

KULiSA-iSA G-KULTURNI DIS-DISTRIKT SARAJEVO

KU-CULTURAL DISTRICTRIKT AJE SARAJEVO

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PREDGOVOR

Knjiga KULiSA: Kulturni distrikt Sarajevo predstavlja rezultate naučno-istraživačkog projekta koji je 2023. godine inicirao Arhitektonski fakultet Univerziteta u Sarajevu u saradnji sa Zavodom za planiranje i razvoj Kantona Sarajevo, ETH Zurich UTT-next, Opštinom Novo Sarajevo, te profesorima s Arhitektonskog fakulteta Univerziteta u Zagrebu i Fakulteta građevinarstva, arhitekture i geodezije iz Splita. Ovaj interdisciplinarni poduhvat oslanja se na sinergiju akademске ekspertize i institucionalne podrške kako bi istražio potencijale urbanih prostora kroz integraciju kulture, umjetnosti i savremenih arhitektonsko - urbanističkih pristupa.

U skladu sa strateškim pravcem razvoja nastavnog procesa, istraživačkog rada i stručne prakse, Arhitektonski fakultet Univerziteta u Sarajevu kontinuirano gradi partnerstva s relevantnim međunarodnim i lokalnim akterima iz akademskog, javnog i privatnog sektora. Upravo takav je projekat KULiSA, koji je realizovan je tokom akademskih godina 2023/24 i 2024/25.

Projekat je nastao je iz potrebe za redefiniranjem odnosa između javnog prostora i kulturne infrastrukture, istražujući kako se participativnim, interaktivnim i digitalnim metodama može unaprijediti urbani ambijent. Prostor između Zemaljskog muzeja Bosne i Hercegovine, Historijskog muzeja Bosne i Hercegovine, budućeg Muzeja savremene umjetnosti Ars Aevi prepoznat je kao ključni lokalitet za eksperimentisanje s konceptom kulturnog distrikta – dinamičnog urbanog čvorista koje povezuje institucije, umjetnike i građane, podstičući vitalnost urbanog tkiva i društvenu koheziju. Kroz scenarije urbane regeneracije, projekat KULiSA testirao je inovativne modele prostornog planiranja i korištenja javnog prostora, afirmišući njegovu kulturnu i društvenu funkciju. Ova publikacija svjedoči o značaju akademске i stručne saradnje u oblikovanju savremenog grada i predstavlja inspiraciju za buduće inicijative u oblasti urbane kulture, arhitekture i prostornog planiranja.

U istraživanje su, pored lokalnih i internacionalnih istraživača, intenzivno bili uključeni nastavnici, saradnici i studenti sa četiri katedre Arhitektonskog fakulteta Univerziteta u Sarajevu uz podršku Ministarstva za mlade, visoko obrazovanje i nauku Kantona Sarajevo.

Iskreno zahvaljujem svim učesnicima i saradicima na doprinosu ovom projektu, uz nadu da će njegovi rezultati poslužiti kao vrijedan resurs za daljnja istraživanja i implementaciju progresivnih prostornih rješenja u Opštinama, Gradu i Kantonu Sarajevo. istraživanja i implementaciju progresivnih prostornih rješenja u Opštinama, Gradu i Kantonu Sarajevo.

prof. dr. Erdin Salihović, dipl. ing. arh.
Dekan Univerziteta u Sarajevu - Arhitektonskog fakulteta

PREFACE

The book KULiSA: Cultural District Sarajevo presents the results of a scientific research project initiated in 2023 by the Faculty of Architecture at the University of Sarajevo, in collaboration with the Institute for Planning and Development of Sarajevo Canton, ETH Zurich UTT-next, the Municipality of Novo Sarajevo, and professors from the Faculty of Architecture at the University of Zagreb and the Faculty of Civil Engineering, Architecture, and Geodesy in Split. This interdisciplinary endeavor relies on the synergy of academic expertise and institutional support to explore the potential of urban spaces through the integration of culture, art, and contemporary architectural and urban approaches.

Aligned with the strategic direction of teaching, research, and professional practice, the Faculty of Architecture at the University of Sarajevo continuously builds partnerships with relevant international and local actors from academic, public, and private sectors. The KULiSA project, implemented during the 2023/24 and 2024/25 academic years, embodies this approach.

The project emerged from the need to redefine the relationship between public space and cultural infrastructure, exploring how participatory, interactive, and digital methods can enhance the urban environment. The area between the National Museum of Bosnia and Herzegovina, the Historical Museum of Bosnia and Herzegovina, and the future Ars Aevi Museum of Contemporary Art was identified as a key site for experimenting with the concept of a cultural district—a dynamic urban hub connecting institutions, artists, and citizens while fostering urban vitality and social cohesion. Through urban regeneration scenarios, the KULiSA project tested innovative models of spatial planning and public space usage, affirming its cultural and social function.

This publication highlights the significance of academic and professional collaboration in shaping the contemporary city and serves as an inspiration for future initiatives in urban culture, architecture, and spatial planning. Alongside local and international researchers, faculty members, associates, and students from four departments of the Faculty of Architecture at the University of Sarajevo were actively involved in the research, with the support of the Ministry of Youth, Higher Education, and Science of Sarajevo Canton.

I sincerely thank all participants and collaborators for their contributions to this project, hoping that its results will serve as a valuable resource for further research and the implementation of progressive spatial solutions in the municipalities, city, and Canton of Sarajevo.

prof. Erdin Salihović, PhD
Dean of the University of Sarajevo - Faculty of Architecture

PREDGOVOR

Općina Novo Sarajevo već dugi niz godina aktivno sarađuje s Arhitektonskim fakultetom Univerziteta u Sarajevu, prepoznavajući arhitekturu i prostorno planiranje kao ključne alate za održivi razvoj i unapređenje životnog prostora. Ova saradnja, potvrđena i Sporazumom o međusobnoj saradnji, proizašla je iz potrebe za kvalitetnijim planskim upravljanjem prostorom, uz fokus na stvaranje javnih prostora prilagođenih čovjeku i zajednici. Kroz zajedničke projekte i aktivnosti, postavljeni su čvrsti temelji za regeneraciju urbanih zona i kreiranje dinamičnih, funkcionalnih i inkluzivnih prostora koji reflektuju stvarne potrebe građana.

Jedan od posebno značajnih projekata u ovom procesu je KULiSA – Kulturni distrikt Sarajevo, koji istražuje kako kultura i umjetnost mogu biti pokretači urbane regeneracije. Prostor između Historijskog muzeja Bosne i Hercegovine, budućeg Muzeja savremene umjetnosti Ars Aevi i Zemaljskog muzeja Bosne i Hercegovine nosi ogroman potencijal da postane vibrantan muzejski i kulturni distrikt – mjesto susreta, razmjene ideja, kreativnosti i društvene povezanosti. Ova vizija podrazumijeva promišljeno arhitektonsko oblikovanje i planski razvoj, gdje se javni prostori ne posmatraju samo kao fizičke celine, već kao živi organizmi koji podstiču interakciju i zajednički život u gradu.

Općina Novo Sarajevo kontinuirano podržava akademsku zajednicu, omogućavajući studentima i mladim stručnjacima da kroz konkretnе projekte stižu praktična iskustva i doprinesu razvoju inovativnih urbanih rješenja. Arhitektura, kao disciplina koja povezuje estetiku, funkcionalnost i društvenu odgovornost, igra ključnu ulogu u oblikovanju grada koji je prilagođen potrebama svojih stanovnika. Kroz zajednički rad stručnjaka, studenata i građana, javni prostori postaju mjesta koja odražavaju duh zajednice, podržavaju društvenu koheziju i omogućavaju kvalitetniji život za sve generacije.

Postignuti rezultati potvrđuju da je ovaj model saradnje vrijedan i održiv, te nas dodatno motivišu da nastavimo s integracijom stručnog, naučnog i praktičnog rada. Samo kroz odgovorno i vizionarsko urbano planiranje, uz primjenu savremenih arhitektonskih principa, možemo graditi Sarajevo koje odražava potrebe, vrijednosti i identitet svojih građana. Zahvaljujem svim učesnicima projekta KULiSA na trudu, divnim idejama i radujem se nastavku zajedničkog rada na kreiranju inspirativnih, funkcionalnih i kulturno bogatih urbanih prostora.

prof. dr. Benjamina Karić
Načelnica Općine Novo Sarajevo

PREFACE

The Municipality of Novo Sarajevo has been actively collaborating with the Faculty of Architecture at the University of Sarajevo for many years, recognizing architecture and spatial planning as key tools for sustainable development and the improvement of urban living spaces. This partnership, formalized through a Cooperation Agreement, emerged from the need for better spatial planning, with a focus on creating public spaces tailored to human and community needs. Through joint projects and activities, strong foundations have been laid for the regeneration of urban areas and the creation of dynamic, functional, and inclusive spaces that reflect the real needs of citizens.

One particularly significant project in this process is KULiSA – Sarajevo Cultural District, which explores how culture and art can drive urban regeneration. The area between the Historical Museum of Bosnia and Herzegovina, the future Ars Aevi Museum of Contemporary Art, and the National Museum of Bosnia and Herzegovina holds immense potential to become a vibrant museum and cultural district—a place of encounters, idea exchange, creativity, and social connection. This vision involves thoughtful architectural design and strategic development, where public spaces are not just seen as physical entities but as living environments that encourage interaction and communal life in the city.

The Municipality of Novo Sarajevo continuously supports the academic community, providing students and young professionals with opportunities to gain practical experience through concrete projects and contribute to the development of innovative urban solutions. Architecture, as a discipline that integrates aesthetics, functionality, and social responsibility, plays a crucial role in shaping a city that meets the needs of its residents. Through the joint efforts of experts, students, and citizens, public spaces become places that reflect the spirit of the community, foster social cohesion, and enhance the quality of life for all generations.

The results achieved confirm that this model of cooperation is valuable and sustainable, motivating us to continue integrating professional, academic, and practical work. Only through responsible and visionary urban planning, applying contemporary architectural principles, can we build a Sarajevo that reflects the needs, values, and identity of its citizens. I extend my gratitude to all participants in the KULiSA project for their efforts, remarkable ideas, and dedication. I look forward to continuing our collaboration in creating inspiring, functional, and culturally rich urban spaces.

prof. Benjamina Karić, PhD
Municipal Mayor of Novo Sarajevo Municipality

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UVOD

INTRODUCTION

Potencijal urbane praznine između Zemaljskog, Historijskog i Ars Aevi muzeja u kontekstu razvoja grada Sarajeva

The Potential of the Urban Void Between the National, History, and Ars Aevi Museums in the Context of Development of the City of Sarajevo

SENKA IBRIŠIMBEGOVIĆ

Kulturni i urbani razvoj savremenih gradova sve više se oslanja na koncept integracije umjetnosti, arhitekture i participativnog planiranja u procesu regeneracije javnih prostora (Montgomery, 2003). Projekat KULiSA: Kulturni distrikt Sarajevo istražuje mogućnosti takve integracije kroz formiranje muzejskog/kulturnog distrikta između Zemaljskog muzeja Bosne i Hercegovine, Historijskog muzeja Bosne i Hercegovine i budućeg Muzeja savremene umjetnosti Ars Aevi. Ovaj prostor, smješten na Marijin Dvor, predstavlja značajan urbani potencijal za stvaranje dinamičnog kulturnog, edukativnog epicentra Sarajeva, s ciljem povezivanja muzejske baštine s inovativnim umjetničkim praksama i savremenim urbanističkim strategijama.

Sarajevo, grad bogate kulturne istorije, suočava se s izazovima urbanog planiranja, posebno u segmentu očuvanja i aktivacije javnih prostora. Naučno-istraživačkim projektom KULiSA: Kulturni distrikt Sarajevo, nastojalo se interdisciplinarno pristupiti urbanoj regeneraciji kroz sinergiju institucija prostornog planiranja, umjetnosti, obrazovanja, arhitekture, kulture i participativnog djelovanja zajednice. Iniciran od strane Arhitektonskog fakulteta

The cultural and urban development of contemporary cities increasingly relies on the concept of integrating art, architecture, and participatory planning into the processes of public space regeneration (Montgomery, 2003). The project KULiSA: Cultural District Sarajevo explores the possibilities of such integration through the formation of a museum/cultural district between the National Museum of Bosnia and Herzegovina, the Historical Museum of Bosnia and Herzegovina, and the future Ars Aevi Museum of Contemporary Art. This space, located in Marijin Dvor, represents a significant urban potential for creating a dynamic cultural and educational epicenter of Sarajevo, aiming to connect museum heritage with innovative artistic practices and contemporary urban strategies.

