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Časopis „Arhitekta“ na najznačajnijoj internacionalnoj izložbi keramike „CERESALE 2022“
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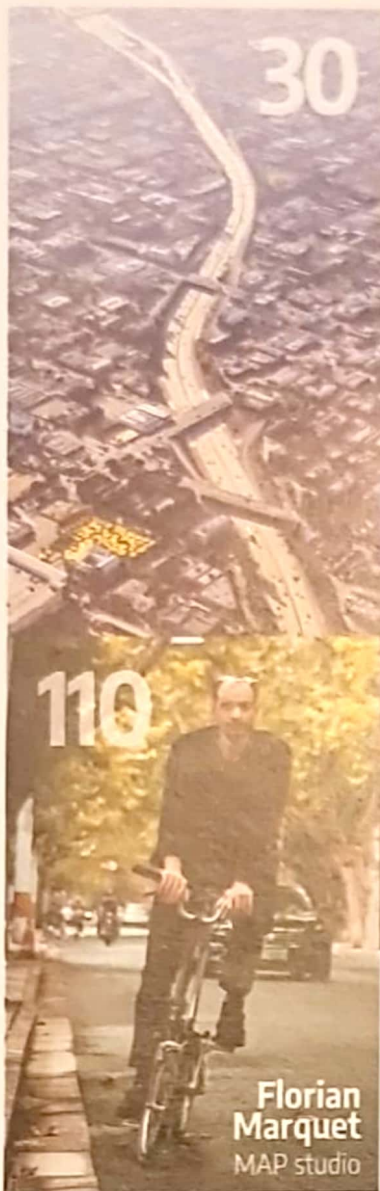
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GORAN VOJVODIĆ

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UDUĆNOST

GORAN VOJVODIĆ

RCHITECTURE
MUST HAVE A
AFUTURE



AB

He is one of the most decorated national architects. For the works produced, both in the country and abroad, he has won tens of awards and recognitions from the Museum of Applied Arts, the Salon of Architecture in Novi Sad, the Association of Architects of Serbia, BIG SEE Architecture Award the BPB trophy, he is the winner of the "Borbina" award for architecture, the city of Belgrade award for architecture and urbanism, Grand Architecture Awards of the Association of Architects for Lifetime Achievement.

He graduated from the Faculty of Architecture, University of Belgrade (1986). His professional engagements are in IMS, Energoprojekt, CIP and since 1989 in the architectural office of Prof. W.J. Krings in Germany. Since 1992 he has been employed in his own office. In 2007, together with Jelena Ivanović Vojvodić, he founded BIRO.VIA, and since 2014 he has been engaged as an associate professor at the Faculty of Architecture at the University of Belgrade.

Jedan je od najodlikovanijih domaćih arhitekata. Za realizovana dela, u zemlji i inostranstvu, osvojio je desetine nagrada i priznanja od strane Muzeja primenjenih Umetnosti, Salona arhitekture u Novom Sadu, Saveza Arhitekata Srbije, BPB trofeja, BIG SEE Architecture Award, dobitnik „Borbine“ nagrade za arhitekturu, nagrade grada Beograda za arhitekturu i urbanizam, Velike nagrade arhitekture Saveza arhitekata za životno delo.

Diplomirao na Arhitektonskom fakultetu Univerziteta u Beogradu (1986). Profesionalni angažmani u IMS-u, Energoprojektu, CIP-u i od 1989.god. u arhitektonskom birou prof. W.J.Krings u Nemačkoj. Od 1992. god. radi u saopstvenom birou. 2007. sa Jelenom Ivanović Vojvodić osniva BIRO.VIA, a od 2014. angažovan kao vanredni profesor Arhitektonskog fakulteta Univerziteta u Beogradu.

Angažovan je na projektovanju stambenih i rezidencijalnih objekata, hotela, poslovnih i trgovačkih centara, sportskih objekata različite namene, adaptacija i rekonstrukcija objekata, enterijera privatnih i javnih prostora...

Neka od najznačajnijih dela su projekti: Upravne zgrade KSJ, Sportsko poslovnog kompleksa Gemax, poslovnih objekata Anex, Hemofarm (u Bad Homburgu), Porsche SCG, izložbeno servisnih salona Audi, Porsche, Volkswagen, Stambenih objekata za Dexon, Gemax, Exing, City Properties, rekonstrukcije objekta Beogradske filharmonije, Francuskog kulturnog centra, izložbenih salona Graniti Fiandre, BPM, enterijera butika, restorana, poslovnih prostora, rezidencijalnih objekata, itd.

Autor je monografija *Moja arhitektura* (Birovia, Beograd, 2012) i *Arhitektura detalja* (Univerzitet u Beogradu – Arhitektonski fakultet, Beograd, 2019)

1. Karijeru ste započeli radeći u velikim sistemima kao što su Institut IMS, Energoprojekt, Saobraćajni institut CIP... Koliko vam je kao početniku značilo takvo iskustvo? Da li današnjim diplomcima teže ili lakše da steknu prva praktična znanja?

Moji počeci su obeleženi, što je verovatno i „opšte mesto“, ogromnom željom, entuzijazmom i zašto ne reći „srećnom zvezdom“. Kada to kažem, prevashodno mislim ne samo na poslodavce - sistem u kojima sam radio kao mlad arhitekt već pojedince - kolege koji su mi prepoznavši moju ambiciju, polet omogućili da budem deo kompleksnih i raznolikih projektanskih aktivnosti.

He has been engaged in the design of dwelling and residential buildings, hotels, commercial and shopping centers, sports facilities of various purposes, adaptations and reconstructions of buildings, interiors of private and public premises.

Some of his most significant works are the following projects: KSJ Administration Building, Gemax Sports Business Complex, Anex Business Buildings, Hemofarm (in Bad Homburg), Porsche SCG, Audi, Porsche, Volkswagen showrooms, Residential Buildings for Dexon, Gemax, Exing, City Properties, reconstruction of the building of the Belgrade Philharmonic, the French Cultural Center, galleries of Graniti Fiandre, BPM, interiors of boutiques, restaurants, business premises, residential buildings, etc.

He is the author of the monograph *My Architecture* (Birovia, Belgrade, 2012) and *Architecture of Details* (University of Belgrade - Faculty of Architecture, Belgrade, 2019).



Taj pozitivni prvi kontakt sa realnim projektovanjem (onim koji bezuslovno ima za ishod direktnu realizaciju) je bio presudan za nekakva dalja usmerenja. Tada sam i upoznao druge projektantske struke, inženjere i sve one koji svojim angažovanjima direktno uslovljavaju i oblikovanje, a potom i krajni proizvod - objekat. Neproćenljivo blago, rad sa puno entuzijazma, želje za otkrivanjem, učenjem su obeležili moje profesionalne početke, na čemu sam neizmerno zahvalan kolegama projektantima na pruženim prilikama. Što se tiče današnjih diplomaca, sa pozicije profesora, ali i praktičara - poslodavca moglo bi se reći i relevantnog mišljenja, čini mi se da je situacija u velikoj meri drugačija - kompleksnija pa i teža. Vremena iza nas, sam sistem je bio jednostavniji, pragmatičniji, na kraju svrsishodniji. Na konkretnim projektima sticala su se i konkretna znanja. U današnjem vremenu, obeleženim izuzetnom fluktuacijom, ali i nedoslednošću u samom procesu projektovanja, ishodovanja adekvatnih dozvola i realizacije ne postoji vremenski kapacitet za valjanom edukacijom strukovnog naraštaja, „uvođenje” u profesionalni život arhitekture. Opet, sve se svodi na individualne afinitete, potragu i prepoznavanje sopstvenog mesta u vrlo izazovnom svetu arhitekture.

