacija je bila ostvarena s posebnom kolaboracijom sa studiom Zaha Hadid Architects, koja je trajala devet godina. Također, paralelno s dizajnom proizvoda i namještaja, formirana je i nova arhitektonska firma V3A, dajući nam tako sveobuhvatnu platformu za rad.

What began as a charming dream of global travel, opportunities to collaborate with renowned architectural minds and professional development, suddenly became a harsh and uncompromising struggle for survival. The recession in the UK was still ongoing, and there were no jobs for architects. Our days were filled with news from war-torn Sarajevo and Bosnia and Herzegovina and the search for employment. We floated "between worlds."

In search of "solid ground," we decided to establish a small company focused on designing household products. While collaboratively working on launching our new business, Delicatessen Design, I also taught computer graphics and interior design courses at a private design college. Delicatessen Design quickly gained success in designing, manufacturing, and distributing exclusive products to renowned stores such as MoMA, The Conran Shop, Heal's, and other design-oriented retailers. Our products were exhibited and awarded at international exhibitions, including 100% Design and the Frankfurt and Cologne Messe. In addition to product design, Delicatessen Design gradually expanded its focus to include interior furniture and larger architectural projects. This effort culminated in a special nine-year collaboration with Zaha Hadid Architects. Alongside product and furniture design, we also formed a new architectural firm, V3A, which provided us with a comprehensive platform for our work.

4 Arhitektonska konzervacija

Polovinom 1990-tih, V3A je ugovorio projekat urbane regeneracije čuvenog londonskog Stables Marketa, u Camden Town, koji je podrazumijevao gradnju dva nova komercijalna objekta unutar historijskog konteksta s nizom postojećih objekata, zaštitne kategorije II¹. Imali smo priliku sarađivati s konsultantskom kompanijom Stephen Levrant Heritage Architecture (S.L.H.A.), specijalizovanom za arhitektonsku konzervaciju. Tokom naše saradnje na projektu, koji je trajao tri godine, ova specijalistička oblast je postepeno prerasla u primarnu sferu mog interesovanja. Stephen Levrant je tada imao skroman biro, posvećen isključivo historijskim okruženjima. Kao iz priče *Alisa u zemlji čudesa* ulazilo se u starinski biro, u davno nestali svijet... Stotine prastarih knjiga bile su nagurane na povijene police, drevni časopisi naslagani po podu, a

4 Architectural Conservation

In the mid-1990s, V3A obtained a commission to work on a project for the urban regeneration of the famous Camden Town Stables Market in London, which involved the construction of two new commercial buildings within a historical context, amidst a range of existing Grade II listed buildings. We had the opportunity to collaborate with the consultancy firm Stephen Levrant Heritage Architecture (S.L.H.A.), specializing in architectural conservation. During our three-year collaboration on the project, this specialised field gradually became my primary area of interest. At the time, Stephen Levrant had a modest office dedicated exclusively to historical environments. Like something out of *Alice in Wonderland*, entering the antique office felt like stepping into a long-lost world... Hundreds of ancient books were crammed onto sagging shelves, with

¹ U Engleskoj, historijski objekti su zaštićeni kroz sistem kategorizacije koji osigurava njihovo očuvanje i zaštitu. Ovi objekti su klasifikovani prema značaju i očuvanosti, i to u tri glavne kategorije:

Kategorija I: Ova kategorija obuhvata objekte od izuzetnog interesa. Manje od 2% svih zaštićenih objekata spada u ovu kategoriju. To su često zgrade od nacionalnog ili čak međunarodnog značaja, kao što su katedrale ili zgrade s izuzetnom arhitektonskom ili historijskom vrednošću.

Kategorija II*: Ova kategorija uključuje objekte od naročito interesa i posebnog značaja. Oko 5.5% svih zaštićenih objekata pripada ovoj grupi. Oni imaju dodatne zaštitne mjere zbog svoje posebne važnosti, ali nisu na nivou Grade I.

Kategorija II: Ova kategorija obuhvata objekte od posebnog interesa koje je potrebno očuvati. Većina zaštićenih objekata pripada ovoj kategoriji, oko 92%. To su objekti koji doprinose karakteru lokalnog područja i imaju značaj za lokalnu zajednicu.

¹ In England, historical buildings are protected through a categorization system that ensures their preservation and protection. These buildings are classified based on their significance and state of preservation into three main categories: Grade I: This category includes buildings of exceptional interest. Less than 2% of all listed buildings fall into this category. These are often buildings of national or even international importance, such as cathedrals or buildings with exceptional architectural or historical value.

Grade II*: This category covers buildings of particular interest and special importance. About 5.5% of all listed buildings belong to this group. They have additional protective measures due to their special significance, but they are not at the Grade I level.

Grade II: This category includes buildings of special interest that need to be preserved. The majority of listed buildings fall into this category, about 92%. These are buildings that contribute to the character of the local area and hold significance for the local community.

zidovi prekriveni kartama starih gradova. Nonšalantno ostavljeni u čoškovima, uzorci historijskih tapeta miješali su se sa srolanim crtežima.

Ovaj ekscentrični arhitekt bio je pasionirani kolekcionar knjiga i strastveni zaljubljenik u historiju arhitekture. Iz šarmantnog haosa kancelarije škripavog drvenog poda i pomalo nagnutih stepenica upravljao je velikim projektima, sa samopouzdanjem i arogancijom nekoga za koga bi se očekivalo da ima iza sebe infrastrukturu ogromne firme. Kao hodajuća riznica znanja, istinski erudita oštrog i znatiželjnog uma, uvijek je bio spreman za intelektualne polemike.

Povremena saradnja sa Stephenom Levrantom vremenom se pretvorila u stalni posao, a ovaj neobični biro postao je moja "druga kuća" tokom sljedećih dvanaest godina. Specifična priroda ove firme zahtijevala je poznavanje principa i metoda konzervacije zgrada. Iako me je studij arhitekture, kao i iskustvo rada u konvencionalnim arhitektonskim biroima, osposobilo za obavljanje opštih arhitektonskih zadataka, dodatna specijalizacija iz ove oblasti arhitekture bila je neophodna. Uz podršku Stephena Levranta upisala sam master/postdiplomske studije iz konzervacije historijskog tkiva na jednoj od tada najprestižnijih britanskih institucija u polju arhitekture – The Architectural Association School of Architecture (AA) u Londonu.

4.1 Prekretnice

Ovaj dvogodišnji program, zasnovan na principima ICOMOS-a, obuhvatao je širok spektar predmeta (od filozofije konzervacije do praktičnih predmeta, npr. sanacije kamena, terakote ili lima). Integracija teorijskog istraživanja i praktičnih zadataka pružala je visok nivo specijalizacije profesionalcima koji su željeli raditi u oblasti konzervacije graditeljskog naslijeđa. Program je bio duboko edukativan, učeći nas kako primijeniti već stečeno znanje unutar specifičnih oblasti, koristeći različite metodologije i pristupe. Kroz interakciju s kolegama tokom studija formirala su se nova prijateljstva i profesionalne saradnje koje traju do danas.

Završni zadatak bio je napisati tezu na temu konzervacije po vlastitom izboru. U to vrijeme svakodnevni put do posla vodio me je pored jedne modernističke zgrade, Kensal House, koja se potpuno razlikovala od okolnih viktorijanskih

old magazines stacked on the floor, and the walls covered with maps of old towns. Casually left in corners, samples of historical wallpapers were mixed with rolled-up drawings.

This eccentric architect was a passionate book collector and an enthusiastic devotee of architectural history. From the charming chaos of his office, with its creaky wooden floor and slightly tilted stairs, he managed large projects with the confidence and arrogance of someone one expected to have the infrastructure of a huge firm behind them. A walking treasure trove of knowledge, a true erudite with a sharp and inquisitive mind, he was always ready for intellectual debates.

Occasional collaboration with Stephen Levrant eventually turned into a permanent position, and this unusual office became my "second home" for the next twelve years. The specific nature of this firm required knowledge of the principles and methods of building conservation. Although my architecture studies and experience working in conventional architectural offices prepared me to handle general architectural tasks, additional specialisation in this field of architecture was necessary. With the support of Stephen Levrant, I enrolled in a postgraduate program in the conservation of historical fabric at one of the most prestigious British institutions in the field of architecture at the time – The Architectural Association School of Architecture (AA) in London.

4.1 Turning point

This two-year program, based on the principles of ICOMOS, covered a wide range of subjects — from the philosophy of conservation to practical courses dealing with stone, terracotta, or metal repair. The integration of theoretical research and practical tasks provided a high level of specialization for professionals wishing to work in the field of built heritage conservation. The program was deeply educational, teaching us how to utilise existing knowledge within specific areas, using various methodologies and approaches. Through interactions with colleagues during our studies, new friendships and professional collaborations were formed that last to this day.

The final task was to write a thesis on a conservation topic of our own choice. At that time, my daily commute took me past a modernist building, Kensal House, which



Ilustracija 1 Kensal House, Maxwell Fry, unutrašnja & ulična fasada. Izvor: privatna kolekcija, Daniel Ovadia, 2005.



Figure 1 Kensal House, Maxwell Fry, interior & street facade. Source: private collection, Daniel Ovadia, 2005.

nizova. To je bilo djelo Maxwella Frya, značajnog, ali često nedovoljno priznatog pionira britanskog modernizma.

Iako manje slavljén od svojih savremenika poput Lubetkina, Goldfingera, Gropiusa, Breuera, Moholy-Nagya, Chermayeffa ili Coatesa, Fry je igrao važnu ulogu u oblikovanju britanskog arhitektonskog miljea tog doba. Moja teza fokusirala se na njegov doprinos socijalnom stanovanju, proučavajući kako su ove inovativne građevine, revolucionarne za Britaniju tog perioda, izdržale (ili ne) test vremena.

Istraživanje je otkrilo brojne izazove s kojima se suočava očuvanje građevina modernističkog pokreta. Može se tvrditi da je to bila situacija jedinstvena za Veliku Britaniju, gdje je preovladavala nezainteresovanost za arhitekturu modernizma, prouzrokovana neshvatanjem i neprepoznavanjem njene vrijednosti. Fascinirala me je ta ravnodušnost prema svjetski priznatim objektima modernista, od kojih su neki primjeri među najuspješnijim arhitektonskim objektima Londona – npr. Lubetkinov High Point I, Finsbury Health Centre ili Penguin Pool (Londonski zooški vrt), Ernő Goldfingerovi Balfron Tower i Trellick Tower, te Wells Coatesov Isokon Building.

Sve do 1970-ih modernističke građevine nisu se smatrale "vrijednima" zaštite i često su bile zanemarivane ili odbacivane kao "neobično dosadne kutije", tuđe britanskom arhitektonskom idiomu. Ovakva i slična miopijska mišljenja doprinijela su propadanju ili čak gubitku graditeljskog naslijeđa tog perioda.

Uporan rad organizacija poput Docomomo, ICOMOS i 20th Century Society učinio je mnogo za bolje razumijevanje vrijednosti ovakvih objekata, što je konačno rezultiralo njihovom zakonskom zaštitom. Neke od najboljih objekata modernizma u Velikoj Britaniji stručno je obnovio jedan od vodećih arhitekata konzervacije zgrada modernizma – John Allan (Avanti Architects). Allan je pronašao potreban balans između zaštite i adaptacije, zadovoljavajući potrebe savremenog životnog standarda. Analiza njegovih projekata i primijenjene metodologije duboko je uticala na moje razumijevanje pristupa procesu "očuvanja", odnosno pronalaženja ravnoteže.

4.2 Novi pravci

Po završetku postdiplomskih studija nastavila sam raditi u birou Stephen Levrant Heritage Architecture (S.L.HA) koji je tokom godina značajno porastao, otvarajući nove urede u Manchesteru i Rimu. Pored rada na nizu vrlo zanimljivih projekata različitog profila – od konzervatorskih do onih konsultantsko-kolaborativnog tipa, postavljena sam da vodim londonski ured. Uz to, imala sam dodatne odgovornosti za njegov razvoj, organizaciju timova, pripremu poslovnih ponuda, sklapanje ugovora i građevinski nadzor projekata – od inicijalizacije do finalne realizacije. Iz tog perioda bih izdvojila sljedeće projekte:

- Revitalizacija londonske sinagoge iz 19. vijeka
- Vila 19. vijeka, u dijelu Chester Terrace ulice, Regent's Park, London – revitalizacija i adaptacija
- Vila High and Over, iz perioda modernizma – revitalizacija, sanacija i adaptacija

Rad na projektima vezanim za arhitektonsku revitalizaciju u Velikoj Britaniji složen je proces. Razlog tome je višeslojno zakonodavstvo, sastavljeno od mreže propisa i urbanističkih legislatura koje djeluju zajedno.

stood out distinctly from the surrounding Victorian terraces. This was the work of Maxwell Fry, a significant yet often underappreciated pioneer of British Modernism.

Though less celebrated than his contemporaries like Lubetkin, Goldfinger, Gropius, Breuer, Moholy-Nagy, Chermayeff, or Coates, Fry played an important role in shaping the British architectural milieu of the era. My thesis focused on his contributions to social housing, exploring how these innovative buildings, revolutionary for Britain at the time, had stood (or not) the test of time.

The research uncovered numerous challenges faced in the conservation of modernist movement buildings. It could be argued that this was a situation unique to the UK, where there was widespread apathy toward this type of architecture, driven by a lack of understanding and recognition of its value. I was fascinated by this indifference towards globally recognised buildings by modernist architects, some of which rank among London's most successful architectural works — such as Lubetkin's High Point I, Finsbury Health Centre, or the Penguin Pool (London Zoo), Ernő Goldfinger's Balfron Tower and Trellick Tower, and Wells Coates's Isokon Building.

Until the 1970s, modernist buildings were not considered "worthy" of protection and were often neglected or dismissed as "mundane boxes," alien to the British architectural idiom. Such myopic views contributed to the deterioration or even loss of the architectural heritage from that period.

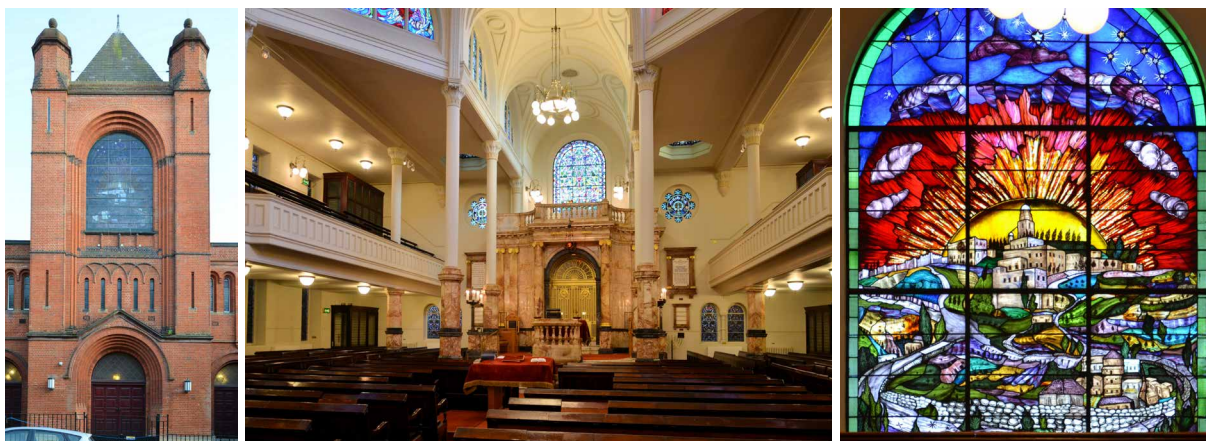
The persistent work of organizations like Docomomo, ICOMOS, and the 20th Century Society has done much to enhance the understanding of the value of such buildings, ultimately resulting in their legal protection. Furthermore, some of the finest modernist architectural works in the UK have been expertly restored by one of the leading conservation architects for modern buildings, John Allan (Avanti Architects). He found the necessary balance between preservation and adaptation, meeting the needs of contemporary living standards. Analysing his projects and applied methodologies profoundly influenced my understanding of the approach to "conservation," or finding balance.

4.2 Moving Forward

Upon completing my postgraduate studies, I continued working at Stephen Levrant's office, which had significantly expanded over the years, opening new offices in Manchester and Rome. In addition to working on a range of very interesting projects of various profiles — from conservation to consultancy-collaborative types — I was appointed to lead the London office. Due to this role, I had additional responsibilities for the office's development, including team organisation, the preparation of business proposals, contract negotiations, and construction supervision of projects — from initiation to final completion. From this period, I would highlight the following projects:

- Revitalization of a 19th-century London synagogue.
- Villa on Chester Terrace, Regent's Park in London – revitalization and adaptation.
- High and Over Villa, from the Modernist period – revitalization, repair, and adaptation.

Working on architectural revitalisation projects in the UK is a complex process. The reason for this is the



Ilustracija 2 Hampstead Sinagoga, ulazna fasada i enterijer. Izvor: J. Hoath, 2006.

Figure 2 Hampstead Synagogue, front facade and interior. Source: J. Hoath, 2006.



Ilustracija 3a Vila u ulici Chester Terrace. Izvor: J. Hoath, 2012.; **3b** kapitel prije i poslije sanacije. Izvor: J. Hoath, 2012.

Figure 3a Villa on Chester Terrace. Source: J. Hoath, 2012.; **3b** Capital before and after restoration. Source: J. Hoath, 2012.



Ilustracija 4 High and Over – eksterijer i enterijer. Izvor: M. Volić, 2011.

Figure 4 High and Over – exterior and interior. Source: M. Volić, 2012

Posebnim zakonima zaštićene su zgrade, područja, arheološki lokaliteti, nacionalni parkovi i područja izuzetne prirodne ljepote. Jedan od primarnih zakona, donesen 1990. godine, pokriva zaštićene zgrade i područja koja se smatraju od posebnog arhitektonskog ili historijskog značaja, regulišući njihove izmjene, proširenja i rušenja. Razni drugi zakoni i propisi odnose se na specifične aspekte zaštite kulturne baštine, kao što su zaštita arheološke baštine, brodoloma, bojnih polja i drugih specifičnih tipova historijskih artefakata. Saglasnost je potrebna za gotovo sve radove, a u slučaju

multilayered legislation, consisting of a network of regulations and planning laws that work together. Special laws protect buildings, areas, archaeological sites, national parks, and areas of outstanding natural beauty. One of the primary laws, adopted in 1990, covers listed buildings and areas considered of special architectural or historical interest, regulating their alterations, extensions, and demolitions. Various other laws and regulations pertain to specific aspects of cultural heritage protection, such as the protection of archaeological heritage, shipwrecks, battlefields, and other specific types of historical artefacts.

neovlaštenih radova posljedice mogu biti izuzetno teške – kako finansijski, tako i pravno.

Da bi se zadovoljili ovako kompleksni propisi i dobile potrebne dozvole za izvođenje radova, potreban je metodičan i detaljan pristup svakom projektu. Za to je neophodna ekspertiza kako u arhitektonskom dizajnu, tako i u zakonodavstvu o zaštiti kulturnog naslijeđa. Takav pristup primijenjen je na svakom od navedenih projekata, prilagođen njihovoj specifičnoj problematici – sanaciji, modernizaciji, adaptaciji, revitalizaciji i, u nekim slučajevima, rekonstrukciji izgubljenog historijskog tkiva.

S bogatim iskustvom stečenim tokom više od decenije rada u birou S.L.H.A-a, 2012. godine osnovala sam vlastitu konsultantsku kompaniju (MVHC Ltd), specijaliziranu za zaštitu kulturnog naslijeđa, koju i danas uspješno vodim.

5 Novi poduhvati

Moj novoformirani biro nastavio je raditi na projektima različite veličine, tipa i obima. Od interesantnijih mogu se izdvojiti projekti revitalizacije i adaptacije stambenih objekata centralnog Londona iz 18. i 19. vijeka – na primjer, kuće u Thurloe, Brompton, Cadogan,

Consent is required for almost all work. In the case of unauthorised work, the consequences can be extremely severe – both financially and legally.

To meet such complex regulations and obtain the necessary permits for carrying out work, a methodical and detailed approach for each project is required. This necessitates expertise in both architectural design and heritage protection legislation. Such an approach was applied to each of the above-mentioned projects, tailored to their specific issues – repair, modernisation, adaptation, revitalisation, and, in some cases, reconstruction of lost historical fabric.

With over a decade of experience at Stephen Levrant's office, I founded my own consultancy in 2012, specializing in the protection of cultural heritage, which I still successfully lead today.

5 New Endeavours

My consultancy engages in a wide array of projects that differ significantly in size, type, and scope. Among the most interesting projects are the revitalisation and adaptation of 18th and 19th-century townhouses set within well-known central London squares like: Thurloe, Brompton, Cadogan,



Ilustracija 5 Portland Place, nekada porodična villa sada pretvorena u poslovnu zgradu. Izvor: M. Volić, 2015.

Figure 5 Portland Place, once a family villa now converted into an office building. Source: M. Volić, 2015.



Ilustracija 6 Rosewood Hotel, London – glavna fasada.
Izvor: M. Volić, 2018.

Figure 6 Rosewood Hotel, London – main façade.
Source: M. Volić, 2018



Ilustracija 7 Cadogan Square – London. Izvor: M. Volić, 2024.

Figure 7 Cadogan Square – London. Source: M. Volić, 2024

Kensington Square, Portland Place, Kensington Gate i Notting Hill Gate. Također, zanimljivi projekti bili su revitalizacija i adaptacija javnih objekata, poput Dulwich muzeja, King's Collegea u gradu Bath, bolnice u južnom Londonu (pokraj UNESCO-om zaštićenog parka Kew Gardens), hotela Rosewood u Londonu, kao i mnogih drugih. Većina su objekti pod II ili II* stepenom zaštite, a neki i I kategorije.

Neovisno o vrsti projekta, princip i pristup bili su isti: istraživanje historije objekta, razumijevanje postojeće strukture, materijala i tehnike gradnje. Arhitektonske crteže prati dokumentacija koja pokazuje detaljno razumijevanje objekta i predloženih radova. Ključni element je elaborat koji analizira postojeće stanje objekta, opravdava predložene izmjene i pokazuje njihovu kompatibilnost s vrijednošću objekta kao dijela kulturnog naslijeđa. Dizajn mora poštovati karakter i historijski značaj objekta. To često znači davanje prioriteta minimalnoj intervenciji, korištenje odgovarajućih materijala i razumijevanje originalnih principa dizajna objekta.

Pored rada na projektima savremene konzervacije i restauracije kulturnog naslijeđa i historijskih objekata, učestvovala sam i na internacionalnim projektima (u Senegal, Rusiji i Côte d'Ivoire – Obali Slonovače), u saradnji s V3A arhitektima. Na ovim projektima sudjelujem u ulozi konsultanta, pružajući stručnu ekspertizu potrebnu za formuliranje idejnih rješenja u sklopu historijskog konteksta. Iako potpuno različitog karaktera, poslovi su zahtijevali detaljne studije kulturne baštine, analize urbanog i socioekonomsko-političkog razvoja matičnih gradova, te identificiranje historijskog tkiva (gdje je relevantno). Pripremljeni narativi dalje su utilizirani kao osnova za kreiranje idejnih rješenja.

Projekat u Senegal je bio pobjednički urbanistički plan arhitektonskog biroa V3A-a za novi distrikt Dakara, glavnog grada Senegala – Kerria, Diamniadio.

Abidžan (Obala Slonovače) – Regeneracija grada i stvaranje novog gradskog kvarta (Akwaba Lagoon), unutar kojeg su prilikom stvaranja novog urbanog

or Kensington, as well as Portland Place, Kensington Gate and Notting Hill Gate. Furthermore, we have undertaken work on detached villas in prestigious neighbourhoods such as Kensington, Chelsea Hampstead and Regent's Park. Our portfolio also includes notable public building projects, which include Dulwich Museum, King's College in Bath, a hospital located in South London near the UNESCO-protected Kew Gardens, Rosewood Hotel in London, and many others. The majority of these structures are classified as Grade II or II* listed buildings, with a select few Grade I designations.

Regardless of the project type, the principle and approach remained consistent: researching the building's history, understanding the existing structure, materials, and construction techniques. Architectural drawings were complemented by documentation that demonstrated a thorough understanding of the building and the proposed works. A key component is a report that analyses the current state of the building, justifies the proposed changes, and demonstrates their compatibility with the building's cultural heritage value. The design must respect the character and historical significance of the building, often necessitating minimal intervention, the use of appropriate materials, and an understanding of the building's original design principles.

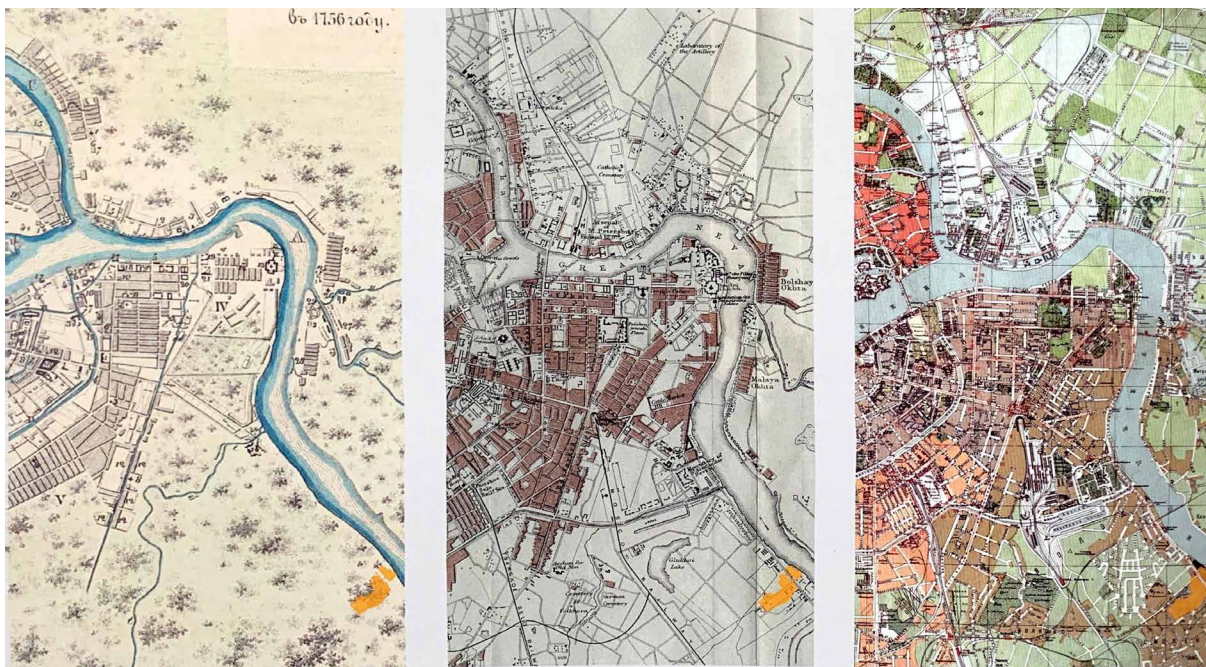
In addition to my involvement in contemporary conservation and restoration projects for cultural heritage and historic buildings, I have participated in international projects in Senegal, Russia, and Côte d'Ivoire in collaboration with V3A Architects. While the projects varied in nature, they all required detailed studies of cultural heritage, analyses of the urban landscape and its historical development, alongside the identification of the remaining historic urban fabric. These studies, together with considerations of the socio-economic and political development of the cities, have provided a strong basis for a narrative utilised for the development of design concepts.

The project in Senegal was the winning urban plan by the architectural firm V3A for a new district of Dakar, the capital of Senegal – Kerria, Diamniadio.



Ilustracija 8 kolaž Reference vezane za projekat u Abidžanu – Obala Slonovače. Izvor: Museum of Abidjan and Perry-Castañeda online Library, M. Volić, 2015.

Figure 8 collage References related to the project in Abidjan – Côte d'Ivoire. Source: Museum of Abidjan and Perry-Castañeda online Library; by M. Volić, 2015.



Ilustracija 9 kolaž Reference vezane za projekat u Sankt Peterburgu, Rusija. Izvor: nzl.ru/about/history, M. Volić, 2013.

Figure 9 collage References related to the project in St. Petersburg, Russia. Source: nzl.ru/about/history. M. Volić, 2013.

prostora, korištene reference iz širokog dijapazona bogate kulturne baštine tog područja.

Sankt Peterburg projekat je bio visoka studija urbane regeneracije grada, obuhvatajući pojas gradskog tkiva uz rijeku Nevu i dio industrijske zone, u blizini historijskog gradskog jezgra, koji je pod zaštitom UNESCO-a.

5.1 Filozofija konzervacije

Pronalaženje i primjena odgovarajuće filozofije konzervacije predstavlja stalni izazov u svakom novom projektu, bez obzira na njegov obim ili vrstu intervencije.

Ključni element filozofije konzervacije je očuvanje autentičnosti i integriteta historijskih zgrada uz minimalne intervencije. Idealno, ove intervencije trebale bi biti reverzibilne. Međutim, striktno pridržavanje konzervatorskim principima nije uvijek moguće postići potreban rezultat. Moje iskustvo je pokazalo da konzervacija nije fiksna doktrina; ona obuhvata niz principa i metoda, svaki sa svojim prednostima i ograničenjima. Čak i Historic England u svom dokumentu "principi konzervacije" prihvata

The regeneration of the city and creation of a new city quarter (Akwaba Lagoon) within Abidjan, the capital of Côte d'Ivoire, utilized references from the area's rich cultural heritage in creating a new urban space.

The St. Petersburg project was a high-level study of urban regeneration, encompassing the city's fabric along the Neva River and part of the industrial zone near the *historic city centre, protected by UNESCO*.

5.1 Conservation Philosophy

Finding and applying the appropriate conservation philosophy is a constant challenge in every new project, regardless of its scope or the type of intervention.

A key element of conservation philosophy is preserving the authenticity and integrity of historic buildings while minimising interventions. Ideally, these interventions should be reversible. However, strict adherence to conservation principles is not always achievable. My experience has shown that conservation is not a fixed doctrine; it encompasses a range of principles and methods, each with

da se konzervacija odnosi na "kontrolisanje promjena" i da historijske zgrade nisu statične, već podložne promjenama (Historic England, 2008).

Za uspješan projekat konzerviranja ili adaptacije historijskog naslijeđa, ključno je pronaći ravnotežu između promjene i očuvanja originalne ideje kreatora. Ovo podrazumijeva poštovanje izvornog dizajna i namjene objekta, dok se istovremeno uvode promjene koje omogućavaju njegovu funkcionalnost i relevantnost u savremenom kontekstu. Stručno znanje igra presudnu ulogu u tom procesu, jer osigurava da su sve intervencije pažljivo osmišljene i izvedene u skladu s najboljim konzervatorskim principima. Istovremeno, jasna vizija završenog projekta pomaže u vođenju svih odluka tokom implementacije, osiguravajući zadovoljavajući konačni rezultat.

its own advantages and limitations. Even Historic England, in its document *Conservation Principles*, acknowledges that conservation is about *managing change* and that historic buildings are not static but subject to change.

For a successful conservation or adaptation project of historic heritage, it is crucial to find a balance between change and preserving the original creator's idea. This involves respecting the original design and purpose of the structure while introducing changes that allow for its functionality and relevance in a contemporary context. Expert knowledge plays a crucial role in this process, ensuring that all interventions are carefully planned and executed in accordance with the best conservation principles. Simultaneously, a clear vision of the completed project aids in guiding all decisions during implementation, ensuring a satisfactory final outcome.

6 Retrospektiva/Perspektiva

Gledajući unatrag, moj put od intime Sarajeva do vrtloga londonskog metropolisa bio je sinteza neprekidnog učenja i prilagođavanja bezbrojnim usponima i padovima koje donosi život. Na tom putu shvatila sam da za bavljenje arhitekturom mjesto našeg djelovanja zapravo nije bitno. Jer arhitektura, poput muzike ili umjetnosti, jest univerzalni jezik koji svi razumiju. Povezuje prošlost, sadašnjost i budućnost, ostavljajući zapise ljudske aktivnosti.

Arhitektonska i prostorna okruženja naših prethodnika predstavljaju neprocjenjivo svjedočanstvo o njihovim vještinama, aspiracijama, izazovima i vizijama. Ovi spomenici i prostori stvaraju jedinstvene narative, duboko ukorijenjene u kolektivnu historiju našeg društva. Kao zajednica, imamo moralnu i kulturnu obavezu da ih zaštitimo, konzerviramo i valoriziramo, ali i da osiguramo adaptacijom njihovu funkcionalnost i upotrebljivost, kako za sadašnje tako i za buduće generacije. Kulturno naslijeđe nije tek pasivni artefakt prošlosti, već dinamičan dijalog koji kontinuirano oblikuje naš kolektivni identitet i pruža inspiraciju za buduća pokoljenja.

6 Retrospective/Perspective

Looking back, my journey from the intimacy of Sarajevo to the dynamic London metropolis, has been a synthesis of continuous learning and adaptation to life's challenges and triumphs. Along this path, I realised that the place where we practice architecture is, in fact, not of prime importance. Architecture, like music or art, is a universal language that everyone understands. It connects the past, present, and future, leaving records of human activity.

The architectural and living environments of our predecessors represent invaluable testimonies to their skills, aspirations, challenges, and visions. These monuments and spaces create unique narratives deeply rooted in the collective history of our society. As a community, we have a moral and cultural obligation to protect, conserve and appreciate them, while also ensuring their functionality and accessibility through adaptation for present and future generations. Cultural heritage is not merely a passive artefact of the past but a dynamic dialogue that continuously shapes our collective identity and provides inspiration for those that come after us.

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Branka Dimitrijević diplomirala je u Sarajevu, a magistrirala i doktorirala u Zagrebu, u vrijeme kada je bila asistentica na Katedri za historiju arhitekture i revitalizaciju graditeljskog naslijeđa Arhitektonskog fakulteta u Sarajevu. Od 1994. živjela je i radila u Glasgowu na Strathclyde i Glasgow Caledonian univerzitetima, fokusirajući se na održivu arhitekturu i urbanizam. Vodila je i učestvovala u međunarodnim projektima koji su povezivali univerzitete, industriju i arhitektonsku praksu, nagrađenih priznanjem Škotskog foruma za održivi razvoj (2010). Bila je gostujući profesor u Italiji i saradivala s univerzitetima širom Evrope. Penzionisana je 2022. kao profesorica arhitekture na Strathclyde univerzitetu, ali nastavlja mentorski rad i saradnju na projektima u Velikoj Britaniji i EU. Član je Kraljevskog društva za umjetnosti.

Branka Dimitrijević graduated in Sarajevo and earned her Master's and PhD in Zagreb while working as an assistant at the Department of History of Architecture and Architectural Heritage Revitalisation at the Faculty of Architecture in Sarajevo. Since 1994, she lived and worked in Glasgow at the University of Strathclyde and Glasgow Caledonian University, focusing on sustainable architecture and urbanism. She has led and participated in international projects linking academia, industry, and architectural practice, recognized by the Scottish Sustainable Development Forum Award (2010). She was a visiting professor in Italy and collaborated with universities across Europe. Retired in 2022 as Professor of Architecture at the University of Strathclyde, she continues mentoring PhD candidates and working on projects in the UK and EU. She is a Fellow of the Royal Society of Arts.



Vladimir Krstić diplomirao je Sarajevu 1979. Profesionalnu karijeru je započeo na Institutu za arhitekturu i urbanizam. Magistrirao je na Kyoto University i radio u uredu Tadao Ando Architects & Associates. Po povratku 1985. postaje docent u Sarajevu, a ubrzo seli u SAD, gdje predaje na University of Illinois, zatim od 1988. na Kansas State University, gdje 2023. stiče titulu profesora emeritusa. Bio je direktor Kansas City Design Centra (2009–2023), afirmisao se kao vodeći teoretičar japanske arhitekture i urbanizma, objavio brojne radove i predavao širom svijeta. Paralelno je radio u praksi, u Norveškoj i SAD, uključujući angažman u BNIM Architects (2008–2018).