Sarajevo, a city with a rich cultural history, faces challenges in urban planning, particularly in preserving and activating public spaces. The scientific research project KULiSA: Cultural District Sarajevo sought an interdisciplinary approach to urban regeneration through the synergy of institutions in spatial planning, art, education, architecture, culture, and community participation. Initiated by the Faculty of

Univerziteta u Sarajevu, realizovan je u saradnji sa Zavodom za planiranje i razvoj Kantona Sarajevo, ETH Zurich, UTT-next, Opštinom Novo Sarajevo, te profesorima s Arhitektonskog fakulteta Univerziteta u Zagrebu i Fakulteta građevinarstva, arhitekture i geodezije iz Splita. Tokom trajanja projekta u okviru nastave u školskim godinama 2023/24. i 2024/25. na Arhitektonskom fakultetu Univerziteta u Sarajevu saradivale su četiri katedre, uz aktivno učešće oko 115 studenata i 15 nastavnika i saradnika kroz predmete "Prostorni koncepti u arhitekturi i umjetnosti", "Projektovanje minimuma", "Arhitektonске intervencije na objektima i cjelinama graditeljskog naslijeđa" i "Arhitektura zajedništva".

Studenti su svoje istraživanje i inspiraciju započeli odlaskom na terensku nastavu, posjetu 18. Venecijanskom bijenalnu Arhitekturu u novembru 2023. godine. Međunarodna izložba arhitekture, pod nazivom Laboratorij budućnosti, kurirana od strane Lesley Lokko, odlično je tematski pomogla studentima da shvate mogućnosti djelovanja arhitekte kao istraživača budućnosti arhitekture, održivosti i društvene transformacije. Lokko je naglasila da Bijenale nije samo izložba završenih arhitektonskih djela, već mjesto eksperimentisanja, pripovijedanja i spekulativnog promišljanja prostora.

Za razliku od prethodnih izdanja, Bijenale 2023. godine odmaklo se od klasične postavke arhitektonskih maketa i planova, umjesto toga uvodeći film, književnost, aktivizam i performanse kao alate za istraživanje prostora i društvenih procesa. Ovaj interdisciplinarni pristup omogućio je širu diskusiju o ulozi arhitekture u oblikovanju budućnosti, čime je Bijenale postao otvoreniji i pristupačniji ne samo arhitektima, već i široj javnosti. Posebno je značajan naglasak na arhitekturi kao procesu, a ne samo kao konačnom proizvodu. Lokko je istakla da se bolji svijet ne može izgraditi ako ga prvo ne možemo zamisliti. Ovim stavom podstiče se promišljanje arhitekture kao dinamične discipline koja se razvija kroz dijalog, eksperimentisanje i interdisciplinarnu saradnju.

Još jedan ključni element Bijenala 2023. godine bilo je uključivanje političara, kreatora politika, pjesnika, filmaša, dokumentarista, pisaca, aktivista i javnih intelektualaca u arhitektonsku

Architecture at the University of Sarajevo, it was realized in cooperation with the Institute for Planning and Development of Sarajevo Canton, ETH Zurich, UTT-next, the Municipality of Novo Sarajevo, as well as professors from the Faculty of Architecture at the University of Zagreb and the Faculty of Civil Engineering, Architecture, and Geodesy in Split. During the 2023/24 and 2024/25 academic years, four departments of the Faculty of Architecture in Sarajevo collaborated on the project, with the active participation of approximately 115 students and 15 professors and associates through courses such as "Spatial Concepts in Architecture and Art," "Minimum Design," "Architectural Interventions on Buildings and Built Heritage," and "Architecture of Togetherness."

Students began their research and inspiration with fieldwork and a visit to the 18th Venice Architecture Biennale in November 2023. The international architecture exhibition, titled The Laboratory of the Future, curated by Lesley Lokko, thematically helped students understand the possibilities of architects acting as researchers of the future of architecture, sustainability, and social transformation. Lokko emphasized that the Biennale is not just an exhibition of completed architectural works but a place for experimentation, storytelling, and speculative thinking about space.

Unlike previous editions, the 2023 Biennale moved away from traditional architectural models and plans, instead introducing film, literature, activism, and performance as tools for exploring space and social processes. This interdisciplinary approach enabled a broader discussion about the role of architecture in shaping the future, making the Biennale more open and accessible not only to architects but also to the general public. A particular emphasis was placed on architecture as a process rather than just a final product. Lokko stated that "a better world cannot be built if we cannot first imagine it." This perspective encourages the consideration of architecture as a dynamic discipline evolving through dialogue, experimentation, and interdisciplinary collaboration.

Another key element of the 2023 Biennale was the inclusion of politicians, policymakers,

diskusiju. Ovaj prošireni dijalog pokazuje da arhitektura nije izolovana umjetnička disciplina, već sredstvo za kreiranje inkluzivnijih i održivijih društava. Pitanja klimatskih promjena, migracija i socijalne pravde bila su u fokusu, naglašavajući da arhitektura treba biti odgovor na globalne izazove.

Promjene koje je donijelo Bijenale važne su upravo i za mlade arhitekte i studente, jer otvaraju nove horizonte u načinu na koji se arhitektura shvata i praktikuje: Kao prvo, Bijenale je imalo za cilj da podstakne eksperimentisanje i inovaciju, ohrabrujući studente da se ne ograničavaju tradicionalnim metodama projektovanja, već da istražuju nove medije i interdisciplinarnе pristupe. Drugo, da naglasak bude arhitektura usmjerenja na ljudе. Kroz pričanje priča i interaktivne metode, mlađi studenti su imali priliku da uče kako dizajnirati prostore koji odgovaraju stvarnim potrebama zajednice. Treće, focus Bijenala 2023. na Afriku i njenu dijasporu otvorilo je pitanje održive i odgovorne arhitekture, posebno u kontekstu globalnih ekonomskih i ekoloških izazova. Studenti su bili ohrabreni da razmišljaju o arhitekturi kao sredstvu za društvene promjene, a ne samo estetskoj ili tehničkoj disciplini. Na kraju, postaknuli smo studente da se uvjere da je tema Bijenala naglasila da arhitekti nisu samo graditelji, već i kulturni vizionari. Ovim pristupom, studenti su bili inspirisani da kroz svoj rad oblikuju nove narative o prostoru, identitetu i budućnosti grada.

Kroz participativne metode, pup-up lab interaktivne radionice na lokaciji te kasnije u nastavi, studenti su kroz projekat testirali modele urbane regeneracije, koji omogućavaju fleksibilnu i prilagodljivu upotrebu javnog prostora, inspirisanu primjerima uspješnih kulturnih distrikata u svijetu (Evans, 2001).

Jedan od ključnih motiva projekta je bio da istraže koncept muzejskog/kulturnog distrikta, koji prepoznaće potencijal predmetne lokacije kao prostora susreta, interakcije i kulturne produkcije. Ovo prepoznavanje je pristeklo iz više od 30godišnjeg korištenja ovog prostora kao scenografije za raličite vrste kulturnih i edukativnih manifestacija, kao što su koncerti, izložbe, sajmovi, porodična okupljanja, kina na otvorenom i slično. Razlog zbog kojeg se ova lokacija nikada planski nije uobličila kao jedan javni, otvoreni

poets, filmmakers, documentarians, writers, activists, and public intellectuals in the architectural discussion. This expanded dialogue demonstrated that architecture is not an isolated artistic discipline but a tool for creating more inclusive and sustainable societies. Issues such as climate change, migration, and social justice were at the forefront, emphasizing that architecture should respond to global challenges.

The changes brought by the Biennale were particularly important for young architects and students as they opened new horizons in the way architecture is understood and practiced: Encouraging experimentation and innovation – students were motivated not to limit themselves to traditional design methods but to explore new media and interdisciplinary approaches. Human-centered architecture – through storytelling and interactive methods, students learned how to design spaces that address the real needs of communities. Focus on Africa and its diaspora – the Biennale raised questions about sustainable and responsible architecture, particularly in the context of global economic and environmental challenges. Architecture as a tool for social change – students were encouraged to see architecture not just as an aesthetic or technical discipline but as a means of shaping new narratives about space, identity, and the future of the city.

Through participatory methods, pop-up lab interactive workshops on-site, and later in classes, students tested models of urban regeneration, enabling a flexible and adaptable use of public space, inspired by successful examples of cultural districts worldwide (Evans, 2001).

One of the key motivations of the project was to explore the concept of a museum/cultural district, recognizing the potential of the site as a space for encounters, interaction, and cultural production. This recognition stems from the over 30-year history of the location being used as a setting for various cultural and educational events, such as concerts, exhibitions, fairs, family gatherings, open-air cinemas, and more.

The reason why this location has never been formally shaped as a public, open space for cultural programs is the planned I Transferzala,

prostor za kulturne programe jeste i planirana I Transferzala, koja prolazi kroz ovaj prostor. Njeno plansko postojanje dodatno naglašava potrebu za promišljanjem urbanističkih rješenja, koja balansiraju infrastrukturne zahtjeve s očuvanjem kulturnih vrijednosti i javnog interesa (Gehl, 2011). Trenutno je u izradi i u procesu usvajanja novi Urbanistički plan Kantona Sarajevo 2016-2036, koji nudi mogućnost za intervencije i sugestije na lokalitetu predviđenom za izgradnju I Transferzale, što smo mi i sa ovim istraživanjem željeli uraditi.

Ovaj prostor ne samo da ima i potencijal razvoja muzejsko/kulturnog distrikta već da bude i katalizator razvoja istog katalizatora rezidečijalnom naselju Grbavici i Univerzitetskom kampusu, koji se trenutno razvija kao otvoreni kampus.

Ideja je da prijedlozi kulturnog distrikta stvorenog kroz ovaj projekat postanu generator razvoja Marijin Dvora, kao novog avant-gardnog centra grada Sarajeva, koji će doprinositi razvoju i jačanju lokalne kulturne, umjetničke scene, ekonomije i promociji Sarajeva kao još atraktivnije turističke destinacije. Kroz različite događaje i aktivnosti koje će se održavati u ovom prostoru, lokalna zajednica će imati priliku da se poveže sa globalnim kulturnim tokovima, što će dodatno obogatiti kulturnu ponudu grada. Ujedno, projekat je otvorio nove mogućnosti za saradnju s međunarodnim institucijama, kao što su ETH Zurich i Venecijansko bijenale, čime će se omogućiti transfer znanja, iskustava i najboljih praksi iz drugih zemalja i gradova. Ova međunarodna saradnja osigurava visoku kvalitetu istraživačkih rezultata i projektovanja, te omogućava dalju internacionalizaciju Univerziteta u Sarajevu, kao relevantnog partnera u naučno-istraživačkim projektima na evropskom i globalnom nivou.

which passes through this area. Its planned existence further emphasizes the need to consider urban solutions that balance infrastructural demands with the preservation of cultural values and public interest (Gehl, 2011). Currently, a new Urban Plan for the Canton of Sarajevo 2016-2036 is being drafted and is in the process of adoption, offering opportunities for interventions and suggestions for the site designated for the construction of I Transferzala, which is precisely what we aimed to address with this research.

This space not only has the potential to develop into a museum/cultural district but also to serve as a catalyst for the development of the surrounding residential neighborhood of Grbavica and the University Campus, which is currently evolving as an open campus.

The idea is that the proposals for the cultural district developed through this project will become a generator of the transformation of Marijin Dvor into the new avant-garde center of Sarajevo, contributing to the development and strengthening of the local cultural and artistic scene, the economy, and the promotion of Sarajevo as an even more attractive tourist destination. Through various events and activities held in this space, the local community will have the opportunity to connect with global cultural currents, further enriching the city's cultural offerings. Additionally, the project has opened new possibilities for collaboration with international institutions, such as ETH Zurich and the Venice Biennale, enabling the transfer of knowledge, experiences, and best practices from other countries and cities. This international cooperation ensures a high quality of research results and design proposals while facilitating the further internationalization of the University of Sarajevo as a relevant partner in scientific research projects on a European and global level.

Rezultati istraživanja i rad na projektu sažeti su u knjizi „KULiSA: Kulturni distrikt Sarajevo

Prvi dio knjige pruža teorijski okvir savremenih pristupa urbanom razvoju, s naglaskom na polikentrčni model razvoja Sarajeva i potencijal njegovog „novog olimpijskog nasljedja 1984-2024-2064“. Poseban fokus stavljen je na analizu različitih tipova urbanih prostora i njihovu transformaciju kroz kulturne i društvene prakse (Lynch, 1960).