2. Radili ste u Nemačkoj i vratili ste se. Koliko se njihov način rada razlikuje od našeg? Šta je presudilo da se opredelite da karijeru ipak gradite radeći iz Srbije?

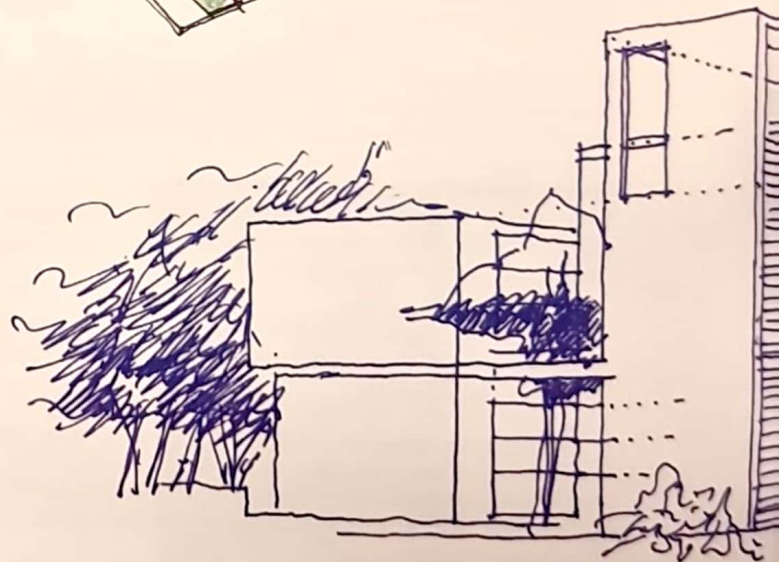
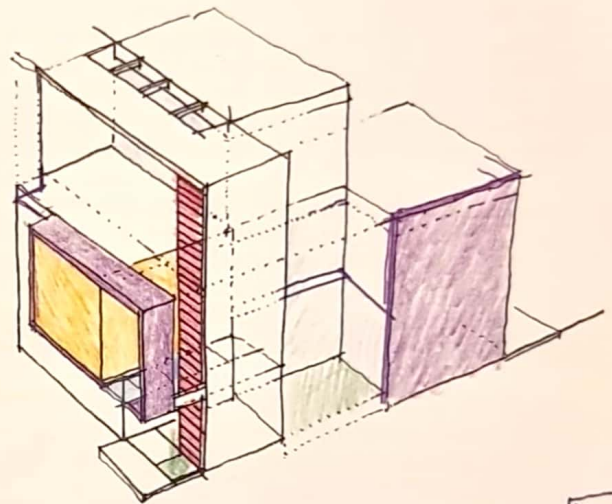
Deo mog stvaralačkog opusa je vezan za angažovanje van zemlje - Rusija, Francuska, u poslednje vreme i nekolicina aktuelnih projekata u Grčkoj. Ali svakako i po obimu i dužini trajanja „nemački opus” je u najvećoj meri obeležio moj profesionalni portfolio.

Svaka sredina nosi svoje specifičnosti, ali je zajednički imenitelj - arhitektura isti (ipak je u pitanju inženjerska kategorija) i sve ono što sa sobom nosi. Razlika se može prepoznati u sposobnosti, odnosno u sumarnom kapacitetu broja i kvaliteta mogućih odgovora na zadatu temu. A u njima su sadržani kulturno nasleđe, širina i kvalitet edukacije, ekonomska moć ali i (ispred svega) utemeljenost legislative - planskih i pravnih akata kojima je polje delanja u struci definisano, ako hoćete i artikulirano, i tu stižemo do srži najvećeg dela problema koji obeležavaju strukovno delanje u današnjoj Srbiji.

3. Po povratku osnivate sopstveni biro, a potom i biro.VIA zajedno sa Jelenom Ivanović Vojvodić. Koliko je izazovno biti arhitekta-preduzetnik? Može li arhitektura biti uspešan posao ili je sopstveni biro pre svega sredstvo osvajanja projektantske slobode?

Iako sam suvlasnik, suosnivač i rukovodilac privatnog projektantskog preduzeća BiroVIA, sebe ne doživljavam preduzetnikom. Osnivanje, zaokruživanje do tog vremena naših individualnih profesionalnih karijera, preduzeća je trebalo biti logičan nastavak svih dotadašnjih i potonjih angažovanja. Naprosto smo mislili da ćemo tim načinom neke odnose prema kolegama, projektantima, investitorima i izvođačima dovesti na nivo lakšeg funkcionisanja, racionalnijeg, svrsishodnijeg...

Ne bih to vezivao za pojam projektantske slobode, već za nešto mnogo praktičnije - *modus operandi* slobodu, koja se u stvari i nije manifestovala u punom kapacitetu. **Operativno angažovanje u sopstvenom preduzeću, osim kvazi slobode odlučivanja o prioritetima, donosi mnogo više angažovanja na dnevnom nivou o stvarima, ugovorima, obavezama prema spoljnim činiocima ali i zaposlenima, koji zapravo umanjuju sveukupne lične kapacitete - samim tim nekakvu projektantsku slobodu.** Opet, ona se ne osvaja - ona predstavlja sumarum posvećenost struci, lične edukacije, promocije arhitekture, čija estetika nema obeležje mnogostrukog grupnog identiteta oličenom u prepisivačkoj, „copy paste” aktivnosti. I da podvučem, moja projektantska sloboda podrazumeva da, uz dužno poštovanje prema investiciji, ne bežim od izazova, potrebe pomeranja granica sopstvenih, a potom i struke u celini.



1. You started your career working in big systems such as IMS Institute, Energoprojekt, CIP Traffic Institute... How much did such experience mean to you as a novice? Is it harder or easier for graduates nowadays to acquire their first practical knowledge?

My beginnings were marked, which is probably also "a common place", by a great desire, enthusiasm and why not say "a lucky star". When I say that, I primarily mean not only employers - the system in which I worked as a young architect, but also individuals - colleagues who, having recognized my ambition and zest, allowed me to be a part of complex and diverse design activities. That first positive contact with real design (the one that unconditionally results in direct realization) was determining for some further directions.

I also met other design professions, engineers and all those who through their engagement directly condition the design, too, and then the final product - the building. Invaluable treasure, work with a lot of enthusiasm, desire to discover, marked my professional beginnings with learning, for which I am immensely grateful to fellow designers for the opportunities they had provided me. As for graduates nowadays, from the position of a professor, but also a practitioner, an employer - one could say a relevant opinion, I think that the situation is different to a great extent - it is more complex and even more difficult. The times behind us, the system itself was simpler, more pragmatic, more expedient eventually. Specific knowledge was acquired during working on specific projects. Nowadays, in times marked by exceptional fluctuation, but also by inconsistency in the very process of designing, obtaining adequate permits and implementation, there is no time capacity for valid education of the professional generation, "introduction" into the professional life of architecture. Again, the bottom line is individual affinities, the search and recognition of one's own place in the very challenging world of architecture.

