



SOHO Vienna is located in Millennium City, a shopping and entertainment center in Vienna, Austria. Context: a multitude of programs (cocktail & hookah bar, karaoke, DJ, a stage, a VIP area) and diversity of visitors required various ambiances for different activities and groups of users.

In efforts to meet the client's desires for aesthetics that reflect hookah bar, but also contemporary nightlife style, the backbone of the concept is presented in the "loho" area created from an assemblage of different patterns and geometry. Blending the variegated programs and styles was challenging.

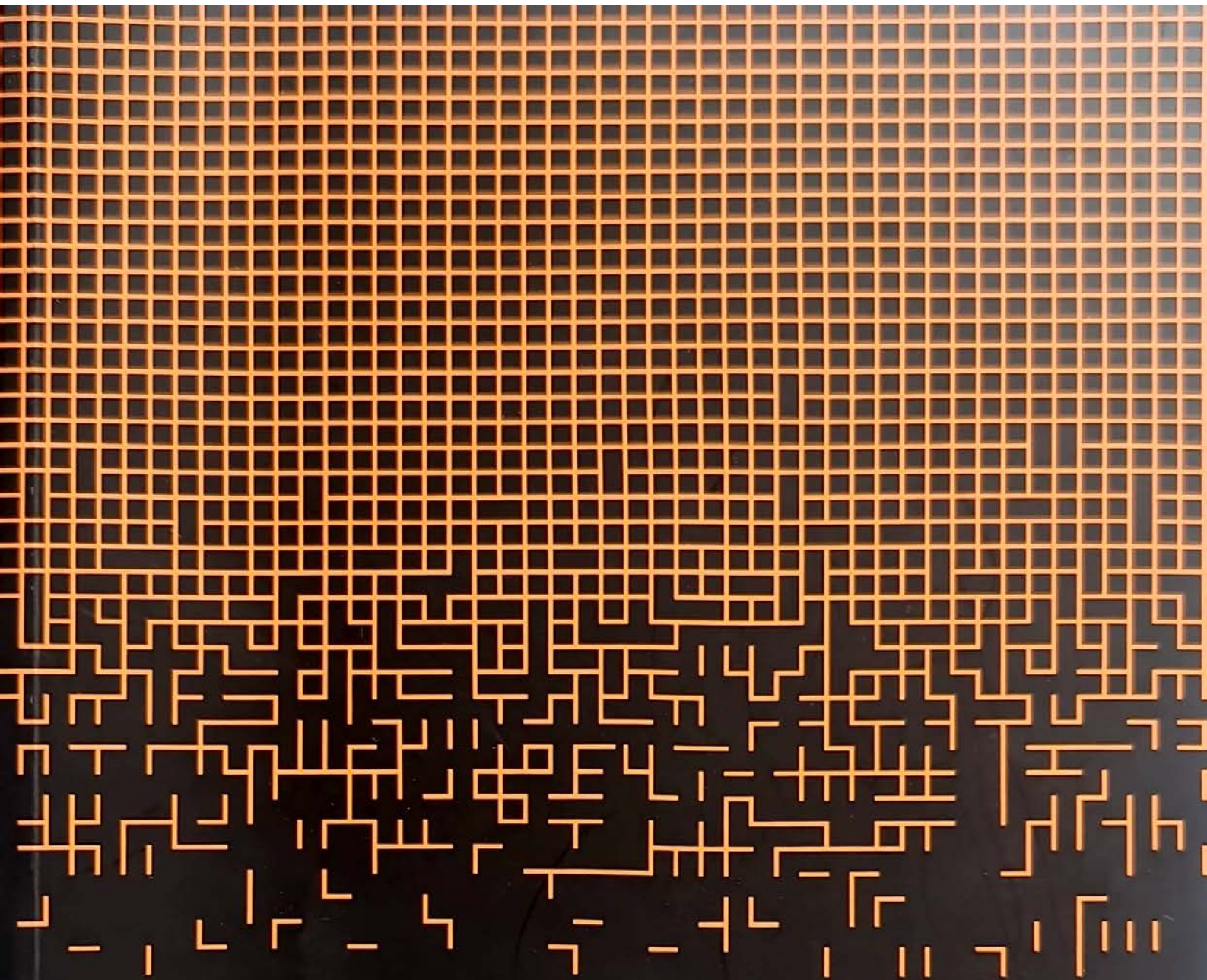
The area of the club is divided into 3 zones /hookah bar, stage & cocktail bar area and "terrace". The fluidity of the ambient is achieved by integrating different zones applying characteristic patterns, colors, and materials. All furniture and lighting features were specially designed and custom made for this club.

SOHO Vienna se nalazi u Milenijum Sittju, trgovačkom i zabavnom centru u Beču, Austrija. Kontekst: mnoštvo programa (koktel i nargila bar, karaoke, DJ, bina, VIP prostori) i raznovrsnost posetilaca zahtevali su raznolik ambijent za različite aktivnosti i grupe korisnika.

U nastojanju da se zadovolje želje klijenata za estetikom koja odražava nargila bar, ali i savremeni stil noćnog života, okosnica koncepta je predstavljena u "loho" prostoru kreiranom od skupa različitih dezena i geometrije. Mešanje raznovrsnih programa i stilova bilo je izazovno.

Prostor kluba podeljen je na 3 zone /nargila bar, bina i koktel bar i "terasa". Fluidnost ambijenta postiže se integracijom različitih zona primenom karakterističnih sara, boja i materijala. Sav nameštaj i osvetljenje su posebno dizajnirani i napravljeni po meri za ovaj klub.





42. Salon arhitekture / UPORNO - OTPORNO

10. septembar - 03. oktobar 2020. Muzej primenjene umetnosti, Beograd



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UPORNO - OTPORNO

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Beograd



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UPORNO-OTPORNO**
10. septembar – 03. oktobar 2020.

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Ljiljana Miletić Abramović Uporno-Otporno

„...Grad, taj artefakt, iz početka alatka kao i druge, dosta brzo je prerastao, prevazišao uobičajene attribute jednoznačne funkcije, i svoju je funkcionalnost neočekivano usmerio i u jednom sasvim novom pravcu: od obične tehničke alatke počeo se pretvarati u 'alatku' viđenja i razumevanja sveta, u sredstvo intelekције. U najboljim danima svog životnog romana, grad je za čoveka bio i veoma poučna igračka, kognitivni model, mali vidljiv analogan u mašti izgrađene svemirske organizacije...“¹
Bogdan Bogdanović

Slogan 42. Salona arhitekture **Uporno-Otporno** definisan je u januaru 2020. godine, ne sluteći svu posebnost te godine, koja će ostati zapamćena kao neprijatna, neobična i dramatična. Godina preokreta sa mnogo otvorenih pitanja o budućnosti koja se postavljaju pred čovečanstvo. Prvobitna ideja bila je da se sloganom **Uporno-Otporno** naglasi značaj same manifestacije – Salona arhitekture kao izložbe, kao refleksije o stanju u profesiji arhitekta i arhitekturi, kako lokalno, tako i globalno. Slogan odgovara duhu Salona kao manifestacije koja se uporno-otporno bavi afirmacijom arhitekture i arhitekata i gde se, kroz decenije, teži očuvanju digniteta ove profesije, a posebno, u odnosu na savremenu, naspramnu realnost, u kojoj se mnogi (pre svega naši) gradovi nalaze, kako bi to Bogdan Bogdanović rekao, na „donjoj amplitudi urbaniteta“.²

Posmatran u kontekstu nepredviđenih okolnosti izazvanih pandemijom korona virusa Covid-19, slogan Salona, **Uporno-Otporno**, dobija još slojevitije značenje. Kao da je anticipirana i opšta pometnja koja je zahvatila čitav svet, uzrokujući poremećaj onoga što se do sada smatralo normalnim u svim oblastima života. Pred nama je otkriveno osnovno stanje stvari, onakvo kakvo jeste, i svojevrsno, do sada nepoznato, ukidanje slobode. U tom smislu, moramo biti još više uporno-otporni kako

Ljiljana Miletić Abramović Persistently-Resiliently

“...The city, that artefact, which, from the start, was just a tool like any other, has quite quickly outgrown, surpassed the usual attributes of an unambiguous function, and unexpectedly steered its functionality in a completely new direction: from an ordinary technical tool it began turning into a “tool” of perceiving and understanding the world – into a tool of intellection. In the best days of its life's novel, the city was a very educational toy for a man, a cognitive model, small, visible, analogue in the imagination of a built space organisation...”¹

Bogdan Bogdanović

The motto of the 42nd Salon of Architecture **Persistently-Resiliently** was chosen in January, 2020, without anticipating all the peculiarities of the year which will be remembered as unpleasant, unusual and dramatic – as a year of upheaval, with many opened questions about the future that were laid before humanity. The original idea of the **Persistently-Resiliently** motto was to emphasize the importance of the event itself – the Salon of Architecture as an exhibition, as a reflection on the situation in the profession of an architect (in architecture), both locally and globally. The motto corresponds to the spirit of the Salon as an event that persistently-resiliently deals with the affirmation of architecture and architects and where, through decades, efforts have been made to preserve the dignity of this profession. And especially, in relation to the modern, opposite reality where many (first of all, Serbian) cities are “on the lower amplitude of urbanity”, to paraphrase Bogdan Bogdanović.²

Observed in the context of the unforeseen circumstances caused by the Covid-19 pandemic, the Salon's motto **Persistently-Resiliently** has assumed an even more multilayered meaning. It seems that the general confusion, which has gripped the whole world, causing a disturbance of the

¹ Bogdanović, B. *Urbs&Logos*. Beograd: Gradina, 1976, 11.

² Bogdanović, B. *Grad kao simbol besmrtnosti i smrt grada* u: Bogdanović, B. *Urbs&Logos*. Beograd: Gradina, 1976, 68.

¹ Bogdanović, B. *Urbs&Logos*. Beograd: Gradina, 1976, 11.

² Bogdanović, B. *Grad kao simbol besmrtnosti i smrt grada* u: Bogdanović, B. *Urbs&Logos*. Beograd: Gradina, 1976, 68.

bismo apsorbirali dugotrajne implikacije nove svetske krize, koja će doneti promene i u celokupnoj oblasti građenja i planiranja, kao i u arhitektonskoj kulturi i teoriji arhitekture. Svedoci smo otvaranja mnogih pitanja na polju arhitekture, jer arhitektura nikada ne nastaje u sterilnim uslovima neke akademske sredine. Naprotiv, ona uvek nastaje u širem i složenom kontekstu mnogih parametara i pokušava da projektuje odgovore na niz postojećih uslova - kontekst, društvene i klimatske promene, nauku, kulturu, pejzaž, mesto - posebno ako arhitekturu tumačimo kao umetnost i delatnost postavljanja temelja koji mogu biti jedna od „odskočnih dasaka“³ za sledeći novi skok u razvoju civilizacije XXI veka.

Ako usvojimo opservaciju Bjarkea Ingelsa (Bjarke Ingels) da je arhitektura „u osnovi umetnost i nauka prilagođavanja životu“⁴, ovogodišnji Salon arhitekture dokumentuje jednu moguću sliku grada i arhitekture u našoj sredini, njene fragmente i sekvence urbaniteta, arhitekture i ideja o prostoru kroz slikovni prikaz apstrakovanih objekata. Izložba Salona uvek odslikava latentnu potrebu za građenjem i stvaranjem arhitekture kao kontinuiranog projekta stalnog oblikovanja prostora kroz novo promišljanje, ali i obnavljanje, rekonstrukciju, modifikovanje i prilagođavanje u kontekstu mesta - gradskog ili prirodnog okruženja. Pokazana je raznorodnost tema, mnoštvo ideja, kuća, autorskih pogleda i percepcija, a posredno su prikazani i mnogi elementi, kao što su investitorska i društvena struktura, kao i tehnološki nivo, koji u datom trenutku određuju stepen realizacije ideje o prostoru.