Drugi dio knjige posvećen je urbanim intervencijama inspirisanim principima urbane akupunkture (Lerner, 2014). Koncepti „Promjenjivog kontinuuma“ i „Permanentne temporalnosti“ istražuju fleksibilnost i adaptabilnost prostora, koristeći se privremenim arhitektonskim strukturama i efemernim umjetničkim instalacijama (Bishop & Williams, 2012).

Treći dio knjige predstavlja koncept KULiSA³, koji spaja efemernu arhitekturu, participativni dizajn i minimalne intervencije. Ovdje se KULiSA analizira kao eksperimentalna platforma, od muzejske četvrti do kulturnog distrikta, sa fokusom na reciklažu prostora, zajedničko korištenje i inicijative poput „Tvoja Grbavica: Kultura susreta i zajedništva u svakodnevnom prostoru“.

Knjiga se završava refleksijom o dugoročnim efektima projekta kroz prizmu koncepta Ars longa, Vita brevis, naglašavajući značaj održivih pristupa u planiranju i implementaciji kulturnih

The research results and project work are summarized in the book KULiSA: Kulturni distrikt Sarajevo

The first part of the book provides a theoretical framework of contemporary approaches to urban development, with an emphasis on the polycentric development model of Sarajevo and the potential of its “new Olympic legacy 1984-2024-2064.” A particular focus is placed on analyzing different types of urban spaces and their transformation through cultural and social practices (Lynch, 1960).

The second part of the book is dedicated to urban interventions inspired by the principles of urban acupuncture (Lerner, 2014). The concepts of “Mutable Continuum” and “Permanent Temporality” explore the flexibility and adaptability of spaces, employing temporary architectural structures and ephemeral artistic installations (Bishop & Williams, 2012).

The third part of the book presents the concept of KULiSA³, which integrates ephemeral architecture, participatory design, and minimal interventions. Here, KULiSA is analyzed as an experimental platform, transitioning from a museum quarter to a cultural district, with a focus on space recycling, shared use, and initiatives such as Tvoja Grbavica: Culture of Encounter and Community in Everyday Space.

The book concludes with a reflection on the long-term effects of the project through the lens of the concept Ars longa, Vita brevis, emphasizing the importance of sustainable approaches in planning and implementing

1

Detaljno snimanje, modeliranje, prikupljanje i analiza podataka

Detailed recording, modeling, data collection, and analysis

2

Pop-up lab interaktivne radionice na lokaciji

Pop-up lab interactive workshops on-site

intervencija u urbanom kontekstu. Ideja Arhitekture minimuma „Powers of ten“, koja simbolično reflektuje mjerilo ljudskog djelovanja – od malih intervencija do dugoročnih transformacija, dodatno potvrđuje viziju KULiSA kao modela za buduće projekte urbane regeneracije i kulturnog razvoja Sarajeva.

Projekat KULiSA potvrđuje da je kulturna regeneracija ključni alat za oblikovanje održivih gradova. Kroz sintezu arhitekture, urbanizma i participativnog planiranja, nastoji se osnažiti javni prostor kao platforma za kreativnost, dijalog i društvenu inkluziju. Kao eksperimentalni model kulturnog distrikta, ovaj projekat ne samo da doprinosi unapređenju ideja za kreiranje novih atraktivnih urbanih prostora Sarajeva već i otvara mogućnosti za internacionalnu saradnju i dalju akademsku razmjenu znanja.

cultural interventions in the urban context. The idea of Architecture of Minimum – Powers of Ten, symbolically reflecting the scale of human action—from small interventions to long-term transformations—further reinforces the vision of KULiSA as a model for future urban regeneration projects and the cultural development of Sarajevo.

The KULiSA project confirms that cultural regeneration is a key tool for shaping sustainable cities. Through the synthesis of architecture, urbanism, and participatory planning, it seeks to empower public space as a platform for creativity, dialogue, and social inclusion. As an experimental model of a cultural district, this project not only contributes to improving ideas for creating new attractive urban spaces in Sarajevo but also opens opportunities for international cooperation and further academic knowledge exchange

3

Rezultati analize participacije

Results of participation analysis

4

Razvoj scenarija javnog prostora, vizualizacija i interaktivno testiranje scenarija

Development of public space scenarios, visualization, and interactive scenario testing



URBANI RAZVOJ
URBAN DEVELOPMENT

KULTURNA AKUPUNKTURA
CULTURAL ACUPUNCTURE

KULiSA³ : internacionalna radionica
KULiSA³ : internacional workshop

KULTURNI DISTRIKT SARAJEVO
CULTURAL DISTRICT SARAJEVO



URBANI RAZVOJ
URBAN DEVELOPMENT

URBANI RAZVOJ
URBAN DEVELOPMENT

KULiSA + SA
+ KULTURNI
DISTRIKT SARAJEVO

URBANI BAN
DEVRAZVOJEN

Policentrični razvoj urbanog područja Sarajeva Polycentric Development of the Urban Area of Sarajevo

EDIN JENČIRAGIĆ

Sažetak

Policentrični razvoj Sarajeva postavlja se kao strateški model urbanog planiranja koji odgovara na izazove prostorne neujednačenosti, funkcionalne segregacije i neodrživog širenja grada. Ovaj koncept podrazumijeva uspostavljanje više urbanih centara unutar gradske aglomeracije, koji se razvijaju kao autonomne, ali međusobno povezane cjeline. Analiza prostornog razvoja Sarajeva pokazuje da postojeća urbana matrica nije adekvatno prilagođena savremenim potrebama stanovništva, a nedostatak jasne strategije dovodi do preopterećenja centralnih zona i zapostavljanja perifernih područja. Studija istražuje ključne aspekte policentričnosti kroz historijski razvoj, trenutne prostorne izazove i mogućnosti implementacije novih urbanističkih pristupa. Fokus je na revitalizaciji javnih prostora, integraciji lokalnih zajednica u procese odlučivanja i primjeni modela mješovite namjene prostora. Kroz komparativnu analizu uspješnih međunarodnih primjera, predlažu se smjernice za razvoj Sarajeva kao policentričnog grada, uz naglasak na održivost, dostupnost i poboljšanje kvalitete urbanog života. Zaključuje se da bi strateški planiran policentrični razvoj omogućio dugoročnu prostornu ravnotežu i ekonomsku otpornost Sarajeva.

Ključne riječi:
policentričnost, urbanističko planiranje, javni prostori, održivost, prostorna ravnoteža

Abstract

The polycentric development of Sarajevo is proposed as a strategic urban planning model that addresses the challenges of spatial disparity, functional segregation, and unsustainable urban sprawl. This concept entails the establishment of multiple urban centers within the metropolitan area, which function as autonomous yet interconnected entities. The spatial development analysis of Sarajevo reveals that the existing urban matrix is not adequately adapted to contemporary population needs, while the lack of a clear strategy results in the overburdening of central zones and the neglect of peripheral areas. This study explores key aspects of polycentricity through the lens of historical development, current spatial challenges, and the potential implementation of new urban planning approaches. The focus is placed on the revitalization of public spaces, the integration of local communities in decision-making processes, and the application of mixed-use spatial models. Through a comparative analysis of successful international examples, guidelines are proposed for the development of Sarajevo as a polycentric city, with an emphasis on sustainability, accessibility, and the enhancement of urban quality of life. The study concludes that a strategically planned polycentric development would ensure long-term spatial balance and economic resilience for Sarajevo.

Keywords: Polycentricity, Urban planning, Public spaces, Sustainability, Spatial balance

Uvod

Postratni period u Sarajevu je donio veoma turbulentan period koji je pokazao niz negativnih strana tranzicijskog perioda kako u političkom i ekonomskom smislu, tako i u kontekstu prostornog razvoja urbanog područja Sarajeva. Polako se gubio kontinuitet u planiranju, a jačanje investitorskog urbanizma donosi niz veoma upečatljivih ekscesa u prostoru u različitim dijelovima sarajevske kotline. Ovakav fragmentirani pristup urbaniziranja prostora pomješan sa kapitalom dovodi do potpunog dizbalansa u prostornom razvoju Sarajeva.

Izrada novog Urbanističkog plana urbanog područja Sarajevo je otvorila mogućnost redefinisanja prostornog razvoja grada, vraćajući važnost razvojnih pravaca utvrđenih ranijim urbanističkim planom, kao i definisanje novih. Sa istom važnošću, prostornim konceptom Urbanističkog plana urbanog područja Sarajevo, se pristupilo i slojevitom strukturiranju prostornih sistema vezanih za gradske centre, društvenu infrastrukturu, sportsko-rekreativne površine, zelenilo i mrežu javnog gradskog saobraćaja. Definisanje navedenih prostornih sistema predstavlja policentrični pristup koji u planerskom smislu pored ujednačenog razvoja, daje mogućnost korištenja potencijala različitih dijelova grada od Starog Grada do Iliđe i od Novog Sarajeva do Vogošće, a što svakako doprinosi oblikovanju funkcionalnijeg i harmonizovanijeg urbanog krajolika.

Kvalitet života u određenoj urbanoj sredini se ogleda i kroz ujednačenu dostupnost različitim uslugama i sadržajima, od različitih funkcija gradskih centara do sportskih i rekreativnih prostora. Upravo policentrični razvoj može odgovoriti tom zadatku i kvalitativnom redefinisanju prostora koji će doprinjeti stvaranju raznolikih i dinamičnih gradskih prostora sa naglaskom na javne površine i sadržaje.

Treba naglasiti da policentrični razvoj podrazumjeva ravnomernu raspodjelu resursa i mogućnosti unutar urbanog područja, čime se nastoje smanjiti razlike između različitih dijelova grada, kako u prostorno-sadržajnom, tako i u socijalno-ekonomskom smislu. Policentrični razvoj može imati značajan uticaj na kreiranje održivijih, efikasnijih i kvalitetnijih gradskih prostora, što je posebno važno u kontekstu

Introduction

The post-war period in Sarajevo ushered in a turbulent phase that exposed numerous negative aspects of the transitional period, both in political and economic terms and within the context of the city's spatial development. The continuity of urban planning gradually eroded, while the rise of investor-driven urbanism led to a series of striking spatial anomalies across various parts of the Sarajevo basin. This fragmented approach to urbanization, combined with capital-driven development, has resulted in a profound spatial imbalance in Sarajevo's growth. The drafting of a new Urban Plan for the Sarajevo urban area has opened up opportunities to redefine the city's spatial development, reinstating the significance of development trajectories established by previous urban plans while introducing new ones. Equally important, the spatial concept of the Urban Plan has adopted a layered structuring of urban systems related to city centers, social infrastructure, sports and recreational areas, green spaces, and the public transportation network. The definition of these spatial systems embodies a polycentric approach, which, beyond promoting balanced development, enables the utilization of diverse urban potentials—from Stari Grad to Iliđa and from Novo Sarajevo to Vogošća—contributing to the formation of a more functional and harmonious urban landscape.

The quality of life in an urban environment is reflected in the equitable accessibility of various services and amenities, ranging from city center functions to sports and recreational facilities. Polycentric development directly addresses this goal, contributing to the qualitative redefinition of urban spaces through the creation of diverse and dynamic urban environments, with a strong emphasis on public spaces and amenities.

It is crucial to highlight that polycentric development entails the balanced distribution of resources and opportunities across the urban area, aiming to reduce spatial and socio-economic disparities between different parts of the city. This approach can significantly contribute to the creation of more sustainable, efficient, and high-quality urban spaces, which is particularly important in mitigating the negative urbanization trends and challenges faced by transitional cities such as Sarajevo.

eliminisanja negativnih urbanizacijskih procesa i izazova sa kojima se tranzicijski gradovi suočavaju, kao što je i Sarajevo.

Iz svega navedenog, novim Urbanističkim planom urbanog područja Sarajevo, prostorni koncept je baziran na kriterijima policentričnog razvoja i definisanju razvojnih pravaca. U tom kontekstu je definisan ne samo sistem gradskih centara sa javnim i društvenim sadržajima, nego i sistem društvenih sadržaja, javnih zelenih i rekreativnih površina sa ujednačenom dostupnošću stanovnicima različitih dijelova grada. Sistem gradskog saobraćaja i javnog gradskog prevoza podcrtava uvezanost svih sadržaja policentričnog urbanog sistema, smanjuje saobraćajne gužve, potrebu za dužim putovanjima, a samim tim doprinosi smanjenju emisije stakleničkih plinova i poboljšanju kvaliteta zraka.