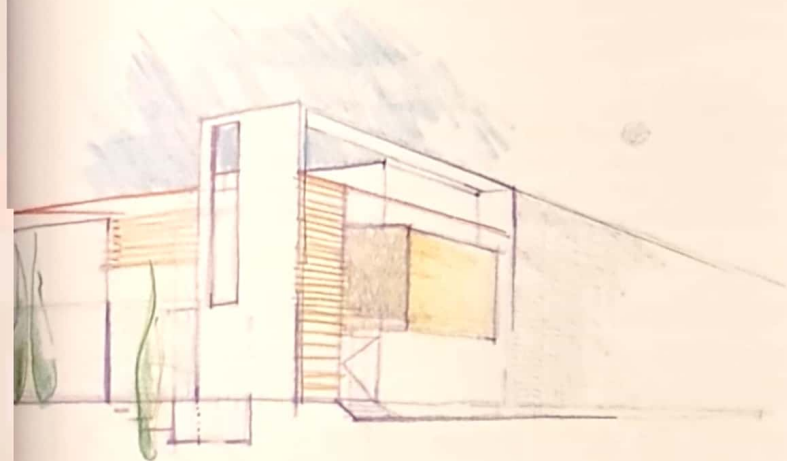
2. You worked in Germany and came back. How different is their way of working from ours? What was the crucial thing that made you decide to build your career by working from Serbia?

Part of my creative scope of work is linked to my engagement outside the country - Russia, France, lately there have been several on-going projects in Greece. But certainly, in terms of scope and duration, the "German opus" marked my professional portfolio to the greatest extent.

Every environment has its own specificities, but the common characteristic - architecture - is the same (after all, it is an engineering category) and all that it brings with it. The difference can be recognized in the ability, that is, in the summary capacity of the number and quality of possible answers to the given topic. And they contain cultural heritage, the breadth and quality of education, economic power, but also (above all) the foundation of legislation - planning and legal acts that define the field of action in the profession, if you will, and articulate it, and there we get to the essence of the biggest part of the problem that mark the professional activity in Serbia today.

3. When you returned, you founded your own office, and then the biro.VIA office together with Jelena Ivanović Vojvodić. How challenging is it to be an architect-entrepreneur? Can architecture be a successful business, or is one's own office primarily a means of gaining freedom in terms of design?

Although I am the co-owner, co-founder and manager of the private design company BiroVIA, I do not consider myself to be an entrepreneur. The founding, rounding off of our individual professional careers, the company was supposed to have been a logical continuation of all previous and subsequent engagements. We simply thought that in this way we would bring some relationships with colleagues, designers, investors and contractors to the level of easier functioning, more rational, more appropriate...



1. You started your career working in big systems such as IMS Institute, Energoprojekt, CIP Traffic Institute... How much did such experience mean to you as a novice? Is it harder or easier for graduates nowadays to acquire their first practical knowledge?

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4. Paralelno se bavite i edukacijom, profesor ste na Arhitektonskom fakultetu. Šta zamerate studentima? Koje osobine najviše cenite kod zaposlenih, šta je potrebno da bi neko postao član Vašeg tima?

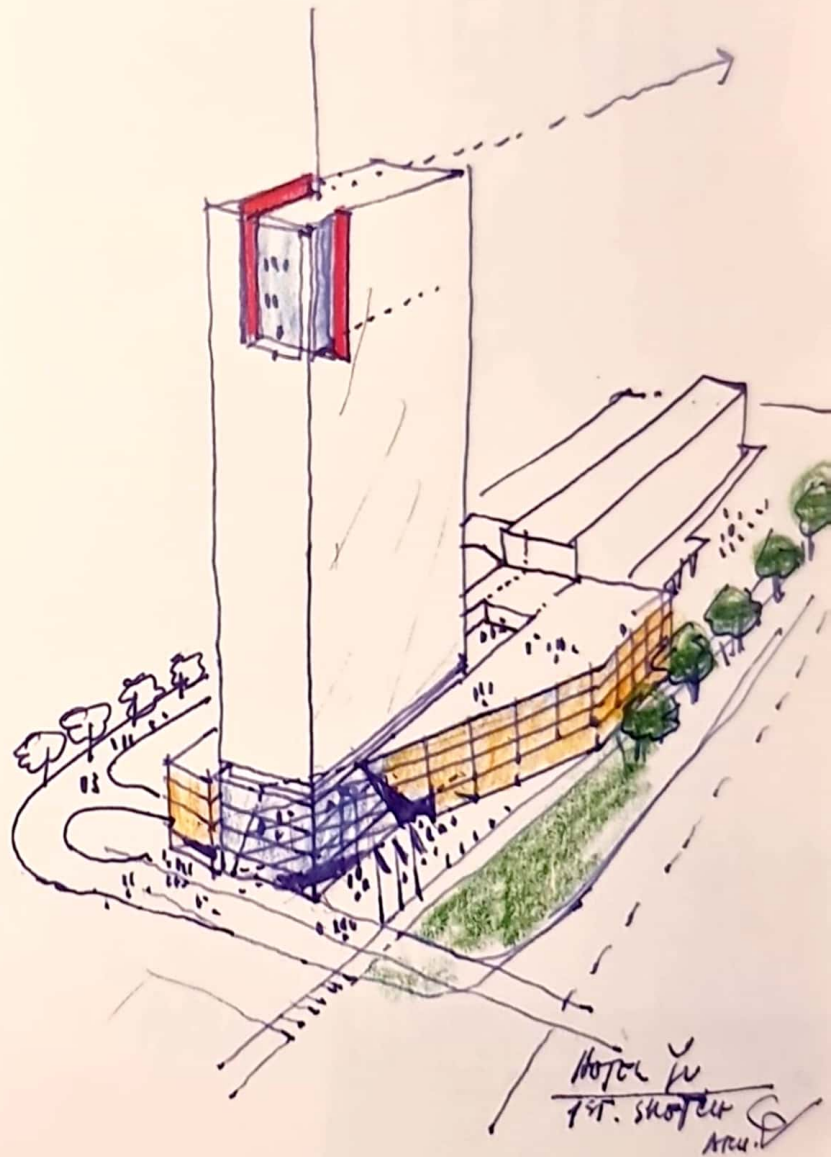
Iako razloga svakako ima, ne prepoznajem svrhu zamerati studentima njihovu neutemeljenost, odsutnost, površnost, u stvari sve ono što mladost sa sobom nosi. Poruke koje im šaljem su, pogotovo onima na višim godinama studija, da se nalaze na pravom mestu i da naprosto to treba i da prepoznaju. Da se posvete sa puno entuzijazma i želje za razotkrivanjem svih lica Arhitekture jer je predivna, izazovna i omogućava najrazličitija angažovanja a potom i pojavnosti.