Vladimir Krstić graduated in Sarajevo (1979). He began his professional career at the Institute for Architecture and Urbanism. In 1982, he completed a master's degree at Kyoto University and worked at Tadao Ando Architects & Associates. Returning to Sarajevo in 1985, he became an assistant professor before relocating to the US, teaching at the University of Illinois and, from 1988, at Kansas State University, where he was named Professor Emeritus in 2023. From 2009 to 2023, he directed the Kansas City Design Center. A leading theorist of contemporary Japanese architecture and urbanism, he published widely and lectured internationally. Alongside academia, he practiced in Norway and the U.S., including with BNIM Architects (2008–2018).



Selma Harrington je arhitektica, edukatorica i međunarodno priznata stručnjakinja, registrovana članica Irskog kraljevskog instituta arhitekata (RIAI). Osnivačica je i direktorica Fondacije "Novi evropski Bauhaus za Bosnu i Hercegovinu" (NEB4BiH), posvećene uključivanju kreativnih sektora u zelenu transformaciju i evropske integracije. Diplomirala je u Sarajevu, magistrirala evropske studije na Trinity College Dublin, a doktorirala na Univerzitetu Strathclyde. Radila je kao konsultantica u više zemalja i predavačica na evropskim univerzitetima. Aktivna je u organizacijama ACE i UIA, gdje obnaša vodeće funkcije. Dobitnica je brojnih priznanja, uključujući Predsjedničku medalju AIA i počasna članstva u međunarodnim komorama arhitekata.

Selma Harrington is an architect, educator, and internationally recognized expert, and a registered member of the Royal Institute of the Architects of Ireland (RIAI). She is the founder and director of the Foundation "New European Bauhaus for Bosnia and Herzegovina" (NEB4BiH), dedicated to engaging the creative sectors in the green transition and European integration processes. She earned her degree in Sarajevo, completed a Master's in European Studies at Trinity College Dublin, and obtained a PhD from the University of Strathclyde. She has worked as a consultant in several countries and as a lecturer at European universities. Actively engaged with ACE and UIA, she holds key leadership roles. She has received numerous awards, including the AIA Presidential Medal and honorary memberships in international architectural chambers.



Sabina Tanović je arhitektica, naučnica i nezavisna istraživačica koja se specijalizuje za spomen-arhitekturu. Od 2008. godine živi u Holandiji, gdje je stekla doktorat iz historije arhitekture na Tehnološkom univerzitetu u Delftu, gdje trenutno predaje kurs o arhitekturi i kolonijalizmu. Njen rad, uključujući knjigu Designing Memory: The Architecture of Commemoration in Europe, 1914 to the Present (Cambridge University Press, 2019), ispituje savremene evropske spomen-prakse kroz interdisciplinarnu optiku, istražujući složene odnose između politike sjećanja, psihologije žalovanja i očuvanja mjesta teškog naslijeđa.

Sabina Tanović is an architect, scholar, and independent researcher specializing in commemorative architecture. Based in the Netherlands since 2008, she earned her PhD in architectural history from Delft University of Technology, where she is currently teaching a course on architecture and colonialism. Her work, including the book, Designing Memory: The Architecture of Commemoration in Europe, 1914 to the Present (Cambridge University Press, 2019), examines contemporary European memorial practices through an interdisciplinary lens, investigating the intricate relationships between memory politics, grief psychology, and preservation of difficult heritage sites.



Mirna Pedalo je praktičarka arhitekture, istraživačica i naučnica sa sjedištem u Londonu, zainteresovana za problem presjeka arhitekture, urbanog razvoja i finansija u postkonfliktnim društvima, posebno na Zapadnom Balkanu. Školovana kao arhitektica u svojoj rodnoj Bosni i Hercegovini na Arhitektonskom fakultetu Univerziteta u Sarajevu, Mirna je stekla diplomu magistra arhitekture i vizuelnih kultura na Univerzitetu Westminster i doktorat u Centru za istraživanje arhitekture, Goldsmiths, Univerzitet u Londonu. Mirna je 2019. godine dobila nagradu predsjednika Kraljevskog instituta britanskih arhitekata (RIBA) za istraživanje u kategoriji gradova i zajednica i jedna je od osnivačica Docomomo BH. Radi kao vanredna predavačica na Kraljevskom koledžu umjetnosti Univerziteta Westminster i Oxford Brookes univerzitetu.

Mirna Pedalo is a London-based architectural practitioner, researcher, and scholar focused on the intersection of architecture, urban development, and finance in post-conflict societies, particularly in the Western Balkans. Trained as an architect in her native Bosnia and Herzegovina at the Faculty of Architecture, University of Sarajevo, Mirna holds MAs in both Architecture and Visual Culture from the University of Westminster, and a PhD from the Centre for Research Architecture, Goldsmiths, University of London. In 2019, she received the RIBA President's Award for Research in the Cities and Community category and co-founded Docomomo BH. She works as an Associate Lecturer at the Royal College of Art, the University of Westminster, and Oxford Brookes University.



Arhitektonsko obrazovanje za budućnost: Multidisciplinarna istraživanja i razmjene znanja sa arhitektonsko-građevinskim sektorom

Architectural Education for the Future: Multidisciplinary Research and Knowledge Exchange with the Architectural and Construction Sector

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dipl. ing. arch.

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Sažetak Da bi se doprinijelo kvalitetu obrazovanja arhitekata u skladu s kontinuiranim, globalnim i lokalnim, društvenim, ekonomskim, tehnološkim i ekološkim promjenama, autorica predlaže proširivanje saradnje istraživača sa arhitektonsko-građevinskim sektorom i stanovništvom.

Cilj prvog dijela članka je da ukaže na značaj obrazovanja stečenog na Arhitektonskom fakultetu u Sarajevu (1971-1976), magistarskom studiju iz oblasti revitalizacije graditeljskog naslijeđa i doktorskom studiju iz oblasti historije arhitekture na Arhitektonskom fakultetu u Zagrebu, te profesionalnih iskustava u stambenoj izgradnji u Sarajevu (pet godina) i u obrazovanju studenata Arhitektonskog fakulteta u Sarajevu na Katedri za historiju arhitekture i revitalizaciju graditeljskog naslijeđa (11 godina). Članak sadrži nekoliko primjera primjene profesionalnog obrazovanja i iskustava u nalaženju posla u gradu Alžiru (1992-1994) i u građenju akademske karijere u Glasgowu, Velika Britanija (1994-2022).

Fokus drugog dijela članka je na saznanjima i iskustvima stečenim kroz proširivanje istraživačkih interesa kroz multiinstitucionalne projekte za razmjenu znanja između istraživača i arhitektonsko-građevinskog sektora u vezi s održivosti arhitekture (postojeće i planirane) i urbanog razvoja (1998-2020). Konferencija Ujedinjenih nacija "Prirodna okolina i razvoj", održana u Rio de Janeiru 1992. god., označila je i prekretnicu u proširivanju njenih istraživačkih interesa jer je podržavala razvoj koji nastoji da ukloni ili značajno smanji negativne uticaje ljudskih aktivnosti na biosferu. Prijedlozi u vezi s arhitektonskim obrazovanjem su bazirani na istraživanjima i iskustvu stečenom kroz multidisciplinarnе, multiinstitucionalne, internacionalne, regionalne i lokalne projekte u toku 22 godine.

Abstract The aim of this article is to propose expanding the cooperation of researchers with the architectural and construction sector and the population in order to contribute to the quality of the education of architects in the context of continuous, global and local, social, economic, technological and ecological changes.

The first part of the article aims to highlight the importance of the education I received at the Faculty of Architecture in Sarajevo (1971-1976) as well as my MSc degree in the field of the revitalization of architectural heritage, and my doctoral degree in the field of architectural history at the Faculty of Architecture in Zagreb, followed by professional experience in residential construction in Sarajevo (5 years) and in the education of students at the Faculty of Architecture in Sarajevo at the Department of Architectural History and Revitalization of Architectural Heritage (11 years). The article contains a couple of examples of how I applied my professional education and experiences in finding a job in the city of Algiers (1992-1994) and in building an academic career in Glasgow, Great Britain (1994-2022).

The focus of the second part of the article is on the knowledge and experiences I gained through expanding research interests through multi-institutional projects for knowledge exchange between researchers and the architectural-construction sector regarding sustainable architecture (existing and planned) and urban development (1998-2020). The United Nations Conference on "Environment and Development", held in Rio de Janeiro in 1992 marked a turning point in the expansion of my research interests because it supported development that seeks to eliminate or significantly reduce the negative impacts of human activities on the biosphere. Recommendations regarding architectural education are based on research and experience gained through multidisciplinary, multi-institutional, international, regional and local projects over the course of 22 years.

Ključne riječi transdisciplinarna saradnja; inovacije; razmjena znanja; arhitektonsko-građevinska praksa; arhitektonsko obrazovanje.

Keywords transdisciplinary cooperation; innovation; knowledge exchange; architectural and construction practice; architectural education.

1 Razvoj i primjene arhitektonskog obrazovanja

1.1 Početak: Zašto arhitektura, njena revitalizacija i historija?

Dok sam razmišljala o izboru studija nakon završetka gimnazijskog obrazovanja 1971. god., znala sam da su moji najjači interesi vezani za kreativnost koja ima značajnu vizuelnu dimenziju kao što su slikarstvo, dizajn, arhitektura, pozorišna i filmska režija. Pošto tada u Sarajevu nisu postojale umjetničke akademije, studij arhitekture je bio jedini koji je mogao da zadovolji taj primarni interes. U toku prve dvije godine studija, slobodno crtanje, historija arhitekture, arhitektonske kompozicije i osnove projektovanja su bili predmeti koji su odgovarali mojim tadašnjom idejama o kreativnosti. Mada su profesori predmeta vezanih za graditeljske tehnologije i infrastrukture bili izvrsni, moj interes za te teme nije bio posebno izražen. Tek u praksi, koja je odmah uslijedila u oblasti stambene izgradnje u Sarajevu, i nakon kasnijeg proširivanja mojih istraživačkih interesa u područje održive arhitekture i urbanizma, shvatila sam značaj tog inženjerskog znanja. Međutim, kasnije sam isto tako shvatila koliko je slobodno crtanje pomoglo da se snađem u trenutku kada nije bilo lako naći posao u arhitektonskoj struci u Alžiru gdje sam se zatekla 1992. god.

Kada su profesori Husref Redžić i Džemal Čelić predstavili nacrt *Regulacionog plana sanacije, konzervacije, restauracije i revitalizacije sarajevske čaršije*, na javnom skupu u Vijećnici 1972, odlučila sam da će revitalizacija graditeljskog naslijeđa biti smjer koji ću odabrati u toku dvije završne godine studija i magistarskog studija. Naučni radovi profesora Ibrahima Krzovića i Nedžada Kurte o arhitekturi Bosne i Hercegovine u periodu 1878-1918. postavili su temelje za dalja istraživanja o najznačajnijim arhitektima tog perioda među kojima se, kvalitetom, značajem i brojnošću izgrađenih objekata, isticao češki arhitekt Karlo Pařík čiji sam stvaralački opus predstavila u doktorskoj disertaciji (Dimitrijević, 1990; 1991) i doprinijela organizaciji izložbe održane u Zemaljskom muzeju u Sarajevu u junu 2007. god. koja je bila posvećene njegovom arhitektonskom opusu (Ilustracija 1).



1 Development and Applications of Architectural Education

1.1. Beginning: Why Architecture, its Revitalization and History?

Thinking about my choice of studies after completing my high school education in 1971, I knew that my strongest interests were related to creativity that has a significant visual dimension, such as painting, design, architecture, theater and film direction. Since there were no art academies in Sarajevo at the time, studying architecture was the only thing that could satisfy that primary interest. During the first two years of study, freehand drawing, the history of architecture, architectural compositions and the basics of design were subjects that corresponded with my ideas about creativity at the time. Although the professors of the courses related to construction technologies and infrastructure were excellent, my interest in these topics was not very strong. Only in practice, which immediately followed in the field of residential construction in Sarajevo, and after later expanding my research interests into the field of sustainable architecture and urban planning, did I understand the importance of this engineering knowledge. However, later I also realized how much freehand drawing helped me navigate the times when it was not easy to find a job in the architectural profession in Algeria, where I found myself in 1992.

When Professors Husref Redžić and Džemal Čelić presented the *Regulatory Plan for the Rehabilitation, Conservation, Restoration and Revitalization of the Sarajevo Bazaar* at a public meeting at Sarajevo's Vijećnica in 1972, I decided that the revitalization of architectural heritage would be the direction I would choose during the two final years of my studies and during my master's studies. The research of Professors Ibrahim Krzović and Nedžad Kurto on the architecture of Bosnia and Herzegovina in the period 1878-1918 laid the foundations for further research on the most important architects of that period, among whom, in terms of the quality, significance and number of buildings built, the Czech architect Karel Pařík stood out. I presented his creative work in my doctoral dissertation (Dimitrijević, 1990; 1991) and contributed to the organization of an exhibition dedicated to his architecture, held in the National Museum in Sarajevo in June 2007 (Figure 1).

1.2 Continuation: Combining Theory and Practice

After acquiring theoretical knowledge during my architecture studies, it was necessary to see firsthand how architectural and urban projects are transformed into buildings and urban entities. I was lucky enough to start gaining these experiences as a member of a team of experienced engineers who had been supervising the construction of a residential complex in the neighbourhood

Ilustracija 1 Katalog izložbe o arhitekti Karlu Paříku, 2007.god.
Izvor: Kuděla, Dimitrijević i Vacik, 2007.

Figure 1 Catalogue of the exhibition about the architect Karel Pařík, 2007. Source: Kuděla, Dimitrijević i Vacik, 2007.



1.2 Nastavak: Kombinovanje teorije i prakse

Nakon sticanja teoretskih znanja u toku studija arhitekture, bilo je neophodno vidjeti iz prve ruke kako se arhitektonski i urbani projekti transformišu u građevine i gradske cjeline. Imala sam sreću da počnem sticati ta iskustva kao član tima iskusnih inženjera koji su vodili nadzor izgradnje stambenog naselja na Alipašinom polju od 1976. god. Samostalno sam vodila nadzor izgradnje jednog ansambla 'trgovki' na Baščaršiji i nekoliko novih stambenih objekata u centru grada. Istovremeno sam pohađala magistarski studij za revitalizaciju graditeljskog naslijeđa u Splitu, u organizaciji Univerziteta u Zagrebu, te u septembru 1981. god. počela da radim kao asistent na Katedri za historiju arhitekture i revitalizaciju graditeljskog naslijeđa na Arhitektonskom fakultetu u Sarajevu.

1.3 Putokazi 1992: Slikarstvo i konferencija Ujedinjenih nacija

U januaru 1992. god. započela sam planirano istraživanje o međusobnim uticajima arhitekture i urbanizma u području Mediterana s idejom da objavim rezultate tog jednogodišnjeg istraživanja i organizujem u Sarajevu prateću izložbu mojih akvarela alžirske arhitekture. Obišla sam Kazbu u gradu Alžiru, u pratnji jednog od njenih stanovnika, ali nisam mogla da skiciram na ulicama Kazbe — kao što smo u toku studija skicirali na Kovačima i Vratniku — jer stanovnici Kazbe ne vole da vide strance u svom stambenom naselju. Međutim, brojne fotografije ulica, građevina, arhitektonskih detalja i panorame s vrha Kazbe, koja se spušta niz strmu padinu, poslužile su da napravim prvu seriju akvarela (Ilustracija 2).

Pošto smo počeli da se družimo sa Alžircima i strancima koji su radili u Alžiru, moji akvareli su privukli pažnju. Jedna nova poznanica je predložila da organizuje izložbu u svojoj kući uz kafu i kolače. Druga je prokomentarisala da radije kupuje uljane slike zbog njihove duže trajnosti. Pošto su me i ranije privlačile i druge slikarske tehnike, ponijela sam iz Sarajeva knjigu *Crtanje i slikanje* (Bagnal, 1990) koja sadrži detaljna uputstva, uključujući liste i fotografije

of Alipašino Polje since 1976. I independently supervised the construction of an ensemble of traditional shops at Baščaršija and several new residential buildings in the city center. At the same time, I attended the MSc programme for the revitalization of architectural heritage in Split, organized by the University of Zagreb, and, in September 1981, I started working as an Assistant at the Department of Architectural History and the Revitalization of Architectural Heritage at the Faculty of Architecture in Sarajevo.

1.3 Roadmaps in 1992: Painting and the United Nations Conference

In January 1992, I started planned research on the mutual influences of architecture and urbanism in the Mediterranean area with the idea of publishing the results of that one-year research and organizing an accompanying exhibition of my watercolours of Algerian architecture in Sarajevo. I visited the Casbah of Algiers accompanied by one of its residents, but I could not sketch on the streets of the Casbah — as we sketched at Kovači and Vratnik during my studies — because the residents of the Casbah do not like to see foreigners in their residential area. However, numerous photographs of streets, buildings, architectural details and the panorama from the top of the Casbah, which descends down the steep slope, served to create my first series of watercolours (Figure 2).

As we began to socialize with the Algerians and foreigners working in Algeria, my watercolours attracted attention. A new acquaintance suggested organizing an exhibition at her house with coffee and cookies. Another commented that she prefers to buy oil paintings because of their longer durability. Since I had previously been attracted to other painting techniques, I had brought with me from Sarajevo the book 'Drawing and Painting' (Bagnal, 1990), which contained detailed instructions, including lists and photographs of the necessary painting materials and tools. I bought everything I needed to paint with oil paints and did my first series of ten paintings of the architecture in the Casbah, experimenting with each one to understand what effects could be achieved.



Ilustracija 2 Primjeri mojih akvarela Kazbe u gradu Alžiru, 1992. (s lijeva na desno): portal, ulica, portal. Izvor: Dimitrijević, 1992.

Figure 2 Examples of my watercolours of the Casbah of Algiers, 1992: (a) portal, (b) street, (c) portal. Source: Dimitrijević, 1992.

neophodnih slikarskih materijala i pribora. Kupila sam sve što je bilo potrebno da slikam uljanim bojama i uradim prvu seriju od deset slika arhitekture u Kazbi, eksperimentišući na svakoj od njih da bih shvatila koji se efekti mogu postići. Izložila sam preko 30 akvarela i tih 10 eksperimentalnih uljanih slika na toj prvoj, privatnoj izložbi u septembru 1992. god. — i sve prodala... To je bio veliki podsticaj da nastavim slikati i izlagati u privatnim i javnim prostorima u Alžiru i kasnije u Glasgowlu. Slobodno crtanje je zatim pomoglo da nađem prvo stalno zaposlenje od januara 1993. god. kao nastavnica likovnog obrazovanja u američkoj osnovnoj školi u Alžiru. Naravno, i dalje sam slikala, izlagala i prodavala slike koje su otputovale u koferima stranaca u mnoge krajeve svijeta kao pokloni i suveniri jer je bilo praktično složiti neuokvirene slike u prtljag. Nisam vodila evidenciju o broju slika koje sam prodala, ali sam procijenila, uzimajući u obzir prosječni nedeljni rezultat, da se više od 600 mojih slika nalazi na zidovima u Alžiru i u mnogim drugim zemljama.

Prije odlaska iz Sarajeva pohađala sam kurs AutoCada. Ponijela sam iz Sarajeva AutoCad tablet i kompjuter na kojem sam pisala doktorsku disertaciju, završenu 1989. i odbranjenju 1991. god. Međutim, ubrzo je postalo jasno da će biti vrlo teško naći posao arhitekta jer je u Alžiru tada postojala Asocijacija nezaposlenih alžirskih arhitekata. Prijatelji koje smo upoznali u Alžiru pomogli su da uspostavim kontakt s poznatim alžirskim arhitektom i urbanistom Tewfikom Guerrouddjem s kojim sam sarađivala na izradi regulacionog plana jednog manjeg alžirskog grada. Na sličan način sam dobila priliku da uradim projekt enterijera Britanskog kluba u zgradi ambasade Velike Britanije u Alžiru. Ipak, bilo je jasno da su slikanje, rad sa djecom u školi i par projekata bili privremeno rješenje i da, pošto povratak u Sarajevo nije bio moguć, treba tražiti mogućnosti za dugotrajniji profesionalni angažman koji se nije mogao ostvariti u Alžiru.

Dok je stradanje Sarajeva uzimalo maha, u Rio de Janeiro se, od 2. do 14. juna 1992. god., održavala konferencija Ujedinjenih nacija (UN) pod nazivom "Prirodna okolina i razvoj" (UN, 1992). Besmislenost svega što se istovremeno dešavalo u nekadašnjoj Jugoslaviji nije mogla biti veća u poređenju s planovima UN-a za održivi razvoj. Inovacije u vezi s održivosti postojeće i nove arhitekture i urbanizma postale su od tada moj primarni istraživački interes. Pošto još nisam imala iskustva u toj istraživačkoj oblasti, nastavila sam da tražim akademske pozicije u oblasti historije arhitekture i revitalizacije graditeljskog naslijeđa. Prof. Frank Walker sa Strathclyde Univerziteta u Glasgowlu poslao je pozitivan odgovor i vidjevši, tokom neformalnog intervjua u junu 1994. god., primjere mojih akvarela alžirske Kazbe, predložio je da ih izložim na Departmanu za arhitekturu. Slobodno crtanje je tako, uz ostala profesionalna znanja i iskustva, pomoglo u nalaženju zaposlenja i u Glasgowlu.

2 Istraživanja i razmjene znanja o održivoj arhitekturi i urbanizmu

Opisi ciljeva i rezultata naučnih istraživanja i razmjene znanja koji slijede praćeni su ponegdje komentarima o značaju znanja i iskustava koje sam stekla prije odlaska iz Sarajeva 1992. god. i *prijedlozima u vezi s arhitektonskim obrazovanjem*.

I exhibited over 30 watercolours and 10 experimental oil paintings at that first private exhibition in September 1992 — and sold everything... This was a great incentive for me to continue painting and exhibiting in private and public spaces in Algeria, and later in Glasgow. Freehand drawing then helped me find my first permanent job in January 1993 as an art teacher at an American elementary school. Of course, I still painted, exhibited and sold pictures that travelled in the suitcases of foreigners to many parts of the world as gifts and souvenirs, because it was practical to put unframed pictures in luggage. I did not keep a record of the number of paintings I sold, but I estimated, taking into account the average weekly result, that more than 600 of my paintings hang on walls in Algeria and many other countries.

Before leaving Sarajevo, I attended an AutoCad course. I brought an AutoCad tablet and a computer from Sarajevo on which I wrote my doctoral dissertation, completed in 1989 and defended in 1991. However, it soon became clear that it would be very difficult to find a job as an architect because there was an Association of Unemployed Algerian Architects in Algeria at the time. The friends we met in Algeria helped me establish contact with the well-known Algerian architect and urban planner Tewfik Guerroudj, with whom I collaborated on the development of a regulatory plan for a small Algerian city. In a similar way, I got the opportunity to design the interior of the British Club in the building of the British Embassy in Algiers. Nevertheless, it was clear that painting, working with children at school and a couple of projects were a temporary solution and that, since returning to Sarajevo was not possible, I should look for opportunities for a longer-term professional engagement that could not be realized in Algeria.

While the destruction of Sarajevo was gaining momentum, a United Nations (UN) conference entitled "Environment and Development" was held in Rio de Janeiro from 2-14 June 1992 (UN, 1992). The senselessness of everything that was happening simultaneously in the former Yugoslavia could not be greater, especially when compared to the UN's plans for sustainable development. Innovations regarding the sustainability of existing and new architecture and urban planning have since become my primary research interest. Since I still had no experience in that research field, I continued to look for academic positions in the field of architectural history and the revitalization of architectural heritage. Prof. Frank Walker from Strathclyde University in Glasgow sent a positive reply and having seen, during an informal interview in June 1994, examples of my watercolours of the Casbah of Algiers, he suggested that I exhibit them in the Department of Architecture. Freehand drawing thus, along with other professional knowledge and experience, helped me in finding employment in Glasgow as well.

2 Research and Knowledge Exchange about Sustainable Architecture and Urbanism

The following descriptions of the goals and results of research and knowledge exchange are sometimes accompanied by comments about the importance of the knowledge and experiences I gained before leaving Sarajevo in 1992, and by recommendations regarding architectural education.



2.1 Proširivanje istraživanja: Štednja energije u građevinama

Prvo istraživanje o održivoj arhitekturi u kojem sam učestvovala je imalo naziv *Održive građevine: trajnost, adaptabilnost i štednja energije*¹, zasnovano na hipotezi da ove tri karakteristike građevina imaju presudan uticaj na njihovu održivost. Cilj istraživanja je bio da se definišu i testiraju kriteriji za evaluaciju ovih karakteristika na 11 građevina (šest obrazovnih i pet za smještaj studenata) izgrađenih u periodu 1905-1998. u okviru kampusa Strathclyde Univerziteta. Testiranje predloženih kriterija i rezultata evaluacije odabranih građevina urađeno je u saradnji s arhitektima i građevincima iz prakse, primjenjujući princip razmjene znanja. Rezultati istraživanja su pokazali da je najstarija obrazovna zgrada u univerzitetskom kampusu (izgrađena 1905. god.) bila rangirana kao četvrta po ukupnom rezultatu evaluacije, tj. da su karakteristike trajnosti, adaptabilnosti i štednje energije bile lošije u preostalih sedam građevina koje su bile izgrađene kasnije. Ovaj rezultat je bio značajan u pogledu razumijevanja održivosti graditeljskog naslijeđa. Rezultati istraživanja objavljeni su u nekoliko radova od kojih ovdje navodim rad koji je predstavio glavne rezultate tog istraživanja (Langford, MacLeod, Maver & Dimitrijević, 2002).

Znanja o građevinarstvu i infrastrukturama koje sam stekla na Arhitektonskom fakultetu u Sarajevu i kroz praksu u nadzoru stambene izgradnje bila su odlična osnova za njihovo dalje proširivanje kroz istraživanja.

Saznanja iz ovog projekta sugerišu da je u toku studija arhitekture potrebno planirati razmjene znanja (predavanja, vježbe, seminare o rezultatima istraživanja i iskustvima iz prakse, itd.) iz svih oblasti inženjerstva koje se primjenjuju u arhitektonskom dizajnu, građevinarstvu i urbanom planiranju.

2.2 Razmjene znanja između istraživačkih institucija i prakse

Nakon konferencije Ujedinjenih nacija u Rio de Janeiru 1992. god., Velika Britanija je počela da usvaja planove za održivi razvoj i finansira istraživanja (na univerzitetima i u drugim istraživačkim institucijama) o tehnologijama za smanjivanje negativnih uticaja na prirodnu okolinu i klimu. To je bio signal za sve ekonomske sektore da će nacionalne i lokalne institucije dati prioritet finansiranju održivih projekata i usluga. Pošto manje firme najčešće nemaju istraživačke kapacitete za razvijanje novih tehnologija, počelo je finansiranje projekata razmjene znanja između istraživačkih institucija i malih i srednjih firmi. Evropski Fond za regionalni razvoj (European Regional Development Fund — ERDF) je sufinansirao te projekte do zvaničnog izlaska Velike Britanije iz Evropske unije (EU) 01/02/2020. Velika Britanija je nastavila da samostalno finansira ne samo projekte za razmjenu znanja već i kolaborativne istraživačke projekte istraživačkih institucija i firmi za razvoj inovacija za održivi izgrađeni prostor.

¹ Finansiranje: Energy and Physical Sciences Research Council (EPSRC), UK, 1998-2000. Ostali članovi istraživačkog tima: Prof. D. Langford, Prof. I. MacLeod (Civil Engineering) & Prof. T. Maver (Architecture), Strathclyde Univerzitet.

2.1 Expanding Research: Energy Conservation in Buildings

The first research project on sustainable architecture in which I participated was titled 'Sustainable Buildings: Durability, Adaptability and Energy Conservation', based on the hypothesis that these three characteristics of buildings have a decisive impact on their sustainability. The aim of the research was to define and test criteria for evaluating these characteristics on 11 buildings (six educational and five for student accommodation) built between 1905 and 1998 within the University of Strathclyde campus. The results of the study showed that the oldest educational building on the university campus (built in 1905) was ranked fourth in terms of the overall evaluation score, i.e. that the characteristics of durability, adaptability and energy conservation were worse in the remaining seven buildings that were built later. This result was significant in terms of understanding the sustainability of architectural heritage. The results of the research were published in several papers, of which I cite here the paper that presented the main results of that research (Langford, MacLeod, Maver & Dimitrijević, 2002).

The knowledge about construction and infrastructure that I acquired at the Faculty of Architecture in Sarajevo and through practice in residential construction supervision was an excellent basis for further expanding it through research.

The findings from this project suggest that during the study of architecture, it is necessary to plan knowledge exchanges (lectures, exercises, seminars on research results and practical experience, etc.) from all areas of engineering applied in architectural design, construction and urban planning.

2.2 Knowledge Exchange Between Research Institutions and Practice

After the UN Conference in Rio de Janeiro in 1992, the United Kingdom began to adopt plans for sustainable development and fund research (at universities and other research institutions) on technologies to reduce negative impacts on the natural environment and climate. This was a signal to all economic sectors that national and local institutions would prioritize financing sustainable projects and services. Since smaller companies often do not have the research capacity to develop new technologies, funding for knowledge exchange projects between research institutions and small and medium-sized companies began. The European Regional Development Fund (ERDF) co-financed these projects until the United Kingdom's official exit from the European Union (EU) on 01/02/2020. The UK has continued to independently fund not only knowledge-sharing projects but also collaborative research projects between research institutions and firms to develop innovations for a sustainable built environment.

¹ Funding: Energy and Physical Sciences Research Council (EPSRC), UK, 1998-2000. Other members of the research team: Prof. D. Langford, Prof. I. MacLeod (Civil Engineering) & Prof. T. Maver (Architecture), University of Strathclyde.



Prvi projekti za razmjene znanja u vezi s inovacijama za održivi izgrađeni prostor u kojima sam učestvovala su organizovali seminare i simpozije o rezultatima akademskih istraživanja i o inovacijama arhitektonsko-građevinskog sektora. Program aktivnosti je kasnije uključio takmičenja za finansiranje studija izvodivosti inovacija koje su radili akademski istraživači za potrebe malih i srednjih firmi. Internet je potom omogućio da se prošire razmjene znanja putem interaktivnih vebinara. Slijede kratki opisi takvih projekata koji su doprinijeli razumijevanju problema u praksi i doprinosili širenju mog znanja koje sam zatim prenosila studentima magistarskih i doktorskih studija u oblasti arhitekture i urbanizma.

2.2.1 Mreža kreativnih graditeljskih klubova²

U ovom jednogodišnjem projektu razmjene znanja, koji sam koordinirala učestvovalo je 12 univerziteta u Velikoj Britaniji. Pošto sam u to vrijeme završila modul Internet komunikacije u obrazovanju i istraživanju jednogodišnjeg kursa na Fakultetu za obrazovanje Strathclyde Univerziteta, dizajnirala sam veb stranicu projekta na kojoj su bile objavljivane aktivnosti organizovane u četiri regionalna kluba. Organizovana su 23 seminara na kojima je predstavljeno 80 inovacija i na kojima je bilo preko 600 učesnika (Langford & Dimitrijević, 2002). Seminari su pružili mogućnost proširivanja znanja i uspostavljanja kontakata s inovativnim firmama u Velikoj Britaniji pošto su informacije o predstavljenim inovacijama bile objavljene na veb stranici projekta.

U pogledu arhitektonskog obrazovanja, akademski istraživači su mogli da identifikuju primjere iz prakse koji se mogu upotrijebiti u nastavi. Univerziteti koji organizuju seminare za razmjenu znanja mogu omogućiti studentima arhitekture da im prisustvuju.

2.2.2 Izgradnja konzorcija za istraživanje inovacija za održivo graditeljstvo³

Kada je 2001. god. EU Framework 5 ponudio finansiranje projekata u kojima su mogli da učestvuju Bosna i Hercegovina i tadašnja Bivša jugoslavenska republika Makedonija, kontaktirala sam ministarstva za nauku u Sarajevu i Skoplju i dobila iz Skoplja pozitivan odgovor za pripremu zajedničkog projekta. Cilj projekta je bio da se identifikuju firme koje su zainteresovane da razviju inovacije za održivu izgradnju. Informacije o ovim makedonskim firmama su bile objavljene na veb stranici projekta i promovisane građevinskim firmama u Velikoj Britaniji i EU. Na kraju projekta Univerzitet Ćiril i Metodije u Skoplju organizovao je skup građevinskih firmi koje su se bile prijavile. Mogućnosti za učestvovanje u projektima koji razvijaju inovacije

The first knowledge exchange projects regarding innovations for the sustainable built environment in which I participated organized seminars and symposia on the results of academic research and on innovations in the architectural and construction sector. The program of activities later included competitions for funding innovation feasibility studies conducted by academic researchers for the needs of small and medium-sized enterprises. The Internet then enabled the expansion of knowledge exchange through interactive webinars. The following are brief descriptions of such projects that contributed to understanding problems in practice and contributed to expanding my knowledge, which I then passed on to MSc and doctoral students in the field of architecture and urban planning.

2.2.1 Network of Construction Creativity Clubs²

This one-year knowledge exchange project, which I coordinated, involved 12 universities in the UK. Having completed the 'Internet Communications in Education and Research' module of the one-year course at the Faculty of Education, Strathclyde University, at that time, I designed a project website that published the activities organized in the four regional clubs. 23 seminars were organized, presenting 80 innovations and attended by over 600 participants (Langford & Dimitrijević, 2002). The seminars provided an opportunity to expand knowledge and establish contacts with innovative companies in the UK, as information about the presented innovations was published on the project website.

In terms of architectural education, academic researchers could identify examples from practice that could be used in teaching. Universities that organize knowledge exchange seminars could allow architecture students to attend them.

2.2.2 Consortium Building for Research in Innovations for Sustainable Construction³

When in 2001 the EU Framework 5 offered funding for projects in which Bosnia and Herzegovina and the then FYR Macedonia could participate, I contacted the ministries of science in Sarajevo and Skopje, and received a positive response from Skopje for the preparation of a joint project. The goal of the project was to identify companies interested in developing innovations for sustainable construction. Information about these Macedonian companies was published on the project website and promoted to construction companies in the UK and the EU. At the end of the project, Cyril and Methodius University in Skopje organized a meeting of the construction companies that had applied. Opportunities for participation in projects that develop innovations for

² Network of Construction Creativity Clubs. Finansiranje: EPSRC, 2000. Partneri: University of Strathclyde, University of Reading, South Bank University, University of Central England, Coventry University, University of Wolverhampton, University of Salford, Sheffield Hallam University, Liverpool John Moores University, Leeds Metropolitan University, Glasgow Caledonian University, University of Northumbria.

³ Consortium Building for Research in Innovations for Sustainable Construction. Finansiranje: EU Framework Programme 5, 2001-2002. Partneri: University of Strathclyde, Glasgow (United Kingdom) & University 'Ćiril and Method', Skopje (FYR of Macedonia).

² Network of Construction Creativity Clubs. Funding: EPSRC, 2000. Partners: University of Strathclyde, University of Reading, South Bank University, University of Central England, Coventry University, University of Wolverhampton, University of Salford, Sheffield Hallam University, Liverpool John Moores University, Leeds Metropolitan University, Glasgow Caledonian University, University of Northumbria.

³ Consortium Building for Research in Innovations for Sustainable Construction. Funding: EU Framework Programme 5, 2001-2002. Partners: University of Strathclyde, Glasgow (United Kingdom) & University 'Ćiril and Method', Skopje (FYR of Macedonia).



za održivo graditeljstvo i koje je finansirala EU bile su objašnjene učesnicima skupa.

Aktivnosti za razmjenu znanja između univerziteta i prakse pružaju mogućnost za identifikaciju novih tema koje treba integrisati u arhitektonsko obrazovanje. Osim toga, univerziteti mogu organizovati kurseve koji su od interesa za profesionalni razvoj i proširenje znanja u praksi.