Razvojni pravci i policentrični razvoj

Koncept urbanog razvoja i urbane transformacije područja Sarajeva bazira se na: policentričnom razvoju kroz ujednačenu dostupnost različitim društvenim i sportsko rekreativnim sadržajima, racionalnom korištenju raspoloživog prostora, uređenju i očuvanju vodnih površina i podizanju kvaliteta javnog gradskog prevoza.

Generalni koncept planirane vizije razvoja, urbane transformacije baziran je na definisanju:

1. razvojnih pravaca urbanog područja;
2. policentričnog razvoja prostornih sistema.

Razvojni pravci urbanog područja

Unutar urbanog područja Sarajeva predložena koncepcija prostornog uređenja ne odstupa od bitnih odrednica i opredjeljenja koje su proizašle iz dosadašnjih razvojnih planova, ali je otvorila mogućnosti za definisanje novih razvojnih pravaca koji će dati prepoznatljiviju fazonomiju grada odnosno njegovih pojedinačnih urbanih prostora.

U tom kontekstu, ovim Planom se namjene pojedinih prostora upotpunjavaju, razrađuju, redefinišu, transformišu ili preuzimaju kao ranija utvrđena opredjeljenja.

In light of these considerations, the new Urban Plan for the Sarajevo urban area is structured around the principles of polycentric development and the definition of strategic growth directions. This approach not only establishes a system of urban centers with public and social functions but also ensures a network of social infrastructure, public green and recreational spaces with equitable accessibility for residents across different city districts. The urban transportation system and public transit network reinforce the connectivity of all components within the polycentric urban framework, reducing traffic congestion, minimizing the need for long commutes, and consequently lowering greenhouse gas emissions and improving air quality.

Development Trajectories and Polycentric Development

The concept of urban development and transformation in Sarajevo is based on polycentric development, which ensures balanced access to various social and recreational amenities, the rational use of available space, the regulation and preservation of water surfaces, and the enhancement of public transportation quality.

The general framework for the envisioned urban development and transformation is based on the definition of:

1. Development trajectories of the urban area;
2. Polycentric spatial systems.

Development Directions of the Urban Area

Within the urban area of Sarajevo, the proposed spatial planning concept does not deviate from the essential principles and commitments established by previous development plans. However, it introduces opportunities for defining new development directions that will provide a more distinctive physiognomy to the city and its individual urban spaces.

In this context, this Plan supplements, elaborates, redefines, transforms, or retains previously established land-use designations.



Ilustracija 1. Šematski prikaz vizije urbanog razvoja (UP-a 2016. – 2036.) - pravci razvoja. Izvor: autor

Figure 1. Schematic representation of urban development vision (UP 2016-2036) – development directions. Source: Author

Kada je u pitanju temeljna organizacija grada i njegovo djelimično redefinisanje, treba naglasiti sljedeće bitne odrednice, prostorne pravce i površine za razvoj:

- Djelimična reurbanizacija longitudinalnog razvojnog pravca od Starog Grada do Ilidže;
- Otvaranje zelene longitudinale uvezivanjem pojedinačnih lokaliteta u integralnu cjelinu park-šume „Sedrenik“, preko morfološki istaknutih tački „Hum“ i park-šume „Žuč“ do prostora sjevernog dijela Sarajevskog polja, kao mesta susreta značajnijih riječnih tokova („Sastavci“),
- Panoramski zeleni tranzit-pravac značajan za servisiranje i karakterizaciju padinskih dijelova grada;
- Transverzalni razvojni pravac kao potreba definisanja jasne fisionomije urbane strukture i slike ulaska u grad iz pravca koridora Vc, na potezu Butila-Azići-Baćići;
- Otvaranje značajnije uloge okomitom-transverzalnom pristupu središnjem dijelu grada - VI transverzala koja povećava dostupnost gradu iz sjevernog pravca (Vogošće);
- Planirani saobraćajni prsten oko brda Hum koji aktivira i sjeverni dio gradskog područja kao integralnu cjelinu sa gradskim longitudinalnim pravcem ;

Regarding the fundamental organization of the city and its partial redefinition, the following key principles, spatial directions, and areas for development should be emphasized:

- Partial reurbanization of the longitudinal development axis from Stari Grad to Ilidža;
- Establishment of a green longitudinal corridor by integrating individual locations into a unified entity, forming the park-forest "Sedrenik," connecting through the morphologically prominent points "Hum" and the park-forest "Žuč" to the northern section of the Sarajevo Field, where significant river flows converge ("Sastavci");
- A panoramic green transit corridor crucial for servicing and defining the character of the city's hillside areas;
- A transversal development axis to define a clear urban structure and the entrance sequence into the city from the Corridor Vc route, specifically along the Butila-Azići-Baćići axis;
- Strengthening the vertical-transversal approach to the central part of the city through the VI transversal, improving accessibility from the northern direction (Vogošća);
- The planned traffic ring around Hum Hill, integrating the northern part of the urban area with the city's longitudinal development axis;
- Redefinition and characterization of the western and southeastern connection axes leading into the city.

7. Redefinisanje i karakterizacija značaja zapadnog i jugoistočnog pravca konekcije na grad.

Policentrični razvoj prostornih sistema

Policentrični tretman urbanog prostora sarajeva čini bazu za stvaranje raznovrsnijih i inkluzivnijih okruženja, gde se zajednice u različitim dijelovima grada mogu razvijati i međusobno delovati.. Generalni prostorni razvoj urbanog područja Sarajeva je utvrđen razvojnim prvcima grada, a njihovo detaljno strukturiranje je bazirano na kriterijima policentričnog i održivog razvoja definisanog kroz nekoliko prostornih sistema:

- Sistem centara;
- Sistem društvene infrastrukture;
- Sistem zelenih i sportsko rekreativnih površina
- Sistem gradskog saobraćaja.

Sistem gradskih centara

Kada je u pitanju sistem gradskih centara postoje dva aspekta bitna za njihovo prostorno definisanje, a to je: kategorizacija centara prema broju gravitirajućeg stanovništva i rasporedom gradskih centara koji će omogućiti što kvalitetniju i izbalansiranu dostupnost stanovnicima od mjesnog do gradskog centra. U cilju je boljeg organizovanja i funkcionalisanja sistema gradskih centara, prvi kriterij je dispozija sadržaja čija je koncentracija u samom gradskom jezgru dostizala i preko 50% ukupnih kapaciteta. Drugi kriterij je ravnomjernija opremljenost mjesnih zajedница, što će znatno uticati na poboljšanje zadovoljavanja potreba stanovništva. Treći kriterij je planska usmjerenost sadržaja da se smanji stihiski razmještaj pojedinih djelatnosti, koji je neovisan o potrebama i razmještaju stanovništva. Kod planiranog sistema centara poseban naglasak je stavljen na razvoj centara u novim i perifernim područjima s ciljem povezivanja urbanog tkiva u koherentnu cjelinu i uz ujednačenu opremljenost mjesnih centara društvenim i komercijalnim sadržajima omogućiti disperziju funkcija centraliteta. S ciljem eliminisanja prostornog disbalansa i neuravnoveženog rasporeda sistema centara utvrđeni su dva gradska centra, postojeći gradski centar i drugi gradski centar Stup-Azići, jedan sekundarni centar Otoka, osam

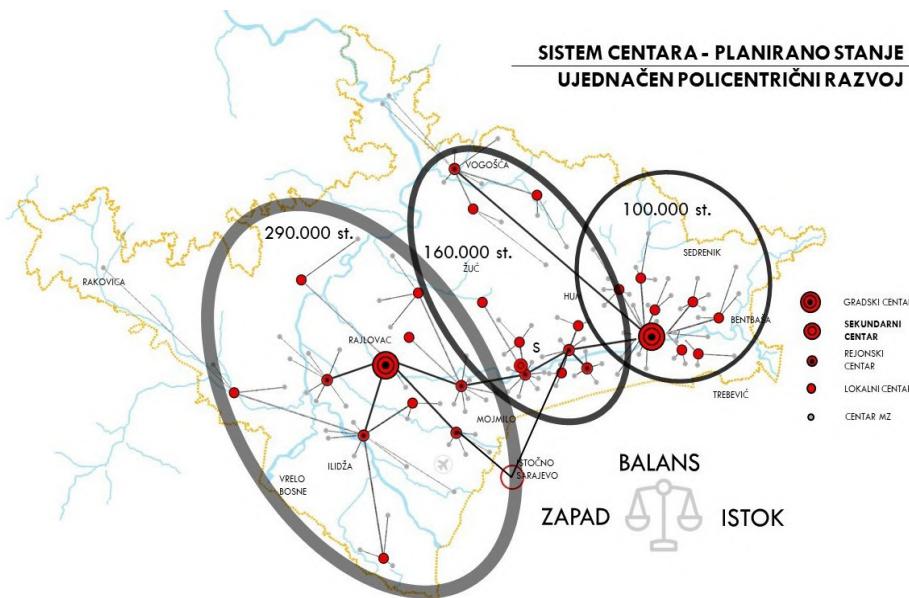
Polycentric Development of Spatial System

A polycentric approach to Sarajevo's urban space provides the foundation for creating more diverse and inclusive environments, fostering the development and interaction of communities across different parts of the city. The general spatial development of the urban area is structured around key city development directions, while its detailed articulation is based on the principles of polycentric and sustainable development, organized into several spatial systems:

- The system of centers;
- The system of social infrastructure;
- The system of green and sports-recreational areas;
- The urban transportation system.

System of Urban Centers

The spatial definition of urban centers is based on two key aspects: the categorization of centers according to the population they serve and their distribution to ensure balanced and high-quality accessibility from local to city-wide levels. To improve the organization and functioning of the system of urban centers, three main criteria have been established. The first criterion relates to the distribution of functions, as the concentration of activities within the city core has historically exceeded 50% of the total urban capacity. The second criterion aims for a more balanced provision of facilities across local communities, significantly improving residents' access to essential services. The third criterion is the strategic placement of functions to prevent the haphazard dispersion of activities unrelated to the spatial distribution and needs of the population. A strong emphasis has been placed on the development of centers in new and peripheral areas, ensuring urban cohesion and equitable provision of social and commercial amenities within local centers. To mitigate spatial imbalance and the uneven distribution of urban centers, two primary urban centers have been designated: the existing city center and the second city center in the Stup-Azići corridor. Additionally, one secondary center (Otoka), eight district centers, and fourteen local (neighborhood) centers have been defined, with a focus on new centers



*Ilustracija 2. Sistem centara - ujednačen policentrični razvoj.
Izvor: autor*

Figure 2. System of centers – balanced polycentric development. Source: Author

rejonskih centara i 14 lokalnih (mjesnih) centara sa naglaskom na nove centre raspoređene uz padinska naselja locirana na višim kotama, ispod park šuma Sedrenik, Žuč i Hum.

Prvi gradski centar predstavlja postojeći gradski centar sa svojim historijskim karakteristikama uključujući i lokalitet Marijin Dvor koji može upotpuniti karakter gradskog centra dodatnim sadržajima. Drugi gradski centar je lociran na potezu Stup – Azići, a zbog njegove pozicije da ovom lokalitetu može gravitirati cca 200 000 stanovnika. Gradski centar Stup – Azići tangira gradska brza cesta, te ovaj lokalitet i sa saobraćajnog aspekta pruža kvalitetne karakteristike za lociranje novog gradskog centra.

Sekundarni centar Otoka predstavlja prostor između VI i VII transverzale započete koncentracije funkcija centraliteta, obogaćen specifičnim sportskim i rekreativnim sadržajima. Formiranje sekundarnog centara Otoka i glavne gradske zona Stup – Azići će dobrim dijelom rasteretiti gradski centar Marijin Dvor i preuzeti značajan broj gravitirajućeg stanovništva.

positioned in the hillside settlements below the park-forests of Sedrenik, Žuč, and Hum.

The first urban center comprises the existing city center, maintaining its historical characteristics, while also incorporating Marijin Dvor as a complementary area with additional functions reinforcing the central character. The second urban center, located in the Stup-Azići corridor, is positioned to serve approximately 200,000 inhabitants. Given its proximity to the city's rapid transit road, this location offers favorable transport connections, making it a strategic site for the new city center.

The secondary center Otoka represents the area between the VI and VII transversal corridors, where the concentration of central functions has begun, enriched with specific sports and recreational facilities. The formation of the secondary center Otoka and the primary urban zone Stup-Azići will significantly alleviate the pressure on the city center at Marijin Dvor and accommodate a considerable portion of the population gravitating toward it.