Profesionalni lik arhitekta podržavaju mnoga interesovanja, potom angažovanja, što podrazumeva posvećenost, multidisciplinarnost, želju za iskorakom. **Ipak sve mora biti podvučeno racionalnim sagledavanjem situacije cilja jer, iako latinska poslovica kaže *Nula dies sine linea* ipak ta linija nije sama sebi cilj.** Mora imati svoje utemeljenje, biti deo mnogo veće smislene celine, kao proizvod angažovanja na kraju svakog radnog dana. Važnost ovakvog sagledavanja, pristupa svakodnevnom angažovanju u okviru aktivnosti biroa je nešto što pokušavamo da prenesemo svakom članu našeg projektantskog tima.

5. Izdvajate se i kao vrstan crtač. Postoji mnogo Vaših kroki crteža iz perioda studiranja. Nikada niste odustali od takvog načina izražavanja, pa i vaši najnoviji projekti započinju na parčetu papira. Od 2014. godine crtanje nije deo prijemnog ispita za fakultet, obrazloženje je da se tako svima daju jednake šanse i da slobodno crtanje nije preduslov za dobrog inženjera. Kakav je Vaš stav? Koliko je značajno za jednog arhitektu umeće izražavanja kroz slobodnoručni crtež?

Opet ću se pozvati na činjenicu da sebe doživljavam predstavnikom "stare škole" arhitekture, pa samim tim važnost slobodnoručnog crteža svakako stavljam na pijedestal kada je u pitanju tehnika i način prezentacije grafičke dokumentacije. Mislim da će se većina kolega sa tim složiti pa čak i predstavnici mladih snaga (iskustvo sa fakulteta - fascinacija crtežom, skicom je na moje veliko zadovoljstvo ipak prisutna). Ipak, ne može se poreći i anulirati enormni doprinos u mogućnostima, racionalizaciji i tehničkim unapređenjima izrade projektne dokumentacije kroz primenu softverskih tehnika, programa najnovije generacije. To je naprosto potreba, realnost još i više budućnost naše struke. Nisam pristalica izmenjenog prijemnog ispita, ali ni pobornik da je slobodnoručni crtež od presudnog značaja za formiranje profila dobrog inženjera. **Crtež sam po sebi šalje mnoge poruke, nije od presudnog značaja njegova lepota, preciznost ali jeste pokazatelj razumevanja problema pre svega odnosa i snalaženja u prostoru.** To je, složićete se, nešto što obeležava profesionalni i kreativni kapacitet svakog arhitekta - mogućnost da se najprostijim načinom prenese adekvatna poruka.

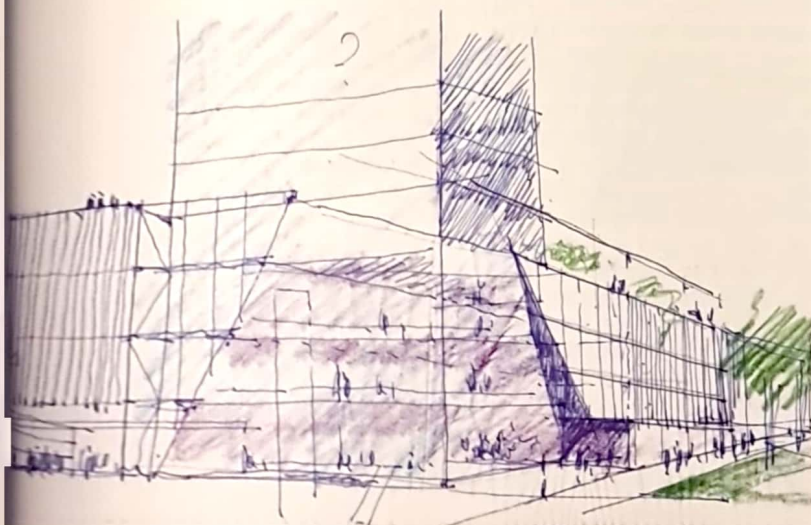
Svaka sredina nosi svoje specifičnosti, ali je zajednički imenitelj - arhitektura isti (ipak je u pitanju inženjerska kategorija) i sve ono što sa sobom nosi.



I would not relate that to the concept of freedom in terms of design, but to something much more practical in the *modus operandi* freedom, which, actually, has not manifested itself in its full capacity. **Operational engagement in one's own company, besides the quasi-freedom of deciding on the priorities, brings much more involvement on a daily level about things, contracts, obligations towards external factors and employees, which actually reduce the overall personal capacities, thus a kind of freedom in terms of design.** Again, it is not to be conquered - it represents a summary of dedication to the profession, personal education, promotion of architecture, whose aesthetics do not have the characteristics of a multiple group entity embodied in a duplicating, copy-paste activity. And let me highlight this, my freedom in terms of design implies that, with due respect for the investment, I do not run away from challenges, the need to push my own boundaries, and then the boundaries of the profession as a whole.

4. **At the same time, you are engaged in education, you are a professor at the Faculty of Architecture. What would you reproach your students for? What qualities do you value most in employees, what does it take for someone to become a member of your team?**

Every environment has its own specificities, but the common characteristic - architecture - is the same (after all, it is an engineering category) and all that it brings with it.



Although there certainly are some reasons, I do not see the purpose of reproaching students for their lack of foundation, absence, superficiality, in fact everything that youth brings with it. The messages I send to them, especially those in higher years of study, are that they are in the right place and that they simply need to recognize that. To devote themselves with a lot of enthusiasm and the desire to reveal all the faces of Architecture because it is beautiful, challenging and enables the most diverse engagements and then manifestations.

The professional image of an architect is supported by many interests, then engagements, which implies dedication, multidisciplinary, and the desire to step out. **However, everything must be underlined by rationally perceiving the situation of the goal because, although the Latin proverb says *Nula dies sine linea*, that line is not a goal in itself.** It must have its foundation, be part of a much larger meaningful whole, as a product of engagement at the end of each working day. The importance of this manner of perception, approach to everyday engagement within the scope of work of the office, is something that we have been trying to pass on to every member of our designer team.

5. **You also stand out as an excellent draftsman. There are many of your croquis drawings from your studies. You have never given up on such a way of expression, so even your latest projects start on a piece of paper. Drawing has not been part of the entrance exam for the university since 2014, the explanation being that in that way, everyone is given equal chances and that freehand drawing is not a prerequisite for a good engineer. What is your attitude? How important is the art of expression through freehand drawing for an architect?**

I will again refer to the fact that I consider myself a representative of the "old school" of architecture, and therefore I certainly place the importance of freehand drawing on a pedestal when it comes to the technique and way of presenting graphic documentation. I think that the majority of colleagues will agree with that and even the representatives of the youth (experience from the university - the fascination with drawing, sketching, is still present to my great satisfaction). Still, one cannot deny the enormous contribution in the possibilities, rationalization and technical improvements of the creation of project documentation through the application of software techniques, programs of the latest generation. It is simply a need, a reality and even more so the future of our profession. I'm not a supporter of the modified entrance exam, but I'm neither a supporter of the fact that hand drawing is of crucial importance for the formation of the profile of a good engineer. **The drawing itself sends many messages, its beauty and precision are not of crucial importance, but it is an indicator of understanding the problem, above all, relationships and finding one's way in space.** This, you will agree, is something that marks the professional and creative capacity of every architect - the ability to convey an adequate message in the simplest way.