Uočljiva je promena razmera arhitekture - godinama unazad na Salonima je sve prisutnija pojava „male“ arhitekture, odnosno građenja skromnih objekata manjih razmera koji uzimaju u obzir okruženje i odnos sa ambijentom; očigledna je težnja

prethodne normalnosti u svim oblastima života, koja je bila predviđena unapred. Osnovno stanje stvari je bilo otkriveno za nas, onako kakvo stvarno jeste, u svim svojim osobinama, i nepoznat za nas do sada. A to je ukidanje slobode. U tom smislu, mi moramo biti još više uporni / otporni u cilju da apsorbuje dugotrajne implikacije nove svetske krize, koja će doneti promene u celokupnoj oblasti građenja i planiranja, kao i u arhitektonskoj kulturi i teoriji arhitekture. Svedoci smo otvaranja mnogih pitanja na polju arhitekture, jer arhitektura nikada ne nastaje u sterilnim uslovima neke akademske sredine. Naprotiv, ona uvek nastaje u širem i složenom kontekstu mnogih parametara i pokušava da projektuje odgovore na niz postojećih uslova - kontekst, društvene i klimatske promene, nauku, kulturu, pejzaž, mesto - posebno ako arhitekturu tumačimo kao umetnost i delatnost postavljanja temelja koji mogu biti jedna od „odskočnih dasaka“³ za sledeći novi skok u razvoju civilizacije XXI veka.

previous normalcy in all areas of life, has been anticipated in advance. The basic state of affairs has been revealed to us, the way it really is, in all its peculiarities, and unknown to us so far. And it is the abolition of freedom. In that sense, we must be even more persistent / resilient in order to absorb the long-lasting implications of the new world crisis, which will bring changes in the entire field of construction and planning, as well as in architectural culture and architectural theory. We are witnessing the fact that many questions have already been opened in the field of architecture, because architecture has never been created in the sterile conditions of an academic environment. On the contrary, it is always created in the broader and complex context of many parameters and tries to project responses to a range of existing conditions - to the context, social and climate changes, science, culture, landscape and place. Especially if we interpret architecture as the art and activity of laying the foundations that can be one of “the springboards”³ for the next new leap in the development of civilization of the 21st century.

If we adopt Bjarke Ingels' observation that architecture is “in its essence the art and science of adapting to life”⁴, this year's Salon of Architecture documents a possible picture of the city and architecture in our environment, its fragments and sequences of urbanity, architecture and the ideas about space through a pictorial representation of abstracted facilities. The Salon's exhibition always reflects the latent need to build and create architecture as a continuous project of constant space shaping through new thinking, but also through renewal, reconstruction, modification and adaptation in the context of the place - urban or natural environment. The diversity of topics, many ideas, houses, authors' viewpoints and perceptions have been shown, and many

³ <https://www.designboom.com/architecture/bjarke-ingels-group-big-hot-to-cold-exhibition-national-building-museum-01-21-2015>

⁴ *Ibid.*

³ <https://www.designboom.com/architecture/bjarke-ingels-group-big-hot-to-cold-exhibition-national-building-museum-01-21-2015>

⁴ *Ibid.*

za „popravlkom grada“ na jednoj strani, dok je s druge strane prisutna i grandomanija u projektovanju ogromnog broja kvadrata. Kao što se u drugoj polovini XX veka, u duhu tada vladajuće urbanističke ideologije, gde je struka imala prevashodnu reč, smatralo „...da (je) topografskim pozicijama Beograda kao što je Vračar ili kao što je Voždovački greben trebalo davati akcente koji će naglašavati topografsku konfiguraciju grada“⁵ takozvane „kreste Beograda“⁶ pa su tako nastali ogromni stambeni soliteri na Zvezdarskom i Voždovačkom grebenu. I danas imamo sličnu ekspanziju stambenu izgradnju „kapije“ Vračarske, Voždove, Zemunske i slično, ali u drugom ideološkom ključu koji preferira neoliberalizam. Prisutna je i još jedna vrsta besomučne stambene izgradnja, kao i u doba socijalizma, ali sada sa drugim predznakom – predznakom luksuza, gde se često kvalitet i odsustvo smislene arhitektonske ideje nadomešćuju nesvrhovitom primenom skupih materijala.

Neminovno je menjanje tkiva grada, njegove fizičke strukture. Čak i poželjno, ali pitanje svih pitanja je: kako se to radi, koja je ideologija i misao o arhitekturi vodilja promene – odnosno, kako se naše razumevanje arhitekture menja kada je vidimo kao platformu za ljudski razvoj, a ne samo kao investiciju za bogate? Da li će arhitektura u skoriju budućnost opet, kao na početku modernog pokreta u arhitekturi, postati merilo političko-društvene osetljivosti i ispoljiti svoj „hiper-prometejski“ potencijal? U tom smislu, treba razumeti složeni i interaktivni odnos između arhitekta, investitora i izvođača (graditelja – majstora), odnos koji podrazumeva i obuhvata kapital (novac), političku moć, kulturnu potrebu i strategiju za građenjem.

Nove teme za arhitekturu otvara i postkovid situacija. To su, pre svega, pitanja povezana sa zdravljem, spoljnim

elements have also been indirectly presented, such as the investors' and social structure, as well as the technological level, which at the given moment, determine the degree of realization of the idea of space. There is a noticeable change in the scale of architecture – “small” architecture has become increasingly present at Salons over the past years. Such architecture implies the construction of modest, small-scale facilities that take into consideration their surroundings and relationship with the ambience. On the one hand there's an obvious tendency to “repair the city”, but on the other hand there's also that grandomania of designing a huge number of square metres. In the second half of the 20th century, and in the spirit of the then ruling urban planning ideology, when the profession had the last word, it was considered “...that the topographic positions of Belgrade, such as Vračar or Voždovac Ridge, i.e. the so-called “crests of Belgrade“⁵, needed to be given certain landmarks that would emphasize the city's topographic configuration”⁶. That's how the huge residential skyscrapers were built on Zvezdara and Voždovac Ridges. Even today, we can notice a similar expansionary housing construction of the Gates of Vračar, Voždovac, Zemun and the similar “gates”, but in a different ideological setting that prefers neoliberalism. Today there is another type of frantic housing construction, as it was the case in the era of socialism, but now it bears a different sign – a sign of luxury, where the quality and absence of a meaningful architectural idea are often compensated for the pointless use of expensive materials.

It is inevitable to change the tissue of the city, its physical structure. Such a change is even desirable, but the question of all questions is: how should it be done, which ideology and architectural thought should be the leaders of this

⁵ Miletić Abramović, Lj. *Intervju sa arhitektom Stojanom Maksimovićem*. Katalog 27. Salona arhitekture. Beograd: Muzej primenjene umetnosti, 2005, 16.

⁶ Iz razgovora sa S. Maksimovićem, proleće 2005.

⁵ From the interview with S. Maksimović, the spring of 2005.

⁶ Miletić Abramović, Lj. *Interview with architect Stojan Maksimović*. Catalogue of the 27th Salon of Architecture. Belgrade: Museum of Applied Art, 2005, 16.

uslovima, životnom sredinom, pitanjem odnosa privatno-javno i istraživanje stepena tih veza, što će provocirati struku da preispita mnoge postojeće aspekte arhitekture i pokrene debate o njenim budućim perspektivama. U širem značenju bavljenja profesijom arhitekta treba uvek biti **uporan**, a onda i **otporan**, ali i imati i malo sreće. I verovatno svaki arhitekta, kao i svaki drugi umetnik, misli da je svaki projekat važan - izgrađen ili neizgrađen, veliki ili mali, i da svi oni zavređuju odgovarajuću pažnju i daju važne uvide u projekat po sebi, ali i uvide o vremenu u kom su nastali. O toj veri i nastojanju struke, Arhitekture same, Salon, kroz decenije svog postojanja, konstantno dokumentuje i svedoči kao relevantna arhitektonska manifestacija, stvarajući svojevrsnu bazu za istoriju arhitekture i negovanje arhitektonske kulture.

change - that is, how does our understanding of architecture change when we see it as a platform for human development, and not just as an investment for the rich? Will architecture in the near future, once again, as it was the case at the beginning of the modern architectural movement, become a measure of political and social sensitivity and will it manifest its "hyper-Promethean" potential? In that sense, one should understand the complex and interactive relationship between an architect, an investor and a contractor (builder - master), the relationship that includes and encompasses capital (money), political power, cultural need and construction strategy.

Post-Covid situation has opened up new architectural topics. First of all, these are the issues related to health, external conditions, the environment, the issue of private-public relations and research into the degree of these relations, which will provoke the profession to reconsider many existing aspects of architecture and initiate debates about its future perspectives. Broadly speaking, to practice architecture means to be always **persistent**, and also **resilient**. But it also means to be a little bit lucky. Every architect is likely to think, like any other artist, that every project is important - built or unbuilt, big or small, and that every project deserves proper attention and gives us important insights into its nature, but also into the time in which that particular project is created. Throughout the decades of its existence, the Salon, as a relevant architectural event, has constantly documented and testified about the faith and efforts of the architectural profession, thus creating a unique base for the history of architecture and for nurturing of architectural culture.

Mustafa Musić
**Arhitekta i
(njegova) kuća***

Želim posebno da istaknem značaj ličnosti autora kao, prema mom mišljenju, ključnog faktora u kreativnom procesu, odnosno eksplikaciji umetničkog rezultata. Svaka ličnost, a naročito kreativna, jeste poseban i unikatan entitet. Mi se rađamo sa definisanim genetskim nasleđem, prolazimo kroz različite edukativne procese i konačno, svako od nas memoriše i taloži vrlo lična i različita iskustva vezana za fizičko okruženje i društvene odnose. Sagledavanje, prepoznavanje i tumačenje fenomena okruženja svakako zavisi od onoga što nazivamo karakter ili duh forme viđenog, s jedne strane, ali i percepcije tih fenomena kroz mentalnu laboratoriju svakog pojedinca - posmatrača, s druge strane. Recepcija posmatrača je usko povezana sa znanjima i kulturom pojedinca, kao i sa njegovim senzibilitetom i stečenim iskustvom. Ovakvo čitanje se, pored pojedinosti, jednako odnosi i na arhitektonske iskaze i prostorne celine višeg reda - kuća, grad, pejzaž.

Grad nije prazna fizička struktura - ljuštura, već ga čine i ljudski, društveni odnosi, radni procesi, kao i kulturni život u njemu. Stoga su prizori užeg i šireg gradskog okruženja, odnosno njihova organizacija i harmoničnost, neobično važni za ono što nazivamo kvalitet života. Zbog svega rečenog, očuvanje vrednih objekata i gradskih celina jeste jednako važno kao i kvalitetno promišljanje razvoja grada i njegove budućnosti, koje anticipira unapređenje društvenih odnosa i fizičkih struktura u njemu. Gradske vedute, prožete doživljajima i emocijama, grade *mentalnu sliku* pojedinca koja se taloži u njegovoj svesti od perioda detinjstva do zrelog doba, prelamajući se kroz njegovu mentalnu laboratoriju. Fizičke strukture koje utiču na konstituisanje pomenute mentalne slike ubedljivo govore i svedoče o materijalnom, kulturnom i duhovnom nivou nekog mesta i vremena, kao i o sasvim određenim težnjama društvene zajednice.