2.2.3 Centar za izgrađeni prostor^{4,5}

U periodu 2002-2006, partneri u ovom projektu su bili Strathclyde Univerzitet (arhitektonski i građevinski departmani) i Glasgow Caledonian Univerzitet. Prijedlog da se projekt produži u periodu 2006-2008, uz učešće trećeg partnera, The Glasgow School of Art (Mackintosh School of Architecture), je bio odobren. Cilj projekta je bio da se poveća kompetitivnost malih i srednjih arhitektonskih i građevinskih firmi u Škotskoj kroz saradnju s univerzitetima i razmjene znanja. Tim firmama su prosljeđena pitanja u vezi s njihovim potrebama za proširivanje znanja i o interesu za saradnju na razvoju inovacija za održivo graditeljstvo. Baza podataka o ekspertizi akademskih istraživača i njihovim istraživačkim projektima je bila dostupna na veb stranici projekta. Ovi podaci su poslužili da se organizuje 300 seminara kojima je prisustvovalo preko 6.000 učesnika u periodu 2002-2008.

U periodu 2006-2008. finansiranje projekta je obuhvatalo i troškove 10 studija izvodivosti inovacija koje su uradili akademski istraživači za potrebe malih i srednjih arhitektonskih i građevinskih firmi u Škotskoj. Prijedlozi za ove studije su bili urađeni kroz saradnju istraživača i zainteresovanih firmi. Prijedloge studija je odobravao nezavisan panel eksperata. Rezultati tih studija su bili objavljeni na veb stranici projekta. Ovaj šestogodišnji projekt je pojačao veze između akademskih istraživača na tri univerziteta i učesnika u dizajnu i izgradnji održivih objekata u Škotskoj. Značajno je da su urbanističke službe u pet opština i najveća organizacija za izgradnju socijalnih stanova bili sponzori projekta jer su njihovi službenici u velikom broju pohađali seminare.

Sadržaji seminara koji su organizovani u okviru ovog i narednog projekta omogućili su uvrštavanje primjera inovacija za održivu izgradnju u nastavu na univerzitetima koji su bili partneri u projektu.

2.2.4 Škotski Građevinski centar⁶

Potreba za geografskim proširenjem organizacije seminara i simpozija za prenos znanja o održivom graditeljstvu bila je motiv za pokretanje ovog projekta koji je uspostavio četiri građevinska foruma u različitim dijelovima Škotske (Inverclyde, Aberdeen, Tayside i

sustainable construction and are funded by the EU were explained to the participants of the meeting.

Knowledge exchange activities between universities and practice provide an opportunity to identify new topics to be integrated into architectural education. In addition, universities can organize courses that are of interest for professional development and knowledge expansion in practice.

2.2.3 The Centre for the Built Environment^{4,5}

In the period 2002-2006, the partners in this project were the University of Strathclyde (Architecture and Civil Engineering Departments) and Glasgow Caledonian University. A proposal to extend the project in the period 2006-2008 with the participation of a third partner, The Glasgow School of Art (Mackintosh School of Architecture), was approved. The aim of the project was to increase the competitiveness of small and medium-sized architectural and civil engineering firms in Scotland through collaboration with universities and the exchange of knowledge. Questions were sent to those companies regarding their needs to expand knowledge and their interest in cooperation on the development of innovations for sustainable construction. A database on the expertise of academic researchers and their research projects was available on the project's website. These data served to organize 300 seminars attended by over 6,000 participants in the period 2002-2008.

In the period 2006-2008, the project funding also included the costs of 10 innovation feasibility studies carried out by academic researchers for the needs of small and medium-sized architectural and construction firms in Scotland. The proposals for these studies were developed through collaboration between researchers and interested firms. The study proposals were approved by an independent panel of experts, and the results of these studies were published on the project website. This six-year project strengthened links between academic researchers at three universities and those involved in the design and construction of sustainable buildings in Scotland. It is notable that planning authorities in five municipalities and Scotland's largest social housing organisation were sponsors of the project, with their staff attending the seminars in large numbers.

The contents of the seminars, organized within this and the next project, enabled the inclusion of examples of innovations for sustainable construction in teaching at universities that were partners in the project.

2.2.4 Scottish Construction Centre⁶

The need to expand the geographical reach of seminars and symposia for the transfer of knowledge on sustainable construction was the motivation for this project, which

4 The Centre for the Built Environment (CBE). Finansiranje: ERDF, Scottish Executive, 2002-2006. Partneri: Strathclyde University, Glasgow Caledonian University.

5 Expansion of the CBE. Finansiranje: ERDF, Scottish Executive's SEEKIT Programme. Sponzori: Communities Scotland, Glasgow City Council, North Ayrshire Council, East Ayrshire Council, South Lanarkshire Council, North Lanarkshire Council, 2006-2008. Partneri: Strathclyde University, Glasgow Caledonian University and Glasgow School of Art.

6 Scottish Construction Centre. Finansiranje: Scottish Enterprise, 2008-2009. Partneri: Construction Industry Research and Information Association (CIRIA), Glasgow Caledonian University, University of Dundee, Building Research Establishment (BRE) Scotland, Building Software Ltd.

4 The Centre for the Built Environment (CBE). Funding: ERDF, Scottish Executive, 2002-2006. Partners: University of Strathclyde, Glasgow Caledonian University.

5 Expansion of the CBE. Funding: ERDF, Scottish Executive's SEEKIT Programme. Sponsors: Communities Scotland, Glasgow City Council, North Ayrshire Council, East Ayrshire Council, South Lanarkshire Council, North Lanarkshire Council, 2006-2008. Partners: University of Strathclyde, Glasgow Caledonian University and Glasgow School of Art.

6 Scottish Construction Centre. Funding: Scottish Enterprise, 2008-2009. Partners: Construction Industry Research and Information Association (CIRIA), Glasgow Caledonian University, University of Dundee, Building Research Establishment (BRE) Scotland, Building Software Ltd.

Forth) i sarađivao s postojećim građevinskim klubom u Edinburghu. Osim dva univerziteta, partneri u projektu su bili jedna asocijacija za istraživanja i informisanje građevinskog sektora (bazirana u Londonu), škotski dio jedne građevinske istraživačke institucije i jedna firma koja je pružala usluge u upotrebi novih informatičkih programa u građevinarstvu. Mjesečni pregled novosti u građevinskom sektoru i program seminara bio je dostavljan e-mailom građevinskim firmama u Škotskoj. Inicijalna podrška za uspostavljanje četiri regionalna građevinska foruma je omogućila njihovu buduću samostalnu aktivnost i pojačala saradnju s univerzitetima što je bilo korisno za planiranje zajedničkih istraživačkih projekata.

2.2.5 CIC Start Online⁷

Da bi se omogućio još širi prenos znanja o održivom izgrađenom prostoru, pripremila sam projekt koji je umjesto seminara organizovao interaktivne vebinare. U projektu je učestvovalo sedam škotskih univerziteta. Finansiranje projekta je uključivalo i sredstva za izradu 60 studija izvodivosti inovacija koje su uradili akademski istraživači za potrebe škotskih firmi. Osim toga, finansirana je i izrada 21 akademskog izvještaja o rezultatima istraživanja i inovacijama. Rezultati ovih studija i istraživačkih izvještaja su bili predstavljeni u okviru 80 vebinara koji su omogućavali komunikaciju s gledaocima nakon prezentacije (Ilustracija 3a). Svi vebinari su bili snimljeni i dostupni onima koji nisu mogli da prisustvuju. Vebinari su privukli 2.428 gledalaca od kojih je preko 200 bilo iz 53 zemlje.

Organizovano je 18 simpozija (dva online i 16 u Glasgowu) i objavljeno 14 izdanja tromjesečnog online magazina *Pregled Inovacija* koji sam uređivala i u kojem su predstavljeni i prilozi iz prakse. Na kraju projekta objavljena je zajednička publikacija *Inovacije za održivi dizajn i obnovu građevina u Škotskoj* (Dimitrijević, 2013) (Ilustracija 3b). Škotski Forum za održivi razvoj uvrstio je projekt u *Škotsku zelenu listu* 2010. god. kao priznanje za rad na razmjeni znanja o održivoj arhitekturi

established four construction forums in different parts of Scotland (Inverclyde, Aberdeen, Tayside and Forth) and collaborated with an existing construction club in Edinburgh. In addition to the two universities, the project partners were a construction research and information association (based in London), the Scottish branch of a construction research institution, and a company providing services in the use of new IT programs in the construction industry. A monthly overview of construction sector news and a seminar programme were sent by email to construction companies in Scotland. Initial support for the establishment of four regional construction forums enabled their future independent activity and strengthened collaboration with universities, which was useful for planning joint research projects.

2.2.5 CIC Start Online⁷

To enable even wider knowledge transfer on the sustainable built environment, I prepared a project that organized interactive webinars instead of seminars. Seven Scottish universities participated in the project. The project funding also included funds for the production of 60 feasibility studies of innovations carried out by academic researchers for the needs of Scottish companies. In addition, the production of 21 academic reports on research results and innovations was funded. The results of these studies and research reports were presented in 80 webinars that allowed communication with viewers after the presentation (Figure 3a). All webinars were recorded and available for those who could not attend. The webinars attracted 2,428 viewers, of whom over 200 were from 53 other countries.

18 symposia were organized (2 online and 16 in Glasgow) and 14 issues of the quarterly online magazine *Innovation Review*, which I edited and which also presented contributions from practice, were published. At the end of the project, a joint publication *Innovations for Sustainable Design and Building Renovation in Scotland* was published (Dimitrijević, 2013) (Figure 3b). The Scottish Forum for Sustainable Development included the project in the *Scottish Green List* in 2010 in recognition of its work on the exchange of knowledge



Ilustracija 3a Primjer CIC Start Online vebinara, 2009. / **3b** Publikacija o inovacijama ostvarenim u CIC Start Online projektu, 2013. Izvor: Dimitrijević, 2013.



Figure 3a Example of a CIC Start Online webinar, 2009 / **3b** Publication on innovations achieved in the CIC Start Online project, 2013. Source: Dimitrijević, 2013.

⁷ Construction Industry Centre (CIC) Start Online. Finansiranje: ERDF, Scottish Government, 2009-2013. Partneri: Glasgow Caledonian University, Heriot Watt University, Edinburgh Napier University, The Robert Gordon University, The Glasgow School of Art, University of Strathclyde Glasgow and University of Edinburgh.

⁷ Construction Industry Centre (CIC) Start Online. Funding: ERDF, Scottish Government, 2009-2013. Partners: Glasgow Caledonian University, Heriot Watt University, Edinburgh Napier University, The Robert Gordon University, The Glasgow School of Art, University of Strathclyde Glasgow and University of Edinburgh.

i građevinarstvu. Rezultati ovog projekta su doprinijeli nacionalnoj i internacionalnoj promociji inovacija škotskih istraživača i arhitektonsko-gradevinskog sektora.

Snimci vebinara o rezultatima istraživanja i inovacijama u arhitekturi i građevinarstvu mogu se koristiti u nastavi na arhitektonskim fakultetima.

2.2.6 Prostorni, prirodni, energetska i društveni aspekti razvoja naselja i klimatske promjene⁸

Kolege s Instituta za arhitekturu i urbano i prostorno planiranje Srbije (IAUS) pozvale su me da učestvujem u ovom istraživačkom projektu s izvještajem o politici i praksi u Škotskoj u vezi s temom projekta.⁹ Izvještaj sam predstavila na seminaru na kojem su prisustvovali kolege iz IAUS-a i kolege i studenti s Arhitektonskog fakulteta Univerziteta u Beogradu, a potom je objavljen u publikaciji *Klimatske promene i izgrađeni prostor: Politika i praksa u Škotskoj i Srbiji* (Pucar, Dimitrijević & Marić, 2013). Razmjena znanja o politici i praksi u vezi s uticajem klimatskih promjena na planiranje naselja u Škotskoj omogućila je usporedbu s politikom i praksom u Srbiji. Snimak seminara koji sam održala je bio dostupan svima koji nisu mogli da prisustvuju, kako istraživačima tako i studentima arhitekture.

Ukoliko ne postoje, potrebno je razviti kapacitete za snimanje predavanja i seminara gostujućih istraživača koji bi bili dostupni studentima arhitekture.

2.2.7 Integracija održive infrastrukture¹⁰

U ovom projektu je učestvovalo devet škotskih univerziteta. Tematski okvir projekta bio je proširen — osim održivih postojećih i novih građevina, obuhvatio je integraciju održivih infrastrukture u izgrađenom prostoru (Ilustracija 4). Organizovani su vebinari na kojima su bili predstavljeni istraživački rezultati, primjeri njihove primjene u praksi i inovacije škotskih firmi. Ovaj jednogodišnji projekt je privukao 939 gledalaca iz Velike Britanije i 30 drugih zemalja, uključujući Bosnu i Hercegovinu, Hrvatsku, Srbiju i Sloveniju. Informacije o finansiranju projekata u UK i EU za održive infrastrukture su bile objavljivane na veb stranici projekta. Projekt je objavljivao i tromjesečni magazin koji sam uređivala.

Pošto integracija inovativnih infrastrukture zahtijeva intervencije u postojećem izgrađenom prostoru i u planiranju novih urbanih cjelina, neophodno je uvrstiti ove teme u arhitektonsko obrazovanje.

on sustainable architecture and construction. The results of this project contributed to the national and international promotion of innovations by Scottish researchers and the architectural and construction sector.

Recordings of webinars on research results and innovations in architecture and construction can be used in teaching at architecture faculties.

2.2.6 Spatial, Natural, Energy and Social Aspects of Settlement Development and Climate Change⁸

Colleagues from the Institute of Architecture and Urban and Spatial Planning of Serbia (IAUS) invited me to participate in this research project with a report on policy and practice in Scotland related to the project topic⁹. I presented the report at a seminar attended by colleagues from IAUS and colleagues and students from the Faculty of Architecture, University of Belgrade, and it was subsequently published in the publication *Climate Change and Built Environment: Policy and Practice in Scotland and Serbia* (Pucar, Dimitrijević & Marić, 2013). The exchange of knowledge on policy and practice regarding the impact of climate change on settlement planning in Scotland enabled a comparison with policy and practice in Serbia. A recording of the seminar I held was made available to all those who were unable to attend, both researchers and architecture students.

If they do not exist, it is necessary to develop capacities for recording lectures and seminars by visiting researchers that would be available to architecture students.

2.2.7 Integration of Sustainable Infrastructure¹⁰

Nine Scottish universities participated in this project. The thematic scope of the project was expanded — in addition to sustainable existing and new buildings, it included the integration of sustainable infrastructures in the built environment (Figure 4). Webinars were organized, where research results, examples of their application in practice and innovations of Scottish companies were presented. This one-year project attracted 939 viewers from the UK and 30 other countries, including Bosnia and Herzegovina, Croatia, Serbia and Slovenia. Information on funding for projects in the UK and EU for sustainable infrastructures was published on the project website. The project also published a quarterly magazine that I edited.

Since the integration of innovative infrastructures requires interventions in the existing built space and in the planning of new urban areas, it is necessary to include these topics in architectural education.

⁸ Spatial, Environmental, Energy and Social Aspects of Development of Settlements and Climate Change. Finansiranje: Ministry of Education, Science and Technological Development of the Republic of Serbia, 2011-2015. Partneri: Institute of Architecture and Urban & Spatial Planning of Serbia, the Faculty of Architecture, the Faculty of Civil Engineering and the Faculty of Electrical Engineering of the University of Belgrade, the Faculty of Sciences and Mathematics of the University of Niš, the Institute of Technical Sciences of the Serbian Academy of Sciences and Arts.

⁹ strathprints.strath.ac.uk/55658

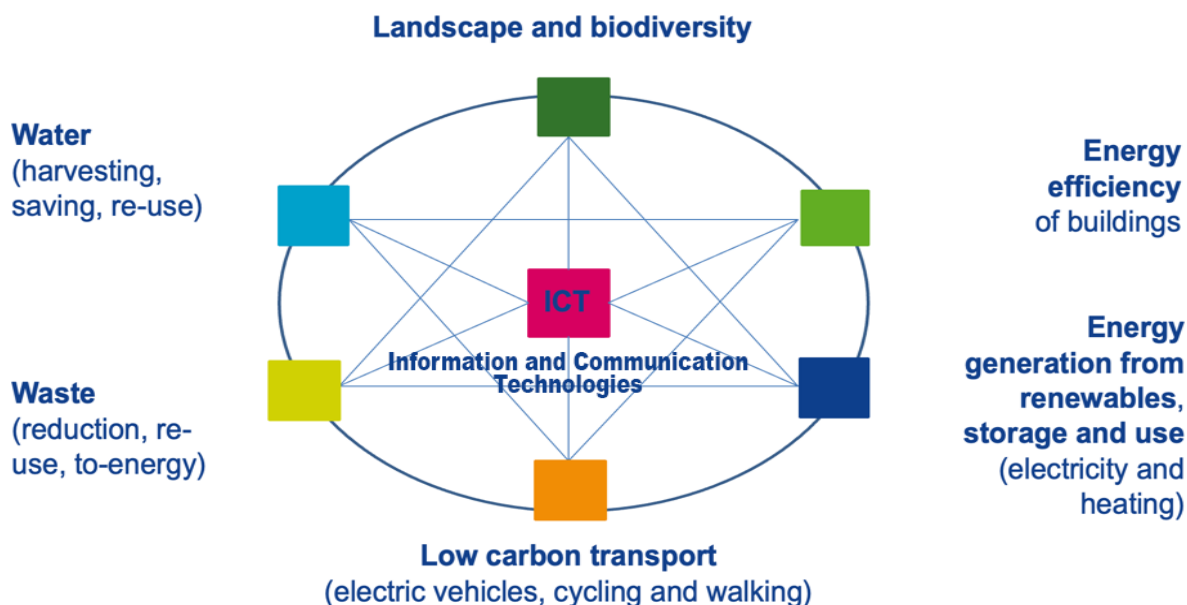
¹⁰ Mainstreaming Innovation. Finansiranje: Scottish Government, 2013-2014. Partneri: Glasgow Caledonian University, Edinburgh Napier University, Heriot-Watt University, The Glasgow School of Art, The Robert Gordon University, University of Aberdeen, University of Abertay Dundee, University of Edinburgh and University of Strathclyde Glasgow.

⁸ Spatial, Environmental, Energy and Social Aspects of Development of Settlements and Climate Change. Funding: Ministry of Education, Science and Technological Development of the Republic of Serbia, 2011-2015. Partners: Institute of Architecture and Urban & Spatial Planning of Serbia, the Faculty of Architecture, the Faculty of Civil Engineering and the Faculty of Electrical Engineering of the University of Belgrade, the Faculty of Sciences and Mathematics of the University of Niš, the Institute of Technical Sciences of the Serbian Academy of Sciences and Arts.

⁹ strathprints.strath.ac.uk/55658

¹⁰ Mainstreaming Innovation. Funding: Scottish Government, 2013-2014. Partners: Glasgow Caledonian University, Edinburgh Napier University, Heriot-Watt University, The Glasgow School of Art, The Robert Gordon University, University of Aberdeen, University of Abertay Dundee, University of Edinburgh and University of Strathclyde Glasgow.

Integration of Sustainable Infrastructure



Ilustracija 4 Tematski okvir projekta Integracija održive infrastrukture. Izvor: Dimitrijević, 2013.

Figure 4 Thematic framework of the project Integration of sustainable infrastructure. Source: Dimitrijević, 2013.

2.2.8 Online kursevi za profesionalni razvoj

U oktobru 2014. god. vratila sam se na Strathclyde Univerzitet na poziciju pomoćnika dekana za razmjenu znanja na Fakultetu za inženjerstvo i direktora za razmjenu znanja na Departmanu za arhitekturu. Moj prvi zadatak/projekt je bio da uspostavim studio i oformim tim za snimanje kurseva za profesionalni razvoj, predavanja i vebinare. U januaru 2016. god. smo objavili prvi online kurs koji sam organizovala u saradnji s univerzitetskim kolegama¹¹ i naredni s kolegama iz Departmana za arhitekturu,¹² a zatim je devet departmana Fakulteta za inženjerstvo nastavilo da koristi studio. Studio je postao posebno značajan u vrijeme epidemije Covid-19 kada je sva nastava (osim u nekim laboratorijima) na Strathclyde Univerzitetu bila organizovana online.

Projekti razmjene znanja koje sam vodila u periodu 2009-2014 demonstrirali su značaj upotrebe online tehnologija za prenos znanja što većem broju zainteresovanih firmi i pojedinaca. Interaktivni aspekti online komunikacija su posebno doprinijeli efikasnoj razmjeni znanja uprkos potencijalnim geografskim distancama između sagovornika. Interaktivni vebinari koje smo počeli objavljivati 2009. god. postali su jedan od standardnih načina za razmjenu znanja nakon globalne epidemije 2020. god.

Pošto online kursevi za kontinuirani profesionalni razvoj mogu biti snimci predavanja o inovacijama u arhitekturi, potrebno je planirati program takvih kurseva koji bi ujedno promovisali kvalitet nastave na arhitektonskim fakultetima i doprinijeli povećanju broja studenata.

2.2.8 Online Courses for Professional Development

In October 2014, I returned to the University of Strathclyde as Associate Dean for Knowledge Exchange in the Faculty of Engineering and Director of Knowledge Exchange in the Department of Architecture. My first assignment/project was to set up a studio and form a team to record professional development courses, lectures and webinars. In January 2016, we launched the first online course, which I organised in collaboration with university colleagues¹¹ and a subsequent one with colleagues from the Department of Architecture¹². Nine departments in the Faculty of Engineering have since continued to use the studio. The studio was particularly important during the Covid-19 outbreak when all teaching (except for some laboratories) at the University of Strathclyde was organised online.

The knowledge exchange projects I led in the period 2009-2014 demonstrated the importance of using online technologies to transfer knowledge to as many interested companies and individuals as possible. The interactive aspects of online communication have particularly contributed to the efficient exchange of knowledge despite the potential geographical distances between the interlocutors. The interactive webinars that we started publishing in 2009 have become one of the standard ways to share knowledge after the global epidemic of 2020.

Since online courses for continuous professional development can be recordings of lectures on innovations in architecture, it is necessary to plan a programme of such courses that would also promote the quality of teaching at architectural faculties and contribute to increasing the number of students.

¹¹ flexible.strath.ac.uk/524/engaging-communities-with-innovative-public-lighting

¹² flexible.strath.ac.uk/639/what-decision-making-methods-and-tools-are-used-to-create-places-that-people-need-and-enjoy

¹¹ flexible.strath.ac.uk/524/engaging-communities-with-innovative-public-lighting

¹² flexible.strath.ac.uk/639/what-decision-making-methods-and-tools-are-used-to-create-places-that-people-need-and-enjoy



2.2.9 Laboratorije znanja¹³

Strathclyde Univerzitet je bio jedan od 11 partnera u Erasmus+ projektu koji je imao za cilj da pomogne razvoju novih nastavnih programa u vezi s održivim izgrađenim prostorom na univerzitetima u Kosovskoj Mitrovici, Beogradu, Banjaluci, Mostaru, Novom Pazaru i Višoj tehničkoj školi u Zvečanu. Osim nastavnih programa koji su bili razvijeni prema potrebama pojedinačnih institucija, objavljeno je šest tematskih publikacija stručnih radova, u vezi s glavnom temom projekta, koje se mogu koristiti u nastavi.¹⁴ Bila sam jedna od urednika publikacije *Integralno urbano planiranje: Pravci, izvori i teritorije* (Anguillari & Dimitrijević, 2018) i koautor članka *Održiva obnova za adaptabilne građevine* (Konstantinou & Dimitrijević, 2018). Saradnja na ovom projektu ukazala je na neophodnost razumijevanja lokalnog socioekonomskog i prirodnog konteksta u pripremi nastavnih programa za obrazovanje arhitekata, urbanista i građevinskih inženjera koji će učestvovati u održivom razvoju područja u kojem žive i rade.

Ukoliko ne postoji, baza podataka o objavljenim rezultatima naučnih radova na svakom univerzitetu treba biti оформljena i dostupna za pretraživanje da bi se omogućila identifikacija tema za potencijalnu interdisciplinarna saradnja i korištenje u nastavi.

2.2.10 Održivi izgrađeni prostor¹⁵

Program Erasmus+ je omogućio razmjenu znanja između Departmana za arhitekturu Strathclyde Univerziteta i Arhitektonskog fakulteta Univerziteta u Beogradu u vezi s održivim izgrađenim prostorom putem razmjene profesora koji su održali predavanja i putem šestomjesečne razmjene po dva doktoranta. Ta saradnja je potom nastavljena mojim učešćem na predavanjima na doktorskom studiju na Arhitektonskom fakultetu Univerziteta u Beogradu i koautorstvom naučnih radova doktoranata s kojima sam sarađivala (Lević et al., 2023). Drugi, za mene vrlo značajan, rezultat te saradnje je jačanje veza s Arhitektonskim fakultetom Univerziteta u Sarajevu kroz komentorstvo jednog tadašnjeg doktoranta iz Sarajeva i koautorstvo naučnog rada baziranog na odbranjenoj doktorskoj disertaciji (Kahrović Handžić & Dimitrijević, 2024).

Pošto razmjene znanja između arhitektonskih fakulteta doprinose proširivanju znanja svih učesnika, neophodno je podržavati učešće predavača, istraživača i studenata u takvim aktivnostima.

2.2.9 Knowledge Labs¹³

Strathclyde University was one of 11 partners in an Erasmus+ project that aimed to support the development of new curricula on sustainable built environments at universities in Kosovska Mitrovica, Belgrade, Banja Luka, Mostar, Novi Pazar and the Technical University of Zvečan. In addition to the curricula that were developed according to the needs of individual institutions, six thematic publications of professional papers related to the main theme of the project were published that can be used in teaching.¹⁴ I was one of the editors of the publication *Integral Urban Planning: Directions, Sources and Territories* (Anguillari & Dimitrijević, 2018) and co-author of the article *Sustainable Renovation for Adaptable Buildings* (Konstantinou & Dimitrijević, 2018). The collaboration on this project showed the necessity of understanding the local socio-economic and natural context in the preparation of curricula for the education of architects, urban planners and civil engineers who will participate in the sustainable development of the areas in which they live and work.

If it does not exist, a database of published scientific results at each university should be created and made available for search to enable the identification of topics for potential interdisciplinary collaboration and use in teaching.

2.2.10 Sustainable Built Environments¹⁵

The Erasmus+ programme enabled the exchange of knowledge between the Department of Architecture of the University of Strathclyde and the Faculty of Architecture of the University of Belgrade regarding sustainable built environments through the exchange of professors who gave lectures and through a 6-month exchange of two doctoral students. This cooperation was then continued with my participation in lectures during the doctoral study at the Faculty of Architecture of the University of Belgrade and co-authorship of scientific papers of the doctoral students with whom I collaborated (Lević et al., 2023). Another, for me very significant, result of this cooperation is the strengthening of ties with the Faculty of Architecture of the University of Sarajevo through the co-supervision of a then doctoral student from Sarajevo and the co-authorship of a scientific paper based on the defended doctoral dissertation (Kahrović Handžić & Dimitrijević, 2024).

Since knowledge exchanges between architectural faculties contribute to expanding the knowledge of all participants, it is necessary to support the participation of lecturers, researchers and students in such activities.

¹³ Knowledge Labs (KLABS). Finansiranje: EU Erasmus+ Programme, 2016-2018. Partneri: University of Kosovska Mitrovica, University of Strathclyde, University of Ljubljana, University of Delft, University of Venice, University of Aachen, University of Belgrade, University of Banja Luka, University of Mostar, University of Novi Pazar, Higher Technical School of Zvečan.

¹⁴ books.bk.tudelft.nl/press/catalog/series/KLABS

¹⁵ Sustainable Built Environments. Finansiranje: EU Erasmus+ Programme, 2018-2020. Partneri: University of Strathclyde & University of Belgrade.

¹³ Knowledge Labs (KLABS). Funding: EU Erasmus+ Programme, 2016-2018. Partners: University of Kosovska Mitrovica, University of Strathclyde, University of Ljubljana, University of Delft, University of Venice, University of Aachen, University of Belgrade, University of Banja Luka, University of Mostar, University of Novi Pazar, Higher Technical School of Zvečan.

¹⁴ books.bk.tudelft.nl/press/catalog/series/KLABS

¹⁵ Sustainable Built Environments. Funding: EU Erasmus+ Programme, 2018-2020. Partners: University of Strathclyde & University of Belgrade.

Post scriptum

Projekti razmjene znanja između arhitektonskih fakulteta i arhitektonsko-građevinskog sektora imaju za cilj da rezultati istraživanja ne budu objavljeni samo u profesionalnim časopisima nego da se predstave direktno (putem seminara, simpozija, vebinara, kurseva za razvoj profesionalnih znanja, itd.) svima koji su zainteresovani da se ubrza primjena inovacija za održivi izgrađeni prostor i da se nova saznanja brže prenesu u praksu i u arhitektonsko obrazovanje. Da bi se to omogućilo, neophodno je da se na arhitektonskim fakultetima uspostavi organizaciona pozicija direktora za razmjenu znanja s praksom. Bilo mi je veliko zadovoljstvo da u toj poziciji vidim pozitivan uticaj razmjene znanja između univerzitetskih istraživača i arhitektonsko-građevinskog sektora kao i integraciju novih znanja u arhitektonskom obrazovanju u Škotskoj. Produžetak saradnje s Arhitektonskim fakultetom u Sarajevu otvara mogućnosti za razmjenu znanja sa novom generacijom akademskih istraživača i studenata u instituciji u kojoj sam se obrazovala i radila, i koja me pripremila da se suočim s vrlo različitim profesionalnim izazovima.

Post scriptum

Knowledge exchange projects between architectural faculties and the architectural and civil engineering sector aim to ensure that research results are not only published in professional journals but are also presented directly (through seminars, symposia, webinars, courses for the development of professional knowledge, etc.) to all those interested in accelerating the implementation of innovations for sustainable built environments and transferring new knowledge more quickly into practice and architectural education. To enable this, it is necessary to establish an organizational position of Director for Knowledge Exchange with Practice at architectural faculties. It was a great pleasure for me to see in this position the positive impact of knowledge exchange between university researchers and the architectural and civil engineering sector, as well as the integration of new knowledge into architectural education in Scotland. The extension of cooperation with the Faculty of Architecture in Sarajevo opens up opportunities for knowledge exchange with a new generation of academic researchers and students at the institution where I was educated and worked, and which prepared me to face various professional challenges.

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U potrazi za gradom In Pursuit of The City

dr. **Vladimir Krstić**

dipl. ing. arch.

Kansas State University; Kansas City Design Center, USA

Sažetak Pronađena razlika u konceptualizaciji i materijalizaciji arhitekture iz perspektive tri kontinenta i kulture proizlazi iz razlike u ideji grada, koja kao generativni kontekst uvjetuje svu arhitektonsku produkciju, i kao intelektualni konstrukt i kao manifestnu stvarnost. Takvo ustanovljenje se zasniva na premisi da je grad kontinuirani objekt — "urbani artefakt" — uzročno razvijajući odnos između konstitutivnih dijelova koji proizvodi stanje integralnog (arhitektonskog) totaliteta. To podrazumijeva ideju arhitekture kao instrumenta istraživanja mogućnosti grada (a time i mogućnosti arhitekture), gdje se grad ne shvaća kao fundamentalno dat i neupitan uvjet koji treba ispuniti, već kao konstrukt koji se razvija i traži, i čiji se uvjeti postojanja ustanovljavaju.

Odabrani urbanistički projekti poduzeti u Kansas City Design Centru nude uvid u takvu potragu za gradom i primjere metodologije za analizu i razmišljanje o gradu s namjerom da se otkriju mogućnosti za aktuelniju definiciju ideje projektovanja shodno trenutku kada stvarni predmet profesije prevazilazi tradicionalne i normativne okvire discipline, i gdje se vandisciplinarno znanje, potrebe i stvarnost opiru nominalnoj praksi, a zahtjev za društvenom odgovornošću i pravljjenjem promjene je akutniji nego ikada. Predstavljeni projekti su argument za širenje granica pedagogije, primijenjenu relevantnost akademskog rada i eventualno produbljujuću perspektivu za kritičko razmišljanje o aktualnosti urbanističkog projektovanja.

Ključne riječi grad; arhitektura; mediji.

Abstract The identified difference in the conceptualization and materialization of architecture from the perspective of three continents and cultures stems from a difference in the idea of the city, which, as a generative context, circumscribes all architectural production as both an intellectual construct and manifest reality. Such a finding is rooted in the premise of the city as a continuous object — an "urban artifact" — a causally unfolding relationship of constituent parts that generate the state of an integral (architectural) totality. This implies an idea of architecture as an instrument of inquiry into the possibility of the city (and thus the possibility of architecture) where the city is understood not as a fundamentally given and unquestionable condition to be complied with, but an evolving construct to be both sought and arrived to terms with.

Select urban design projects undertaken at the Kansas City Design Center will offer a window into such a quest for the city, and the methodologies for analyzing and thinking the city in order to discover the possibilities for a design response at the point where the actual subject matter is no longer aligned with traditional and normative disciplinary subjects; where extra-disciplinary knowledge, needs and reality stand defiant of nominal practices (and the forms of things), and where the demand for social accountability and making a difference is higher than ever. The presented projects will make a case for expanding the boundaries of pedagogy, the applied relevance of academic work, and eventually a broader perspective for urban design thinking.

Keywords city; architecture; media.

1 Uvod

Poziv da napišem prilog za AAeU došao je u vrijeme kada sam već počeo razmišljati o svom dosadašnjem radu, odlučivši se povući iz aktivnog sudjelovanja u akademiji, ali sa željom da nastavim doprinositi polju arhitekture i urbanog dizajna. U tom smislu, neizbježno je da će ovaj tekst u određenoj mjeri utjeloviti introspektivno razmatranje aktuelnih pitanja, tema i uvjerenja koji su informirali, uokvirili i održali moj rad, i još uvijek razvijajuće ishode, za koje se nadam da mogu biti (re)konstruisani ovom prilikom u koherentan argument za promovisanje ideje dizajna.

Nalazimo se u promjenjivoj sadašnjosti gdje je mnogo toga što je poznato i shvaćeno, u smislu normativnog utemeljenja, potisnuto u područje

1 Uvod

The invitation to write a contribution for AAeU came at a time when I had already started to reflect on my past work — having decided to step away from being actively involved in academia, while not yet surrendering the desire and drive to continue to contribute to the field of architecture and urban design. Thus, inevitably, this text will to a degree embody an introspective consideration of the leading issues, themes, and beliefs that have informed, framed, and sustained my work, and the still unfolding outcomes which I hope can be (re)constructed in this instance into a coherent argument for urban design advocacy.

Finding ourselves in an ever-shifting present — where much of what is known and understood in a normative

neizvjesnosti i podložno sve bržem tempu tehnoloških inovacija, promjena u načinu prisustva stvari i njihovih značenja, postojanje društvenih i kulturnih diskursa koji namjerno potkopavaju bilo kakve vanjske referente za objektivizaciju stvarnosti, eskalacija nekontrolisanih kapitalističkih mehanizama za izvlačenje maksimalnog profita, reducirajući sve na svom putu u potrošačke objekte i instrument za izvlačenje viška vrijednosti, kao i progresija amnezičkog stanja naše kolektivne percepcije mjerena u prolaznosti trajanja 'udarnih vijesti'. Mi ne možemo pobjeći kritičkom pitanju: šta je to što stvarno nastavlja da postoji i sadržava stvarnost?

2 Prijedlog

Moglo bi se tvrditi da arhitektura u svojoj najkritičnijoj konceptualnoj inkarnaciji, kao sredstvo za proizvodnju materijalne stvarnosti, i grad kao mjesto u kojem se takve stvarnosti ispituju, osporavaju i na kraju aktualiziraju, ostaju centralni za suočavanje s ovim pitanjem — ili da arhitektura kao takva ne može izbjeći ovo pitanje. Proučavanje načela ovog argumenta i njegovih uvjeta ostali su centralna tema za većinu mog akademskog rada, kako u nastavi tako i u naučnom istraživanju. Oni su postepeno došli u fokus dok sam živio, studirao, predavao i radio na tri različita kontinenta, u tri različite kulture i postao zaokupljen pitanjem fizičke transformacije urbane forme, koja proizlazi iz promjena u domenu kulturne i tehnološke proizvodnje. Tri referentna grada korištena za stvaranje argumenta ovog rada su Sarajevo, Tokio i Kansas City. Oni su predstavljeni hronološkim redoslijedom kojim sam se s njima susreo, čineći tok argumenta donekle zaobilaznim.

