

GORAN B. VOJVODIĆ

**ARHITEKTURA DETALJA**  
*ARCHITECTURE OF DETAILS*



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*Goran B. Vojvodić*



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PREDGOVOR  
*PREFACE*



**OD** kada je mašina zamenila ideal ručnog rada arhitekti, bar oni od zanata, dakle pravi graditelji, svoje zamisli o građevinama već u konceptima, a posebno u razvijenim fazama projekta, prelamaju na idejama o savremenim materijalima i o detaljima preko kojih će ti materijali ići u susret upotrebnim, strukturalnim i estetskim svojstvima građevina. Pa ipak, realno, kao da je staranje o detalju u našem vremenu posustalo, izgubilo na značaju i dostojanstvu. U okruženju aktuelnih graditeljskih neprilika sa karakterističnom dominacijom tržišnih uslovljenosti, u kovitlacu pobrkanih nadležnosti i sistema vrednosti, sve manje je arhitekata koji uspevaju, pa možda i onih koji umeju, da svoje projekte misle i nose u skali poslova od koncepta do detalja. Tome, uistinu, doprinosi sve razvijena industrija i prateća trgovina, koje bavljenje detaljima velikim delom svodi na kataloški izbor te kod mnogih pitanja, uključujući pitanja arhitektonske spoljašnje i unutrašnje opne građevina, arhitekta autorski i nije naročito neophodan, nego se projekat prepušta da na svom, najčešće nesretnom putu, tetura iz ruke u ruku dok na kraju ne završi kao delimično ili potpuno anonimno, dakle ničije delo.

U takvim prilikama, knjiga prof. arh. Gorana Vojvodića, tematski okrenuta baš problematici konstruisanja i oblikovanja detalja u arhitektonskom stvaralaštvu, svedočanstvo je da se i u okolnostima kakve jesu može biti van domašaja banalnosti i rutinerstva, na strani na kojoj se, uz pomoć duha i znanja i kod nas doseže do rezultata koji predstavljaju doprinose razvoju discipline arhitekture kao umetnosti građenja.

Pred nama je knjiga kakvih je malo u našoj sredini. U celini posvećena arhitektonskom detalju i njegovoj ulozi u konstituisanju celine

arhitektonskog dela, sa osloncem na svoje bogato graditeljsko a delimično i pedagoško iskustvo, autor nas suočava sa skalom uticaja na projektovanje i realizaciju arhitektonsko-građevinskih detalja, od onih strateških i konceptualnih, tehničkih i tehnoloških, estetskih, pa i etičkih komponenti u ovom poslu. U prvom planu dominira stav prema kome, poput zalaganja Morisa (William Morris) i Raskina (John Ruskin) na prelomu ka modernim strujanjima u umetnosti i zanatstvu, detalj nije samo isečak iz građevine, nego je i isečak iz sveta, odnosno duha vremena u kome delo nastaje. Drugim rečima, sa razvojem tehnologije uloga arhitekta ne bi trebalo da gubi, nego naprotiv da dobije na važnosti i značaju, inženjerski i umetnički aspekti se ne isključuju nego međusobno uslovljavaju.

Što se tiče konceptualnog plana prepoznamo autorovu nedvosmisleno okrenutost idealu jednostavnosti, likovne higijene i redukcionizma, daleko od banalnosti i oveštalih fraza i sa spremnošću na eksperiment u potrazi za novinom i njenim mogućim funkcionalno tehničkim i estetskim učinkom. Uz to, kao dobar poznavalac savremenih materijala i tehnika njihove obrade, Vojvodić je oslonjen na veštinu arhitektonske harmonizacije njihovih svojstava – tvrdoće, fakturacije, boje, sjaja, transparentcije, svega onog što čini gramatiku i sintaksu njihove izražajnosti. Najzad, rečitosti ove knjige mogli bismo pribrojati i evidentne aspekte iz kojih se može suditi o upletenosti organizacionih, komercijalno - poslovnih i na kraju etičkih komponenti i iskušenja koja stoje pred arhitektom u aktivnostima u oblasti arhitekture detalja.

Nema sumnje da je ova knjiga značajan doprinos literaturi u oblasti kojoj pripada. Sa težištem na vizuelnoj komunikaciji, potpuno oslonjenoj na

fotografiju kao medij, dakle bez razvijenije tekstualne podrške, pa i bez ikakve grafičke, numeričke i druge podrške – crteži, skice, modeli i dr. ona je ipak ništa manje ubedljiva jer je fond inženjersko tehničkih i likovno plastičnih činjenica po sebi dovoljno rečit, pa su te teoretske primese, autorove misli, ideje i stavovi jasni. Nesumnjivi artizam autora u oblikovanju detalja, pa i umeću njihovog fotografskog prikaza pružaju čitaocu dodatno zadovoljstvo u razgledanju i korišćenju ove knjige.

„Arhitektura detalja“ prof. arh. Gorana Vojvodića povezuje brojne elemente naizgled veoma udaljenih oblasti koje oblikuju arhitektonsku misao, teoriju i praksu discipline. Bez unapređenja na planu arhitektonskog detalja neće moći da bude značajnijeg pomeranja od stereotipa. Knjiga koja nam je u rukama je u tom smislu poučna, instruktivna. Izvesno je da će biti i inspirativna za sve one koji imaju interes i volju da unapređuju svoja saznanja i istražuju puteve kojima se postojeći graditeljski idiomi zamenjuju drugima.

Ne treba posebno naglašavati od kakvog je to značaja za razvoj struke, obrazovanje stručnog naučnog i umetničkog podmlatka kao i za šire kulturno okružene sredine.

Akademik Milan Lojanica

Beograd, februar 2019.

**SINCE** the machine has replaced the ideal of manual work of the architect, architects - craftsmen, that is, the true builders, already refract and reflect upon their visions of buildings in the concept, and especially in the developed stages of the design, about the ideas of contemporary materials and the details that will drive these materials to meet the practical, structural and aesthetic properties of buildings. Yet, realistically, it is as if attention to detail has diminished in our time, as if it has lost its significance and dignity. In the context of current construction problems with their characteristic dominance of market conditions, with a backdrop of the mix-up of competences and value systems, few architects manage, and few perhaps even can, think and carry through their projects in the operative scale of business from concept to detail. This is, in fact, exacerbated by an ever-more developed industry and its accompanying trade, which truly reduces details to mere catalog selection in many instances, including the issues of architectural exterior and interior building envelope, where the architect is not particularly necessary as an author, and where the design is left to stumble down its often very unfortunate path, to pass from hand to hand, until finally it ends as partially or completely anonymous, and, therefore, no one's work at all.

In such circumstances, the book of Professor Goran Vojvodić, being thematically oriented to the topic of constructing and shaping details in architecture, is a testimony to the fact that even in today's existing circumstances, one can go beyond the reach of banality and routine, with the help of spirit and knowledge, to reach the results that contribute to the development of the discipline of architecture as the art of building.

This is a rare book in our environment. It is completely dedicated



to architectural detail and its role in constituting the integrity of architectural work, based on the author's rich construction experience and partially on his pedagogical experience; the author presents to us a scale of influences on the design and realization of architectural and construction details: those that are strategic and conceptual, technical and technological, aesthetic, and even ethical components in this business. The dominant viewpoint, close to that of William Morris and John Ruskin at the turn towards modern trends in arts and crafts, is that detail is not only a part of the building, but that it is also a part of the world; that is, the spirit of time in which the work is created. In other words, even with the development of technology, the role of the architect should not be lost; on the contrary, it should gain in importance and significance, engineering and artistic aspects do not exclude each other, but interact with one another.

Regarding the conceptual plan, we recognize the author's unequivocal orientation towards the ideal of simplicity, visual hygiene and reductionism, far from banality and archaic phrases, with a readiness to experiment in the search for the novelty and its possible functional technical and aesthetic effect. In addition, having mastered contemporary materials and the techniques of their processing, Vojvodić relies on the architectural harmonization of their properties - hardness, texture, color, gloss, transparency, everything that makes the grammar and syntax of their expression. Finally, we could also add that one of the qualities of this book lies in the evident aspects that lead us to conclusions about the complex implications of organizational, commercial-business-like demands combined with the ethical components and challenges facing the architect in activities in the field of architecture of the detail.

There is no doubt that this book is a significant contribution to the literature in its field. With a focus on visual communication, completely relying on photography as a medium, therefore without developed textual support, even without any graphic, numerical and other support - drawings, sketches, models, etc., it is, however, no less convincing; the fund of engineering technical and sculptural facts speaks sufficiently by itself, making the theoretical examples, the author's thoughts, ideas and attitudes clear. The author's unambiguous artistry in shaping the details, as well as his skill in their photographic presentation, gives the reader further satisfaction in viewing and using this book.

Architecture of Detail by Professor of Architecture Goran Vojvodić connects numerous elements of seemingly very distant areas that shape architectural thought, theory and practice of the discipline. Without advancement in terms of architectural detail, there will be no significant shift from stereotypes. The book that is in our hands is instructive in this regard. It is certain that it will be inspiring for those who have the interest and the will to improve their knowledge and explore the ways in which existing construction idioms are replaced by others.

Without unnecessary praise or emphasis, the book demonstrates significance for the development of the profession, for the education of professional scientific and artistic young generation, as well as for wider cultural contexts and environments.

Milan Lojanica  
Member of the Academy  
of Science and Arts

Belgrade, February 2019.

UVOD  
*INTRODUCTION*

B



## DETALJI U ARHITEKTURI – ARHITEKTURA U DETALJIMA

Zašto bismo želeli da govorimo o detaljima u arhitekturi danas, kada je tehnologija napredovala do nivoa da svaki pojedinačni detalj može da se napravi tako da bude jedinstven i različit? Šta nam detalj može reći o arhitekturi izvan njene manifestacije najnovijih materijala i proizvodnih procesa? Kakav je odnos razmatranog detalja i arhitekture u celini, konceptualno, tehnički i ontološki?

To su pitanja koja se zasnivaju na istorijskim i teoretskim pretpostavkama i kritičkim debatama, pitanja koja se uvek iznova postavljaju u različitim periodima arhitektonskog i tehnološkog razvoja. Ponovno razmatranje nekih pitanja omogućilo nam je da razumemo odakle toliko potreba i neophodnost za novim idejama i tumačenjima detalja i detaljisanja. Ovaj uvod bira neke ključne momente u debatama koji utiču na razumevanje detalja i detaljisanja u nekoliko poslednjih decenija. Posmatrajući tumačenja o toj temi, intuicija da treba da se orijentišemo na znanje zasnovano na praksi dobija suštinski značaj, jer ne postoji teorija detalja koja ne govori o praksi arhitekture. Teorija detalja i detaljisanja se u mnogome oslanjaju na prečutno poznavanje detalja koje ima arhitekta prilikom projektovanja arhitekture, i na iskustvo u vezi sa procesima izgradnje arhitekture.

### DETALJ – ARTIKULACIJA ARHITEKTONSKOG JEZIKA

Pojava postmodernizma u arhitekturi 80-tih godina pokrenula je lavinu rasprava usredsređenih na detalje u arhitekturi. Osnovni uzrok bila je razlika između onoga što se smatralo detaljem u arhitekturi

koja proizilazi iz modernističke tradicije i onoga što se prepoznaje kao "citat" u arhitekturi proistekloj iz postmodernističkih pogleda. Suštinski, rasprava o detaljima nastala je iz izazova novorazvijenog arhitektonskog jezika postmodernizma.

Arhitekta Vittorio Gregotti (*Vittorio Gregotti*) tvrdio je da je za arhitekta kao što su Stiven Hol (*Steven Hol*), Morfozis (*Morphosis*), Juhani Palasma (*Juhani Pallasma*) i Mario Bota (*Mario Botta*) značaj stvaranja ugrađen u način na koji su stvari napravljene, pa stoga postaje izvor smisla koji treba da bude otkriven u građevinarstvu. Ovaj pristup je odražavao interesovanje za fenomenologiju i stvarnost arhitekture, u kojoj izgradnja kao proces nastajanja ima mogućnost da razvije materijalnu naraciju, prema Gregottiju, i zahteva ponovno uspostavljanje detalja kao „suštinskog arhitektonskog problema“. Za Gregottija, „detaljisanje pokazuje osobine materijala kroz primenu zakona građevinarstva“ i kao takvo „čini dizajnerske odluke smislenim“ otvarajući odnose između detalja i celine kroz određenu hijerarhiju.<sup>1</sup>

Gregotti daje neke kritične tačke o detaljima i detaljisanju, ističući njihovu prividnu nezavisnost od celokupnog koncepta projektovanja i izgradnje. S tim u vezi je i njihov značaj za ovaj odnos u artikulaciji različitih komponenti koje projekat i konstrukciju čine prepoznatljivim. On naročito kritikuje nedovoljnost "citata" kao zamenu za arhitektonski detalj u sistemu artikulacije celokupnog arhitektonskog jezika.<sup>2</sup>

### DETALJ – MESTO IZGRADNJE I KONSTRUISANJA ARHITEKTURE

U drugom tekstu iz tog vremena, „Detalj koji priča priču“ (*The Tell - The Tale Detail*), teoretičar i arhitekta Marko Fraskari (*Marco Frascari*), kao

i Gregotti smatra da izvor arhitektonskog značenja leži u izgradnji koja daje prednost „zglobu“ (izvorni detalj) kao mestu inovacije i pronalaska i kao takav je generator izgradnje i značenja u arhitekturi. Uzimajući za primer rad Karla Skarpe (*Carlo Scarpa*), u kome svaki detalj priča priču, Fraskari uvodi ideju zglobova kao generatora novog diskursa u kome „izgradnja (građenje) i konstruisanje (davanje poretka i razumljivosti svetu, tj. građenje značenja)“ funkcionišu istovremeno.<sup>3</sup>

Po Fraskariju, detalje treba tumačiti kao „najmanje jedinice označavanja u arhitektonskoj proizvodnji značenja“ i kao takvi treba da budu otkriveni u „prostornim ćelijama u elementima kompozicije, u modulima ili merama, u smenivanju praznine i punoće ili u odnosu unutrašnjeg i spoljašnjeg“.<sup>4</sup> Ovo usvajanje detalja kao najmanje jedinice proizvodnje proizilazi iz dvostruke uloge tehnologije (ono što on naziva tehnikom logosa i logosom tehnike) pa stoga ima sposobnost da objedini „opipljivu i neopipljivu arhitekturu“. Umetnost detaljisanja je zaista spajanje materijala, elemenata, komponenata i građevinskih delova u funkcionalnom i estetskom smislu“. Definicija detalja koju daje rečnik (malo delo velike celine) ne uklapa se u arhitekturu, nema nikakvog smisla, jer arhitektonski stub na primer može biti i detalj i celina u zavisnosti od razmere, kao i pergole, tremovi ili čak okrugli hramovi - sve u zavisnosti od razmere arhitekture o kojoj govorimo.<sup>5</sup>

Za Fraskariju, „svaki arhitektonski element definisan kao detalj uvek predstavlja „materijalne zglobove“, kao u slučaju kapitola, koji povezuje vrat stuba i arhitrav ili „formalne zglobove“, kao u slučaju trema, koji povezuje unutrašnji i spoljašnji prostor. Shvatanje dualnosti fizičke produkcije detalja paralelno je sa mentalnom produkcijom detalja, gde je arhitektura kao sistem definisana kao „ukupna arhitektura - radnja, a

arhitektura detalja - priča“ i u kojoj „radnja sa odgovarajućim detaljima postaje potpuno razvijena priča“. Sa aspekta prisvajanja arhitekture i percepcije detalja, Fraskari se poziva na empirijsku teoriju Valtera Benjamina (*Walter Benjamin*) prema kojoj se građevine prisvajaju upotrebom i percepcijom, odnosno dodirom i vidom.<sup>6</sup>

Fraskarijev argument dodaje novu ideju o razvoju detalja kada analizira rad Karla Skarpe u kome prati paralele između crteža kao mesta evolucije detalja i razvijanja Skarpinog ličnog arhitektonskog sistema. On tvrdi da „Skarpini crteži prikazuju pravu prirodu arhitektonskih crteža, odnosno činjenicu da su to primeri koji su rezultat konstrukcija“, u kojima je „projekat razvijen istom tehnikom kojom je nacrtan crtež“. Za Fraskariju, Skarpin razvoj arhitekture odvija se u fazama u kojima smišlja detalje za preciznije arhitektonske funkcije koje postaju vidljive samo kada se završi nekoliko arhitektonskih projekata. Jedan takav primer koji Fraskari vidi kao „plodni detalj“ je slučaj motiva zigurata koji može da se vidi na Brionskom groblju gde je zigurat izliven i „slavi mogućnost da livenje generiše oblikovanje“ dok ga je u Banci u Veroni koristio kao motiv na fasadi i unutrašnjosti. Tek u Muzeju Castelvecchio (*Castelvecchio Museum*) ovaj spoj u jednom trenutku dostiže tačku da „kreira kompletan tekst prostorne organizacije muzeja“. Ono što je Fraskari zaključio u svom teorijskom radu i Skarpinim primerima je da je „spoj koji predstavlja plodni detalj mesto gde se odvijaju i izgradnja i konstruisanje arhitekture.“<sup>7</sup>

### DETALJ - STIMULANS ZA ČULA

Godine 1994. arhitekta Stiven Hol u članku o detaljima u knjizi *Pitanja percepcije: fenomenologija arhitekture* govori o ulozi detalja

<sup>1</sup> Gregotti, V., Introduction, *The Exercise of Detailing*, u knjizi *Theorizing a New Agenda for Architecture/ An Anthology of Architectural Theory 1965-1995*, K. Nesbitt, Princeton Architectural Press, New York, 1996, str. 494-5.

<sup>2</sup> Gregotti, V., *The Exercise of Detailing*, str. 496-7.

<sup>3</sup> Frascari, M., Introduction, *The Tell-the-Tale Detail* u knjizi *Theorizing a New Agenda for Architecture/ An Anthology of Architectural Theory 1965-1995*, K. Nesbitt, Princeton Architectural Press, New York, 1996, str. 498-9.

<sup>4</sup> Frascari, M., *The Tell-the-Tale Detail*, str. 500.

<sup>5</sup> Frascari, M., *The Tell-the-Tale Detail*, str. 500-1.

<sup>6</sup> Frascari, M., *The Tell-the-Tale Detail*, str. 501-3.

<sup>7</sup> Frascari, M., *The Tell-the-Tale Detail*, str. 507-11.

u svom radu sa stanovišta percepcije i iskustva. Njegovo istraživanje testirano je kroz mnogobrojne arhitektonske projekte u kojima je eksperimentisao sa detaljima, materijalnošću i haptičkim domenom arhitekture duboko ukorenjenim u fenomenologiji percepcije. Hol ukazuje da „kada materijalnost detalja koji formiraju arhitektonski prostor postaje očigledna, otvara se haptičko carstvo“ i u tom trenutku „čulno iskustvo se intenzivira“ i „uključuju se psihološke dimenzije“. Za Hola, „ukupna percepcija arhitektonskog prostora zavisi od materijala i detalja haptičkog carstva u istoj meri u kojoj ukus jela zavisi od ukusa autentičnih sastojaka“.<sup>8</sup>

Međutim, Hol opisuje detalj kroz promenu autentičnog materijala koja omogućava dobijanje željenog perceptivnog efekta i haptičkog iskustva. Njegovi eksperimenti obuhvataju prelamajuća svojstva livenog stakla i površinski neujednačenog stakla - debljine 3 inča „koje baca nejednaku svetlost i tamne pruge na susedne površine“ u izložbenom prostoru Giada u Njujorku (*Giada Showroom*), što stvara tajanstvene kvalitete prostora. Transformisanje materijala kao što je staklo znači istraživanje oblika detalja kroz efekte haptičkog iskustva prostora. Holovo „staklo (...) u transformisanim stanjima“ menja svoju funkcionalnu ulogu, jer savijeno staklo „izaziva zaslepljujuće varijacije na jednostavnoj površini sa geometrijski zakrivljenom reflektovanom svetlošću“ ili „liveno staklo zahvaljujući svojoj misterioznoj neprozirnosti zarobljava svetlo u svojoj masi i projektuje ga u difuzni sjaj“, dok „peskirano staklo, takođe, ima luminiscenciju koja se suptilno menja u zavisnosti od debljine i tipa stakla, kao i veličine zrna upotrebljenog silicijumskog peska“.<sup>9</sup>

Hol eksperimentiše metalima koji se transformišu postupcima kao

što je peskiranje, savijanje i oksidacija kiselinom, otkrivajući razlike u materijalnosti i boji, ili livenim metalima čime širi paletu detalja, dok elektronski raspršeni metali hladno prskani proširuju mogućnosti za plastične detalje. Suština Holovih detalja leži u autentičnosti materijala koji se proširuju odgovarajućim postupcima kako bi uticali na percepciju, pružili alternativno iskustvo prostora i stimulisali telo i čula.

#### RAZLIKA IZMEĐU DETALJA I ELEMENATA ARHITEKTURE

Arhitekta Rem Kolhas (*Rem Koolhaas*) u svojoj knjizi *Elementi arhitekture (Elements of Architecture)*, (izdanje 2018) nastaloj posle izložbe Venecijanskog bienala 2014. godine i dvogodišnjeg istraživanja sa studentima studija harvardske škole dizajna, sažima svoj cilj ispitivanja arhitekture kao način „zumiranja mikro-narativa ugrađenih u fragment“.<sup>10</sup> Privučen kompleksnošću i kulturnom mutacijom arhitektonskih elemenata, tehnološki i digitalno, i kroz razrađena istraživanja i razmatranja u kojima svaki element može da bude u različitom kulturnom kontekstu, strukturalnoj postavci ili sa različitim građevinskim specifikacijama i specifikacijama materijala, Kolhas stvara razrađen, labav didaktički vodič kroz istoriju, postavljajući kritički pogled na arhitektonski element u sklopu arhitekture.

Razmatranjem detalja kao elementa arhitekture vraća se Fraskarijeva slika gde je detalj, ili spoj van razmere u arhitekturi i gde arhitektonski element kao što je trem, stepenište ili kolonada može da uspostavi vezu između unutrašnjeg i spoljašnjeg prostora, ili između ulaza i glavne fasade, i kao takvi elementi postaju „formalni spojevi“. Iako je Kolhas poricao kontinuitet artikulacije elemenata dok je branio detalje

svog Kunstthala u Roterdamu, kritikovanjem Karla Skarpe, jer je prema Edvardu Fordu (Edward Ford) smatrao „da spoj ne bi trebalo da bude stvar, i da spajanje ova dva dela ne bi trebalo da generiše treći deo“. Prema Fordu, za Kolhasa je detaljisanje (...) „sada prolazna sprega koja čeka da bude poništena, odvrnuta, privremeni zagrljaj sa velikom mogućnošću odvajanja (...) nagli kraj sistema“.<sup>11</sup>

*Elementi arhitekture* prema Kolhasu su briga arhitekata iz dva razloga - kao osnova zgrada koje arhitekta koristi svuda i bilo gde (zid, pod, krov, plafon, prozor, vrata, stepenište itd.) mada, iako su široko upotrebljeni, elementi takođe prikivaju različite prakse koje ilustruju značajne promene koje su uticale i nastavljaju da utiču na proizvodnju arhitekture. Na primer, u vreme kada su „arhitekta zamenile Vitruvijusa (*Vitruvius*) Nofjertom (*Neufert*), smanjile proporciju u korist dimenzije, zamenile su inspiraciju informacijama“<sup>12</sup>, treba posmatrati kao posebno važnu, čak i istorijsku zabrinutost arhitekata.

Prema Kolhasu elementi su „tvrđoglavo stabilni“ čak i u vreme drastičnih promena i sposobni su za mutaciju „nezavisno jedan od drugog, prema različitim ciklusima i ekonomijama, i iz različitih razloga, pretvarajući zgradu u vremenski sklop...“<sup>13</sup>. Ovaj poslednji aspekt Kolhasove studije je sažeto opisala Keler Isterling, koja smatra da „dugotrajni pogled na svaki element predstavlja zagonetku o kulturnom navikavanju“ izlažući, ponekad, „skup ograničenih kulturnih navika koje su se učvrstile oko elementa, eliminišući čitav niz tehnika za stvaranje prostora“<sup>14</sup>.

Ističući posebnu poziciju elementa arhitekture, knjiga otvara nepoznate teritorije konteksta arhitektonske proizvodnje elementa u istorijskom i

kulturološkom smislu, remeteći unapred stvorene predstave o načinu pravljenja arhitekture. Razmeru elementa treba shvatiti većom od detalja - stepenice, balkoni ili hodnici imaju dvostruku funkciju detalja – da spoje ili podele, da budu izgrađeni i konstruisani i da igraju značajnu ulogu u prostornoj artikulaciji. Čak i ako se utvrde kao detalji, Kolhasova knjiga ukazuje na nešto više od toga u smislu elemenata - detalja u arhitekturi - ona naglašava dominantne pravne, kulturne, tehnološke i istorijske prakse koje su omogućile značajne promene za funkcionisanje arhitekture u celini. Za Kolhasa, element, ili ono što se može nazvati detaljem u arhitekturi, je fokus kako možemo ponovo razmisliti o ograničenjima i mogućnostima elementa, kako bismo pronašli nove operative principe izvan određene rigidnosti prisutne u elementima arhitekture za budućnost.

#### DETALJ - SASTAVLJANJE I PONOVNO SASTAVLJANJE ARHITEKTURE

Mark Garsia (*Mark Garcia*), gostujući urednik *AD* u članku *Budući detalji arhitekture (Future Details of Architecture)*(2014), odabrao je različite arhitektonske glasove kako bi raspravio šta se promenilo u arhitektonskim detaljima od najnovije digitalne evolucije, i kako teoretski možemo zamisliti buduće arhitektonske detalje. U svom uvodu u problematiku on zaključuje da, dok su prethodni vekovi smatrali arhitektonske detalje vidljivim i dodirljivim, danas možemo smatrati da su arhitektonski detalji potpuno nevidljivi, a da pritom postižu maksimalan učinak u smislu ukupnih arhitektonskih efekata. Posledica pojave takvih minijaturnih i nevidljivih arhitektonskih detalja utiče na to kako mi zamišljamo različitu teorijsku poziciju u arhitekturi u kojoj takvi detalji kontinuirano deluju na „sastavljanje i ponovno sastavljanje arhitekture“<sup>15</sup>.