6. Zajedničko za sve Vaše projekte je da su veoma slojeviti. Podjednako ste posvećeni svim aspektima jednog projekta. Konstrukcija je deo estetike. Prepoznati ste po „total dizajnu“. Stiče se utisak da ništa ne prepuštate slučaju. I pored toga ostavljate prostora za eksperimente, pomeranje granica.. Vaša druga monografija nosi naziv „Arhitektura detalja“. Da li Vaša posvećenost arhitektonskom detalju dolazi iz potrebe da se o svemu promisli, da li se ključne odluke o preklapanju različitih segmenata rešavaju upravo na nivou detalja?

Ta slojevitost koju pominjete upravo proističe iz prepoznavanja značaja mesta detalja kao građivnog elementa mnogo veće, složenije strukture koja čini svako delo-projekat-realizaciju. Najadekvatniji odgovor upravo se čita iz uvodnog teksta monografije "Arhitektura detalja" i glasi:

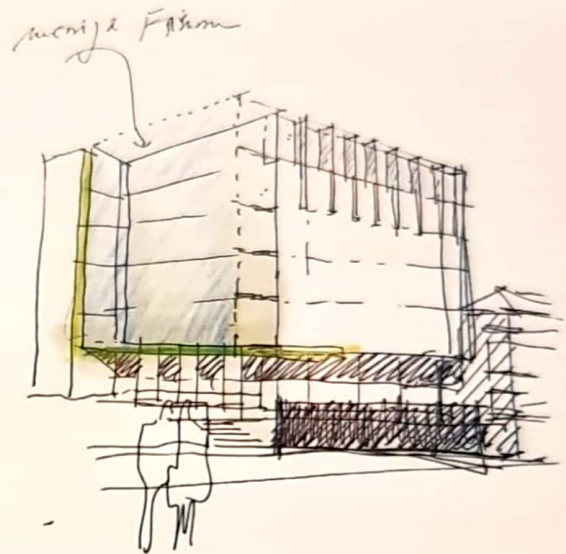
...Pristup oblikovanju objekta, arhitektonskih struktura i kompozicija, rukovođen je načelima lepog i principima inženjerske logike, kao i mišljenja da detalj (konstrukcije, materijala, elemenata i dr) predstavlja taj preovlađujući postulat koji daje početnu/završnu ili obostranu estetsku dimenziju svakom delu arhitekture.

...Merilo svakog dobro osmišljenog, projektovanog a potom i realizovanog objekta je kvalitet detalja i poruke koju tim elementom šaljemo. Arhitektura je multidisciplinarna delatnost sa snažnim oslanjanjem, pre svega, na inženjerski aspekt, gde kreativnost u osmišljavanju i načina izvedbe čini razliku između inovativnog i "opšteg mesta". Ta presudna uloga karaktera detalja i kontekst iz kod proizilazi određuju prostorni i estetski kvalitet, potom i identitet objekta.

7. Procenat realizovanih inovacija govori da sa klijentima postoji obostrano poverenje. Kako kreirati kvalitetan odnos u relaciji autor-investitor? U kojoj meri pravite kompromise kada investitor želi nešto što je dobro za Vas kao preduzetnika ali ne Vas kao arhitektu?

Kvalitetna sprega autor-investitor podrazumeva vrlo kompleksnu relaciju, međusobnog prepoznavanja i uvažavanja, koji svakako mora nositi i svojevrzne kompromise najrazličitije vrste. **Kao mladom arhitekti, još uvek pamtim upućene reči tada već u poznim godinama kolege Miše Veselinovića „sine, nemoj ti da se mnogo zanosiš, guraš...kuću pravi domaćin čovek a ti samo paziš da ne napraviš grdnu grešku“.** Odatle, **prepoznati sopstveno mesto u toj „igri“ uzimanja i davanja je osnovni preduslov, ako ne i garant uspeha.** A kada kao arhitekt dobijem satisfakciju, prepoznavanje i prihvatanje od strane investitora, onda taj preduzetnik u meni ne može biti uskraćen ni po kom osnovu, pogotovu što materijalni benefit ne može, i ne treba biti osnovni poriv, preduslov i merilo kvaliteta angažovanja.

8. Sve češće slušamo kako je za sve kriv „investitorski urbanizam“... Kakav je Vaš stav o ovom terminu? Da li su zaista investitori ti koji su za sve krivi?



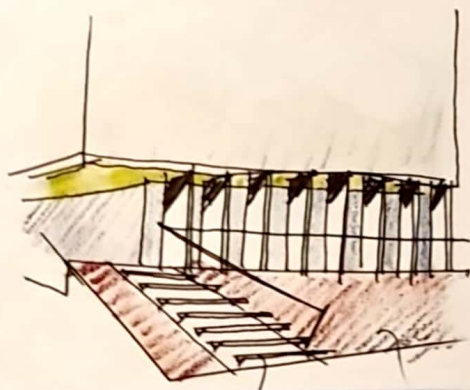
Pojmove kao što su "investitorski urbanizam, investitorska arhitektura" doživljam kao direktnu posledicu dugogodišnjeg urušavanja sveukupnog sistema u kome prepoznajem zajedničku krivicu svih involviranih pa i same struke, jedna sveukupna nemoć. **Krajnji ishod - poraženi smo kao struka, jer se arhitekturom danas u našem okruženju bave ekonomisti, tehnomadžeri, politička oligarhija a ponajmanje arhitekti.** Aktuelni planovi, urbanistička doktrina postali su umesto kvalitetnih i vrlo preciznih inputa za rad vrlo promenljiva "konstanta", udovoljavajući interesima sprege krupnog kapitala i politikantske scene (namerno ne koristim izraz "političke"). Odatle kao posledicu svega imamo urbanistički "haos", divlju gradnju i istu takvu legalizaciju. To je svojevrstan šamar struci, kao što sam već u vremenu za nama konstatovao "osveta loših đaka". Jer u pitanju su "naručeni projekti", doneti od strane investitora, neutemeljeni, tipski, sumljive estetike koje potpisuju naše kolege kreirajući u većini slučajeva neugledno, niskih funkcionalno i estetskih kvaliteta životno okruženje - direktna posledica takozvane "investitorske arhitekture". Opet, bez investitora ne može biti ni ulaganja, samim tim ni projekata, što nas sveukupno dovodi u vrlo diskutabilnu situaciju i pitanje kako dalje. **Jasno je - struka mora preuzeti, povratiti svoj kredibilitet i izboriti se za mesto koje joj je oduvek pripadalo - generator svih pozitivnih promena, kretanja u razvoju sredine kreirajući neposredno okruženje kvalitetnijim mestom za život, ali i dalja ulaganja.** Tek tada će pojam "investitorska arhitektura" dobiti pozitivnu konotaciju koju bi u suštini i morala imati, jer je inicijator promena, sveukupnog boljitka.