2.1 Sarajevo

Prvobitna referentna tačka koja je inspirisala moj istraživački interes bila je ukorijenjena u osjećaju kulturne pripadnosti, prvoj svijesti o gradu koja je proizašla iz mjesta (Sarajevo)

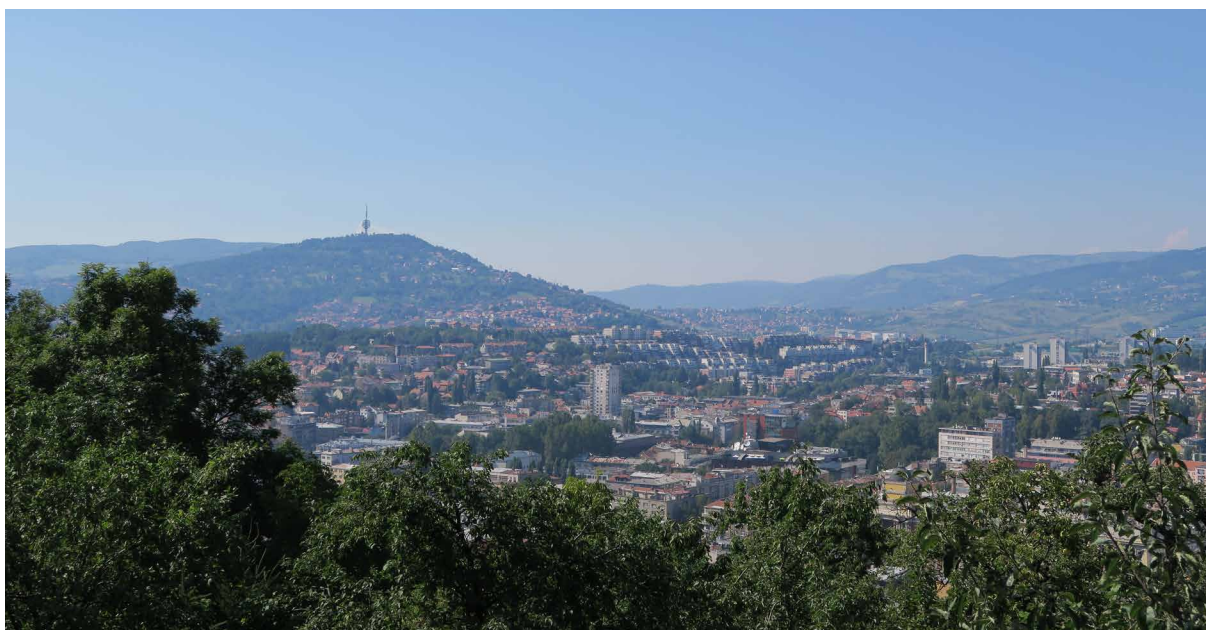
grounding sense is relegated to the realm of uncertainty, itself subject to the ever-accelerating pace of technological innovation; where the mode of the presence of things and their meanings is changing; where social and cultural discourses are unmoored, subverting any external referents for the objectivization of reality; where unchecked capitalist mechanisms seek to extract maximum profit, reducing everything to vacuous commodities and instruments of surplus value; and where the progression of the amnesic state of our collective perception is measured in the fleeting increments of the duration of 'breaking news' — we cannot escape the critical question: what holds?

2 The Proposition

It could be argued that in its most critical incarnation, the conceptual utility of architecture, as a means of the production of material reality, and the city as the site in which such realities are examined, contested, and eventually actualized, remain central to confronting this question — or that architecture as such cannot escape this question. The study of the tenets of this argument and its related conditions have remained central to much of my academic work, both in teaching and scholarly endeavors. They were gradually brought into focus as I lived, studied, and worked on three different continents, in three different cultures and cities, and have become preoccupied with the physical transformation of urban form stemming from shifts in the cultural and technological universe. The three reference cities used to frame the argument of this paper are Sarajevo, Tokyo, and Kansas City. They are presented in the order in which I encountered them making the path of the argument somewhat circuitous.

2.1 Sarajevo

The original reference point that inspired the quest was rooted in a sense of cultural belonging, the first awareness of the city stemming from a place (Sarajevo), and the school of



Ilustracija 1 Dominacija geografske 'teme'. Izvor: Ibrica Jašarević, 2022.

Figure 1 The dominance of the geography 'theme'. Source: Ibrica Jašarević, 2022.

i škole regionalne urbane misli s kojom sam se susreo u mom dodiplomskom obrazovanju. Agregatna premisa ove reference je ideja grada zasnovana na Albertijevoj izreci o inverznim (i organski povezanim) analogima zgrade i grada i njegove savremenije inkarnacije utjelovljene u Aldo Rossijevoj seminalnoj i još uvijek relevantnoj knjizi *Grad kao Arhitektura* (1985). Rossijeva anatomska (strukturnalistička) disekcija (evropskog) grada u kojoj su materija, misao i istrajnost zamišljeni kao sinonimi u definiranju konstitutivnih urbanih elemenata (urbanih artefakata) (Ibid., str. 22), gdje taksonomija dijelova i njihovih generativnih značenja (primarni elementi, spomenici, stanovanje) (Ibid., str. 57-101) nude drugačiji pojam sintakse koja proizvodi cjelinu, i gdje u krajnjem ishodu geografija (*genius loci*) i žive i nežive agencije (grad kao kolektivno umjetničko djelo/grad kao stečena svijest) (Ibid., str. 33-35) dočaravaju alternativnu i sistematičniju ideju grada kao arhitektonskog amalgama, koji se ne može odvojiti od ideje sintaktičke uzročnosti njegovih dijelova (koji postoje i razvijaju se/evoluiraju u vremenu). Na mnogo načina Sarajevo je (bilo) takav grad bez obzira na njegove brojne kulturne inkarnacije gdje su "određene teme", prema Rossiju, izdržale i održale suštinu njegove ideje — najočiglednije dominaciju geografije i njen uticaj na urbanu arhitektonsku svijest, što je kulminiralo djelima Juraja Neidhardta i posljedičnim uticajem njegove ostavštine.

2.2 Tokio

Tokio predstavlja suprotnu poziciju takvoj koncepciji grada. Oličenje postindustrijskog urbanog stanja koje, iako proizvod specifične historijske geneze svojstvene Japanu, označava, predviđa i rađa ideju (savremenog) grada koji nije vezan ograničenjima fizičke stvarnosti, ili bilo kojeg drugog oblika referentne stvarnosti. Potraga za razumijevanjem generativnih parametara takve ideje o gradu, koja je u to vrijeme bila relativno neistražena, postala je fokus mog postdiplomskog studija u Japanu, redefinirajući moj cjelokupni naučni pogled.

Za razliku od Rossijevog analognog modela grada, suprotna struktura (savremenog) Tokija rođena je iz čina raspada ideje grada i posljedičnog brisanja referentnog značenja plana koji ga je održavao — Meiji revolucija (Krstić, 1992, str. 24-27) koji je, bez zamjene alternativnom urbanom vizijom, rezultirao prazninom, i u fizičkom i u konceptualnom smislu, u neistraženi *laissez-faire* domen oslobođene moći kapitala koji se natječe za prisvajanje zemlje i izvlačenje

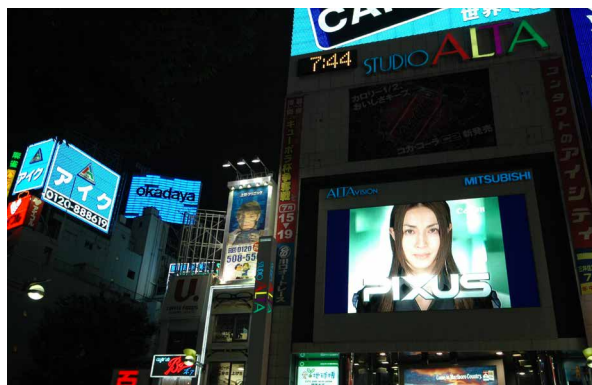
regional urban thought encountered in my undergraduate education. The aggregate premise of this reference is an idea of the city circumscribed by Alberti's dictum of the inverse (and organically connected) analogs of the building and the city, and its more contemporary and advanced incarnation embodied in Aldo Rossi's seminal and still relevant treatise *The Architecture of the City* (1985). His is a probing anatomical (structuralist) dissection of the (European) city: where matter, thought and persistence are conceived as synonymous in defining the constituting elements (urban artifacts) (Ibid., p. 22); where the taxonomy of parts and their generative meanings (primary elements, monuments, housing) (Ibid., pp. 57-101) offer a different notion of syntax that gathers the whole; and where, ultimately, geography (*genius loci*) and animate and inanimate agencies (the city as a collective work of art/ the city as an acquired conscience) (Ibid., pp. 33-35) conjure an alternative and more systematic idea of the city as an architectural amalgam that cannot be separated from the idea of the syntactic causality of its parts (that exist and unfold/evolve in time). In many ways Sarajevo is (or was) such a city regardless of its many cultural incarnations, where "certain themes", as per Rossi, have endured and sustained the essence of its idea — most obviously the dominance of geography and its impact on urban architectural consciousness, culminating in the works of Juraj Neidhardt and the ensuing influence of his legacy.

2.2 Tokyo

Tokyo stands as a counter position to such a conception of the city. The epitome of a postindustrial urban condition that, though a product of the specific historic genesis germane to Japan, signifies, foretells, and engenders an idea of the (contemporary) city unbound by the constraints of physical reality, or, for that matter, any other form of referential reality. The quest to understand the generative parameters of such an idea of the city that was relatively unexplored at the time became the focus of my graduate studies in Japan and redefined my entire scholarly outlook.

As opposed to Rossi's analogous city model, the antithetical structure of (contemporary) Tokyo was born out of an act of the dissolution of an idea of the city and the consequential obliteration of the referential meaning of the plan that was sustaining it — the Meiji Revolution (Krstić, 1992, pp. 24-27) — which, without being supplanted by an alternative urban vision, has turned the resulting vacancy, both in a physical and conceptual sense, into an uncharted *laissez-faire* domain of the unleashed powers of capital competing for land appropriation and the extraction of surplus value while bereft of any awareness of the city abandoning its incarnation to the residual effects of such a process. The resulting and unprecedentedly dynamic condition of the disordering urbanity that defines Tokyo in the present inverts the roles of architecture and the city, where the former is no longer a part of the whole since the whole (in a conceptual sense) no longer exists and hence has no referential hold of what architecture should/ can be. Rather, it is architecture that through its internal mechanisms must, in its every act, critically (re)construct an idea of the city as a conceptual referent against which it tries to seek its possibility, meaning, and relevance.

I have elsewhere elaborated on this subject (Krstić, 1997, pp. 38-39), but for the purpose of this particular text it



Ilustracija 2 Elektronsko urbano tkivo. Izvor: Krstić, 2017.

Figure 2 Electronic urban fabric. Source: Krstić, 2017

viška vrijednosti, odsutan od bilo kakve svijesti o gradu koji prepušta svoju inkarnaciju rezidualnim posljedicama takvog procesa. Rezultirajući i neviđeno dinamično stanje haotične urbanosti koja definira Tokio danas preokreće uloge arhitekture i grada, gdje grad više ne predstavlja i ne definira cjelinu, jer cjelina [u konceptualnom smislu] više ne postoji i, stoga, nema referentni uticaj na ono što bi arhitektura trebala/mogla biti. Umjesto toga, arhitektura je ta koja svojim unutrašnjim mehanizmima mora, u svakom svom činu, kritički rekonstruisati ideju grada kao konceptualnog referenta naspram kojeg pokušava tražiti svoju mogućnost, značenje i relevantnost.

Ova pitanja su detaljnije elaborirana u mojim prijašnjim radovima (Krstić, 1997, str. 38-39), ali za potrebe ovog konkretnog teksta dovoljno je naglasiti da nestankom referentne ideje grada, i prateće eliminacije zvaničnog diskursa o produkciji njegove (materijalne) stvarnosti, grad na kraju postaje transformiran u domen transparentnosti i mjesto bez antipoda, gdje se konkurentske stvarnosti pojavljuju i prožimaju po volji i bez uzročnih posljedica razmjenjujući analognu dimenziju stvarnosti s bestjelesnom dimenzijom (elektronske) fikcije. U takvoj sredini materijalna konstrukcija i elektronska simulacija (forme, prostora i vremena) služe kao istoznačna sredstva za proizvodnju stanja urbanosti, pri čemu su proživljeno iskustvo i simulativne medijske projekcije koje operišu u istom mjerilu nerazlučive — stanje u kojem prema Baudrillardu poruka više ne postoji — "to je medij koji se nameće u svojoj čistoj cirkulaciji" (Baudrillard, 1983, str. 126-133) kao materijal grada — ispisujući ono što je Paul Virillio (1984, str. 442-550) nazvao "krizom dimenzije" stvarnosti, ili njenim genetskim prepisivanjem, koje zahtijeva ponovno promišljanje materijalnih i konceptualnih elemenata arhitekture, kako bi mogla sačuvati svoju relevantnost u ispitivanju i preobražavanju neizvjesnosti grada koji Tokio predstavlja i u tome prihvatiti pitanje vlastitog *raison d'être* kao potencijalno konstitutivnog dijela takve cjeline.

2.3 Kansas City

Središnju tačku između ove dvije suprotstavljene koncepcije grada i srodnih urbanih stvarnosti zauzima američki grad. Preciznije, model grada Srednjeg zapada koji je izrastao iz geometrijske apstrakcije organizacionog sistema ortogonalne mreže postavljene preko teritorije prije stvarnog prikaza njegove geografije, kako bi se stvorio definisani (ekonomski) entitet otvoren za spekulativnu manipulaciju i korištenje. Budući da je tako zamišljeni grad dio i derivat takvog organizacionog sistema koji djeluje na transregionalnoj skali, važnost njegove fizičke koherencije i trajnosti je smatran kao relativno minoran stvarajući drugačiju vrstu urbane DNA naklonjenu promjeni i nestalnosti.

Ova sklonost je jednako ukorijenjena u određenoj kapitalističkoj (američkoj) ideji grada zasnovanog, prema Manfredu Tafuriju, na "pomirenju stabilnosti principa s promjenljivosti vrijednosti". Drugim riječima, stabilnost i trajni poredak kartezijanskog geometrijskog plana koji organizira grad u funkcionalnom, dvodimenzionalnom smislu usredotočenom na iskoristivost zemljišta kao matricu za manipulaciju nekretninama (parcele), i promjenjivost vrijednosti shvaćenih prvenstveno kao tržišno uvjetovane

suffices to make the point that, with the disappearance of a referent idea of the city — and with that the elimination of an established discourse of what constitutes its (material) reality — the city was ultimately transformed into a permeable locus with no antipodes, where competing realities appear and intersect at will, and with no causal consequences exchanging the analogous modes of the real with those of disembodied (electronic) fiction. In it, material construction and electronic simulation (of form, space, and time) serve as synonymous means of the production of the state of urbanity, whereby lived experience and simulative media projections that operate at the same scale are all but indistinguishable — a state in which, according to Baudrillard, the message no longer exists; "it is the medium that imposes itself in its pure circulation" (Baudrillard, 1983, pp. 126-133) as the stuff of the city — inscribing what Paul Virillio (1984, pp. 442-550) has termed a "crisis of the dimension" of reality, or its genetic rewriting that requires rethinking the material and conceptual bearings of architecture to be able to engage with the perpetually unfolding and morphing uncertainty of the city that Tokyo represents, and, in that, remain open to probing its *raison d'être* as a potentially constituting part.

2.3 Kansas City

A midpoint between these two opposed conceptions of the city and related urban realities is occupied by the American city. More specifically, the Midwestern city model that grew out of the abstraction of the ordering system of the grid — laid over the land in advance of an actual account of its geography — in order to convert it into a definable (economic) entity open to speculative manipulation and use. Since the so-conceived city is a sub-part and derivative of an ordering system that operates on the trans-regional scale, the importance of its artifactual veracity and permanence has remained tenuous, inscribing a different urban DNA biased towards the propensity for change.

This propensity is equally rooted in a particular capitalist (American) idea of the city, based, according to Manfredo Tafuri, on the "reconciliation of the stability of principles with the mobility of values." In other words, the stability and enduring order of the grid that organizes the city in a functional, planar sense — centering on land-use utility as a matrix for real estate manipulation (parcels) — and the mobility of values, understood primarily as market-driven economic values embodied in the suprastructures that create the fabric of the city. Since such structures



Ilustracija 3 Morfologija kosog urbanog prostora. Izvor: Krstić, 2025.

Figure 3 Oblique urban space morphology. Source: Krstić, 2025



ekonomske vrijednosti sadržane u arhitektonskim strukturama koje stvaraju tkivo grada. Budući da su takve strukture prvenstveno poimane finansijskim pojmovima, a ne fizičkim (arhitektonskim/kulturnim) atributima, vrijednost njihovog materijalnog prisustva i trajanja se mjeri kao ekonomska kategorija. Posljedično ne postoji nikakvo oklijevanje da se ukloni zgrada koja se više ne smatra ekonomski relevantnom s obzirom na to da se njeno uklanjanje ne doživljava kao narušavanje kohezije grada, već kao povratak na njegov nominalni i trajni "princip" ustanovljen u organizacionoj funkciji dvodimenzionalnog plana — grad postoji dok plan postoji.

Tafari dalje tvrdi da su u američkom gradu "urbanističko planiranje i arhitektura konačno razdvojeni" jer je "apsolutna sloboda dodijeljena jedinstvenom arhitektonskom fragmentu, ali ovaj fragment je smješten u kontekstu koji formalno ne uvjetuje. Sekundarnim elementima se daje maksimalna artikulacija, dok se zakoni koji upravljaju cjelinom rigidno održavaju" (Tafari, 1988, str. 38). U američkom gradu plan i presjek su konceptualno diskontinuirani i, dok je arhitekturi omogućena maksimalna sloboda u presjeku, ona je uvijek uključena u plan na predodređen način koji se ne može osporiti ili promijeniti — arhitektura ne proističe iz plana i ne stvara plan, arhitektura postoji kao diskretni objekt postavljen u polje — objekt i prostor nisu nužno koegzistentni i uzajamno kauzalni kao u evropskom (Rossijevom) gradu.

Razdvajanje plana i arhitekture, ili prostora i objekta, proizvodi urbanu matricu koja dopušta stalnu promjenu (objekata) i transformaciju, ali ne i evoluciju, jer grad ostaje fiksiran i ne može prekoračiti parametre uređenja (principe) pravougaonog kartezijanskog plana. Posljedično, bilo koja spontana trodimenzionalna konfiguracija/inkarnacija urbanog prostora se ne smatra garantovanom i trajnom (čak i ako postoji decenijama), i bez obzira na pozitivne prostorne i formalne attribute, uvijek se poima i svodi na nominalnost plana kao polaznu tačku za bilo kakav novi čin urbanog/arhitektonskog dizajna koji uzima nominalnu apstraktnost plana kao preduvjet za slobodu formalne inovacije (objekta). Ovo uzrokuje eliminaciju mogućnosti proizvodnje urbane sintakse i evoluciju uzročnosti urbanih elemenata ka stvaranju arhitekture grada, kako to Rossi vidi. Ipak, sama nepotpunost i otvorenost urbane morfologije američkog grada sa svojim latentnim višestrukim i paralelnim dimenzijama nosi najviše potencijala za inovativno razmatranje mogućnosti za urbanu arhitekturu. Te mogućnosti postoje unutar ograničenja kartezijanskog pravougaonog plana, ali traže drugačije čitanje i uvid.

Iako, u poređenju s Rossijem, ne postoje ekvivalentne analitičko-morfološke studije američkog grada, kratka publikacija Stevena Halla *Unutar grada: Fenomeni odnosa* (1988) predstavlja jedan od više prosvjetljujućih pokušaja drugačijeg čitanja, tumačenja i razumijevanja njegove urbane morfologije. On predlaže ideju "paralakse" kao načina postojanja urbanog prostora zasnovanog na dinamici percepcije. U skladu s tim, nedosljedna distribucija zgrada unutar morfologije plana (singularnost objekata u polju) i ekstremne varijacije njihovih visina rađaju se njihovim spontanim odnosima impliciranog urbanog prostora čija geometrija, topografija, dubina i granice ostaju promjenjive, uvjetovane pomakom u vertikalnoj poziciji ili tačkama posmatranja (slično analogiji slučajnog kubističkog prostora) i dimenzionalno suprotstavljena kartezijanskoj organizaciji

are primarily seen in such financially utilitarian terms rather than through their physical (architectural/cultural) attributes, the value of their material presence and duration is measured accordingly. There is little reluctance to remove a building no longer considered economically viable given that its destruction is not perceived as lessening the cohesion of the city (its fabric), but the return to its nominal and enduring "principle" embedded in the plan — that is, that the city holds as long as the plan endures.

Tafari further argues that, in the American city, "urban planning and architecture are finally separated" since "absolute liberty is granted to the singular architectural fragment, but this fragment is situated in a context that it does not condition formally: the secondary elements are given maximum articulation, while the laws governing the whole are rigidly maintained" (1998, p.38). In the American city, plan and section are conceptually discontinuous, and while a building is afforded maximum freedom in the section it is always subsumed in the plan in a preordained manner which it cannot challenge or change; one is not an extrusion of the other but a discrete object placed in the field — and object and space are not necessarily coexistent, reciprocal and inverse of each other like in the European (Russian) city.

The decoupling of the plan and the section, or the space and the object produce an urban matrix that allows for perpetual change (of objects) and transfiguration, but not evolution as the city stays confined to — and cannot transgress — the ordering parameters (principles) of the grid. Consequently, any found configuration/incarnation of the city is not considered as a given and permanent (even if having endured for decades), nor related to as such in all of its spatial and formal attributes, but is always referred back to the "zero degrees" of the grid — a starting point for any subsequent urban/architectural design response which accepts the condition of perpetual open-endedness in its formal iteration. This short-circuits the possibility of an urban syntax and the evolving causality of parts towards an architecture of the city as Rossi sees it; in the American city, architecture can never be more than what the order of the grid allows for. Nevertheless, it is the very incompleteness and open-endedness of the urban morphology of the American city, with its latent multiple and parallel dimensions, that carry the most potential for the innovative consideration of the possibilities for urban architecture. They eventually exist within the confines of the grid but ask for different a reading and insight.

While in comparison to Rossi, there are no equivalent analytical studies of the American city, Steven Hall's (1988) brief publication *Within the City: Phenomena of Relations* represents one of the more poignant attempts at a different reading, interpretation, and understanding of its urban morphology. He proposes the idea of "parallax", a mode of urban space existence based on the dynamics of perception. Accordingly, the inconsistent distribution of the buildings within the morphology of the grid (the singularity of the objects in the field) and the extreme variation in their heights engender, through their sectional relationships, an implied urban space whose geometry, topography, depth, and boundaries remain tenuous — subject to shifts in elevation or observation points (not unlike accidental cubist space) — and dimensionally nonconforming with the Cartesian order of the grid. Yet,



plana. Prepoznavanje i istraživanje ove kontradikcije ostaje fundamentalno za oslobađanje arhitekture od tipoloških veza i ograničenja koje joj plan nameće i preispituje njenu generativnu urbanu relevantnost.

3 Argument

Argument koji bi se ovdje mogao izvući na osnovu istaknutih različitih ideja grada i konstitutivnih koncepcija urbane arhitekture koje one utjelovljuju je da arhitektura sama po sebi ne predstavlja autonomnu, nezavisnu stvarnost izvan granica određenog stanja urbanosti kojim je uvjetovana. Parametri generativnog procesa kojim nastaje nametnuti su izvana kao stvar relacijske agencije unutar veće uvjetujuće cjeline odakle prima, odnosno u kojoj traži relevantnost i značenje. Shodno tome, to je pitanje angažiranja grada, ne nužno samo u smislu prihvatanja i odgovaranja na ono što je kontekstualno dato. To je više ispitivanje u ograničavajućim uvjetima ili konceptualnim neizvjesnostima same ideje urbanosti svojstvene mjestu kako bi se došlo do referentne pozicije koja utemeljuje mogućnost arhitekture i, zauzvrat, posljedično, otkriva hipotetsku dimenziju grada koja je postala uvjerljiva unutar medija arhitektonske intervencije.

Ovo je posebno kritično danas kada naše ekonomske, tehnološke i kulturne prakse poimaju arhitekturu i grad na utilitarni način — kao sredstvo za postizanje cilja, a ne kao cilj sam po sebi, suprotno Rossijevoj analognoj ideji grada — što problematizira našu kolektivnu sposobnost da znamo, razumijemo i angažiramo naš predmetni okoliš, uključujući istinitost, materijalno prisustvo i značenje stvari. Totalizirajući, postindustrijski (i postmoderni) kulturni fenomen u kojem, da parafraziramo Rosalindu Krauss (Krauss, 1983), više ne razumijemo stvari u afirmativnom smislu znanja šta one jesu, već u obrnuto različitom smislu znanja šta one nisu, bez mogućnosti da se u potpunosti identificiramo s njima (gradom i arhitekturom).

Takva situacija nije ograničena samo na urbane ekstreme Tokija i formalno umjerenije, ali jednako amblematične, američke urbane primjere kao što je Kansas City. Njeni tragovi se mogu podjednako naći i u tekućim zbunjujućim, morfološkim transformacijama Sarajeva, koje se čine gotovo nepovezanim s ukorijenjenošću na njegovom mjestu, *genius loci*, koji je dugo uvjetovao njegov analogni identitet ukrštajući geografiju, istinitost arhitekture i organsko jedinstvo njenih konstitutivnih dijelova. Sada se mijenja površnim i dezorijentirajućim iteracijama autoreferencijalnih objekata koji izgledaju kao da potiču iz nekih drugih dijelova i dimenzija, ne noseći nikakvu obavezu da "upisuju i opisuju ono što je stvarno" i uspostavljaju svoje topološko pripadanje.

Stoga je moj rad, posebno u domenu akademskih studijskih istraživanja urbanističkog dizajna, bio zasnovan na razumijevanju i argumentiranju djelovanja arhitekture kao instrumenta istraživanja mogućnosti grada (a time i recipročne mogućnosti arhitekture), pri čemu se grad ne treba smatrati fundamentalno datim i neupitnim uvjetom kojeg treba ispuniti, već evoluirajućim konstruktom koji treba prihvatiti u njegovoj datosti i kritičkom analizom i angažiranjem otkriti kao mogućnost nastajanja.

trying to engage in this contradiction stays fundamental to liberating architecture from the typological bonds imposed on it by the grid and to rethinking its generative urban relevance.

3 The Argument

The argument that could be drawn here, based on the outlined differing city ideas and the constituting conceptions of urban architecture they embody, is that architecture, itself, does not possess an autonomous, meaning-generating reality (or definition) outside the confines of the particular condition of urbanity it is circumscribed by. The parameters of the generative process, by way of which it comes into being, are imposed from without as a matter of the relational agency within the larger conditioning whole from where it receives — and wherein it seeks — relevance and meaning. Consequently, it is the question of engaging the city, not necessarily only in terms of accepting and responding to what is contextually given, but more so probing into the limiting conditions or conceptual uncertainties of the very idea of urbanity inherent in the place in order to arrive at a referential hold that grounds the possibility of architecture, and, in return, as a corollary uncovers a hypothetical dimension of the city made plausible through the architecture's intervening medium.

This is particularly critical today where our economic, technological, and cultural practices conceive of both architecture and the city as a utility — as means to an end rather than an end in itself, counter to Rossi's analogous city idea, eclipsed by such processes — which problematizes our collective ability to know, understand and engage with either, including the veracity of their material presence and meaning. This reflects a totalizing, postindustrial (and postmodern) cultural phenomenon where, to paraphrase Rosalind Krauss (1983), we no longer understand things in the affirmative sense of knowing what they are, but in an inversely differential sense of knowing what they are not without being able to fully identify ourselves with them (the city and architecture).

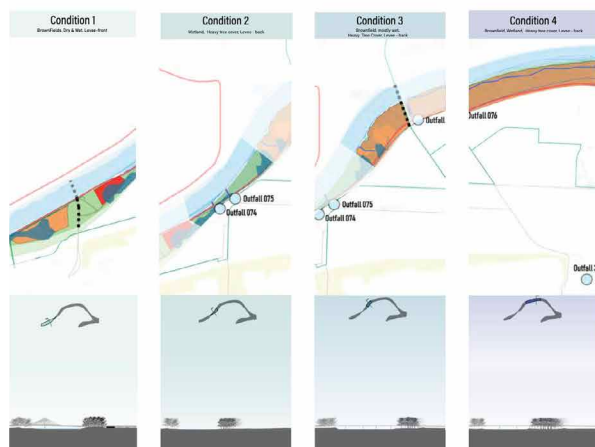
Such a situation is not only confined to the urban extremes of Tokyo and more formally sedate — but equally emblematic — American urban specimens like Kansas City; its traces can be equally found in the ongoing befuddling morphological transformations of Sarajevo which seem to be all but disconnected from the rootedness of its place — the *genius loci* — that for such a long time has governed its analogical identity by intersecting the geography, veracity of architecture and the organic unity of its constituting parts. These have now been exchanged for the superficial and disoriented iterations of self-referential objects that seem to be hauling from some other parts and dimensions, bearing no obligation "to inscribe and describe what is real" and lay down their topological claim.

Hence, my work — particularly in the domain of academic urban design studio investigations — was based on an understanding of and arguing for the agency of architecture as an instrument of inquiry into the possibility of the city (and thus the reciprocal possibility of architecture), whereby the city was to be considered not as a fundamentally given and unquestionable condition to be complied with, but an evolving construct to be arrived to terms with through critical analysis and engaged accordingly.



4 KCDC

Imao sam priliku dalje se fokusirati i detaljnije istraživati ove ideje tokom posljednjih petnaest godina moje nastavničke karijere, vodeći Kansas City Design Center [KCDC] na Kansas State University College of Architecture Planning and Design. KCDC je uspostavljen kao eksperimentalna laboratorija za urbani dizajn utemeljena na osnovi akademskog servisa i angažmana s urbanom zajednicom Kansas Cityja, gdje je grad sam po sebi služio kao stalni studijski primjer. Svrha programa je bila da djeluje kao most i međusobno povezujuća katalitička agencija između struke, građanske zajednice i akademske zajednice, a s ciljem da se razvijaju kapaciteti za dizajn vizije koja bi uključila nova pitanja urbanog dizajna izvan granica disciplina i stvorila informiranu platformu za njihovo eventualno obraćanje i konstruktivni dizajnerski odgovor. Inherentna misija programa bila je težnja da se proširi doseg profesionalnog obrazovanja i,



Ilustracija 4 Uzorak analitičke studije. Izvor: KCDC, 2019.

4 KCDC

I had the chance to further focus and more systematically explore these ideas during the last fifteen years of my teaching career directing the Kansas City Design Center (KCDC) at Kansas State University's College of Architecture Planning and Design. KCDC was set up as an experimental urban design laboratory, grounded in service learning and community-outreach teaching missions, specific to Kansas City as its perpetual case study domain. Its purpose was to act as a bridge and an interconnecting catalytic agency between profession, civic community, and academia. Indeed, its aim was to develop the capacity to envision designs that engage with emergent urban design issues beyond the confines of disciplinary boundaries, and to create an informed platform for their eventual consideration and constructive design responses. Inherent in the mission of the program was striving to expand professional education outreach and, while not emulating architectural practice models, to

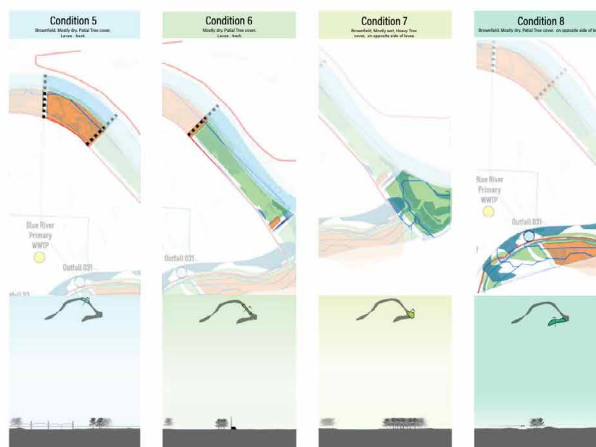


Figure 4 Analytical inquiry study sample. Source: KCDC, 2019

iako ne oponašajući modele arhitektonske prakse, istraže i pronadu operativni načini nastave, gdje bi proces učenja mogao postati transformativni izvor primjenjivog znanja koje poboljšava primjenjive ishode dizajna i osnažuje zajednicu sudionika i njihovo posjedovanje rezultata kroz participativni proces u projektovanju.¹

Temelj svih projekata KCDC-a i cjelokupne pedagogije urbanog dizajna programa bio je kontinuirani napor da se razvije i njeguje analitički pristup dizajnu. Pronalazak rigoroznih i prilagodljivih metoda za razlikovanje, seciranje, ispitivanje i spekulativno istraživanje kritičkih, opipljivih i nematerijalnih informacija i fenomena, te stvaranje sredstava za njihovo konstruktivno predstavljanje, bilo je ključno za mogućnost uspostavljanja sveobuhvatnog istraživačkog okvira dizajna.

Ekstremni polovi takvog pristupa obuhvataju na jednom kraju eksponencijalno rastući spektar vandisciplinarnog

explore and find operational modes of teaching where the learning process could become a transformative source of applicable knowledge — improving implementable design outcomes and empowering the stakeholder community to take ownership through a participatory design process.¹

Fundamental to all KCDC projects, and the overall urban design pedagogy of the program, was the sustained effort to develop and cultivate an analytical design approach. The invention of rigorous and adaptable methods for discriminating, dissecting, examining, and speculatively exploring critical, tangible, and intangible information and phenomena, and creating the means for their constructive representation was critical for being able to set up a comprehensive framework for design investigations.

The extreme poles of such an approach encompass, on one end, the exponentially growing spectrum of extra-disciplinary, data-based knowledge with a critical bearing

¹ Svaki KCDC projektat je kulminirao u sveobuhvatnoj publikaciji knjige projektata s dvostrukom svrhom da doprinese polju znanja o urbanom dizajnu i služi kao nacrt za sljedeće korake u provođenju i implementaciji predloženih poboljšanja urbanog dizajna. Za daljnje reference pogledati (posebno do 2023.): kcdesigncenter.org/kcdcstudio

¹ Each KCDC project culminated in a comprehensive project book publication with the twofold purpose of contributing to the field of urban design knowledge, and serving as a blueprint for the next steps in pursuing and implementing proposed urban design improvements. For further reference see (particularly up to 2023): kcdesigncenter.org/kcdcstudio

znanja zasnovanog na podacima, s kritičkim utjecajem na razmatranja dizajna, koji treba asimilirati i dovesti u operativni fokus. S druge strane je zahtjev za izgradnjom bliskih forenzičkih vještina viđenja, obdukcije i izdvajanja posebnosti fizičkih uvjeta pronađenog urbanog okruženja u drugačiji, više povezan oblik razumijevanja u odnosu na specifičnu agendu istraživanja dizajna van njegovog normativnog čitanja. Krajnji cilj analitičkog procesa bio je stvaranje referentnog sistema različitih načina kontekstualnog/mjesnog/studijskog područja znanja koji su, kroz potragu za uobičajenim (analognim) denominacijskim sredstvima reprezentacije, istovremeno prisutni i povezani (čak i ako su fenomenski disonantni, npr. brzina vjetra u odnosu na infrastrukturu za proizvodnju prostora, itd.), olakšavajući sveobuhvatnije mogućnosti istraživanja dizajna i inovativne rezultate.