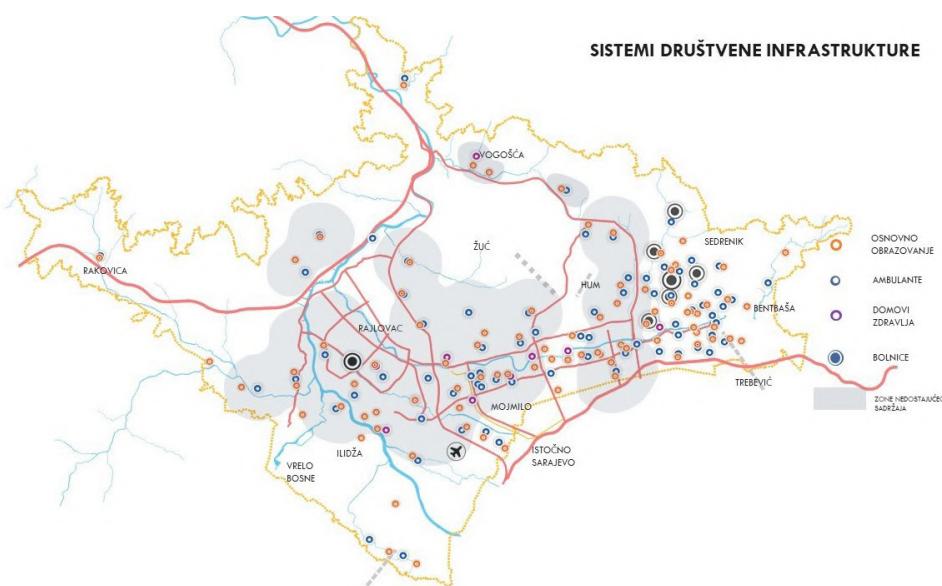
District centers are designated for areas with approximately 30,000–50,000 inhabitants, covering 6–10 local communities, including neighborhoods such as Grbavica, Čengić Vila, Hrasno, Alipašino Polje, Dobrinja, Ilidža, Riverina-Sastavci, Vogošća, and others. The

Rejonski centri su za područja od cca 30.000-50.000 stanovnika odnosno od 6-10 mjesnih zajednica kao što su naselja: Grbavica, Čengić Vila, Hrasno, Alipašino Polje, Dobrinja, Ildža, Riverina-Sastavci, Vogošća itd. Sadržaji rejonskih centara predstavljaju komercijalne funkcije određenog nivoa, servisi, upravni objekti nižih kategorija potreba općina, trgovine i ugostiteljstvo društvene funkcije kao srednje škole, domovi zdravlja, objekti sporta i rekreacije, kulture i socijalne zaštite.

Najniži vid su centri mjesnih zajednica čije gravitirajuće područje čini lokalno stanovništvo sa brojem stanovnika od cca 5.000-15.000. Pored postojećih mjesnih centara planirano je formiranje novih mjesnih centara na višim kotama padinskih dijelova grada kao što su naselja: Buča potok, Boljakov potok, Velešići, Sedrenik, Ugorsko i Uglješići. Centri mjesnih zajednica najčešće se nalaze izdvojeno u okviru prostora mjesnih zajednica sa osnovnim sadržajem kao predškolski objekti, osmogodišnje škole, neophodno dnevno snabdijevanje i servisi, lokalna uprava, površine za dnevni i sport odmor osobito djecu, te ambulante zdravstvenih usluga.

functions of district centers include commercial activities of a certain level, services, lower-tier municipal administrative offices, retail and hospitality establishments, as well as social infrastructure such as secondary schools, health centers, sports and recreational facilities, cultural institutions, and social welfare services.

The lowest tier consists of local community centers, serving a population of approximately 5,000-15,000 residents. In addition to the existing local centers, the plan envisions the establishment of new local centers at higher elevations in the hillside areas of the city, including neighborhoods such as Buča Potok, Boljakov Potok, Velešići, Sedrenik, Ugorsko, and Uglješići. Local community centers are typically located as standalone entities within their respective neighborhoods, providing essential amenities such as preschool institutions, primary schools, essential daily retail and services, local administrative offices, spaces for daily leisure and sports—particularly for children—as well as health service facilities such as outpatient clinics.



Ilustracija 3. Šema rasporeda obrazovnih i zdravstvenih ustanova. Izvor: autor

Figure 3. Diagram of the distribution of educational and healthcare facilities. Source: Author

Sistem društvene infrastrukture

Primarna mreža sistema društvene infrastrukture prati ravnomjernu distribuciju sadržaja društvenih djelatnosti u novonastalim naseljskim strukturama i policentričnom razmještaju gradskih centara, a bazira se na principima ujednačena dostupnost i jačanja lokalnih centara kroz mogućnost planiranja šireg spektra društvenih djelatnosti

U urbanom području su identifikovani prostori koji imaju nedostajuće kapacitete sadržaja društvene infrastrukture. Kada su u pitanju zdravstvene ustanove, predviđen je ujednačen raspored objekata ambulante sa brojem korisnika od 3.000 do 10.000 stanovnika i domova zdravlja koji daju mogućnost za korištenje gravitirajućeg stanovništva od 40.000 do 60.000 korisnika. Planirane su ambulante u padinskim područjima Buča potok, Briješće, Ugorsko, kao i domovi zdravlja na područjima: Riverina-Sastavci, Bačići i Alipašin most.

Za potrebu povećanja kapaciteta osnovnog obrazovanja su identifikovani prostori u reonu Novog gradskog centra, Rejonskog centra

System of Social Infrastructure

The primary network of the social infrastructure system follows the balanced distribution of social activity facilities within newly developed residential structures and the polycentric organization of urban centers. It is based on the principles of equal accessibility and the strengthening of local centers through the possibility of planning a wider spectrum of social activities.

In the urban area, spaces have been identified where social infrastructure capacities are insufficient. Regarding healthcare facilities, a uniform distribution of outpatient clinics is planned, serving between 3,000 and 10,000 users, along with health centers that accommodate a population ranging from 40,000 to 60,000 inhabitants. Outpatient clinics are planned in the hillside areas of Buča Potok, Briješće, and Ugorsko, while health centers are proposed in Riverina-Sastavci, Bačići, and Alipašin Most.

To expand the capacity for primary education, locations have been identified in the area



Ilustracija 4. Strukturiranje i prostorni raspored zelenih površina. Izvor: autor

Figure 4. Structuring and spatial distribution of green areas. Source: Author



Ilustracija 5. Aktiviranje šumskih i drugih zelenih površina i njihovo povezivanje zelenom saobraćajnom longitudinalom. Izvor: autor

Figure 5. Activation of forested and other green areas and their integration into the green transport longitudinal corridor.
Source: Author

Riverina Sastavci, te padinskih dijelova na općini Novi grad i Novo Sarajevo. Predviđeno je 14 lokaliteta za realizaciju objekata osnovnog obrazovanja i to: pet na Ilidži, šest u Novom Gradu, dvije u Novom Sarajevu i jedna u Vogošći.

Gdje god su to prostorne mogućnosti omogućile dostupnost osnovno obrazovnim ustanovama je cca 600 m.
Prostornog sadržaja društvene infrastrukture treba da čini 10-20 % površine u okviru stambenih ili mješovitih zona

Sistem zelenih i rekreativnih površina

Urbano područje Sarajeva ima prostorne mogućnosti za realizaciju zelenih i parkovskih površina za više od $25 \text{ m}^2/\text{st.}$, dok postojeće uredene površine ne prelaze $4,0 \text{ m}^2/\text{st.}$. Problem ne predstavlja obim planiranog zelenila u urbanom području, nego njegova realizacija, kao i otkup zemljišta za sadržaje javnog karaktera koji su većim dijelom

of the New City Center, the District Center Riverina-Sastavci, and the hillside parts of the municipalities of Novi Grad and Novo Sarajevo. A total of 14 sites have been designated for the construction of primary education facilities: five in Ilidža, six in Novi Grad, two in Novo Sarajevo, and one in Vogošća.

Wherever spatial conditions allow, access to primary education facilities is set at approximately 600 meters. The spatial allocation for social infrastructure should comprise 10–20% of the area within residential or mixed-use zones.

System of Green and Recreational Spaces

The urban area of Sarajevo has the spatial capacity to accommodate green and park areas exceeding 25 m^2 per capita, while the existing developed green spaces do not exceed 4.0 m^2 per capita. The issue does not lie in the extent of planned greenery but in its implementation, including land acquisition for public-use spaces, most of which are planned on privately owned land.

The preliminary draft of the Urban Plan for the urban area of Sarajevo preserves existing green spaces and establishes a planning matrix for

planirani na privatnom zemljištu.

Prednacrtom Urbanističkog plana za urbano područje Sarajeva zadržane su postojeće zelene površine, a matrica planiranja novih, zasnovana je na evropskim opredjeljenjima i principima, kroz povezivanje svih kategorija zelenila u jedan integralni sistem - zelenu infrastrukturu, u skladu sa prostornim mogućnostima i vlasničkim odnosima. Ovim Planskim dokumentom kroz policentrican raspored zelenih površina, posebno javnih kao i zona sporta i rekreacije bez gradnje omogućena je 15-to minutna dostupnost nekoj od navedenih površina.

Kada je u pitanju dostupnost naseljskim zelenim i parkovskim površinama do cca 1,0 km u koje spadaju građevinske parcele, skverovi, džepni parkovi i lokalni parkovi postoje prostorne mogućnosti za realizaciju 3,0 do 4,0 m²/st zelenila. Parkovi sa površinom od 1,0 do 3,0 ha, kao i sportsko-rekreativne površine sa parkovima preko 1,0 ha su disperzno raspoređeni sa dostupnošću do 1,5 km, odnosno sa dostupnošću pješaka od 5 do 20 min.

Osim postojećih parkova u centralnoj zoni su predviđeni dva parka veća od 1,0 ha na području bivšeg industrijskog kompleksa Vaso Miskin i na lokalitetu sveučilišnog kampusa. Planom je predviđeno oko 10 m²/st zelenih i parkovskih površina do 2 ha, dok je pored gradskog parka Betanija-Jezero od cca 80 hektara, predviđen kao pandan i drugi gradski park na području Riverina-Sastavci što imputira još 5 m²/st parkovskih površina. Kada se uzmu veće parkovske i rekreativne površine, kao što su park-šume Hum, Žuč, Sedrenik i Mojmiro, one nose oko 1000 ha ili dodatnih 20 m²/st zelenih rekreativnih površina.

Pored navedenog je neophodno naglasiti i važnost linijskog zelenila kao pandan gradskoj saobraćajnoj infrastrukturi i koja prema planskom opredjeljenju zajedno za postojećim drvoređima predviđa više od 65 km uglavnom dvostranog linijskog zelenila.

U cilju korištenja zelenih i šumske površine u širem obuhvatu urbanog područja su definisane trase pješačkih i biciklističkih staza koje čine prsten oko užeg urbanog područja, kao i trase u užem urbanom području koje prate korito rijeke Miljacke i glavne saobraćajne koridore.

Veoma značajnu ulogu ima saobraćajnica „Zelena longitudinalna“ koja tangira sjeverna

new green areas based on European principles, integrating all categories of greenery into a comprehensive system—green infrastructure—aligned with spatial capacities and property relations. Through a polycentric distribution of green spaces, particularly public parks and non-built sports and recreation zones, this planning document ensures that such areas are accessible within a 15-minute walk.

Regarding access to neighborhood green and park spaces, which include building plots, squares, pocket parks, and local parks, spatial conditions allow for the realization of 3.0 to 4.0 m² of greenery per capita within a radius of approximately 1.0 km. Parks ranging from 1.0 to 3.0 hectares, along with sports and recreational areas exceeding 1.0 hectare, are dispersed with an accessibility range of up to 1.5 km or a walking distance of 5 to 20 minutes.

In addition to existing parks, two new parks larger than 1.0 hectare are planned in the central zone—one on the site of the former industrial complex Vaso Miskin and the other within the university campus. The plan envisions approximately 10 m² per capita of green and park spaces up to 2 hectares in size. Furthermore, alongside the city park Betanija-Jezero (approximately 80 hectares), another city park is proposed in the Riverina-Sastavci area, adding another 5 m² per capita of park space. When considering larger park and recreational areas, such as the park-forests Hum, Žuč, Sedrenik, and Mojmiro, they contribute around 1,000 hectares or an additional 20 m² per capita of green and recreational areas.