<sup>8</sup> Holl, S., *Detail: The Haptic Realm*, u A+U 'Questions of Perception: Phenomenology Of Architecture', S. Holl, J. Pallasmaa, A. Pérez-Gómez, 1994, str.91

<sup>9</sup> Holl, S., *Detail: The Haptic Realm*, str. 92.

<sup>10</sup> Koolhaas, R., *Elements*, u 'Elements of Architecture', R. Koolhaas, Taschen, 2018, p. XLVI.

<sup>11</sup> Ford, E., *The Grand Work of Fiction: Detail as Narrative*, u AD 'Future Details of Architecture', ed. M. Garcia, 2014, str. 29.

<sup>12</sup> Koolhaas, R., *Elements*, str. XLV.

<sup>13</sup> Koolhaas, R., *Elements*, str. XLVI.

<sup>14</sup> Easterling, K., *Floor*, in 'Elements of Architecture', R. Koolhaas, Taschen, 2018, str. 5.

<sup>15</sup> Garcia, M., *Histories, Theories and Futures of the Details in Architecture*, in 'AD Future Details in Architecture', ed. M. Garcia, Wiley, 2014, str. 23.

Arhitekta Ben van Berkel se suočio 1994. godine sa „prividnim nedostatkom adekvatne arhitektonske teorije detalja“ ukazujući na to da je detalj jedan od tih sranih „životnih činjenica“ koji se guraju pod tepih (...) i da je postalo neophodno definisati ga ponovo”<sup>16</sup>. Usledile su godine građevinskih projekata i on je predložio da istraživanje o detaljima u njegovoj najnovijoj praksi kruži oko četiri ključna pojma – „ne-detalj, veliki detalj, lagano monolitni i uvrnuti”, gde se svaki od njih primenjuje u okviru pojedinačnog pristupa u građevinskom projektu. Ne-detalj posreduje između visoko dizajniranih i praznih prostora, dva ili tri velika detalja objašnjavaju celi koncept zgrade, a lagani monolit bi bio jedan veliki detalj koji može sačuvati koncept cele zgrade. Najzad, detalj koji uprkos složenoj proračunskoj strategiji i primeni parametarskog dizajna ne može da se izvede, Ben van Berkel naziva uvrnuće – hibridni primer detalja.<sup>17</sup> Redefinisanje detalja kao „način drugačijeg razmišljanja o predmetu - instrumentu koji se koristi kada se usredsređite na prostor, kao način ispitivanja arhitekture iznutra”. Detalj je „gde se razmera, teorija i materijalno razumevanje arhitekture spajaju”<sup>18</sup>.

Arhitekta Filipe Ram (*Philippe Rahm*) proširuje definiciju detalja tako što prvo kritikuje tektonski detalj koji je sastavni deo arhitektonske forme (kao u radu Dejvida Čiperfilda (*David Chipperfield*)), kao i primere „ne-detalja” koji pokušavaju da pronađu najefikasniji način u arhitekturi zgrade bez detalja (kao u radu Rem Kolhasa). Ramovo istraživanje zasniva se na drugom aspektu posvećenosti detalju - okruženju. On ukazuje da se njegov način rada s detaljima može sagledati na drugi način gde je „detalj koji dolazi od malih ili novih tehnika više povezan sa podnebljem”<sup>19</sup> Ramovi projekti obrću način na koji detalji mogu da funkcionišu pri razdvajanju slojeva tradicionalne gradnje.

Termalni, akustični, ventilacioni, svetlosni aspekti gradnje, koji su tradicionalno ugrađeni u zidove i tavanice, postaju odvojeni prostori – cev je proširena kao koridor, cirkulacija vazduha je organizovana na primeru Molijerovih (*Mollier*) dijagrama (grafički prikaz odnosa između temperature vazduha, sadržaja vlage i entalpije), a rad građevinskih inženjera postao je rad termotehničkih inženjera. Ram se bavi projektovanjem detalja vazduha, svetla i toplote koji ne leže u čvrstom omotaču prostora, već se raspoređuju u unutrašnjosti slojevito organizovanog prostora, ostvarujući mogućnost boravka u unutrašnjosti hemijskog kvaliteta teritorije „da bi se omirisao mineralni kvalitet kamena”<sup>20</sup>.

#### DETALJ, DETALJISANJE, ARHITEKTURA I BUDUĆNOST

Prema rečima Edvarda Forda „detaljno opisivanje kao čin projektovanja, zahteva odabir informacija” i u zavisnosti od toga kako je određen problem rešen u projektu izgradnje i procesu detaljisanja postoje dva načina da se ovo postigne - detalji mogu ostaviti vidljiv (artikulisani detalj) ili nevidljivi rezultat (apstraktni detalj). Prema Fordu, „iako proces odlučivanja o apstrakciji ili artikulaciji može biti u velikoj meri podsvestan, on nije proizvoljan” i u kontekstu pažljivo projektovane zgrade Ford vidi taj proces kao stvaranje „većeg narativa” i „jedinstva vizije”.<sup>21</sup> Ford takođe vidi modernističke narative arhitektonskog detalja usredsređene na izgled dosledno prilagođavajući detalje tako da budu u skladu sa ukupnošću zgrade. Međutim, stvarnost moderne konstrukcije je po Fordovom mišljenju „gotovo univerzalni hibrid: čelična kuća ispunjena drvom, digitalno napravljena tavanica u konvencionalno uokvirenoj kutiji”. Za Forda „narativi detalja su neizbežni u zgradi bilo koje veličine” i „tehnologija sama po sebi neće

odrediti njihovu prirodu”. Međutim, da bi se proširilo razumevanje detalja, treba odstupiti od diskusije o reprezentaciji detalja i fokusirati se na realnost gradnje. Detalj je u konstrukciji neizbežna hibridna mešavina razdvojenih, artikulisanih ili neprekidnih spojeva, i prema Fordu, postavlja se pitanje o tome kako se odlučuje, šta se odlučuje i kada treba artikulirati spoj.<sup>22</sup>

U tom smislu Ford predlaže da prepoznamo tri aksioma detalja - da je „dobar spoj često nesavršen” gde se „nepravilnost i obeležje alata”, uticaji vremenskih uslova ili oznake realizacije građevinskog procesa vide kao vrline; da je „afirmacija razmere neophodan uslov za arhitektonsko razumevanje koje zahteva percepciju delova, odnosno njegovih spojeva”, jer dok posmatramo zgradu kao sklop, možemo da uspostavimo vezu između zgrade i nas samih; i konačno, da „razumevanje gradnje zahteva ne samo razumevanje delova, već i sila između njih”, jer identifikovanje sa zgradom ne znači samo videti je, već i osećati je, a način na koji se to postiže je „animacija spojeva”.<sup>23</sup>

Zaključak Fordovog razmatranja je da veoma jasna istorija modernizma može biti napisana na osnovu tri detaljna narativa o artikulisanim elementima, bešavnim spojevima ili sudaru materijala, dok je normativni uslov u izgradnji hibrid gde se specifikacije u tehnologiji gradnje mogu promeniti, što je uvek prisutno u tranziciji. Ford umesto toga predlaže dublje razumevanje izgradnje „kao sklop sila u nesigurnoj ravnoteži, izgrađenog od delova razumljive veličine, napravljenih ručno i mašinski” u kome su ponekad mogući svi ranije pomenuti detalji, a „budućnost detalja nije toliko tehničko pitanje već pitanje budućnosti arhitekture”<sup>24</sup>

#### ARHITEKTURA DETALJA

Ova knjiga se, kroz praksu i realizaciju gradnje, bavi filozofijom detalja koja odgovara ideji normativnog stanja prisutnog u izgradnji objekata – primenom hibridnog detalja. Kao i mnogi arhitekti pre njega, Goran Vojvodić razmišlja o detaljima i detaljisanju zgrade kroz proces projektovanja koji je i građenje i konstruisanje u crtežima, i na licu mesta, i sa pozicije iskusnog arhitekta koji je realizovao brojne zgrade u proteklom godinama. Njegov rad obuhvata brojne kontekste, razmere, različite primene arhitektonske tehnologije, različite oblike detaljisanja i konstrukcije zgrada koje ilustruju razumevanje detalja nastalih u modernističkoj tradiciji, kao i vreme koje svedoči o promenama u tome kako i gde su određeni delovi i detalji artikulacije uticali na relevantnost omotača zgrade, unutrašnjost, mikro i makro razmere izgradnje i montaže. Za Vojvodića arhitektura je u detaljima, može da varira u razmeri, materijalu ili načinu proizvodnje i izgradnje, ali detalji su neizbežni i bitni, vidljivi ili nevidljivi, sudarajući ili artikulisani, deo su toga kako arhitektura nastaje u procesu projektovanja, izboru materijala i odgovarajućih tehnologija gradnje.

Podeljen u devet poglavlja na osnovu lokacije u konstrukciji građevine gde se spoljašnji i unutrašnji prostori zgrade sudaraju, prema njegovim rečima, na mestima „lica i naličja arhitekture”, rad se fokusira na nerazdvojivoj dualnosti, dijalektici, spajanju i razdvajanju delova, sagledavajući detalje i detaljisanja kao živi organizam gde razmena između spoljašnjosti i unutrašnjosti sledi pravila i razbija ih u isto vreme. Poglavlje *Fasadne i enterijerske obloge* funkcioniše na nivou prikriivanja i prikazivanja, postavljanja vidljivih i nevidljivih detalja u postupku spajanja i razdvajanja. *Otvori* podrazumevaju vidljivost

<sup>16</sup> Garcia, M., Van Berkel, B., *Future Details of UN Studio Architectures: Intervju sa Ben van Berkel*, u 'AD Future Details of Architecture', ed. M. Garcia, Wiley, str. 55.

<sup>17</sup> Garcia, M., Van Berkel, B., *Future Details of UN Studio Architectures*, str. 56.

<sup>18</sup> Garcia, M., Van Berkel, B., *Future Details of UN Studio Architectures*, str. 55.

<sup>19</sup> Garcia, M., i Rahm, P., *Future Landscapes of Spatial Details: Intervju sa Philippe Rahm*, u 'AD Future Details of Architecture', ed. M. Garcia, Wiley, str. 81.

<sup>20</sup> Garcia, M., i Rahm, P., *Future Landscapes of Spatial Details*, str. 84-5.

<sup>21</sup> Ford, E., *The Grand Work of Fiction* str. 29.

<sup>22</sup> Ford, E., *The Grand Work of Fiction*, str. 31-3.

<sup>23</sup> Ford, E., *The Grand Work of Fiction*, str. 35.

<sup>24</sup> Ford, E., *The Grand Work of Fiction*, str. 34-5.

i otkrivanje, ali uz korišćenje adekvatne zaštite i obezbeđenja, omogućavajući pažljivo odabrane perceptivne osobine svetlosti u unutrašnjosti. *Elementi konstrukcije* povezani sa konstruktivnim sistemima omogućavaju elementima arhitekture da se izdižu, prostiru ili ograničavaju unutar ukupne spoljašnje i unutrašnje površine zgrade. *Ograde i pregrade* biraju puteve i privatnost dok pojačavaju boju i materijalnu prirodu ljudskog iskustva u približavanju ili napuštanju arhitekture. *Stepenice* koje su obešene laganim strukturama plutaju i prikazuju se, ili u drugoj vežbi detaljsanja, proširuju privatnost zida i penju se i spuštaju zaštićene neprozirnom ogradom. *Koridori i kolonade* produžavaju putovanje kroz vreme tako što prekidaju pretpostavljenu linearnost upotrebom boje i svetlosti, kao i igranje sa prozirnošću i transparentnošću materijala. *Podovi* su isprekidani ili monolitni, transparentni ili čvrsti, višematerijalno detaljsani ili besprekorno plivajući zahvaljujući upotrebi apstraktnih ili artikulisanih detalja. *Plafoni i integrisana rasveta* multipliciraju podnu površinu, tako da se još jedna dijalektika inverzije detalja pojavljuje i u ovom poglavlju. Na kraju *Ambijenti i mobilijar* prikazuju niz dvostranih detalja animirajući delove unutar i van sklopa zgrade, kombinujući ručno izrađene detalje i mašinski izrađene objekte.

I na kraju, Vojvodićeva knjiga *Arhitektura detalja* pokazuje nam arhitekturu sa dva lica predlažući da se hibridni detalji iskoriste na živ način i kao nužnost i u sklopu razigranog dijaloga, sugerišući nestašnu dijalektiku, istovremeno ispoljavajući samopouzdanje u sistemima proizvodnje i materijalnosti realizacije.

Dr Ivana Vingam, arhitekta i pedagog

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Fotografija: Goran Vojvodić

## DETAILS IN ARCHITECTURE – ARCHITECTURE IN DETAILS

Why would we want to speak of details in architecture today when technologies have advanced to a level that each and every detail can be made bespoke and differently? What can detail tell us of architecture beyond its manifestation of the latest materials and processes of production? What is the relation of considered detail to architecture as a whole, conceptually, technically and ontologically?

These are questions that rest on historical and theoretical propositions, and critical debates and that are always asked at different times of architectural and technological developments. Revisiting some of these questions allow us to understand why is there such a necessity and urgency to set out new ideas and interpretations of details and detailing. This introduction selects some key moments in debates that affected our understanding of details and detailing in the past few decades. Opening these various interpretations on the subject, the intuition that we need to move towards a practice-based knowledge becomes essential, since there is no theory of detail that doesn't talk of the practice of architecture, and the theory of details and detailing heavily relies on an architect's tacit knowledge of details while designing the architecture, and the architect's own experience of the process of construction of architecture.

### DETAIL – ARTICULATION OF ARCHITECTURAL LANGUAGE

In the 1980s, the advent of post-modernism in architecture resulted in a surge of debate that focused on details in architecture. Its essential

cause was the difference between what is considered detail in architecture stemming from the modernist tradition, and what is seen as quotation in architecture emerging from post-modernist views. Essentially, the debate on details arose from the challenge of a newly developing post-modern architectural language.

Architect Vittorio Gregotti argued that for architects like Steven Holl, Morphosis, Juhani Pallasmaa and Mario Botta the significance of making was embedded in how things were made, and therefore there was a source of meaning to be revealed in construction. This approach reflected an interest in phenomenology and the 'thingness' of architecture, in which construction as a process of becoming is able to develop a material narrative, according to Gregotti, and called for reinstating detailing as 'an essential architectural problem'. For Gregotti, 'detailing demonstrates the attributes of materials through application of the laws of construction' and as such 'it renders design decisions articulate' opening the relationships between the part and the whole through certain hierarchy.<sup>1</sup>

Gregotti makes some critical points about details and detailing, outlining their apparent independence from the overall guiding concept of design and construction, while being relational to these, their significance in this relationship being the articulation of the various components that make design and construction recognizable. He particularly criticizes the insufficiency of 'quotation' as a replacement for architectural detail as a system of articulation of the overall architectural language.<sup>2</sup>

### DETAIL – CONSTRUCTION AND CONSTRUING PLACE OF ARCHITECTURE

In another seminal text at the time, *The Tell-the-Tale Detail*, theoretician and architect Marco Frascari who, like Gregotti, believes that the source of architectural meaning lies in construction privileging the 'the joint' (the original detail) as a place of innovation and invention and as such is the generator of construction and meaning in architecture. Taking the example of Carlo Scarpa's work, in which each detail tells the story, Frascari introduces the idea of joints as generators of a new discourse in which 'constructing (building) and construing (giving order and intelligibility to the world, i.e., constructing meaning)' simultaneously operate.<sup>3</sup>

For Frascari, details should be understood as 'minimal units of signification in the architectural production of meanings' and as such they can be detected in 'spatial cells or in elements of composition, in modules or in measures, in alternating of void and solid, or in the relationship between inside and outside'.<sup>4</sup> This acquisition of detail as a minimal unit of production comes from the double-faced role of technology (what he calls *technē of logos* and *logos of technē*), and therefore has a capacity to unify 'the tangible and the intangible of architecture'. The art of detailing is really the joining of materials, elements, components, and building parts in functional and aesthetic manner'. Defining a detail, as per the dictionary definition, as a small part of a larger whole does not fit into architecture, is meaningless, in that, for example, depending on scale, an architectural column can be a detail and the whole, like pergolas, porches or even a round temple – all depending on the scale of architecture in question.<sup>5</sup>

For Frascari, 'any architectural element defined as detail is always a joint' and details can be 'material joints', as in the case of a capital, which is the connection between the column shaft and the architrave or 'formal joint', as in the case of a porch, which is a connection between interior and exterior space. Seeing this duality in the physical production of a detail is parallel to the detail's mental production, in which architecture as a system is defined as 'total architecture, the plot, and the detailed architecture, the tale' in which 'a plot with the appropriate details becomes a fully developed and successful "tale"'. From a point of view of the appropriation of architecture and the perception of details, Frascari refers to Walter Benjamin's empirical theory in which buildings are appropriated by use and by perception, or, in other words, by touch and by sight.<sup>6</sup>

Frascari's argument adds a new idea to how details evolve when analyzing Carlo Scarpa's work in which he traces the parallels between drawings as a site of evolution of details and the becoming of Scarpa's own, architectural system. He claims that 'Scarpa's drawings show the real nature of architectural drawings, that is, the fact they are the representations that are results of constructions' in which 'a design is developed by the same technique in which the drawing is made'. For Frascari, Scarpa's development of architecture proceeds by stages in which Scarpa would invent details for precise architectural functions that only become visible when several architectural projects have been completed. One such example that Frascari sites as 'fertile detail' is the case of the 'ziggurat' motif being seen in the Brion cemetery, where the ziggurat is cast and 'celebrates the possibility that casting as generator to moldings', while in the Bank in Verona he used it in the façade and interiors, and it was in the Castelvecchio Museum in

<sup>1</sup> Gregotti, V., Introduction, *The Exercise of Detailing*, in 'Theorizing a New Agenda for Architecture/ An Anthology of Architectural Theory 1965-1995', K., Nesbitt, Princeton Architectural Press, New York, 1996, pp. 494-5.

<sup>2</sup> Gregotti, V., *The Exercise of Detailing*, pp. 496-7.

<sup>3</sup> Frascari, M., Introduction, *The Tell-the-Tale Detail* in 'Theorizing a New Agenda for Architecture/ An Anthology of Architectural Theory 1965-1995', K. Nesbitt, Princeton Architectural Press, New York, 1996, pp. 498-9.

<sup>4</sup> Frascari, M., *The Tell-the-Tale Detail*, pp. 500.

<sup>5</sup> Frascari, M., *The Tell-the-Tale Detail*, pp. 500-1.

<sup>6</sup> Frascari, M., *The Tell-the-Tale Detail*, pp. 501-3.

which this joint eventually reaches a point to 'originate the full text of the spatial organization of the museum'. What Frascari concludes through his theoretical work and Scarpa's examples is that 'the joint, that is the fertile detail, is the place where both the *construction* and the *construing* of architecture take place'.<sup>7</sup>

#### DETAIL – A STIMULANT FOR THE SENSES

In 1994 in his article on details, architect Steven Hall addresses the role of detail in his work from a perceptual and experiential point of view. His research is tested through numerous architectural projects through which he experimented with details, materiality and the haptic domain of architecture deeply rooted in a phenomenology of perception. Holl suggests that 'when the materiality of the details forming an architectural space become evident, the haptic realm is opened up' and at that moment 'sensory experience is intensified' and 'psychological dimensions are engaged'. For Holl, 'the total perception of architectural spaces depends as much on material and detail of haptic realm as the taste of a meal depends on the flavour of authentic ingredients'.<sup>8</sup>

However, Holl addresses detail through authentic material alteration that provides a desired perceptual effect and haptic experience. His experiments include the refraction properties of cast glass, and 3 inch thick uneven glass 'that casts uneven light and dark streaks on adjacent surfaces' in Giada Showroom in New York, which produces mysterious qualities. Transforming material like glass means investigating the shape of detail through the effect of the haptic experience of space. For Holl, 'glass ... in transformed states' shifts its functional

role, since bent glass 'induces dazzling variations to a simple plane with the geometric curvature of reflected light' or 'cast glass with its mysterious opacity traps light in its mass and projects it in a diffused glow' while 'sand blasted glass, likewise, has a luminescence which changes subtly depending on the glass thickness and type, the grain size of silica sand used'.<sup>9</sup>

Holl also experiments with metals which become transformed by processes like sandblasting, bending and acid oxidation, revealing difference in materiality and colour, or casted metals that expands the range of details, while electronically-atomized metals sprayed almost cold expand possibilities for plastic details. The core of Holl's details lies in the authenticity of materials that are extended by appropriate processes so as to affect the human perception, provide an alternative experience of space and stimulate the body and the senses.

#### DETAIL VS. ELEMENT OF ARCHITECTURE

Architect Rem Koolhaas, in his book *Elements of Architecture*, (2018) that originated from the 2014 Venice Biennale Exhibition and two years of research at the Harvard Design studios, summarizes his aim as examining architecture by a way of 'zooming in on the micro-narratives embedded in the fragment'<sup>10</sup>. Attracted by complexity and the cultural mutation of architectural elements, technologically and digitally through elaborated research and contemplation in which each element may be in a different cultural context, structural setting or constructional and material specification, Koolhaas produces an elaborate, loose didactic guide through history, while setting a critical view of the architectural element in the assembly of architecture.

Considering an element of architecture as a detail returns us to Frascari's view in which detail, or joint is scale-less in architecture, and in which the architectural element such as the porch, staircase or colonnade makes a connection between interior and exterior space, or between an entrance and the main façade, and as such are 'formal joints'. Although Koolhaas denied a continuity of articulation of elements when he was defending detailing of his Rotterdam Kunsthalle, he did so by criticising Carlo Scarpa, as, according to Edward Ford, he 'meant that the junction should not be an object, that the meeting of these two parts should not generate a third'. To Koolhaas, according to Ford, 'detailing... is now a transient coupling waiting to be undone, unscrewed, a temporary embrace with a high possibility of separation ... the abrupt end of a system'.<sup>11</sup>

For Koolhaas, the *Elements of Architecture* are an architect's concern for two reasons – they are fundamentals of buildings that are used by an architect everywhere and anywhere (wall, floor, roof, ceiling, window, door, staircase etc.), however, although widely used, elements also conceal a variety of practices that exemplify significant changes that affected and continue to affect the production of architecture. For example, the time at which 'architects substituted Vitruvius with Neufert, dropped proportion in favour of dimension, replaced inspiration with information'<sup>12</sup> should be seen as a particularly important, even if historical, concern for an architect.

According to Koolhaas, elements are 'stubbornly stable' even at the time of drastic changes and they are capable of mutation 'independently of each other, according to different cycles and economies, and for different reasons, turn building into a temporal

assemblage...'<sup>13</sup>. The latter aspect of Koolhaas' study is summarised by Keller Easterling, who suggests that 'a prolonged look at each element presents puzzles about cultural habituation' exposing, at times, 'a set of limited cultural habits that have stiffened around the element, eliminating a whole range of techniques for making space'<sup>14</sup>.

Highlighting an element of architecture, the *Elements of Architecture* opens up unknown territories of the context of the architectural production of an element, historically and culturally, disturbing preconceived notions of the way of making architecture. While the scale of an element is to be understood bigger than a detail, staircases, balconies or corridors have a dual function of a detail – to join or to divide, to be constructed and construed and to play significant role in spatial articulation. Even if established as details, Koolhaas' book suggests more than that in terms of elements – details in architecture – it outlines the dominant legal, cultural, technological and historical practices in respect to elements that have provided significant changes for operation of architecture overall. For Koolhaas, an element, or what may be called a detail in architecture, is a focus on how we re-think the confines and opportunities of an element in order to find new operational principles outside of certain rigidity present in elements of architecture for the future.

#### DETAIL – ASSEMBLY AND RE-ASSEMBLING ARCHITECTURES

Mark Garcia, the guest editor of AD Future Details of Architecture (2014), selected diverse architectural voices to debate what has changed in details of architecture since the latest digital evolution, and how can we conceptualize future details of architecture theoretically.

<sup>7</sup> Frascari, M., *The Tell-the-Tale Detail*, pp. 507-11.

<sup>8</sup> Holl, S., detail: *The Haptic Realm*, in A+U 'Questions of Perception: Phenomenology Of Architecture', S. Holl, J. Pallasmaa, A. Pérez-Gómez, 1994, p.91

<sup>9</sup> Holl, S., detail: *The Haptic Realm*, p. 92.

<sup>10</sup> Koolhaas, R., *Elements*, in *Elements of Architecture*, R. Koolhaas, Taschen, 2018, p. XLVI.

<sup>11</sup> Ford, E., *The Grand Work of Fiction: Detail as Narrative*, in AD 'Future Details of Architecture', ed. M. Garcia, 2014, p. 29.

<sup>12</sup> Koolhaas, R., *Elements*, p. XLV.

<sup>13</sup> Koolhaas, R., *Elements*, p. XLVI.

<sup>14</sup> Easterling, K., *Floor*, in *Elements of Architecture*, R. Koolhaas, Taschen, 2018, p.5.



He concludes in his introduction of the issue that while previous centuries saw architectural details as visible and tactile, today we may consider architectural details to be completely invisible and yet achieve maximum work in terms of overall architectural effects. The consequence of appearance of such minuscule and invisible architectural details has an effect on how we conceive different theoretical position in architecture in which such details continuously affect the 'assembling and re-assembling of architectures'.<sup>15</sup>

Architect Ben van Berkel confronted in 1994 'the seeming lack of adequate architectural theorization of the detail', pointing out that detail is one of those shameful "facts of life" that get swept under the carpet ... and that it becomes essential to define it anew'<sup>16</sup>. Years of building projects followed, and he suggested that the research into detail in his recent practice circulates around four key concepts - 'the non-detail, large detail, the light monolithic and the twist', each of these being applied within particular approach to a building project. The non-detail mediates between highly designed and empty spaces, the two or three large details explain the whole concept of a building, and the light monolithic may be the one large detail that can save the concept of the whole building. Finally the detail that without complex computational strategies and parametric design cannot be made is what Ben Van Berkel calls the twist - a hybrid example of a detail.<sup>17</sup> Re-defining detail as 'way of thinking differently about the subject, as an instrument you use when you focus into space, a way of examining architecture from the inside out' detail is 'where scale, theory and material understanding of architecture come together'<sup>18</sup>.