Kroz čitavu istoriju arhitekture, najznačajni primeri bili su oni koji pomeraju granice iskustva. Shodno tome i u

Mustafa Musić
**Architect and
(His) House***

I would like to emphasize particularly the importance of architect's personality, which is in my opinion a key factor in the creative process, or the explication of the artistic result. Every person, especially a creative one, is a special and unique entity. We are born with determined genetic makeup, we go through various educational processes, and finally, each of us memorizes and accumulates very personal and different experiences related to the physical environment and social relations. Observation, recognition and interpretation of the phenomenon of the environment certainly depends, on the one hand, on what is known as the character or spirit of the seen form, but on the other, on the perception of these phenomena through mental laboratory of each individual - observer. Reception of the observer is closely related to the knowledge and culture of the individual, as well as his sensibility and previous experience. Such an interpretation, apart from details, applies equally to architectural statements and spatial units of a higher order - house, city, and landscape.

A city is not an empty physical structure - shell, but it is made of human or social relations, work processes, as well as its cultural life. Therefore, images of the inner and greater city area, or their organization and harmony, are unusually important for the quality of life. Consequently, preservation of worthwhile buildings and urban units is just as important as high-quality urban development and planning a city's future, which anticipates the improvement of social relations and physical structures in it. Cityscapes, imbued with experiences and emotions, build a *mental image* of the individual that has been forming in his mind from childhood to maturity, refracted through his mental laboratory. Physical structures that influence the constitution of this mental image are convincing evidence of the material, cultural and spiritual level of a place and time, as well as of quite specific aspirations of the social community.

Throughout the history of

okvirima savremene arhitektonske prakse, značajni i pažnje vredni jesu artefakti koji su obeleženi istraživanjem, pomacima i posledično svojom osobenošću. Materija, sa kumulacijom empirijskih saznanja i naučnih otkrića, biva redukovana, a tradicionalni građevinski materijali zamenjeni novim materijalima veće gustine i nosivosti, sve do sadašnjeg trenutka kada materija konačno može biti zamenjena energijom, prema znanom jednačini koja definiše korelaciju ovih pojmova. *Istorija arhitekture jeste istorija njene dematerijalizacije.* Nema sumnje da su ovakvi pomaci kao posledica naučnog i tehnološkog napretka važni, ali ne bismo smeli da zaboravimo ni aktuelnu društvenu i filozofsku misao koja se bavi našim i budućim vremenom. U svojoj karijeri, više ne kratkoj, imao sam priliku da uočim ono što već poznajemo iz istorije, a to je da se društvene paradigme, od estetskih preko moralnih pa i do naučnih (tačnije kvazinaučnih), neumitno smenjuju i to oscilujući poput klatna. Ono što nazivamo *duh vremena*, nužno se kroz vreme menja i odmiče od jednog krajnjeg položaja, koji podrazumeva odgovarajući set osobina, do one druge - suprotne pozicije, pa to kretanje - oscilovanje, možemo videti kroz sledeće parove dihotomija. Kada je reč o arhitekturi to bi mogli biti: jednostavno/složeno, čvrsto/eterično, statično/pokrenuto, materija/energija, a ja to nazivam *klatnom istorije*, čije se amplitude kroz vreme smanjuju a oscilovanje ubrzava.

Kao ilustraciju pomenutih teza predstavio bih svoja dva projekta koje deli vremenski razmak od 35 godina a koji, prema mom mišljenju, predstavljaju jednu amplitudu pomenutog klatna. Reč je o projektima koji se bave osnovnim zadatkom arhitekture - elementarnim ljudskim staništem. To su projekti *Kuća u kući* iz 1973. godine i projekat *Tarzan u energetskom polju* iz 2008. godine. Oba projektantska i misaona iskaza nastojali su, svaki na svoj način, da odgovore na tu temu. Ovaj arhitektonski ogled, čini mi se, jasno pokazuje radikalnu promenu paradigme, jer je isti cilj zaštite ljudske jedinke od uticaja okoline ostvaren u prvom slučaju upotrebom prirodnih materijala (kamen, drvo), a drugi put upotrebom energije (energetska aura). Oba arhitektonska iskaza, uz sve upadljive razlike, imaju jednu bitnu zajedničku osobinu, a to je da se u oba slučaja radi o staništu slobodnog čoveka u

architecture, the most significant examples have been the ones that push the boundaries of experience. Accordingly and within contemporary architecture practice, significant and worthwhile artefacts are those that are marked by research, advances, and consequently their peculiarities. With the accumulation of empirical knowledge and scientific discoveries, matter becomes reduced, while traditional building materials are replaced with new materials of greater density and load-bearing capacity (rammed earth - wood - stone - brick - concrete - steel - glass - pneumatic structure...), up to the present time, when matter can finally be replaced by energy, according to the well-known equation that defines the correlation of these terms. *History of architecture is the history of its dematerialization.* No doubt that these advances as a result of scientific and technological progress are important, but we should not disregard the current social and philosophical thought that deals with the present and the future. In my not-so-short career, I had the opportunity to observe what we already knew from history, that societal paradigms, from aesthetic through moral to scientific ones (or rather quasi-scientific), inevitably shift oscillating like a pendulum. What is known as *the spirit of the times* necessarily changes over time and shifts from one far end, which includes a corresponding set of features, to the other - opposite end, and this shift - oscillation can be observed through the following pairs of dichotomies. When it comes to architecture, they could be: simple/complex, solid/ethereal, static/in motion, matter/energy, and I call this *the pendulum of history*, whose amplitudes decrease with time while oscillation accelerates.

As an illustration of the above arguments, I would like to present two designs of mine that were created in the time span of thirty-five years, which in my opinion represents an amplitude of the above-mentioned pendulum. I refer to the designs dealing with the main task of architecture - basic human habitat. These designs are *House within the house* from 1973, and the design *Tarzan in the energy field* from 2008. Both architectural and reflective statements attempted, each in its own way, to address this topic. This *architectural experiment* seems to be clearly indicating a radical paradigm

prirodnom pejzažu, oslobođenom betonskih struktura i gradske vreve.

U primeru *Kuća u kući*, ljudska jedinka se štiti od atmosferskih uticaja arhitektonskom artificijelnom strukturom sačinjenom od kamena i drveta, organizovanom oko primitivne kolibe - ognjišta. Ovde veštački uređeni prirodni materijali bivaju, udaljivanjem od centralnog stožera, sve manje uređeni ljudskom rukom, pretačući se ka periferiji u prirodni pejzaž sazdan od istih ovih materijala, ali u prirodnom poretku.

U projektu *Tarzan u energetskom polju*, elementarno ljudsko stanište se rešava na bitno drugačiji način, a sa istim ciljem. Ovde je reč o modelu kuće savremenog slobodnog čoveka, sa atributima visoko tehnologizovane kapsule-mehura-gnezda-embriionalne opne, kao prototipa modernog staništa definisanog energijom a ne materijom. Komfort i udobnost boravka u ovom prostoru ostvareni su sredstvima najsavremenije tehnologije, gde gnezdo sačinjeno od pletiva *energetskog kalema*, obezbeđuje zaštitu slobodnog čoveka budućnosti, što možemo čitati i kao kraj istorije (arhitekture materije).

Ovaj ogled izvršen kroz kratku analizu datih primera, koji su osobeni i autentični svaki na svoj način, pored toga što ilustruje tezu o smenama paradigmi, podstiče i na sagledavanje aktuelne situacije, pre svega u domenu struke koju neretko odlikuje upadljivo poopštavanje, pa i bezličnost. Ove fenomene tvori brzo vreme u kome živimo i princip efikasnosti koje ono nameće. Sadašnji trenutak obeležavaju pomenuti fenomeni kao posledice protokolisanja gotovo svih radnih procesa, pa i onih koji se tiču arhitektonskog i urbanističkog projektovanja. Te okolnosti svakako sputavaju arhitektu u smislu tradicionalnog praktikovanja struke, ali ne poništavaju u potpunosti mogućnost njegovog kreativnog delovanja u novom izmenjenom ambijentu, budući da se rad autora sada usmerava i proširuje na rešavanje i nekih novih tema i pitanja kao što su ekologija, društveni odnosi, nove tehnologije, materijali, konstruktivni sistemi i sl.

Svedoci smo situacije da globalizacija, odnosno tržište, menjaju sistem društvenih vrednosti, a ova paradigma, naravno, usled

shift, because the same goal of protecting the human being from environmental factors has been achieved by using natural materials (stone, wood) in the first case, and in the second by using energy (energy aura). Both architectural statements, despite striking differences, have one important common feature, that in both cases it is a habitat of a free man in a natural landscape, free from concrete structures and city bustle.

In the case of *House within the house*, a human is protected from weather conditions through artificial architectural structure made of stone and wood, organized around a primitive hut - a fireplace. Natural materials that are artificially arranged here become less touched by human hands as we move away from the pivot, and towards the periphery they blend into a natural landscape made of the same materials, but in natural order.

In the design *Tarzan in the energy field*, the topic of basic human habitat is dealt with in an essentially different way, but with the same goal. This is a model of a house of a contemporary free man, with features of highly technologized capsule-bubble-nest-embryonic membrane, as a prototype of modern habitat defined by energy and not matter. The comfort and convenience of living in this space are achieved by using the latest technology, where the nest made of the threads of *energy coil* provides protection for the future free man, which can also be read as the end of history (of the architecture of matter).

This experiment carried out through a brief analysis of the examples that are distinctive and authentic in their own way, not only illustrates the argument about the paradigm shift, but also stimulates consideration of the current situation, particularly in the domain of architecture, which is often characterised by striking generalization and even impersonality. These phenomena are formed by fast moving times we live in and the principle of efficiency imposed by it. The present moment is marked by these phenomena as a result of turning virtually all work processes into protocols, including those concerning architectural and urban design. Such circumstances certainly constrain the architect in terms of the traditional architectural practice, but they do not prevent entirely the

principa efikasnosti, racionalnosti i profita, favorizuje prirodne nauke i tehnologiju, a ostavlja pomalo po strani društvene i humanističke nauke, umetnost, kritičko mišljenje, pa i kreativnost. Proces i poopštavanja u naše vreme doživljavaju ozbiljno ubrzanje koje postaje alarmantno, pa to upućuje na obazrivo promišljanje trenutka i potrebu stvaranja ozbiljnih strategija za budućnost, jer su ovi fenomeni postali do te mere izraženi da često i nakon dalekih putovanja imamo utisak da na njima nismo ni bili, što potvrđuje da nastavljamo hod na putu samoporicanja, kroz poništavanje tradicije i brisanje memorije. Pri tom mislim na sve relevantne i naučno dokazive aspekte i okolnosti naše istorije, tradicije drugih prostora i kultura.

Postizanje novog kvaliteta u arhitekturi, njenu budućnost, vidim pre svega kroz promenu individualne i kolektivne svesti, dublje i ozbiljnije sagledavanje prošlosti i odgovarajuće promišljanje i anticipaciju budućnosti. Nova arhitektura će, moj je osećaj, izvesno biti obeležena novim formama kakve ne poznaje naše iskustvo. Arhitektonske strukture budućnosti biće definisane novim društvenim potrebama, novom društvenom svešću i ozbiljnijim razumevanjem ljudskog okruženja, snažno podržane novim tehnologijama. Ovakvi arhitektonski iskazi, pored pomenutih osobina, treba da sadrže implicitno saopštene i dublje utkane poruke kulture i mesta, poprimajući na taj način atribut autentičnosti i istinitosti. Tako ćemo postići da naša mentalna slika okruženja bude dublje saobražena sa našim osobenostima, kao i to da se ljudska jedinka oseća bolje i spokojnije u svom fizičkom i društvenom okruženju, u kojem će se, naravno, govoriti i *esperanto*.