Additionally, the importance of linear greenery as a counterpart to urban transport infrastructure must be emphasized. The planned green corridors, combined with existing tree-lined avenues, extend for over 65 km, primarily featuring double-sided greenery. To enhance the usability of green and forested areas in the wider urban zone, pedestrian and bicycle trails have been defined, forming a loop around the inner urban area, as well as routes within the city that follow the Miljacka River and major traffic corridors.

A key role is played by the “Green Longitudinal” roadway, which intersects the northern hillside settlements while simultaneously activating the use of green and forested areas in the broader

NAMJENA POVRSINA U PROSTORU

Ilustracija 6. Saobraćajna infrastruktura. Izvor: autor

Figure 6. Traffic infrastructure. Source: Author

padinska naselja, a ujedno aktivira korištenje zelenih i šumskih površina u širem urbanom području i to: od Sedrenika preko Žuči do Sastavaka na sjevernoj strani, kao i pravac Bembaša – Mojnilo – Vrelo Bosne na južnoj strani. Prostori koji spadaju u zaštićena područja kao što su Vrelo Bosne, Bentbaša i vodozaštitne (zelene) zone sa zbirnom površinom od cca 100 ha se također mogu svrstati u sistem zelenih i rekreativnih površina. Davanjem prave funkcije i karaktera ovim pravcima i područjima omogućava se više od 40 m² zelenila i rekreacije po stanovniku.

Sistem gradskog saobraćaja

Jedan od osnovnih uzroka atmosferskog zagađenja je saobraćaj, tako da je koncept razvoja gradskog saobraćaja baziran na održivoj mobilnosti, kao jedna od osnovnih smjernica održivog razvoja prostora. Održiva mobilnost je bazirana na:

- Planiranje i realizaciju ulične saobraćajne mreže, koja će otvoriti i mogućnost aktiviranja i dodatnih linija trolejbuskog i autobuskog saobraćaja,

urban region. This includes routes from Sedrenik through Žuč to Sastavci on the northern side and from Bembaša to Mojnilo and Vrelo Bosne on the southern side.

Protected areas such as Vrelo Bosne, Bentbaša, and water protection (green) zones, with a total area of approximately 100 hectares, are also considered part of the green and recreational space system. By assigning appropriate functions and character to these corridors and areas, more than 40 m² of green and recreational space per capita is ensured.

Urban Transportation System

One of the primary causes of atmospheric pollution is traffic; therefore, the concept of urban transportation development is based on sustainable mobility as a fundamental guideline for sustainable spatial development. Sustainable mobility is founded on:

- The planning and implementation of the street traffic network, which will also enable the activation of additional trolleybus and bus routes,
- The planning and development of an extensive network of high-quality and diverse public transportation systems to reduce the use of

- Planiranju i realizaciji šire mreže kvalitetnijeg i raznovrsnijeg javnog transporta u cilju smanjenja upotrebe privatnih vozila. To podrazumijeva povećanje kvantitativnog i kvalitativnog planiranja: tramvajskog, trolejbuskog, autobuskog, lako-šinskog i željezničkog saobraćaja,
- Planiranju povećanja kapaciteta parkiranja kroz planiranje i realizaciju podzemnih garaža, kao i lociranje određenih kapaciteta parkiranja u neposrednoj blizini terminala gadskog saobraćaja.

Kada je u pitanju ulična mreža prioritetna je realizacija glavnih saobraćajnih pravaca bitnih za eliminisanje saobraćajne gužve i to: južna longitudinalna, sjeverna longitudinalna, gradska brza cesta, I, VI i XIII transverzala.

- Posebna pažnja je posvećena razvijanju saobraćajne mreže javnog prevoza putnika i to kroz:
- Tramvajski saobraćaj koji predstavlja postojeća longitudinalna i dva nova pravca: prvi preko X transverzale na jugoistok prema Dobrinji i Istočnom Sarajevu formirajući prsten preko VI transverzale do Otoke, a drugi od Stupa preko XIII transverzale na sjeverozapad tangirajući prostore Rajlovca i naselja Azići do budućeg gradskog parka „Sastavci“.
 - Trolejbuski saobraćaj koji je veoma bitan kao dopuna tramvajskog saobraćaja. Pored postojeće mreže predviđeno je i razvijanje trase preko Nedžarića i Stupa sa konekcijom na XIII transverzali koja dalje vodi do privredne zone Azići i Doglodi tangirajući naselje Bojnik.
 - Autobuski saobraćaj za povezivanje perifernih sarajevskih naselja i padinskih dijelova grada uz veoma važnu relizaciju i planirane zelene longitudinale;
 - Željeznička pruga i lakošinsko vozilo karakterišu dva gradska prstena. Prvi se odnosi na povezivanje Vogošće sa postojećom longitudinalnom gradskom trasom, drugi prsten se odnosi na povezivanje zapadnog dijela urbanog područja.

Iz svega navedenog se može konstatovati da se kod definisanja prostornog koncepta urbanog područja Sarajevo posebna pažnja posvetila definisanju mreže društveni sadržaja, javnih zelenih i rekreativnih prostora, koji su kroz policentrični pristup prostornom rasporedu, dali maksimalni doprinos i preduslov za stvaranje inkluzivnijeg okruženja i jačanje društvene

private vehicles. This includes quantitative and qualitative improvements in tram, trolleybus, bus, light rail, and railway transport,

- The planning of increased parking capacities through the development of underground garages and the strategic placement of parking facilities in close proximity to urban transport terminals.

Regarding the street network, the priority is the implementation of key traffic corridors essential for alleviating congestion, specifically: the southern longitudinal, the northern longitudinal, the city expressway, as well as the I, VI, and XIII transversal roads.

Special attention is given to the development of the public transport network, specifically through:

- Tram transportation, which follows the existing longitudinal route and includes two new lines: the first extending southeast via the X transversal towards Dobrinja and East Sarajevo, forming a loop via the VI transversal towards Otoka; the second extending northwest from Stup via the XIII transversal, passing through Rajlovac and Azići to the future urban park “Sastavci.”
- Trolleybus transportation, which serves as a crucial supplement to the tram system. In addition to the existing network, a new route is planned through Nedžarići and Stup, connecting to the XIII transversal, which extends towards the industrial zone of Azići and Doglodi, passing through Bojnik.
- Bus transportation, intended to connect Sarajevo's peripheral neighborhoods and hillside areas, with a significant focus on implementing the planned green longitudinal corridor.
- Rail transport and light rail, which define two urban transport loops: the first connects Vogošća with the existing longitudinal urban corridor, while the second links the western part of the urban area.

From the above, it can be concluded that in defining the spatial concept of Sarajevo's urban area, special attention has been devoted to structuring networks of public amenities, green and recreational spaces. Through a polycentric spatial distribution approach, these elements contribute significantly to fostering a more inclusive environment and strengthening social cohesion.

Saobraćaj i urbana praznina između Zemaljskog muzeja BiH, Historijskog muzeja BiH i Muzeja Ars Aevi u kontekstu razvoja grada Sarajeva

Traffic and Urban Void Between the National Museum of BiH, the History Museum of BiH, and the Ars Aevi Museum in the Context of Sarajevo's Urban Development

MUSTAFA MEHANOVIĆ

Sažetak

Rad analizira izgradnju dijela I transverzale u Sarajevu, koja povezuje Zagrebačku ulicu i M18, prolazeći kroz kulturno značajnu zonu između Zemaljskog muzeja, Historijskog muzeja i planiranog Muzeja savremene umjetnosti Ars Aevi. Glavni izazovi uključuju očuvanje kulturnog prostora, minimiziranje uticaja na Wilsonovo šetalište i uskladjivanje sa postojećim saobraćajnim mrežama. Razmatrane su tri varijante izgradnje: izgradnja na površini zemlje, saobraćajnica na vijaduktu i saobraćajnica ispod zemlje (tunel). Svaka varijanta ima prednosti i nedostatke u pogledu troškova, zaštite javnog prostora, buke i saobraćajne protočnosti. Ove varijante uzimaju u obzir ekološke, društvene i ekonomske aspekte te uskladjivanje sa ciljevima održive urbane mobilnosti.

Ključne riječi:

grad Sarajevo, saobraćaj, I transverzala, urbana praznina, održiva urbana mobilnost

Uvod

Izgradnja dijela I transverzale u Sarajevu predstavlja važnu saobraćajnu intervenciju s potencijalnim uticajem na urbanu strukturu i mobilnost grada. Ovaj dio transverzale povezuje Zagrebačku ulicu (tačka A) i M18 (tačka B), Ilustracija 1, prolazeći kroz značajan kulturni

Abstract

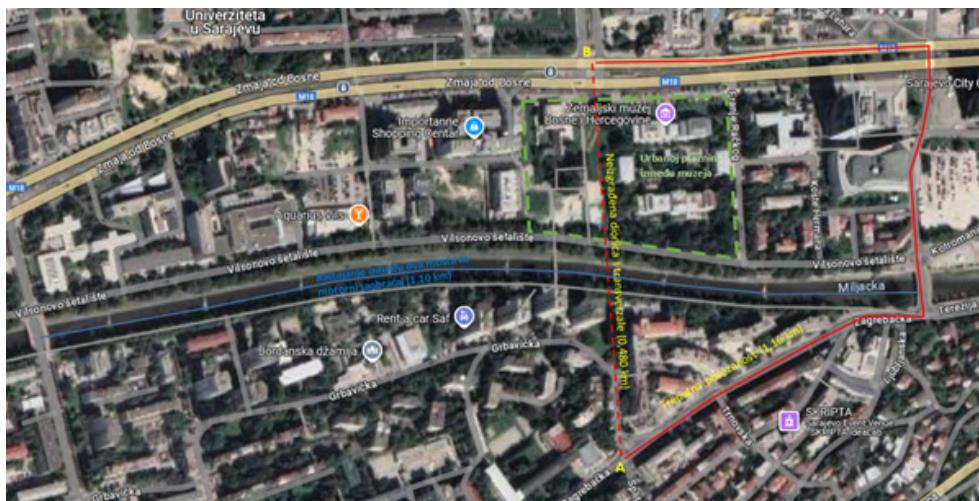
This paper analyzes the construction of a section of the I Transversal in Sarajevo, which connects Zagrebačka Street with M18, passing through a culturally significant zone between the National Museum, the History Museum, and the planned Ars Aevi Museum of Contemporary Art. The main challenges include preserving the cultural space, minimizing the impact on Wilson's Promenade, and integrating with the existing traffic network. Three construction options are considered: surface-level infrastructure, an elevated viaduct, and an underground tunnel. Each option presents advantages and disadvantages in terms of cost, public space preservation, noise, and traffic flow. These alternatives take into account ecological, social, and economic aspects, aligning with the goals of sustainable urban mobility.

Keywords:

City of Sarajevo, Traffic, I Transversal, Urban Void, Sustainable Urban Mobility

Introduction

The construction of a section of the I Transversal in Sarajevo represents a significant traffic intervention with potential impacts on the city's urban structure and mobility. This section



Ilustracija 1. Urbani prostor između Zemaljskog muzeja Bosne i Hercegovine, Historijskog muzeja Bosne i Hercegovine i Muzeja savremene umjetnosti Ars Aevi u Sarajevu. Izvor: autor

Figure 1. Urban space between the National Museum of Bosnia and Herzegovina, the History Museum of Bosnia and Herzegovina, and the Ars Aevi Museum of Contemporary Art.
Source: Author

prostor između Zemaljskog muzeja BiH, Historijskog muzeja BiH i planiranog Muzeja savremene umjetnosti Ars Aevi. Pitanje izgradnje dijela I transverzale u Sarajevu predstavlja kompleksan izazov koji zahtijeva uravnotežen pristup između saobraćajnih potreba grada i očuvanja kulturnog i javnog prostora. U nastavku analizirane moguće varijante izgradnje transverzale kroz područje između Zemaljskog muzeja, Historijskog muzeja i budućeg Muzeja savremene umjetnosti Ars Aevi. Takođe se razmatraju aspekti urbane mobilnosti, zaštite od buke, održivosti i poboljšanja javnog prevoza, uz analizu ekoloških, društvenih i ekonomskih posljedica svakog rješenja.