Architect Philippe Rahm expands the definition of detail by firstly being

critical of both tectonic detail as an inherent part of architectural form (like in David Chipperfield's work), as well as 'non-detail' examples which try to find the most efficient way in building architecture without details (like in Rem Koolhaas' work). Rahm's own research pursues another aspect of detail's commitment - environment. He suggests that his way of working with details may be seen in another way, in which 'the detail that comes from small or new techniques that are more linked to climate'<sup>19</sup> Rahm's projects reverse the way detail may work when separating layers of traditional construction. Thermal, acoustic, ventilation, light aspects of a building traditionally built in the walls and ceilings become separate spaces - the pipe is enlarged as a corridor, the organization of air becomes organized on the examples of Mollier diagrams (a graphic representation of the relationship between air temperature, moisture content and enthalpy), and the work with structural engineers becomes the work with thermal engineers. Rahm is concerned with designing details of the air, light and heat that lie not in the solid envelope of the space, but are distributed within the layering qualities of the space itself, or rather, the possibility of being inside of the chemical quality of the territory, 'to smell the mineral quality of the stone'<sup>20</sup>.

#### DETAIL, DETAILING, ARCHITECTURE AND THE FUTURE

According to Edward Ford, 'detailing as an act of design, requests the selection of information', and depending how a problem has been solved in the design of building and the process of detailing, there may be two ways how this can be achieved - the details can leave a visible (articulated detail) or non visible result (abstract detail). According to Ford, 'although the process of deciding to abstract or

to articulate may be largely subconscious, it is not arbitrary', and in the context of a carefully-designed building, Ford sees this process as done to create a 'larger narrative' and 'unity of vision'<sup>21</sup>. Ford sees Modernist narratives of the architectural detail as focussed on the appearance of consistency, making details conform to totality of the building. However, the reality of modern construction in Ford's opinion is 'almost universally a hybrid: the steel house filled with the wood, the digitally fabricated ceiling in the conventionally framed box'. For Ford, 'the narratives of detail are inevitable in a building of any size', and technology alone will not determine their nature'. However, to extend our understanding of details we should depart from discussing the representation of details and focus on the reality of construction. In construction, the detail is an inevitable hybrid, mixing separated, articulated or continuous joints and, for Ford, become questions about how does one decide what and when to articulate a joint.<sup>22</sup>

To this end, Ford proposes that we recognize three axioms of detail - that 'the good joint is often the imperfect one' in which 'irregularity and mark of the tool', impacts of weathering, or marks of realisation of the building process are seen as virtuous; that 'the affirmation of scale is necessary condition for architectural understanding, requiring perception of parts, that is its joints' because while perceiving a building as an assembly we are able to make connection between the building and ourselves; and, finally, 'the understanding of building requires not just understanding of the parts, but the forces between them', since to identify with the building does not mean seeing it only, but feeling it, and the way this is achieved is 'the animation of joints'.<sup>23</sup>

Ford's discussion concludes that while a very illuminating history of

Modernism can be written based on three detailing narratives of the articulated element, seamless joint or material collision, whilst the normative condition in construction is a hybrid in which specifics may change in building technology, which he sees as always in transition. Rather Ford proposes a deeper understanding of building 'as an assembly of forces in a precarious equilibrium, constructed of parts of a comprehensible size, crafted both by hand and the machine' in which at times all previously discussed details are possible, where 'the future of detail is not as technical question any more then the future of architecture'.<sup>24</sup>

#### ARCHITECTURE IN DETAILS

This book addresses through practice and its building realisation a philosophy of details that corresponds to the idea of a normative condition present in the construction of buildings - a hybrid detail. As many architects before him, Goran Vojvodic, architect and principal of BiroVIA, has thought of details and detailing of the building through the process of design that was both construction and construing in drawings, as well as on-site and from the position of an experienced architect who has completed numerous buildings in the past 25 years. His work spans contexts, scales, differing uses and architectural technologies, various forms of detailing, and constructions of buildings that exemplify an understanding of detail as originating in modernist tradition, over the span of time that evidences the changes in how and when certain articulation of parts and details have affected the relevance of building envelope, interiors, micro and macro scales of construction and assembly. For Vojvodic, architecture is in the details, may be varied in scale, material or methods of production

<sup>15</sup> Garcia, M., *Histories, Theories and Futures of the Details in Architecture*, in 'AD Future Details in Architecture', ed.M. Garcia, Wiley, 2014, p. 23.

<sup>16</sup> Garcia, M., Van Berkel, B., *Future Details of UN Studio Architectures: An Interview with Ben van Berkel*, in 'AD Future Details of Architecture', ed. M. Garcia, Wiley, p. 55.

<sup>17</sup> Garcia, M., Van Berkel, B., *Future Details of UN Studio Architectures*, p. 56.

<sup>18</sup> Garcia, M., Van Berkel, B., *Future Details of UN Studio Architectures*, p. 55.

<sup>19</sup> Garcia, M., and Rahm, P., *Future Landscapes of Spatial Details: An Interview with Philippe Rahm*, in 'AD Future Details of Architecture', ed. M. Garcia, Wiley, p. 81.

<sup>20</sup> Garcia, M., and Rahm, P., *Future Landscapes of Spatial Details*, pp. 84-5.

<sup>21</sup> Ford, E., *The Grand Work of Fiction* p. 29.

<sup>22</sup> Ford, E., *The Grand Work of Fiction*, pp. 31-3.

<sup>23</sup> Ford, E., *The Grand Work of Fiction*, p. 35.

<sup>24</sup> Ford, E., *The Grand Work of Fiction*, p. 34-5.

and construction, but details are an inevitable and essential, visible or invisible, colliding or articulated part of how architecture comes together in the process of design, choices of materials and relevant technologies of construction.

Set in nine chapters based on location of the building construction in which the outside and inside spaces of a building collide, in his words, 'the face and the reverse of architecture', the chapters demonstrate the focus on inherent duality, dialectic, joining and unjoining of parts, suggesting detail and detailing as if in a living organism where exchanges between exterior and interior follow the rules and break them at the same time. *Facade and Interior Covering* operates at a level of concealing and display, setting visible and invisible details in an operation of joining and separation. *Openings* presume visibility and revealing while using adequate shielding and protection providing carefully selected perceptive qualities of light in the interior. *Element of Constructions* associated with systems of construction allow elements of architecture to protrude, span or confine within the overall exterior and interior skin of the building. *Railing and Partitions* selects routes and privacy and amplify the colour and material nature of the human experience in approaching or leaving architecture. *Stairs*, either hung with lightweight structures, float and display, or in another detailing exercise, extend the privacy of the wall and ascend and descend by utilising an opaque balustrade. *Corridors and Colonnades* extend the journey in time by breaking up the presumed linearity with using colour and light, or play with transparency and translucency of materials. *Floors* are broken or seamless, transparent or solid, materially detailed or seamlessly floating, employing abstract or articulated details. *Ceilings and Integrated Lighting* provides the floor's double, and

another dialectic of the inversion of details seems to operate in this chapter. Finally, *Ambient and Urban Mobilier* chapter demonstrates an array of two side details through the animation of parts within the assembly of the building, combining crafted details, and machine-made architectural solutions.

In conclusion, Vojvodic's book *Architecture of Details* gives us a two faced architecture, proposing hybrid details to be utilised in live manner both as necessity and in a playful dialogue, suggesting a naughty dialectics while displaying confidence in systems of production and materiality of realisation.

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London, January 2019.



REČ AUTORA  
*AUTHOR'S WORD*



## DETALJ KAO ZNAK, SIMBOL, PORUKA, ARHITEKTURA

Prethodna publikacija – monografija „Moja arhitektura“ ( BiroVia, 2012, Beograd) je proistekla iz potrebe za sumiranjem, beleženjem stvaralačkih napora i aktivnosti pretočenih u realizovano delo, arhitektonski opus projekata u jednom periodu profesionalnog življenja. Ovom monografijom pojašnjena je priroda odnosa ka predhodnom delu prepoznavanjem i isticanjem suštine, snage i pozicije detalja u njemu. Sam naziv „Arhitektura detalja“ je prepoznat među mnogim pojmovno sličnim, iskazanim igrom reči i značenja radnih naslova kao „Detalji u arhitekturi“, „Detaljem ka arhitekturi“, „Arhitektura u detaljima“, jer utemeljen, estetski i funkcionalno detalj je (skoro pa) arhitektura. Odabrani naslov monografije je dovoljno sugestivan u meri da nedvosmisleno upućuje na suštinu – kao istaknuti deo i neosporni segment veće slike – objekta arhitekture.

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

Prezentovani elementi predstavljaju autorski opus nastao tokom niza godina – delo složenog tematskog i kvantitativnog obima sa namerom da se podvuče mesto, značaj i težina detalja u svakom od njih. Pokušavajući da sistematizuje i tematski odredi prikazano delo, *mesto ugradnje detalja* je prepoznato zajedničkim imeniteljem. Takođe, doživljavajući objekat arhitekture svojevrsnim „živim organizmom“ napravljena je paralela sa anatomijom ljudskog tela. Arhitektonski

objekat je na neki način „živ“ organizam sa svim značenjima, „kretanjima“, promenama, pa je tako i nastala klasifikacija i tumačenje svake od devet celina monografije.

*Fasadne i unutrašnje obloge – lice arhitekture.* Fasadni sistemi ponajviše govore o pojavnosti – javnom licu (ali i unutrašnjem, jer predstavljaju odraz arhitekture unutrašnjeg prostora) zgrade okrenute ka okruženju. Inicijalni stav o doživljaju arhitekture formiran je u odnosu na prvi kontakt, ono primarno što gradi utisak o njoj, stoga je i velika pažnja arhitekta k licu arhitekture koju predstavlja sveta.

*Otvori – oči, nos, uši arhitekture* u fasadama kao i u elementima enterijera, pružaju nam mogućnost komunikacije sa okruženjem. Otvaranje (prožimanje) kroz prodornosti lica koje je usmereno ka spoljnom svetu, ali i u obrnutom pravcu, primajući svetlost, omogućavajući mirise okruženja, oslušujući spoljašnje zvuke, ali i eliminišući iste, zatvaranjem od neprijatne spoljašnosti.

*Konstrukcija – skelet* on što drži telo arhitekture, pozicija u kojoj detalji poseduju izuzetnu važnost, gde se dešava prva (možda i najbitnija po objekat) artikulacija prostornih elemenata, prevodenjem crteža, zamisli arhitekta u realnost. Geometrija i konfiguracija forme, uzrokovane funkcijom i tehnologijom osnov su svake konstrukcije.

*Ograde i pregrade – ruke arhitekture* imaju ulogu razdvajanja, ali i povezivanja prostora različitih karaktera. Bilo da su to ograde, barijere, pregrade, portali i vrata, kapije sa rukohvatima, svakako su elementi koji se doživljavaju, između ostalog i dodirom – rukama, pri čemu selekcija materijala ima posebno mesto, prvenstveno obezbeđujući prijatnost dodira.

*Stepeništa – noge arhitekture* gde svaki detalj, svaka dimenzija ima smisla u okviru celokupnog prostornog koncepta, odnosa između visinskih razlika koje umesto da predstavljaju prepreke postaju ergonomski prijatne veze funkcionalno odvojenih elemenata. Prepoznajući i poštujući davno utemeljene postulate i proporcije, bilo da se priklanjamo učenjima Vitruvija (Marcus Vitruvius Pollio), Albertija (Leon Battista Alberti) ili Paladija (Andrea Palladio), načinom kako je to definisao Rem Koolhaas, u publikaciji *Elementi* (Rem Koolhaas, Elements, 2014) sa adekvatnim izborom materijala, stepeništa omogućavaju komfornu sigurnost komunikacije kroz prostor.

*Koridori – Kolonade – torzo arhitekture* uključuje hodnike, pasaže, prolaze i prelaze predstavljajući one segmente celine koji u sebi spajaju namensko i iznenađujuće. Namensko, jer prelaz iz jednog prostora u drugi predstavlja neophodnost u spajanju funkcionalne potrebe sa mestom, pozicijom i kontekstom. Iznenađujuće se ogleda u mogućnostima transformacije doživljaja fizionomije arhitekture samim kretanjem korisnika kroz prostor.

*Podovi – arhitektonska stopala* omogućavaju taktilni osećaj sa gravitacijom cele arhitekture, potvrđujući neophodnost postojanja površine koja se pojavljuje i istovremeno nestaje pod našim hodom. Kao takav, pod je jedini kontinualni dodir sa arhitekturom.

*Plafoni i osvetljenje – nervni sistem arhitekture* imaju dualnu funkciju u našoj percepciji prostora – osećanje zaštite, krova nad glavom, a istovremeno otkrivanje novih perspektiva upotrebom raznovrsnih sistema i scena osvetljenja, čije nam skrivene instalacije omogućavaju doživljaj paralelnih prostora.

*Mobilijar, urbani nameštaj* – i pored nedostatka adekvatne paralele sa anatomijom organizma, značajan je deo arhitekture prostora čiji detalji kreiraju specijalno i specifično dizajnirane ambijente za boravak – društvenu animaciju ili odmor obezbeđujući privatnost u javnom prostoru.

Prikazanih devet celina predstavljaju odgovor na projektantske zadatke u različitim programskim, prostornim, pa i finansijskim okvirima prepoznajući *mesto detalja* u raznobojnosti arhitektonske artikulacije, funkcije, forme, materijala i realizacije. Arhitektura objekta i pripadajućeg okruženja obezbeđuje fizički okvir za različite igre i istraživanja čineći *proizvod – projekat – objekat* sintezom potrage za novim, inovativnim i promenljivim funkcijama.

Merilo svakog dobro osmišljenog, projektovanog, a potom i realizovanog objekta je kvalitet detalja i poruke koje tim elementom šaljemo. Specifičnost mesta detalja kao dela celine se očitava, između ostalog, u velikom broju mogućih rešenja (zadataka, problema) kojim se iskazuje projektantski kapacitet i kreativnost. Mesto detalja prepoznajemo u rečima velikana arhitektonske scene Luisa Kana „*Rodeni smo sa osećajem za šta. Kako - moramo da naučimo*“ (Louise Kahn: „*We are born with the sense of what. How we must learn about.*“, 2005.) jer je *detalj* upravo taj koji nas uči *kako*. Arhitektura je multidisciplinarna delatnost sa snažnim oslanjanjem, pre svega na inženjerski aspekt, gde kreativnost u osmišljavanju načina izvedbe čini razliku između inovativnog i „opšteg mesta“. Ta presudna uloga karaktera detalja i kontekst iz kog proizilazi određuju prostorni i estetski kvalitet, potom i identitet objekata iz opusa autora.

*I na kraju, kao što je i napisano, potreba za sumiranjem, beleženjem stvaralačkog napora, prepoznate pozicije i snage (arhitekture) detalja u njemu, ne bi bila moguća bez prisustva profesionalne, kolegijalne, i pre svega ljudske podrške cenjenih investitora, izvođača, kolega projekatana i svih onih koji su prisustvom pisane reči ovu knjigu učinili mogućom. Posebno se zahvaljujem arhitektama Jeleni Ivanović Vojvodić i profesoru Vasiliju Milunoviću na ustupljenom materijalu – projektima realizovanim u našem birou, čiji su detalji neka poglavlja obojili specifičnom težinom.  
Hvala porodici*

Autor

Beograd, februar 2019.



## DETAIL AS A SIGN, A SYMBOL, A MESSAGE, AN ARCHITECTURE

Previous publication - the monograph "My Architecture" (BiroVIA, 2012, Belgrade) came from the need to summarize, by recording the creative efforts and activities transmitted to the realized work, the architectural opus of projects carried out in one period of the professional life. This current monograph clarifies the nature of the relationship with previous work, recognizing and emphasizing the essence, strength and position of details in it. The very title "Architecture of Detail" itself is recognized among many conceptually similar, working titles expressed by the play of words and meanings. such as "Details in Architecture", "With Detail to Architecture", "Architecture in a Detail", because a well-founded, aesthetic and functional detail is (almost) an architecture. The selected title of the monograph is sufficiently suggestive to the extent that it unambiguously refers to the essence - as a prominent part, and an indisputable segment of a bigger picture - of the object of architecture.

The approach to shaping the objects, architectural structures and compositions is guided by the principles of beauty and the principles of engineering logic, and the thought that detail ( of construction, materials, elements etc.) represents that prevailing postulate giving the final or initial or reciprocal aesthetic dimension to each part of the architecture.

Presented elements indicate author's opus that has been created over many years - a work of complex thematic and quantitative scope with the intention to underline the place, importance and weight of details in

each of them. In the attempt to systematise and thematically determine the presented work, *the place of installation of a detail* is recognized by the common denominator. Also, the perceiving architecture of a kind of "living organism" made parallels with the anatomy of the human body. The architectural object is, in some way, a "living organism" with all meanings, "movements", changes, and thus the classification and interpretation of each of the nine parts of the monograph was made. Also, perception of architecture as a kind of "living organism" creates parallel with the anatomy of the human body. The architectural object is, in some way, a "living organism" with all meanings, "motions", changes, and thus the classification and interpretation of each of the nine parts of the monograph was made.

*Facade and interior linings - the face of the architecture.* Facade systems mostly speak about the appearance - the public face (but also about the inner one, because they reflect the architecture of the inner space) of the building facing the environment. The initial attitude on perception of architecture is formed based on the first contact, on what's primary in building and impression about it, hence, the architect's attention to the face of the architecture presented to the world is also great.

*Openings - eyes, nose, ears of architecture* in the facades as well as in interior elements, provide us with the possibility of communicating with the environment. Opening (permeation) through the penetration of the face that is turned towards the outside world, but also in the reverse direction, receiving light, allowing the scents of the environment, listening to external sounds, but also eliminating them by closing from an unpleasant exterior.

*The structure - the skeleton* is what keeps the body of Architecture, the position in which the details are of exceptional importance, where the first (perhaps the most important object) the articulation of spatial elements, the translation of drawings, the architect's ideas into reality occurs. The geometry and configuration of the form, caused by the function and technology, are the basis of each structure.

*Fences and barriers - the hands of architecture* have the role of separating, but also connecting spaces of different characters. Whether they are fences, barriers, bulkheads, portals and doors, gates with handrails, those are certainly elements that are experienced, among other things by touch - by hands, where the selection of materials has a special place, primarily providing comfort of touch.

*Stairs - the legs of architecture* where every detail, every dimension makes sense within the entire spatial concept, the relationship between differences in height that instead of obstacles become ergonomically friendly links of functionally separate elements. Recognizing and respecting the long-established postulates and proportions, whether we are inclined to cherish teachings of Vitruvius (Marcus Vitruvius Pollio), Alberti (Leon Battista Alberti) or Palladio (Andrea Palladio), in the manner defined by Rem Koolhaas in his publication Elements (Rem Koolhaas, Elements, 2014) with an adequate selection of materials, stairs provide comfortable security of communication through space.

*Corridors - Colonnades - the torso of architecture* includes corridors, passages, and crossings, representing those segments of the whole that merge elements of purpose and surprise in themselves. Purpose, because the transition from one space to the other is a necessity in

combining the functional need with a place, position, and context. It is surprisingly reflected in the possibilities of transforming the experience of physiognomy of architecture by very movement of users through space.

*Floors - architectural feet* provide a tactile feeling with the gravity of the whole architecture, confirming the necessity of the existence of the surface that appears and disappears at the same time as we walk. As such, the floor is the only continuous touch with architecture.

*Ceilings and lighting - the nervous system of architecture* has a dual function in our perception of space - a feeling of protection, a roof over the head, and at the same time revealing new perspectives using a variety of lighting systems and scenes, whose hidden installations allow us to experience parallel spaces.

*Mobile and Urban furniture* - despite the lack of an adequate parallel with the anatomy of the organism, a significant part of the architecture of the space, whose details create specially designed and specifically designed ambiances for staying - social animation or vacation providing privacy in the public space.

The nine entities presented represent the answer to the design tasks in various program, spatial and financial frameworks, recognizing the place of detail in the variety of architectural articulations, functions, forms, materials and realizations. Architecture of the object and the surrounding environment provides a physical framework for various games, researches, where the relation product - project - object is a synthesis of the chase for new, innovative and changeable functions.

The criterion for each well-designed, projected, followed by implemented object is the quality of details and messages sent by those elements. The specificity of the location of detail as a part of an assembly is expressed, among other things, in a large number of possible solutions (tasks, problems) that express the design capacity and creativity.

We recognize the place of the details in the words of Louis Kane *"We are born with the sense of what. How we must learn about."* Because the detail is exactly what teaches us how. Architecture is a multidisciplinary activity with a strong reliance on the engineering aspect above all, where creativity in designing ways of doing makes the difference between an innovative and "general place". This crucial role of the character of detail and the context from which it arises determine the spatial and aesthetic quality, and then the identity of the objects from the opus of the author.

*And finally, as it is written, the need for summing up, recording creative efforts, recognizing the position and strength (architecture) of the details in it, would not be possible without the presence of professional, collegial, and above all human support from reputed investors, contractors, colleagues designers and all those who made this book possible by the presence of a written word. I particularly thank the architects Jelena Ivanović Vojvodić and professor Vasilije Milunović on the materials provided - projects realized in our bureau, whose details were cherished with specific weight.  
Thank you, family*

Author

Belgrade, February 2019.



DELO  
WORKS









FASADNE I ENTERIJERSKE OBLOGE  
FASADE AND INTERIOR COVERING

01.



1

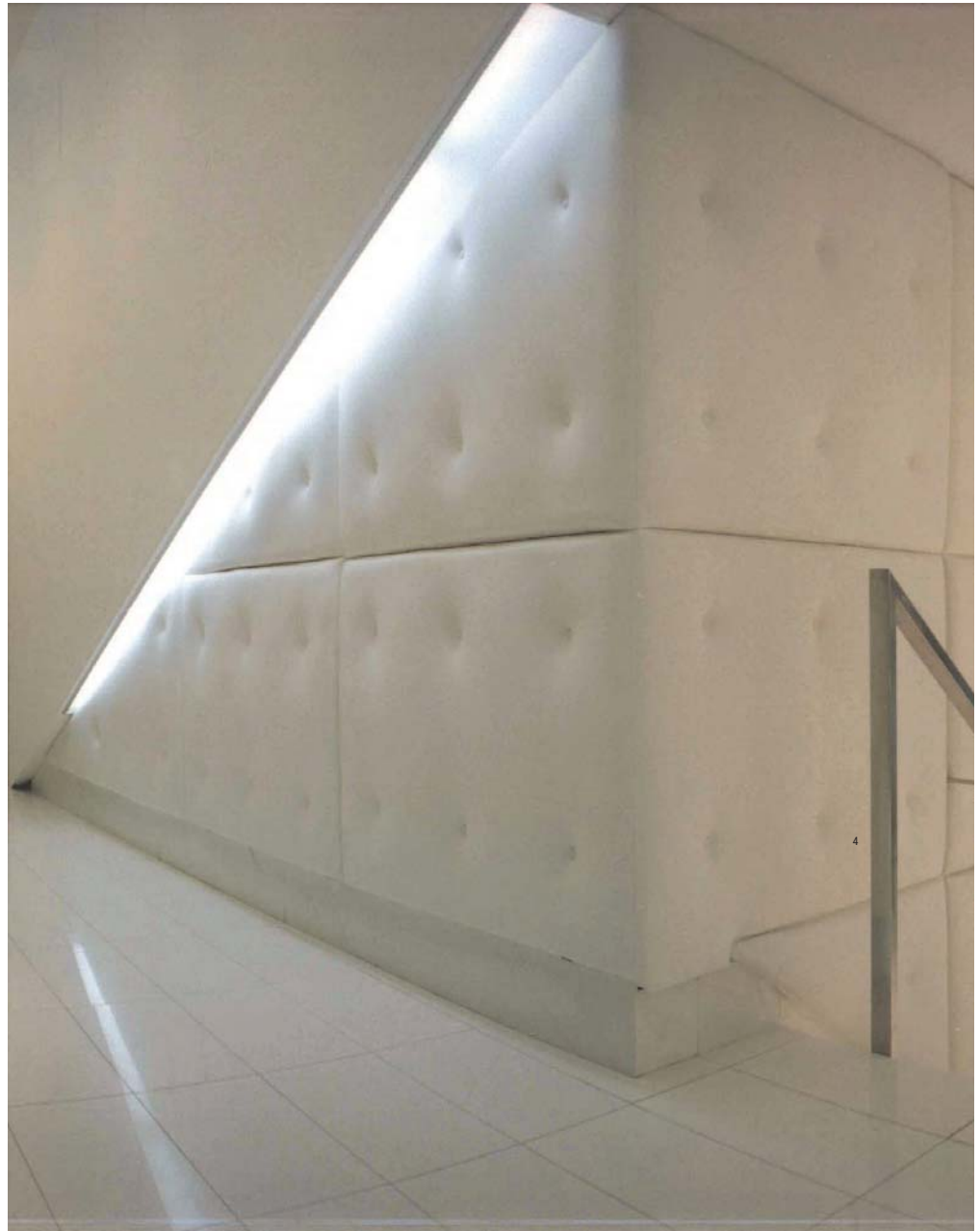


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Poslovni objekat Roaming group, Beograd 1, 2, 3  
Office building Roaming Group, Belgrade



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Beogradska filharmonija 4, 5  
Belgrade Philharmonic Orchestra Building



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Poslovni objekat Roaming group, Beograd 6  
Office building Roaming Group, Belgrade