* Tekst prvobitno objavljen u monografiji: *Arhitekta Mustafa Musić*. Beograd: Univerzitet, Arhitektonski fakultet i Zenit inženjering, 2020, 65-69.

* Text originally published in the monograph: *Architect Mustafa Musić*: Belgrade: University, Faculty of Architecture and Zenit inženjering, 2020, 65-69.

possibility of his creative work in the new circumstances, since his work has been expanded and is focused now on solving some new topics and issues such as ecology, social relations, new technologies, materials, structural systems, etc.

We are witnessing a situation where globalization or the market change the system of social values, and this paradigm, due to the principles of efficiency, rationality and profit, naturally favours natural sciences and technology, somewhat diminishing the importance of social sciences and humanities, art, critical thinking, and even creativity. The processes of generalization are dramatically accelerating in our time, which becomes alarming and suggests the need for careful consideration of the present moment and for creating serious strategies for the future, because these phenomena have become marked to such a degree, that even after travelling to faraway places we have the impression that we have not gone anywhere, which confirms that we continue to walk on the path to self-denial, through breaking with tradition and erasing memories. I am referring here to all relevant and scientifically verifiable aspects and circumstances in our history, or the tradition of other places and cultures.

I believe that in order to achieve new values in architecture or its future, it is necessary, first of all, to change individual and collective consciousness, to reconsider profoundly and seriously the past, and to think through and anticipate the future. My feeling is that the new architecture will certainly be marked by new forms that we have not experienced before. Architectural structures of the future will be defined by new social needs, new social awareness, and a more serious understanding of the human environment, strongly supported by the use of new technologies. Such architectural statements, in addition to the above features, should include implicitly communicated and deeply embedded messages from culture and place, thus taking on the attributes of authenticity and truthfulness. This way our *mental image* of the environment would conform more deeply to our peculiarities, and the individual would also feel better and more serene in their physical and social environment, where *Esperanto* would be spoken too.

Eva Vaništa Lazarević
2020 - godina koja nas
vraća unazad

Eva Vaništa Lazarević
2020 - A Year that
Leads Us Backwards

LOŠA GODINA

BAD YEAR

Ove godine, koju ćemo svi pamtiti jasno, više nego ikada, na Salonu arhitekture 2020. pojavio se iz prošlosti arhaičan oblik kuće sa velikim „K“. Iznenađićete se - radi se o običnoj, malo kolibi.

Posle godina alegorijske arhitekture, dinamične arhitekture, megastruktura, korporativnih modela i održive arhitekture, shvatamo da živimo u promenjenom svetu, trajno novih pogleda i stavova.

Ukupljenih oblika koliba ili naprednijih oblika u vidu planinskih vila i hotela, te morskih kuća za odmor, bilo je u izobilju u najužem izboru Salona. Sve više se koriste i prefabrikovane jeftine male porodične kuće. Kombinuju se i umnožavaju Rubikove kockice, osovljavaju po dijagonali na jednu tačku. Ovi objekti se brane humorom i hrabrošću. Nadoknađuju pretenziju. S većom ili manjom merom, prikazuju da nepretencioznost igra.

Kao da je društveni okvir silom prilika prenesen i u arhitektonske vode. Zaustavljaju se megagrađevine i gradilišta po čitavom svetu, zatvaraju se Kazahstani i Emirati. Stoji kao nikada do sada sve što ima prefiks „veliko“; naime, razulareno globalno društvo dobilo je poruku da se privede pameti, poklekne i svede se na manje, te promisli ponovo svoje nehajno ponašanje. Rečju, nastupila je era arhitektonskih minijatura. Malo je postalo uobičajeno. Sve vrvi od kosih krovova koje smo odavno zaboravili u ropotarnici istorije.

Definitivno se selimo iz gradova (projektovanih zgrada i interpolacija) u manje sredine i sužavamo dimenzije novoprojektovanih modela na ono što je neki mlađi komentator u vezi sa Salonom arhitekture na društvenim mrežama pežorativno nazvao „koliba“, dajući mi odličnu ideju za ovaj mini tekst. Smatram lično, iz nemalog teoretskog i praktičnog iskustva, da je kolibu ili malu kuću, odnosno vikendicu i vilu, jednako teško projektovati kao zgradu ili kompleks zgrada ili hotel. Rekla bih da se jasno

This year, which all of us will undoubtedly remember, an archaic shape of the house coming from the past - a house with a big "H", appeared more clearly than ever before at the Salon of Architecture 2020.

You will be surprised; it is an ordinary, small hut.

After many years of allegorical architecture, dynamic architecture, mega structures, corporate models and sustainable architecture, we have realized that we live in a changed world - the world of permanently-altered, new views and attitudes.

An abundance of enlarged forms of huts or more advanced shapes, such as mountain villas and hotels, as well as seaside holiday cottages have been shortlisted for the Salon. The use of prefabricated, cheap, small, family houses has increased. Rubik's cubes are combined and multiplied, pivoting diagonally on one of their points. These facilities are defended with humour and courage. Thus, they compensate for their pretentiousness. To a greater or lesser extent, they show that unpretentiousness plays its role.

It seems that the social framework has been copied into the architectural world by force of circumstances. Construction of mega buildings has stopped and construction sites have been closed all over the world. Kazakhstans and Emirates stand still. Everything with the prefix "big" stands still like never before. Namely, the raging global society has received a message to come to its senses, to kneel down and reduce itself to less, and to rethink its careless behaviour. In a word - the era of architectural miniatures has begun. Little has become commonplace. Everything is full of sloping roofs that we have long since forgotten in the lumber room of history.

We are definitely moving from cities (designed buildings and interpolations) to smaller environments and we narrow the dimensions of newly designed models to, what a young fellow on social networks

vidi talenat odnosno njegovo odsustvo i na jednom i na drugom primeru.

SUNOVRAT

Posmatrano iz šireg okvira, urbanistički, a time i arhitektonski, polusmak sveta koji nas pogađa, kada je reč o stanju u Beogradu i Srbiji, uglavnom je nastao iz pohlepe. Od kuća, koliba i vila želeli smo, gladni brzog i lakog profita, da na placevima i teritorijama istih tih dimenzija napravimo zgrade. Stare, klasične, poznate gradske sredine nestale su gotovo preko noći. To samo po sebi nije loše. Napredak je pozitivna stavka i njemu se teži, ali nijedna dijeta ne može da vrati harmoničan oblik gradu koji se preforsirao u debljini. Ne prepoznavamo, na primer, jednu Profesorsku koloniju, nestalo je bajkovite ulice Jove Ilića, a Vojvode Stepe je postala simbol neukusa i kiča. Takozvana „vernakularna arhitektura“ lakomih investitora bez škole preplavila je skoro čitav grad.

Nisu ni strani investitori dugoročno dobronamerniji, a lokalne arhitektae nemaju mogućnost da putem konkursa ponude svoje umeće u poznavanju vlastitog grada ili da pokažu svoj ukus, izrastao sa ovog tla. Uvek manje-viši isti Englez projektuje prema istom obrascu, predvidljive zgrade skromnih estetskih fasadnih atributa za vodeće strane kompanije u Beogradu. Nažalost, ovome su kumovali školovani urbanisti i arhitektae, nečasno učestvujući u urbanističkoj transformaciji putem usvojenih planova - mono vila na malom placu u zgrade, a koliba u urbane vile i komplekse novih izmišljenih naziva. Svedoci smo transformacije Budve, koja se preselila na novi Zlatibor, novi Vračar i druge nove sredine. Predosećamo da će uskoro doći do mučnog „pucanja“ grada.

GALIMATIJAS

I zato Salon opstaje i ostaje, kao što rekoh na otvaranju ovogodišnjeg, kao poslednji hram ili utočište ukusa za preostale fine ljude i/ili arhitektae koji još nisu otišli u pečalbu, izgubljeni u ovom galimatijasu. Socijalne promene koje

pejoratively called, "huts" while he was commenting on the Salon of Architecture. Thus, he gave me a great idea for this mini text. From my considerable, theoretical and practical experience, I know that a hut or a small house, a cottage or a villa are just as difficult to design as a building, a complex of buildings or a hotel. I'd rather say that the presence, i.e. absence of the architect's talent is clearly visible in both mentioned cases.*

DOWNFALL

In general, viewed from a broader framework, the urban and thus the architectural half end-of-the-world that affects us when it comes to the situation in Belgrade and Serbia is produced out of greed. Being hungry for quick and easy profit, we wanted to construct buildings on the same plot dimensions and on the same territories which were previously occupied by our houses, huts and villas. The old, classic, well-known city areas have disappeared almost overnight. It's not that bad in itself. Progress is a positive thing and it is strived for. But there's no diet that can restore the harmonious shape of the city that has been forced into obesity. We do not recognize, for example, the Professors' Colony any more. The fairy-tale Jove Ilića Street has disappeared, whereas Vojvode Stepe Street has become a symbol of distaste and kitsch. To put it nicely, the so-called "vernacular architecture" of greedy, uneducated investors has overflowed almost the entire city.

Foreign investors are not more well-intentioned in the long run either. Local architects do not have the opportunity to offer their skills of knowing their own city through open calls and to show their taste which has grown out of this soil. It is always more or less the same Englishman who designs predictable buildings of modest, aesthetic, facade attributes, according to the same pattern, for the leading foreign companies in Belgrade. Unfortunately, this is also the fault of educated urban planners and architects who have dishonourably participated in the

će tek doneti ova 2020. možda će biti u vidu neke bele zen kuglice pozitivne unutar crnog polja. Optimistički gledano, možda se ukus i finoća arhitektonskih stručnjaka koji postanu tehnološki višak „tamo daleko“ vrati svojoj kući, pomažući da se odupremo pomanjkanju ukusa i stila proisteklog iz promenjene socijalne strukture koja se desila unazad tri decenije.

I možda tada i tako shvatimo da je mali element samo deo većeg; kao i da se ukus ne (samo) rađa nego i razvija posmatrajući DOBRE modele. Učeći od starijih i iskusnijih. Slušajući i osluškujući. Baveći se literaturom kritički i prateći mrežu. I što je najvažnije, ne kopirajući bez osećaja. Težeći rezumevanju.

urban transformation through adopted plans - transforming single villas on a small plot into buildings, and huts into urban villas and complexes of buildings with new fictional names. We are witnessing the transformation of Budva, which moved to the new Zlatibor, the new Vračar and other new environments. It is anticipated that the city will painfully "burst" very soon.

GALIMATIAS

And that's why the Salon survives and remains, as I have said at the opening ceremony of this year's Salon - as the last temple or refuge of taste for the remaining nice people and/or architects who have not yet gone to work abroad, although completely confused in this galimatias. And the social changes that this 2020 will bring might emerge in the form of a white Zen ball of positivity within the black field. Optimistically viewed, let's hope that the taste and finesse of architectural experts who might become redundant in some "far away" country will return home helping us resist the lack of taste and style resulting from the changed social structure that has been going on for the past three decades.

And we might then realize that the small element is only a part of the bigger one; as well as that taste is not (only) born with, but also developed by observing GOOD models. By learning from the older and more experienced. By listening attentively. By dealing critically with literature and following the network. And most importantly by not copying without feeling. By striving for understanding.

Marija Simović
**Arhitektura je kultura
je umetnost**
(17. April 2020)¹

Razumeti stvari oko sebe znači pronaći u arhitekturu tih stvari. To važi za bilo koji aspekt života. Za početak je dovoljno razumeti šta pojedinačne reči znače, šta pojedinačni termini nose iza sebe i kako se oni tumače, a naročito kako se tumače kroz vreme, i koje bremenitosti vremena u kom su se koristili nose.