Paralelno s pristupom analitičkom dizajnu, integracija procesa participativnog dizajna bila je jednako temeljna za metodologiju KCDC studija urbanog dizajna. Otrežnjujuća perspektiva koju je donijela ekonomska kriza u Americi 2010. godine probudila je preispitivanje etičkih stavova u arhitektonskoj praksi donoseći povećanu svijest i potražnju za društvenom odgovornošću i povezanim ishodima koji proizvode razlike. Jedan od njegovih aspekata je stalni pomak u projektantskoj praksi, posebno u slučaju javnih projekata prema ponovnom uvođenju doprinosa zajednice i strategijama angažmana dionika kao ključnom dijelu generativnog procesa dizajna, kao i promociji osjećaja kolektivnog vlasništva nad tako generiranim idejama, vrijednostima i izgrađenim artefaktima. Koliko god bio važan i obrazovno relevantan, takav pristup je bilo teško rekonstruisati kao heuristički alat unutar akademskih granica tradicionalnog dizajnerskog studija. KCDC, na osnovu svoje pozicije grada i zajednice i eksperimentalne misije laboratorije za urbani dizajn, i sredstvima održivog angažmana na seriji međusobno povezanih projekata koji se bave kritičnim urbanim pitanjima povezanim sa stvarnim zajednicama dionika, bio je bolje prilagođen i sposoban da integrira proces participativnog dizajna u svoju operativnu metodologiju i koristi ga kao katalitički alat za pristup i uključivanje perspektiva dionika i izgradnju pokretačke potrage za projektantskim konsenzusom — ne kao najniži zajednički nazivnik, već kao aspiracijska i izazovna perspektiva.

Kumulativno, ovo je proizvelo dva značajna rezultata: prvo, izgradnju trajnog povjerenja s opsluženim zajednicama zasnovanim na zajedničkom vlasništvu kolektivno generirane vizije za bolji grad koji će nastaviti informirati i voditi stvarne procese implementacije — zadana inkarnacija kolektivne ideje stvaranja grada. I drugo, kritički trenutak učenja i izlaganje pomaku u percepciji uloge arhitekta od unajmljenog pružaoca projektantskih usluga do učesnika u procesu angažmana zajednice koji djeluje na nivou nastanka projekta, gdje se artikuliraju sva kritična pitanja i vizijske odluke o potrebama, namjerama i svrhama koje će informirati potragu za dizajnom, i gdje je zacrtana mogućnost za stvarnu promjenu, dajući istinsku agenciju za profesionalnu primjenu projektantskog znanja.

Kao derivat analitičkog i participativnog pristupa dizajnu, zajedno s premisom da je arhitektura shvaćena i korištena kao instrument ispitivanja mogućnosti (stanja) grada koji pretpostavlja ideju o njegovoj nepotpunosti i

on design considerations that need to be assimilated and brought into operational focus; and, on the other, the demand for the build-up of near-forensic skills of seeing, autopsying and extracting particularities from the physical conditions of a found urban environment — translating them into a different, more germane form of understanding relative to a specific design inquiry agenda, beyond its normative reading. The ultimate goal of the analytical process was to create a referential system of different modes of contextual/site/study area knowledge which, through the pursuit of the common (analogous) denomination means of representation, were made simultaneously present and relatable (even if phenomenally dissonant, i.e. wind velocity vs space producing infrastructures, etc.) facilitating more comprehensive design investigation possibilities and innovative outcomes.

In parallel with the analytical design approach, participatory design process integration was equally foundational for KCDC's urban design studio methodology. The sobering perspective brought about by the 2010 economic crisis in America awakened the reconsideration of ethical bearings in architectural practice, bringing forth heightened awareness of and demand for social accountability, as well as related difference-producing outcomes. One of its aspects is the ongoing shift in design practice, particularly in the case of public projects towards recentering on community input and stakeholder engagement strategies as a core part of the generative design process, as well as the promotion of a sense of collective ownership over the so-generated ideas, values and built artifacts. However important and educationally relevant, such an approach was difficult to (re) construct as a heuristic tool within the academic confines of a traditional design studio. KCDC by virtue of its city — and community — embedded position and experimental urban design laboratory mission, and through the means of sustained engagement on a series of interrelated projects addressing critical urban issues connected to actual stakeholder communities, was better suited and able to integrate a participatory design process into its operational methodology. This approach functioned as a catalytic tool to access and engage stakeholders' perspectives and build a driving design quest consensus, not as a lowest common denominator, but as an aspirational and challenging perspective.

Cumulatively, this has produced two significant results. Firstly, it has built lasting trust with the served communities, based on shared ownership of the collectively generated vision for a better city — one that will continue to inform and guide the actual implementation processes, a default incarnation of the collective city making idea. Secondly, it fostered a critical learning moment and exposure to the shift in the perception of the role of the architect from a hired design service provider to a participant in the community engagement process, operating at the project origination level where all critical questions and visioning decisions about the needs, intentions, and purposes that will inform the design quest are articulated, and where the possibility for real change is charted, giving true agency to professional design knowledge application.

As a derivative of the analytical and participatory design approach, coupled with the premise of architecture being understood and employed as an instrument of inquiry into the possibility (condition) of the city — which assumes an idea of its incompleteness and open-endedness — the actual design output of the KCDC urban design studio has

otvorenosti, stvarni projektantski učinak KCDC studija za urbanističko projektovanje rezultirao je prijedlozima koji nisu u skladu s normativnim tipologijama dizajna/arhitekture. Hibridnost iteracija dizajna bila je utemeljena na otkrivanju pronađenih urbanih/kontekstualnih uvjeta, njihovom analitičkom presjeku i konstruktivnom unakrsnom upućivanju, i naknadnom otkrivanju mogućnosti i/ili zahtjeva za ono što je trebalo slijediti kao neophodan i istinski subjekt dizajna, bez preduvjeta ili predrasuda. Posljedično, ovo je rezultiralo potencijalno neanalognim konstruktima, uključujući disonantne, ali konceptualno i funkcionalno međuzavisne i nesubtraktivne dijelove bitne za ukupnost dizajnirane cjeline (oblik 'arhitektonskog' izuma), ali iznad svega bezuvjetno ukorijenjene u mjestu i okolnostima koji potvrđuju i daju autentičnu (iskustvenu) dimenziju gradu i njegovoj ideji. Iako teže da budu fizički stvarne, iteracije dizajna su jednako prijedlozi za metodologiju "razmišljanja" o gradu, razumijevanje višedimenzionalnosti njegove nepotpunosti i pronalaženje načina da se u njega učitaju druge mogućnosti koje su latentno prisutne i jednako istinite kao utjelovljena potraga. Sljedeći projekti su reprezentativni slučajevi takvih projektantskih istraživanja.

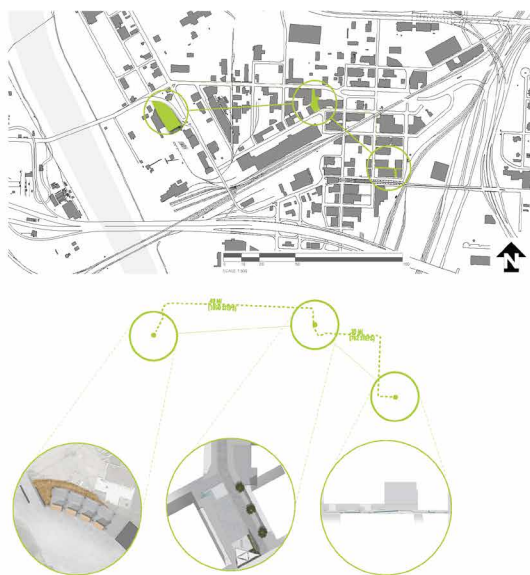
4.1 The West Bottoms Reborn

Projekat je zasnovan na istraživanju dizajna o mogućnostima da se stvori javni prostor — sistem javnih prostora u prethodno napuštenom industrijskom dijelu Kansas Cityja. Studija je bila motivirana željom da se suprotstavi predstojećim i eventualnim gentrifikacijskim promjenama područja, te da se elementi originalne urbane teritorije drže zajednički kao javna sfera u koju se učitavaju mogućnosti za kritičke intervencije dizajna i gdje bi bilo koji inovativni ishodi ostali neraskidivo vezani istim genetičkim korijenima mjesta. Gradeći na pronađenim kvalitetama pojedinačnih/odabranih lokacija, namjera je bila suprotstaviti se normativnim paradigmatama korištenja i razmotriti javni prostor kao radnu infrastrukturu utemeljenu na imperativima ekološke učinkovitosti koja je potrebna za mjesto. Shodno tome, dizajn je bio fokusiran na otkrivanje kritičnih funkcionalnih

resulted in proposals that do not comply with normative design/architectural typologies. The hybridity of the design iterations was grounded in the uncovering of the found urban/contextual conditions, their analytical intersection and constructive cross-referencing, and the subsequent discovery of the opportunities and/or the demands for that which was to be pursued as the necessary and true design subject with no preconception or prejudice. Consequently, this has resulted in potentially non-analogous constructs, including dissonant but conceptually and functionally interdependent and non-subtractive parts essential to the totality of the designed whole (a form of 'architectural' invention), but, above all, unconditionally rooted in the place and circumstances, affirming and giving an authentic (experiential) dimension to the city and its idea. Though they aspire to be physically real, the design iterations are equally proposals for the methodology of "thinking" the city: understanding the multidimensionality of its incompleteness and finding ways to read into it other possibilities that are latently present and equally true as an incarnating pursuit. The following projects extractions are representative cases of such design investigations.

4.1 The West Bottoms Reborn

This project was based on a design investigation into the possibility of the creation of a public realm — a system of public spaces in a previously abandoned industrial part of Kansas City. The study was motivated by the desire to counter the impending and eventually gentrifying change of the area, to stake out the elements of the original urban territory to be held in common as a public realm, and read into it the possibilities for critical design interventions, where any innovative outcomes would remain inextricably bound by the same genetic roots of the place. Drawing from and building on the found qualities of the individual/select sites, the intent was to counter normative use paradigms and consider public space as working infrastructure grounded in place-necessitated environmental performance imperatives. Consequently, the design was focused on discovering critical functional and operational aspects of the necessary



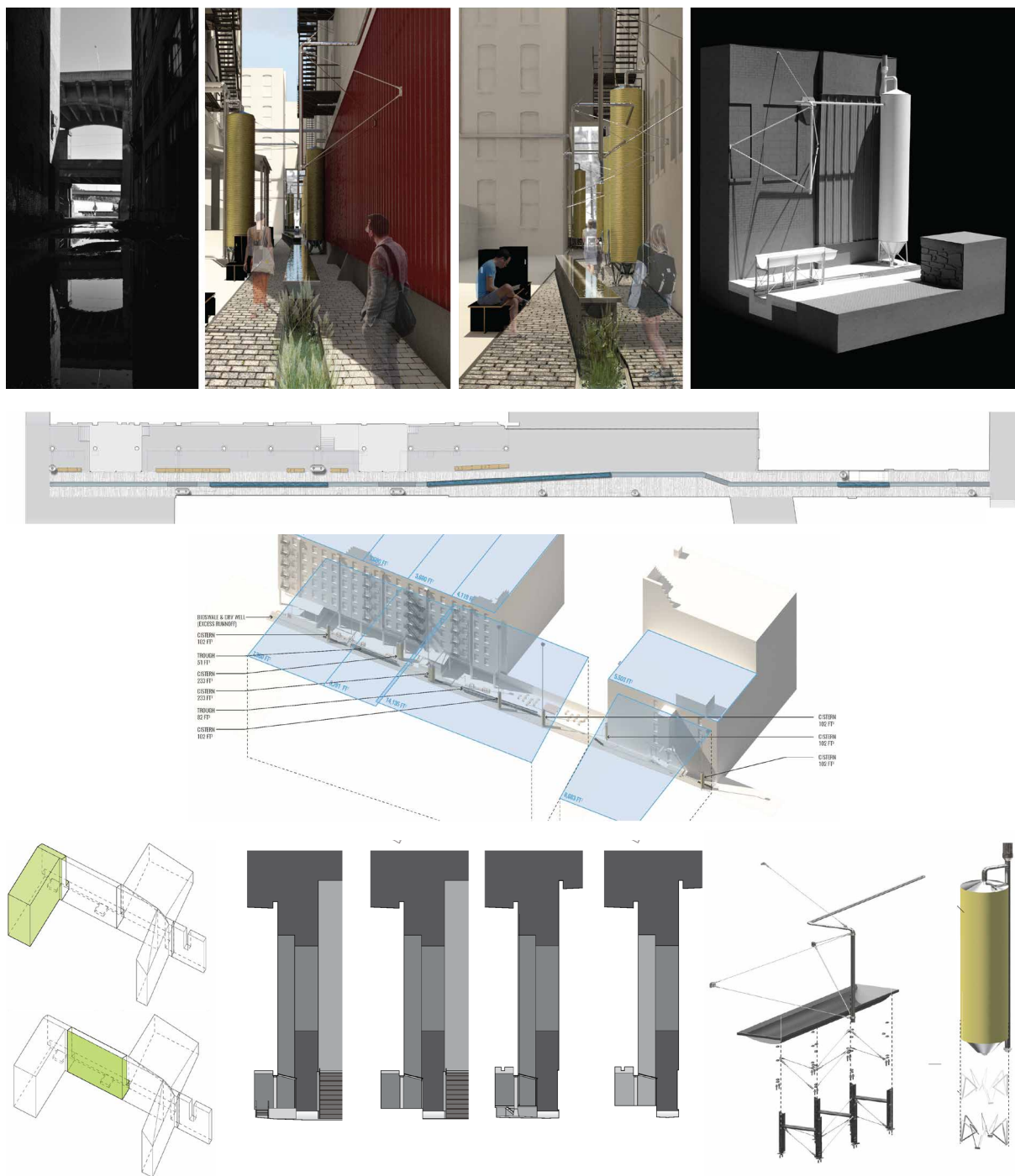
Ilustracija 5 Strategija odabira lokacija, West Bottoms Reborn. Izvor: KCDC, 2018.



Figure 5 Site selection strategy, West Bottoms Reborn. Source: KCDC, 2018.

i operativnih aspekata neophodne infrastrukture koji bi se mogli prevesti u simultane mogućnosti da se pronade i olakša angažiranje iskustava na datim lokacijama ostavljajući stvarnu skriptu korištenja javnog prostora i programiranja spontanom otkriću i kolektivnoj agenciji zajednice. U tom smislu, svaka projektovana infrastruktura/(prostor) nije imala normativni ekvivalent — bila je originalna za svoje mjesto i kriterije izvedbe — program i uzročno-posljedičnu vezu njegovih konstitutivnih dijelova/funkcija, kao što su upravljanje i obrada oticanja vode, pružanje zaštite okoliša od elemenata specifičnih za lokaciju, skupljanje samoodržive količine obnovljive energije itd.

infrastructure(s) that could be translated into simultaneous opportunities for the invention and facilitation of engaging experiences at the given locations — leaving the actual scripting of the public space's use and programming to spontaneous discovery and collective community agency. To that extent, each designed (infra)structure/space did not have a normative equivalent — it was original to its place, to the performance criteria/program, and the causal relation of its constituting parts/functions i.e., managing and processing water runoff, providing environmental shelter from site-specific elements, harvesting self-sustaining amounts of renewable energy, etc.



Ilustracija 6 kolaž Iteracija dizajna 'skrivenog' javnog prostora, West Bottoms Reborn. Izvor: KCDC, 2018.

Figure 6 collage "Hidden" public space site design iteration, West Bottoms Reborn. Source: KCDC, 2018.

4.2 The East Bottoms Vision Studija

Ovaj projekat je bio pokušaj da se istraži i generira alternativna ideja urbanosti u industrijskom dijelu grada. Goruća dilema s kojom se suočava Kansas City, kao i mnogi drugi gradovi na Srednjem zapadu uz rijeku, jest pretjerano industrijsko zadržavanje zemljišta unutar nekad zabranjenih teritorija podložnih prirodnoj slučajnosti. Naglašena je hitna potreba za održivošću i ublažavanjem nestabilnosti vodne agencije koja prijeti povijesnim poplavnim područjima, pojačana rastućim urbanim zadiranjem, te želja da se preispitaju mogućnosti povrata javnog dobra unutar cijelog područja i pristupi nekim od najneprepoznatijih prirodnih i geografskih dobara grada uz obalu rijeke Missouri. Temeljno za ovu dilemu bilo je shvaćanje, i posljedični strateški stav, da se nijedno održivo dizajnersko razmatranje ne može pronaći izvan shvaćanja infrastrukturnih potreba održivog upravljanja vodama. Važna je i strategija otpornog razmišljanja, gdje se inženjerski investicijski kapital morao istovremeno shvatiti kao kapital od javne koristi koji proizvodi pogodnosti za javnu upotrebu. Posljedica takve realizacije bilo je i pitanje mogućnosti da se počne urbani dizajn orijentiran na ljudsko mjerilo nasuprot *laissez-faire*, predimenzioniranom i prijetećem industrijskom urbanom pejzažu lišenom bilo kakvog prepoznatljivog osjećaja reda i zasićenog razarajućim intenzitetom svakodnevne trgovine koja ga održava. Suočavajući nepomirljive ekstreme date urbane situacije, namjera je bila usmjerena ka mogućnosti drugačije urbane paradigme, tražeći uvjete i mogućnosti za koegzistenciju suprotnosti i sjecišta i ponovnog povezivanja postojećeg s novim elementima

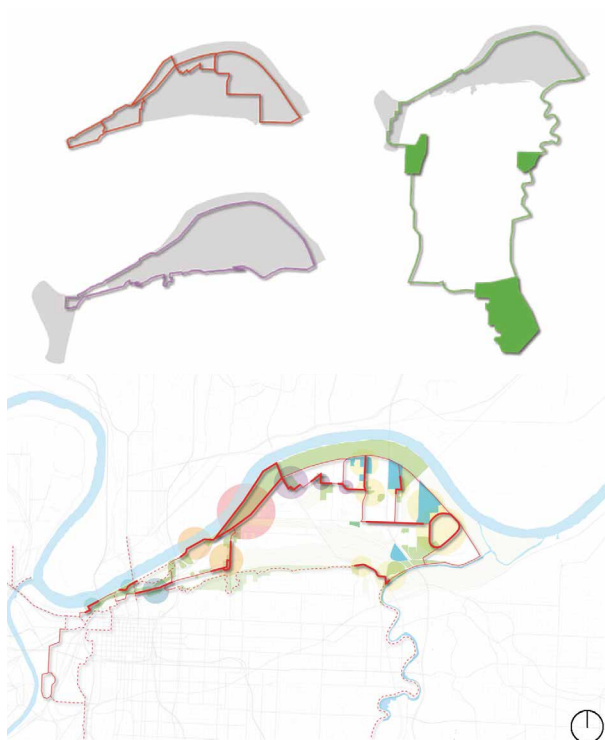
4.2 The East Bottoms Vision Study

This project was an attempt to explore and generate an alternative idea of urbanity in an industrial "no men's land" part of the city. The pressing dilemma facing Kansas City, like many other river-bound Midwestern cities, is the excessive industrial hold on land within the formerly prohibiting territories subject to nature's randomness, the pressing need to sustainability mitigate the volatility of the water threatening the historic floodplains — amplified by growing urban encroachment — and the desire to rethink the possibility of reclaiming the public domain within the entire area, including access to some of the city's most unrecognized natural and geographic assets along the Missouri Riverfront. Fundamental to this dilemma was the realization — and the subsequent strategic position — that no viable design consideration could be found outside of grasping the infrastructural needs of sustainable water management, as well as resilient thinking strategies where engineering investment capital had to be simultaneously understood as public benefit capital, producing public use amenities. The corollary of such a realization was also the question of the possibility of the insertion of human-scale oriented urban design against a *laissez-faire*, oversized, and forbidding industrial urban landscape — one devoid of any recognizable sense of order and pregnant with the crushing intensity of the daily commerce that sustains it. Facing the irreconcilable extremes of the given urban situation, attention turned to the possibility of a different urban paradigm — one that could seek the terms and opportunities for the coexistence of opposites and the intersection and the reconnection of the existing with new ordering elements.



Ilustracija 7 Master plan, The East Bottoms Vizija. Izvor: KCDC, 2019.

Figure 7 Master plan, The East Bottoms Vision. Source: KCDC, 2019.



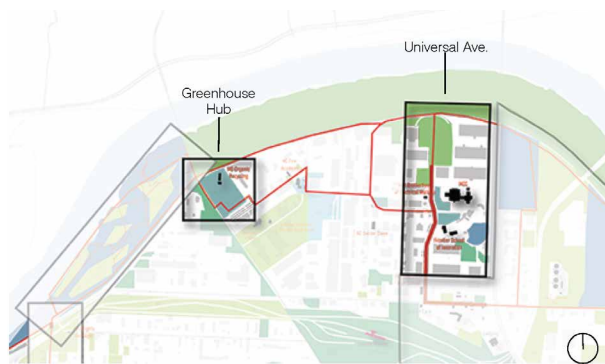
Ilustracija 8 kolaž Odabrane iteracije dizajna lokacija, The East Bottoms Vizija. Izvor: KCDC, 2019.

uređenja. Ovi elementi su zamišljeni kao katalitičko sredstvo programske i iskustvene reorganizacije ukupnosti urbanog okruženja u povezanu cjelinu, dok su tražili dublje korijene sa samim geografskim položajem i stvarali održive infrastrukture neophodne za njegovu podršku. Krajnji ishod je bio formiranje alternativne strategije za



Figure 8 collage Selected site design iterations, The East Bottoms Vision. Source: KCDC, 2019.

These elements were conceived as a catalytic means for the programmatic and experiential reorganization of the totality of the urban environment into a related whole, while seeking deeper roots with the very geographic location, and creating sustainable infrastructures necessary to support it. The ultimate outcome was the formation of an alternative



Ilustracija 9 kolaž Odabrane iteracije dizajna lokacija, The East Bottoms Vizija. Izvor: KCDC, 2019.

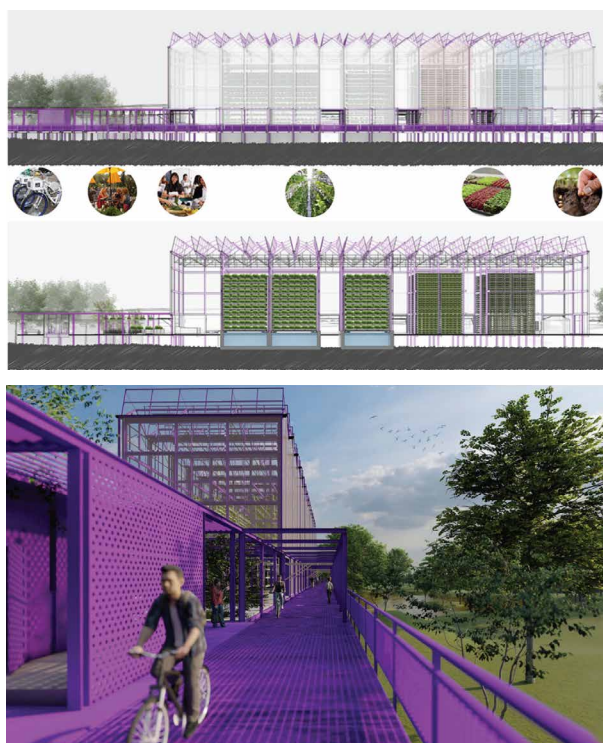


Figure 9 collage Selected site design iterations, The East Bottoms Vision. Source: KCDC, 2019.

ponovno promišljanje i vraćanje industrijskog urbanog pejzaža kao integralnog i nastanjivog dijela gradske javne sfere, kao i razmatranje mogućnosti drugačijeg gradskog poretka, gdje su njegove različite "prirode" strateški presijecane i suprotstavljene (umjesto da se smatraju međusobno isključivima) prema stvaranju neslućenog urbanog kvaliteta i povezane ideje urbanosti.

strategy for rethinking and reclaiming the industrial urban landscape as an integral and inhabitable part of the city's public realm. It also opened up the possibility of considering a different city order – one where its different 'natures' are strategically intersected and juxtaposed (rather than considered mutually exclusive) towards the creation of an unexpected urban quality and related idea of urbanity.



Ilustracija 10 kolaž Odabrane iteracije dizajna lokacija, The East Bottoms Vizija. Izvor: KCDC, 2019.

Figure 10 collage Selected site design iterations, The East Bottoms Vision. Source: KCDC, 2019.

5 Zaključak

Predviđanja Victora Huga — "*ceci tuera cela / ovo će ubiti ono*" — o propasti arhitekture pred nezaustavljivim razvojem tehnologije masovne komunikacije i dalje odjekuju, iako je štamparska mašina zamijenjena globalnim sistemima digitalnih mreža koje prijete da zamijene i posljednje ostatke fizičke stvarnosti. Robert Venturi je bio taj koji je šezdesetih godina prošlog stoljeća prigrlio tu propast kao populističko spasenje, proglašavajući kraj modernističke opsjednutosti prostorom i nudeći umjesto toga komunikaciju (oglašavanje i označavanje) kao novi arhitektonski medij — "komunikacija umjesto prostora." (Venturi, 1988, str. 8). Bez obzira na pronicljivost tog proročanstva, nekritičko (iako predstavljeno kao oslobađajuće) sveopće prihvaćanje neizbježno svedenog pretvaranja arhitekture u alat oglašavanja — ovoga puta do tačke poništenja njene objektnosti — nije uspjelo u potpunosti sagledati negativan uticaj na budućnost grada. Ono što danas živimo i doživljavamo kao grad nije obećana raskoš i formalno ludilo Las Vegasa koje slavi arhitektonsku *laissez-faire* slobodu od značenja (kako ju je hvalio Venturi). Sasvim suprotno, mi obitavamo u urbanoj stvarnosti dubokoj koliko i njen vanjski sloj, koju arhitektura prikazuje kao simulakrum svoje nekadašnje stvarne biti, držeći i projicirajući našu kolektivnu i zatupljujuće

5 Conclusion

Victor Hugo's "*ceci tuera cela / this will kill that*", a forewarning about architecture's doom in the face of the unstoppable development of mass communication technology, endures — albeit exchanging the printing press for the global digital network systems threatening to supplant the remaining vestiges of physical reality. It was Robert Venturi who in the nineteen-sixties embraced this doom as a populist salvation, proclaiming the end of the modernist fixation with space and offering in its stead communication (advertising and signifying) as a new architectural medium — "communication over space" (1998, p.8). Notwithstanding the blunt insight of the prophecy, the uncritical (masked as liberating) wholesale acceptance of the inevitability of the reductive morphing of architecture into an advertising tool, but this time to the point of the annihilation of its objecthood, fails to fully take account of the negative impact on the future of the city. What we are living and experiencing today as the city is not the promised exuberance and formal madness of Las Vegas, which celebrates the divorce of architectural *laissez-faire* freedom from meaning (as extolled by Venturi). Quite the opposite, we inhabit a veneer-deep urban realm rendered present by architecture as a simulacra of its former real self, which holds and projects our collective and numbingly agreeable preconception of what the city is expected to

udobnu predodžbu o tome kako grad treba izgledati. Istovremeno, stvarni javni prostor — prostor političke, društvene i kulturne razmjene i dijaloga, fizička razina na kojoj se okupljamo kako bismo potvrdili ili osporili svoju kolektivnost — potisnut je u nematerijalnost digitalne domene i relativnu nevidljivost naše kolektivne prisutnosti. Dihotomija fizičkog i digitalnog u građanskom prostoru po svojoj naravi, ako ne i namjeri, dovodi do potkopavanja grada i njegove transformacije u teritorij isključenosti — praznu, inertnu scenu koja služi kao okvir za očekivano, a lišena je bilo kakve moći da bude instrument promjene i transformacije. Ta je moć sada suštinski delegirana u mrežno područje elektroničke proizvodnje, bez mogućnosti povratka ili analognog uzvrat. Međutim, ono što formalni sloj skriva jest složena urbana podloga — unutarnji mehanizmi grada oslobođeni ideoloških i formalnih predrasuda, gdje je sve ogoljeno u svojoj operativnoj i činjeničnoj golotinji, bez suglasja dijelova s cjelinom i bez poznate urbane taksonomije, poput zelene infrastrukture s njenim rastućim teritorijalnim zahtjevima i prisutnosti. Na sjecištu tih proturječnih sfera nalazi se pravo pitanje grada i njegovih mogućnosti — i tu arhitektura ne može biti svedena na manipulaciju površinom. Ona mora biti ponovno shvaćena kao katalitički instrument ukorijenjen u mjestu, koji izrasta iz mjesta, ali i iz šireg konteksta i uvjetujućih okolnosti, otkrivajući i dajući oblik, značenje i integraciju onome što je latentno prisutno i konceptualno transformativno, ili još nepoznato kao njen nominalni subjekt — čime sama sebe aktualizira kao agens promjene. Rad KCDC studija urbanog dizajna, kao i moj vlastiti rad, proizlazi iz ove pretpostavke, u konačnici pokušavajući podići pitanje na sistemsku razinu metodologije urbanog dizajna i strategije razmišljanja. One su spremne suočiti se s većom cjelinom, izvan atomiziranih praksi usmjerenih na pojedinačne lokacije, gdje ideja grada i dalje opstaje kao fragmentarna vizija lišena želje da izazove samu pretpostavku prava na privatno vlasništvo. Moja nada jest da cjelokupan niz KCDC projekata koji su nastali tijekom mog petnaestogodišnjeg mandata, kao i rezultati naših partnerskih zajednica koje njima upravljaju, predstavljaju održivu perspektivu za konstruktivniji pristup promišljanju i djelovanju u urbanom dizajnu — čak i ako su zamišljeni i provedeni u akademskom okruženju — te da će moji bivši studenti nastaviti prenositi to znanje i graditi na njemu u svojoj profesionalnoj praksi, vjerujući u mogućnost boljeg grada.

look like. Simultaneously, the actual public realm, the realm of political, social, and cultural exchange and dialogue, the physical ground at which we come together to confirm and contest our collectivity, has been relegated to the intangibility of the digital domain and relative invisibility of our collective presence. The dichotomy of the physical and the digital as it plays out in the civic domain stands to, by default, if not by design, subvert the city into a territory of disengagement — a vacuous inert stage-set that acts as a framing device for the expected while absent of any agency to be an instrument of change and transformation, which has been substantively delegated into the networking realm of electronic production with no recourse or reverse analog. However, what the formal veneer deflects from view is the complex urban underbody — the inner workings of the city free from ideological and formal preconceptions — where everything is laid bare in its operational and factual nakedness, with no congruity of the parts towards the whole, and no previously known urban taxonomy, like green infrastructure with its growing territorial demands and presence. It is at the intersection of these contradictory realms where the true question of the city and its possibility resides, and where architecture cannot be reduced to a veneer manipulation exercise. It is obliged to be reconsidered as a catalytic instrument rooted in place, and growing out of place, as well as in larger contextual and conditioning circumstances, discovering and giving form, meaning and integration to that which is latently present and conceptually transformative — or unknown as its nominal subject — and, in doing so, actualizing itself as an agent of change. The work of the KCDC urban design studio, as much as my own work, was drawn from this premise, ultimately attempting to elevate the question to a more systemic level of urban design methodology, and thinking strategies willing to address a larger whole beyond atomized practices of focusing on individual sites where the idea of the city continues to reside as a fragmentary vision, absent of the desire to challenge the premise of the right to private ownership. My hope is that, cumulatively, the series of KCDC projects produced during the fifteen years of my directorial tenure, and the continuing stewardship of their outcomes by our community partners, present a viable perspective for a more constructive approach to urban design thinking and acting, even if conceived and executed on the academic level; and that my former students will continue to carry forward that knowledge, and continue to build on it in their professional practice — believing in the possibility of a better city.

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Bauk(haus) kruži Evropom, bauk Bauhausa¹

A spectre is haunting Europe, the spectre of Bauhaus

dr. **Selma Harrington**

dipl. ing. arch.

MRIAI HonAIA, Honorary Consul of Bosnia and Herzegovina in Ireland

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

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

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

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

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

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

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

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

1 Osvrt iz 'izdvojenosti'

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

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

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

1 Gaze back from 'exile'

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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





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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

9 Microrayon in English.

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

2 Baza i nadgradnja

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

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



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

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

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

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

2 Base and Superstructure

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

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



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

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

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

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

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

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

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

3 Odlasci i dolasci, škrgote i valjci⁹

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

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

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

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

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

3 Comings and Goings, Jigs and Reels¹²

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

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

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

¹² The latter two describe the forms of traditional Irish music



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

4 Gradogradnja na Crvenoj planeti

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

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

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

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

4 'Placemaking' on the Red Planet

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

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

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

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

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

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

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

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

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

5 Naznake

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

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

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

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

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

5 Clues

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

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

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

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

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

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

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

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



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

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

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

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

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

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

Etika sjećanja u memoriji i memorijalizaciji

Ethics of Remembering in Memory and Memorialization

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Sažetak Ova kritička refleksija ispituje dvadesetogodišnji razvojni put arhitektonske prakse Sabine Tanović, započet diplomiranjem 2006. godine na Arhitektonskom fakultetu Univerziteta u Sarajevu. Koristeći projekat memorijalnog muzeja posvećenog opsadi Sarajeva kao kritičnu polaznu tačku, prati evoluciju rada od konvencionalnih arhitektonskih paradigmi prema praksi koja dovodi u pitanje uspostavljene okvire tradicionalne arhitektonske produkcije.

Kritičkom autobiografijom preispitana je pretpostavka da korisnost u kombinaciji s ljepotom inherentno stvara značenje — pretpostavku koja je bila temelj njenog obrazovanja i ranog rada, ali koju njena praksa, usmjerena na memorijalne prostore i naslijeđe trauma, aktivno osporava. Ova lično-profesionalna evolucija duboko je oblikovala njen pedagoški pristup, posebno u kontekstu odgovora na isprepletene krize: klimatski kolaps, društvenu dezintegraciju i urušavanje međunarodnih pravnih okvira. Reflektirajući se na ovo transformativno putovanje, tekst nudi uvid u politiku sposobnosti arhitekture da odgovori na izazove ponovnim promišljanjem temeljnih pretpostavki same discipline.

Ključne riječi memorija; dizajn memorijala; pedagoška praksa; Sarajevo; profesionalna transformacija; arhitektonsko obrazovanje; globalna kriza.

Abstract This critical reflection examines Sabina Tanović's two-decade trajectory of architectural and research practice, commencing with her 2006 graduation from the Faculty of Architecture at the University of Sarajevo. Using her memorial museum project dedicated to the siege of Sarajevo as a critical point of departure, she traces the evolution of her work from conventional architectural paradigms toward a practice that challenges established frameworks of traditional architectural production.

Through critical autobiography, she interrogates the presumption that utility combined with beauty inherently produces meaning — an assumption that underpinned her education and early work but which her practice, focused on memorial spaces and difficult heritage, actively contests. This personal-professional evolution has profoundly informed her pedagogical approaches, particularly as they respond to intersecting crises: climate collapse, social disintegration, and the erosion of international legal frameworks. Reflecting on this transformative journey, the reflection offers insights into the politics of architecture's capacity to respond to challenges through reimagining the discipline's fundamental premises.

Keywords memory; memorial design; pedagogical practice; Sarajevo; professional transformation; architectural education; global crisis.

1 Uvod: pravedno & nepravedno

Godine 1993, dok je Lebbeus Woods radio na djelu *Rat i arhitektura*, razaranja Sarajeva teškom artiljerijskom vatrom trajalo je neprekidno. Svjedočeći paljenju gradskih blizanaca Mome i Uzeira — među bezbrojnim drugim civilnim metama koje su sistemski uništavane — Woods je izrekao mračnu opservaciju da su ti gorući tornjevi Sarajeva postali "obilježje kraja jednog doba razuma, ako ne i samog razuma, iza kojeg leži područje gotovo neshvatljive tame" (Woods, 1993, str. 3). Nakon gotovo četiri godine nemilosrdnog urbicida, grad i njegovi građani su se 1996. suočili s ogromnim arhitektonskim i psihološkim ruševinama — s olupinom s kojom se sada trebalo suočiti u njenom punom opsegu i značenju.