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Poslovno stambeni objekat, Beograd 7,8  
Residential and commercial building, Belgrade



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- Stambeni objekat, Beograd 9  
*Residential building, Belgrade*
- Stambeni objekat, Beograd 10  
*Residential building, Belgrade*
- Kuća na moru, Bigova, Crna Gora 11  
*Seaside house, Bigova, Montenegro*



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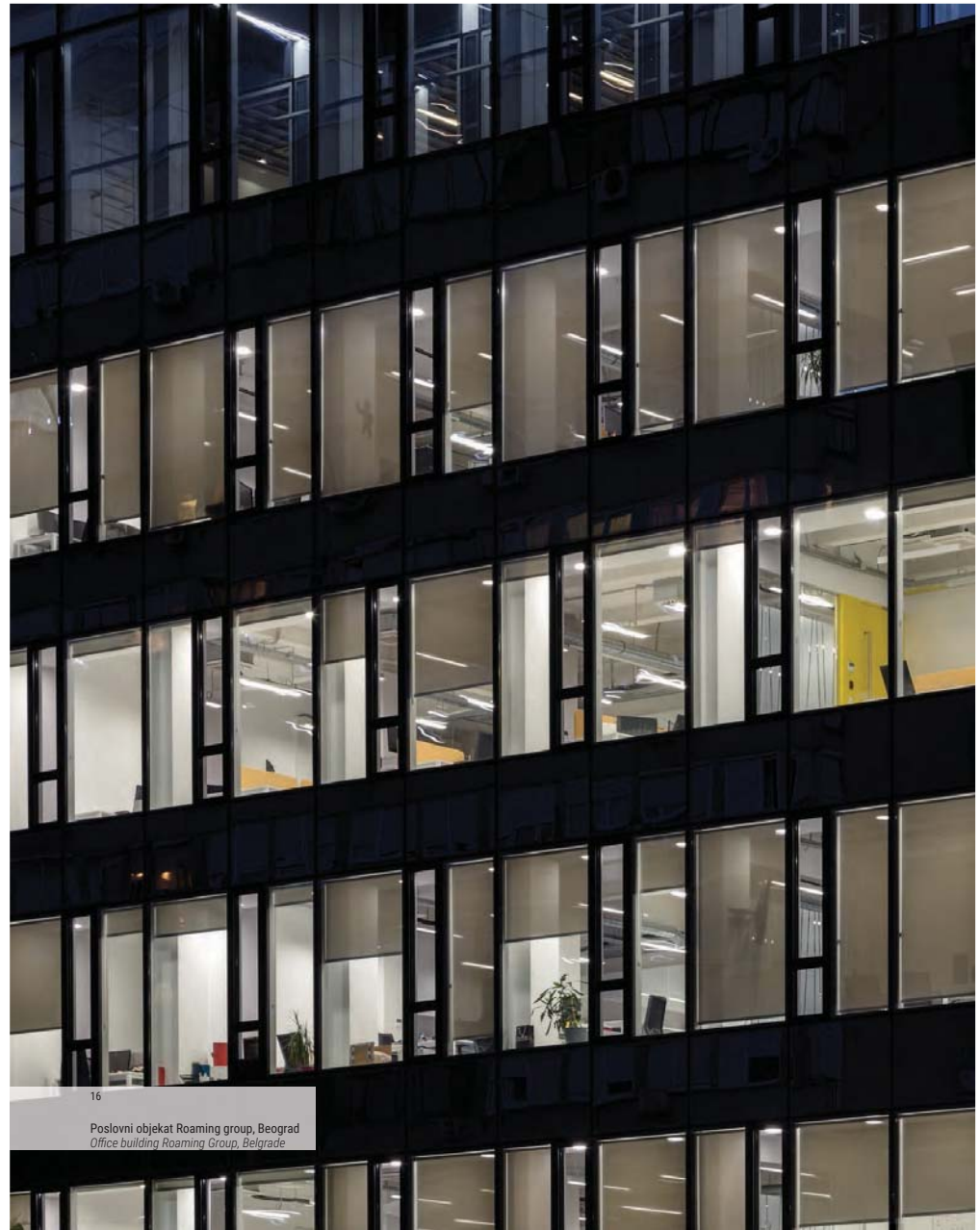
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Poslovni objekat Roaming group, Beograd  
Office building Roaming Group, Belgrade



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Poslovni objekat Roaming group, Beograd  
*Office building Roaming Group, Belgrade*

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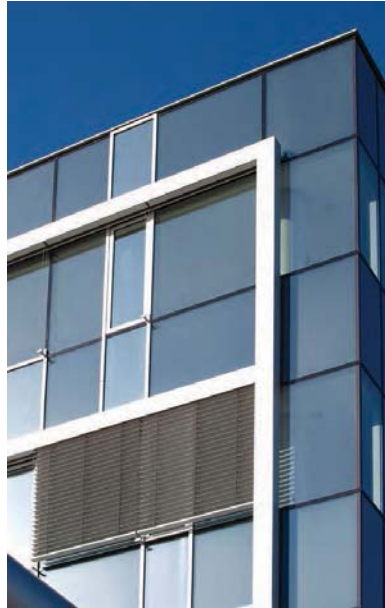
Upravna zgrada Porsche SCG, Beograd  
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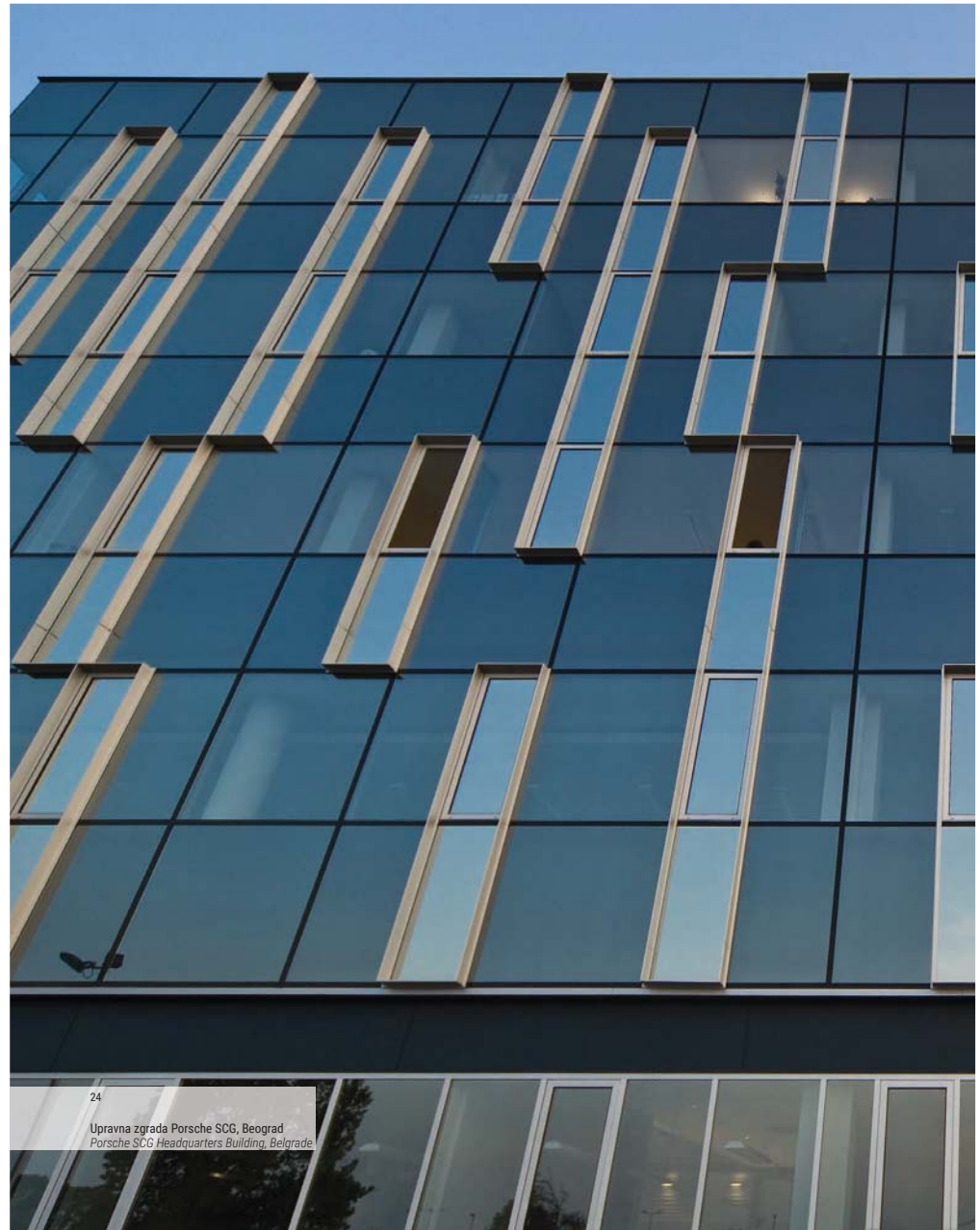
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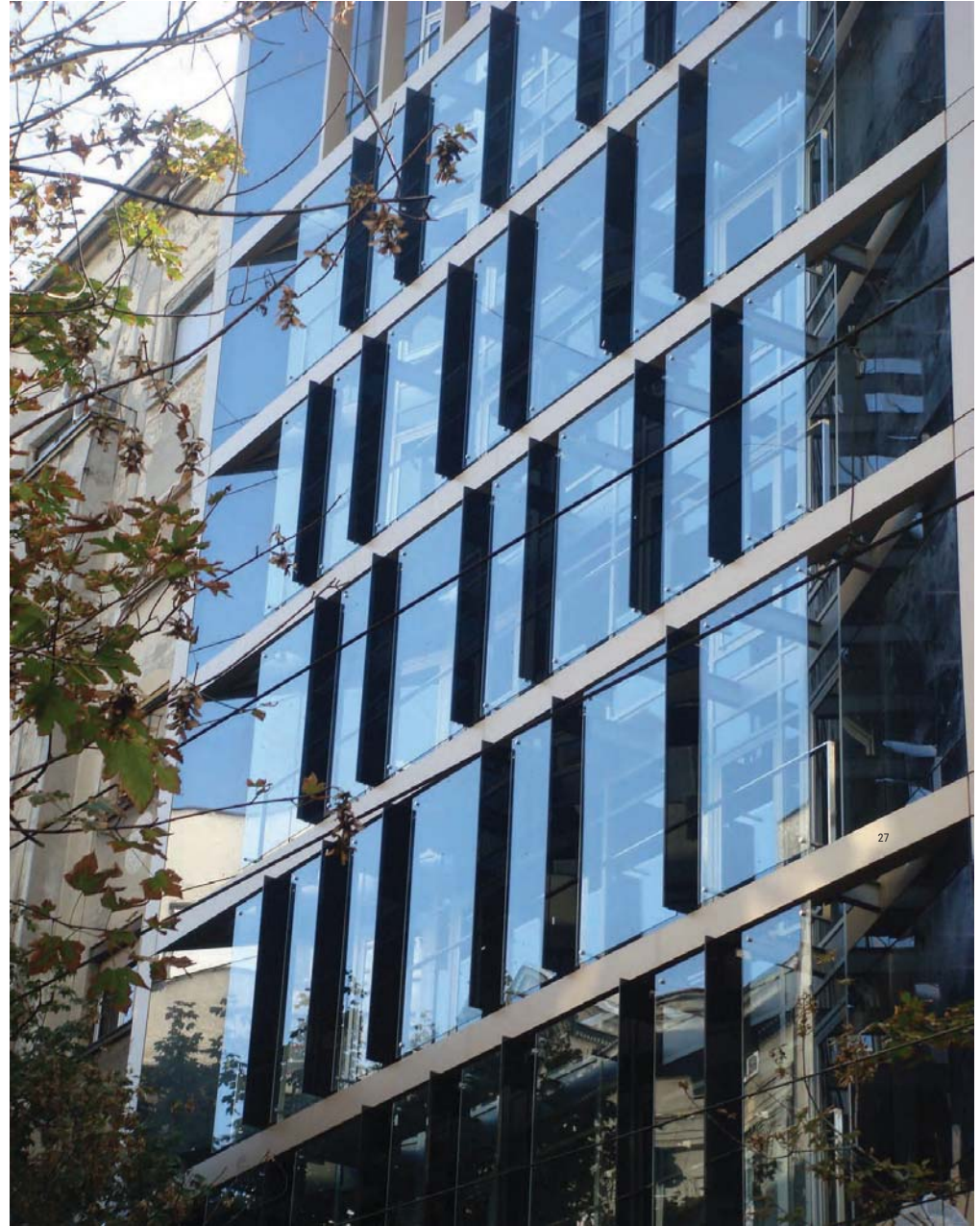
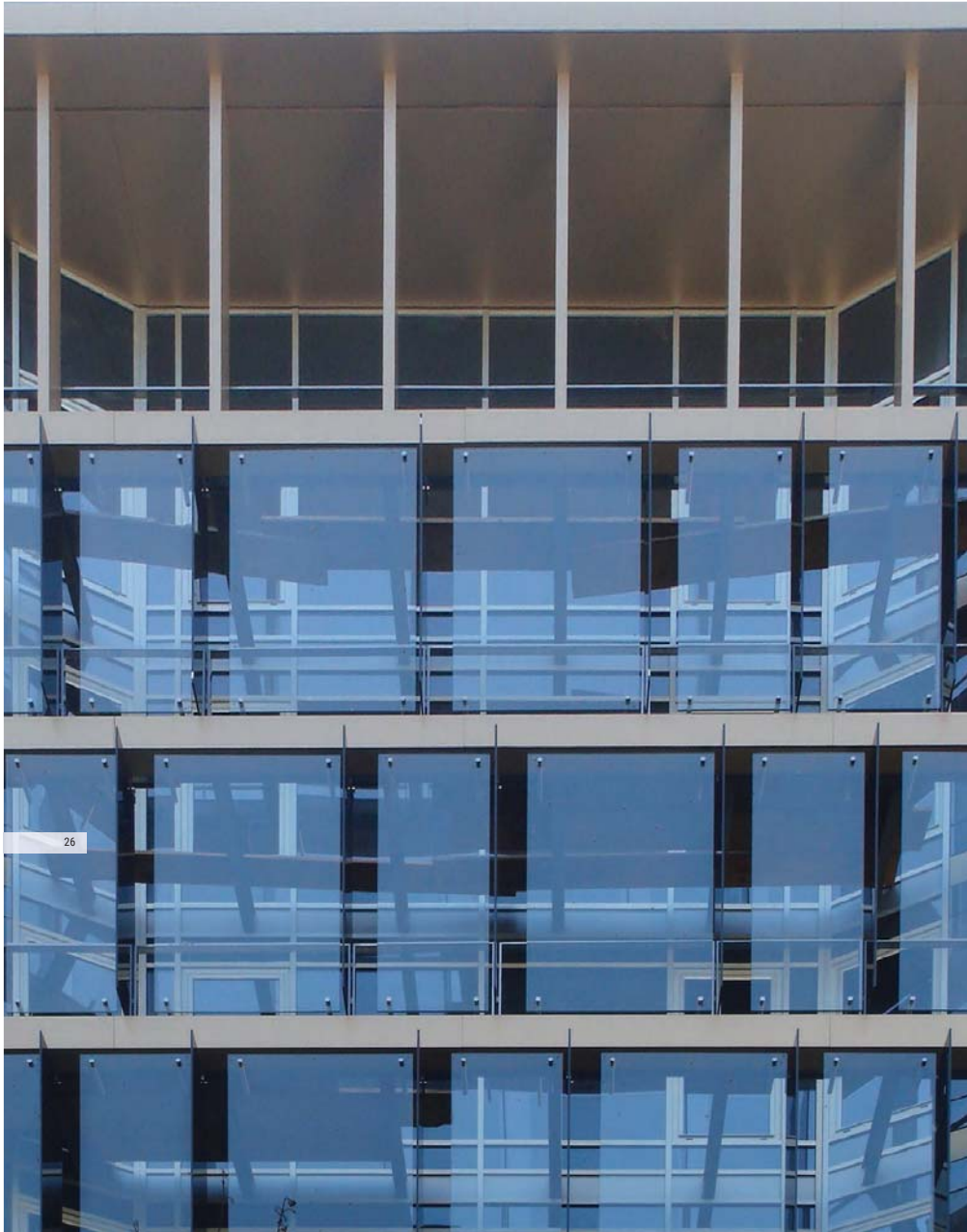
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Upravna zgrada Porsche SCG, Beograd  
Porsche SCG Headquarters Building, Belgrade



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"Anex" poslovni objekat, Beograd 25, 26  
"Anex" office building, Belgrade



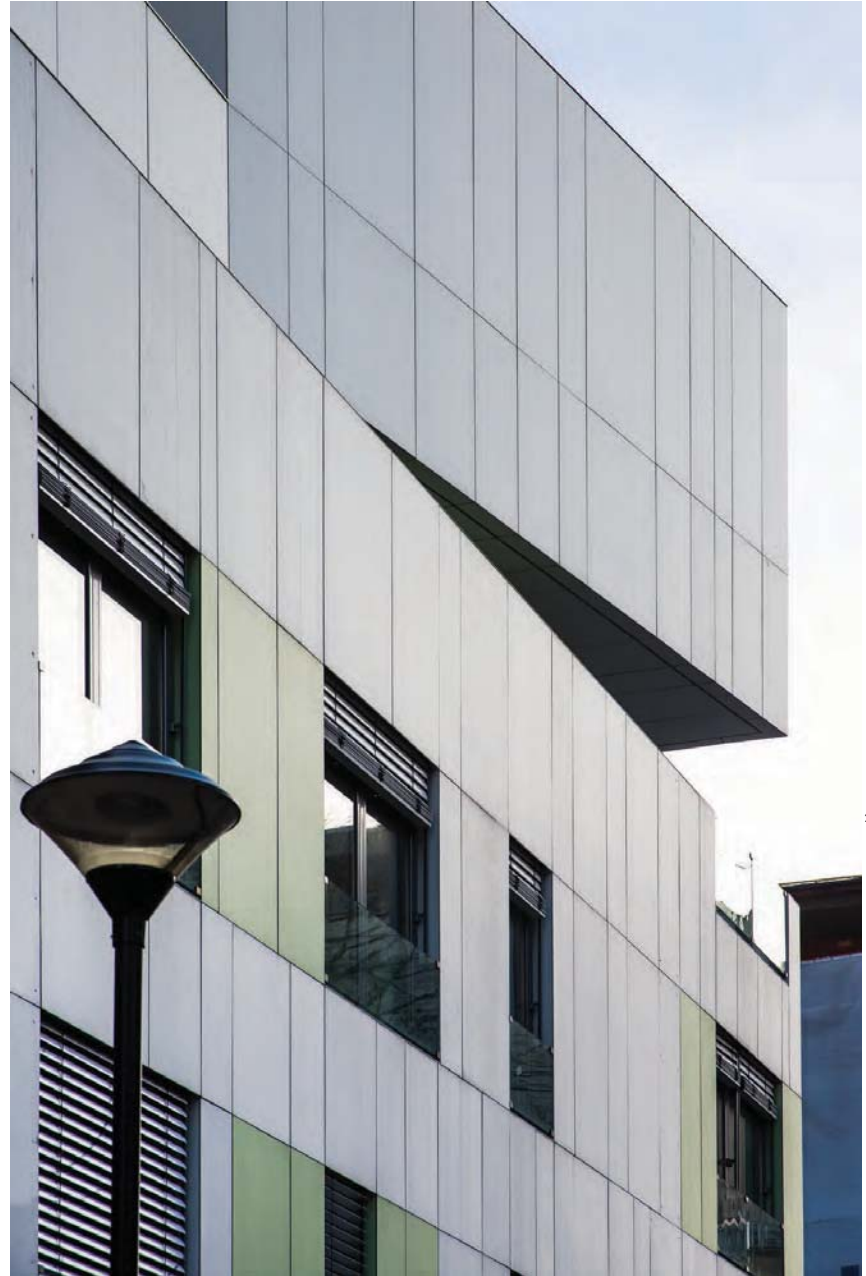


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"Anex" poslovni objekat, Beograd  
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Prodajno servisni centar Porsche SCG Beograd Ada 39  
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Showroom and service center Porsche SCG Novi Sad

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Dvojni stambeni objekat, Beograd 41, 42, 43, 44  
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Kuća na moru, Bigova, Crna Gora  
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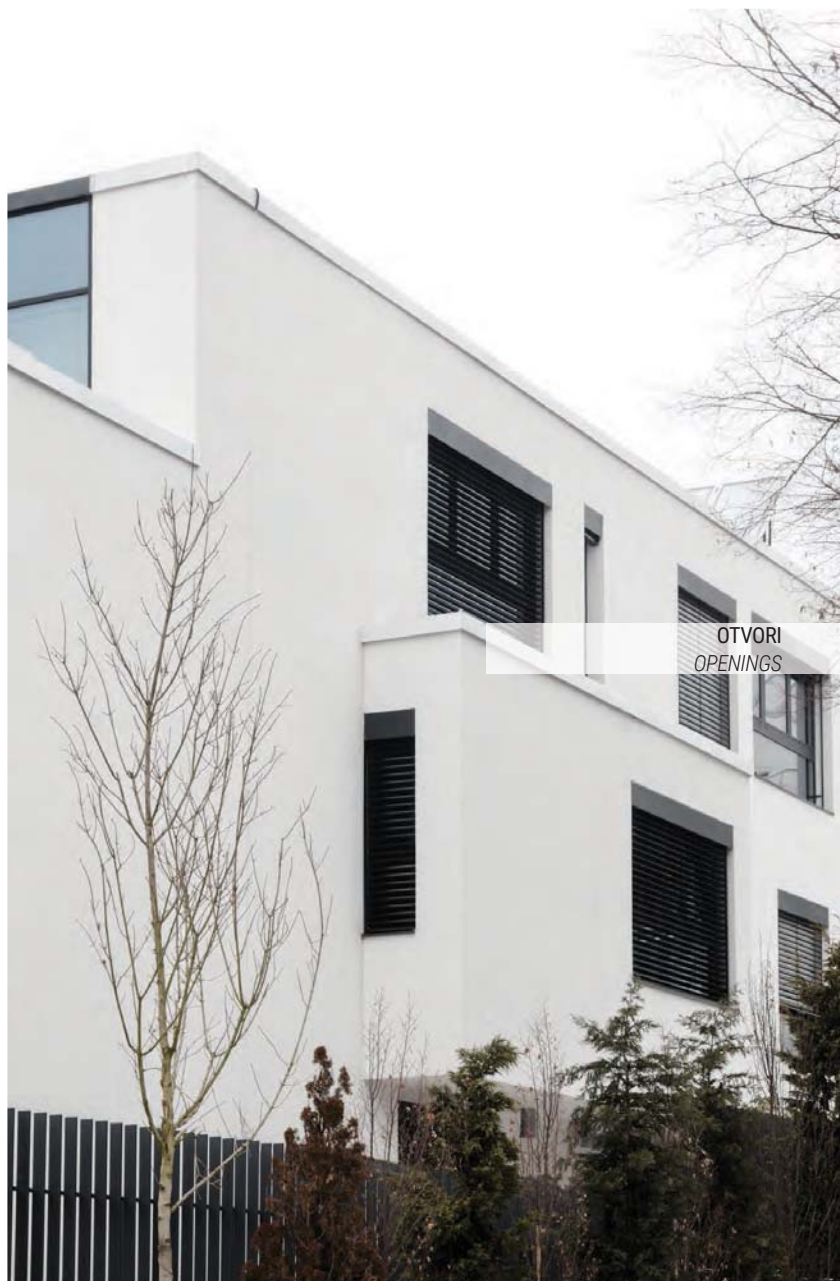
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Dvojni stambeni objekat, Beograd  
Semi-detached residential building, Belgrade  
Fotografija: Relja Ivanić



OTVORI  
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Graniti Fiandre izložbeni salon, Beograd 48, 49  
Graniti Fiandre showroom, Belgrade  
BPM Watches, izložbeni salon, Beograd 50, 51  
BPM Watches, showroom, Belgrade



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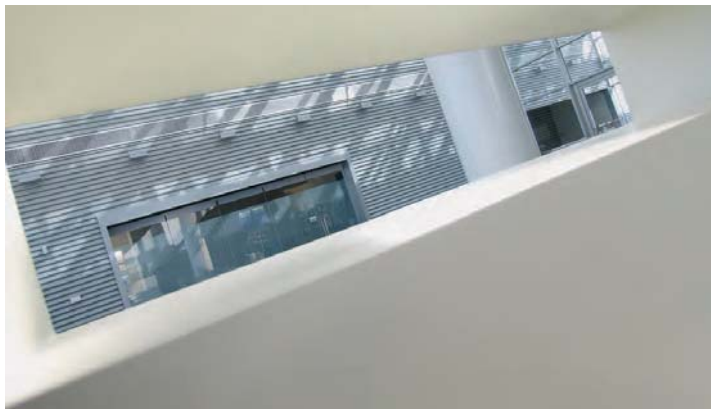


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Porsche SCG Upravna zgrada, Beograd  
Porsche SCG Headquarters Building, Belgrade

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Poslovno stambeni objekat, Beograd  
*Residential and commercial building, Belgrade*

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Kuća na moru, Bigova, Crna Gora 57, 58, 59

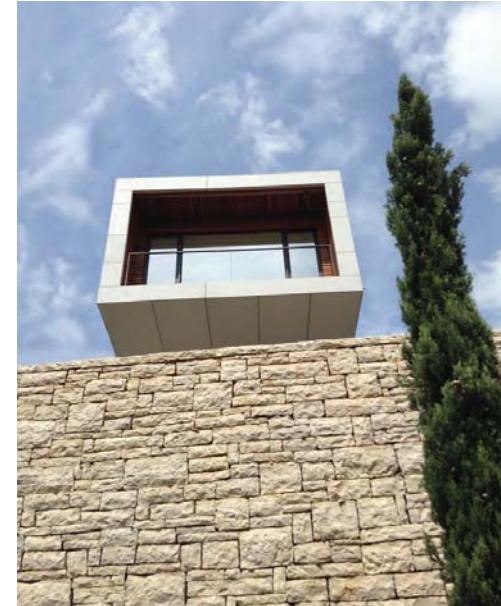
Seaside house, Bigova, Montenegro

Kuća na moru, Herceg Novi, Crna Gora 60, 61, 62, 63

Seaside house, Herceg Novi, Montenegro



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"Nelt" servisni, magacinski i poslovni objekti, Beograd	64
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Stambeni objekat, Beograd	65, 66
<i>Residential building, Belgrade</i>	



