

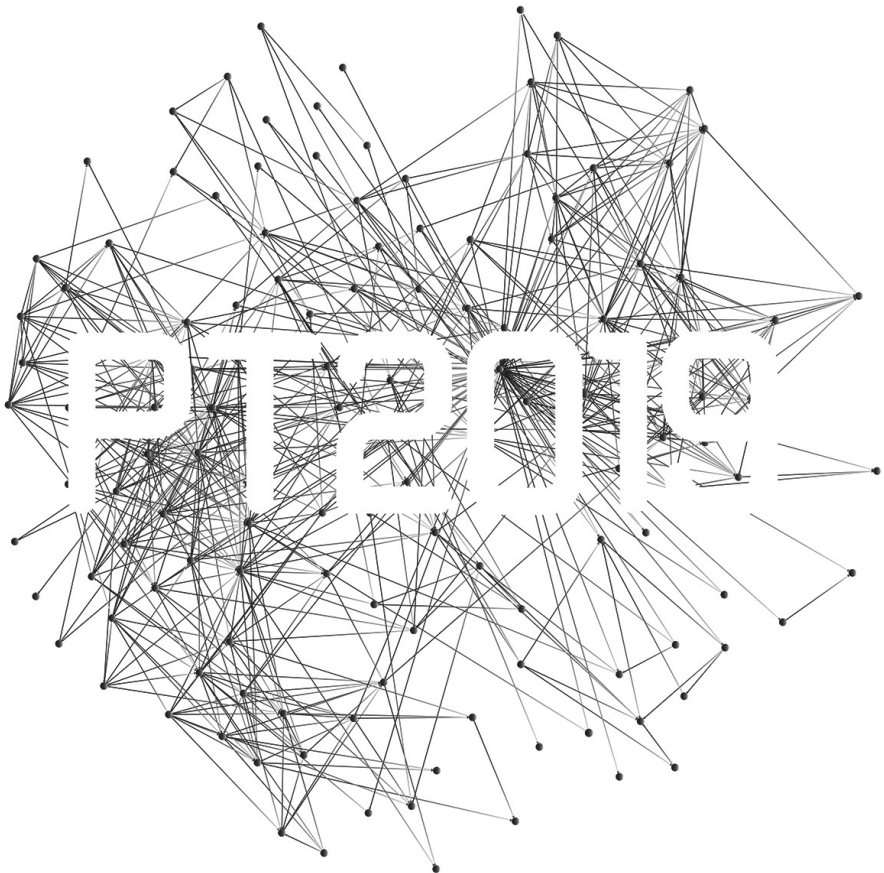
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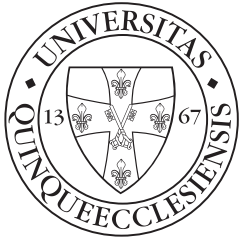
# PLACES AND TECHNOLOGIES 2019

THE 6<sup>th</sup> INTERNATIONAL ACADEMIC CONFERENCE ON  
PLACES AND TECHNOLOGIES

**EDITORS:** Dr Tamás Molnár, Dr Aleksandra Krstić-Furundžić, Dr Eva Vaništa Lazarević, Dr Aleksandra Djukić, Dr Gabriella Medvegy, Dr Bálint Bachmann, Dr Milena Vukmirović  
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# **PLACES AND TECHNOLOGIES 2019**

**KEEPING UP WITH TECHNOLOGIES TO TURN BUILT HERITAGE INTO  
THE PLACES OF FUTURE GENERATIONS**

**CONFERENCE PROCEEDING OF THE 6<sup>th</sup> INTERNATIONAL ACADEMIC  
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# MONASTERY CRKVINA AND MONASTERY TVRDOŠ, TREBINJE, FEDERATION BOSNIA AND HERZEGOVINA - COMPLEX RECONSTRUCTION AND DEVELOPMENT

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## ABSTRACT

Trebinje with its surrounding towns and villages of the most southern part of Herzegovina, their location, terrain, nature and climate, form a specific Mediterranean oasis. These particular characteristics are evident in the dynamic and rational organization of habitats, lively silhouette of their urban morphology, organic buildings stemming from the rocky and sloped terrains and their “right to view”.