Urbana praznina i saobraćajni izazovi

Glavni izazovi u realizaciji ovog infrastrukturnog projekta su: očuvanje urbane praznine oko muzeja, uticaj na Wilsonovo šetalište, važnu rekreativnu zonu, povezivanje mreže saobraćajnica uz optimalnu protočnost saobraćaja i prilagođavanje postojećoj konfiguraciji terena, riječi Miljacki i mostovima.

connects Zagrebačka Street (Point A) with M18 (Point B), Figure 1, passing through a culturally important area between the National Museum of BiH, the History Museum of BiH, and the planned Ars Aevi Museum of Contemporary Art. The issue of constructing this section of the I Transversal poses a complex challenge that requires balancing the city's traffic needs with the preservation of cultural and public spaces. The paper examines potential construction alternatives for the transversal through the area between the National Museum, the History Museum, and the future Ars Aevi Museum of Contemporary Art. Additionally, it explores aspects of urban mobility, noise protection, sustainability, and public transport improvements, while analyzing the ecological, social, and economic consequences of each proposed solution.

Urban Void and Traffic Challenges

The key challenges in implementing this infrastructure project include: preserving the urban void around the museums, the impact on Wilson's Promenade as a vital recreational zone, integrating the road network while ensuring optimal traffic flow, and adapting to the existing terrain configuration, the Miljacka River, and its bridges.

Kulturni i urbani značaj lokacije

Prostor između muzeja ima potencijal da postane kulturni i edukativni epicentar Sarajeva kroz projekat KULiSA, koji predviđa formiranje kulturnog distrikta. Ovaj prostor nije samo važan zbog svoje kulturne i istorijske vrijednosti, već i zbog društvene uloge koju može igrati kao otvoreni javni prostor. Međutim, planirana izgradnja I transverzale postavlja izazove u pogledu očuvanja ovog prostora i njegovog daljeg razvoja kao javnog prostora.

Saobraćajna potreba

I transverzala je planirana urbanističkim planom iz 1985. godine kako bi poboljšala saobraćajnu povezanost Sarajeva. Trenutno vozila koriste obilazne rute duge 1,16 km, dok bi neizgrađeni dio transverzale smanjio udaljenost na 0,480 km i poboljšao protočnost saobraćaja. Dnevni saobraćaj mogao bi prelaziti 4000 vozila, što zahtijeva kvalitetno rješenje kako bi se smanjile gužve i emisije izduvnih gasova.

Održiva urbana mobilnost i I transverzala

Plan održive urbane mobilnosti Kantona Sarajevo (SUMP, 2019) definiše ključne ciljeve urbane mobilnosti koje treba uzeti u obzir pri izgradnji saobraćajnice, uključujući:

- Pristupačnu mobilnost za sve – poboljšanje mobilnosti za sve kategorije stanovništva.
- Sigurno, zdravo i ugodno življene – unapređenje sigurnosti saobraćaja i kvaliteta života.
- Transportni sistem nulte i niske emisije – podrška ekološki prihvatljivim prijevoznim sredstvima.
- Inovativnost u održivom razvoju – podrška pametnim rješenjima u planiranju i transportu. S obzirom na ciljeve SUMP-a, potrebno je razmotriti kako se planirana izgradnja transverzale može uskladiti sa strategijama održive urbane mobilnosti.

Analiza mogućih varijanti izgradnje dionice I transverzale

Varijanta 1: Izgradnja saobraćajnice po površini zemlje

Ova varijanta podrazumijeva trasiranje saobraćajnice kroz postojeću urbanu prazninu

Cultural and Urban Significance of the Location

The space between the museums has the potential to become Sarajevo's cultural and educational epicenter through the KULiSA project, which envisions the formation of a cultural district. This area is not only significant for its cultural and historical value but also for its societal role as an open public space. However, the planned construction of the I Transversal poses challenges in preserving this space and its further development as a public realm

Traffic Demand

The I Transversal was planned in the 1985 urban development plan to improve Sarajevo's traffic connectivity. Currently, vehicles use detour routes extending 1.16 km, whereas the unbuilt section of the transversal would reduce this distance to 0.48 km and improve traffic flow. Daily traffic could exceed 4,000 vehicles, necessitating a well-planned solution to mitigate congestion and reduce exhaust emissions.

Sustainable Urban Mobility and the I Transversal

The Sustainable Urban Mobility Plan of the Sarajevo Canton (SUMP, 2019) defines key urban mobility objectives that must be considered in the road construction, including:

- Accessible mobility for all – improving mobility for all population groups.
- Safe, healthy, and pleasant living conditions – enhancing traffic safety and quality of life.
- Zero- and low-emission transport systems – supporting environmentally friendly transportation.
- Innovation in sustainable development – promoting smart solutions in planning and transport.

Given the objectives of the SUMP, it is necessary to assess how the planned construction of the transversal aligns with sustainable urban mobility strategies.

Analysis of Possible Construction Variants for the I Transversal Section

Variant 1: Construction of the Roadway at Ground Level

na površinskom nivou.

Prednosti ove varijante uključuju:

- Niže troškove izgradnje i jednostavniju implementaciju.
- Direktno povezuje tačke A i B, Figure 1, i smanjenje vremena vožnje i gužvi u saobraćaju. Međutim, glavni nedostaci su:
- Zauzimanje zemljišta muzeja i narušavanje planiranog kulturnog distrikta.
- Presjecanje Vilsonovog šetališta, čime se smanjuje kvalitet javnog prostora za pješake i bicikliste.
- Povećanje nivoa buke u neposrednoj blizini muzeja i rezidencijalnih zona.

Zaštitu od buke:

- Postavljanje zvučnih barijera moglo bi smanjiti nivo buke, ali bi vizuelno narušilo prostor.
- Upotreba posebnih asfalta koji smanjuju buku mogla bi ublažiti problem, ali ne u potpunosti.
- Pošumljavanje prostora uz saobraćajnicu može djelovati kao prirodna zaštita od buke.

Mogućnost smanjenja kretanja individualnim vozilima:

- Poboljšanje sistema javnog prevoza smanjilo bi potrebu za korištenjem privatnih automobilova.
- Uvođenje autobuskih, trolejbuskih i tramvajskih koridora kao alternativnih ruta. Podrška nemotorizovanom kretanju i elektro mobilnosti:
- Stvaranje biciklističkih staza duž trase.
- Postavljanje stanica za punjenje električnih vozila u blizini muzeja.
- Održavanje pristupačnih pješačkih zona sa integriranim zelenim površinama.

Varijanta 2: Saobraćajnica na vijaduktu

Ova opcija podrazumijeva izgradnju saobraćajnice na stubovima iznad urbanog prostora muzeja i Vilsonovog šetališta, uz spuštanje na nivo tla nakon prelaska rijeke Miljacke.

Prednosti ove varijante su:

- Očuvanje javnog prostora na tlu za pješake i bicikliste.
- Manje ometanje urbanog distrikta u prizemnom dijelu.
- Mogućnost vizuelne integracije sa postojećom infrastrukturom.

Nedostaci su:

- Veliki troškovi izgradnje i inženjerske kompleksnosti.
- Vizuelni i estetski uticaj na kulturni pejzaž.
- Mogućnost povećanja buke ispod vijadukta.

Zaštitu od buke:

This variant involves routing the roadway through the existing urban void at the surface level.

Advantages of this variant include:

- Lower construction costs and simpler implementation.
- Direct connection between points A and B (Figure 1), reducing travel time and traffic congestion.

However, the main disadvantages are:

- Occupation of museum land, disrupting the planned cultural district.
- Intersecting Vilsonovo Promenade, diminishing the quality of public space for pedestrians and cyclists.
- Increased noise levels in the immediate vicinity of museums and residential areas.

Noise aspects and noise protection:

- Installation of sound barriers could reduce noise levels but would visually disrupt the space.
- Use of special low-noise asphalt could mitigate the problem but not entirely eliminate it.
- Afforestation along the roadway could serve as a natural noise buffer.

Potential reduction of individual vehicle use:

- Improving the public transport system would reduce the need for private car use.
- Introducing bus, trolleybus, and tram corridors as alternative routes.

Support for non-motorized movement and e-mobility:

- Creation of bicycle lanes along the route.
- Installation of electric vehicle charging stations near the museums.
- Maintaining accessible pedestrian zones integrated with green spaces.

Variant 2: Elevated Roadway (Viaduct)

This option involves constructing the roadway on pillars above the urban space of the museums and Vilsonovo Promenade, descending to ground level after crossing the Miljacka River.

Advantages of this variant include:

- Preservation of public space at ground level for pedestrians and cyclists.
- Reduced disruption of the urban district at ground level.
- Potential for visual integration with existing infrastructure.

Disadvantages include:

- Upotreba zvučnih panela i tehnologija koje smanjuju vibracije.
- Smanjenje ograničenja brzine kako bi se smanjio akustični efekat.
- Korištenje specijalnih materijala za asfalt kako bi se smanjila buka.
- Mogućnost smanjenja kretanja individualnim vozilima:
 - Ako bi se izgradnja viadukta kombinovala sa poboljšanjem javnog prevoza, smanjio bi se pritisak na individualna vozila.
 - Integracija trolejbuske, autobuske i tramvajske linije na istom koridoru mogla bi povećati efikasnost prevoza.
- Podrška nemotorizovanom kretanju i elektro mobilnosti:
 - Ispod viadukta bi mogla biti postavljena biciklistička staza i pješački prolaz.
 - Prostor ispod viadukta može se koristiti za stanice električnih autobusa.

Varijanta 3: Saobraćajnica ispod površine zemlje

Ovo rješenje bi podrazumijevalo tunelsku izgradnju ispod Vilsonovog šetališta i muzeja. Iako tehnički izazovna, ova opcija ima značajne prednosti:

- Potpuno očuvanje javnog prostora iznad saobraćajnice.
- Smanjenje negativnog uticaja na urbani krajolik.
- Efikasno smanjenje nivoa buke za muzejski i stambeni prostor.

Nedostaci ove varijante su:

- Kompleksnost izgradnje zbog blizine Miljacke.
- Veći troškovi izgradnje i potencijalni problemi s podzemnim vodama.

Aspekt buke i zaštite od buke:

- Budući da bi saobraćajnica bila pod zemljom, buka bi bila značajno smanjena.
- Ventilacioni otvori mogli bi emitovati buku, pa bi bilo potrebno dodatno zvučno izoliranje.
- Mogućnost smanjenja kretanja individualnim vozilima:
 - Korištenje tunelske infrastrukture može se kombinovati s ograničenjima za pojedinačne automobile i većim poticajima za javni prevoz.
 - Tunel bi mogao uključivati posebne trake za električna vozila.

Podrška nemotorizovanom kretanju i elektro mobilnosti:

- Oslobođeni prostor na površini može se koristiti za pješačke staze, biciklističke rute i zelene površine.

- High construction costs and engineering complexities.
- Visual and aesthetic impact on the cultural landscape.
- Potential for increased noise levels beneath the viaduct.
- Noise protection:
 - Use of sound panels and vibration-reducing technologies.
 - Speed restrictions to reduce acoustic impact.
 - Application of special asphalt materials to minimize noise.
- Potential reduction of individual vehicle use:
 - If viaduct construction is combined with improvements in public transport, the pressure on private vehicles would be reduced.
 - Integration of trolleybus, bus, and tram lines within the same corridor could enhance transport efficiency.
- Support for non-motorized movement and e-mobility:
 - A bicycle lane and pedestrian passage could be implemented beneath the viaduct.
 - The space below the viaduct could be utilized for electric bus stations.

Variant 3: Underground Roadway

This solution involves the construction of a tunnel beneath Wilson's Promenade and the museum. Although technically challenging, this option offers significant advantages:

- Complete preservation of public space above the roadway.
- Reduction of negative impact on the urban landscape.
- Effective noise reduction for the museum and residential areas.

However, the disadvantages of this variant include:

- Construction complexity due to proximity to the Miljacka River.
- Higher construction costs and potential issues with groundwater.

Noise and Noise Protection Aspects:

- Since the roadway would be underground, noise pollution would be significantly reduced.
- Ventilation shafts could emit noise, requiring additional sound insulation.

Possibility of Reducing Private Vehicle Use:

- The tunnel infrastructure could be combined with restrictions on private vehicles and increased incentives for public transportation.
- The tunnel could include dedicated lanes for electric vehicles.

- Moguća integracija autobuskih, trolejbuskih i tramvajskih linija.