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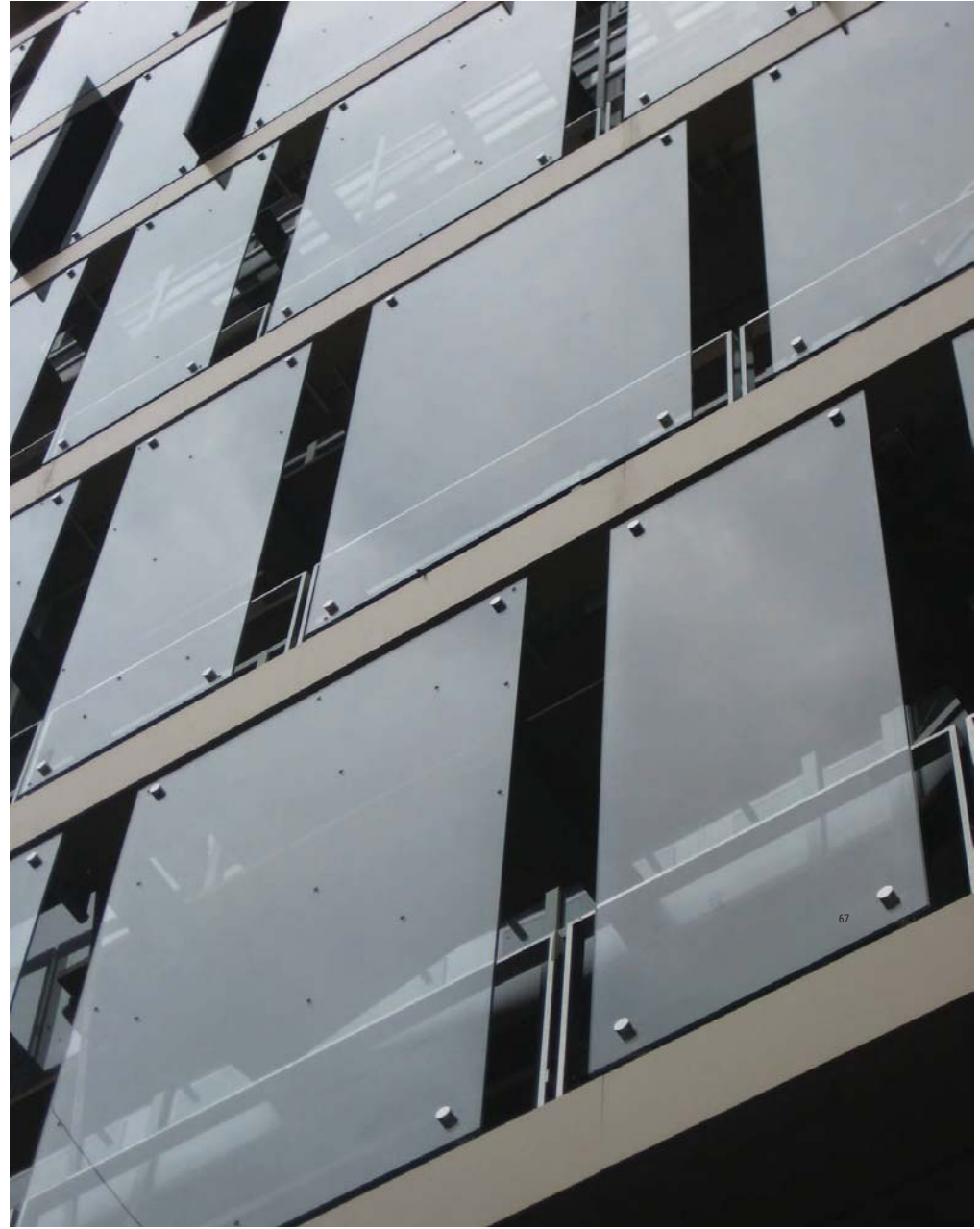


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 "Hipodrom" stambeni objekat, Kragujevac 68  
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 "Dexon" stambeni objekat, Beograd 69  
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Stambeni objekat Terzin, Beograd 70, 71  
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Stambeni objekat, Beograd 72  
*Residential building, Belgrade*  
Košarskaški savez Jugoslavije, Beograd 73  
*Yugoslav Basketball Association Headquarters Building, Belgrade*



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Muzej Savremene umetnosti Beograd, rekonstrukcija  
Museum of Contemporary Art Belgrade, reconstruction  
Fotografija: Goran Vojvodić



ELEMENTI KONSTRUKCIJA  
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Porsche SCG Headquarters Building, Belgrade

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Prodajno servisni centar Porsche SCG Beograd Ada 80  
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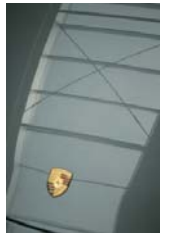


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Prodajno servisni centar Porsche SCG Beograd Ada 84, 85, 86, 87  
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"Coning" Poslovno servisni kompleks, Beograd 100, 101, 102, 103  
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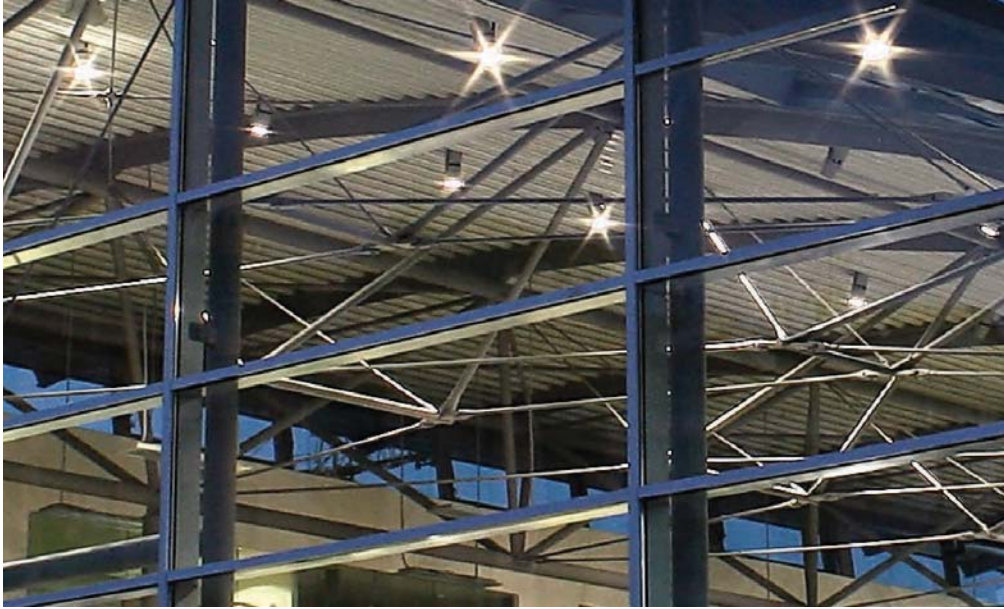


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"Coning" Poslovno servisni kompleks, Beograd 104  
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Poslovni objekat Roaming group, Beograd  
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Rekonstrukcija stana, Beograd 112  
*Apartment reconstruction, Belgrade*  
 Stambeni objekat, Beograd 113  
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Dvojni stambeni objekat, Beograd 120, 121, 122, 123  
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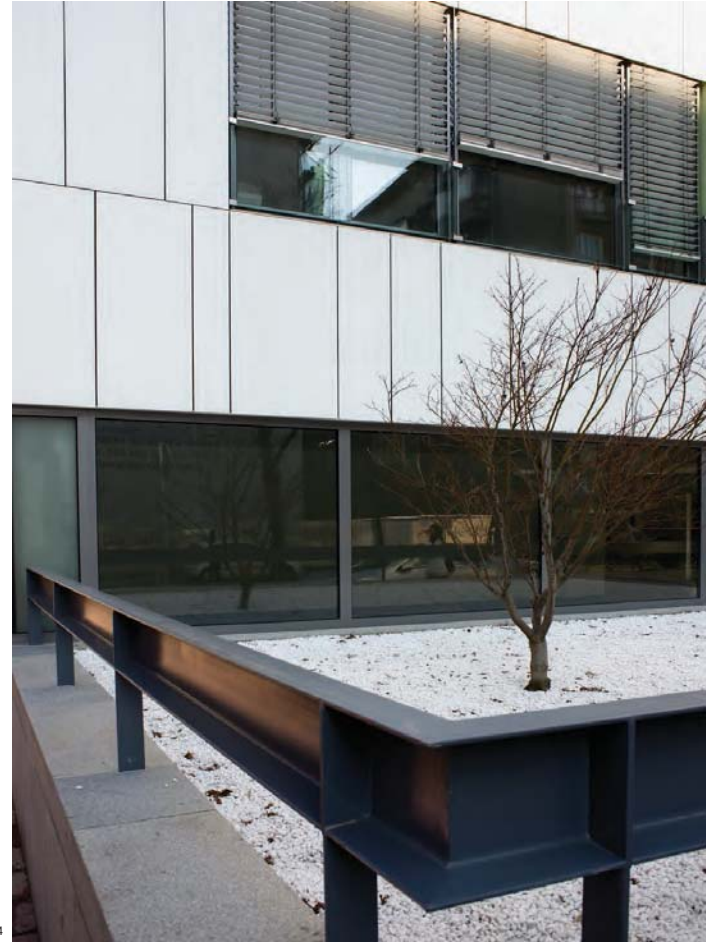


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Poslovno stambeni objekat, Beograd  
*Residential and commercial building, Belgrade*  
 Poslovni objekat Roaming group, Beograd  
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 Dvojni stambeni objekat, Beograd  
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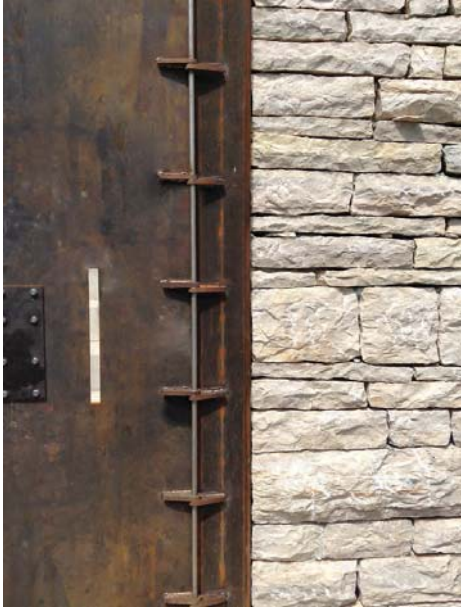
Kuća na moru, Bigova, Crna Gora  
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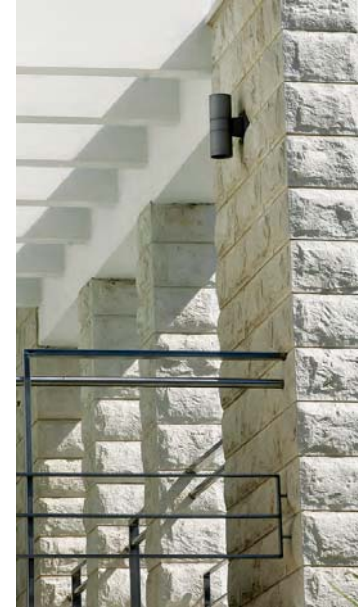
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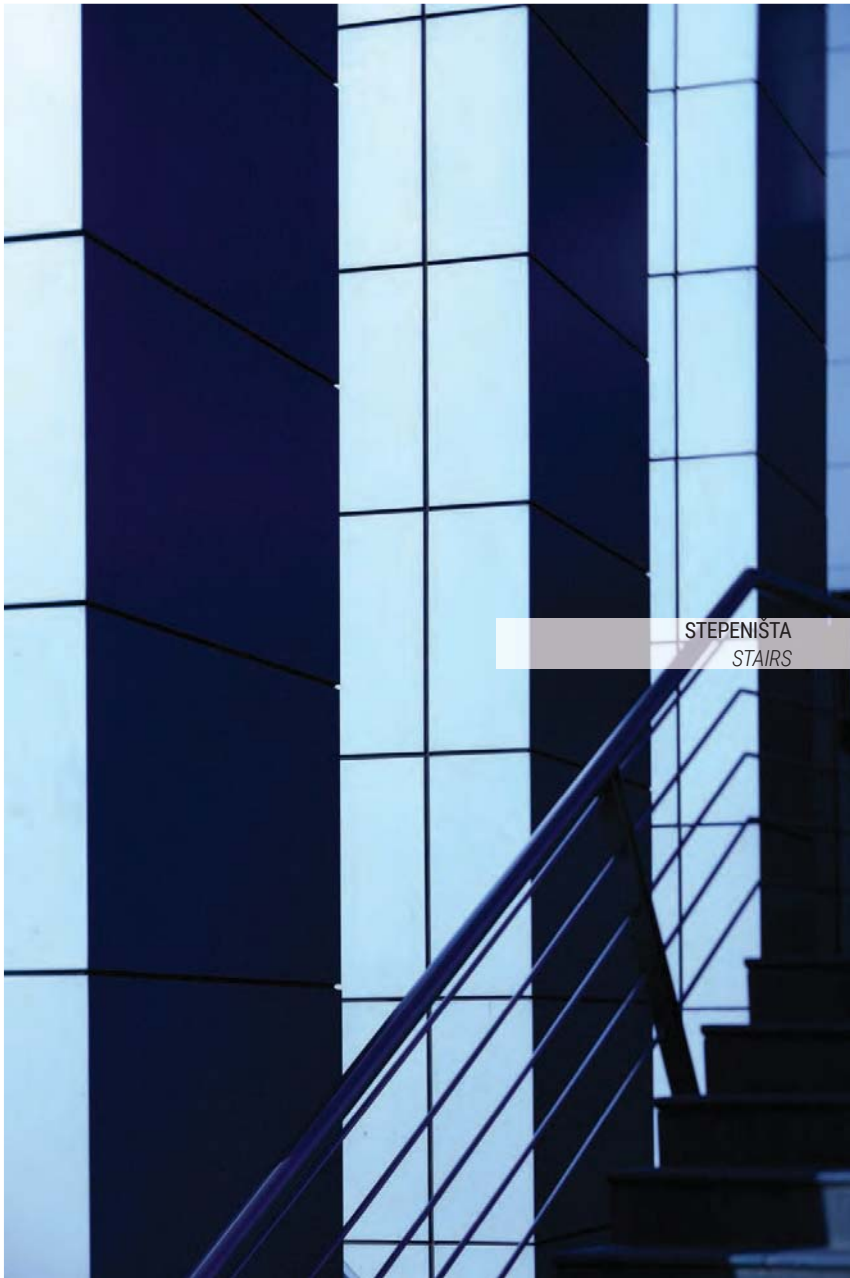


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"Gemax" poslovno sportski kompleks, Beograd  
Gemax Sports and commercial complex, Belgrade  
Fotografija: iz arhive autora





STEPENIŠTA  
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Poslovni objekat Roaming group, Beograd  
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Dvojni stambeni objekat, Beograd 142, 143, 144  
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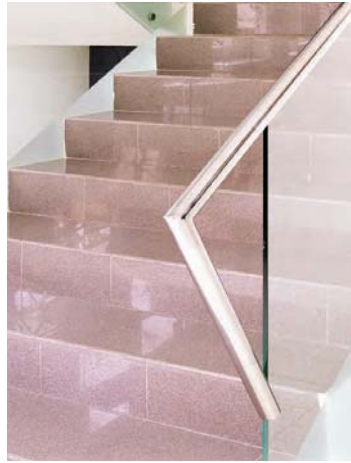
Dvojni stambeni objekat, Beograd 145, 146, 147  
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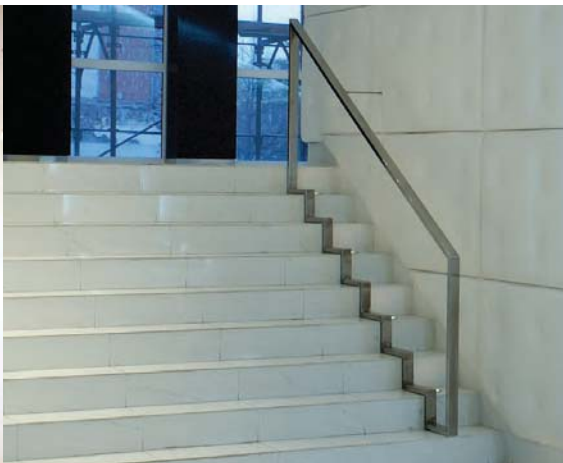


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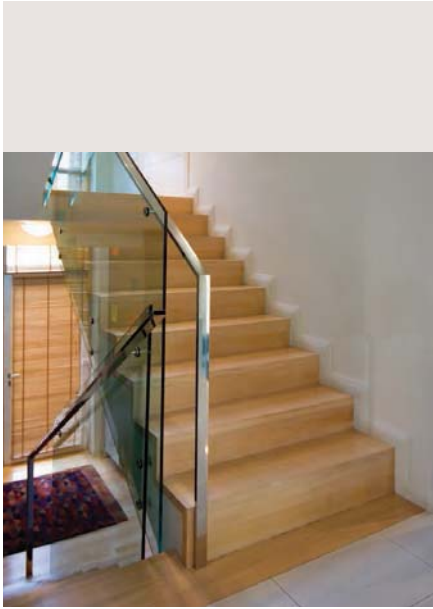


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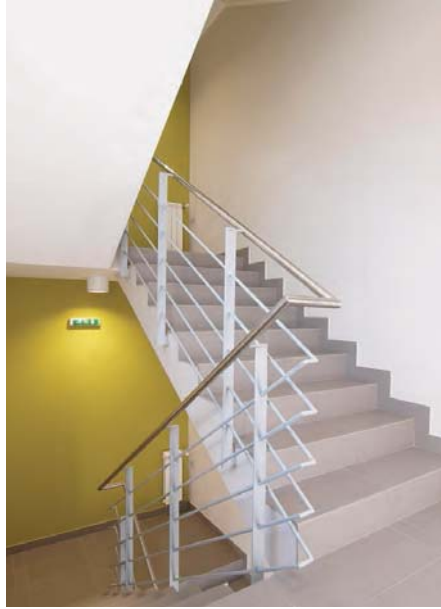


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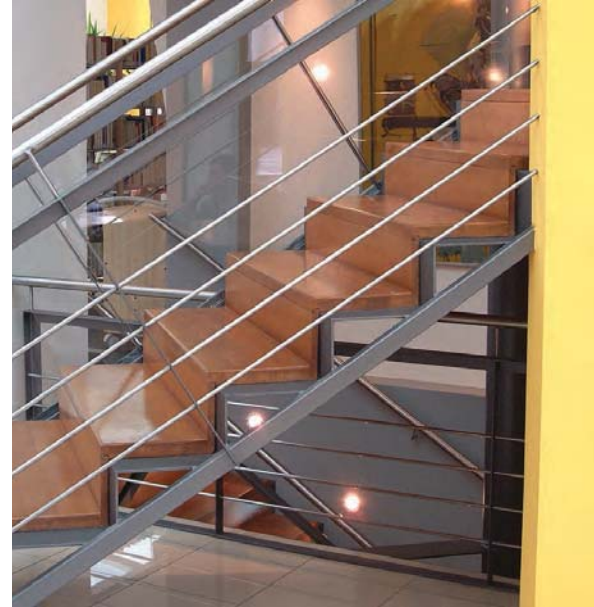


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Francuski kulturni centar, Beograd  
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Kuća na moru, Bigova, Crna Gora  
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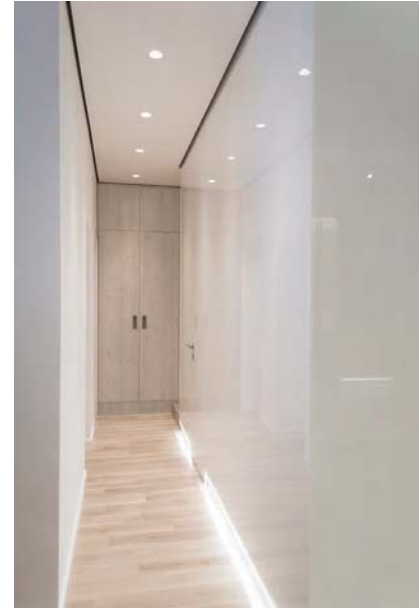
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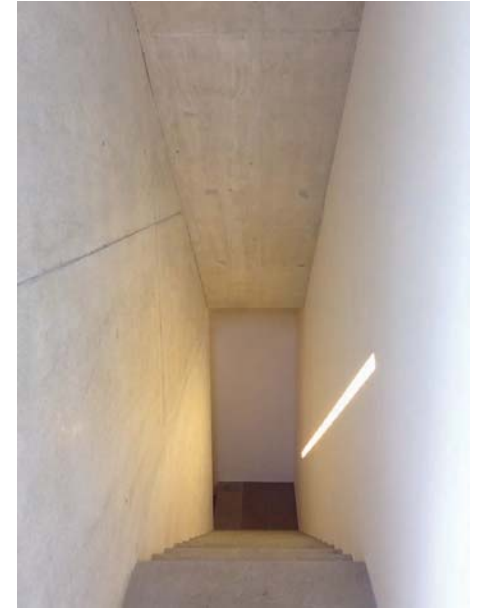


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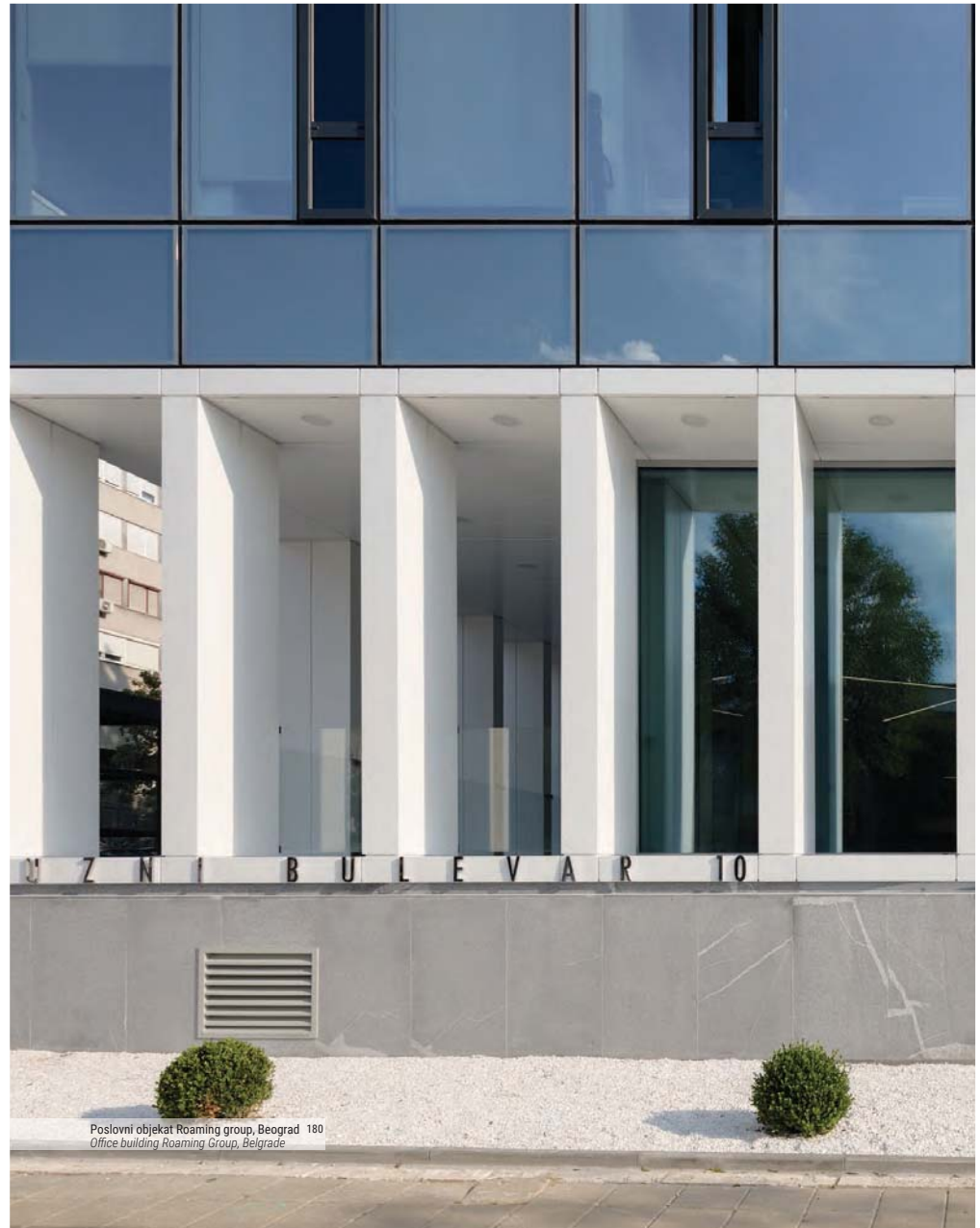


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Poslovni objekat Roaming group, Beograd  
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Poslovni objekat Roaming group, Beograd 180  
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Poslovni objekat Roaming group, Beograd  
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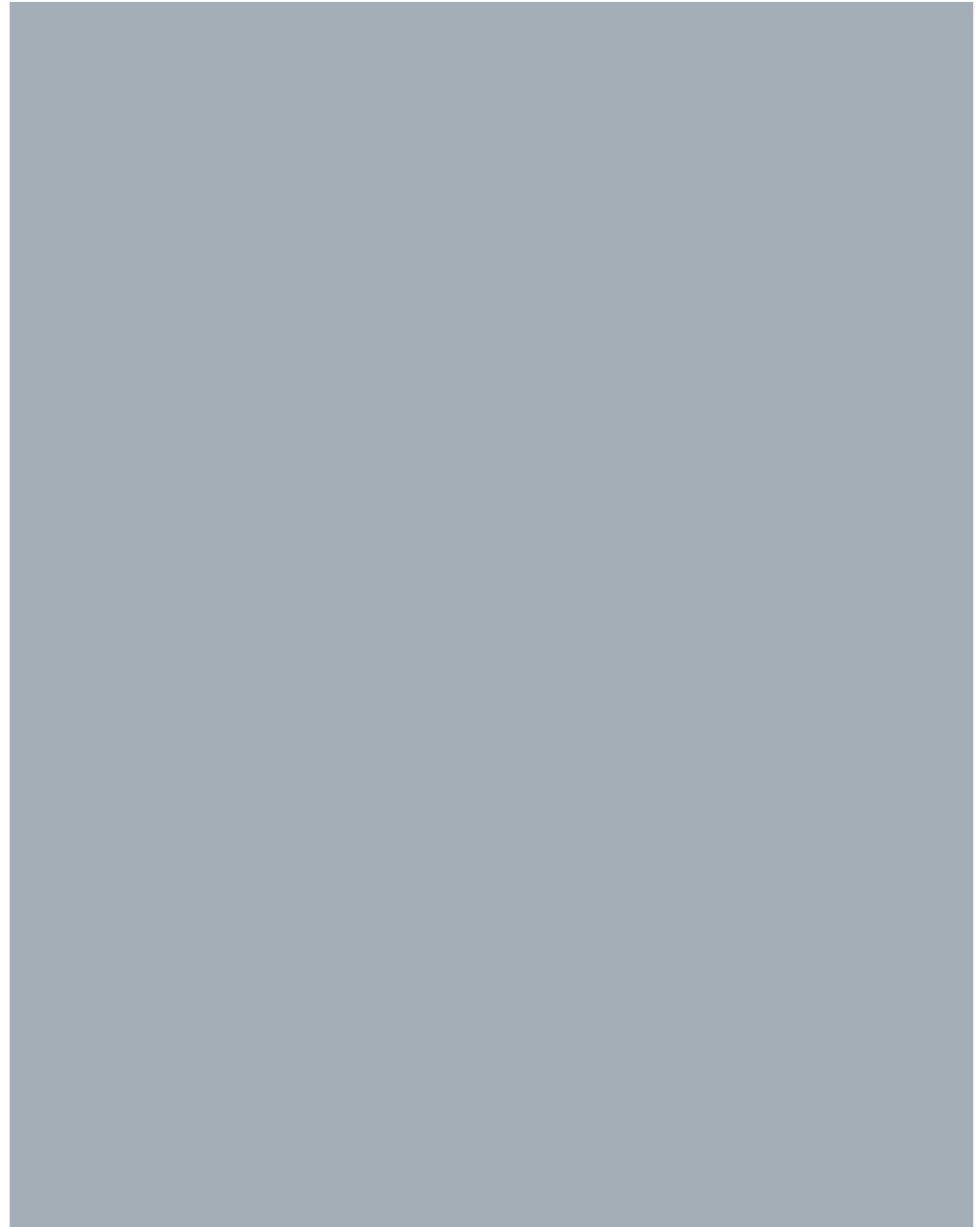
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Poslovni objekat Roaming group, Beograd  
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Beogradska filharmonija, rekonstrukcija  
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Fotografija: Milovan Knežević



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Poslovni objekat Roaming group, Beograd  
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Poslovni objekat Roaming group, Beograd  
Office building Roaming Group, Belgrade  
Fotografija: Vanja Enbulajev





PLAFONI / RASVETA  
CEILINGS / LIGHTINGS

08.