1 Introduction: Just & Unjust

In 1993, as Lebbeus Woods was working on *War and Architecture*, the destruction of Sarajevo by heavy artillery fire raged unabated. Witnessing the burning of the city's twin towers, Momo & Uzeir — among countless other civilian targets being systematically destroyed — Woods made a stark observation that these burning towers of Sarajevo had become "markers of the end of an age of reason, if not reason itself, beyond which lies a domain of almost incomprehensible darkness" (Woods, 1993, p. 3). After enduring nearly four years of relentless urbicide, the city and its citizens were faced in 1996 with overwhelming architectural and psychological debris, a wreckage that now demanded to be confronted in its full scale and meaning.



U intervjuu snimljenom neposredno nakon opsade, Greta Weinfeld Ferušić — prva dekanesa Arhitektonskog fakulteta u Sarajevu — navela je nepravdu kao jedan od razloga zašto je zloglasnu opsadu Sarajeva (1992-1996) bilo teže preživjeti od nacističkog koncentracijskog i logora smrti Auschwitz, u kojem je bila zatočena u mladosti. Kako je objasnila: *"Sva ta patnja bila je koncentrirana u ovom malom dijelu Europe. Bilo mi je jako bolno što je upravo ovaj dio Europe morao proći kroz takve strahote i nepravdu, dok je ostatak svijeta uživao u miru. Tijekom Drugog svjetskog rata, cijela Europa je patila i ja sam patila s njom. To je bilo potpuno drugačije od toga da te bombardiraju i ubijaju dok samo stotinu kilometara dalje, ili čak i manje, ljudi žive normalne živote, neokrznuti i čak ne obraćaju pozornost na ono što se ovdje događalo (Weinfeld Ferušić, 1997, 1:23:07 – 1:25:32)."*

Deset godina kasnije, pod mentorstvom Nikole Masleja, diplomirala sam na Arhitektonskom fakultetu Univerziteta u Sarajevu s projektnim rješenjem memorijalnog muzeja posvećenog opsadi Sarajeva. Bio je to jedini diplomski rad te godine koji se bavio temom opsade. Maslej je to posebno isticao, smatrajući da je vremenska distanca od deset godina pravi trenutak da se osvrnemo unatrag. Od samog početka bilo je jasno da će ovaj projekt imati izričitu svrhu — prenijeti teror kojem su građani i građanke Sarajeva bili izloženi tijekom četiri godine opsade. Konceptualizacija projekta zahtijevala je duboko promišljanje i prizivanje sjećanja onakvih kakva su se odvijala tijekom tih godina — bio je to duboko osoban proces, koji je označio prvi pokušaj da se značajni događaji unutar vremenske linije opsade strukturalno usidre, umjesto da ostanu uobičajeno zapamćeni kao haotičan niz fragmentiranih iskustava. Na taj način, arhitektonski pristup naraciji stvorio je okvir za dublje suočavanje s prošlošću, omogućujući razumijevanje njene razmjere i utjecaja kako na osobnoj, tako i, kako sam vjerovala, na kolektivnoj razini. Stoga je koncept bio usmjeren na doživljajne i taktile kvalitete prostora, u čemu me Maslej strastveno podržavao. Po mom razumijevanju, i sam je ovaj projekat doživio na osobnoj razini, nudeći prijedloge i ideje koje su pridonijele krajnjem cilju projekta: da se iskustvo života pod opsadom što vjernije prenese posjetitelju.

Odabrana lokacija — Tunel D-B, tajni vojni projekt Armije Bosne i Hercegovine iz 1993. godine, koji je povezivao Dobrinju i Butmir, s ciljem da se uspostavi sigurna veza između okupiranog grada i vanjskog svijeta — bila je presudna u koncipiranju ovog projekta. Budući da se cijelo Sarajevo može smatrati memorijalnim muzejom, a svaka njegova lokacija može se promatrati kao autentično mjesto memorijalizacije ili čak kao memorijal sam po sebi, odlučila sam se fokusirati upravo na Tunel jer je bio smatran "životnom linijom" i "tunelom nade" zbog svoje važnosti kao jedinog izlaza/ulaza u vrijeme opsade. O tome sam već pisala drugdje (Čatović-Hughes, 2024; Tanović, 2019), no ovdje želim kritički sagledati ovaj projekat s namjerom da ispitam političnost projektiranja memorijalnog prostora općenito. Kao što nas povijest uči, arhitektura je inherentno politička, a memorijalni prostori su u samom njenom središtu — zanemariti to znači riskirati da projektanti nesvjesno nastave proizvoditi etičke nepravde. Nadovezujući se na ono što Viet Thanh Nguyen opisuje kao "etiku sjećanja" (Nguyen, 2013; 2016), moje se istraživanje ovdje usmjerava na pitanje etike gradnje sjećanja.

Interviewed in the immediate post-siege period, Greta Weinfeld Ferušić — the first female dean of the architecture faculty in Sarajevo — cited injustice as one of the reasons why the infamous siege of Sarajevo (1992-1996) was more difficult to survive than Auschwitz concentration and death camp, where she had been imprisoned in her youth. As she explained: *"All this suffering was concentrated in this small part of Europe. This was very hurtful for me, that this part of Europe had to suffer such horrors and injustice, while the rest of the world enjoyed peace. During the Second World War, all of Europe was suffering and I suffered with it. That was completely different from being bombarded and killed while only 100 kilometers further, or even less, people were living normal lives, unaffected and even not paying attention to what was happening here (Weinfeld Ferušić, 1997, 1:23:07 – 1:25:32)."*

A decade later, under the mentorship of Nikola Maslej, I graduated from the Faculty of Architecture at the University of Sarajevo with a design concept for a memorial museum dedicated to the siege of Sarajevo. It was the only graduation design project that year to deal with the topic of the siege. Maslej, stressing this, recognized that a ten-year distance felt like the right moment to look back. From the outset, it was clear that this project would be designed with the explicit purpose of conveying the terror to which Sarajevo's citizens were subjected throughout four years of siege. The design conceptualization demanded deep reflection and the retrieval of memories as they had unfolded during those years — a deeply personal process that marked the first attempt to structurally anchor significant events within the siege's timeline, which is typically remembered as a chaotic jumble of fragmented experiences. In this way, the architectural approach to narration created a framework for a more profound reckoning with the past, enabling comprehension of its scale and impact on both personal and, as I believed, collective levels. Therefore, the concept centered on the experiential and tactile qualities of space, passionately supported by Maslej who, to my understanding, felt this project on the personal level as well, offering suggestions and ideas that contributed to the ultimate goal of the design: to render the siege-time experience as close as possible to the visitor.

The selected location — Tunnel D-B, a clandestine 1993 military project by the Army of Bosnia and Herzegovina, connecting Dobrinja and Butmir and created to provide a secure connection between the occupied city and the outside world — was formative in conceptualizing this project. Since the whole of Sarajevo can, in fact, be considered a memorial museum, and any location in it an authentic location for memorialization or as a memorial itself, I decided to focus on the tunnel precisely because it was deemed a "life-line" and "tunnel of hope" due to its importance as the only exit/entry point to the city during the siege. I wrote about this elsewhere (Čatović-Hughes 2024; Tanović, 2019), but here I want to critically look back at this project specifically to examine the politicality of designing a memorial space more generally. As history shows us, architecture is inherently political and memorial spaces are at the very heart of it — ignoring this risks designers perpetuating ethical injustices. Building on what Viet Thanh Nguyen depicts as the "ethics of remembering" (Nguyen, 2013; 2016), my inquiry here is about the ethics of building remembrance.

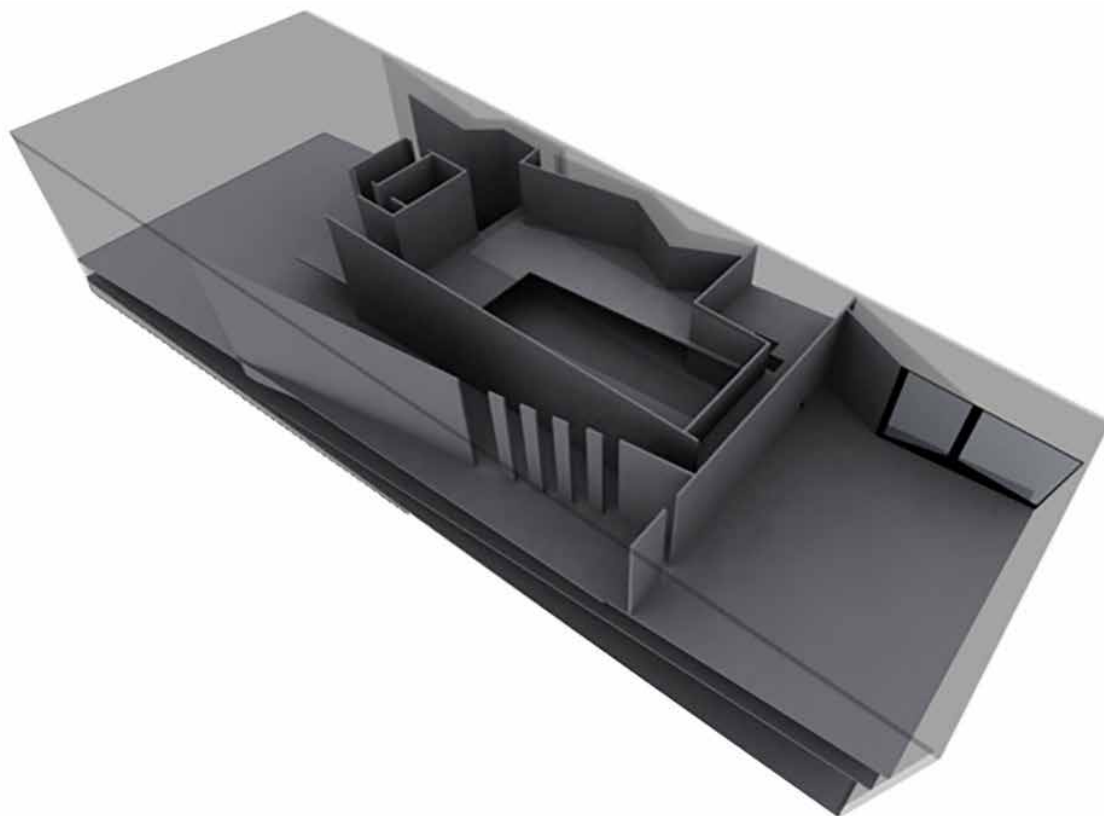
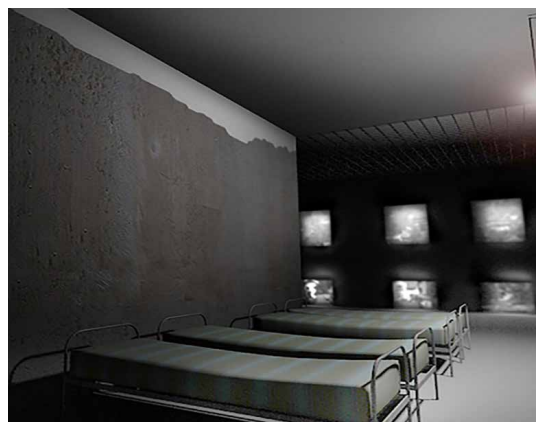
2 Naracija sjećanja

S obzirom na autentičnost Tunela D-B i privatnog memorijalnog muzeja (kuća Kolar) na toj lokaciji — smještenog u jednoj od privatnih kuća koje su služile kao ulazno-izlazna tačka između grada i "slobodne zone" — projektno rješenje tretiralo je postojeće stanje kao ratnu baštinu i namjerno je izbjegavalo mijenjanje zatečenog konteksta. Umjesto toga, predloženi muzej bi se s autentičnim ostacima, poput originalne cijevi Tunela tik uz kuću Kolar, povezivao isključivo vizualno, ostavljajući postojeći muzej netaknutim. Nova dogradnja, kako smo se Maslej i ja složili, trebala je stajati u kontrastu s kontekstom, kako bi jasno naznačila da je riječ o intervenciji unutar tijela sjećanja koje se i dalje razvija. Tako je nastala crna



2 Narrating Memory

Given the authenticity of Tunnel D-B and the private memorial museum (the Kolar house) on site — situated in one of the private residences that served as an entrance and exit point between the city and "free zone" — the design proposal treated the existing situation as war heritage and deliberately avoided changing the given context. Instead, the proposed museum would connect only visually with authentic remains such as the original tunnel pipes attached to the Kolar house preserved in the existing museum. The new addition, Maslej and I agreed, needed to stand in contrast to the context, to clearly indicate that it was inserted into an evolving body of remembrance. Hence it became a black box, positioned on the site as if it was



Ilustracija 1a gore lijevo Uvodni prostor s izložbama koje nude historijski kontekst i vremensku liniju; **1b** gore desno Podzemni prostor koji prikazuje uvjete tokom opsade; **1c** dolje Aksonometrijski prikaz narativne rute kroz spomen-muzej. Izvor: Tanović, 2006.

Figure 1a top left Introductory room with displays offering historical context and timeline; **1b** top right Underground room depicting siege-time conditions; **1c** bottom Axonometric presentation of the narrative route within the memorial museum. Source: Tanović, 2006.

kutija, postavljena na lokaciju kao da je tamo bačena — kao signal prekida. Po ulasku u nju, posjetitelji bi se postepeno spuštali u zemlju, prolazeći kroz prostorno organizirane cjeline raspoređene hronološki po temama koje prikazuju faze opsade (Ilustracija 1).

Ostatak zgrade bio je bogat scenografijom i referencama na opsadu: rekonstrukcije podrumskih stambenih prostora, improvizirane zaštite od snajpera i uništena urbana infrastruktura. Sam muzej postao je eksponat — primjer tamne arhitekture parlante. Istovremeno, nosio je optužujuću dimenziju: visoki, prijeteci stubovi postavljeni ispred muzeja — koji simboliziraju zemlje Europe koje su pasivno promatrale pokolj — zajedno s mračnim i suzdržanim izgledom zgrade, evocirali su ravnodušno promatranje svijeta iz neposredne blizine. Nasuprot tome, posljednja prostorija prostornog narativa bio je svijetli bijeli prostor — simbol nade.

Tokom cijelog procesa analizirali smo brojne referentne projekte i konceptualna arhitektonska rješenja s ciljem stvaranja osjećaja mjesta. Ta su istraživanja samo dodatno potvrdila da značenje memorijalnog projekta u osnovi ovisi o načinu na koji je prostor oblikovan u odnosu na zadani kontekst. Jednom kad se ta kontekstualna veza uspostavi, osjećaj mjesta može se dodatno ojačati različitim ugrađenim ili dopunskim medijima — fotografijama, tekstovima, digitalnim alatima i drugim interpretativnim elementima. Ipak, postizanje osjećaja mjesta ostaje osjetljiv zadatak koji zahtijeva preciznu ravnotežu između autentičnosti i posredovanja. Kao i u većini kreativnih procesa, pronalazak te ravnoteže — primjerene kontekstu — postaje presudan za smislen prijenos značenja. U konačnici, kvaliteta narativnog prijenosa određuje učinkovitost recepcije i dubinu prostornog doživljaja — u to smo vjerovali. Taj pristup — fokusiran isključivo na naraciju — pružao je način za memorijalizaciju teške prošlosti, ali i za suočavanje s osobnom traumom. Logično, kvaliteta prostora i umijeće njegove materijalizacije bile su dvije ključne sastavnice procesa oblikovanja. No, gledajući unatrag, politika sadržana u samom činu projektiranja i potencijalnoj materijalizaciji takvog projekta nikada nije bila eksplicitno prisutna u razgovorima s mentorom — ili barem nije bila jasno artikulirana. Sama gesta projektiranja jedne velike intervencije bila je politička — čin miješanja u procese koji su već bili u tijeku. Bila je to izjava da je moje osobno iskustvo opsade dovoljno relevantno da zaslužuje istaknuto mjesto u predstavljanju kolektivnog iskustva. Možda na tipično arhitektonski način, moja početna hipoteza bila je da će se projekat neizbježno moći povezati sa svakim ko je preživio četiri godine terora. Ta hipoteza se promijenila s naknadnim radom i istraživanjem fokusiranim na spomen-prostor širom Evrope. Dok sam nastojala da razumijem kako memorijalni prostori uspijevaju da premoste vremensku distancu između onoga što se pamti i posjetilaca koji pokušavaju to da razumiju učeći i doživljavajući — između tada i sada — shvatila sam da se narativ teško može sačuvati kao izolirani artefakt pod staklenim zvonom. Paradoks je što memorijalni prostori, općenito govoreći, nastoje da urade upravo to. Kontradiktornost postaje još veća s produbljivanjem globalne krize u kojoj već inherentno osjetljivi prostori, gdje svaki detalj, od konceptualizacije do primjene i nabavke materijala, nosi simboličku težinu, često vode do preispitivanja da li uopće trebamo memorijalne prostore, posebno za budućnost koja je ionako neizvjesna.

thrown there to signal disruption. Upon entering it, visitors would gradually descend underground, passing through chronologically theme-organized rooms conveying the stages of the siege (Figure 1).

The remainder of the building was rich with scenography and references to the siege: re-enactments of basement living arrangements, sniper protection constructions, and destroyed urban infrastructure. The museum itself became the exhibit — an exemplar of dark architecture parlante. Simultaneously, it carried an accusatory dimension: tall, foreboding columns installed before the museum, symbolizing the countries of Europe passively witnessing the carnage, combined with the building's sombre and austere appearance, evoked the world's passive observation from close proximity. In contrast, the last room of the spatial narrative was a bright white space symbolizing hope.

Throughout the process, we looked at multiple reference projects and conceptual architectural design aiming to cultivate a sense of place. These only reaffirmed that the meaning of a memorial project depends fundamentally on how space is orchestrated in relation to its given context. Once this contextual connection is established, a sense of place can be reinforced through various embedded or supplementary mediums — photographs, texts, digital tools, and other interpretive elements. However, achieving a sense of place remains a delicate endeavor, requiring a precise balance between authenticity and mediation. Like most creative processes, finding this context-appropriate equilibrium becomes crucial for meaningful transmission. Ultimately, the quality of narrative transmission determines the effectiveness of reception and the depth of spatial experience — so we believed. This approach — focusing exclusively on the narration — offered a means to memorialize a difficult past while confronting personal trauma. Logically, the quality of space and the craftsmanship of its materialization were the two key elements in the design process. In hindsight, the politics inherent in the very act of designing and potential materialization of such a design was never part of the mentorship discussions or, at least, it was never clearly articulated. The very gesture of designing a large interruption was a political gesture to interfere with processes already in place. It was a statement that my own experience of the siege was so relevant that it deserved prominent visibility in representing the collective experience. Perhaps in a typical architectural fashion, my hypothesis was that the design would inevitably be relatable to everyone who endured four years of terror. This hypothesis changed with follow-up work and research focused on memorial spaces across Europe. While aiming to understand how memorial spaces succeed in bridging the temporal distance between what is remembered and visitors trying to understand it by learning and experiencing — between then and now — I realized that narratives can hardly be preserved as isolated artifacts under glass boxes. The paradox is that, generally speaking, memorial spaces aim to do precisely this. The contradiction becomes only greater with the exacerbating global crisis in which already inherently sensitive spaces where every detail, from conceptualization to the application and sourcing of materials carries symbolic weight, often leads to questioning whether we need memorial spaces at all, especially for a future that is uncertain anyway.

3 Evolucija memorije

Kao što James Young tvrdi u svojoj knjizi *The Stages of Memory* (2016), sjećanje nikada nije fiksirano, a memorijalni prostori, u najboljem slučaju, pružaju materijalni okvir za kolektivna i individualna promišljanja i procese koji su specifični za svaki kontekst. Način na koji neko s njima stupa u interakciju, te pitanje mogu li memorijali pomoći u onome što se popularno naziva "iscjeljenjem", izrazito je individualan i teško predvidiv proces. Tokom posljednja dva desetljeća, europska memorijalna mjesta postala su sve kreativnija u pristupima višeslojnom angažmanu publike, koristeći digitalne tehnologije, inkluzivne metodologije i inovativne dizajnerske tehnike. Taj trend prisutan je kako na povijesnim memorijalnim lokacijama, tako i na onima posvećenim suvremenijim zločinima. Memorijali posvećeni nacističkom holokaustu predvode ove promjene kroz tzv. paradigmu holokausta, u kojoj se masovno nasilje i zločini promatraju kroz prizmu holokausta kao ključnog primjera (Jaeger 2020). Iako se primjena ovih tehnologija i pristupa razlikuje ovisno o specifičnom društveno-političkom kontekstu, moguće je prepoznati slične trendove, prakse i izazove u različitim sredinama. Utjecaj paradigme holokausta na memorijalni pejzaž Bosne i Hercegovine svakako je prepoznatljiv — najvidljiviji je u Memorijalnom centru Srebrenica, ali i u performativnosti sjećanja i komemoracije u Sarajevu.

Tzv. participativni zaokret u zaštiti baštine stvorio je novu dinamiku, koja je s jedne strane dovela do prepoznavanja važnosti inkluzivnosti, a s druge strane ukazala na teškoće njene praktične provedbe. Iako znatan broj naučnih studija proučava razne aspekte zaštite baštine i predlaže teorijske okvire za moguća rješenja, praksa se i dalje bori s načinima provedbe tih teorijskih prijedloga. Postoji opipljiva potreba za stručnjacima u sektoru baštine koji su osposobljeni za rad s medijatiziranom memorijskom ekologijom, promjenjivim društveno-tehničkim, organizacijskim, pravnim, ekonomskim i etičkim okvirima korištenja baštine. Ta je potreba, moglo bi se reći, najizraženija u očuvanju teške baštine i projektima koji se bave traumatskim pamćenjem i supamćenjem. Tu je nužno imati sposobnost posredovanja između dionika — memorijskih institucija, civilnog društva, kreativnih i digitalno-informatičkih industrija — kako bi se stvorila platforma koja će odgovorno osnažiti zajednice i pokrenuti kreativnost usmjerenu prema budućnosti, promovirajući društveno inkluzivne memorijske prakse.

Na službenim mjestima sjećanja — koja se obično shvataju kao objektivni i pouzdani čuvari povijesti i kolektivnog pamćenja — pojavljuje se izražena dilema oko toga kako uskladiti težnju ka sveobuhvatnom sadržaju koji teži autentičnosti i međunarodnom priznanju s odgovornim praksama očuvanja. U praksi se, međutim, često prelazi granica između pojednostavljenja i banalizacije prošlosti, između pogrešnog prikazivanja i smislenog predstavljanja, između prisvajanja i zloupotrebe. Ovo pitanje posebno je važno u kontekstu globalnih izazova: klimatskog kolapsa, društvene dezintegracije i urušavanja međunarodnih pravnih okvira. Arhitektura ima ključnu ulogu u ovoj raspravi jer upravo ona materijalizira takve disbalanse.

Da se posebno vratimo memorijalnoj arhitekturi. Potrebno je kritički sagledati motive koji stoje iza

3 The Evolution of Memory

As James Young argues in his book *The Stages of Memory* (2016), remembrance is never fixed and memorial spaces, in the best case scenario, provide a material framework for collective and individual reflection and the processes assigned to each specific context. How one interacts with them and whether memorials can aid what is popularly called "healing", is highly individual and a rather unpredictable process. Over the past two decades, European memorial sites have become increasingly creative in their approaches to multi-layered audience engagement, employing digital technologies, inclusive methodologies, and innovative design techniques. This trend applies to both historical memorial sites and those dedicated to more contemporary atrocities. Nazi-regime holocaust memorial sites are leading these developments through a so-called "Holocaust paradigm" whereby mass violence and atrocities are observed through the prism of the Nazi holocaust as the key example (Jaeger 2020). While the implementation of these technologies and approaches varies according to specific socio-political contexts, we can identify similar trends, practices, and challenges across different settings. The influence of the "Holocaust paradigm" on the Bosnian and Herzegovinian memorial landscape can certainly be recognized, most notably in the Srebrenica Memorial Center, but also in the performativity of memory and remembrance in Sarajevo.

A so-called participatory turn in heritage preservation created a new kind of dynamic that resulted in, on the one hand, a recognition of the importance of inclusivity and, on the other, the difficulty of implementing inclusivity in practice. While a considerable number of scholarly studies look into various heritage preservation issues and propose theoretical frameworks for possible solutions, the practice still grapples with how to follow theoretical propositions. There is a palpable need for experts in the heritage sector who are qualified to work with mediatized memory ecologies and the changing socio-technical, organizational, legal, economic, and ethical frameworks for the use of heritage (Bonaviri and Sadowski, 2024). The need is, arguably, most obvious in the preservation of difficult heritage and projects that deal with traumatic remembrance and co-remembrance. Here, one must have the capacity to first comprehend the complexity and emotional charge of a given context and then mediate between the various stakeholders — memory institutions, civil society, creative and digital/IT industries and others — in order to create a platform that will responsibly empower communities and initiate future-oriented and socially inclusive memory practices.

A prominent dilemma emerges at official sites of remembrance — typically understood as objective and reliable custodians of history and memory — regarding how to balance the drive for all-engaging content that pursues authenticity and international recognition with responsible preservation practices. In practice, however, the boundary between simplification and the banalization of the past, between misrepresentation and meaningful representation, between appropriation and abuse, is often crossed. The issue is highly relevant in the face of global challenges: climate collapse, social disintegration, and the erosion of international legal frameworks. Architecture is a crucial part of this discussion because it materializes such disbalances.



fiksiranja traumatskih sjećanja u prostoru. Koja je svrha? Ako je, na primjer, svrha prikazivanje patnje, to će neizbježno voditi stvaranju fiksnih simbola koji su nefleksibilni pred višestrukim izazovima suvremenog svijeta. U svjetlu tekućeg uništenja Palestine, možemo posebno promatrati tzv. "paradigmu holokausta" i kako muzeji nacističkog holokausta, centri za obrazovanje o genocidu i organizacije za ljudska prava ostaju nijemi dok svjedoče mehanizmima sistemskog uništenja. Time nastaje paradoks u kojem institucije osnovane s ciljem da kažu "nikada više" djeluju selektivno slijepo suočene sa suvremenim nasiljem, koje odjekuje historijskim obrascima koje su trebale prepoznati i spriječiti. Zapravo, dok ovo pišem, svjedočimo — u stvarnom vremenu — kako je sjećanje na nacistički holokaust postalo oružje cionističkog političkog projekta i genocidne politike za što je dobrim dijelom zaslužna dekontekstualizacija koja vodi ekscenpcionalizmu kao ključnom sastojku nepravednog sjećanja. Ovo je upravo ono što Viet Thanh Nguyen opisuje kao "nepravedno sjećanje" koje prezentira singularni narativ žrtve. Kao dizajneri koji koncipiraju i materijaliziraju prostore sjećanja, kritičko ispitivanje napetosti između svjedočenja nasilju koje traje i šutnje institucija posvećenih očuvanju sjećanja na povijesne zločine nameće nam odgovornost da preispitamo selektivnost institucionalne memorije i politiku njenog stvaranja.

To go back to memorial architecture specifically, we need to critically look at the motives behind fixing traumatic memories in space. What is the purpose? If, for example, the purpose is to portray suffering, this will inevitably lead toward a creation of fixed symbols that are inflexible in the face of the multiple challenges of the contemporary world. In light of the ongoing annihilation of Palestine, we can specifically look at the "Holocaust paradigm" and how Nazi holocaust museums, genocide education centers, human rights organizations remain silent while witnessing mechanisms of systematic destruction; this creates an unprecedented situation where institutions designed and built to say "never again" appear to practice selective blindness when confronted with contemporary weaponizations of memory that echo the historical patterns they were designed to recognize and prevent. As I write this, we are witnessing — in real time — how Nazi holocaust remembrance is being hijacked by the Zionist political project for its ongoing genocidal rampage, which is in part made possible precisely due to the de-contextualization of Nazi holocaust representation in spaces of remembrance as an exceptional historical event. Indeed, this is what Viet Thanh Nguyen describes as "unjust remembrance", wherein only a single narrative — usually that of the righteous or victimized — is represented. As designers who conceptualize and materialize spaces of remembrance, the critical examination of the tension between witnessing ongoing violence and the silence of institutions dedicated to preserving the memory of historical atrocities, lends us a responsibility to question our role in the selectivity of institutional memory and the politics of their creation.

4 Učvrščivanje paradigmi

Godine 2012, obilježavajući dvadesetu godišnjicu opsade Sarajeva, gradski centar je transformiran instalacijom pod nazivom Sarajevska crvena linija. Oko 11.541 crvenih plastičnih stolica zauzelo je središnju gradsku ulicu, a svaka je simbolizirala jednu žrtvu opsade, pri čemu su manje stolice predstavljale djecu među njima. Stolice su bile postavljene tako da gledaju prema svečanoj pozornici, tvoreći upečatljivu crvenu liniju koja je ostavila snažan vizualni dojam i duboku emocionalnu rezonancu.

Međutim, performans je izazvao i snažno protivljenje. Mnogi su građani s vremenom shvatili da se zapravo radi o privatnoj inicijativi promoviranoj kao kolektivno sjećanje — osmišljenoj bez istinskog uključivanja upravo one javnosti koju je tvrdila da predstavlja. Jedna privatna inicijativa jednostrano je odredila uslove reprezentacije za cjelokupno stanovništvo Sarajeva. Dodatne kontroverze pojavile su se zbog činjenice da su crvene stolice kupljene u susjednoj Srbiji, što je izazvalo daljnje napetosti. Umjetnik koji je osmislio projekat pojačao je te brige svojom tvrdnjom o ekskluzivnosti, navodeći da je performans bio "bez presedana u povijesti umjetnosti" i da je "ovom gradu bilo potrebno da na trenutak stane i oda počast svojim ubijenim građanima, jer se nikada ranije nije dogodilo da svih 11.541 ubijenih Sarajlija budu komemorirano na ovakav način" (Pašović, 2012).

4 Fixing Paradigms

In 2012, marking the twentieth anniversary of the Siege of Sarajevo, the city center was transformed by an installation entitled the Sarajevo Red Line. Some 11,541 red plastic chairs occupied the city's central street, each symbolizing one victim of the siege, with smaller chairs representing the children among them. Arranged to face a ceremonial stage, the chairs formed a striking red line that produced both a memorable visual impact and profound emotional resonance.

However, the performance also provoked strong opposition. Many citizens came to realize that this commemoration was essentially a private endeavor promoted as collective remembrance — conceived without truly including the very public it claimed to represent. A single private initiative had unilaterally established the terms of representation for Sarajevo's entire population. Additional controversies emerged, particularly the fact that the red chairs were purchased from neighboring Serbia, generating further tension. The artist who conceived the project compounded these concerns by claiming exclusivity, arguing that the performance was "without precedence in the history of art" and that "this city needed to stop for a moment and pay tribute to its killed citizens since it has never happened that all the 11,541 killed citizens of Sarajevo were commemorated together in such a manner." (Pašović, 2012). Next to the problematic top-

Pored problematične "odozgo" postavljene premise da grad "treba stati", projekat bi, možda, zaista ostvario istinski presedan u evropskom kontekstu da su građani bili uključeni kao primarni akteri — pozvani da sami postave stolice u znak sjećanja na svoje voljene, čime bi se personaliziralo ono što je na kraju postalo anonimna procesija gubitka. Kao što danas dobro znamo, svaki detalj u memorijalnom projektu ima značenje — od toga odakle dolazi materijal, do načina na koji je ugrađen u ukupnu svrhu prenošenja određenog narativa.

Smatrajući se dijelom zajednice — građana i građanki Sarajeva koji su preživjeli opsadu — Crvena linija je u meni izazvala pomiješane osjećaje i time postala važan trenutak samorefleksije. Ispod njene vizualno efektne materijalizacije krili su se mnogo značajniji problemi: komodifikacija traume, fiksacija na traumu i odozgo nametnuta interpretacija traume. Ti se problemi neizbježno protežu na svaku dizajnersku praksu koja se bavi sjećanjem. Kako naša vlastita praksa dizajniranja nesvjesno perpetuiira te obrasce, dodatno pojačane neoliberalnim okvirima koji počivaju na "jeftinim suzama" i kratkoročnim efektima? Drugim riječima, šta nam daje pravo da kolektivnom iskustvu jednostrano namećemo vlastitu viziju sjećanja?

Koincidentno, 2016. godine — tačno deset godina nakon mog diplomskog rada — Asocijacija arhitekata u BiH, u suradnji s javnom ustanovom "Fond memorijala Kantona Sarajevo" (institucijom zaduženom za komemoraciju opsade), organizirala je međunarodni konkurs za memorijalni kompleks Tunela D-B. Doživjevši to kao poziv da se ponovno osvrnem na svoj diplomski projekat, sudjelovanje u tom konkursu pomoglo mi je shvatiti da moja početna pretpostavka — da se sjećanje može i mora fiksirati u prostoru — nije nužno bila ispravna. Iako sam zadržala narativnu logiku projekta, ovaj put fokus je bio na razumijevanju evolucije sjećanja općenito, kao i značenja samog lokaliteta — onako kako ga doživljavaju oni koji ga se sjećaju kroz vlastito iskustvo korištenja Tunela. Umjesto betona, ovaj put memorijalni muzej je zamišljen kao građevina od nabijene zemlje, sa zemljom prikupljenom na lokaciji i mjestima u BiH koja su simbolički važna za proces pamćenja. Taj odabir materijala neizbježno je zakomplicirao situaciju i, u kombinaciji s nestabilnim političkim kontekstom, deset godina kasnije projekat je dalje od realizacije nego ikada prije. Međutim, to je omogućilo drugačiji oblik angažmana, rezultirajući sporijim sjećanjem, koje uključuje dugotrajno promatranje i učenje o načinu na koji djeluje institucionalizacija sjećanja u Sarajevu, te o tome kakav ona utjecaj i implikacije ima na ljude i memorijalni pejzaž grada. Došla sam do spoznaje da sjećanje nije stvar fiksnih, ispoliranih projekata — ono se mora pronaći u razgovorima s ljudima, zajedničkom radu i raspravama o projektantskim intervencijama, koje se inače odvijaju odozgo prema dolje (Ilustracija 2). Zamrzavanje postojeće lokacije pristupom "com'era, dov'era" značilo bi nasilje nad autentičnošću života pod opsadom (odnosno korištenja Tunela u tom razdoblju), a time i nad samim pamćenjem. Umjesto scenografije, fokus je ovaj put bio na materijalnosti i procesu izgradnje kao načinu koji daje značajne mogućnosti su-pamćenja kroz ko-projektiranje i ko-gradnju, izvan okvira spektakla, grandioznosti i ekskluzivnosti koji danas često dominiraju arhitektonskom i dizajnerskom praksom.

down premise that the city "needed to stop", the project, perhaps, would indeed have achieved genuine precedence in Europe if citizens had been positioned as the primary contributors, invited to place their own chairs in memory of their loved ones, thereby personalizing what became an anonymous procession of loss. As we know by now, every detail in a memorial project matters, from where the materials are sourced to how these are embedded in the overall purpose of conveying that specific narrative.

Considering myself a member of the community of the citizens of Sarajevo who endured the siege, The Red Line provoked mixed feelings and, in doing that, became an important moment of self-reflection. Underneath its visually effective materialization, more relevant issues lurked: the commodification of trauma, the fixation on trauma and top-down interpretation of trauma. These inevitably extend to any design practice dealing with remembrance. How is one's own design practice perpetuating these issues, exacerbated by neoliberal frameworks constructed on cheap tears and short-term effects? In other words, what gives us the right to simply impose any vision of remembrance on a collective experience?