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Postmodernizam je iznedrio koncepte postistine, reinterpretacije događaja, nizanja različitih referenci u novim formama i formatima, potpuno legitimno tabajući put jednog snažnog umetničkog pravca čiji poslednji trzaji i danas pronalaze način da zaokupiraju pažnju zainteresovanih pojedinaca. Arhitektura je upravo zbog ovog pravca najviše propatila jer je, pogotovo na tlu Balkana, oformila plodno tlo za specifičnu pojavu kao što je investitorska estetika, koju pri samom izgovaranju ovih dveju reči već jasno prizivamo momentalnim slikama timpanona u rostfrazju.

Primena te estetike kroz prethodno definisane elemente arhitekture omogućila je da se uspostavi vrlo specifična magična formula kojom su neometano mogli da se služe sami naručioci objekata, tako da je uloga arhitekta marginalizovana. Arhitektura je demistifikovana, dok je uloga arhitekta stavljena pod znak pitanja. Zbog toga se mi danas suočavamo sa marginalizacijom, koja je duboko prodrla u sva polja ljudske delatnosti - i akademske, i kulturne.

Danas moramo da objašnjavamo zašto je arhitektura kultura, pa čak dolazimo u situaciju da objašnjavamo da li je arhitektura umetnost. Moje pitanje glasi: zašto je to tako? Da li je tumačenje pojma arhitekture do te mere postalo proizvoljno, a sa tim u vezi i uloga arhitekta?

Da li su pojedine reči - kao što su, na primer, nebo, automobil, slikarstvo,

¹ Tekst je pisan u delovima i uz svaki naslov naveden je datum kada jedotični odeljak napisani.

Marija Simović
**Architecture Means
Culture Means Art**
(17th April, 2020)¹

To understand the things around you means to delve into the architecture of those things. This applies to every aspect of life. For a start, it's enough to understand the meaning of individual words, the hidden meaning of individual terms, and the way in which they are interpreted. It's particularly important to understand how these terms were interpreted throughout history, and what kind of burden of the period in which they were used they bear upon themselves.

Postmodernism has given rise to the concepts of post-truth, reinterpretation of events and juxtaposition of different references in new forms and formats. Thus, it completely legitimately paved the way for a strong art movement the last twitches of which still find a way to capture the attention of interested individuals. In fact, this very movement has caused the greatest suffering to architecture. But architecture itself has provided fruitful soil, especially in the territory of the Balkans, for the emergence of such a specific phenomenon. An example of this is the investors' aesthetics the mere utterance of which invokes in our minds a clear picture of a tympanum made of stainless steel.

The application of such aesthetics through previously defined architectural elements has enabled the creation of a very specific magic formula which could be freely used by the buildings' clients themselves so that the role of an architect has become marginalized. Architecture is demystified, while the role of an architect has become questionable. As a consequence, today we are facing the marginalization which has penetrated deeply into all the fields of human activity - both academic and cultural.

Today, we need to explain why architecture means culture. We even get into the situation where we need to explain why architecture means art. My question is: "Why?". Has the interpretation of the term *architecture*

¹ The text is composed of the parts written on several separate occasions, and every title contains the date on which each individual part is written.

vajarstvo – permanentne? Mislim da ne postoje dvojaka, trojaka tumačenja ovih navedenih pojmova, ali se nekako desilo da je to moguće kada je arhitektura u pitanju.

Jedine osobe koje će odbraniti arhitekturu jesu same arhitekthe. Ukoliko se misli da će se to samo po sebi, podrazumevano, dogoditi zato što postoji mišljenje da je arhitektura neosporna čovekova potreba, naići će se na snažan otpor. Tvrdim iz iskustva da taj otpor ne potiče samo i isključivo iz onih oblasti iz kojih uobičajeno dolazi: od investitora koji objekte koje će graditi vide samo i isključivo kao izvor prihoda, ili u jednoj latentnosti i indeferentnosti dominantnog načina trošenja javnih sredstava. Nelagoda i otpor spram arhitekture kao kulture i arhitekture kao umetnosti upravo se javljaju u kulturnim i akademskim institucijama, zato što je tumačenje pojma „arhitektura“ ostavljeno proizvoljnosti onoga koji se njime služi.

Institucije, kao što je Salon arhitekture, poslednji su branioci arhitekture. Arhitekthe koje su izložile svoje radove na ovogodišnjem Salonu mahom su branioci arhitekture. Svi oni koji svoje profesionalno bavljenje arhitekturom dodatno otežavaju idejom da stvari mogu da ostanu trajne i da mogu da ostave trajan trag na nekom urbanom fragmentu, tkivu, u prirodi, na pojedincu i generacije koje odrastaju i prolaze tim novoformiranim ambijentima, zapravo brane arhitekturu.

Arhitekthe zaboravljaju da su njihovi projekti – iako nakratko služe kao planovi za budućnost – uglavnom crtice i artefakti iz prošlosti, bili realizovani ili nerealizovani. Bez obzira na pojedinačne aspekte kojima žele da dodatno otežaju svoj poziv (odgovornošću prema prirodi, društvu, opštem zdravlju i preventivi od pandemija), arhitekthe se uvek vraćaju prostoru koji diše arhitekturu, samo i isključivo ako je ta praznina, spoljašnja ili unutrašnja, oblikovana da pomeri, oplemeni i omogući čoveku kao pojedincu, ali i kao kolektivnom biću, užitak, identifikaciju, životnu scenografiju, novo iskustvo.

become so loose, and in that respect, the role of an architect as well?

Is the meaning of certain words permanent? For instance, the words such as *sky*, *car*, *painting*, or *sculpture*? I think there are no two or three interpretations of these terms, but somehow it happened to be the case with the term *architecture*.

The only people who will manage to defend architecture are the architects themselves. If we think that it will happen by itself, by default, because there is a prevailing opinion that architecture is an indisputable human need, we will face strong resistance. From my personal experience, I can confirm that this resistance doesn't appear only and exclusively in the fields in which we are used to meeting it. It doesn't come only from the investors who see the facilities they are going to build solely and exclusively as a source of their own revenue, and doesn't appear only in an overall latent and indifferent way in which public funds are mostly spent. Discomfort and resistance towards architecture as culture and architecture as art are actually present in cultural and academic institutions because the interpretation of the term *architecture* is left to be loosely interpreted by the person who uses it.

The institutions, such as the Salon of Architecture, are the last defenders of architecture. The architects who exhibited their works at this year's Salon are mostly defenders of architecture. All those who additionally burden their professional career of an architect with the idea that things can remain permanent and that they can leave a permanent mark on some urban fragment, tissue, in nature, or on the individuals and generations that grow up and walk through these newly formed environments, actually defend architecture.

Architects often forget that their projects – although short-lived plans for the future – are mostly sketches and artefacts from the past, no matter whether they are realized or unrealized. Irrespective of the individual aspects by which they would additionally burden their vocation (responsibility towards nature, responsibility towards society, responsibility towards public health and prevention of pandemics), architects will always come back to the space that breathes architecture, solely and exclusively if that void, either external

Pandemija - istorijska crtica (24. jun 2020)

Iako je ovaj tekst nastao u višemesečnom sabiranju događaja i utisaka oko pandemije COVID-19, koje su obeležila dva proglašenja vanrednog stanja (jedno na čitavoj teritoriji Srbije, a drugo u onim gradovima Srbije u kojima je situacija bila kritična), moj stav ostaje isti. Uticaj pandemije na arhitekturu istovetan uticaju objekata na životnu sredinu ili, recimo, protivpožarnu zaštitu. Sve tri navedene stvari i njihovo regulisanje uz pomoć standarda i zakonskog okvira omogućavaju ono što su inače objekti u obavezi da pruže čoveku i zajednici, a to su sigurnost i zaštita. Novonastale okolnosti aktivirale su ponovno promišljanje kolektivnog zdravlja i to će svakako imati uticaja na oblikovanje prostora i promišljanje funkcije, ali to sve spada u opis bavljenja arhitekturom. Prilagodljivost je jedna od reči koje opisuju arhitekturu. Bilo negativno ili pozitivno konotirana, ta prilagodljivost se na kraju uvek podvrgava testu da li se neko delo svrstava u Arhitekturu sa velikim A ili ne. Prilagodljivost će svakako uticati i na promišljanje postojećih objekata i njihovo funkcionisanje.

Ovogodišnji Salon sigurno neće dati odgovore u vezi sa ovom problematikom, ali će pokrenuti temu. Na narednim Salonima ćemo izvesno gledati postepenu transformaciju koja će, zasigurno, prvo ispitivati, a onda i implementirati zaključke o funkcionisanju spoljašnjeg i unutrašnjeg prostora, bilo nove ili postojeće.

O selekciji pre žiriranja (30. jun 2020)

Ovogodišnja selekcija okuplja radove različitih programa i kvaliteta. U selekciji se nalaze i oni radovi koji svedoče o današnjem momentu i potrebama. Postoji već sasvim formirana kultura jednog dela privatnih investitora, koja se i ove godine sagledava kroz kvalitetnu arhitekturu jednoporodičnog i vikend stanovanja, kao i poslovanja. Čini se da u kategoriji arhitekture ima radova koji predstavljaju realizovane rezultate konkursa i javnih nabavki u većoj meri nego prethodnih godina. Indikativno je nekoliko činjenica. Koncept javnih nabavki koji je iznedrio sumanut metod odabira

or internal, is designed to move a man, to enrich him and make it possible for him, both as an individual and a social being, to enjoy that space and identify with it, as well as to offer him living environment and new experience.

Pandemic - a Historical Sketch (24th June, 2020)

Although this text was written in a several-month period of forming the impressions about the ongoing events concerning the pandemic of COVID-19, which was marked by the states of emergency that were declared two times (first in the entire territory of the Republic of Serbia, and then only in those Serbian cities where the situation was critical), my position has remained the same. The effect that the pandemic has on architecture is exactly the same as the one that facilities have on the environment or, let's say, on fire protection. All the three mentioned things and their regulation through standards and legal framework enable what the facilities are generally obliged to provide to a man and his community, and these are security and protection. The new circumstances have called for a reconsideration of collective health, which will definitely impact the future design of space and perception of its function, but this is all an integral part of the architect's job. Adaptability is one of the words that describes architecture. It isn't important whether its connotation is positive or negative, in the end, this adaptability always undergoes a test which determines whether a particular work belongs to Architecture with a capital A or not. Adaptability will certainly affect the way we perceive the existing facilities and the functions they have.

This year's Salon will definitely not provide solutions to the problem, but it will certainly raise the topic. The following Salons will undoubtedly undergo a gradual transformation through which the conclusions on the functioning of the external and internal spaces, both new and the existing ones, will certainly first be examined and then implemented.

About the Selection that Preceded Decision-making (30th June, 2020)

This year's selection includes the works that belong to different categories

izvođača projektne dokumentacije bez prethodnog sagledavanja rešenja i samo na osnovu najniže cene bespovratno je negativno uticao na potencijal koji su neki objekti mogli da imaju. Ali, ono što pozdravljam na ovom Salonu jeste činjenica da u ovakvim poduhvatima konačno učestvuju kvalitetne arhitekture. Saglediv je izvanredan napor da se arhitektura ne posmatra samo i isključivo kao uslužna delatnost i posao koji „treba da se odradi“ već upravo kao referenca i veština koju je bilo neophodno savladati kako bi se sačuvala sve one inicijalne ideje koje su bile sastavni deo idejnih koncepata i rešenja. To je herojski poduhvat i u tom smislu treba ga naglasiti kao poseban kvalitet.

Interesantan okvir u kom posmatram radove jeste povlačenje paralela sa mestom odakle dolazim i gde radim i stvaram – a to je Kragujevac.

