

# 42. Salon arhitekture / UPORNO-OTPORNO

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





■ 42. Salon arhitekture  
UPORNO - OTPORNO

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



Katalog izložbe  
**ČETRDESET DRUGI SALON ARHITEKTURE  
UPORNO-OTPORNO**  
10. septembar – 03. oktobar 2020.

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Muzej primenjene umetnosti  
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Birograf, Beograd  
Septembar 2020.

**Tiraž**  
500

ISBN 978-86-7415-220-1

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

Exhibition Catalogue  
**Forty Second Salon of Architecture  
Persistently-Resiliently**  
10<sup>th</sup> September – 3<sup>th</sup> October 2020.

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

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**Print**  
Birograf, Belgrade  
September, 2020.

**Circulation**  
500 copies

ISBN 978-86-7415-220-1

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information contained in this catalogue.

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## Ljiljana Miletić Abramović Uporno-Otporno

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

Bogdan Bogdanović

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

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

## Ljiljana Miletić Abramović Persistently-Resiliently

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

Bogdan Bogdanović

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

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

<sup>1</sup> Bogdanović, B. *Urbs&Logos*. Beograd: Gradina, 1976, 11.

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

<sup>1</sup> Bogdanović, B. *Urbs&Logos*. Beograd: Gradina, 1976, 11.

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

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

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

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

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

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

<sup>3</sup> <https://www.designboom.com/architecture/bjarke-ingels-group-big-hot-to-cold-exhibition-national-building-museum-01-21-2015>  
<sup>4</sup> *Ibid.*

<sup>3</sup> <https://www.designboom.com/architecture/bjarke-ingels-group-big-hot-to-cold-exhibition-national-building-museum-01-21-2015>  
<sup>4</sup> *Ibid.*



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

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

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

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

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

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

<sup>6</sup> Iz razgovora sa S. Maksimovićem, proleće 2005.

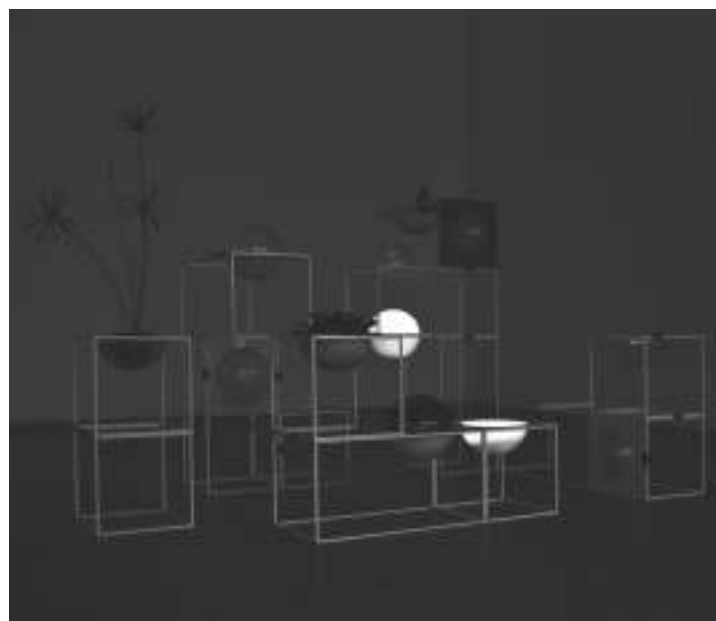
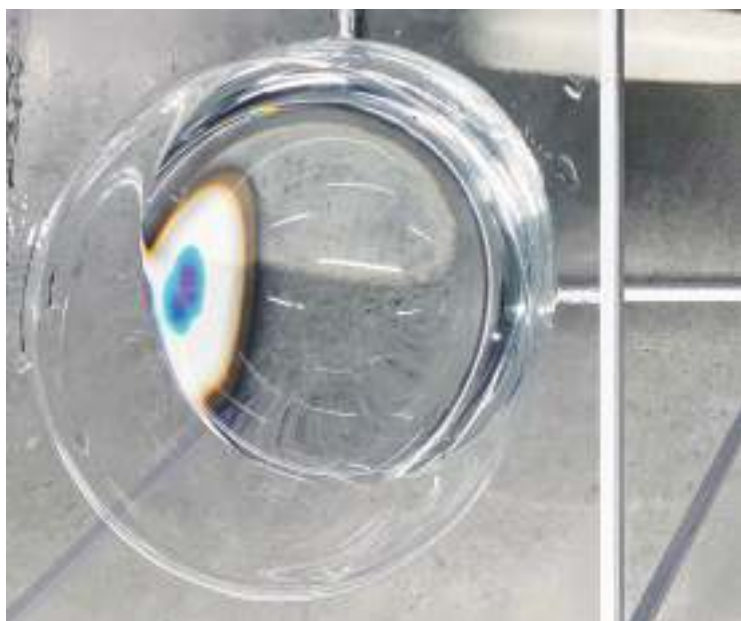
<sup>5</sup> From the interview with S. Maksimović, the spring of 2005.