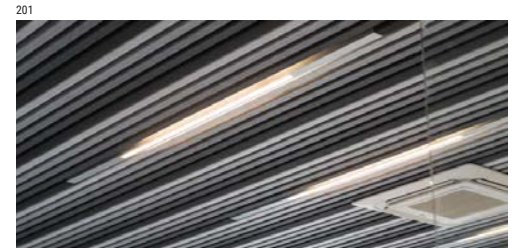
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"IPS-Mamut" knjižara, Beograd 207  
"IPS-Mamut" bookstore, Belgrade  
Poslovni objekat Roaming group, Beograd 208  
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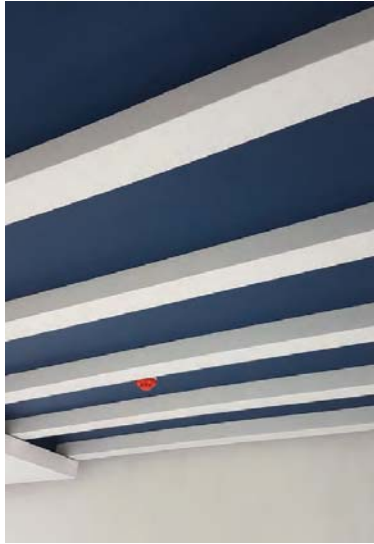
"IPS-Mamut" knjižara, Beograd  
 "IPS-Mamut" bookstore, Belgrade  
 Kuća na moru, Krit  
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BPM Watches, izložbeni salon, Beograd 228  
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BiroVIA  
BiroVIA Office  
Fotografija: Goran Vojvodić



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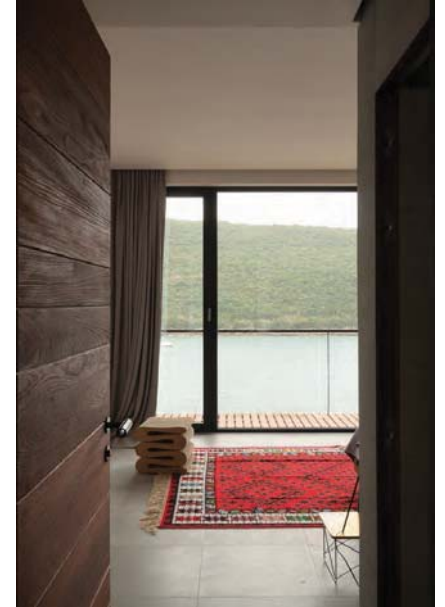
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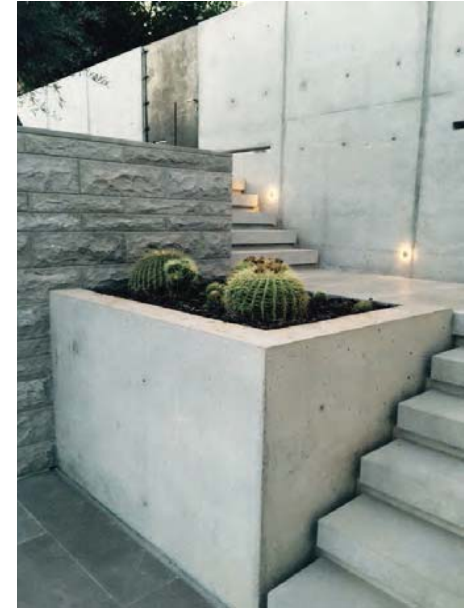
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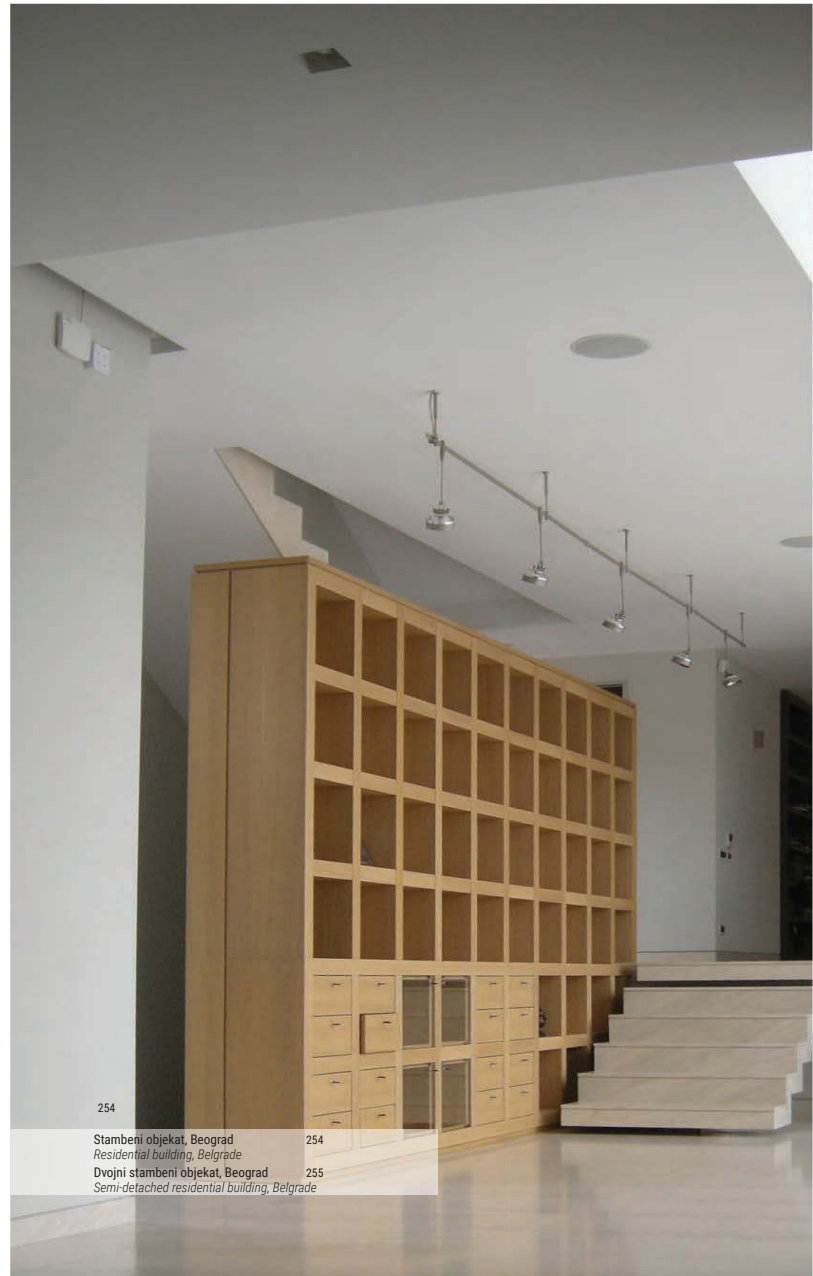
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*Boutique Maroken*

Knez Mihajlova 23, Beograd

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1998

Godina realizacije / *Completed:*  
1998

Investitor / *Client:*  
privatno lice / *private investor*

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Fotografija: iz arhive autora



**Sportsko poslovni kompleks GEMAX**  
*Sports and Commercial Complex Gemax*

Banjčki venac 28b, Beograd  
(sa J. Ivanović Vojvodić)

Godina projektovanja / *Designed:*  
1995 - 1997

Godina realizacije / *Completed:*  
1996 - 1999

Investitor / *Client:*  
Gemax d.o.o. Beograd

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Fotografija: Vesna Pavlović





Fotografija: Vlada Popović

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Sazonova 83, Beograd  
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Godina projektovanja / *Designed:*  
 1996 - 1998  
 Godina realizacije / *Completed:*  
 1996 - 1999

Investitor / *Client:*  
 Košarkaški savez Jugoslavije, Beograd

*nagrada / award:*

Borbina nagrada za arhitekturu – 2000.god.  
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Društvo arhitekata Novog Sada – Povelja za rekonstrukciju – 2000.god.  
 Association of Architects of Novi Sad – Awards for reconstruction – 2000

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Godina projektovanja / *Designed:*  
 1998  
 Godina realizacije / *Completed:*  
 2000

Investitor / *Client:*  
 Hemofarm AD



Fotografija: Vlada Popović

**Francuski kulturni centar**  
*French Cultural Center*

Zmaj Jovina 11, Beograd  
(sa B. Milojević)

Godina projektovanja / *Designed:*  
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Godina realizacije / *Completed:*  
2001

Investitor / *Client:*  
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*Museum of Applied Arts - Salon of Architecture - recognition in the category of the interior – 2002*

Društvo arhitekata Novog Sada – Povelja za enterijer – 2002.god.  
*Association of Architects of Novi Sad – Recognition for the Interior – 2002*



Fotografija: Vlada Popović

**Vila A**  
*Villa A*

Veljka Lukića Kurjaka 2a, Beograd

Godina projektovanja / *Designed:*  
2000 - 2001

Godina realizacije / *Completed:*  
2002 - 2003

Investitor / *Client:*  
privatno lice / *private investor*

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Fotografija: Vlada Popović

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Banjčki venac 7, Beograd

Godina projektovanja / Designed:

2000 - 2001

Godina realizacije / Completed:

2002 - 2003

Investitor / Client:

privatno lice / private investor

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Fotografija: Rade Kovač

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(sa B. Milojević)

Godina projektovanja / Designed:

2003

Godina realizacije / Completed:

2004

Investitor / Client:

Ministarstvo kulture Republike Srbije

nagrada / award:

ULUPUDS – Nagrada za realizaciju – 2005.god.

Association of Applied Arts Artists and Designers of Serbia – Award for the Design Realization – 2005

Društvo arhitekata Novog Sada – Priznanje za enterijer – 2004.god.

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Fotografija: Rade Kovač

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Investitor / Client:  
BPM Watches d.o.o. Beograd

nagrada / award:  
Muzej primenjene umetnosti - Salon arhitekture - Priznanje u kategoriji Enterijer - 2005.god.  
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Fotografija: Vlada Popović

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Omladinska 13, Beograd  
(sa G. Šišović)

Godina projektovanja / Designed:  
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Godina realizacije / Completed:  
2006  
Investitor / Client:  
privatno lice / private investor

nagrada / award:  
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*Association of Architects of Novi Sad - Architecture Award - 2006*  
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*Museum of Applied Arts - Salon of Architecture - Recognition in the category of architecture - 2006*



Fotografija: Vlada Popović

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Godina projektovanja / *Designed:*  
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Godina realizacije / *Completed:*  
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*Investitor / Client:*  
DEXON d.o.o. Beograd

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Fotografija: Rade Kovač

Prodajno servisni centar Porsche SCG Beograd Ada  
*Showroom and service center Porsche SCG Belgrade Ada*

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Radnička bb, Beograd  
(sa Porsche Immobilien GmbH)

Godina projektovanja / *Designed:*  
2005  
Godina realizacije / *Completed:*  
2006  
*Investitor / Client:*  
Porsche Immobilien GmbH

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Fotografija: iz arhive autora

Prodajno servisni centar Porsche SCG Beograd Sever str. 110  
*Showroom and service center Porsche SCG Beograd Sever*

Zrenjaninski put 11, Beograd  
(sa Porsche Immobilien GmbH)

Godina projektovanja / *Designed:*  
2006 - 2007

Godina realizacije / *Completed:*  
2008

Investitor / *Client:*  
Porsche Immobilien GmbH



Fotografija: iz arhive autora

Prodajno servisni centar Porsche SCG Novi Sad str. 71  
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Veliki rit 29a, Novi Sad  
(sa Porsche Immobilien GmbH)

Godina projektovanja / *Designed:*  
2008

Godina realizacije / *Completed:*  
2008 - 2009

Investitor / *Client:*  
Porsche Immobilien GmbH



Fotografija: Rade Kovač

**Upravna zgrada Porsche SCG**  
*Porsche SCG Headquarters Building*

Zrenjaninski put 11, Beograd  
 (sa G. Šišović, D. Radišić)

Godina projektovanja / *Designed:*  
 2006 - 2007  
 Godina realizacije / *Completed:*  
 2008  
 Investitor / *Client:*  
 Porsche Immobilien GmbH

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**nagrada / award:**

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*Union of Architects of Serbia- Annual Award in the Design Realization – 2009*  
 Skupština grada – Nagrada grada Beograda za arhitekturu i urbanizam – 2009.god.  
*City Assembly – Award of the City of Belgrade for architecture and urban planning – 2009*  
 Muzej primenjene umetnosti - Salon arhitekture – Priznanje u kategoriji Arhitektura – 2009.god.  
*Museum of Applied Arts - Salon of Architecture – Recognition of the Salon in the category of architecture – 2009*



Fotografija: Vlada Popović

**Stambeno poslovni objekat EXING**  
*EXING Residential and Commercial Building*

Braničevska 2, Beograd  
 (sa B. Milojević, D. Radišić, M. Katić)

Godina projektovanja / *Designed:*  
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 Godina realizacije / *Completed:*  
 2009  
 Investitor / *Client:*  
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Fotografija: Dragan Babović

**Poslovni objekat ANEX**  
*ANEX Office Building*

Resavska 23, Beograd  
(sa A. Hrnjez)

Godina projektovanja / *Designed:*  
2007 – 2008

Godina realizacije / *Completed:*  
2008 – 2010

Investitor / *Client:*  
Anex d.o.o. Beograd

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nagrada / *award:*

Muzej primenjene umetnosti - Salon arhitekture - Priznanje u kategoriji Arhitektura – 2010.god.  
*Museum of Applied Arts - Salon of Architecture - Recognition in the category of architecture – 2010*



Fotografija: iz arhive autora

**Stambeni objekat**  
*Residential building*

Vajara Đoke Jovanovića 29, Beograd  
(J. Ivanović Vojvodić, V. Milunović)

Godina projektovanja / *Designed:*  
2005-2006

Godina realizacije / *Completed:*  
2008-2010

Investitor / *Client:*  
privatno lice / *private investor*

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Fotografija: Vlada Popović

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Krunska 87, Beograd  
(sa M. Katić, D. Radišić)

Godina projektovanja / *Designed:*  
2009  
Godina realizacije / *Completed:*  
2010  
Investitor / *Client:*  
City Properties, Beograd



Fotografija: Rade Kovač

Poslovno servisni kompleks CONING str. 112, 113, 142  
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Novosadski put bb, Beograd  
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Godina projektovanja / *Designed:*  
2010  
Godina realizacije / *Completed:*  
2011  
Investitor / *Client:*  
Coning d.o.o.



Fotografija: Rade Kovač

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(sa M. Katić, D. Radišić)

Godina projektovanja / *Designed:*

2010

Godina realizacije / *Completed:*

2011

Investitor / *Client:*

Nelt co. Beograd



Fotografija: iz arhive autora

**Kuća na moru**  
*Seaside house*

str. 85, 117, 132, 142, 178, 180, 222

Savina, Herceg Novi, Crna Gora

Godina projektovanja / *Designed:*

2002

Godina realizacije / *Completed:*

2003 - 2005

Investitor / *Client:*

privatno lice / *private investor*



Fotografija: Relja Ivanić

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Godina projektovanja / *Designed:*  
2014  
Godina realizacije / *Completed:*  
2015  
Investitor / *Client:*  
privatno lice / *private investor*



Fotografija: Relja Ivanić

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Godina projektovanja / *Designed:*  
2013  
Godina realizacije / *Completed:*  
2016  
Investitor / *Client:*  
Talon Consulting Beograd

**nagrade / awards:**

Muzej primenjene umetnosti - Salon arhitekture - Priznanje u kategoriji Enterijer - 2017.god.  
*Museum of Applied Arts - Salon of Architecture - Recognition in the category of interior - 2017*  
Balkansko arhitektonsko bijenale - Balkanski obrasci u urbanizmu i arhitekturi - Nagrada za enterijer - 2017.god.  
*Balkan Architectural Biennale - Balkan patterns in Architecture and Urbanism - 2nd Award for interior - 2017*



Fotografija: Relja Ivanić

Poslovni objekat Roaming group  
*Office building Roaming Group*

Južni bulevar 10, Beograd  
(sa J. Ivanović Vojvodić)

Godina projektovanja / *Designed:*  
2013

Godina realizacije / *Completed:*  
2018

Investitor / *Client:*  
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RECENZIJE  
REVIEWS



The human body as a house, from Tobias Cohen, *Ma'aseh Tuviyah* (1708), folio 106a. (Berman National Medical Library, Hebrew University of Jerusalem.)

**ČESTO** se pitamo kako sve možemo definisati i opisati najviše domete arhitektonskog stvaralaštva. Najvažnije, kada o tome razmišljamo, govorimo o sintezi kontinuiranih umetničkih inspiracija, majstorski pretočenih u inženjerske poduhvate i celovito sagledane sprege javnog, spoljnog i unutrašnjeg prostora uspešno uklopljenog u neposredno okruženje. Takva dela nadopunjuju ambijent unapređujući tako i čitav širi kulturni milje i na dostojan način istovremeno oslikavaju i reprezentuju vreme u kome nastaju.

Sve su to objektivni činoci univerzalnih definicija koji ostaju na teorijskim i paradigmskim postulatima sve dok ih nekakvom posebnom sopstvenošću ne oboji i ne odredi lični autorski pečat konkretnog stvaraoaca.

Tražeci tu supstancu, tragamo tada za specifičnim načinom arhitektonskog govora i jezika, posebnog, ličnog, arhitektonskog rukopisa koji daje i označava karakter čitavog dela, dok istovremeno otkriva i tumači karakter ličnosti i intelekt stvaraoaca. Arhitektura detalja, dakle, kao nekakv DNK određuje autora kao jedinstvenog i neponovljivog, postaje njegov lični rukopis, prozor u suštinu i esenciju stvaralačke misli.

Tako možemo gledati monografiju pred nama, pod naslovom „Arhitektura detalja“ autora arh. Gorana Vojvodića. Gledamo je kao traganje za razotkrivanjem tog individualnog specifikuma, te retorike jednog osvedočenog autorskog opusa u nameri da proniknemo u anatomiju (kako i sam autor alegorijski poredi svoje delo u antropomorfnim relacijama), arhitektonskog, stvaralačkog procesa. Iz te posvećenosti arhitektonskom detalju možda njačnije možemo

tumačiti tu osobenost, kao što smo to tumačili kod velikih majstora profesije.

Nisu česte ovakva monografska izdanja koja nisu samo mehanička agregacija materijala, već organizovano ilustruju neophodnost celovitog, sinteznog i sveobuhvatnog stava sa izrazito osećajnim doživljajem gledanja na arhitekturu. Gledanjem u detalj, gledamo u tok pretakanja misli i ideja u materijalnu stvarnost i otkrivamo samu prirodu arhitektonskog stvaralaštva i svih arhitektonskih procesa koji dovode do govora arhitekture.

Dominira krupan rukopis karakterističan za smelete racionalizacije zasnovane na činjenicama a ne na fikciji. Zastupljena je konsekventna linija koja drži kontrolu nad idejom od inspiracije preko inženjerske logike do osobina materijala, kao i majstorski pristup u baratanju njihovim svojstvima, bojom, teksture, strukturom... Evidentna je gotovo hiruška preciznost, higijena, urednost ali i jedna otkrivena, duboka, analitička emocija.

Ono što je originalno u ovom prikazu je da je „Arhitektura detalja“ sazdana iz iz devet tematskih podgrupa. To je interesantan, inovativan način prikaza koji ne prati hronološku putanju razvoja dela, kao ni organizaciju prikaza zasnovanu prema nameni i razmeri objekta već, naprotiv, kombinuje sve kategorije i periode nastanka pod zajedničkim imeniteljem svake pojedinačne obrađene teme: (fasade, otvori, konstrukcija, ograde/pregrade, stepeništa, koridori, podovi, plafoni, mobilijar). Tako možemo na jednom zumiranom segmentu uporedo pratiti i putanje misli i sazrevanja i različite interpretacije i varijacije na istu zadatu temu.

Kroz ove prikaze različitih tretmana i pristupa u rešavanju iste problematke u okviru iste tematske grupe (metodološki slično kao kod Rejmon Kenoa u literarnom delu „Stilske vežbe“), možemo analizirati i evidentirati sveukupni uticaj i značaj celovitog pristupa temi sa misaonog, funkcionalnog, tehnološkog i likovnog aspekta. Ovakav tretman detalja sveobuhvatan i podsticajan, iscrpno dokumentovan prikazom konkretnih primera i realizovanih ostvarenja ovoj monografiji daje posebnu specifičnu težinu. Ako bismo ove celine posmatrali kao male analize i studije, one predstavljaju značajne delove slagalice koji upotpunjavaju i zaokružuju kompletnu sliku autorskog opusa i služe kao dokaz kako se materijalizovani, arhitektonski artefakt može gledati kao niz varijantnih projektantskih ideja i mogućnosti.

Ta originalna inženjerska i tehnička likovnost elemenata enterijera i eksterijera u vidu završnog akcenta izrađenog u arhitektonskom detalju potvrđuje sklad između ideje, arhitektonskog objekta i prostornog i vremenskog konteksta.

Doprinos knjige koja je pred nama evidentan je, jer nam iznova centrira pažnju na potrebu za celovitim, kompletnim pristupom kod arhitektonskog stvaralaštva, od umetničkih do zanatskih aspekata, kao jedine garancije da se bogata raznolika arhitektonska forma može artikulirati i komponovati do potpunog harmoničnog sklada. Ovo monografsko izdanje vredno je kako u svom profesionalnom smislu tako i u edukativnom, pedagoškom gde se arhitektonska disciplina ogledno može izučavati u varijantnim, alternativnim eksperimentalnim istraživanjima. Stoga može biti upotrebljena kao obrazovno sredstvo, zbirka podsticajnih iskustvenih primera, namenjena studentima arhitekture i srodnih fakulteta, koja govori o tome da se smisao

bavljenja strukom potvrđuje kroz pretakanje ideja i koncepata u opredmećivanje kroz materijalnu i upotrebnu stvarnost. Kolegama arhitektima ova monografija će na dostojan način predstaviti još jedan ugao profesionalne ličnosti Gorana Vojvodića i svu širinu zahvata njegovog dosadašnjeg dela. Ostalim stručnjacima i široj publici može biti interesantna kao almanah primera kako sintetičke, invetivne fuzije srodnih ili manje srodnih graditeljskih usmerenja i zanata mogu kroz arhitektonski detalj uticati na podizanje opšte svesti o kulturi i kvalitetu izrađenog ambijenta.