6. What is common to all of your projects is that they are very layered. You are equally committed to all aspects of a project. Construction is part of aesthetics. You are recognized for your total design. It gives the impression that you leave nothing to chance. Even so, you leave room for experiments, pushing boundaries... Your second monograph is entitled "Architecture of Details". Does your commitment to architectural detail come from the need to think about everything, are key decisions about the overlapping of different segments resolved precisely at the level of detail?

That layering that you mention arises from the very recognition of the importance of the place of details as a building block of a much larger, more complex structure that makes up every work-project-realization. The most appropriate answer can be read from the introductory text of the monograph "Architecture of Details" and reads:

... The approach to the design of the building, architectural structures and compositions, is guided by the principles of beauty and the principles of engineering logic, as well as the opinion that the detail (construction, materials, elements, etc.) represents the prevailing postulate that gives the initial/final or mutual aesthetic dimension to every part of architecture.

...The measure of every well thought out, designed and then implemented building is the quality of details and the message we send with that element. Architecture is a multidisciplinary activity with a strong reliance, most of all, on the engineering aspect, where creativity in design and the manner of execution makes the difference between an innovative and a "general place". The crucial role of the character of the details and the resulting context determine the spatial and aesthetic quality, and subsequently the identity of the building.



7. The percentage of implemented innovations shows that there is mutual trust with clients. How to create a quality relationship in the author-investor relationship? To what extent do you make compromises when the investor wants something that is good for you as an entrepreneur but not for you as an architect?

A high-quality author-investor relationship implies a very complex relationship, of mutual recognition and appreciation, which certainly has to bear certain compromises of various kinds. **As a young architect, I still remember the words addressed to me by my colleague Miša Veseli-nović, who was already in his late years at that time: "My son, don't get carried away too much or push it...a house is built by the host and you just make sure he doesn't make a bad mistake". From there, recognizing one's own place in that "game" of giving and taking is a basic prerequisite, if not a guarantee of success.** And when, as an architect, I receive satisfaction, recognition and acceptance from investors, then that entrepreneur in me cannot be denied on any basis, especially since material benefit cannot and should not be the basic urge, precondition and measure of the quality of engagement.

8. Very often, we hear that "investor urbanism" is to blame for everything... What is your opinion on this term? Are investors really the culprits for everything?

I perceive terms such as "investor urban planning, investor architecture" as a direct consequence of the long-term collapse of the overall system in which I recognize the common fault of all involved, including the profession itself, an overall infirmity. The end result - we have been defeated as a profession, because architecture today in our environment is dealt with by economists, technomanagers, political oligarchy and least of all architects. The current plans and urban doctrine have become a very variable "constant" instead of high-quality and very precise inputs for work, pleasing the interests of the combination of big capital and the quasi-political scene (I deliberately do not use the term "political"). From there, as a consequence of everything, we have urban "chaos", wild construction and the same kind of legalization. It is a specific slap in the face to the profession, as I already stated in the past "revenge of bad students". Because these are "commissioned projects", brought by investors, with unfounded, typical, suspicious aesthetics signed by our colleagues, creating in most cases an unsightly, low functional and aesthetic living environment - a direct consequence of the so-called "investor architecture". Again, without investors, there can be no investment, and therefore no projects, which overall brings us to a very debatable situation and the question what to do next. **It is clear - the profession must take over, regain its credibility and fight for the place that has always belonged to it - the generator of all positive changes,** movements in the development of the environment, creating the immediate environment a better place to live, but also further investments. Only then will the term "investor architecture" acquire the positive connotation it should have, because it is the initiator of changes and overall improvement.

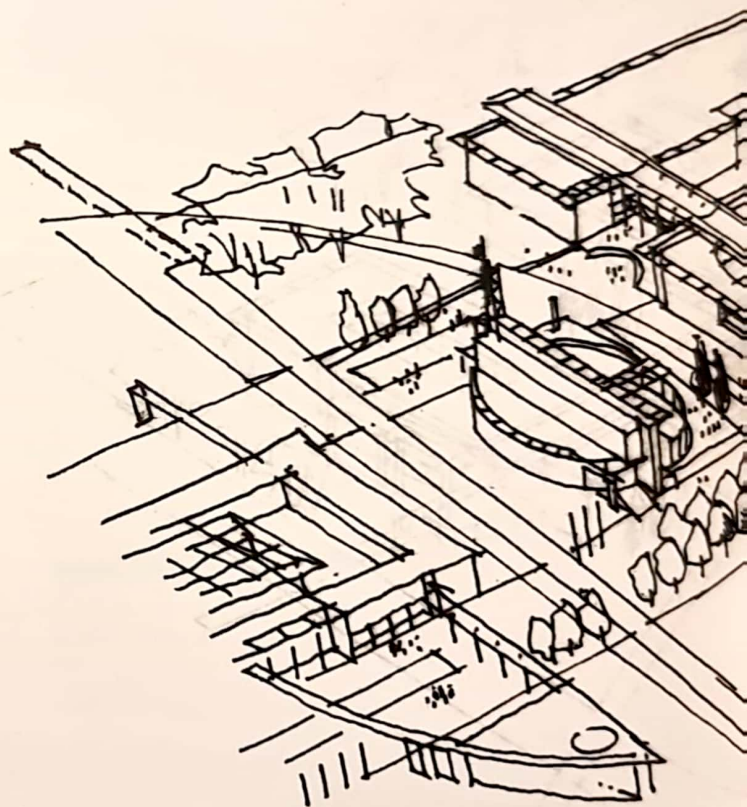
9. Tema broja tiče se poslovnih prostora. Imate mnogo iskustva u ovoj oblasti. Koliko se projektantski pristup razlikuje od pristupa projektovanju stambenih i rezidencijalnih objekata?

Projektantski pristup je sumarum predhodnih saznanja i iskustva koja ne moraju biti striktno vezana za određenu tipologiju. Naprotiv vešeslojnost svakog projektantskog angažmana ima za preduslov niz angažovanja, informacija, uslovljavanja, iskustava predhodnih realizacija. Delati u struci podrazumeva konstantnu edukaciju, informisanost pa i upliv u savremene strukovne trendove što stvarno nije vezano za određenu tipologiju, pre odslikava potrebu, obavezu da se na zahteve odgovori najadekvatnijim načinom. Ipak projektovanje individualnih objekata stambenih, rezidencijalnih nosi sa sobom dodatno opterećenje - Investitora kao svojevrsnu nepoznancu. Nasuprot tome, izražene individualnost i posebne potrebe u projektovanju poslovnih prostora praktično i da nema. Neki osnovni postulati, koncepti već postoje kao opšta mesta, te ih je uz kvalitetno osmišljen projektni zadatak i prepoznavanje mesta intervencije kao i uslova iz informacije o Lokaciji, na prilično relaksiran način moguće kroz sopstvenu kreativnu radionicu pretočiti u krajnji cilj - projekat, realizaciju. Ipak, ono što je neophodno podvući jeste da arhitektura poslovnih prostora - objekata postaje izvestan poligon prepoznavanja, podrška imidžu samog brenda, pa odatle i pojačan fokus kako investitora tako i arhitekata. Svojevrsna dobitna kombinacija za sve. **Mi, arhitekta se na vrlo kompleksan način bavimo uslužnom delatnošću, pokušavajući da kroz prepoznavanje navika, potreba naručioca odgovorimo zahtevima, neretko potpuno neutemeljenim.** Ta ekvilibristika između zadatka i potrebe za sopstvenim iskazom, pretočeno u sveprihvatljivu estetiku nije nimalo jednostavan angažman.