Trenutno se u Kragujevcu gradi Palata pravde, a na ovogodišnjem Salonu predstavljena je realizacija rekonstrukcije Palate pravde u Beogradu. U Kragujevcu se trenutno gradi i Data centar, a u selekciji imamo i rad iz Severne Makedonije koji tretira upravo ovu specifičnu funkciju na vrlo interesantan način. Što se Kragujevca tiče, pouzdano znam da nisu za to organizovani konkursi, ali se uzdam da će odabir arhitekata na osnovu principa javne nabavke dati zadovoljavajuće rezultate, kao što je to slučaj sa realizovanim radovima u Beogradu i Severnoj Makedoniji. To su novi delovi grada Kragujevca koji se razvijaju i u kojima će se uspostaviti novi centar. Posebno je pitanje da li je to sve urbanistički dobro artikulirano. U selekciji konkursnih radova pojavljuje se i idejni koncept stadiona u Kragujevcu u vrlo delikatnom području ovoga grada, uz sam spomen-park Šumarice, koji samo na nivou teksta sugeriše da je u pitanju objekat koji „poštuje“ okruženje. Ovo je retka prilika da se vidi rešenje jednog kapitalnog projekta pre početka realizacije. Praksa da ne postoji diskusija pre same realizacije, dok struka i javnost bivaju obavesteni tek kada se otpočne gradnja, postalo je svojevrsni manir kada su u pitanju javni objekti.

U realnosti znamo da je institucija konkursa narušena i da će biti potrebno mnogo snage da se ona vrati u regularno stanje – da se ne zadovoljavamo izuzecima

and are of different qualities. The selected were also the works that testify to the current situation and the current needs. There exists an already well-established culture of a group of private investors. This year it has also been seen through the quality architecture of single-family and weekend housing, and business spaces. The *Architecture* category includes the works that represent the implemented results of certain competitions and public procurements. At first glance, it seems to me that there are more of them this year than it was the case in the previous years. Several things are symptomatic here. The concept of public procurement that has given rise to a crazy method of selecting the contractor of design documentation without previously considering the design itself, but only on the basis of the lowest bidding price, has irreversibly damaged the potential that certain facilities could have had. But, what I wholeheartedly welcome at this Salon is the fact that quality architects have finally taken part in such endeavours. Obviously, there is an extraordinary effort to perceive architecture not only and exclusively as a service activity and work that “needs to be done”, but rather as a reference and skill that needed to be mastered so as to preserve all those initial ideas that were integral parts of concepts and designs. This is a heroic endeavour, and in that sense, it's necessary to emphasize it as the Salon's specific quality.

Furthermore, I also find it interesting to observe architectural works through a framework in which I draw parallels between these works and the works realized in the city in which I was born, and where I live and work – and that is Kragujevac.

The Palace of Justice is currently being built in Kragujevac, and the reconstruction of the Palace of Justice in Belgrade is one of the works competing at this year's Salon. Also, the State Data Centre is currently being built in Kragujevac, while among the selected works there's a work from North Macedonia that deals with this specific function of facilities in quite an interesting way. I know for sure that in Kragujevac there was no any organized open call for this project, but I trust that random selection of architects based on the principles of public procurement and hope it would give satisfactory results, as it is the case

gde je to na nekom nivou ostvareno, već da konkursi postanu pravilo i opstanu u svim svojim fazama, od ideje do realizacije. Naviknuti smo da radimo i stvaramo *Na ivici* tamo gde smo možda svojom greškom smešteni, ali generacijska je obaveza je da UPORNO i OTPORNO pobeđujemo tu graničnu realnost i stvorimo novu, podjednako validnu kao što je ta silom uspostavljena.

Na kraju, mislim da je Salon prostor diskusije i dijaloga, onaj presek stanja stvari koji mora da se desi da bismo sagledali šta je učinjeno, a šta nije - i, što je najvažnije, šta je moguće rešenje. Salon, kao i sve ostale ljudske delatnosti i potrebe, nije imun na događaje, a posebno globalne. U tom smislu, iako kalendarski kasni, nadam se da će se, u fizičkom smislu, održati u realnom prostoru i da će uspeti da odoli digitalizaciji.

U Kragujevcu, 03. jula 2020.

with the projects realized in Belgrade and North Macedonia. These are the new developing parts of the city of Kragujevac which will form the new city centre. Whether all this is well articulated in terms of urban planning principles is a separate question. Also, the selected competition designs include the conceptual design of the stadium in Kragujevac which is situated in a very delicate area of the city - in the immediate vicinity of the Memorial Park of Šumarice. It only textually suggests that it is a building which "respects" its surroundings. This is a rare opportunity to see the design of one capital project before its realization. Because when it comes to public facilities, it has become a general manner not to hold public discussions before the realization of the project itself, but to inform the architecture community and the public only when construction begins.

In Reality we know that the institution of open calls has been badly shaken and that it will take a lot of strength to put everything back in order. We should not be satisfied with the exceptions which have become successful to a certain extent, but these open calls should become a rule and should survive all their stages - from their conceptual design to their realization. We are accustomed to working and creating *On the Edge* where we might have been placed through our own fault, but the obligation of our generation is to PERSISTENTLY and RESISTENTLY confront that borderline reality and create the new one equally valid as the one established by force.

In the end, I think that the Salon is a space for discussion and dialogue, the necessary cross-section of the state of affairs that must be made so that we can see what has been done so far, and what hasn't - and most importantly, what a possible solution would be. The Salon, like all other human activities and needs, isn't immune to events, especially the global ones. In that sense, although delayed, I do hope that, in the physical sense, it will be held in real space and that it will manage to resist digitalization.

In Kragujevac, 3rd July, 2020

Anđela Karabašević Živeti Prostor

Izvedeno arhitektonsko delo je za autora u isto vreme i dobra i loša vest.

Naravno, dobra vest se odnosi na realizaciju dela i otelotvorenje ideja koje su se dugo razvijale u mislima. Loša vest se sastoji u činjenici da je momenat prepuštanja gotove kuće korisnicima za arhitektu ujedno i trenutak napuštanja prostora u kojem je živeo sve vreme tokom projektovanja. Služim se rečju živeti jer na taj način vidim proces nastajanja Arhitekture. Projektovanje je sposobnost življenja u prostoru koji stvaramo, pre nego što on nastane u realnosti. To je umeće da se oseti tok vazduha kroz prostor, da se vidi rasipanje svetlosti, da se čuje zvuk koraka po drvenom podu, da se oseti miris procvetale lipe! Projektovanje je umeće kretanja kroz zamišljeni prostor, gledanja kroz prozor, sedenja na tremu... Taj proces višegodišnjeg i postepenog upoznavanja sa kućom koja tek nastaje je neprocenjivo iskustvo i neminovno je praćeno razvojem posebne povezanosti između arhitekta i prostora. Verovatno se zbog toga često dešava da se arhitekta useli u jednu od kuća koje je projektovao!

Za razliku od učešća na javnom arhitektonskom konkursu, koje je nama podjednako drago i koje je suštinski važno za utemeljenje prakse studija AKVS *arhitektura*, proces realizacije dela traje mnogo duže i zahteva posebnu vrstu postojanosti koja se sastoji u otvorenosti za dalje razvijanje i poboljšavanje prostora, kao i u neprikosnovenoj borbi za sam Prostor, u naletima drugih, jakih struja - budžeta, regulativa, ostalih inženjerskih disciplina... Za nas, svaki proces projektovanja počinje od razmevanja energije kojom raspolazemo - energije sunca i vazduha, kao i energije ljudi koji će u tom prostoru živeti. Iz toga nastaje Arhitektura - i ceo proces razvijanja projekta je u suštini stalno štimovanje energije prostora, ka stvaranju novih, samo tom prostoru svojstvenih atmosfera.

Izvedena dela se na Salonu arhitekture prikazuju fotografijom i drugim grafičkim materijalom, odabranim fragmentima koji, prema oceni autora, predstavljaju delo na pravi način. Međutim, ono što se ocenjuje i nagrađuje nalazi se iza kulisa, to je život u tom prostoru, u svakom smislu te reči, a žiri ima tešku i jako važnu ulogu da to ume da prepozna.

Anđela Karabašević Living Space

Realized architectural work is both good and bad news for its author.

Certainly, the good news refers to the realization of the work itself and the embodiment of the ideas that have long been developing in the author's mind. The bad news is that the moment when the building is put to use is also the moment when the architects leave the space in which they have been *living* during the entire design process. I intentionally use the word *live* because that's how I see the process of creating Architecture. Designing is the ability to *live* in the space we are creating before it emerges in reality. It is the ability to feel the airflow, to see the scattering of light, to hear the sound of footsteps on the wooden floor, to smell the blossoming linden tree! Designing is the ability to move through the imaginary space, to look through the window, to sit on the porch... This years-long process of gradually getting closer with the emerging space is truly an invaluable experience. It is inevitable that during such a process a special connection between the architect and the space develops. That's why it is not uncommon for architects to move into one of the houses they designed!

Unlike participation in an open architectural competition, which is equally dear to us and essentially important for the establishment of AKVS *architecture* practice, the process of construction takes much more time and requires a special kind of perseverance - open-mindedness towards further development and improvement of the project, as well as an unquestionable fight for the Space itself, under the pressures of other, strong currents, such as budget, regulations, other engineering disciplines, etc. For us, every design process starts with comprehending the energy we have at our disposal - the energy of sun and air, as well as the energy of people who will live in this space. This is how Architecture is created - and the whole design process is essentially constant tuning of spatial energies, towards new atmospheres unique to the emerging space.

Realized works are presented at the Salon of Architecture through photographs and other graphic material - selected fragments which, according to the authors, represent their work in the best possible way. However, what is evaluated and awarded is behind the scenes, it is *Life* in that space in every sense of the word, and the jury's difficult and very important role is to be able to recognize it.

Ela Nešić

Arhitektura je svedok epohe

Arhitektura je svedok epohe. Kroz izgrađenu sredinu, ona ostaje trajni spomenik jednog društva. Propusti se vrlo retko i teško ispravljaju. Češće ostaju kao svedočanstvo svog vremena i još jedan sloj istorije. Ono po čemu ćemo pamtiti ovaj trenutak sigurno je izgradnja grandioznih, ali i nepromišljenih objekata i čitavih blokova, koji su trajno izmenili urbanu strukturu i fizionomiju Beograda. Ono što je postojalo samo na papiru materijalizuje se, nažalost, mnogo brže nego što smo kao struka u stanju da sprečimo i odbranimo, i ostaje prisutno u perspektivi grada kojim svakodnevno prolazimo. Institucije koje su nekada imale dignitet i uživale poverenje struke, uveliko su u službi zahteva svojih sponzora i političke volje, a istinskim urbanistima izmaknut je poligon za realizaciju ideja. Urbanizam je, kao disciplina, potpuno poništen, a njegovo odsustvo zapaža se i na nekoliko poslednjih Salona arhitekture, dok je na ovogodišnjem Salonu to najupadljivije, jer nije prijavljen nijedan rad iz ove oblasti.

Proces nestručnog nadzivanja svega što je moglo da se nadzida, zaokružen je manje-više u prethodnim decenijama. Grandiozni zahvati uz reku, mimo svih urbanističkih postulata i regula, rušenje retkih preostalih vrednih i zaštićenih kuća, procesi su koji su sada u toku, a veliki korak unazad najbolje ilustruje primer prostora Savskog trga, koji na neki način sublimira opšte regresivno stanje u pristupu rešavanja javnih prostora Beograda.