Vladimir Lojanica, dipl.inž.arh.,  
redovni profesor  
Univerzitet u Beogradu - Arhitektonski fakultet

Beograd, februar 2019.

**WE** often ask ourselves how can we define and describe the highest achievements of architectural creativity. Succinctly speaking, when we think about this, we are talking about the synthesis of continuous artistic inspirations, masterly transformed into engineering endeavours, and comprehensively realized fit of the public, external and internal space successfully integrated into the immediate environment. Such works complement the ambience improving, at the same time, the entire wider cultural milieu and in a worthy way simultaneously reflect and represent the time in which they are created.

All of these are objective factors of universal definitions that remain at the level of theoretical and paradigmatic postulates, until, they become coloured and distinguished, by some kind of special ownership, by personally specific creative authorship.

In searching for such substance, we are searching for a specific way of architectural speech and language, a special, personal, architectural manuscript that gives and signifies the character of the whole work, while at the same time revealing and interpreting the character of personality and intellect of the creator. The architecture of the detail, therefore, as a kind of DNA, determines author's uniqueness and unrepeatability, becomes his personal handwriting, an open window into the essence of creative thought.

This is how we can look at the monograph in front of us, under the title "Architecture of Details", written by architect Goran Vojvodić. We perceive it as a search for the discovery of this individual specificity, a vocabulary as testimony of the author's opus with intention to fathom

into the anatomy, (as the author himself allegorically compared his work to anthropomorphic relationships), of the architectural, creative process. Perhaps this dedication to architectural detail can give us the most accurate understanding of this uniqueness, as we understood in great masters of the profession.

Such monograph editions are not very common; they are not just the mechanical aggregation of materials, but also an organized illustration of the necessity of an integral, synthetic and comprehensive attitude with an extremely sensible perception of architecture. Looking into detail, we look at the flow of transformative thought and transformation of ideas into material reality and we discover the very nature of architectural creativity and all the architectural processes that lead to the voice of architecture.

Dominant, large, personal handwriting is characteristic for bold rationalizations based on facts rather than fiction. A consecutive line is present, that controls the idea from inspiration through engineering logic to the properties of a material, as well as a masterful approach to handling their properties, colour, texture, structure ... Almost surgical precision, hygiene, neatness, but also a discovered, deep, analytical emotion is apparent.

What is unique in this presentation is that "Architecture of Details" is created from nine thematic sub-groups. It is an interesting, innovative way of presentation that does not follow the chronological path of development of the work, nor the organization of the presentation based on the purpose and dimensions of the object, on the contrary, it combines all the categories and periods of creation under the common



denominator of each individual subject: facades, openings, structures, fences/barriers, stairs, corridors, floors, ceilings, street furniture. Thus, in one zoomed segment, we can follow simultaneously the path of thought and maturation and different interpretations and variations on the same subject matter.

Through representations of different treatments and approaches to solving the same problems within the same thematic group, (methodologically similar to that of Raymon Keno in his book "Stylistic exercises"), we can analyse and record the overall effect and significance of a comprehensive approach to the topic from contemplative, functional, technological and the artistic viewpoint. Such treatment of details is comprehensive and incentive. Extensively documented by the presentation of specific examples and accomplished achievements, is what gives this monograph a particularly specific importance. If we consider these areas as small analyses and studies, they represent important parts of the puzzle that complement and complete the entire image of the author's opus and serve as proof that a materialized architectural artefact can be viewed as a series of various design ideas and possibilities.

This original engineering and technical artistry of interior and exterior elements in the form of a final accent made in architectural detail confirms the harmony between the idea, the architectural object and the spatial and temporal context.

The contribution of the book that is before us is evident, since it centres our attention again on the need for a comprehensive, complete approach to architectural creation from arts to crafts viewpoints as the

only guarantee that a rich diverse architectural form can be articulated and composed into entire harmony. This edition, being a monograph by its configuration, is valuable both in its professional sense as well as by its educational, pedagogical significance, where architectural discipline can be experimentally studied in various, alternative trial-like tests and researches. It can therefore be used as an educational tool, a collection of incentive examples based on experience, intended for students of architecture and related faculties, which shows that the purpose of dealing with the profession is approved by transferring ideas and concepts into materializing through the material and usable reality. To my colleagues, the architects, this monograph presents, in a deserving manner, another side of professional personality of Mr. Goran Vojvodić and the entire wide scope of his previous work. To other experts and general public it can be interested as an almanac of examples how the synthetic, inventive fusion of related or less related architectural orientations and crafts can affect raising the general awareness of the culture and quality of built environment.

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**KNJIGA** „Arhitektura detalja“, predstavlja arhitektonsko stvaralaštvo Gorana Vojvodića sagledano kroz prizmu materijalizacije ideje. Fokusirana na detalje naglašava maksimu da nema zaokruženog arhitektonskog izraza, a samim tim i kvalitetne arhitekture, bez projektantske razrade a zatim dosledne realizacije detalja, bez udublivanja u rešavanje njihove logike u datom kontekstu: gradivnom, konstruktivnom, funkcionalnom, likovnom.

Pored teoretskog uvoda, koji čine istorijski sagledana razmatranja o značaju i ulozi detalja, nakon toga osvrst na delo Vojvodića, te „Reči autora“, osnovni deo knjige je vizuelni – slikovni pogled na realizovane objekte kojim se afirmiše niz teza iznetih u uvodu i autorovim razmatranjima.

Odnos prema arhitektonskom stvaralaštvu Vojvodića je integralan. Eksterijer i enterijer su tretirani jednovremeno i sa istom posvećenošću, što tezu o integraciji spoljnog i unutrašnjeg prostora, afirmiše na razne načine. Spajanje i razdvajanje ovih prostora je, u zavisnosti od slučaja, izvedeno sa preciznošću dobrog metričkog stiha, poetski a nekad epski, narativno.

Fokus na detalju i Vojvodićeve realizacije afirmišu niz teoretskih razmišljanja iznetih u uvodu i potvrđuje još jednu maksimu, da „budućnost detalja nije toliko tehničko pitanje već pitanje budućnosti arhitekture“ (Ford. E).

Istu posvećenost autor poklanja: fasadnim i unutrašnjim oblogama kao licu arhitekture; otvorima kao očima, nosu, ušima arhitekture;

konstrukciji kao skeletonu; ogradama i pregradama kao rukama arhitekture; stepeništu kao nogama arhitekture; koridorima – kolonadama kao torzoima arhitekture; podovima kao arhitektonskim stopalima; plafonima i osvetljenju kao nervnom sistemu arhitekture; mobilijaru, urbanom nameštaju. Na kraju sopstvenog iskaza naglašava da načinom na koji projektuje detalj šalje poruku, pošto su rešenja mnogostruka a stvaralac bira određeno, čime determiniše svoju ideju i senzibilitet.

Iako je knjiga fokusirana na detalj u svim njegovim manifestacijama, od makro do mikro slučaja, od najsitnijih sklopova do celih delova objekata može da se čitaju i odrednice, kontekst, kontinuitet i identitet. One jesu imanentne za arhitekturu kroz sva vremena, ali su naročito isticane u vreme polemisanja sa posmodernim razmišljanjima i tokovima. Arhitektura koju Vojvodić stvara nije postmodernistička ona je modernistička ali posle moderne i u njoj se, kroz prikaze u knjizi, vide i veze sa okruženjem, i nastavak traženja novih pravila kao i usavaršavanje i prepoznatljiviji izraz autora. U knjizi se uočavaju i poznati principi i novi slučajevi, i teoretsko i istraživačko i skriveno otkriveno.

Vizuelnom interpretacijom kroz slike izvedenih celina i delova jasno se daje do znanja, ili pouke, da detalj treba da bude prvenstveno stvar imaginacije a zatim dobre podučivosti da se imaginacija realizuje. Zanatli deo koji zna arhitekta i sposobnost proizvođača, da li mašine ili manufakture, treba da čine simbiozu u kreativnom stvaralaštvu.

Vojvodić nas upućuje na jasno opredeljenje, stav, na poruku, manje na sam proces koji se krije iza rezultata. Knjiga ne nudi kako, već zašto, i

potstiče na učenje i traganje za dolaženjem do rešenja.

S obzirom da se radi o svojevrsnoj vizuelnoj prezentaciji koja je imala za cilj da opravda „arhitekturu detalja“, kao poentu razmatranja umetničkog oblikovanja, izbor kadrova, čitkost prezentovanog materijala čini da ispred svakog prikaza – fotografije posmatrač se nehotično zaustavi i isčitava poruku, sklapa delove mozaika memorišući prethodno viđene prikaze određenog zdanja, enterijer, eksterijer, odabrane „zglobove“ i total. Razdvojenost ovih segmenata kroz strukturu knjige ima svoju logiku u temi koja je apsolvirana ali ne ostavlja čitaoca bez mogućnosti da sklopi celinu. Ovakav postupak je i analitičan i sintetičan i daje dinamiku i pregledanost.

Knjiga je obimna, sadržajna i u isto vreme asketska, precizna, izbalansirana tako da tema detalja u arhitekturi opravdava naziv knjige „Arhitektura detalja“ kao i osnovne dve maksime, da nema valjane arhitekture bez kvalitetnog arhitektonskog detalja i da to nije tehničko pitanje već pitanje budućnosti arhitekture. Afirmisanjem svojih stavova i razmatranja drugih arhitekata i teoretičara predstavljena je značajna problematika koja zadire u srž arhitektonskog stvaralaštva i koja zavređuje da se sa ovom temom, iskazanom na jedinstven način, potstakne i pogura analitički duh i kvalitet arhitektonskog stvaralaštva.

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Beograd, januar 2019.

**THE** book “Architecture of Detail” represents the architectural creativity of Goran Vojvodić through the prism of materialization of an idea. Focused on the details, it emphasizes the maxim that there is no a defined architectural expression, and hence quality architecture, without designer’s elaboration followed by the consistent realization of details, without the focus on resolving their logic in a given context: material, constructive, functional, and artistic.

In addition to the theoretical introduction, consisting of historically observed considerations of the significance and role of detail, followed by the review of the work of prof. Vojvodić, as well as the “Word of the author”, the basic part of the book is a visual – pictorial view of the realized objects that affirm a number of concepts which are outlined in the introduction and the author’s observations.

The attitude of Vojvodić towards architectural creation is integral. The exterior and the interior were treated simultaneously and with the same dedication, which affirms the thesis about the integration of the external and internal space in various ways. The merging and separation of these spaces, as the case may be, is done with the precision of good metric verse, poetic and sometimes epic, narrative.

The focus on detail and Vojvodić’s realization affirm a series of theoretical considerations outlined in the introduction and confirm another maxim that “the future of detail is not so much a technical matter but a matter of the future of architecture” (Ford. E).

The author dedicates the same commitment to the: facade and interior linings as the face of architecture; openings as eyes, nose,

ears of architecture; structure as a skeleton; fences and barriers as architectural hands; stairs as legs of architecture; corridors – colonnades as architectural torso; floors as architectural feet; ceilings and lighting as a nervous system of architecture; street furniture as an urban furniture. At the end of his own statement, he emphasizes that the way in which the detail is designed sends a message, and while the solutions are multiple the creator chooses a specific one, defining his idea and sensibility.

Although the book is focused on detail in all its manifestations, from macro to micro case, from the smallest circuits to entire parts of the objects, it is possible to read as well definitions, context, continuity and identity. They are immanent to architecture throughout all eras, but are particularly emphasized at the time of polemics with postmodern considerations and flows. The architecture that Vojvodić creates is not a postmodernist, it is modernist, but after and inside the modern era, and the book demonstrates the connection with the environment, the continuous search for new rules, improvement and the distinguishing expression of the author. The book also identifies well known as well as new principles, both theoretically and experimentally, and the hidden and the revealed.

A visual interpretation through the images of the executed wholes and parts clearly gives the lesson, or sends a message, that the detail should be primarily a matter of imagination, and then a good scholarship to bring the imagination to reality. The professional part known to the architect, and the skill of the maker, whether machine or manufacture, should be a symbiosis in creative work.

Vojvodić points us to a clear commitment, attitude, to a message,

more than to the process itself that is behind the result. The book does not offer how, but why, and encourages learning and searching for finding the solution.

Bearing in mind that this is kind of a visual presentation aimed at justifying the "architecture of details", as a point of consideration of artistic design, the selection of scenes, the readability of the presented material pursues the spectator to inadvertently stop at each presentation - photography, and read the message, assemble parts of the puzzle memorizing previously seen presentations of a specific building, interior, exterior, chosen "joints" and overall picture. Separation of these segments through the structure of the book has its logic in the subject that is elaborated but does not leave the reader without the possibility of assembling a totality if the whole. Such a procedure is both analytical and synthetic and gives certain dynamics and transparency to the reader.

The book is comprehensive, substantive and at the same time ascetic – precise, balanced so that the theme of the detail in architecture justifies the name of the book "Architecture of Details" as well as the basic two maxims, that there is no valid architecture without quality architectural details and that this is not a technical matter but matter of the future of architecture. By affirming his views and considerations of other architects and theorists, there is a significant topic that penetrates into the core of architectural creativity, and which deserves, as a topic expressed in a unique way, to serve as inspiration and encouragement for analytic spirit and quality of architectural creation.

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Science Advisor

Belgrade, January 2019.



## CRNO BELO U KOLORU, UNUTRAŠNJI SPOLJAŠNJI SVET ARHITEKTURE GORANA VOJVODIČA

Arhitektonska praksa kao profesionalna delatnost podrazumeva različite postupke i procedure sinteze, spajanja, uspostavljanja kako ideja, koncepta, nacrt, planova i drugih prerogativa konstrukta, ali isto tako i građenja građevina i arhitektonskih struktura kao *NOVE* vrednosti i analize, razmatranja, rastavljanja, razgradnje, razdvajanja, segregacije spadaju u racionalne i analitičke metode istraživanja i saznavanja o određenim datostima i mogu predstavljati eventualno samo početak postupaka arhitektonskog projektovanja i građenja kroz pojedina pripremna istraživanja. Rušenje nije u prirodi arhitekata, ali postupkom rušenja često se započinje građenje, upravo kao što je i kraj jedne epohe, u ovom slučaju postmoderne, završio dekonstruktivističkom arhitekturom, raščlanjavanjem i rastakanjem elemenata, struktura, konstrukcija, identiteta, semantičkih označitelja, da bi se ponovo, od raščlanjenih i dekomponovanih elemenata, struktura, prostora, značenja, uspostavio novi poredak stvari i stvorila *NOVA* arhitektonska stvarnost. Stvarajući *NOVO* na tradiciji ruskog, sovjetskog konstruktivizma, vremešni Filip Džonson, kustos MOMA (Muzeja moderne umetnosti u Njujorku) i mladi Mark Vigli su prepoznavanjem i zaokruživanjem pokreta dekonstruktivizma, inaugurisali 1988. godine sedam velikana sveta, posle tri decenije još uvek najvećih arhitekata i (Coop Himmelblau, Piter Ajzenman, Frenk Geri, preminula Zaha M. Hadid, Rem Kolhas, Daniel Libeskind i Bernard Čumi). Od tada su uspostavljeni brojni novi projektantski postupci, do tada neznani.

Procedura razdvajanja i dekomponovanja na elemente, fragmente

i detalje, predstavlja postupke kojima se vrši derivacija arhitekture na samostalne elemente koji kao takvi vrlo retko postoje izolovani u izgrađenom svetu, izostravajući ih u sopstvenom značenju kroz samostalno postojanje, ostavljajući ih bez uticaja drugih elemenata, svedenih na tipologiju građevinskih elemenata i prostornih subpozicija. Takav postupak dekonstrukcije - defragmentisanjem totala na više elemenata, spojeva i zahvaćenih detalja, rasparivanjem i rasparčavanjem celine na različite vrste podsistema i podstruktura, ostavljajući ih u stanju neke polu-fragmentisane sinteze, na izolovane spojeve, odnosno detalje - postavio je Goran Vojvodić kao koncept svoje nove monografije, sličan, možda više saobrazan nego direktan postupku Rema Kolhasa, vodećeg svetskog arhitekta na polju teorije i prakse.

U svojoj knjizi istraživanja arhitektonskih elemenata, koje je prethodno obavio sa studentima Harvarda, a koja je bila i zvanični katalog postavke izložbe 14. arhitektonskog bijenala u Veneciji (2014) sa nazivom *Fundamentals* (Osnove), Rem Kolhas (OMA) je na taj način ispitivao mikro-narative, otkrivajući ih fokusiranjem na veličinu izolovanog detalja ili fragmenta, čije su različitosti, između ostalog, tvorili vreme, tradicija, istorijski uslovi, okolnosti, kontekst, društvo, kultura, stvaraoci, tehnologija... Rem Kolhas ovako definiše svoj postupak: „*Samo posmatranjem elemenata arhitekture pod mikroskopom možemo prepoznati kulturne preference, zaboravljenu simboliku, tehnološki napredak, mutacije izazvane intenziviranjem globalne razmene, klimatska prilagođavanja, političke kalkulacije, regulatorne zahteve, nove digitalne režime, i negde u mešavini ideje arhitekata koje konstituišu praksu arhitekture danas... Arhitektura je profesija koja je obučena da stvari spaja, a ne da ih razdvaja.*“ Fenomen

dekonstruktivizma stalno iznova upućuje na neku svoju inovaciju.

Metodologijom usredsređenja na detalje/elemente konsekventno se bavi knjiga Gorana Vojvodića, detaljem nasuprot geštalu. Važnost arhitektonskog detalja je enormna i suštinska. Najvažniji delovi arhitektonskih objekata su upravo detalji, često samo delimično vidljivi, ili što je najčešće, potpuno nevidljivi. Za izvrsnost arhitekture može se reći da važi stara kineska izreka - „bogovi su u detaljima“.

*Arhitektura detalja* je naslov monografije arhitekta Gorana B. Vojvodića, profesora Arhitektonskog fakulteta u Beogradu. Dvojezična monografija na srpskom i engleskom jeziku je izdanje Univerziteta u Beogradu - Arhitektonskog fakulteta (2019) i obuhvata devet poglavlja, uz uvodni predgovor arhitekta dr Ivane Vingam (London, Velika Britanija), sa posebnim poglavljem *Reč autora*, u kome arhitekta Goran Vojvodić iznosi svoje viđenje koncepta knjige, njenih teza, tema i metodologija, kroz predstavljanje fragmenata realizovane arhitekture - čiji je on takođe autor, njenih detalja i ambijenata. Poglavlja monografije *Arhitektura detalja*, redom su - *Fasadne i enterijerske obloge; Otvori; Elementi konstrukcije; Ograde / Pregrade; Stepeništa; Koridori / Kolonade; Podovi; Plafoni / Rasveta; i Mobilijar / Ambijenti*. U završnom poglavlju pod nazivom - *Indeks odabranih radova*, autor zaokružuje svoje realizovane projekte, prikazujući ih u prepoznatljivom totalu, sa neophodnim osnovnim tekstualnim podacima o njima, bez pratnje grafičkim prilogima. Objekti na fotografijama su poredani hronološkim redom, i to poglavlje je suština sveukupno zapitanog, izloženog, i predstavlja završni ključ ove monografije.

Goran Vojvodić je izuzetno plodan arhitekta. Za svoje realizacije

nagrađivan je brojnim profesionalnim i društvenim priznanjima i tako postao jedan od najnagrađenijih autora u istoriji srpske arhitekture, između ostalog i nagradom za životno delo sa tek navršenih 50 godina života. Zbog svoje profesionalne agilnosti, uspešnosti i izvrsnosti, u više navrata radio je po pozivu na Arhitektonskom fakultetu u Beogradu, kao arhitekta iz prakse i gostujući nastavnik, da bi od 2014. godine na istom fakultetu radio u svojstvu vanrednog profesora na Departmanu za arhitekturu. Ostvario je veliki opus realizovanih objekata u Beogradu, Srbiji i inostranstvu. Izdvaja se iz reda srpskih arhitekata praktičara, stvaralaca i arhitektonskih pedagoga svojim ranim, neprekidnim i dugotrajnim delovanjem u stvaranju i realizaciji arhitektonskih dela, visokom produktivnošću, sa tematskom i sadržajnom raznovrsnošću arhitektonskih objekata, i sa ostvarenim kvalitetom arhitekture najvišeg ranga.

U opštepoznatoj i višedecenijskoj krizi u Srbiji, i u oblasti arhitekture i životne sredine, sa realnošću veoma niskih profesionalnih mogućnosti objekti arhitekture u Srbiji imaju problematično nizak stepen završenosti predviđen projektima. Rad Gorana Vojvodića se izdvaja kao konsekventan, uspešan, visokog kvaliteta i dometa, sa očuvanim autorskim integritetom, kao održiv i otporan takvom realitetu, sa odličnom rezultantom odnosa autor i arhitekta / investitor ili klijent / izvođač ili preduzetnik, kao i odnosa delo / stručno društveno priznanje - zahvaljujući dosledno postignutoj estetici, uspešnosti u primeni savremenih tehnologija i materijala, prisutnosti na gradilištu, visokoj profesionalnosti, upornosti i sposobnosti da se projekti dovedu do kraja. Visok stepen konsekventnih i konsekutivnih situacija, a koje su saglasne autorovoj postavci, predstavljaju osnovni sadržaj ove monografije. Naime, prezentirani materijal se odnosi na završeno,

urađeno, vidljivo, a sve drugo što je bilo pretpostavljeno, planirano a nije izvedeno, ono procesno a promenjeno, nije predmet analiza i razmatranja, jer o tome nema podataka.

Analiza arhitektonskih realizacija kojoj je ova monografija posvećena, obuhvata period od 1995. do 2018. godine, dakle vremenski period duži od dve decenije, a koji u sebi sadrži veliki broj društvenih promena - više različitih oblika i naziva države, sankcije i međunarodnu izolaciju, ratove, sukobe i ratna dejstva međunarodne zajednice prema Srbiji, uz neprekidnu političku, ekonomsku i društvenu krizu što ide u prilog tezi da transformacije i te kako utiču na transformaciju i mutaciju arhitekture, njenih estetskih, tehničkih, tehnoloških, misaonih i umetničkih svojstava.

Način na koji je izložena materija u monografiji je vizuelan, hronološki i uporedan. Kaleidoskopski dijalog je sastavljen od slika, tretirajući podjednako sve arhitektonske teme kojima se autor bavio: stambeni blok, stambeno-poslovni objekat, vile, kuće na moru, upravne zgrade, poslovno-stambeni objekti, butik, izložbeni salon, poslovno-servisni kompleks, prodajno-servisni centar i objekti kulture – Beogradska filharmonija i Francuski kulturni centar. Komparacija dvadeset i sedam različitih objekata po vremenu nastanka, tipologiji, veličini, sadržaju, svrsi i funkciji, posebno po tematskom načinu pristupa tretiran je ravnopravno bilo da su to 'objekti' arhitekture ili enterijeri, i razmatrani su kroz prizmu posebnih tipologija, kao fasade, obloge, pregrade, ograde, otvori, elementi konstrukcija, stepeništa, koridori, kolonade, podovi, plafoni, rasveta, mobilijar, do ambijenata, kao zgrade sa enterijerima ili kao enterijeri sa dogradnjom i rekonstrukcijama. Kadrovi sa izdvojenim i defragmentisanim elementima arhitekture

najavljuju svaki od segmenata, odnosno poglavlja.

Zašto su 'objekti' defragmentisani na situacije po tipu funkcionalne uloge u građenju? Na stranicama knjige redaju se fasade, pregrade, obloge, podovi i plafoni - kao površine (koje zatvaraju), otvori (koji otvaraju zatvoreno, povezuju spolja i unutra, kadriraju, dekorišu), zaokruženi i nezavisni elementi u prostoru kao što su stepeništa, elementi konstrukcija, ograde, rasveta, mobilijar, zatim kolonade i koridori kao funkcionalne i prostorne veze, sve do ambijenata, najsloženijih situacija kao sadejstva spojeva elemenata, svetla, komfora, prostornosti, vrsta materijala, karaktera i fizionomije prostora i elemenata, kvaliteta opreme i stila mobilijara, vrste primenjenih tehnologija, fleksibilnosti, dinamičnosti promena i ljudi. Zašto se ne govori o arhitektonskim i kompozicionom elementima i totalima, poetici, estetici i semantici, nego o građevinskim tipologijama, zašto se dekomponuju i izdvajaju kao građevinski tipološki elementi kada su mogli da se strukturiraju na drugi način? Rastavljeni, rascepljeni na elemente i partije, fragmente i skup prostornih pozicija, kod njih se prekida i nestaje jasna veza sa celinom, čak do mogućnosti neprepoznavanja.

Odlazi se u apstrakciju u kojoj se prividno gase i nestaju identiteti, ostaju izolovani ambijenti nepovezani sa drugim ambijentima, tehničkim sklopovima, mašinskim elementima ili tehnološkim i mehanotoničnim strukturama sa malo kontrasta, kontradikcije, paradoksa. Detalj predstavlja sintezu, detalj nije umanjen ili uvećan element, isečen i izdvojen, detalj je spoj, način spajanja različitih elemenata, koji ponekad ili uglavnom ne mogu lako i jednostavno da se sklope. Inženjerski stav je u prividnoj nadmoći nad dizajnerskim i

umetničkim, kao racio i razum nad emocionalnim. Mogući odgovori se nalaze možda i u analogiji sa stavom Rem Kolhasa, da savremena arhitektura, koja se svojom inter/transdisciplinarnošću kreće između brojnih profesija, sa majoritetom same arhitekture kao specifične discipline, bliske dizajnu u širem smislu značenja, kao i umetnosti - može da učini samu arhitekturu na neki način zamućenom.

