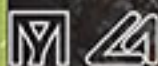


TAČKA OSLOMCA



**43.**  
**Salon**  
**arhitekture**

Muzej primenjene umetnosti  
12. maj - 5. jun 2021.









• 43. Salon arhitekture  
tačka oslonca

• 12. maj - 05. jun 2021  
Muzej primenjene umetnosti  
Beograd



## IMPRESUM • Impressum

Katalog izložbe  
**ČETRDESET TREĆI SALON ARHITEKTURE  
TAČKA OSLOMCA**  
12. maj – 5. jun 2021.

**Izdavač**  
Muzej primenjene umetnosti  
Vuka Karadžića 18, Beograd  
info@mpu.rs; www.mpu.rs

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Birograf, Beograd  
jul 2021.

**Tiraž**  
500

ISBN 978-86-7415-224-9

Exhibition Catalogue  
**Forty Third Salon of Architecture  
The Anchor Point**  
12<sup>th</sup> May – 5<sup>th</sup> June 2021

**Publisher**  
Museum of Applied Art  
Vuka Karadžića 18, Belgrade  
info@mpu.rs; www.mpu.rs

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**Print**  
Birograf, Belgrade  
July 2021

**Circulation**  
500 copies

ISBN 978-86-7415-224-9

• Sva prava zadržana.  
Izdavač ne snosi odgovornost za tačnost navedenih  
podataka u katalogu

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## Ljiljana Miletić Abramović Tačka oslonca

„Stvarnost je precenjena. (...) *Onaj iznutra* je atlas od sakupljenog materijala, obeležen otiscima čizama čoveka koji otvorenih očiju instinktivno luta po predelima nezemaljskih puteva.“ - Peti Smit, Iz Predgovora: Sem Šepard, *Onaj iznutra*, Geopoetika, Beograd 2019.

„Ništa se nikad ne rešava. Rešavanje je zabluda. Postoje trenuci naprasne bistrine, kada um deluje prosvetljeno, ali to je samo epifanija (...) Gde je svetlost? Gde je razborita pravda? pitamo se, ne ispuštajući svoj mentalni plug, sa zadatkom da ostanemo uravnoteženi u ovim neuravnootezanim vremenima.“ - Peti Smit, *Godina majmuna*, Geopoetika, Beograd 2020.

**Tačka oslonca** je izabrani slogan 43. Salona arhitekture Muzeja primenjene umetnosti. Ovogodišnja izložba Salona, kao i prethodna 2020, održava se u posebnim uslovima uzrokovanim upornim trajanjem pandemije izazvane korona virusom i bolešću Covid-19. Uslovima koji otežavaju sve vidove normalnosti kako ih poznajemo u smislu rada, kretanja, susretanja i okupljanja. U takvom kontekstu nije bilo moguće organizovati svečano otvaranje sa velikim brojem posetilaca, već je dodela nagrada održana u sredu 12. maja u 19 časova, uz prisustvo predstavnika Žirija i predstavnika nagrađenih. Tom prilikom, Žiri 43. Salona arhitekture, sastavljen od istaknutih arhitekata - Vladimir Anđelković, Ognjen Đurović, Nada Jelić, Dejan Miljković i Dejan Todorović, dodelio je *Grand Prix* Salona, nagrade, priznanja i pohvale u kategorijama arhitektura, enterijer, eksperiment i istraživanje, publicistika, teorija i kritika arhitekture.

Opisujući godinu za nama kao i ovu u kojoj smo, i neprestano se boreći sa globalnom pandemijom, možemo ih nazvati godinama trauma i neizvesnosti. Ali možda ih možemo razumeti i kao putokaz ka novoj motivaciji i shvatanju potrebe za vizijom kako nove opšte, tako i nove arhitektonsko-urbane budućnosti.