Coincidentally, in 2016, exactly ten years since my graduation, the Association of Architects in collaboration with the Memorial Fund — a governmental institution responsible for the commemoration of the siege — organized an international competition for the Tunnel D-B memorial site. Perceiving this as an invitation to revisit my graduation project, participating in the competition helped me realize how my initial premise that remembrance can and must be fixed in space was not necessarily true (Tanović, 2020). While maintaining the narrative character of the design, this time I focused on understanding the evolution of remembrance generally, the material site and its meaning to those who remember using it, specifically. While I maintained the narrative logic of the design, I changed the materiality to enhance the locality and specificity of the site — instead of concrete, the memorial museum was now imagined as a rammed earth building, with soil sourced from the location itself and from places in BiH that are symbolically relevant to the process of remembering. This choice to use soil inevitably complicated the situation, and in combination with the volatile political climate, ten years later the project is further from realization than it has ever been. However, this has enabled a different type of engagement, resulting in a slower remembrance that includes *longue durée* observation and learning about how the institutionalization of memory works in Sarajevo, and what impact and implications it has on people and the city's memory landscape. I came to realize that remembrance is far from being solely about fixed, polished designs — it is to be found in conversations with people, hands-on collective work, and discussions about design interventions that normally occur in the top-down fashion (Figure 2). To freeze the existing site through the "com'era, dov'era" approach would constitute an injustice to the authenticity of life under the siege (i.e. use of the tunnel during the siege) and thereby to the memory itself. Instead of devoting attention to scenography, this time the focus was on materiality and the building process as a way of enabling meaningful possibilities of co-remembering through co-designing / co-constructing — away from the notions of grandeur, spectacle and exclusivity that currently permeate architectural and design practice.





Ilustracija 2a *krajnje lijevo* blok od nabijene zemlje napravljen od zemlje s lokacije Tunel D-B; **2b** *sredina lijevo* zemlja kao sirovi materijal izložena za 30. godišnjicu Tunela D-B; **2c** *sredina desno* učesnici različitih generacija na radionici sa zemljom u Tunelu D-B (2024); **2d** *krajnje desno* rezultati radionice zavise od učesnika, čineći svaki doprinos, dorodango sferu, jedinstvenim. Izvor: Tanović, 2024.

Figure 2a *far left* rammed earth building block made from soil from the site of Tunnel D-B; **2b** *middle left* soil as raw material exhibited for the Tunnel D-B 30th anniversary commemorative event; **2c** *middle right* participants of different generations at a workshop with soil at Tunnel D-B (2024); **2d** *far right* results of the workshop are dependent on the participant, making every contribution, a dorodango sphere, unique. Source: Tanović, 2016.

5 Sadašnjost

Gotovo trideset godina nakon završetka opsade, komemorativni procesi ostavili su jasne tragove u izgrađenom prostoru Sarajeva — od prvih post-ratnih godina, kada su se na pločnicima i fasadama prvi put pojavile Sarajevske ruže, koje je konceptualizirao Nedžad Kurto, pa do današnje izražene proliferacije spomenika i memorijala u javnom prostoru. Danas svaka sarajevska općina održava portfolio završenih, tekućih i planiranih komemorativnih projekata kojima se obilježavaju ratišta, odaje počast vojnicima i memorijaliziraju masakri civila. Čak i najpoznatije memorijalne lokacije, koje su već obilježene spomenicima — poput Markala — uključene su u novo, odozgo vođeno planiranje postavljanja još jednog memorijala, čiji su izbor i dizajn upitni (Općina Stari Grad 2023). U međuvremenu, Sarajevske ruže nestaju — zbog urbanih renovacija i nedostatka sistemske i planske zaštite arhitektonske ratne baštine (Čusto i Hodžić 2024).

Fiksiranje traumatične prošlosti u statične arhitektonske forme, bez priznavanja stadija sjećanja i pamćenja ili autentične svakodnevne upotrebe prostora, iznevjerava upravo ona iskustva koja ti memorijalni projekti tvrde da čuvaju. Osvrćući se na vlastitu arhitektonsku praksu, ali i na širi fenomen proliferacije izgradnje memorijala, postaje jasno da postoji hitna potreba za emancipatorskim memorijalnim praksama koje daju prednost značajnom građanskom sudjelovanju nad estetizacijom traume, pozicionirajući građane kao aktivne ko-kreatore kolektivnog pamćenja, a ne kao pasivne konzumente unaprijed definiranih narativa i projektantskih vizija nametnutih kroz zastarjele uloge.

S obzirom na to da su brojni memorijalni centri još od 1980-ih posebno usmjereni na edukaciju o teškoj prošlosti s ciljem da se podigne svijest o mehanizmima uništavanja ljudskih života posredstvom dehumanizacije — poput Židovskog muzeja u Berlinu ili Memorijalnog centra Srebrenica — šta nam govori njihova institucionalna neaktivnost i šutnja u svjetlu neviđenog uništenja Palestine od oktobra 2023? To sugerira da ti memorijalni instituti možda funkcioniraju manje kao čuvari univerzalnog ljudskog dostojanstva, a više kao skrbnici određenih povijesnih narativa koji služe specifičnim

5 Present

Nearly thirty years after the siege's end, commemorative processes have left clear traces throughout Sarajevo's built environment — from the immediate aftermath when the Sarajevo Roses, conceptualized by Nedžad Kurto, first appeared on the city's pavements and facades, to today's striking proliferation of monuments and memorials in public spaces. By now, every municipality in Sarajevo maintains a portfolio of completed, ongoing, and planned commemorative projects marking battlefields, honoring soldiers, and memorializing civilian massacres. Even one of the best-known memorial sites, Markale, which is already marked with a memorial, is in the municipal top-down process of being revamped with yet another memorial, the selection-process and design of which are dubious (Općina Stari Grad 2023). Meanwhile, the Sarajevo Roses are disappearing due to renovations and the lack of a systematic and planned preservation of architectural war heritage (Čusto and Hodžić 2024).

Fixing the traumatic past into static architectural designs, without acknowledging the stages of memory and remembrance or the authentic lived use of space, betrays the very experiences these memorial projects claim to preserve. Looking back at my own architectural practice as well as the memory boom more generally, there is an urgent need for emancipatory memorial practices that prioritize meaningful civic participation over the aestheticization of trauma, positioning citizens as active co-creators of collective memory rather than passive consumers of predetermined narratives and design visions imposed through outdated roles.

Considering that numerous memorial centers since the 1980s were specifically set to educate about the difficult past to raise awareness on the mechanisms of destruction of human lives through dehumanization, such as the Jewish Museum in Berlin or Srebrenica Memorial Center, what does their institutional inaction and silence in light of the unprecedented annihilation of Palestine since October 2023 tell us? It suggests these memorial institutions may function less as guardians of universal human dignity and more as custodians of particular historical narratives that serve specific political purposes. When they remain silent

političkim interesima. Kad šute o savremenom nasilju koje odražava historijske obrasce koji dokumentiraju, upadaju u paradoks selektivnosti koja je u prošlosti omogućila da se tragedije odvijaju bez adekvatne intervencije.

Kao projektanti, imamo obavezu propitivati strukture moći, posebno kada je produkcija sjećanja u javnom prostoru postala vođena sve intenzivnijom logikom vidljivosti — spomenici i memorijali moraju biti upečatljiviji, estetski privlačniji, simbolički grandiozniji. Ova kompulzivna amplifikacija upućuje na kulturu sjećanja zarobljenu u beskrajnoj spirali traženja "više" — kao da sama valjanost sjećanja ovisi o njegovoj sposobnosti da preplavi urbani pejzaž. U kontekstu naglaska Grete Weinfeld Ferušić na izolaciji kao najpodmuklijem obliku nepravde, današnja dinamika građenja sjećanja, umjesto povezivanja, stvara izolaciju. U utrci za ekskluzivnošću, proliferacija memorijalnih prostora najvjerojatnije će dovesti do njihove nevidljivosti u budućnosti. Moramo li u tome sudjelovati nekritički?

about contemporary violence that mirrors the patterns they document historically, they end up with a paradox of selectivity of the same kind that enabled those very past atrocities to unfold without adequate intervention.

As designers, we have a responsibility to challenge power structures, especially when the production of remembrance in public space has become driven by an escalating logic of visibility — monuments and memorials that must be more conspicuous, more aesthetically appealing, more symbolically grand. This compulsive amplification suggests a commemorative culture caught in an endless spiral of "more" — as if the adequacy of memory itself depends on its capacity to overwhelm the urban landscape. In reference to Greta Weinfeld Ferušić's stress on isolation as the most insidious form of injustice, the present-day dynamic of building remembrance is, instead of connection, creating isolation. In the run for exclusivity, the proliferation of memorial spaces will likely lead to their future invisibility. Must we participate in this uncritically?

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Alati koje imamo na raspolaganju: Arhitektonska pedagogija nasuprot kataklizmi The Tools at our Disposal: Architectural Pedagogy in the Face of Calamity

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dipl. ing. arch.

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Sažetak Kroz pregled niza formativnih trenutaka u profesionalnom razvoju Mirne Pedalo, ovaj članak razmatra kakav metodološki okvir, te koje alate i modele možemo koristiti u prostornoj praksi i arhitektonskoj pedagogiji koji bi nam pomogli da kreiramo sredinu utemeljenu na principima socijalne, prostorne i ekološke pravde. Opasnost koja nam prijete od klimatskog sloma, a koju dodatno pogoršava ubrzano širenje nasilja i konflikata u svijetu, stvorila je urgentnu potrebu da razmislimo o tome kako podučavamo i prakticiramo arhitekturu i njene srodne discipline. S fokusom na njenu ulogu predavačice Arhitektonskog i dizajn studija u Školi arhitekture na Royal College of Art u Londonu u Velikoj Britaniji, te na njen angažman u kolektivu Arhitekti za Gazu (Architects for Gaza), nastojala je predstaviti arhitektonsku pedagogiju kao oblik prakse. Takva praksa, kada se sprovodi u skladu s gorepomenutim principima, može ponuditi oblike znanja sadašnjim i budućim generacijama arhitekata koji im mogu pomoći da se odupru i preoblikuju odnose moći koje su dovele do obespravljenja i ugnjetavanja određenih populacija i neljudskih aktera.

Ključne riječi arhitektonska pedagogija; klimatski slom; okolišna pravednost; prostorna pravednost; prostorna praksa.

Zahvale Željela bih izraziti najtopliju zahvalnost svojim ko-mentoricama Margaridi Waco i Abibi Coulibaly, kao i kolegama Yari Sharif, Nasseru Golzariju i Nishat Awan, na njihovim uvidima i podršci u pisanju ovog članka.

Abstract By highlighting a series of formative junctures in Mirna Pedalo's trajectory as an architectural practitioner, researcher, and scholar, this paper explores what methodological framework, tools, and models used in spatial practice and architectural pedagogy can assist us in generating a milieu founded on the principles of social, spatial, and environmental justice. The threat of climate breakdown, further aggravated by the proliferation of violence and conflicts across the globe, has created an urgency to (re)think how architecture and related disciplines are taught and practiced. With a particular focus on her role as an Architecture and Design Studio Tutor at the School of Architecture, Royal College of Art in London, UK, and as one of the core members of the Architects for Gaza collective, she aims to posit architectural pedagogy as a form of practice in itself. Such a practice, when enacted in accordance with the above-mentioned principles, can equip the current and future generations of architects with forms of knowledge that can help resist and reshape the power relations which have disenfranchised and oppressed certain populations and other-than-human forms of life.

Keywords architectural pedagogy; climate breakdown; environmental justice; spatial justice; spatial practice.

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1 Uvod

Kontinuum nasilja koji je započeo 1990-ih godina, nakon završetka hladnog rata, nastavio se i u novom mileniju uplićući u svoju mrežu razne dijelove svijeta. Ovakvo stanje, dodatno pogoršano desetljećem društvene i ekonomske nestabilnosti uzrokovane globalnom ekonomskom krizom 2008. godine, polako ali sigurno je popločalo put do zvjerstava kojima svakodnevno svjedočimo. Ovo se posebno odnosi na period od početka ruske invazije na Ukrajinu u februaru 2022. godine, genocida u Gazi i građanskog rata u Sudanu, koji su uslijedili nakon pandemije Covid-19. Štaviše, ovakvo stanje je dodatno

1 Introduction

The continuum of violence, starting in the post-Cold War era of the 1990s has spread into the new millennium by weaving its deadly web across different geographies. Exacerbated by a decade of economic and social volatility caused by the global financial crisis in 2008, it has steadily paved the way for the unconscionable proliferation of brutality which now permeates our daily lives. This has particularly been the case since the Russian invasion of Ukraine in February 2022, the subsequent genocide in Gaza, and the civil war in Sudan, all happening in the aftermath of the Covid-19 pandemic. Furthermore, it has been

potpomognuto akcelenarizmom i reakcionarskim političkim pokretima osnaženim nedavnim radikalnim restrukturiranjem globalnih odnosa moći i degradacijom međunarodnog pravnog poretka. U pozadini ovih izuzetno alarmantnih i uznemirujućih dešavanja je sve intenzivnija klimatska kriza, koja je dodatno pomračila već apokaliptičnu sliku naše kolektivne budućnosti.

Ta mračna vizija budućnosti usmjerila je i moj lični angažman na polju arhitekture, koji je u velikoj mjeri oblikovan sopstvenim ratnim iskustvom, iskustvom opsade Sarajeva, na razumijevanje uloge i 'suočesništva' arhitekture u takvim destruktivnim dešavanjima i procesima. Ujedno, to me je potaklo da propitam načine na koje arhitektura može biti instrument za nastavak primjene nasilja u drugom obliku. U potrazi za pravim alatima koji bi mi omogućili da se suočim s ovim problemima, nastojala sam osmisliti metodološki okvir koji bi potpomogao i moju arhitektonsku praksu i moj pedagoški pristup — sam po sebi oblik prakse — te dozvolio kreiranje i razvijanje sredine utemeljene na principima prostorne, socijalne i ekološke pravde. To me je dalje potaklo da nastavim istraživati koje sve alate imamo na raspolaganju, bilo da se radi o prostornim, socijalnim ili pedagoškim, koji bi nam omogućili da djelujemo etički i u solidarnosti, unutar sve kompleksnije i neprijateljski ustrojene mreže neoliberalno-ekstraktivnih institucija visokog obrazovanja.

Ovaj proces ću prikazati prateći sopstveni profesionalni razvojni put koji je započeo na Arhitektonskom fakultetu Univerziteta u Sarajevu po završetku opsade grada i gdje sam završila dodiplomski studij. Nakon rada u Holandiji i Irskoj nastavila sam postdiplomsko školovanje u Velikoj Britaniji, gdje i danas živim. Vođena željom za istraživanjem koja je oduvijek usmjeravala moj rad, prostorna i ekološka pravda, posebno u kontekstu razvoja i rekonstrukcije postratnih područja, bile su centralne teme kojima sam se bavila i kroz istraživački rad i kroz pedagoški pristup. Razvoj moje istraživačke misli nastojat ću da ilustriram kroz moju ulogu predavačice u Arhitektonskom i dizajn studiju ADS8 na postdiplomskom studiju MA Architecture na Royal College of Art u Londonu, te kroz moj angažman u kolektivu Arhitekti za Gazu (Architects for Gaza), globalnoj mreži arhitekata, dizajnera i ekologa koji se protive ljudskoj i ekološkoj devastaciji Gaze.

underpinned by accelerationism and reactionary political movements, reinforced by the recent radical restructuring of global power relations, and abetted by the erosion of the international legal framework. The backdrop to all these deeply alarming developments and distressing events is the ever-intensifying climate crisis, which further aggravates an already apocalyptic vision of our collective future.

In the face of such calamitous prospects, my own engagement with architecture and the built environment, shaped by first-hand experience of war, specifically the siege of Sarajevo, became focused on understanding architecture's role and complicity in such destructive events and processes. Equally, it has prompted me to interrogate the ways in which architecture can become an intrinsic part of the continuation of violence by other means. In my search for the right instruments on how to tackle these issues, I have attempted to create a methodological framework to support both, my architectural practice as well as my pedagogical approach — in itself a form of practice — to help create and foster a milieu of spatial, social, and environmental justice. This search has prompted me to further investigate what tools we have at our disposal, be they spatial, social or pedagogical, that can allow us to operate in solidarity and ethically within the increasingly complex and hostile nexus of the neoliberal and extractive economy of educational institutions.

I will sketch out this process by tracing my own development as an architect and scholar, which started at the Faculty of Architecture, University of Sarajevo in the aftermath of the siege, where I completed my undergraduate degree. Following professional development in the Netherlands and Republic of Ireland, I continued my education in London, UK where I currently reside. Driven by a strong research element that has always underpinned my practice, questions of spatial and environmental justice — particularly regarding the (re)development of the built and lived environment in post-conflict societies — have been at the heart of my work, both in my research and in my pedagogical approach. I aim to illustrate this by unpacking the evolution of my research thought, which has influenced both my work as one of the co-leads of the MArch ADS8 (Architecture and Design Studio 8) at the Royal College of Art in London, and as one of the core members of the Architects for Gaza collective — a global network of architects, designers, and environmentalists that stands against the human and environmental destruction of Gaza.

2 Od 43°51'N 18°24'E do 51°30'N 0°7'W

Moj arhitektonski put počinje u mom rodnom gradu, Sarajevu, 1998. godine kada sam se upisala na prvu godinu Arhitektonskog fakulteta Univerziteta u Sarajevu. Dvije i pol godine nakon završetka opsade bili smo treća generacija koja je započela studij u poslijeratnom Sarajevu. U Bosni i Hercegovini kasne devedesete godine su bile vrijeme tranzicije. To je još uvijek, u velikoj mjeri, bio period oporavka i tegobne prilagodbe novonastaloj dejtonskoj stvarnosti. U širem smislu, posebno u profesionalnoj sferi, ovo je bio period brzih tehnoloških promjena. Pristup internetu postaje rašireniji, a u arhitekturi i građevinarstvu omogućeno je korištenje softvera za računalno potpomognuti dizajn (CAD), posebno u okviru visokog obrazovanja. U kontekstu Arhitektonskog fakulteta ovo je

2 From 43°51'N 18°24'E to 51°30'N 0°7'W

My architectural journey started in my hometown of Sarajevo in 1998, when I enrolled in the first year of the undergraduate course at the Faculty of Architecture, University of Sarajevo. Only two and a half years after the end of the siege, we were the third generation of students to commence their studies in post-war Sarajevo. The late 1990s in Bosnia and Herzegovina were a time of transition; still very much a period of healing and of difficult adaptation to the Dayton-defined post-war reality. Yet, more widely, particularly in the professional realm, this was also a period of swift technological changes, when access to the Internet would become more ubiquitous and widespread, as would the use of computer aided design software in the architectural and engineering disciplines,



bilo jednako složeno, ali ujedno i uzbuđljivo vrijeme, gdje su se profesori stare garde poput Dušana Đape, Muhameda Hamidovića, Mehmeda Hrasnice, Nikole Masleja, Vlaste Jelene Žuljić, kao i Ognjenke Finci, Vesne Hercegovac-Pašić, Rajka i Rajke Mandić, te Hajrudina Zagore susreli s dolazećom generacijom arhitekata poput Seada Gološa, Adnana Pašića, Erdina Salihovića, Nine Ugljen i ostalih. Ove dvije struje najčešće su djelovale zajedničkim snagama, ali ponekad se činilo da posmatraju tadašnje stanje s različitih tačaka gledišta, što je kreiralo sredinu u kojoj se očitovala kompleksnost poslijeratnog perioda. Transformacija prijeratnog socijalističkog ekonomskog modela i njegovog sistema vrijednosti u poslijeratne pokušaje prelaska na neoliberalni ekonomski model radikalno je promijenila dotadašnji sistem vrijednosti, te je stvorila okruženje koje potiče sasvim drugačiji način rada i djelovanja, što je imalo značajne posljedice i na arhitektonsku profesiju. Problematika ovog perioda, čije se posljedice duboko osjećaju i danas, je nešto čemu ću se vratiti nekih deset godina kasnije, tokom rada na svojoj doktorskoj disertaciji. Ipak, sve gorespomenuto je zacijelo utjecalo na način na koji smo mi, mladi i entuzijastični budući arhitekti, navigirali kroz svoj obrazovni put, te na način na koji smo u to vrijeme razumijevali svoje mjesto u profesiji.

Iako se, u pedagoškom smislu, nastava odvijala na najvišem nivou, tragovi ratnog nasilja i dalje su imali utjecaja na svakodnevni život, posebno kad je bila u pitanju osnovna infrastruktura. Na zgradi fakulteta su još uvijek bile vidljive posljedice ratnih deštava, a neki od sadržaja koje većina studenata širom svijeta uzima zdravo za gotovo, kao što su prostorija s kompjuterskom opremom, biblioteka i maketarnica, nisu bili ni u potpunosti opremljeni niti sasvim operativni. Mada je sam fakultet već imao dosta razvijenu mrežu relacija s drugim školama arhitekture u inostranstvu, te su neki oblici kooperacije već bili uspostavljeni, nešto sveobuhvatniji programi razmjene studenata, kao što je na primjer Erasmus, u to vrijeme još uvijek nisu bili formalizirani, pa nam stoga nisu bili ni dostupni.¹ Ujedno, stručno usavršavanje ili stažiranje, koji su često sastavni dio arhitektonskog obrazovanja u zemljama poput Velike Britanije, jednostavno nisu bili dio kurikuluma. Usprkos svemu, prijenos znanja se odvijao neometano zahvaljujući nepokolebljivoj posvećenosti nastavnog osoblja. Ono što je fakultetu nedostajalo u smislu određenih sadržaja, nadomješteno je kroz visok akademski standard, insistiranje na visokokvalitetnom tehničkom obrazovanju i predanost da se arhitektura prakticira u skladu s najvišim standardima.

Diplomirala sam u aprilu 2005. godine odbranom projekta koji sam radila pod mentorstvom prof. Nikole Masleja i njegovog tadašnjeg asistenta, a sada i profesora, Adnana Pašića. U želji da steknem radno iskustvo u inostranstvu, te iste godine sam mjesec dana stažirala u firmi VFO Architects u Eindhovenu u Holandiji, a već u augustu 2006. godine sam se preselila u Irsku, gdje sam počela raditi za mali arhitektonski ured Clarke & Co u okrugu Kildare. To je bilo vrijeme takozvanog "Keltskog tigra", perioda brzog ekonomskog rasta i razvoja u Irskoj od kasnih devedesetih

particularly in higher education. Within the context of the Faculty of Architecture, this was an equally layered yet exciting time, where the professors of the old guard, such as professors Dušan Đapa, Muhamed Hamidović, Mehmed Hrasnica, Nikola Maslej, Vlasta Jelena Žuljić, as well as Hajrudin Zagora, Ognjenka Finci, Vesna Hercegovac-Pašić, Rajko and Rajka Mandić, intersected with a promising younger generation of architects such as Sead Gološ, Adnan Pašić, Erdin Salihović, Nina Ugljen, and others. These two currents, mostly working in unison but sometimes operating from different vantage points, created an environment that reflected the complexities of the post-war period. The metamorphosis from pre-war socialist economics and its distinct values to post-war attempts at a neoliberal market economy radically upended the values of the former and created a milieu conducive to a markedly different way of operating, which inevitably had a significant impact on the architectural profession. The knottiness of this period, the consequences of which are widely felt today, are something I would return to a decade later in my own doctoral research. Still, all the above certainly shaped the way in which we, as young and enthusiastic future architects, navigated our educational journey, as well as our understanding of the profession and our place in it at the time.

Although pedagogically operating to the highest standards, in the immediate post-war period, remnants of the violence were still affecting our everyday life on campus, especially with regards to basic infrastructure. The faculty building was still marked by the scars of war, and some of the facilities that most university students around the world nowadays take for granted, such as a computer lab, library or model-making workshop, were neither fully equipped nor fully functioning at the time. And while the institution itself had an extensive network of relations with other schools of architecture abroad, and certain forms of cooperation had been established, more wide-spread student exchange schemes such as Erasmus were at that time not yet formalised and, therefore, inaccessible to us.¹ Equally, access to professional training and internships, often an integral part of architectural education in countries such as the UK, was simply not part of the curriculum. Despite all this, the transfer of knowledge flowed uninterrupted due to the unwavering commitment and dedication of the academic staff. And what the school lacked in access and certain types of facilities, it compensated in academic rigour, high technical skills, and commitment to the best practice.

Having completed my final project under the supervision of Professor Nikola Maslej and, at the time, his assistant, now himself a professor, Adnan Pašić, I graduated in April 2005. Eager to gain experience abroad, the same year I did a month-long internship at VFO Architects in Eindhoven, Netherlands, and by August 2006 I moved to the Republic of Ireland, where I worked for the small architectural practice Clarke & Co, based in County Kildare. This was the time of the so-called Celtic Tiger, a period of rapid economic growth in the late 1990s and early 2000s in Ireland, which

¹ Neke opcije su postojale i u to vrijeme, kao na primjer godina studija na Escola Tècnica Superior d'Arquitectura de Barcelona u Španiji ili na Brandenburgische Technische Universität u Cottbus-u u Njemačkoj, ali su bile dostupne vrlo malom broju studenata.

¹ Some options were available, such as a year out at Escola Tècnica Superior d'Arquitectura de Barcelona in Spain and at Brandenburgische Technische Universität in Cottbus, Germany, but were limited to a very small number of students.



do početka dvijehiljaditih godina, koji je podsticao ubrzani građevinski bum. U tom periodu, kada sam intenzivno učila iz prakse i sticala radno iskustvo, po prvi put sam počela da shvatam kakve su socijalne i ekološke posljedice nekontroliranog urbanog razvoja. Kada je došlo do pucanja nekretninskog balona uslijed posljedica globalne recesije 2008. godine, te do skoro potpunog kraha građevinskog sektora u državi, i sama sam izgubila posao zajedno sa 60% zaposlenih u sektoru (Conefrey et al., 2014, pp.20). Vidjela sam to kao mogućnost da se vratim obrazovanju, te sam se 2009. godine preselila u London, u Veliku Britaniju, gdje sam zatim završila magistarske studije iz arhitekture i vizualne kulture na univerzitetu Westminster. Značaj istraživačkog rada, te pitanja socijalne i prostorne pravde kao sastavnog dijela arhitektonске prakse su se iskristalizirali tokom rada za arhitektonski ured NG Architects, kojeg vode arhitekti Nasser Goltari i Yara Sharif, a zatim i rada u Makespace Architects sa Shahed Saleemom. Sa svima njima sam tokom godina izgradila bliske poslovne i prijateljske odnose i uz njih sam stekla razumijevanje važnosti projekata koje inicira i vodi lokalna zajednica. To znanje, skupa s mojim ličnim i intelektualnim vezama s Bosnom i Hercegovinom, me je potaklo da upišem doktorski studij u Centru za istraživačku arhitekturu (Centre for Research Architecture) na Goldsmiths, University of London, u nastojanju da raspletim i razlučim kompleksnost poslijeratnog perioda koja se počela očitovati i u izgrađenom okolišu. Centar za istraživačku arhitekturu, mjesto nastanka istraživačke agencije Forenzička arhitektura (Forensic Architecture), podržava projekte koji se bave istraživanjem urgentnih tema u kompleksnim društveno-političkim kontekstima, te ujedno omogućava onima koji se bave raznim prostornim disciplinama da koriste svoje sposobnosti i znanje izvan standardnih okvira projekata vođenih isključivo dizajnom. Moj doktorski rad, koji se razvijao u takvom pedagoškom okviru, kritički je analizirao ulogu Dejtonskog mirovnog sporazuma kao državotvornog aparata, te se poslužio izgrađenim okolišem kao istraživačkim instrumentom da bi razotkrio načine na koji su procesi urbanizacije usko vezani uz takozvane procese 'rješavanja sukoba'. Projekat je opisao i različite procese upletene u kreiranje novih geografija kapitala, te je iznio na svjetlo ulogu korupcije i beskrupuloznih oblika djelovanja koji su rezultirali novim arhitektonskim formama i oblicima, a time i širenjem ekološkog nasilja.

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3 ADS8: Putnici kopnom i morem

Obrazovni put do sticanja titule registriranog arhitekta u Velikoj Britaniji sastoji se od takozvanih, Part 1 (Razina 1), Part 2 (Razina 2) i Part 3 (Razina 3), koji korespondiraju s dodiplomskim studijem (BArch), postdiplomskim / master studijem (MArch) i diplomom iz profesionalne prakse, odnosno stručnim ispitom (RIBA Part 3). Ovakav

kick-started an accelerated construction boom. It was during this intense period of 'learning the ropes' that I first started understanding the social and environmental impact of unbridled urban development. When the real-estate bubble burst as a result of the global recession in 2008 and the construction sector in the country almost collapsed, I lost my job, as did 60% of those employed in the sector at the time (Conefrey et al., 2014, pp.20). I saw this as an opportunity to return to higher education and in 2009 I moved to London, UK, where I subsequently completed my master's degrees, first in architecture and then in visual culture at the University of Westminster. The relevance of research, as well as notions of social and spatial justice as an integral part of architectural practice became clear through my work with NG Architects, led by Nasser Goltari and Yara Sharif, and then with Shahed Saleem at Makespace Architects. All three would come to be my long-standing professional associates, colleagues, and friends from and with whom I have gained an understanding of the importance of grassroots, community led projects. This understanding, coupled with my personal and intellectual ties to Bosnia and Herzegovina, led me to undertake a PhD at the Centre for Research Architecture, at Goldsmiths, University of London, to try to disentangle the complexities of the post-war period that had started to manifest in the country's built environment. The birthplace of the Forensic Architecture research agency, the Centre for Research Architecture fosters projects that investigate urgent political conditions but also enables practitioners from various spatial disciplines to use their skills beyond conventional design-based project-making. My practice-led PhD project, developed within such a pedagogical framework, scrutinised the Dayton Peace Agreement's role as a state-building mechanism and employed the built environment as an investigative tool to expose the thus far obscured entanglement of the processes of urbanisation and financialisation with the ongoing process of conflict resolution. The project delineated the diverse processes involved in the production of new geographies of capital, probing into corruption and underhanded practices that have resulted in the emergence of novel architectural and urban templates, which have, in turn, induced various forms of environmental violence.

The project would go on to win the Royal Institute of British Architects President's Award for Research 2019 in the 'Cities & Community' category, and the methodologies developed and the knowledge acquired while working on this project I would go on to apply in my teaching, including as a co-lead of the MArch Architecture and Design Studio 8 (ADS8) at the School of Architecture, Royal College of Art in London.

3 ADS8: Terraqueous Sojourners

The current pathway to becoming a registered architect in the UK comprises the so-called Part 1, Part 2, and Part 3, which correspond to the Bachelor of Architecture (BArch), Master of Architecture (MArch), and the Advanced Diploma in Professional Practice (RIBA Part 3) respectively. This format is regulated by the Architects Registration Board

format regulira Odbor za registraciju arhitekata (Architects Registration Board), a akreditira Kraljevski institut britanskih arhitekata (Royal Institute of British Architects).

Model se bazira na postojanju 'arhitektonskih i dizajn studija' ili 'jedinica' (terminologija zavisi od škole / institucije), koji čine srž dodiplomskog i postdiplomskog obrazovanja u arhitekturi. Ostali predmeti ili direktno doprinose razvoju studentskih projekata u okviru studija, kao što su na primjer tehničke studije, ili nude dodatne sadržaje poput historije i teorije arhitekture, digitalnih vještina itd. Studio, pak, ostaje u centru studentskog obrazovanja, te kao takav igra glavnu ulogu u tome kako studenti shvataju svoju ulogu kao (budući) arhitekti i profesionalci koji se bave prostornom praksom. Studio vode predavači koji mogu dolaziti ili iz akademskog sektora ili iz prakse, te mogu biti obrazovani u polju arhitekture i srodnih disciplina, ali i iz humanističkih i društvenih nauka. Balans između različitih struka pruža optimalan omjer različitih oblika znanja i metodologija koja se mogu iskoristiti da bi se osmislio kurikulum baziran na praktičnom znanju, ali i na teoretskom okviru koji u prvi plan stavlja dizajn vođen istraživačkim radom. Master studio (MArch) je koncipiran kao takozvani 'vertikalni studio', što znači da ga studenti prve i druge godine postdiplomskog studija pohađaju zajedno. Svaki studio definira svoj etički stav i viziju te time usmjerava i svoj pedagoški pristup, a svake godine nudi drugu temu kojoj se kroz svoje projekte trebaju posvetiti studenti s obje godine.²

MArch ADS8 (Arhitektonski i dizajn studio 8) u Školi arhitekture na Royal College of Art u Londonu je jedan takav studio, gdje je pedagoški pristup usmjeren na dizajn koji proizlazi iz istraživačkog rada. Od 2022. godine na čelu studija se nalazi Margarida Waco, kabindsko-danska arhitektica, istraživačica i spisateljica. Tokom prve dvije godine uz Waco su radile i njene kolegice i supredavačice, Imani Jacqueline Brown i Meriem Chabani. Zajedno su postavile temelje studija zasnovane na principima socijalne, prostorne i ekološke pravde. Počevši s temom *Anatomies of ecological bodies – Assemblages of coloniser and colonised* (Waco et al., 2022), prve godine rad u studiju je bio usmjeren na istraživanje zaostavštine i anatomije imperijalizma i kolonijalnih kontinuum. ADS8 je bio zamišljen kao "migracijski studio, koji u historijski i kulturno isprepletenim teritorijama nalazi svoje sidro i svoju polaznu tačku" (Waco et al., 2022). Sljedeće godine studio je nastavio svoj istraživački rad fokusirajući se na pojam toksičnosti i na kontinuum ekstraktivizma kroz prizmu teme *Život nakon života: kontinuum toksičnih klima* (Afterlives: the continuum of toxic climates) (Waco et al., 2023). U svom radu Waco, Brown i Chabani su se oslanjale na Crnu feminističku misao, te mislioce poput

and validated by the Royal Institute of British Architects (RIBA). The current model of delivery is centred around so-called 'architecture and design studios' or 'units.' The studios or units, depending on the school's preferred terminology, form the core of the BArch (Part 1) and MArch (Part 2) education, with other modules either directly contributing to the development of the studio work, such as Technical Studies, or complementing it by offering additional content, such as history and theory courses, digital skills courses, etc. The studio, however, remains at the centre of students' educational development and as such plays a pivotal role in how they understand their role as (future) architects and spatial practitioners. The studios are run by tutors who can come from both, architectural practice and academia, with backgrounds that can span across different forms of spatial practice, as well as the humanities and social sciences. A balance between these different strands tends to provide an optimal ratio of complementary forms of knowledge and methodologies that can be used to create a strong curriculum rooted in practice and underpinned by a robust theoretical framework foregrounding research-based design. MArch studios are conceptualised as so-called 'vertical studios.' This means that they accommodate students from, both, Year 1 and Year 2 of the MArch two-year programme. Each studio defines a specific ethos and vision which underlines its pedagogical approach and offers a particular theme for each academic year that students from both years are expected to address and reflect in their projects.

MArch ADS8 (Architecture and Design Studio 8) at the School of Architecture, Royal College of Art in London is one such studio, where research-based design is at the forefront of our pedagogy. Since 2022, the studio has been spearheaded by Margarida Waco, a Cabindan-Danish architect, researcher, and writer. During the first two years of this pedagogical journey, Waco was accompanied by co-tutors, Imani Jacqueline Brown and Meriem Chabani. Together they established the foundational framework for the studio, stemming from the principles of social, spatial, and environmental justice. Starting with *Anatomies of Ecological Bodies – Assemblages of Coloniser and Colonised* (Waco et al., 2022), a brief that examined the remnants and anatomies of Empire and colonial continuums, ADS8 was envisaged as "a migratory studio, which takes historically and culturally entangled territories as its anchor and points of departure" (Waco et al., 2022). The following year, the studio advanced its investigations by delving into the notion of toxicity and the "continuum of extractivism through the lens of *Afterlives: the continuum of toxic climates*" (Waco et al., 2023). They drew on the scholarship of Black feminist thought and, more widely, thinkers such as Achille Mbembe, Christina Sharpe, Macarena Gomes-Barris, Jason W. Moore, and others.

² Razlika u pedagoškom pristupu studentima prve i druge godine očituje se u prije svega u nivou supervizije, te u tome do koje mjere se očekuje od studenata da samostalno rade na svojim projektima. Dok studenti prve godine obično prate struktuiran kurikulum, od studenata druge godine se, pogotovo u drugom i trećem trimestru, očekuje da projekte vode samostalnije. Ujedno, od studenata druge godine se očekuje i viši nivo obrade i prezentacije finalnog projekta i portfolija, jer kraj druge godine znači i završetak Razine 2 (RIBA Part 2) na putu do registracije.