10. Globalna pandemija izmenila je načine poslovanja, mnoge kompanije su zadržale rad od kuće. Javlja se potreba za ponovnim preispitivanjem koliko je prostora potrebno jednoj kompaniji na primer. Kako će sve češći hibridni način poslovanja uticati na poslovnu arhitekturu? Da li su budućnost multifunkcionalni i fleksibilni prostori?

Pošast u vidu Kovid zaraze sa kojom se čovečanstvo u novije vreme nije sretalo, svakako je uzrokovalo promenu mnogih navika, principa, kako životnih tako i poslovnih. Nametnute restrikcije su indukovale adekvatan odgovor - promenom mnogih poslovnih agendi. Međutim mišljenja sam da bi se takve, možda ne baš istim tempom i redosledom, promene desile nevezano za uzrok koji se pominje. **Multifunkcionalni, fleksibilni - "open space", "coworking space", "micro business hub" organizacioni modeli kao svojevrsni poslovni prostori, kancelarije "na dan", udruživanje po potrebi, su poslovni modeli koji su već prepoznati i kojima će u velikoj meri u bliskoj budućnosti okrenuti i neki mnogo veći, inertniji i teže skoni promenama poslovni sistemi.** Naprosto, promenom poslovne politike uzrokovane sveopštom potrebom za poštovanjem novih, restriktivnih agendi, očuvanja životne sredine kao deo multidisciplinarnе ekološke odbrane su uzrokovale i razmišljanja o promeni tradicionalnih organizacionih modela i u fizičkom smislu.

Iako sam suvlasnik, suosnivač i rukovodilac privatnog projektantskog preduzeća BiroVIA sebe ne doživljam preduzetnikom.



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Although I am the co-owner, co-founder and manager of the private design company BiroVIA, I do not consider myself to be an entrepreneur.

9. The topic of this issue refers to commercial premises. You have a lot of experience in this area. How much is the design approach different to the approach of the design of dwelling and residential buildings?

The design approach is a summary of previous knowledge and experience that does not have to be strictly related to a specific typology. On the contrary, the multi-layered nature of any design engagement has as a precondition a series of engagements, information, conditioning, experiences of previous realizations. Working in the profession implies constant education, information and influence on modern professional trends, which is not really related to a specific typology, rather it reflects the need, the obligation to respond to requests in the most adequate way. Still, the design of individual residential buildings carries with it an additional burden - the Investor as a kind of an unknown. In contrast to that, the expressed individuality and special needs in the design of business premises are practically absent. Some basic postulates, concepts already exist as common places, and with a well-designed project assignment and recognition of the place of intervention as well as the conditions from the information about the Location, it is possible to turn them into the ultimate goal - project, realization - in a rather relaxed way through your own creative workshop. However, what is necessary to underline is that the architecture of business premises - buildings becomes a certain polygon of recognition, support for the image of the brand itself, and hence the increased focus of both investors and architects. A kind of win-win for everyone. **We, the architects, deal with service activities in a very complex way, trying to respond to requests, often completely unfounded, through the recognition of the client's habits and needs.** This balancing act between the task and the need for self-expression, transfused into universally acceptable aesthetics, is not at all a simple engagement.

10. The global pandemic has changed the ways of doing business, many companies have kept working from home. A need arises to re-examine how much space a company needs, for example. How will the increasingly common hybrid way of doing business affect the business architecture? Are multifunctional and flexible spaces the future?

The scourge in the form of the covid infection, which humanity has not encountered in recent times, has certainly caused a change in many habits, principles, both in life and business. The imposed restrictions induced an adequate response - by changing many business agendas. However, I am of the opinion that such changes, perhaps not at exactly the same pace and order, would have occurred regardless of the cause mentioned. **Multifunctional, flexible - "open space", "coworking space", "micro business hub" organizational models as a kind of business premises, offices "for the day", association as needed, are business models that have already been recognized and to which, in the near future, some bigger, more inert and systems reluctant to change will turn to.** Quite simply, with the change in business policy caused by the general need to comply with new, restrictive agendas, environmental protection as part of multidisciplinary ecological defence has also caused considering changing traditional organizational models in the physical sense as well.

Svakako, u svemu treba prepoznati i šansu i mesto arhitekture kao multidisciplinarnu delatnost, kao neizbežnog pratioca transformacija i razvoja društva u celini.

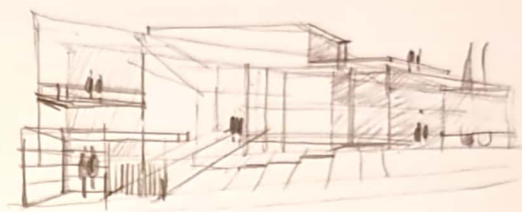
11. Dobitnik ste Velike nagrade arhitekture Saveza arhitekata za životno delo. Autor ste dve monografije u kojima je obuhvaćen mnogima nedostižan opus za čitavu karijeru. Šta Vas motiviše da ne posustanete i imate li neostvarenih želja? Kakav projekat bi danas predstavljao izazov za Vas?

U životnom, ali i profesionalnom sam dobu kada bi nekako svođenje računa, pravljenje pregleda ostvarenog bila mnogo logičnija preokupacija nego razmišljati o potencijalnim angažmanima. Uostalom i priznanje koje pominjete je adekvatan pokazatelj. Radilo se dugo, posvećeno sa očiglednim prepoznavanjem struke da Vaš profesionalni opus ima težinu i značaj za sredinu u kojoj stvarate u vremenu prošlom, ali i kao pozitivna zaostavština za budućnost, onima koji dolaze. Baveći se arhitekturom, imao sam prilike da se suočim sa najrazličitijim temama i izazovima, tipologijama skoro svih vrsta i veličina koje struka prepoznaje. Na desetine projekata i realizovanih objekata (moram istaknuti) sa manje ili više uspeha moralo bi značiti i svojevrsnu ostvarenost, zadovoljstvo i spokoj. **Ali budući da sam sâm sebi najveći kritičar, zahtevan po mnogim osnovama, perfekcionista i kada to ne treba biti, to uvek prisutno "nezadovoljstvo" generiše poriv ka novim izazovima, istraživanjima i konstantnim preispitivanjima da li je moglo bolje.** Odatle i pored svojevrsnog umora (ali ne i zasićenosti) obogaćen radom sa mladim kolegama na fakultetu i u privatnoj praksi, pridružujući se njihovom entuzijazmu i dalje prepoznajem stvaralački poriv, zanos odgovoriti izazovima novog, nepoznatog...možda sportskom kompleksu, mostu ili nečemu što oduzima dah, izaziva pozor. Jer, u arhitekturi mišljenja sam ipak nema malih i velikih tema, sve je stvar percepcije.