Izabranim sloganom **Tačka oslonca** Salon upućuje na značaj arhitekture u formiranju životne i prostorne sredine

## Ljiljana Miletić Abramović The Anchor Point

“Reality is overrated. (...) *The One Inside* is a coalescing atlas marked by the boot heels of one who instinctively tramps, with open eyes, the stretches of its unearthly roads.” - Patti Smith, from the Introduction to: Sam Shepard, *The One Inside*, Geopoetika, Beograd, 2019.

“Nothing is ever solved. Solving is an illusion. There are moments of spontaneous brightness, when the mind appears emancipated, but that is mere epiphany (...) Where is brightness? Where is prudent justice? we ask, standing our ground with mental plow, burdened with the task to stay balanced in these unbalanced times.” - Patti Smith, *Year of the Monkey*, Geopoetika, Beograd, 2020.

**The Anchor Point** is the selected motto of the 43<sup>rd</sup> Salon of Architecture, organised by the Museum of Applied Art. This year's Salon exhibition, like the previous 2020 one, will be held under special conditions caused by the persistent Covid-19 pandemic. These are the conditions that make all forms of normalcy (as we know it in terms of work, movement, meeting and gathering) difficult. In such a context, the Museum was unable to organise the usual opening ceremony in the presence of a large number of visitors. Therefore, the award ceremony was held on Wednesday, 12<sup>th</sup> May, 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 43<sup>rd</sup> Salon of Architecture, composed of prominent architects -Vladimir Anđelković, Ognjen Đurović, Nada Jelić, Dejan Miljković and Dejan Todorović, awarded the *Grand Prix* of the Salon, prizes, acknowledgements and honours in the following categories: architecture, interior design, experiment and research, publications, theory and review of architecture.

Thinking about the year behind us as well as the one we are currently living in, and constantly fighting the global pandemic, we come to the conclusion that we can call these years the years of trauma and uncertainty. However, we may also interpret them as signposts that lead us towards new motivation and help us

urbanih celina, gradova, mesta, sveukupnog prostora. A samim tim i isticanje značaja ravnoteže u odnosu novoizgrađenog i postojećeg javnog prostora, koji nije u suprotnosti sa potrebama većine građana, običnih stanovnika.

Međutim, kako razumeti našu tekuću urbanu i arhitektonsku stvarnost, šta ona odslikava? Može li arhitektura biti tačka oslonca u pustoj zemlji divljeg i volunтарыstičkog urbanizma uz sve veću opasnost od uništenja životne sredine. Poslednju deceniju svedoci smo da su, usled špekulativnih investicija, mnogi delovi grada (Beograda) oštećeni predimezionisanim zgradama i preoblikovanjem javnog prostora u suprotnosti sa potrebama većine građana. Obični stanovnici, autentični građani, kao i neke važne funkcionalne urbane celine ( železnička i autobuska stanica ) potiskuju se iz centralnih zona grada kako bi se napravilo mesta za luksuzne stanbene četvrti za novopridošlu klasu.

U tom kontekstu izložba arhitekture kao što je Salon može se posmatrati kao neka vrsta tačke oslonca, istina krhka tačka oslonca, između ideala struke i grube realnosti sadašnjeg beznadežnog stanja arhitekture i urbanizma. Stanja koje, ne samo kod nas, udara rušilačkom snagom na grad, prenebregavajući potrebe građana u korist nevidljivih špekulativnih investitora koje interesuje samo profit. Čini se da je stari poziv za povratiti grad građanima danas aktuelniji nego ikad.

Salon arhitekture je izložba arhitekture koja tradicionalno, više od četiri decenije, u godišnjem ritmu afirmiše i vrednuje arhitektonsko stvaralaštvo i predstavlja najsvеobuhvatniji pregled arhitektonске delatnosti u Srbiji, a otvorena je i za učesnike iz inostranstva. Od ukupno 232 kandidovana rada u svim kategorijama, u zvaničnu selekciju selekcionі žiri je uvrstio 129 radova, od kojih je u konkurenciji za nagrade razvrstano 74

realize the need to envision both the new general and the new architectural and urban future.