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

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

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

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



EI07 / 083  
arhitekti / architects

mentori / mentors:  
**eksperiment i istraživanje /  
experiment and research**  
namena / programme

projekat / project  
realizacija / built (made)

Milica Grbić, Senka Radović,  
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dr Milena Kordić, Dejan Todorović

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eksperimentalni prostorni sklop /  
experimental installation  
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CIP - Каталогизација у публикацији  
Народна библиотека Србије, Београд

72:069.9(497.11)"2020"(083.824)  
71/72(4)"20"(083.824)  
72.071.1:929(083.824)

**САЛОН архитектуре (42 ; 2020 ; Београд)**

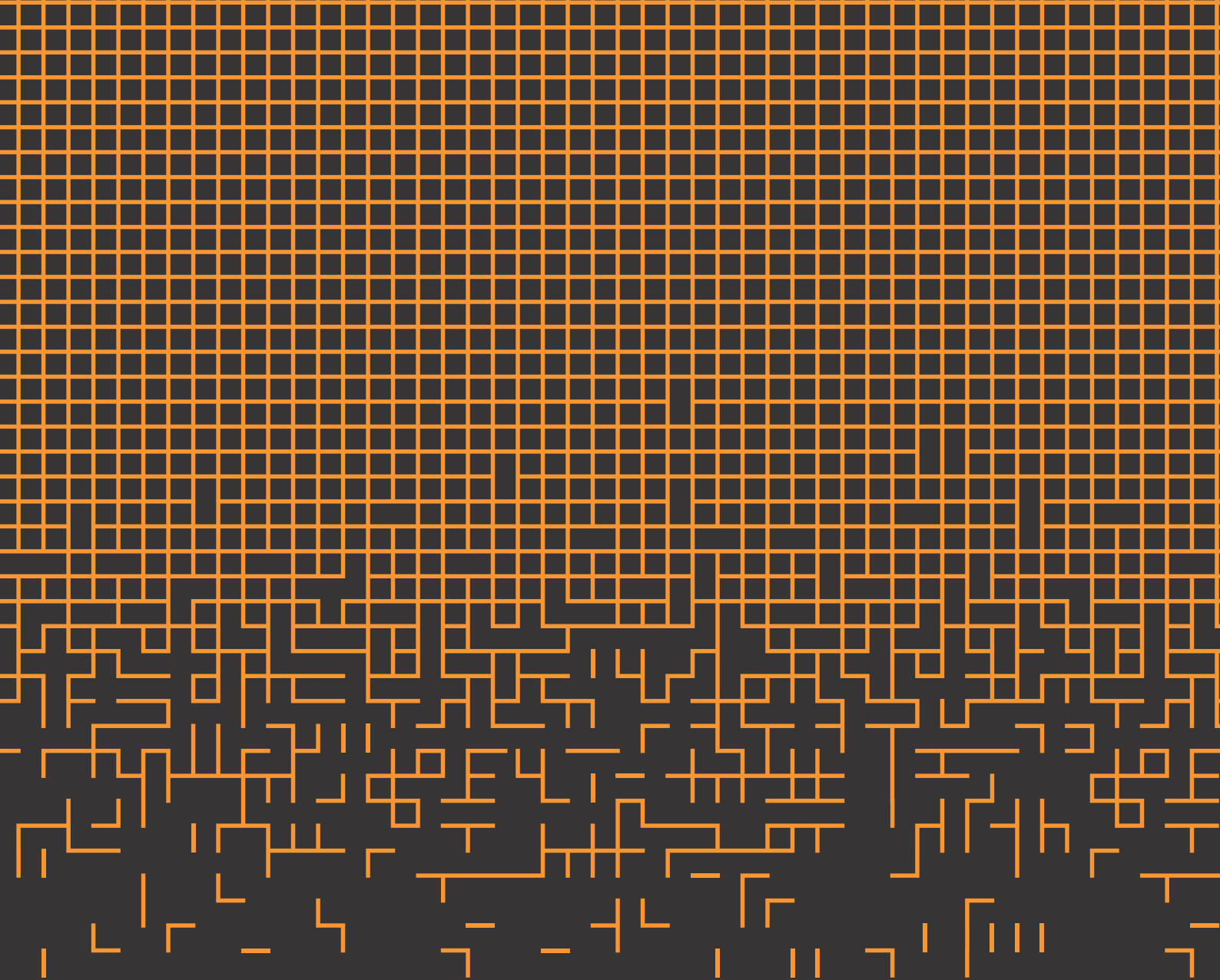
Uporno-otporno : [katalog izložbe] / 42. salon  
arhitekture, Muzej primenjene umetnosti, Beograd, 10.  
septembar - 03. oktobar 2020. ; [urednik kataloga Ljiljana  
Miletić Abramović] ; [autori tekstova Ljiljana Miletić  
Abramović ... [et al.]] ; [prevod Dragana Rašić Vuković]. -  
Beograd : Muzej primenjene umetnosti = Belgrade :  
Museum of Applied Art, 2020 (Beograd = Belgrade :  
Birograf). - 256 str. : ilustr. ; 27 cm

Uporedno srp. tekst i engl. prevod. - Tiraž 500. -  
Napomene uz tekst. - Biografije: str. 228-249. - Registar.

ISBN 978-86-7415-220-1

а) Салон архитектуре (42 ; 2020 ; Београд) --  
Изложбени каталози

COBISS.SR-ID 22193161



Muzej primenjene umetnosti