12. Podjednako ste angažovani kako u praksi tako i u akademskom radu, stoga ste pravi sagovornik za poslednje pitanje. Kakva je budućnost arhitekture, a kakva budućih arhitekata?

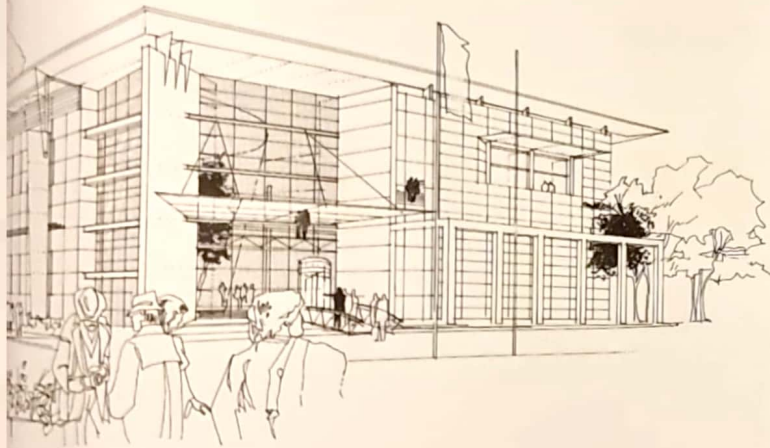
Ta dvojnost karaktera, odnosno mog prisustva na profesionalnoj sceni kroz praksu ali i akademski rad, me prevashodno dovodi u prilično neugodnu poziciju, više kritičara nego hroničara naše arhitektonske stvarnosti. Ta svojevrsna kontradiktornost proističe iz potrebe za konstantnim napretkom i osvajanjem novih znanja prateći aktuelna kretanja struke na internacionalnom nivou. Iz perspektive škole, nastavnika **mišljenja sam da smo se u velikoj meri približili aktuelnom trendu učenja arhitekture, međutim u konkretnoj primeni znanja - izlaskom sa studija taj kapacitet se gubi, smanjuje se pod pritiskom dominantnih kretanja na tržištu struke.** Ako je reč o Arhitekturi naših prostora, kao multidisciplinarna kategorija je neodvojivi pratilac kretanja savremenog društva - socijalnih, ekonomskih promena i redefinisanih potreba, ali nažalost u sredini ograničenih mogućnosti, realizacija je prilično često mimo pozitivnog konteksta. **Globalno posmatrano, kao pobornik tradicionalnog arhitektonskog izraza, mišljenja sam da je arhitektura na izvestan način ugrožena u svom osnovnom pojavnom obliku.** Nove agende, konstantne promene na tehničko-tehnološ-

Moja projektantska sloboda podrazumeva da, uz dužno poštovanje prema investiciji, ne bežim od izazova, potrebe pomeranja granica sopstvenih, a potom i struke u celini.



kom polju pojava uznapređenih građevinskih materijala, uzrokuje i inovativnost u projektantskom postupku u cilju adekvatnog odgovora redefinisanim odnosu korisnika prema neposrednom okruženju, i to upravo čini savremenu arhitektonsku produkciju tako dinamičnom i nadasve kreativnom. Iako trenutna, aktuelna situacija na globalnom nivou potiskuje poziciju arhitekta stavljajući je u drugi plan, praktično za jednokratnu upotrebu pod pritiskom "design and build" tehnologije - filozofije, Arhitektura svakako mora imati budućnost. U kakvom obliku, sa koliko izmenjenom ulogom zavisice ponajviše i od samih arhitekata koji su oduvek bili nosioci promena. Iako činjenično stanje ne ukazuje na nekakvu drastičnu promenu aktuelnih odnosa između pojedinca, struke i stanja na tržištu i društva u celini **želim da budem optimista jer je sam čin stvaranja arhitektonskog dela pozitivan, obeležen verom.**

My freedom in terms of design implies that, with due respect for the investment, I do not run away from challenges, the need to push my own boundaries, and then the boundaries of the profession as a whole.



Certainly, in everything we need to recognize the chance and the place of architecture as a multidisciplinary activity, as an inevitable threat of transformations and development of society as a whole.

11. You are the winner of the Grand Architecture Award of the Association of Architects for lifetime achievement. You are the author of two monographs, which include an unattainable opus for your entire career. What motivates you not to give up and do you have any unfulfilled wishes? What kind of project would be a challenge for you today?

I am at the period of my life personally, but also professionally, when a sort of settling accounts, making an overview of what has been accomplished would be a much more logical preoccupation than thinking about potential engagements. After all, the recognition you mention is an adequate indicator. You have been working for a long time, in a dedicated way with the obvious recognition by the profession that your professional opus has weight and significance for the environment in which you create in a time which has passed, but also as a positive legacy for the future, for those to come. By dealing with archi-

itecture, I had the opportunity to face a wide variety of topics and challenges, typologies of almost all types and sizes known to this profession. Tens of projects and accomplished buildings (I must point out) with more or less success would have to mean a kind of achievement, satisfaction and tranquillity. **But since I am my own biggest critic, demanding on many grounds, a perfectionist even when I shouldn't be, that ever-present "dissatisfaction" generates an urge towards new challenges, research and constant questioning whether I could have done anything better.** From there, despite a kind of fatigue (but not saturation), enriched by working with young colleagues at the university and in private practice, joining their enthusiasm, I still recognize the creative urge, the enthusiasm to respond to the challenges of the new, unknown...perhaps a sports complex, a bridge or something that is breath-taking, that draws attention. Because, in architecture, I am of the opinion that there are no small or big topics, everything is a matter of perception.

12. You are equally involved in both practice and academic work, therefore you are the right interlocutor for the last question. What is the future of architecture, and what is the future of future architects?

That duality of character, that is, my presence on the professional stage through practice but also academic work, primarily puts me in a rather uncomfortable position, more of a critic than a chronicler of our architectural reality. That unique contradiction stems from the need for constant progress and the acquisition of new knowledge, following the current trends in the profession at the international level. From the perspective of the school, the teacher, **I think that we have come a lot closer to the current trend of studying architecture, however, in the concrete application of knowledge - leaving the studies, that capacity is lost, reduced under the pressure of dominant trends in the professional market.** If we are talking about the Architecture of our spaces, as a multidisciplinary category, it is an inseparable companion of the movements of modern society - social, economic changes and redefined needs, but unfortunately in the midst of limited opportunities, the realization is quite often beyond the positive context. **Globally, as a supporter of traditional architectural expression, I am of the opinion that architecture is in a certain way threatened in its basic appearance.** New agendas, constant changes in the technical-technological field, the appearance of advanced building materials also cause innovation in the design process in order to adequately respond to the redefined relationship of the user to the immediate environment, and this is exactly what makes contemporary architectural production so dynamic and above all creative. Although temporary, the current situation on a global level suppresses the position of the architect, putting it in the background, practically for one-time use under the pressure of "design and build" technology - philosophy, in any case, Architecture must have a future. In what form, to what extent changed role will depend mostly on the architects themselves, who have always been the bearers of change. Although the factual situation does not indicate any drastic change in the current relations between the individuals, the profession and the state of the market and society as a whole, **I want to be optimistic because the very act of creating an architectural work is positive, marked by faith.**