The selected Salon's motto **The Anchor Point** points to the importance of architecture in the formation of the living and spatial environment of urban units, cities, places, and the space in general. And thus, it emphasizes the importance of achieving balance in the relationship between the newly built and the existing public space, although these two are not in conflict with the needs of the majority of citizens, i.e. ordinary residents.

Nevertheless, how to understand our current urban and architectural reality, what does it reflect? Can architecture be an anchor point in a desolate country of wild and volunтарыstic urban planning accompanied by an increasing danger of environmental destruction? In the last decade, we have witnessed that, due to speculative investments, many parts of the city (of Belgrade) have been damaged by oversized buildings and the reshaping of public space, contrary to the needs of most citizens. Ordinary residents, authentic citizens, as well as some important functional urban areas (railway and bus stations) are being pushed out of the city's central zones to make room for the luxury residential quarters intended for the class of newcomers.

In this context, the architectural exhibition such as Salon can be seen as a kind of anchor point, a truly fragile one, between the ideals of the architectural profession and the brutal reality – a hopeless state in which architecture and urban planning exist today. It is the state that, not only in our country, strikes the city with its destructive force, ignoring the citizens' needs in favour of the invisible speculative investors who are only interested in profit. It seems that an old call for the return of the city into its citizens' hands is more relevant today than it has ever been before.



rada u 6 kategorija (nije bilo radova iz urbanizma i arhitektonske fotografije, a konkursni i studentski radovi izlažu se van kategorije za nagrade). Oko trista autora, u sto timova, prikazaće svoje radove iz različitih oblasti arhitekture - javne objekte, stambene i industrijske zgrade, enterijere, eksperimentalne i istraživačke projekte i pisanja o arhitekturi.

Prateći program Salona koji uvek donosi niz zanimljivih događaja, tema, programa i izložbi, i ove godine, nažalost, neće biti održan u punom formatu usled ograničavajućih uslova okupljanja prouzrokovanih pandemijom Covid-19. Predviđen je samo fakultetski program - manifestacija „Pre Salona“ sa nizom radionica nastalih u saradnji Fakulteta primenjenih umetnosti u Beogradu, Arhitektonskog fakulteta u Beogradu, Građevinsko-arhitektonskog fakulteta u Nišu i Fakulteta tehničkih nauka Univerziteta u Novom Sadu.

The Salon of Architecture is an exhibition of architecture that traditionally, every year, for more than four decades, recognizes and values architectural creativity and represents the most comprehensive overview of the Serbian architectural activity. In addition, it is also open to foreign participants. Out of the total number of 232 works that had been nominated in all categories, the selection Jury decided that 129 works deserved to be included in the official selection, out of which 74 works, classified in 6 categories, were eligible for awards (there were no works received from the field of urbanism and architectural photography, whereas competition and students' works were exhibited outside the category for awards). About three hundred authors, divided in 100 teams, will display their works that belong to various fields of architecture - public buildings, residential and industrial buildings, interior designs, experimental and research projects, and writings on architecture.

Unfortunately, the Salon's accompanying programme, which always brings a series of interesting events, topics, programmes and exhibitions, will not be held in its full scale this year due to the restrictive gathering measures conditioned by the Covid-19 pandemic. Only the faculty programme has been planned - the *Pre-Salon* event along with an array of workshops created in cooperation among the following institutions: the Faculty of Applied Arts from Belgrade, the Faculty of Architecture from Belgrade, the Faculty of Civil Engineering and Architecture from Niš and the Faculty of Technical Sciences, University of Novi Sad.