Uprkos degradaciji gradova na globalnom nivou, na pojedinačnim objektima struka ostaje UPORNA I OTPORNA. Fokus delovanja je pomeren sa velikih planova na pojedinačne objekte i čini se da se okruženje može najviše unaprediti ličnom inicijativom pojedinaca. Na arhitektonskoj sceni, autori teže progresivnim idejama i često uspevaju da pronađu inovativna rešenja ne samo u oblikovno-estetskom smislu, već i u pogledu tipologije objekata. Ispituju se nova prostorna rešenja, predlažu drugačije tipologije, materijali i sklopovi se primenjuju na kreativan način tako da se formiraju zanimljivi prostorni utisci,

Ela Nešić

Architecture is a Witness to the Epoch

Architecture is a witness to the epoch. In the changing construction environment, it stands as a permanent monument of a society. It's difficult to correct architectural mistakes and they are corrected quite rarely. More often, they remain as a testimony to the time in which they were made and as another layer of history. So, what this moment will be remembered for is surely the construction of grandiose, but recklessly built facilities and whole residential blocks which have permanently changed the urban structure and physiognomy of Belgrade. Unfortunately, what was once only put on paper is being materialized much faster than we, as representatives of the architectural profession, are able to prevent and defend. And such architecture remains present in the perspective of the city through which we walk every day. The institutions that used to enjoy the respect and trust of the profession are largely in service of their sponsors' demands and of political will, and true urbanists are left without the ground for implementation of their ideas. Urban planning has been completely annulled as a discipline, and its absence was conspicuously noticed during the last few Salons of Architecture. However, it is most noticeable this year because not a single work belonging to the category of urban planning has participated at this year's Salon.

The process of unprofessional upbuilding of everything that could be upbuilt has, more or less, been rounded off in the previous decades. Grandiose interventions along the river, beyond all urban planning postulates and regulations, demolition of rare, remaining valuable and protected cultural houses, are the processes that are currently underway. And a big step backwards is best illustrated with the example of Sava Square which is, in a certain way, a sublimation of the general, regressive approach towards the public areas of Belgrade.

Despite the degradation of cities on a global level, the architectural profession remains PERSISTENT AND RESILIENT when it comes to individual facilities. The focus

tehnologija se filtrira kroz autorski pogled, remodelovanjem postojećih objekata postižu se novi kvaliteti i dodaju slojevita značenja, razmišlja se o javnom prostoru kao podjednako važnom elementu prostora. Autonomija struke vraća se kroz pojedinačne arhitektonske poduhvate. Iako projektantski zadaci nisu toliko raznovrsni, u okviru zadatih tema, autori pronalaze mogućnosti da se kreativno izraze, a otvorenost pojedinih investitora za veoma smele koncepte kreiranja prostora rezultira realizacijom ideja. Sve ovo budi nadu da će progresivna razmišljanja postepeno promeniti karakter gradova u nekom boljem pravcu i da zaista „neki novi vetar duva u srpskoj arhitekturi“, kako je našu aktuelnu scenu okarakterisao prošlogodišnji predsednik žirija Salona arhitekture, Jurij Sadar.

of action has changed from large plans to individual facilities and I have the impression that the environment can be improved mostly by the personal initiatives of individuals.

On the architectural scene, the authors strive for progressive ideas and they often succeed in achieving innovative solutions not only in terms of form and aesthetics, but also in the typology of buildings. New spatial solutions are examined, different typologies are proposed, materials and assemblies are applied in a creative way forming interesting spatial impressions, technology is filtered through the author's viewpoint, remodelling of the existing buildings results in new qualities and adds multilayered meanings - public space is considered equally important element of space. The autonomy of the profession emerges back through individual architectural endeavours. Although design tasks are not so diverse within the given topics, the authors find opportunities to express themselves creatively, and individual investors' open-mindedness towards very bold concepts of space creation results in the realization of well-thought-out ideas.

All these facts raise hope that progressive thinking will gradually change the character of cities in a better direction and that indeed "a new wind is blowing in Serbian architecture", as last year's president of the Jury of the Salon of Architecture, Jurij Sadar, characterized our current architectural scene.

■ Agenda 42. Salona arhitekture:

Ovogodišnji 42. Salon arhitekture **Uporno-Otporno** održan je od 10. septembra do 3. oktobra 2020. Septembarsko otvaranje Salona desilo se umesto otvaranja u tradicionalnom terminu mart-april koje je pomerenom usled pandemije izazvane korona virusom Covid-19. Kako uslovi života, rada i susretanja tada nisu bili u potpunosti normalizovani Muzej nije bio u mogućnosti da organizuje uobičajeno svečano otvaranje Salona sa brojnom publikom. Organizovano je samo dodeljivanje nagrada u četvrtak 10. septembra u 19 časova uz prisustvo predstavnika Žirija i predstavnika nagrađenih. Tom prilikom Žiri 42. Salona arhitekture u sastavu – Mustafa Musić, predsednik, Anđela Karabašević, Vanja Panić, Marija Simović i Eva Vaništa Lazarević dodelio je *Grand Prix* Salona, nagrade, priznanja i pohvale po kategorijama.

Izložba je, tokom trajanja bila otvorena za posetu u posebnom režimu uz poštovanje svih mera zaštite radi sprečavanja širenja Covid-a19, kao što su: prisustvo do deset posetilaca istovremeno u galerijama, merenje temperature, nošenje zaštitnih maski, održavanje bezbedne razdaljine i korišćenje dezinfekcionih sredstava.

Prateći program Salona koji uvek donosi niz zanimljivih događaja, tema, programa i izložbi ove godine, nažalost, nije održan usled ograničavajućih uslova okupljanja prouzrokovanih pandemijom Covid-19.

Na ovogodišnji konkurs Salona arhitekture prijavljeno je ukupno 204 rada, selekcion žiri je u zvaničnu selekciju uvrstio 139 radova od kojih je u konkurenciji za nagrade razvrstano 115 radova u 4 kategorije (nije bilo radova iz urbanizma, arhitektonske kritike i arhitektonske

fotografije a konkursni i studentski radovi izlažu se van kategorije za nagrade). Oko trista autora, u oko sto timova, prikazalo je svoje radove iz različitih oblasti arhitekture – javne objekte, stambene i industrijske zgrade, enterijere, eksperimentalne i istraživačke projekte i pisanja o arhitekturi.

Savet Salona arhitekture
(po abecednom redu):
Ljiljana Miletić Abramović
Ela Nešić
Milena Zindović

Žiri 42. Salona arhitekture:
Mustafa Musić, predsednik
Anđela Karabašević
Vanja Panić
Marija Simović
Eva Vaništa Lazarević

Selekcion žiri (po abecednom redu):
Anđela Karabašević
Vanja Panić

Kustos Salona i urednik kataloga:
Ljiljana Miletić Abramović, kustos Odseka za arhitekturu i direktor Muzeju primenjenj umetnosti.

Kustos saradnik:
Mioljub Kušić, kustos u Odseku za centralni dokumentaciju MPU

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fotografije a konkursni i studentski radovi izlažu se van kategorije za nagrade). Oko trista autora, u oko sto timova, prikazalo je svoje radove iz različitih oblasti arhitekture – javne objekte, stambene i industrijske zgrade, enterijere, eksperimentalne i istraživačke projekte i pisanja o arhitekturi.

Savet Salona arhitekture

(po abecednom redu):

Ljiljana Miletić Abramović

Ela Nešić

Milena Zindović

Žiri 42. Salona arhitekture:

Mustafa Musić, predsednik

Anđela Karabašević

Vanja Panić

Marija Simović

Eva Vaništa Lazarević

Selekcion žiri (po abecednom redu):

Anđela Karabašević

Vanja Panić

Kustos Salona i urednik kataloga:

Ljiljana Miletić Abramović, kustos Odseka za arhitekturu i direktor Muzeju primenjene umetnosti.

Kustos saradnik:

Miroljub Kušić, kustos u Odseku za centralnu dokumentaciju MPU

www.mpu.rs

■ 42nd Salon of Architecture Agenda:

This year's 42nd Salon of Architecture titled *Persistently-Resiliently* was held from 10th September to 3rd October, 2020. The September opening of the Salon will take place instead of the traditional March-April opening which has been shifted due to the ongoing Covid-19 pandemic. As the living, working and gathering conditions are still not completely normalized, the Museum is unable to organize the usual opening ceremony in the presence of a large audience. Therefore, only the award ceremony is scheduled for Thursday, 10th September, at 19.00, in the presence of the Jury's representatives and the representatives of the awarded candidates. On that occasion, the Jury of the 42nd Salon of Architecture, composed of – Anđela Karabašević, Mustafa Musić, Vanja Panić, Marija Simović and Eva Vaništa Lazarević, will award the *Grand Prix* of the Salon, prizes, acknowledgements and honours per categories.

The exhibition will be open to visitors under specific conditions, with the implementation of all safety measures to prevent the spread of Covid-19, such as: presence of not more than ten visitors in galleries at the same time, visitors having their temperature checked, wearing protective face masks, maintaining a safe distance and using sanitizing sprays.

Unfortunately, the Salon's accompanying programme, which always brings a series of interesting events, topics, programmes and exhibitions, will not be held this year due to the restrictive gathering conditions caused by the Covid-19 pandemic.

Two hundred and four works have been nominated for this year's Salon of Architecture. The selection Jury has

decided that 139 works deserve to be included in the official selection, out of which 115 works, classified in 4 categories, are eligible for awards (there has been no works from the field of urban planning, architectural review and architectural photography, whereas competition and students' works are to be exhibited outside the category for awards). About three hundred authors, divided in 100 teams, will display their works that belong to the various fields of architecture – public buildings, residential and industrial buildings, interior designs, experimental and research projects, and writings on architecture.

Council of the Salon of Architecture

(in alphabetical order):

Ljiljana Miletić Abramović

Ela Nešić

Milena Zindović

Jury of the 42nd Salon of

Architecture: Mustafa Musić, Chairperson

Anđela Karabašević

Vanja Panić

Marija Simović

Eva Vaništa Lazarević

Selection Jury (in alphabetical order):

Anđela Karabašević

Vanja Panić

Salon Curator and Catalogue Editor:

Ljiljana Miletić Abramović, curator at the Architecture Department and Director of the Museum of Applied Art.

Assistant Curator:

Mioljub Kušić, curator at the Central Documentation Department MAA

www.mpu.rs

■ **SAVET SALONA ARHITEKTURE**
Council of the Salon
of Architecture

Savet Salona arhitekture formira se, u skladu sa Statutom Salona arhitekture, kao samostalno stručno telo od tri člana koje čine istaknuti pojedinci iz struke i kustos Zbirke za arhitekturu Muzeja primenjene umetnosti.

Council of the Salon of Architecture is formed in accordance with the Statute of the Salon of Architecture, as an independent professional body of three members made up of prominent individuals from the profession and curator of the Architecture Collection of the Museum of Applied Art.