Architectural and spatial patterns of Mediterranean and close-by Adriatic seas are recognizable in the towns of this area, on all spatial and social levels – from house and courtyard, to neighbourhoods and public spaces. Specific characteristic of these towns is their spatial and functional symbiosis with their surroundings, context and larger area around.

Main references and incentives in working through this project was the Orthodox Monastery Hilandar (Atos), the monasteries and old villages of Herzegovina, old fortified towns of the region, traditional houses and architectural heritage of the region- as a whole.

All the references are jewels of highest environmental and architectural wealth. They are full of inspirational ideas for their clients, decision makers, creative individuals, architects and builders. They are also great examples of site specific architecture, improvement of the found built environment, ways of building and shaping architecture, choice and use of materials, finishes and construction, choice of colour, light and shade, symbolism and architectural style.

A special incentive for every creative individual surely is the architectural heritage and the building tradition of this region.

Specific natural, social, historic and cultural conditions, as well as the different needs of people, gave rise to specific forms of compact villages and tightly packed groups of buildings.

**Keywords:** Architectural heritage, Building tradition, Spatial and functional symbiosis, Traditional building technology, Heritage and future life styles

## INTRODUCTION

### 1. HISTORIC CULTURAL HERITAGE, CONTEMPORARY CONCEPTS AND NEEDS

Connecting creative industries with cultural heritage is imperative for the development of national creative sector. Starting point of this model of innovation of economy can be seen in the introduction of innovation, creativity and culture into its very core. This is actually a new way

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<sup>1</sup>Corresponding author

of understanding the relationship between the contemporary creativity on the one hand and the national and local cultural heritage on the other.

Because of that, many experts today speak of meaningful and contemporary economical „use“ of heritage through creative industries, for present and future developments.

Many strategists believe cultural heritage to be the key in the development of a strong and sustainable creative society and its economy. Therefore, it is widely believed that historical cultural heritage should be understood as one of the main potentials for development and should be treated as such in the development strategy.

Cultural heritage and its correct and maximally effective implementation should secure cultural continuity, a process of identifying and strengthening the identity within the community. Cultural heritage is also a knowledge-base for developing a creative society and economy (today and in the future), and because of that is a great influence in the creative economy.

It is also important to mention that we should develop private-public partnerships everywhere as a new model of work within the creative sector – in all the fields, including the field of activating cultural heritage. We possess large and important cultural heritage that should be implemented in a right way as a potential for economic development of our country. This is a general theme and we believe it could also be interesting and useful to others.



Figure 1: Ancient Epidaurus Theatre, Festival of Greek Drama, Greece.



Figure 2: Baths of Caracalla (Terme di Caracalla), Rome, Italy.

## 2. CULTURAL HERITAGE AND MONASTERY COMPLEXES. RECONSTRUCTION AND DEVELOPMENT, ADAPTING TO CONTEMPORARY PROCESSES

Serbia currently has around 2500 officially protected cultural goods, and this number is estimated to be much higher. Amongst them is a large number of monastery complexes and sacral buildings.

However, a very small number of them have workout strategy and management plan with thought out concepts of contemporary and future economic use. Trend is nevertheless positive, SOC (Serbian Orthodox Church) is making significant efforts towards adapting everything under its jurisdiction to the current times, as well as towards pluralism of lifestyles existing today.

Concept of the use of creative economies, spoken about and used by the developed world, is a significant step in recognising culture as an important resource for sustainable development of society and community. And not just in recognising, which is the first step, but also in the programmatic introduction of culture in the very core of development and investment politics. Elaborate programs for reconstruction of certain monastery complexes of SOC have been worked out, by engaging multiple teams of experts from various fields. Amongst them are also

architects with different specialities and profiles. We had an opportunity to take part in the reconstruction and restoration of several monastery complexes, and some of this work we will show here.