Miloš Komlenić  
**Tačka oslonca**

Često smo u situaciji da, bez obzira na složenost i obim samog arhitektonskog dela koje se stvara, imamo gotovo samo jedan potez, element ili stav na kome se celi taj sklop i njegovi unutrašnji odnosi grade i na kome počivaju. Na njemu se utvrđuju osnovne postavke i stavovi, ali to ponekad postaje zapostavljeno, ili slabije vidljivo, kao osnovni nukleus iz koga se rađa. Stvaralac često misli i promišlja kako da taj jedan odnos uspešno izrazi i prikaže, tojest učini ga jasnim.

U takvoj situaciji neki se prisete svog divljenja poznatoj sentenci „manje je više”, pokušavajući da svoj iskaz ili izraz pročiste i pojednostave, pojačaju, vraćajući se tako korenima ideje od koje je sve poteklo. Ponekad žele da zatvore krug promišljanja o datoj temi ne bi li povratkom na prve korake svog rada pronašli ono što celu stvar čini jasnijom i prepoznatljivijom.

Na većinu posmatrača takvo delo ostavlja utisak jezgrovitog izraza „iz jednog komada”, a stvaralac pri svakom novom pogledu želi da prepozna one dve-tri nadahnute linije ili boje, oblik ili stav odakle je sve počelo. On ih vidi kao mali i nepresušni uzidani dinamo koji oživljava i pokreće celokupnu stvar, neretko prizivajući time i druge sporedne slike i asocijacije.

Vreme i prostor nisu obavezni uslovi u kojima živimo, već samo mi, ljudi, svojom spoznajom to tako vidimo i objašnjavamo. Autorima, posmatračima i korisnicima jedan objekat ili delo može donositi više različitih uglova posmatranja i njegovog shvatanja. Više „perspektivnih pogleda” ili vizura na isto.

Nakon svih varijacija i amplituda poimanja sopstvenog ili tuđeg rada, uvek ostaje svedeni broj stvari koje čine prvu impresiju, ali i gotovo poslednji utisak o njemu, poput pojma „ključne reči” u kibernetici. Jednako je to i zaključak poput „osnovne frekvencije kojom zrači”, kojom

Miloš Komlenić  
**The Anchor Point**

We often find ourselves in a situation where, irrespective of the complexity and scope of the architectural work that is being created, there is almost only one move, element or attitude on which the entire complex and its internal relations are built and on which they lie. Basic postulates and points of view are established on that one move, element or attitude. However, this basic nucleus from which the entire complex is created becomes sometimes neglected or less visible. Often do a creator think or ponder over how to successfully express and present that one relationship, i.e., how to make it clear.

In such a situation, some remember their admiration for a well-known phrase “less is more”, with which they are trying to refine, simplify or amplify their statement or expression. Thus, they return to the roots of the idea from which everything started. Sometimes they want to close the circle of reflection on a particular topic in hope that, by returning to the starting point of their work, they will find what makes the entire work clearer and more recognisable.

Such a work leaves most viewers with the impression that they usually have when they hear a concise phrase “from one piece”. On the other hand, whenever the creator takes a new look at his/her work, he/she wants to recognise those two or three inspiring lines or colours, shape or attitude from which everything started. He/she sees them as a small and inexhaustible built-in dynamo that revives and moves the whole engine, thus often invoking other supplementary images and associations.

Time and space are not mandatory conditions in which we live. It is only us, people, who, through our knowledge, see and explain it that way. A facility or a work can offer its authors, viewers and users several different angles from which they can observe and understand it. It can offer them many “perspective views” or visions of the same thing.

ostavlja trag i utisak na svoje svakodnevno, ali prolazno i promenljivo okruženje. Dakle, samim zaključkom možemo biti ponovo na početku, i na nama je da učinimo tu kvalitativnu razliku, te da dvodimenzionalno „kretanje krugom” pretvorimo u spiralno i prostorno, bespočetno i beskrajno razmišljanje o stvarima, delima, objektima, svetu...