SAVET SALONA ARHITEKTURE

Council of the Salon
of Architecture



Mr Ljiljana Miletić Abramović je istoričar arhitekture i umetnosti, kustos - muzejski savetnik Zbirke za arhitekturu i direktor Muzeja primenjene umetnosti u Beogradu. Od 2002. kao kustos Zbirke za arhitekturu Muzeja primenjene umetnosti u Beogradu rukovodi i uređuje Salon arhitekture. U svojstvu predsednika Stručnog saveta / Žirija učestvuje u organizaciji nacionalnog nastupa Republike Srbije na 14. (2014), 15. (2016) i 16. (2018) međunarodnom bijenalu arhitekture u Veneciji. Sarađivala na projektima iz istorije srpske arhitekture XX veka u Institutu za istoriju umetnosti Filozofskog fakulteta u Beogradu, Institutu za arhitekturu i urbanizam Srbije, Urbanističkom zavodu grada Beograda. Autor studijskih izložbi *Paralele i kontrasti - srpska arhitektura 1980-2005* (2007) i *Mapiranje identiteta - arhitektura Beograda 1919-2015* (2015) u Muzeju primenjene umetnosti. Učestvovala na međunarodnim naučnim konferencijama i projektima i održala je veći broj javnih predavanja iz oblasti novije srpske arhitekture. Autor je većeg broja naučnih i stručnih radova iz istorije arhitekture

XX veka, između ostalih i zapaženih monografija (na srpskom i engleskom): *Arhitektura rezidencija i vila Beograda 1830-2000*, Beograd 2002 i *Paralele i kontrasti - srpska arhitektura 1980-2005*, Beograd 2007. Član je u stručnim i strukovnim udruženjima (Docomomo, ICOM, ULUPUDS). Dobitnik je više nagrada i priznanja.

Ljiljana Miletić-Abramović, MA is historian of architecture and art, curator - museum adviser of the Department of Architecture and director of the Museum of Applied Art in Belgrade. Since 2002 working as a curator of the Department of Architecture of the Museum of Applied Art in Belgrade, organizing and regulating the Salon of Architecture. As a President of the Expert Council / Jury, she was engaged in the organization of the national exhibition of the Republic of Serbia at the 14th (2014), 15th (2016) and 16th (2018) International Architecture Biennale in Venice. She has been worked on projects related to history of Serbian architecture of 20th century at the Institute of Art History at the Faculty of Philosophy in Belgrade, the Institute for Architecture and Urban Planning of Serbia, Institute of Urban Planning of the City of Belgrade. Author of the architecture exhibitions *Parallels and Contrasts - Serbian Architecture 1980 -2005* (2007) and *Mapping the Identity - Belgrade Architecture 1919-2015* (2015) at the Museum of Applied Art. She participated in numerous international scientific conferences and

held a large number of public lectures on the topics of modern Serbian architecture. Author of numerous scientific papers on 20th century architecture, including the notable monographs (in Serbian and English): *Belgrade Residential and Villa Architecture 1830-2000*, Belgrade 2002 and *Parallels and Contrasts - Modern Serbian Architecture 1980-2005*, Belgrade 2007. She is the member of professional associations (Docomomo, ICOM, ULUPUDS). She won several prizes and awards.



Ela Nešić, rođena 1972. u Beogradu. Kontinuirano se bavi arhitektonskim projektovanjem, realizacijama objekata i enterijera već 25 godina, potencirajući autorski pristup arhitekturi i građenju. Pored projektovanja, povremeno piše za stručne časopise i portale (*Arhitekton*, *Forum*, web portal *Super Prostor*), a autor je i više tv priloga u emisiji *Metropolis* RTS 2 iz oblasti arhitekture i kulture. U periodu 2007-2008, učestvovala kao stručni saradnik na nastavi Arhitektonskog fakulteta u Beogradu i u okviru kursa na studiju Master 2 i održala nekoliko predavanja u okviru kursa.

Dobitnica je više nagrada i priznanja za realizovane objekte, konkurse i projekte, među kojima su najznačajnije; Nagrada grada Beograda, 2008; Nagrada Fonda „Aleksandar Šaletić“ 2009-e. i „BIG SEE Architecture Award“ 2019. (obe sa Danilom Nedeljkovićem); nagrada DANS 2010. i 2012. (sa Sanjom Čirić). Prilozi o radu pored ostalog publikovani i u knjigama autora Ana Kovenc-Vujić *Srpski arhitekti 2000-2010*, i Mihajlo Mitrović *Arhitektura Beograda 1950-2012* i *Arhitektura u svetu i kod nas* i objavljeni na arhitektonskim portalima - *Archdaily.com*, *Gradnja.rs*, *Designed.rs*

Ela Nešić, born in Belgrade in 1972. She has been continuously engaged in architectural design, realisation of buildings and interior design for 25 years, emphasising the authorial approach to architecture and construction. In addition to designing, she is occasionally writing for professional journals and web portals (“Arhitekton”, “Forum”, and “Super Prostor”), and she is also an author of a number of features of the TV show “Metropolis”, RTS 2, in the field of architecture and culture. During 2007/08, she was an expert associate at the Faculty of Architecture in Belgrade and she held a number of lectures at the Master's 2 study course.

She has received a number of awards and recognitions for realised facilities, competitions and projects, amongst which the most significant ones are the following: The City of Belgrade Award, 2008, “Aleksandar Šaletić” Foundation Award, 2009 and “BIG SEE Architecture Award” 2019 (both along with Danilo

Nedeljković);, DANS Award, 2010 and 2012 (along with Sanja Čirić). Apart from being published elsewhere, the features on her work were also published in the books by Ana Kovenc-Vujić “Serbian Architects 2000-2010”, and by Mihajlo Mitrović “Architecture of Belgrade 1950-2012” and “Architecture in the World and in Serbia”, as well as on the architectural portals - “Archdaily.com”, “Gradnja.rs”, “Designed.rs”.



Milena Zindović, arhitektkinja, se kao samostalna projektantkinja bavi arhitektonskim i urbanističkim projektovanjem. Autorka je inicijative Žene u arhitekturi i urednica knjige *Žene u arhitekturi | Savremena arhitektura u Srbiji posle 1900*.

Osnovne studije završila je na Arhitektonskom fakultetu u Beogradu, a magistarske studije na Cornell University, Njujork, gde se fokusirala na odnos arhitekture i medija prezentacije. Stručno iskustvo sticala je u Beogradu i Ljubljani, a potom kao direktorka JUP “Plan” Šabac. Dobitnica je priznanja Salona arhitekture u Beogradu i Novom Sadu, i prve nagrade na Salonu urbanizma.

Kao predavačica učestvuje na stručnim skupovima i konferencijama u zemlji i inostranstvu. Članica je Inženjerske komore Srbije i

osnivačica Ženskog arhitektonskog društva.

Milena Zindović, architect, works as an independent architectural professional in the fields of architectural and urban design. She is the author of the project *Women in Architecture*, and the editor of the consequent publication *Women in Architecture | Contemporary architecture in Serbia since 1900*.

Milena graduated from the Belgrade Faculty of Architecture, and attended the M. Arch II program at Cornell University, NY, focusing on Architecture and Media. She gained work experience in Belgrade and Ljubljana, a then as director of the Public planning company “Plan” in Šabac. She received honorable mentions at both the Architecture Salon in Belgrade and Novi Sad, as well as the first award at the Urban design Salon.

Milena lectures at conferences and events in Serbia and abroad

■ ŽIRI 42. SALONA ARHITEKTURE
The Jury of the 42nd Salon
of Architecture

Mustafa Musić, predsednik / Chairperson
Anđela Karabašević
Vanja Panić
Marija Simović
Eva Vaništa Lazarević

KATALOG / Catalogue

UPORNO - OTPORNO

- REALIZACIJE / REALISATION

- Arhitektura
Architecture

- Arhitektura i enterijer
Architecture and Interior Design

- Enterijer
Interior Design

- Eksperiment i istraživanje
Experiment and Research



E04 / 058

arhitekti / architects

enterijer / interior design

adresa / address

investitor / client

namena / programme

površina / surface

firma / project team

projekat / project

realizacija / built

foto / photographer

Ivana Rakonjac

Borislava Ivanković

Milica Otašević

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САЛОН архитектуре (42 ; 2020 ; Београд)

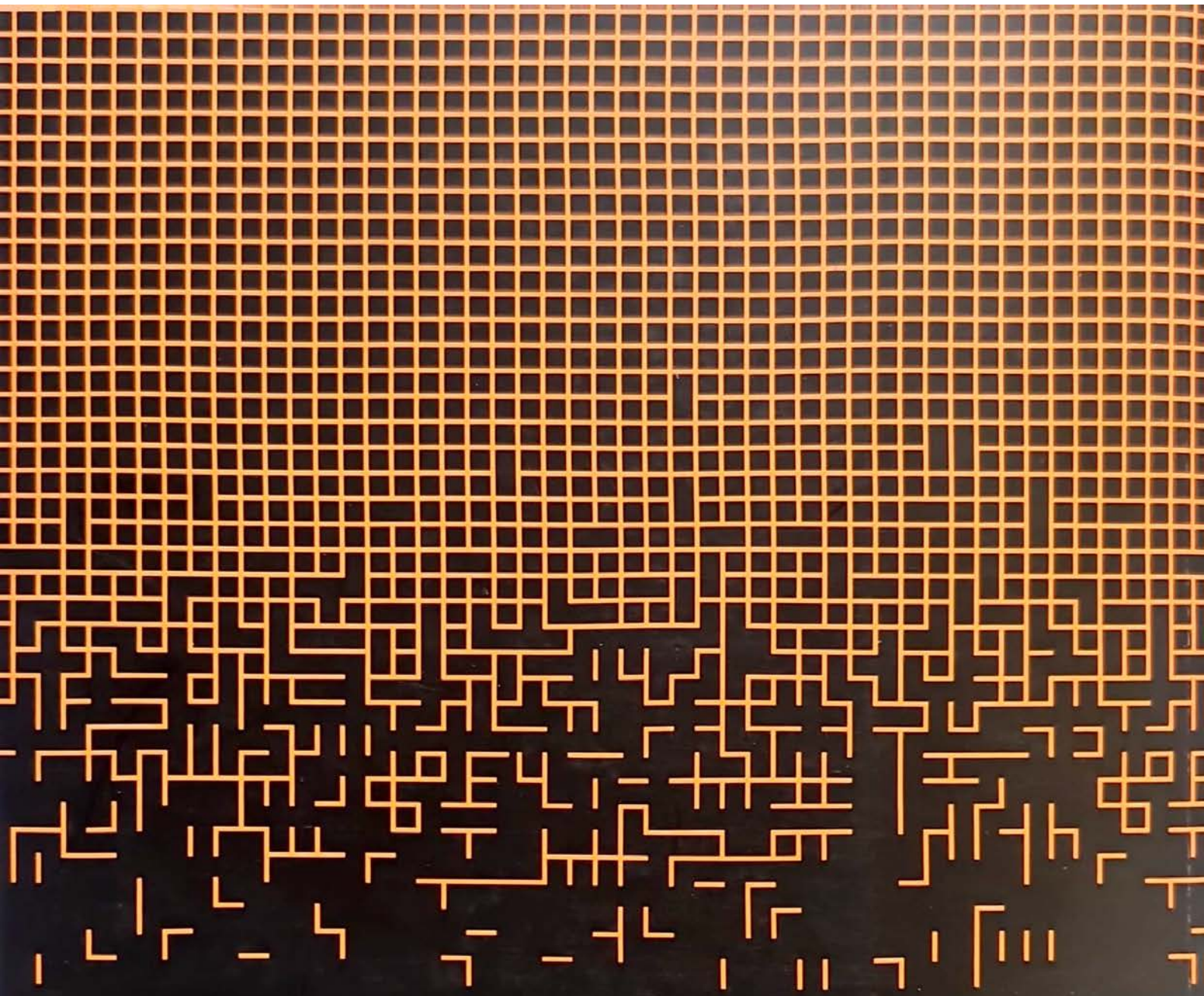
Uporno-otporno : [katalog izložbe] / 42. salon
arhitekture, Muzej primenjene umetnosti, Beograd, 10.
septembar - 03. oktobar 2020. ; [urednik kataloga Ljiljana
Miletić Abramović] ; [autori tekstova Ljiljana Miletić
Abramović ... [et al.]] ; [prevod Dragana Rašić Vuković]. -
Beograd : Muzej primenjene umetnosti = Belgrade :
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