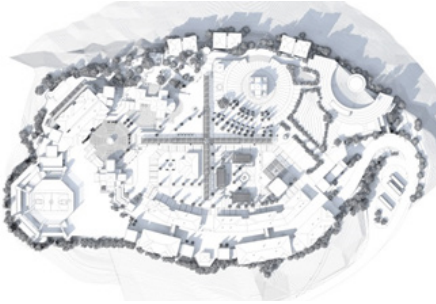


Figure 3: Monastery Crkvina (Hercegovačka Gračanica), Site plan, Masterplan, 2017.



Figure 4: Monastery Tvrdoš, Site plan, Masterplan, 2018, construction in progress.



Figure 5: Monastery Crkvina, Complex reconstruction, Schematic design, 2017.



Figure 6: Monastery Tvrdoš, Complex reconstruction, Schematic design, 2018, construction in progress.

Besides their main function as sacral places, monastery complexes are introducing a series of cultural, information, educational, creative programs, but as well investment, economy and development.

All these innovative programs together are attractive and useful for SOC and present long-term importance for various users and community as a whole (children, citizens, businessmen, investors, visitors, guests, tourists, development and economy sector).

### 3. CULTURAL AND ARCHITECTURAL HERITAGE AS CREATIVE INSPIRATION FOR ARCHITECTS

Architects with various professional profiles are taking part in the processes of analysis, valorisation, protection, restoration, reconstruction, programmatic design and creative actions (competitions, master planning, concept designs, construction, site supervision).

What we personally found very interesting, and several times realized, is the creative comprehensive reconstruction and developmental restoration and upgrading of existing monastery complexes.

Knowing the tradition and heritage of our monasteries, technologies of traditional architecture and construction, as well as regional and local culture and heritage, surely are the key stimuli



for imagination and creative action of an architect. Throughout the whole creative process, of perhaps the most importance is the interpretation of traditional building secrets and codes, understanding the logic of space formation, building technologies and material uses.



Figure 7: Architectural Heritage - Village Uvjeća, Herzegovina.



Figure 8: Monastery Tvrdoš, Schematic design, 2018.



Figure 9: Monastery Crkvina, Schematic design, 2017.

Traditional models and visual impressions should not be repeated, copied, they should be interpreted and understood, and then creatively reinterpreted and adjusted to needs, cultural models and the styles of contemporary culture and technology.

#### **4. MONASTERY HILANDAR. CULTURAL HERITAGE OF HERZEGOVINA. UNDERSTANDING OF BUILDING TRADITION AND POSSIBLE WAYS OF ITS INTERPRETATION AND CREATIVE USE. CONTEXT, BUILDING CODES, SURROUNDINGS AND SPACE, TECHNOLOGIES AND MATERIALS**

Main references and incentives in working through the project of Monastery Crkvina were the Serbian Orthodox Monastery Hilandar (Holy Mountain, Athos, Greece), monasteries of Herzegovina, old villages and old fortified towns of the region, traditional houses of Herzegovina and architectural heritage of the region as a whole.

A special incentive for every creative individual surely is the architectural heritage and the building tradition of this region. Specific natural, social, historic and cultural conditions, as well as the different needs of people, gave rise to specific forms of compact villages and tightly packed groups of buildings.



Figure 10: Monastery Hilandar.



Figure 11: Village Rapti Bobani, Herzegovina.

Volumes and geometry of buildings are simple, rational, and finishes austere, with special aesthetics and rustic visual identity. Such effects are achieved by the use of simple roofs, minimal roof cornice and overhangs, small openings in strong wall surfaces, mostly all built in stone. All the references are jewels of highest environmental and architectural wealth. They are full of inspirational ideas for their clients, decision makers, creative individuals, architects and builders. They are also great examples of site specific architecture, improvement of the found built environment, ways of building and shaping architecture, choice and use of materials, finishes and construction, choice of colour, light and shade, symbolism and architectural style.

Important achievements in town building of this region we see as follows:

- great talent for choosing the correct site for building,
- well thought through organic tightly packed groups of buildings,
- shaping of public spaces, their different characters, their organic connectivity and their symbiosis with the space of the house,
- careful relation towards the surrounding nature.