Da li ova difrakcija čini jedan opus vidljivijim, tipološki čistijim i jasnijim od onoga koji ga je stvorio, naravno u brojnim odnosima i učesnicima koje zahteva arhitektura? Sigurno je da se pojavljuju male priče i mikro-narativi, u mikro/makro relaciji, koliko to slika kao medijum može da dozvoli, i koliko holizam geštalta svakog pojedinačnog 'objekta' može da se održi, a za njim, od renesanse do danas definisana uloga arhitekta - autora u stvaranju dela. Dakle, ova monografija kroz svoju formu i metodologiju neverbalnom komunikacijom generiše pitanja. Određena pitanja se vezuju za opus i samo delo tako da se u dugom vremenskom sledu neke autorske tendencije emuliraju: apstrakcija i minimalizam, težnja nematerijalnosti, isijavanje svetlosti i odsjaj elemenata, ambijenti belog i osvetljenog, monoforme sa teksturom, transformacija slika, dinamični identitet, kolažiranje apstraktnih elemenata sa refleksijom, cizelirani rasteri sa uramljenim akcentima, mehaničko ponavljanje, usložena translucidnost, transparentnost, korporativni nad-dizajn, analogni/digitalni art deko, nova dekorativnost, rafinacija do stereotipija i anonimnog, kristalne strukture, crno beli totali sa akcentima boje, asamblaziranje, elementarnost u formi, itd. Jasno je da tehnološki arhitektura napušta mokre postupke okrećući se svojoj montaži, asamblazu sofisticiranog dizajna industrijski proizvedenih građevnih elemenata (kao mobilijara), sa novom estetikom. Deo teoretske rasprave zapravo čini uvodno poglavlje u kome Ivana

Vingam izvrsno razvija zaokruženu, celovitu teorijsku studiju detalja, kroz sledstveni niz fenomenoloških analiza i pitanja, razvijenih kroz dijalošku formu u kojoj se smenjuju arhitekti i teoretičari - Vitorio Gregoti, Stiven Hol, Morfozis, Juhani Palasma, Mario Bota, Ben van Berkel, Rem Kolhas, Filipe Ram, Dejvid Čiperfeld, Edvard Ford, Keler Isterling i drugi. Ona otvara teorijsku raspravu dajući komplementarnu ravnotežu brojnim primerima koji se smenjuju u knjizi. U jednom trenutku, između mnogo zahvaćenih tema, Ivana Vingam lucidno navodi Fraskarija - „*da detalje treba tumačiti kao 'minimalne jedinice označavanja u arhitektonskoj proizvodnji značenja', i da kao takvi treba da budu otkriveni u 'prostornim čelijama u elementima kompozicije, u modulima ili merama, u smenivanju praznine i punoće ili u odnosu unutrašnjeg i spoljašnjeg'*... Možda je najbliže najtačnijem u onom što Ivana Vingam dalje u svom istraživanju i tezi argumentuje, teorijskim radom Fraskarija na primerima Karlo Skarpe, sa zaključkom da je - „*spoj koji predstavlja plodni detalj mesto gde se odvijaju i izgradnja i konstruisanje arhitekture*”.

Konačno, šta je detalj? Šta u ovom slučaju znači detaljisanje? Šta označava detalj, šta poručuje? Da li se ovde radi o detaljima, ili se detalj upotrebljava kao pojam za jedan drugi fenomen, karakter, poziciju, spoj, elemenat? Da li su to možda ne-detalji? Kako definisati detalj - kao crtež, tehnologiju, estetiku? Da li je detalj ukras, ili estetika minimalnog i apstraktnog ili čista forma bez dekoracije? Da li je detalj sastavni deo arhitektonske forme? Da li detalj afirmiše *NOVO* u arhitekturi, i stvorenu novu vrednost? Da li je detalj modul, mera ili modni trend? Da li detalj još uvek spada pod pravila teorije forme i klasične principe razvijanja kompozicije? Da li koncept u arhitekturi postavlja detalj, dok taj detalj ostvaruje takav koncept? Da li je

koncept =detalj? Da li detalj predstavlja odnos po pravilima, kreativno povezivanje materijala u prostoru, kako autor nagoveštava? Ili suštinu, snagu i poziciju detalja u oblikovanju objekata, arhitektonskih struktura i kompozicija, rukovodeći se načelima lepog i principima inženjerske logike, kako navodi.

Monografija *Arhitektura detalja* otvara mnogo pitanja, tema i hipoteza. Detalj nije deo, detalj je celina. Jezik detalja je jezik arhitekture. Detalj je sistem i element sistema. Detalj vrši artikulaciju arhitektonskog jezika, u procesu konstituisanja / konstruisanja arhitekture. Detalj je sredstvo komunikacije, semiološke, semantičke, itd. Goran Vojvodić nas upućuje na moguće odgovore, odnosno svoje teze šta je to za njega detalj, odmah kroz podnaslov svog teksta - *Detalj kao znak, simbol, poruka, arhitektura*, i nešto dalje u tekstu - *deo, segment, minijatura*. Vojvodić nas na kraju svoje reči upućuje na presudnu ulogu karaktera detalja i konteksta iz kog proizilazi, kojima se određuje prostorni i estetski kvalitet, potom i identitet objekata autorskog opusa. Višestruka kodiranost ove knjige, njena poglavlja, reč autora i uvodni teoretski paspartu Ivane Vingam, kao i raznovrsni sadržaj raspoređen u poglavlja preporučuju ovu monografiju kao ozbiljnu belešku vremena, stvaralačke sinteze, posebnog pogleda arhitektonskog bavljenja u Srbiji, malu teoretsku raspravu i može da predstavlja inspirativno, plodno i zanimljivo štivo značajnih dometa profesionalcima, studentima, istraživačima za samostalno pretraživanje arhitektonskih pozicija na master i doktorskim akademskim studijama, široj publici, ali i kao komplementarni deo koji sa prvom knjigom autora *Moja Arhitektura* (2012) čini celinu.

Goran Vojvodić nas preko detalja uvodi u svoju arhitekturu i svoju filozofiju arhitekture posećujući nas na svoj lični pristup projektovanju, struci, vremenu, kontekstu, stvaralačkoj filozofiji, tehnologiji. Goran Vojvodić drenira, „suši“ arhitektonske elemente od uticaja arta, dizajna i drugih primesa, ne napuštajući dimenziju estetike, sumirajući detalje svoje arhitekture, kao i svoj kredito u knjizi: „*Autor pristupa oblikovanju objekata, arhitektonskih struktura i kompozicija, rukovodeći se načelima lepog i principima inženjerske logike, kao i mišljenja da detalj (konstrukcije, obloge, i dr.) predstavlja taj prevladajući, postulat koji daje završnu (ili početnu ili obostranu) estetsku dimenziju svakom delu arhitekture*“. Kao autor veoma bogatog opusa izvedenih dela smatra da je „...*arhitektura multidisciplinarna delatnost sa snažnim oslanjanjem, pre svega na inženjerski aspekt...*“.

Eksplirirana kroz slike, monografija *Arhitektura detalja* daje mogućnost zanimljivih analiza spojeva, elemenata i materijala i njihove evolucije kroz vreme i autorovo sazrevanje, kao i čitav podtekst brojnih aspekata uspešnog i dugog stvaralačkog života, inženjerskog izdanka beogradske škole arhitekture sa početka i sredine 80-tih godina, u izloženim i raščlanjenim radovima, sa iskustvom nadograđenog umeća nemačkim smislom za kvalitet i disciplinu, sa izraženim sportskim duhom, sa odličnom profesionalnom reputacijom kod klijenata i investitora, kolega i studenata.

Zoran Lazović, dipl.inž.arh.,

Beograd, februar 2019.

Redovni profesor

Univerzitet u Beogradu - Arhitektonski fakultet



Fotografija: Relja Ivanić

## COLOR BLACK AND WHITE, GORAN VOJVODIĆ'S INTERNAL/EXTERNAL WORLD OF ARCHITECTURE

Architectural practice as a professional activity implies different procedures for the synthesis in the process of establishment of ideas, concepts, sketches, plans and other prerogatives of the conceptual construct, but also in the process of construction of buildings and architectural structures seen as a NEW value. The considerations, process of dismantling, deconstruction, separation and segregation are the rational and analytical methods of researching and learning about certain types of parameters that could be seen as just the starting point of architectural procedures of designing and construction embedded in an individual preparatory research. Demolition, while not being an associated trait to architects, is often the beginning of construction. Similar to the end of an era, in this case postmodernism which was supplanted by deconstructive architecture, in which the breaking down and disjoining of elements, structures, constructions, identities and semantic signifiers, resulted in broken down and decomposed elements, structures, spaces, and meanings, and, yet, established a new order of things creating NEW architectural reality. By creating NEW on the tradition of Russian, Soviet constructivism, the aging curator in MoMA, Philip Johnson and the young Mark Wigley have inaugurated in 1988 seven world architects who became key protagonists of Deconstructivist movement. Three decades later they are still star architects (Coop Himmelblau, Peter Eisenman, Frank Gehry, late Zaha M. Hadid, Rem Koolhaas, Daniel Libeskind and Bernard Tschumi). Since then, a number of new designing procedures have been established that appeared unknown until their work and experimentation. The procedure of deconstruction could be seen as de-fragmenting of

elements, assertion of fragments and in some way details as well. This procedure could be seen as the process to derive architecture from independent elements, which as such very rarely exist as isolated in the built world. However, focusing on their own meaning and apparent independent existence, may be seen as isolation from other elements and may look as if they were reduced to typology of building elements and spatial sub-positions. Such a procedure of deconstruction – de-fragmenting of long stretches into several elements, junctures and details, by the process of disjoining and dividing the whole into different types of subsystems and substructures, while achieving the state of somewhat semi-fragmented synthesis, isolated connections, or details – was also set by Goran Vojvodić as the concept of his new monograph, similar, and familiar to the process of Rem Koolhaas, the world's leading architect in the field of theory and practice.

In his book of research of architectural elements, which he had previously carried out with Harvard students, which was also the official catalog of the 14th Architecture Biennale of Venice, (2014) with the title *Fundamentals*, Rem Koolhaas researched micro narratives, revealing them by focusing on the size of the isolated detail or fragment, whose diversity, among other things, was formed by time, tradition, historical conditions, circumstances, context, society, culture, individual creator, or technology among other things. Koolhaas defines his procedure: *"Only by observing the constitutive parts of architecture under a microscope can we recognize cultural preferences, forgotten symbolism, technological progress, mutations caused by the intensification of global exchange, climatic adjustments, political calculations, regulatory requirements, new digital regimes, and somewhere in the mix of the idea of architects constituting the*

*architecture practice today. Architecture is a profession that is trained to fuse things, not to separate them."* It seems that the phenomenon of deconstructivism continuously reiterates its innovation.

The book of Goran Vojvodić consequently deals with the methodology of focusing on the details/elements, detail as opposed to form. The importance of architectural detail is enormous and essential. The most important parts of architectural structures are precisely the details, often only partially visible, or, most often, completely invisible. One can say that the old Chinese saying is true - "Gods are in detail" is applicable to the excellence of architecture. *Architecture of Details* is the title of the monograph by architect Goran B. Vojvodić, professor at the Faculty of Architecture in Belgrade. The bilingual monograph in Serbian and English is published by the University of Belgrade - Faculty of Architecture (2019); it has nine chapters, with an introduction by Ivana Wingham (London, Great Britain), with a special chapter entitled "The Word of the Author", in which architect Goran Vojvodić presents his perception of the book concept, its theses, themes and methodologies, through the presentation of the fragments of his realized architectural opus. Chapters of the monograph *Architecture of Details* are - *Facade and Interior Envelope Openings; Elements of the Structure; Fences/Partitions; Stairways; Corridors/Colonnades; Floors; Ceilings/Lighting; and Furniture/Ambience*. In the final chapter titled - *Index of Selected Works*, the author presents his finished designs, presenting them in a recognizable long photographic shot, with the necessary basic textual information about them, without accompanying graphic elements. The objects in the photographs are in chronological order, and this chapter is the essence of the entire questioned, exhibited, and represents the final key of this monograph.

Goran Vojvodić is an extremely prolific architect. He has been awarded numerous professional and social awards for his achievements, and has thus become one of the most prized authors in the history of Serbian architecture. He has received, among others, an award for life achievement when he was only 50 years old. Due to his professional agility, success and excellence, he has worked on several occasions on the invitation of the Faculty of Architecture in Belgrade, as a practicing architect and guest lecturer, to work at the same faculty as an associate professor at the Department of Architecture. He has realized a great opus of buildings in Belgrade, Serbia and abroad. He is distinguished from the line of Serbian architect practitioners, creators and architectural pedagogues with his early, continuous and long-lasting activity in creating and execution of architectural works, high productivity, with thematically broad and content diverse architectural structures, while achieving quality of architecture of the highest order.

In the well-known and decades-old crisis in Serbia, both in the field of architecture and the environment, with the reality of very low professional potential, Serbian architecture has a problem with a low level of completion of designed buildings. The work of Goran Vojvodić is distinguished as consequential, successful, with high quality and wide ranging, with preserved creative integrity, as sustainable and resistant to such a reality, with excellent result in the relationship between architect/investor or client/contractor, as well as the relationship between professional and social recognition. This is because of consistently achieved architectural aesthetic, success in applying modern technologies and materials, presence at the construction site, high-level professionalism, persistence and the ability to lead designs to a completion stage. Such a high degree of consequent

and consecutive situations, are consistent with author's setting, and are the basic content of this monograph. Namely, the presented material refers to completed, finished, visible, deliberately omitting the supposed, planned and not executed, processed or changed but un-built, as the subject of this monograph's consideration.

The analysis of architectural executions that this monograph is dedicated to cover the period from 1995 to 2018, that is, a time period longer than two decades, which involved a large number of social changes - several different forms and names of the country, sanctions and international isolation, wars, conflicts and attacks of the international community on Serbia, with a continuous political, economic and social crisis; all of which affected the transformation and mutation of architecture, its aesthetic, technical, technological, reflective and artistic qualities.

The way the material is presented in the monograph is visual, chronological and comparable. The kaleidoscopic dialogue is composed of pictures, treating all the architectural themes the author deals with: housing block, residential-business building, villas, seaside houses, administrative buildings, business-residential buildings, boutique, showroom, business-service complex, sales-service center and cultural objects like Belgrade Philharmonic and French Cultural Center. The comparison of twenty-seven different structures by time of origin, typology, size, content, purpose and function, and especially by the thematic approach, was treated equally, regardless of whether they were "structures" of architecture or interiors, and all were considered through the prism of particular naming of chapters such as *facades, roofs, ceilings, partitions, fences, openings, construction elements, stairways, corridors, colonnades, floors, ceilings, lighting, furniture,*

*ambience*, as buildings with interiors, or as interiors with upgrade and reconstruction. Photographs of extracted and defragmented elements of architecture introduce each of the segments, or chapters.

Why are "structures" fragmented into functional roles in the building? On the pages of this book appear facades, partitions, envelopes, floors and ceilings are lined up - being surfaces (that finish); openings (which open the closed, connect the outside and inside, frame and decorate); rounded and independent elements in space such as stairways, structural elements, fences, lighting, furniture; colonnades and corridors as functional and spatial connections; all which lead to ambience, and the most complex situations such as the interaction of fused elements, light, comfort, space, type of material, character and physiognomy of space and elements, quality of equipment and style of furniture, types of applied technologies, flexibility, dynamics of change, and, finally, people. Why are architectural and compositional elements and long photographic shots, poetics, aesthetics and semantics discussed; why are building typologies considered; why are they decomposed and separated as construction typological elements when they could be structured in another way? Disjointed, split into elements and lots, fragments and a set of spatial positions, a clear connection with the whole breaks and disappears, even to the extent of non-recognition.

The author leads us to an abstraction in which the identities seem to disappear, in which the isolated surroundings remain, unconnected to another environment, technical systems, machine element or technological and mechatronics structures with little contrast, contradiction, or paradox. The detail is a synthesis, the detail is not

a reduced or enlarged element, cut off and separated, the detail is a fusion, the way of fusing different elements, which at times and often cannot simply and easily merge. The engineering attitude is in apparent superiority over design and art, as rational mind over emotional nature. Possible answers are perhaps in analogy to Rem Koolhaas's view that modern architecture, which is moving with its inter/transdisciplinarity between numerous professions, with the majority of architecture itself being a specific discipline, close to design and art in its broader sense - can somewhat blur architecture itself.

Does this diffraction make an opus more visible, typologically cleaner and clearer in numerous relationships and participants required by architecture than the one who had created it? It is certain that small stories and micro-narratives appear in a micro/macro relationship, as much as picture as a medium allows for it, and as much as holism of form of each individual "structure" can be maintained, while following the idea, from Renaissance to date, the role of an architect lies in the authorship of created work. Therefore, this monograph generates questions through its form and methodology by its nonverbal communication. Certain questions are related to the opus and the work itself, so that in the long period of time certain authorial tendencies emulate: abstraction and minimalism, tendency of immateriality, iridescence of light and reflection of elements, white and illuminated surroundings, textured mono-forms, image transformation, dynamic identity, collage of abstract elements with reflection, chiseled grain with framed accents, mechanical repetition, complex transfer of lucidity, transparency, corporate uber-design, analog/digital art deco, new deco, refinement to stereotyped and anonymous, crystal structure, black and white long stretches with color accents, elementary form, etc. It is clear that technological architecture is leaving wet procedures

by turning to a dry installation, assembling a sophisticated design of industrially fabricated building elements (as furniture), with a new aesthetics.

Part of the theoretical discussion is in fact the introductory chapter in which Ivana Wingham excellently develops a complete, comprehensive theoretical study of details through a series of phenomenological analyses and questions raised by architects and theorists including - Vittorio Gregotti, Steven Holl, Morphosis, Juhani Pallasmaa, Mario Botta, Ben van Berkel, Rem Koolhaas, Philippe Rahm, David Chipperfield, Edward Ford, Keller Easterling and others. By opening such a theoretical debate, emerges a complementary balance to the numerous examples that flow in the book. At one point, among many of the covered topics, Ivana Wingham lucidly cites Marco Frascari "that details should be understood as *"minimal units of signification in the architectural production of meanings"* and as such they can be detected in *"spatial cells or in elements of composition, in modules or in measures, in alternating of void and solid, or in the relationship between inside and outside.* Perhaps the closest to the most exact point that Ivana Wingham further argues in her research, may be the theoretical work of Frascari using the example of Carlo Scarpa's work, in which he concluded that *"the joint, that is the fertile detail, is the place where both the construction and the construing of architecture take place"* Finally, what is a detail? What does, in this case, detailing mean? What message does detail confer? Is it about details, or is the detail used as a term for another phenomenon, character, position, fusion, or element? Is it perhaps non-details? How to define a detail - like a drawing, technology, or aesthetics? Are detail a decoration, or the aesthetics of minimal and abstract or pure form without decoration? Is the detail an integral part of an architectural form? Does the detail affirm the *NEW*

in architecture, and the created new value? Is the detail a module, a measure or a fashion trend? Does the detail still fall under the rules of the theory of form and the classical principles of developing the composition? Does the concept in architecture set the detail, while this detail accomplishes such a concept? Is concept in the detail? Does the detail represent the relationship according to the rules, the creative fusion of material in the space, as the author suggests? Or is the essence, strength and position of details in the design of structures, architectural structures and compositions, guided by the principles of beautiful and by the principles of engineering logic, as stated?

The monograph *Architecture of Details* opens many questions, topics and hypotheses. The detail is not a part, the detail is a whole. The language of detail is the language of architecture. Detail is the system and element of the system. The detail articulates the language of architecture in the process of constituting/constructing of architecture. Detail is a means of communication, semiology, semantics, etc. Goran Vojvodić indicates possible answers, or his theses what is detail for him, immediately in the subtitle of his text - *Detail as a Sign, Symbol, Message, Architecture*, and further in the text - *part, segment, and miniature*. At the end of his words, Vojvodić points us to the decisive role of the character of the detail and the context from which it arises, which determines the spatial and aesthetic quality, and then the identity of the objects of the author's opus. The multiple coding of this book, its chapters, the author's words and the theoretical introduction by Ivana Wingham, as well as the diverse content distributed in chapters, recommend this monograph as a serious note of time, a creative synthesis, a special view of architectural engagement in Serbia, a small theoretical discussion; it can be an inspirational, fruitful and interesting reading of significant reach for professionals, students,

researchers for independent search of architectural positions during master and doctoral academic studies, for the wider audience, but also as a complementary part that makes a whole with the first book *My Architecture* (2012).

Goran Vojvodić introduces us into his architecture and his philosophy of architecture with details, reminding us of his personal approach to design, profession, time, context, creative philosophy, and technology. Vojvodić drains, "dries" architectural elements from the influence of art, design and other elements, while not leaving the aesthetic dimension, summarizing the details of his architecture, as well as his credo in the book: *"The author approaches the design of objects, architectural structures and compositions, lead by the principles of engineering logic, as well as the thought that detail (structures, shells, etc.) represents this prevailing element, a postulate that gives the final (or initial or both) aesthetic dimension to every part of the architecture."* As the author of a very rich opus, he thinks that *"... architecture is a multidisciplinary activity that strongly relies above all on the engineering aspect..."*

Explained through pictures, the monograph *Architecture of Details* provides the possibility of interesting analyses of fusing process of elements and materials, and their evolution through time and during author's maturation, as well as the entire sub-text of numerous aspects of a successful and long creative life, the engineering spawn of the Belgrade School of Architecture from the beginning and the mid 80's, in exposed and fragmented works, with experience of upgraded art with German sense of quality and discipline, with expressive sport-like spirit, and with excellent professional reputation with clients, investors, colleagues and students.

Zoran Lazović, Grad.Eng.Arch  
Full-time Professor  
University of Belgrade - Faculty of Architecture

Belgrade, February 2019.



BIOGRAFIJA AUTORA  
*AUTHOR'S BIOGRAPHY*



**Goran Vojvodić**, rođen 1959. godine u Beogradu, gde je završio osnovnu školu, IX beogradsku gimnaziju i stekao diplomu arhitekta 1986. godine na Arhitektonskom fakultetu Univerziteta u Beogradu.

Profesionalno angažovanje u Energoprojekt, CIP-u, i niz godina u SR Nemačkoj, u arhitektonskoj praksi prof. W.J. Krings. Osnivač i suvlasnik projektnog preduzeća Biro VIA od 2006. godine.

Član nacionalnih i međunarodnih strukovnih asocijacija, komisija i organa upravljanja.

Autor velikog broja stambenih i rezidencijalnih objekata, hotela, poslovnih i sportskih objekata različite namene, adaptacija i rekonstrukcija objekata, projekata enterijera privatnih i javnih prostora, realizovanih u zemlji i inostranstvu.

Učestovao na velikom broju manifestacija struke, osvajajući brojne nagrade i priznanja, za realizovana dela i publicistiku. Između ostalog, dobitnik je *Borbine* nagrade za arhitekturu, *Aprilske* nagrade grada Beograda, kao i Velike nagrade arhitekture Saveza arhitekata za životno delo.

Od 2014. godine angažovan u profesorskom zvanju na Arhitektonskom fakultetu Univerziteta u Beogradu.

**Goran Vojvodić**, born in 1959 in Belgrade, where he finished elementary school, IX Belgrade Gymnasium and graduated from the Faculty of Architecture, University of Belgrade in 1986.

Professional engagement in Energoprojekt, CIP, and for many years in the Federal Republic of Germany in architectural practice of prof. W.J. Krings. Founder and co-owner of company Biro VIA since 2006.

Member of national and international professional associations, commissions and management bodies.

He is the author of a large number of residential buildings, hotels, business and sports facilities for various purposes, adaptation and reconstruction of buildings, interior projects of private and public spaces, realized in the country and abroad.

Participated in a large number of manifestations, winning numerous awards and recognitions, for accomplished works and publicist. Among others, he won the *„Borba“* Architecture Award, *April Award of the City of Belgrade*, as well as the *Architecture Grand Prix for Lifetime Achievement* awarded by the Union of Architect of Serbia.

Since 2014 he has been engaged in a professor's position at the Faculty of Architecture, University of Belgrade.

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**Goran Vojdović**, rođen 1959. godine u Beogradu, gde je završio osnovnu školu, IX beogradsku gimnaziju i stekao diplomu arhitekta 1986. godine na Arhitektonskom fakultetu Univerziteta u Beogradu. Profesionalno angažovanje u Energoprojekt, CIP-u, i niz godina u SR Nemačkoj, u arhitektonskoj praksi prof. W.J. Krings. Osnivač i suvlasnik projektnog preduzeća BiroVIA od 2006. godine. Član nacionalnih i međunarodnih strukovnih asocijacija, komisija i organa upravljanja. Autor velikog broja stambenih i rezidencijalnih objekata, hotela, poslovnih i sportskih objekata različite namene, adaptacija i rekonstrukcija objekata, projekata enterijera privatnih i javnih prostora, realizovanih u zemlji i inostranstvu. Učestvovao na velikom broju manifestacija struke, osvajajući brojne nagrade i priznanja, za realizovana dela i publicistiku. Između ostalog, dobitnik je *Borbine nagrade* za arhitekturu, *Aprilske nagrade grada Beograda*, kao i *Velike nagrade arhitekture Saveza arhitekata za životno delo*. Od 2014. godine angažovan u profesorskom zvanju na Arhitektonskom fakultetu Univerziteta u Beogradu.

**Goran Vojdović**, born in 1959 in Belgrade, where he finished elementary school, IX Belgrade Gymnasium and graduated from the Faculty of Architecture, University of Belgrade in 1986. Professional engagement in Energoprojekt, CIP, and for many years in the Federal Republic of Germany in architectural practice of prof. W.J. Krings. Founder and co-owner of company BiroVIA since 2006. Member of national and international professional associations, commissions and management bodies. He is the author of a large number of residential buildings, hotels, business and sports facilities for various purposes, adaptation and reconstruction of buildings, interior projects of private and public spaces, realized in the country and abroad. Participated in a large number of manifestations, winning numerous awards and recognitions, for accomplished works and publicist. Among others, he won the „Borba“ Architecture Award, April Award of the City of Belgrade, as well as the Architecture Grand Prix for Lifetime Achievement awarded by the Union of Architect of Serbia. Since 2014 he has been engaged in a professor's position at the Faculty of Architecture, University of Belgrade.