² The difference in the pedagogical approach between the first and second year is primarily observed in the level of guidance that students are provided with, and the degree of independence they are granted throughout the year. While Year 1 students tend to follow a more structured curriculum, Year 2 students, particularly in the second and third terms, are expected to conduct their work in a more independent manner. Likewise, it is expected that the level of sophistication and detail of the final design and of the overall portfolio are higher at the end of the second year, which also marks the completion of the RIBA Part 2 stage en route to becoming a fully qualified architect.

Achille Mbembea, Christine Sharpe, Macarene Gomes-Barris, Jasona W. Moorea i drugih.

U ljeto 2024. godine, u trećoj iteraciji ADS8 studija s njom na čelu, Margaridi Waco se pridružujemo Abiba Coulibaly, filmska kustosica i kritička geografkinja i ja. Vođen principima koji su čvrsto utemeljeni tokom dvije prethodne godine, ADS8 2024-2025 se s temom *Putnici kopnom i morem (Terraqueous Sojourners)* okreće ka Mediteranskom bazenu. Posmatrajući ga kao "kompozitno ekološko i političko tijelo", te ga uzimajući za "prostorni i vremenski kontinuum a ne jaz", studio se bavi Mediteranskim bazenom kao kritičnim područjem za testiranje i ispitivanje, te inspirirani Ruth Wilson Gilmore i mjestom na kojem se vrše *probe* za različite verzije budućnosti koje se međusobno sučeljavaju (Waco et al, 2024). U strahu od epistemološke reifikacije i centralizacije Mediterana, polje djelovanja smo proširile i na takozvane *mnogobrojne druge* teritorije koje obuhvataju i Atlantski arhipelag, Saharu, Južnu i Istočnu Evropu i Bliski istok koje s mediteranskim bazenom povezuje zamršena mreža historijskih i sadašnjih veza. Da bismo postavile okvir koji bi obuhvatio uzajamno dejstvo između ekoloških, geopolitičkih i socijalnih fraktura Mediterana, kao i konstelacije ovih različitih, ali međusobno povezanih teritorija, odlučile smo da rad u studiju organiziramo oko tri strateška čvora:

1. Spektar tokova istražuje pomorske koridore tokova kapitala da bi se razumjelo kako je ova kompleksna mreža automatizacije, uslova rada, lanca snabdijevanja i globalnog kapitalizma organizirana i kako se održava (Waco et al, 2024). Projekti okupljeni oko ovog čvora pozvani su da predvide mogućnost da se ova mreža poremeti i destabilizira kroz osmišljavanje subverzivnih oblika infrastrukture i kontra-infrastrukture, bilo da su one vidljive ili skrivene.

2. Hidro-klimatski procjepi usmjeravaju pažnju na predviđene posljedice klimatske krize u Mediteranskom bazenu i na njihov odraz na 'mnogobrojne druge' teritorije. Očekuje se da će se Mediteranski bazen pretvoriti u jednu od klimatskih 'vrućih tačaka', te da će već u ovom stoljeću prosječna temperatura porasti od 3.5 do 5.5. stepeni Celzijusa, što će region učiniti pozornicom za neke od najekstremnijih scenarija naše budućnosti. Studenti čiji se projekti bave ovim temama se oslanjaju na razne oblike socijalne i ekološke obnove, te na međusobnu suradnju različitih vrsta (Waco et al., 2024).

3. Crni Mediteran gleda na ovo kopneno-morsko tijelo kao na epicentar mnogobrojnih formi nasilja, gdje je Mbembeov koncept nekropolitike utjelovljen kroz klimatsko izbjeglištvo, postpostkolonijalne migracijske puteve, medijske prostore i nadzor, te je okarakterisano proizvoljnom primjenom međunarodnog prava (Waco et al, 2024). Da bi se suprotstavili ovim oblicima nasilja, studentski projekti su usmjereni na pitanje 'prava na mobilnost' i slobodu kretanja koja se ne primjenjuje isključivo na pitanje migracija već i na teme koje se tiču urbanizacije i klimatskih promjena.

Prvi trimestar započeo je serijom intervencija koje su vodili gostujući predavači Tiago Patatas i Raya Leary, Ifor Duncan, Emilio Distretti, te Shahram Khosravi, kao i posjetom arhivi londonske galerije Mosaic Rooms. Tih nekoliko sedmica je pružilo našoj grupi od trinaest studenata³ teoretsku podlogu, adekvatan leksikon i

In the summer of 2024, Abiba Coulibaly, a film curator with a background in critical geography, and myself joined Margarida Waco for the third iteration of ADS8 under her stewardship. Firmly embedded in the ethos established over the past two years, ADS8 2024-2025, titled *Terraqueous Sojourners* (Waco et al., 2024), turned its lens onto the Mediterranean Basin. Positing it as a "composite ecological and political body," and considering it a "spatial and temporal continuum rather than a gap," the studio embraced the Basin as a critical testing site, a crucial locus for, to lean on Ruth Wilson-Gilmore, *rehearsals* of multiple competing and colliding futurities (Waco et al., 2024). Wary of the epistemological reification and centralisation of the Mediterranean, we expanded the scope of investigations to its *multiple elsewhere*s; geographies spanning from the Atlantic Archipelago, Sahara Desert, Southern and Eastern Europe, and the Middle East, which, together with the Mediterranean Basin, form a rich and intricate web of historical and present-day relations. What we envisaged as a productive framework for grasping the interplay between the different environmental, geopolitical and social fractures of the Basin and a constellation of its disparate but entangled geographies, was to organise the work around three *strategic nodes*:

1. Spectres of Flow examined the maritime corridors of capital flows to understand how a complex nexus of automation, labour conditions, supply chains, and global capitalism was being organised and sustained (Waco et al., 2024). The projects clustered around this node were invited to envisage the possibilities of disrupting and destabilising this nexus by devising subversive forms of infrastructures and counter-infrastructures, be they visible or covert.

2. Hydro-Climatic Rifts drew focus on the projected effects of the climate crisis on the Mediterranean Basin and its reverberations across multiple elsewhere. Expected to transform into one of the global climatic 'hot spots,' with a mean temperature increase ranging between 3.5 – 5.5 degrees Celsius in this century alone, the Basin will likely become a stage for some of the most extreme scenarios of the future. The students whose projects responded to these themes resorted to learning from diverse practices of social and ecological repair, and multi-species collaboration (Waco et al., 2024).

3. The Black Mediterranean scrutinised this terraqueous body as an epicentre of multiple forms of violence, where Mbembe's concept of necropolitics is embodied in the issues of climate refugeehood, post-post-colonial migrant trajectories, extensive media and surveillance landscapes, and characterised by the arbitrariness of the international legal framework (Waco et al., 2024). As a way of countering these violent practices, the students' projects embraced the question of 'mobility justice,' not solely applied to the issues of migration, but also to themes related to urbanisation and the climate.

The first term kicked off with a series of interventions led by guest lecturers Tiago Patatas and Raya Leary, Ifor Duncan, Emilio Distretti, and Shahram Khosravi, as well as a visit to the London gallery Mosaic Rooms' archives. These first weeks provided our cohort of thirteen students³ with a theoretically grounded lexicon and a set of spatial and research tools, all of which would form the basis for subsequent investigations and the design process. Since the second term is the key period for design development,



set prostornih i istraživačkih alata kao osnovu za daljnje istraživanje i dizajn. S obzirom da je drugi trimestar glavni period za razvoj dizajna, prvi trimestar je zamišljen kao period detaljne analize lokacije kroz opsežno iščitavanje konteksta, razotkrivanje i indeksiranje sistema i historijskih dešavanja i, za kraj, izrade, takozvanog, prostornog leksikona. Prostorni leksikon je zamišljen kao kulminacija ovog metodičnog istraživačkog procesa i analiza, te bi trebao poslužiti ne samo kao "rječnik prostornosti" koji bi demonstrirao razumijevanje datog konteksta, već i kao "kritičko narativno sredstvo" (Waco et al, 2024, pp.3). Takav pristup je omogućio lakšu tranziciju u drugi trimestar koji zahtijeva veću posvećenost procesu razvoja dizajna i vodi ka finalizaciji projekta u trećem trimestru.

Svojim projektima studenti reflektiraju ovogodišnju temu studija usmjerenu na mediteranske itinerare i 'mnogobrojne druge' teritorije, te povezuju različite lokalitete: Čad, Holandiju, Keniju, Kipar, Ganu, Maroko, Nigeriju, Pakistan, Poljsku, Tursku i Veliku Britaniju. Okupljeni oko tri čvora, projekti se bave raznim vrstama problema. Na primjer, kako uzurpirati postojeći globalni lanac snabdijevanja koji je u velikoj mjeri ustrojen u korist potrošača na globalnom sjeveru, te uspostaviti ekonomiju uzgoja i snabdijevanja Velike Britanije cvijećem iz Kenije zasnovane na pravednoj i ravnopravnoj ekonomiji rasta? Ili, kako obezbijediti sigurno i seizmički otporno stanovanje na području zemljotresom devastirane provincije Hatay u Turskoj, bazirano na principima cirkularne ekonomije i ponovnog korištenja i recikliranja ostataka ruševina? Šta se dešava kad Amsterdam postane mjesto za testiranje decentraliziranog sistema malih, lokalno-vođenih data centara koji imaju potencijal da postanu oblikom otpora protiv sveprisutne monopolizacije vlasništva nad data centrima koja se nameće odozgo? Kako integrirati u lokalnu ekonomiju ljude koji prelaze prostranstva i dolaze u ruralnu Poljsku ili uz obale jezera Čad, pri čemu su izloženi nasilju država i graničnih režima, te im ponuditi više od utočišta osmišljenog u skladu sa striktno humanitarnim principima? Kakve spekulativne vizije budućnosti ponuditi onima koji su direktno pogođeni inkrementalnim, ali nezaustavljivim širenjem Istočnoafričkog tektonskog jarka, koje je dodatno pogoršano nekontrolisanim razvojem, infrastrukturnim investicijama, konfliktima i klimatskim slomom? Kako veličanje neljudskih aktera može pomoći podijeljenom kiparskom obalnom gradu Varoši da zacijeli ratne ožiljke i ponovo oživi? Koja strategija može biti primijenjena da bi se osposobili objekti za hitni smještaj u kontekstu brzopropadajućeg stambenog fonda u Marseju? A šta se može učiniti za balučistanske ribare koji se nose s agresivnom ekspanzijom inicijative Pojas i put, koja prijeti njihovom opstanku u jugozapadnom Pakistanu? Kakav program može biti osmišljen za i sa Bodo zajednicom u Nigeriji da im se pomogne da povrate i rehabilitiraju svoje priobalno zemljište teško zagađeno izlivanjem nafte, te obnove uništene šume mangrova? Slučajna ukrštanja između nekih projekata dodatno naglašavaju da su ove naizgled nepovezane teritorije i lokaliteti zapravo

the first term was conceptualised as a time for thorough engagement with the site through extensive reading of the context, unravelling and indexing systems and histories, and finally producing a so-called spatial lexicon (Waco et al., 2024, pp.2-3). The latter was envisaged as a culmination of this meticulous process of inquiry and analysis that would not only serve as a "vocabulary of spatialities" demonstrating an understanding of the given context, but also as a "critical narrative device" (Waco et al., 2024, pp.3). As such, it allowed for a smoother transition to the more focused and intense process of design development in the second term, and finalisation of work in the third term.

The students' projects wove together multiple geographies and locales, echoing the studio's theme of Mediterranean itineraries and multiple elsewhere; Chad, Cyprus, Kenya, France, Ghana, Morocco, the Netherlands, Nigeria, Pakistan, Poland, Türkiye, and the UK. Clustered around three nodes, the projects tackled a range of issues. For example, how to usurp a current global supply chain heavily skewed in favour of consumers in the Global North and instigate a just and equitable economy for the growth and supply of flowers from Kenya to the UK? Or how to provide safe and seismically-proof housing in the earthquake-stricken areas of the Hatay province in Türkiye based on the principles of a circular economy and rubble reuse? What happens when Amsterdam becomes a testing-ground for implementing a decentralised system of small-scale, grassroots-operated data centres as a way of pushing against pervasive top-down data monopolisation? And how can those on the move across different geographies, while subject to state sponsored violence and border regimes, be integrated into the local economy and be offered more than just a shelter conceived through a strictly humanitarian framework, as in places like rural Poland or by Lake Chad? What speculative futures can be envisaged for those affected by the incremental yet unstoppable expansion of the East African Rift, exacerbated by rampant development and infrastructural investments, conflict, and climate breakdown? How can a celebration of other-than-human species be employed to revive and help heal the scars in the divided Cypriot coastal town of Varosha? What strategy can be adopted to help provide emergency housing in light of rapidly dilapidating dwelling stock in Marseille? And what can be done to assist the Balochi fishermen faced with the aggressive expansion of the Belt and Road Initiative threatening their very existence in south-western Pakistan? What programme can be designed for and with the Bodo community in Nigeria to help them reclaim their coastal land heavily polluted by oil spills and reintroduce the decimated mangroves? Serendipitous moments of intersection between certain projects further highlight the degree to which these seemingly disparate territories are in fact deeply entwined, such as understanding how the social and economic status of 'porteadoras,' an underprivileged social stratum of women in northern Morocco is directly related to the pressing issue of the vast import of second-hand clothing to Ghana from the Global North.

3 ADS8 2024-2025: Constantina Antoniadou (2. godina), Zeki Emin (2. godina), Francesca Foster-Moseley (2. godina), Manon Ijaz (2. godina), Hamda Jama, (1. godina), Katarzyna Klara (2. godina), Zak Kurtulus (1. godina), Nana Kwarteng (2. godina), Ellie Loder (1. godina), Oyinkan Omotola (2. godina), Jemima Orton-Shanks (1. godina), Filip Piasecki (1. godina), Robin Swartz (1. godina).

3 ADS8 2024-2025: Constantina Antoniadou (Y2), Zeki Emin (Y2), Francesca Foster-Moseley (Y2), Manon Ijaz (Y2), Hamda Jama, (Y1), Katarzyna Klara (Y2), Zak Kurtulus (Y1), Nana Kwarteng (Y2), Ellie Loder (Y1), Oyinkan Omotola (Y2), Jemima Orton-Shanks (Y1), Filip Piasecki (Y1), Robin Swartz (Y1).



međusobno duboko isprepleteni. Na primjer, na koji način su 'porteadoras', žene marginaliziranog društvenog statusa u Maroku, direktno vezane za gorući problem prekomjernog uvoza polovne odjeće s globalnog sjevera u Ganu.

Unapređenju studentskog znanja, te njihovih prostornih i kritičkih vještina doprinijela je i serija radionica i konsultacija koje je vodila etiopska multidisciplinarna dizajnerka Miriam Hillawi Abraham.

Stručna ekskurzija nas je odvela na proputovanje kroz dva mediteranska grada, Đenovu u Italiji i Marsej u Francuskoj. Njihova kolonijalna prošlost, čiji su ostaci

The students' skills were further enhanced and their spatial and critical toolbox enriched through a series of workshops and tutorials held by and with the Ethiopian multi-disciplinary designer Miriam Hillawi Abraham.

The studio field trip took us on a sojourn to two Mediterranean cities, Genoa in Italy and Marseille in France. Their colonial pasts, the remnants of which are still embedded in the cities' social, economic, and urban fabric, their historical and present roles in maritime logistics and trade routes, combined with their fragility in the face of the climate breakdown, gave us the perfect opportunity



Ilustracija 1 kolaž ADS8: *Terraqueous Sojourners* (Putnici kopnom i morem), Izložba *Rad u toku (WiP Show)*, Royal College of Art, januar 2025. Izvor: Pedalo, 2025.

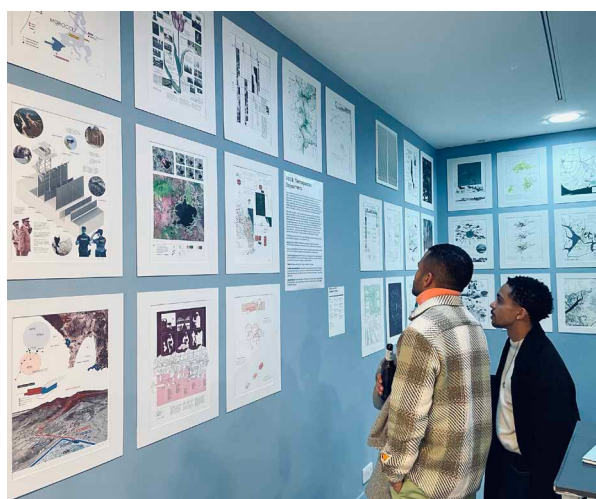


Figure 1 collage ADS8: *Terraqueous Sojourners*, *Work in Progress [WiP] Show*, Royal College of Art, January 2025. Source: Pedalo, 2025.

i danas vidljivi u socijalnom, ekonomskom i urbanom tkivu oba grada, te njihova historijska i današnja uloga u pomorskoj logistici i na trgovačkim rutama, u kombinaciji s njihovom ugroženošću od posljedica klimatskog sloma, pružili su nam idealnu priliku da teme kojima se bavimo u studiju iskusimo iz prve ruke. Naši velikodušni domaćini koji su nas ugostili, Andrea Bagnato u Đenovi i John Bingham-Hall u Marseju, pomogli su nam da razjasnimo kompleksnosti koje karakterišu ova dva grada, posebno kada je u pitanju njihova kolonijalna prošlost. U Đenovi je akcenat ujedno bio i na odnosu grada naspram sindikata, pomorske logistike, rasizma i imigracionih pitanja, a u Marseju smo se bavili pitanjem urbanih infrastruktura nekada i sada, te odnosa između ljudskih i ne-ljudskih aktera u urbanim sredinama.

U trenutku pisanja ovog članka akademska godina se bliži kraju i studenti završavaju rad na svojim projektima. Takvoj raznovrsnoj i politički angažiranoj skupini projekata zajedničko je nastojanje da izrodi dizajn vođen istraživačkim radom koji je utemeljen na modelima obnove, abolicije i pravde, što su ujedno i temeljni principi na kojima je studio zasnovan. Dok neki od naših studenata uskoro započinju svoju profesionalnu karijeru, a drugi nastavljaju svoj obrazovni put, naša je nada da će ovi principi biti sastavni dio njihovog rada i da će nastaviti da igraju važnu ulogu u njihovom daljem profesionalnom razvoju, bilo da prakticiraju arhitekturu ili se bave istraživačkim i naučnim radom.

Važnost primjene ovih principa postaje još jasnija u kritičnim trenucima i situacijama poput genocida i uništenja svakog oblika života u Gazi kojem svjedočimo. Ovdje potreba za etičkom dosljednošću i direktnom primjenom ovih alata postaje primarna, a ujedno i testirana.

4 Arhitekti za Gazu: Gaza globalni univerzitet

U decembru 2023. godine, u jeku nemilosrdnog izraelskog uništavanje stanovništva i (izgrađenog) okoliša u Gazi, grupa arhitekata, urbanih planera i akademika prostorne prakse iz cijeloga svijeta, uključujući Gazu i ostale dijelove Palestine, oformila je kolektiv *Arhitekti za Gazu* (*Architects for Gaza, AfG*). Okupljeni oko Yare Sharif i Nassera Golzaria, mojih ranije spomenutih kolega i prijatelja, koji su svoju profesionalni i akademsku karijeru u velikoj mjeri posvetili radu u kontekstu Palestine i s Palestincima, članovi kolektiva su se organizirali u dva klastera: Reizgradnja i Obrazovanje. Dok se prvi klaster prvenstveno usmjerio na rad s lokalnom zajednicom, organizacijama i kolegama u Gazi, stavljajući na raspolaganje svoje znanje i vještine koje bi pomogle 'klasterima za samogradnju' na mjestima gdje su ljudi našli utočište, te ka osmišljavanju planova za budućnost Gaze, drugi klaster se fokusirao na omogućavanje nastavka i unapređenja visokog obrazovanja u Gazi (*Architects for Gaza, 2023*).

Kao odgovor na neumoljivi skolasticid (Shlaim, 2025), u istom mjesecu AfG je objavio *Gaza globalni univerzitet — Poziv na akciju* (*Gaza Global University Call for Action*). Svrha ovog poziva bila je da okupi akademike, arhitekte, urbaniste, planere i ostale koji se bave prostornom praksom da podrže institucije visokog obrazovanja u Gazi i njihove studente. Početna ideja bila je zasnovana na želji

for an embodied reading of the themes explored in the studio. We were held and guided in our investigations by our generous hosts, Andrea Bagnato in Genoa and John Bingham-Hall in Marseille. Their interventions elucidated the complexities of the two cities, especially the residues of their colonial pasts. In Genoa the focus was also on the city's relationship with organised labour, maritime logistics, race and immigration, while in Marseille we engaged with questions of the city's past and present urban infrastructures, and relationships between human and other-than-human actors in the urban space.

At the time of writing of this article, the students are coming close to the end of the academic year and their projects are nearing completion. Such an incredibly diverse and politically engaged range of projects all have in common their commitment to producing research-driven proposals and interventions that are founded in the models of repair, abolition, and justice, which are the underpinning principles that the studio was founded on. As some of them commence their professional journey, while others continue their education, our hope is that these principles will stay with them and continue to play an important role in their evolution as spatial practitioners, researchers, and scholars.

The necessity of the direct application of such principles becomes even more urgent in critical situations such as the current genocide and annihilation of every form of life in Gaza. This is where the need for ethical consistency and the direct employment of these tools takes precedence and is tested.

4 Architects for Gaza: Gaza Global University

In December 2023, in the light of Israel's relentless destruction of the people, built and lived environment in Gaza, a group of architects, urban planners, and scholars in spatial practice from around the world, including Gaza and across the rest of Palestine, came together to form *Architects for Gaza* (*AfG*). Assembled around my previously mentioned colleagues and friends, architects Yara Sharif and Nasser Golzari, whose professional and academic careers have been largely invested in working within the context of Palestine and with Palestinians, we organised around two main clusters: Rebuild and Education. While the former has been primarily focused on working with the local community, organisations and colleagues from Gaza, by volunteering skills and knowledge that can help the self-build clusters in places where people take refuge and with future rebuild plans, the latter has been focused on facilitating the continuation and advancement of higher education in Gaza (*Architects for Gaza, 2023*).

In response to the unceasing scholasticide (Shlaim, 2025), that same month AfG launched the *Gaza Global University Call for Action*. The purpose of this call was to rally together academics and practitioners in the field of architecture, urbanism, planning and spatial practice in general, in support of the higher education institutions in Gaza and their students. The initial idea

da se lokalnim studentima pruži mogućnost da nastave školovanje na bilo koji mogući način, bilo da se radi o klasterima na terenu ili preko virtualnih platformi. Ovaj dalekosežni, međunarodni poziv privukao je nevjerovatan broj zainteresiranih. Preko 800 pojedinaca i institucija iz skoro 60 zemalja svijeta stavilo je na raspolaganje svoje znanje i pokazalo spremnost da volontiraju kao predavači, mentori i suradnici. Premda su se prvenstveno javljali volonteri iz polja arhitekture i srodnih disciplina, poziv je privukao i zainteresirane iz drugih polja kao što su umjetnost, humanističke, ali i prirodne nauke.

U aprilu 2024. godine, Al-Najah nacionalni univerzitet u Nablusu na Zapadnoj obali pozvao je AfG Gaza globalni univerzitet pod vodstvom Nishat Awan, Samir Pandya i mene, da se uključimo u njihovu inicijativu uspostavljenju u suradnji s UNIMED-om.⁴ Ova inicijativa je omogućila studentima iz Gaze da nastave svoje obrazovanje preko univerziteta na Zapadnoj obali, pohađajući programe koji su kreirani isključivo za njih.⁵ Važan aspekt ovog projekta koji treba naglasiti je da su ponuđene programe i kurseve akreditovali matični univerziteti u Gazi, te bi po završetku godine/studija studenti dobili diplome svojih matičnih univerziteta. Ovo je bio način da se osigura da univerziteti u Gazi budu podržani, a ne ugroženi ovom inicijativom. Gaza globalni univerzitet je prihvatio ovu ponudu s entuzijazmom i stavio na raspolaganje volontere koji su svojim radom doprinijeli nastavku obrazovanja na polju arhitekture. Locirani na tri različita kontinenta, volonteri su održavali seminare i vježbe sa studentima putem interneta, a nevjerovatno odlučni, predani i hrabri studenti u Gazi su nastavljali da rade pod nezamislivim uvjetima i da često hodaju satima da bi stigli do mjesta gdje imaju pristup internetu i mogućnost da prisustvuju online nastavi. Posljednji ciklus ovog programa završen je u januaru 2025. godine, a sam program je trenutno pod revizijom, u nastojanju da se prilagodi situaciji na terenu koja se rapidno pogoršava. Ipak, Gaza globalni univerzitet je nastavio sa svojim radom, te je u februaru ove godine učestvovao u organizaciji radionice pod nazivom 'Reizgradnja doma, ulice i kvarta' (Rebuilding Home, Street + Neighbourhood) zajedno sa Biroom raseljenih dizajnera⁶ (Office of Displaced Designers) i Globalnom slobodnom jedinicom⁷ (Global Free Unit) u Kairu, u Egiptu (Office of Displaced Designers, 2024). Radionica, koja je trajala četiri sedmice i odvijala se u hibridnom formatu (uživo i online) te je uključivala i izložbu i fizičku dokumentaciju, okupila je izbjegle studente iz Gaze u Kairu kao i akademike i predavače iz Palestine, Egipta, Velike Britanije i drugih

was rooted in the desire to enable local students to continue their education in whatever form possible, either in physical clusters or via virtual platforms. This far-reaching, international call yielded an incredible response: over 800 people and institutions from almost 60 countries around the world signed up to offer their expertise and experience as volunteer tutors, mentors, and collaborators. Although predominantly from the field of architecture and related disciplines, the call also attracted individuals from other fields, such as the arts and humanities, but also the sciences.

In April 2024, AfG: Gaza Global University, co-led by Nishat Awan, Samir Pandya, and myself, was invited by the Al-Najah National University in Nablus in the West Bank to contribute to their newly launched initiative set up with UNIMED.⁴ This initiative provided Gazan students with an opportunity to continue their education through universities in the West Bank by attending programmes that were specifically tailored for them.⁵ An important aspect of this project was that the courses on offer would be recognised by their home institutions in Gaza, and that subsequently their degrees would be awarded by their home institutions. This ensured that the universities in Gaza were supported and not undermined by such an initiative. Gaza Global University eagerly responded to this call by providing volunteers who contributed to the students' architectural education. Scattered across three continents, they held seminars and tutorials online, while the incredibly determined, committed, and courageous students in Gaza continued to do their work under the most unimaginable circumstances, and often walked for hours just to reach a place where they had access to the internet to join the class. The last round of this initiative ended in January 2025, and the scheme is currently being reassessed and tailored in response to the rapidly deteriorating circumstances on the ground. Nonetheless, the Gaza Global University continued its activities and in February 2025 a workshop titled 'Rebuilding Home, Street + Neighbourhood' was organised with the Office of Displaced Designers [ODD]⁶ and Global Free Unit⁷, in Cairo, Egypt (Office of Displaced Designers, 2024). This 4-week-long series of events in a hybrid (both in-person and online) format, which included an exhibition and physical documentation, brought displaced architecture students from Gaza based in Cairo together with academics and scholars from Palestine, Egypt, the UK and other countries to envisage and start to articulate a personal approach to recovery and the process of rebuilding Gaza. Rooted in the

4 UNIMED je Unija mediteranskih univerziteta koja okuplja 172 univerziteta iz 25 zemalja.

5 Da bi se ilustrirao obim ovog poduhvata, u maju 2024. godine Univerzitet Al-Najah je očekivao upis 41.000 studenata iz Gaze, od kojih je 90% još uvijek bilo u Gazi, a samo 10% u inostranstvu, uglavnom u Egiptu. Od ukupnog broja, oko 20% pohađalo je inženjerske studije, što uključuje arhitekturu.

6 Biro raseljenih dizajnera (Office of Displaced Designers) je neprofitna organizacija koja je usmjerena na pružanje podrške raseljenim i marginaliziranim zajednicama kroz dizajn, konsalting za dizajn i obrazovanje.

7 Globalna slobodna jedinica (Global Free Unit) je obrazovni centar za arhitekta i studente koji se fokusira na projekte locirane u dijelovima svijeta koji su pogođeni problemima vezanim za raseljene populacije i sa društveno-političkim tenzijama.

4 UNIMED is a Mediterranean Universities Union which itself gathers 172 universities from 25 countries.

5 To illustrate the scale of this endeavour, in May 2024, Al-Najah National University was expecting to enrol 41,000 Gazan students, 90% of whom were still in Gaza and only 10% abroad, mostly in Egypt. Out of the total number, around 20% were on engineering courses, which included architecture.

6 The Office of Displaced Designers is a not-for-profit organisation focused on providing support to displaced and disenfranchised communities through design, design consultancy, and education.

7 Global Free Unit is an educational hub for architectural practitioners and students that focuses on live projects situated in areas of the world affected by displacement, social and political tension.

zemalja da bi počeli vizualizirati i artikulirati lični pristup oporavku i obnovi Gaze. Bazirana na uvidu, sjećanjima i težnjama samih žitelja Gaze, radionica je imala za cilj istaći njihovo pravo na grad i pravo na dom.

Obavezujući se na primjenu metodologije koja omogućava autohtonoj zajednici da ima vodeći glas u procesu obnove kako svoje životne okoline tako i drugih aspekata svoga života, uključujući i obrazovanje, Arhitekti za Gazu djeluju u skladu s principima prostorne i socijalne pravde. Pored toga, gore navedeni primjeri pokazuju da šabloni po kojima se odvija visoko obrazovanje nisu ni neosporni, ni nezamjenjivi. Triangulacija između različitih institucija i organizacija je otvorila prostor za promišljanje kako se arhitektonsko obrazovanje i visoko obrazovanje u globalu može rekonceptualizirati tako da može pružiti otpor preovlađujućem neoliberalnom modelu u kojem smo trenutno zarobljeni.

5 Zaključak

Kako nasilje koje prožima naš svakodnevni život, bilo direktno ili posredno, postaje sve neobuzdanije i perfidnije, alati i modeli razmatrani u ovom članku bi trebali postati urgentan i nezamjenjiv dio naše prakse, bilo da se radi o onoj prostornoj ili pedagoškoj. Kreiranje leksikona koji bi nam omogućio da izoštrimo sluh i osjećanja prema onima koji su nepravедno marginalizirani je osnova za razumijevanje i artikuliranje odnosa moći koji definiraju kontekst u kojem operiramo. Da bismo ostali postojani u našem nastojanju da se odupremo destruktivnim silama koje kidaju naše društveno tkivo i uništavaju naš životni okoliš, od ključne je važnosti da istaknemo značaj komunikacije, kolaboracije i solidarnosti. Ovi oblici djelovanja i načini gradnje odnosa vode naša nastojanja da pružimo otpor različitim oblicima nepravde: prostorne, socijalne i ekološke.

insights, memories, and aspirations of Gazans themselves, the workshop stressed the importance of their right to the city and right to home.

By committing to a methodology that enables the indigenous community to have a leading voice in the process of rebuilding, both their lived environment — in the most literal sense — and all other aspects of their lives, including education, the work speaks directly to the notions of spatial and social justice. In addition, the above examples have shown that the current templates through which higher education is being delivered are neither indisputable nor irreplaceable. The triangulation between different institutions and organisations has created a new space for thinking about how architectural education and higher education in general can be reconceptualised to push against the prevalent neoliberal model that we are entrapped in today.

5 Conclusion

As the violence that permeates our daily lives, be it firsthand or mediated, gets more rampant and devious, the tools and models discussed in this piece should become an urgent and indispensable part of our practices, whether spatial or pedagogical. Creating a lexicon that can help us sharpen our sensibilities towards those who have been unjustly marginalised is the basis for establishing an understanding of and articulating power-relations that underpin the context we operate in. To remain unwavering in the attempts at pushing against the destructive forces that are tearing into our social fabric and our lived environment, it is crucial to acknowledge the importance of communication, collaboration, and solidarity. These forms of engagement and ways of building relations remain at the forefront of the way in which we stand up against different forms of injustice — spatial, social, and environmental.

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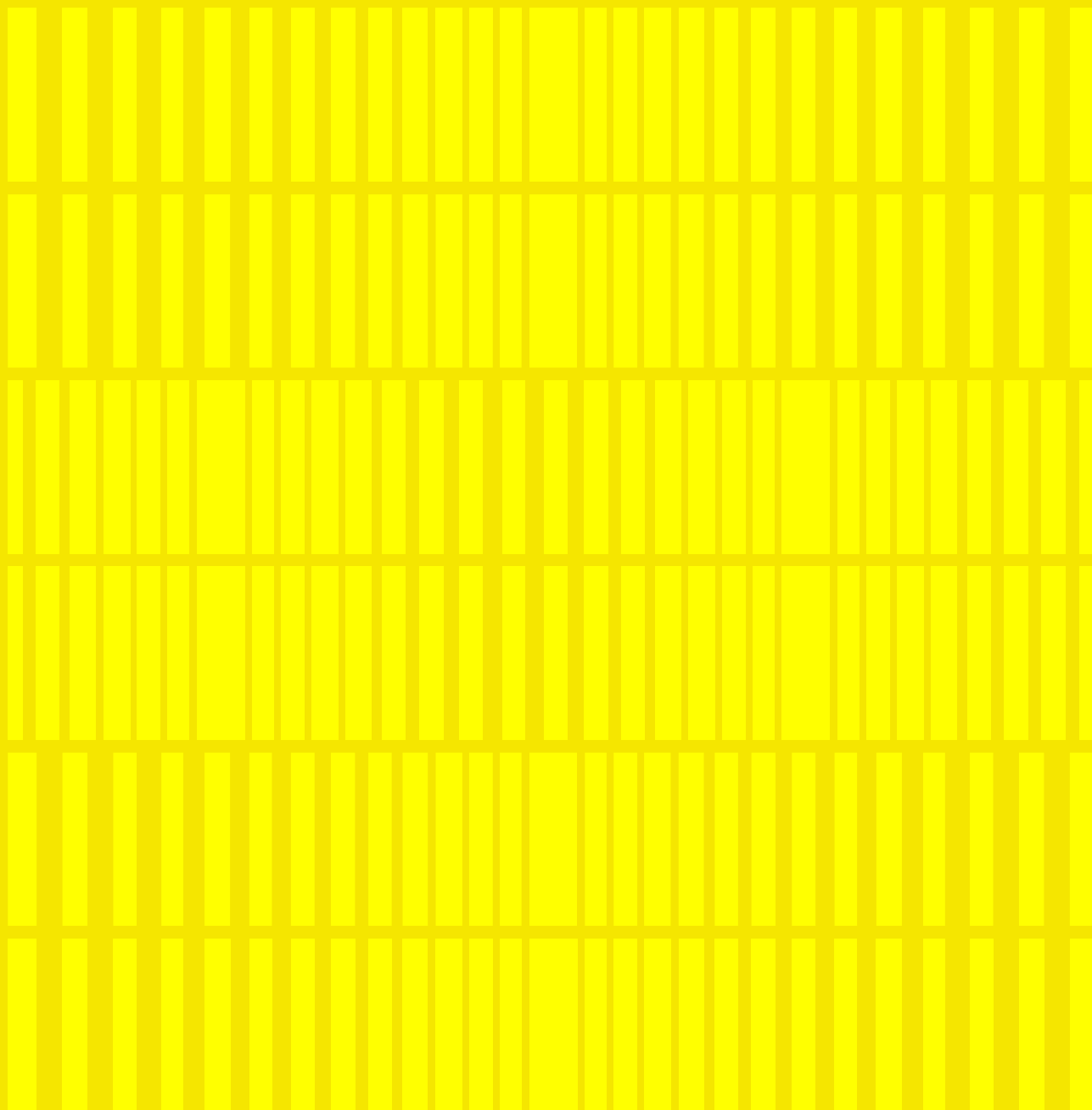
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