## MONASTERY CRKVINA. TRANSFORMATION AND DEVELOPMENT

Monastery was built in 2000. on top of medieval sacral traces, as well as amongst the archaeological layers of Neolithic settlement. All the found archaeological remains were preserved. Remains of the Neolithic settlement very investigated, conserved and saved. Buildings of the monastery were built on an open, previously unbuilt, part of the location. Considering the phasing needs and long-term plans SOC changed its original concept and decided to further develop the monastery into a spiritual-cultural-educational center.



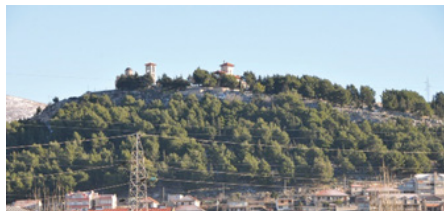
Figure 12: Monastery Crkvina, existing state.



Figure 13: Monastery Crkvina, proposed state, 2017.

Besides the church, bell tower, parish house and SOC museum, planned and designed are the following programs and buildings: Theological high school, City gallery, Youth creative center, dormitories, Congress-music center, hotel, smaller sports and recreation center, group

of apartments for guests-visitors, expanded existing open air amphitheatre, three smaller underground cinema halls, several shops, workshops, restaurants and cafes.



**Figure 14: Monastery Crkvina, existing state.**



**Figure 15: Monastery Crkvina, proposed state, 2017.**

Our Masterplan has been accepted in 2017, construction of SOC museum is about to be finished. Construction of the complex is in progress and it is planned in several phases during the next 10 years.

Our project is based precisely on these values and experiences of local architectural tradition of this region, but as well of the broader area of Adriatic and Mediterranean.

One of our starting premises was to keep and reconstruct everything that has been built before, including buildings under construction, and to develop the entire complex as a balanced spatial composition.

Intention was to form a synthesis and reach the optimal harmony of different programs and functions. Most important buildings, starting with the existing Church, will keep their dominant spatial and symbolic position and importance in the overall complex. Existing reconstructed buildings will, with construction of new buildings and open spaces, gain new importance.

Alongside traditional materials – stone, wood and some brick, also planned is the use of “corten” (rusted steel, treated) which will help to achieve the desired effect of roughness, also in line with traditional building style.

Roofs of new buildings are designed with a variety of traditional ethno wood elements and stone panels.

Paving of the outdoor areas was designed with authentic rustic types of stones, in accord with the chosen traditional examples of this region.



**Figure 16: Monastery Crkvina, West elevation.**



**Figure 17: Monastery Crkvina, South elevation.**



Figure 18: Monastery Crkvina, East elevation.

## CONCLUSION. MEMORY. MESSAGES FOR THE FUTURE

The importance of saving the stylistic characters of our spiritual sanctuaries and most important values of our traditional building heritage is not only in its material aspects and creative use of its building codes. It is perhaps even more important to save the continuity of symbolic values, memory and historic cultural identity, a testimony of existence in these places...and future existence.



Figure 19: Monastery Tvrdoš, existing state.



Figure 20: Monastery Tvrdoš, proposed state, 2018.

Why are these lines written?

...to speak about heritage and new strategies, and for one important reason: to remember that life, tradition, heritage and culture of our monasteries are indestructible, that they are constantly renewed and developed, and that time brings new needs and development ideas and requests further continual construction, spatial planning and new reconstructions.



Figure 21: Monastery Tvrdoš, existing state.



Figure 22: Monastery Tvrdoš, proposed state, 2018.

And for another very important reason: to also remember the need to take care of and enhance everything that nature has given us and everything our ancestors built and organized. This

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especially concerns the jewels of our natural and cultural values and heritage, as well as the obligation to complement, develop and further adopt it to new demands and needs of time, environment and people – existing and the ones to come.

To preserve and develop all of it...and, if possible, to enhance it...

...and then, preserved and developed, to pass it on to future generations – for further preservation and development.

For the common good.