Tada smo neretko na tren zbunjeni, nemajući početak ili kraj u svome stvarnom i konačnom svetu. Nedostaje nam tačka oslonca, koju ponekad i nesvesno tražimo, a koja nam mora ili treba biti orijentir, kako u malim dnevnim temama, tako i u velikim životnim planovima i događajima. Tu tačku možemo pretvoriti i u kompas, kao u stalno promenljivi vektor sa jasnim ciljem u ovom neprekidno transformišućem svetu, u kome se i sami stalno menjamo.

Tačka oslonca o kojoj možemo govoriti kao o statičnom pojmu, sa jedne strane, suprotstavlja se pojmu „tačka gledišta”, koji nastaje u fluidnom području samog shvatanja, prijema i recepcije istog. Pojmovi „tačka oslonca” i „tačka gledišta” čine dva različita pola stvaralačkog rada na, ipak, zajedničkoj osi, na zajedničkom vektoru. Oni su međusobno vezani neprolaznom potrebom i težnjom da se uravnoteže, pa time opet proširujemo osnovna pitanja na tačke, gledišta i njihove uzajamne odnose. Tako možemo započeti novi krug spirale razmišljanja o ovoj temi...

After all the variations and amplitudes of understanding one's own or someone else's work, there is always a reduced number of things that create the first, but also the last impression about it, similar to the term “keywords” in cybernetics. It is also a conclusion like the “basic frequency which it radiates”, which leaves a trace and an impression on its everyday, but transient and changing surroundings. Therefore, the conclusion itself can bring us back to the beginning, and it is up to us to make that qualitative difference, and to turn the two-dimensional “movement in a circle” into a spiral and spatial, beginningless and endless thinking about things, works, facilities, the world...

Then we are often confused for a moment, having no beginning or end in our real and finite world. We lack an anchor point, which we sometimes unconsciously seek, and which must or should be our reference point, both in small daily issues and in large life plans and events. We can also turn that point into a compass, into a constantly changing vector with a clear goal in this constantly changing world, in which we ourselves are constantly changing.

The point of support that we can refer to as a static concept, on the one hand, opposes the concept of “point of view”, which arises in the fluid area of the very understanding, receipt and reception of the same thing. The terms “point of support” and “point of view” make two different poles of creative work and, yet, they lie on a common axis, i.e., on a common vector. They are interconnected by an imperishable need and aspiration to achieve balance. So, once again, we extend the basic questions to points, views and their mutual relations. Thus, we can start a new round of spiral consideration of this topic...



Ei08

arhitekt / architect

**eksperiment i istraživanje /  
experiment and research**

adresa / address

investitor / client

namena / programme

površina / surface

projekat / project

realizacija / built (made)

Dejan Todorović

**v0: oscilator**

Karađorđeva 53, Beograd

Galerija Kolektiv

prostorna instalacija / spatial installation

1,1 m<sup>2</sup>

2019

2019



CIP - Каталогизација у публикацији  
Народна библиотека Србије, Београд

72:069.9(497.11)"2021"(083.824)

71/72(4)"20"(083.824)

72.071.1:929(083.824)

САЛОН архитектуре (43 ; 2021 ; Београд)

Тачка ослонаца : [katalog izložbe]

/ 43. salon arhitekture,

Muzej primenjene umetnosti, Beograd, 12.

maj - 05. jun 2021.

; [urednici kataloga Ljiljana Miletić  
Abramović, Miodjub Kušić]

; [autori tekstova Ljiljana Miletić  
Abramović, Miloš Komlenić]

; [prevod Dragana Rašić Vuković]. - Beograd  
: Muzej primenjene

umetnosti, 2021 (Beograd : Birograf). - 228  
str. : ilustr. ; 27 cm

Uporedo srp. tekst i engl. prevod. - Tiraž

500. - Biografije: str. 197-222.

- Registri.

ISBN 978-86-7415-224-9

a) Салон архитектуре (43 ; 2021 ; Београд)

- Изложбени каталози

COBISS.SR-ID 40830729





Muzej  
primenjene  
umetnosti