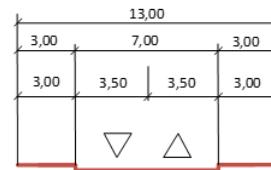
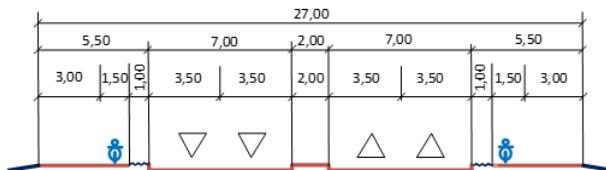
Analiza saobraćajnog profila i saobraćajno opterećenje

Prema procjenama na osnovu prethodnih istraživanja (brojanje vozila i anketa, JICA 2022), prosječni dnevni saobraćaj na ovoj trasi (dionica A-B) mogao bi premašiti 4000 vozila. U svim varijantama poželjno je razmotriti mogućnost profila saobraćajnice:

- Dvije kolovozne trake sa po dvije saobraćajne trake (2+2 trake), Ilustracija 2.
- Jedan kolovoz sa dvije saobraćajne trake, po jedna u svakom smjeru (1+1 traka), Ilustracija 3.

Ilustracija 2. Gradska cesta I ranga. Izvor: autor
Figure 2. First-class urban road. Source: Author

Ilustracija 3. Gradska cesta II ranga. Izvor: autor
Figure 3. Second-class urban road. Source: Author



Zaključak

Analizirajući sve faktore, varijanta sa vijaduktom predstavlja najbolje kompromisno rješenje. Ova opcija smanjuje negativne efekte na muzejski kompleks i Wilsonovo šetalište, dok istovremeno osigurava efikasnu saobraćajnu povezanost. Međutim, visoki troškovi mogu biti prepreka. Ako se traži najjeftinije rješenje, izgradnja na površini zemlje je opcija, ali sa ozbiljnim negativnim posljedicama za urbani prostor. Podzemna varijanta je tehnički najzahtjevnija i ekonomski teško isplativa. Varijanta ne raditi ništa znači očuvanje urbanog prostora, a na drugoj strani velike gužve u saobraćaju na raskrsnicama na glavnoj gradskoj magistrali u susjedstvu raskrsnice kod muzeja (Marin Dvor i Pofalici).

Izbor rješenja zavisi od prioriteta grada Sarajeva u balansu između saobraćajne funkcionalnosti i očuvanja urbanog ambijenta.

Support for Non-Motorized Transport and E-Mobility:

- The freed-up surface space could be used for pedestrian pathways, bicycle lanes, and green areas.
- Possible integration of bus, trolleybus, and tram lines.

Traffic Profile Analysis and Traffic Load

Based on estimates from previous studies (vehicle counting and surveys, JICA 2022), the average daily traffic on this route (section A-B) could exceed 4,000 vehicles. In all variants, it is advisable to consider the possibility of the roadway profile as follows:

- Two carriageways with two traffic lanes each (2+2 lanes), Figure 2.
- A single carriageway with one lane in each direction (1+1 lane), Figure 3.

The optimal profile depends on the selected solution variant and the projected traffic load.

Conclusion

Considering all factors, the viaduct variant represents the best compromise solution. This option minimizes the negative effects on the museum complex and Wilson's Promenade while ensuring efficient traffic connectivity. However, high construction costs may be a limiting factor. If the cheapest solution is sought, surface-level construction is an option but comes with severe negative consequences for the urban space. The underground variant is technically the most demanding and economically unfeasible. The "do nothing" option would preserve the urban space but lead to severe traffic congestion at intersections along the main city boulevard near the museum (Marin Dvor and Pofalici).

The choice of solution depends on the priorities of the City of Sarajevo in balancing traffic functionality and the preservation of the urban environment.

Igre i grad: Planiranje novog sarajevskog olimpijskog naslijeda 1984-2024-2064

City games: Designing the new Sarajevo Olympic Legacy 1984-2024-2064

HUBERT KLUMPNER

MICHAEL WALCZAK

"Stvaranje održivih naslijeda predstavlja temeljnu predanost (...) te stvara jedinstven skup ekoloških, društvenih i ekonomskih naslijeda koja mogu zauvijek promijeniti zajednicu, regiju i naciju."

"Creating sustainable legacies is a fundamental commitment (...) and creates a unique set of environmental, social, and economic legacies that can change a community, a region and a nation forever"

Jacques Rogge, IOC President

Sažetak

igre i grad / city games: Designing the new Sarajevo Olympic Legacy 1984-2024-2064 explores how the Olympic spirit can be reimagined as a transformative force for Sarajevo's urban future. Building on the legacy of the 1984 Winter Olympics, this project investigates sustainable urbanisation strategies rooted in architecture, urbanism, and citizen engagement. ETH Zurich master's students, in collaboration with the University of Sarajevo and local planning institutions, developed site-specific proposals addressing the duality of durability and change — retrofitting existing infrastructures while envisioning new typologies of cultural, social, and environmental resilience. The research proposes an Olympic legacy extending beyond sports, transforming Sarajevo into a network of vibrant, connected cultural districts. Central to this vision is a pedestrian-oriented cultural route along the river at the intersection of Sarajevo's first and second transversale, integrating key urban institutions like the National Museum and future Ars Aevi Museum. The design fosters accessibility, environmental sustainability, and community participation, reorienting major venues toward public spaces and embedding culture into the city's fabric. By

Abstract

igre i grad / city games: Designing the new Sarajevo Olympic Legacy 1984-2024-2064 explores how the Olympic spirit can be reimagined as a transformative force for Sarajevo's urban future. Building on the legacy of the 1984 Winter Olympics, this project investigates sustainable urbanisation strategies rooted in architecture, urbanism, and citizen engagement. ETH Zurich master's students, in collaboration with the University of Sarajevo and local planning institutions, developed site-specific proposals addressing the duality of durability and change — retrofitting existing infrastructures while envisioning new typologies of cultural, social, and environmental resilience. The research proposes an Olympic legacy extending beyond sports, transforming Sarajevo into a network of vibrant, connected cultural districts. Central to this vision is a pedestrian-oriented cultural route along the river at the intersection of Sarajevo's first and second transversale, integrating key urban institutions like the National Museum and future Ars Aevi

challenging traditional museum forms and creating dynamic public interfaces, the project envisions Sarajevo's Olympic legacy as an enduring catalyst for urban transformation – blending past, present, and future to establish a living, evolving city of cultural engagement and collective memory.

Ključne riječi:

olimpijska ostavština, urbana transformacija, održivo oblikovanje prostora, participativni dizajn, urbane imaginacije.

Izazovi i prilike

Kako možemo ponovo osmislati Sarajevo – grad čiji je razvoj kasnio 40 godina – kroz ponovno angažovanje olimpijskog duha kao transformativne sile, koja predlaže modele održive urbanizacije uzimajući u obzir potražnju za materijalnom i socio-ekonomskom održivošću te angažovano građanstvo?

Master studenti su se uključili u interakciju s građanima Sarajeva, ponovo promišljajući XIV Zimske olimpijske igre 1984. godine i urbicide koji je grad pretrpio tokom ratnih dešavanja 1990-ih (Bogdan Bogdanović). Ovi događaji i dalje aktiviraju kolektivno pamćenje i savremenu imaginaciju Sarajeva kao trenutke krvi, suza i znoja (Winston Churchill). Spektakl Igara se oslanjao na koncentraciju dešavanja u radijusu manjem od 25 km oko grada, čineći Sarajevo totalnim urbanim iskustvom. Ponovno promišljanje Olimpijade kao temelja za budućnost grada te uloga placemakinga kroz savremenu arhitekturu, urbanizam i dizajn predstavljaju radikalni nastavak Igara drugim sredstvima. Šta ako nakon Igara zapravo dolazi vrijeme pripreme za naredne Igre? Kuratorski projekat u saradnji s Danima arhitekture Sarajevo 2023. aktivno ponovo promišlja novu olimpijsku ostavštinu na presjeku domaće turbo-arhitekture (Srđan Jovanović Weiss). Projekt otvara pitanje resursa koje Igre koriste na različitim skalama i disciplinama za cijeli grad Sarajevo, otvarajući diskusiju o izgradnji novih granica reaktiviranja, reimaginacije i rekonstrukcije onoga što već postoji.

Museum. The design fosters accessibility, environmental sustainability, and community participation, reorienting major venues toward public spaces and embedding culture into the city's fabric. By challenging traditional museum forms and creating dynamic public interfaces, the project envisions Sarajevo's Olympic legacy as an enduring catalyst for urban transformation – blending past, present, and future to establish a living, evolving city of cultural engagement and collective memory.

Keywords:

Olympic Legacy, Urban Transformation, Sustainable Placemaking, Participatory Design, Urban Imaginaries

Challenges and Opportunities

How can we re-imagine Sarajevo – 40 years delayed in development – by re-engaging the Olympic Spirit as a transformative force, that proposes sustainable urbanisation models taking the demand for material, socio-economic durability, and engaged citizenships into account?

Master students engaged with the people of Sarajevo, re-imagining the 1984 XIV Olympic Winter Games and the conflicts the city endured in the 1990s urbicide (Bogdan Bogdanović). Both events still activate the collective memory and contemporary imaginary in Sarajevo as moments of blood, tears, and sweat (Winston Churchill). The spectacle of the games accounted for the concentration of the events happening at a distance of fewer than 25 km around the city, making Sarajevo a total urban experience. Re-imagining the Olympics to build a city's future and the role for placemaking of contemporary architecture, urbanism, and design as a radical continuation of the games with other means. What if after the games is before the next games? The curatorial project with the Sarajevo Days of Architecture 2023 actively re-imagines a new Olympic legacy at the intersection of homegrown turbo architecture (Srđan Jovanović Weiss). It raises the issue of the resources of the games on different scales and disciplines for the entire city of Sarajevo, opening a discussion on constructing new frontiers of re-activating, re-imagining, and reconstructing what is already there.

Redizajn imaginacije - Olimpijsko nasljeđe Sarajeva

Na temelju istraživanja i terenskih posjeta Sarajevu, studenti master studija razvili su osnovu za promišljanje transformacije, adaptacije, pitanja otvorenih i izgrađenih prostora. Temeljna pitanja svakog velikog događaja koji grad ili državu postavlja na svjetsku mapu – od Olimpijskih igara, Svjetskih prvenstava u nogometu ili svjetskih izložbi – dovode u pitanje do koje mjeru dogadaj treba smatrati privremenim ili na koji način arhitektonска rješenja mogu težiti trajnosti. Ovo promišljanje uključuje postojeće i nove objekte te infrastrukturu. Trajnost postaje koncept koji preispituje kružnost, ponovnu upotrebu i resurse, metaforički i praktično, unapređujući profil grada. Kako su troškovi, koristi i vlasništvo distribuirani među građanima, urbanim razvojem, komercijalizacijom i medijskim aspektima događaja?

Svaki student razvio je svoj rad na temelju Olimpijskog nasljeđa, uz podršku partnera Urban Transformation Project Sarajevo (UTPS) (Arhitektonski fakultet Univerziteta u Sarajevu i Zavod za planiranje razvoja Kantona Sarajevo), kao osnovu za istraživanje trajnosti i/ili promjene. Analiza lokacije i materijala urbanih prostora i olimpijske infrastrukture, kao i uključivanje dionika, predstavljaju informativne elemente za arhitektonske i urbanističke procese s ciljem transformacije ovog ranjenog grada i regeneracije pejzaža u alternativne aktivne prostore uskladene s okolišem.

Studenti master studija razvili su osnovni okvir i scenarije, koji su potom sintetizirani u konceptualni model i urbanu povetu tipologije naselja. Očekivanja za projektne prijedloge uključuju skup kružnih, događajnih i infrastrukturnih rješenja, stvarajući raznovrsne, istinski održive i vitalne prostore koji postaju nove urbanističke centralnosti, grade mreže i nove kulturne centre na sjecištu redizajniranja postojećeg i projektiranja savremenog. Olimpijski duh predstavlja zamišljeni prostor koji nadilazi sam događaj, koji se u Sarajevu održao od 7. do 19. februara 1984. godine, nakon čega su uslijedile i Paraolimpijske igre. Dugoročno planiranje podrazumijeva optimalno projektiranje privremenog, uključujući i druge namjene za buduću konverziju.

Re-Designing Imaginaries - Sarajevo's Olympic Legacy

Based on research, and site visits in Sarajevo, master's thesis students developed their baseline to imagine transformation, retro-fitting, open space questions and built spaces. The fundamental questions of any large-scale event putting a city or an entire country on the world map, from the Olympic Games, Soccer World Cups, or world exhibitions, question to what extent; the event should be seen as temporary, or in what way architecture designs extend to something more permanent. This thinking includes existing and new buildings and infrastructure. Durability becomes a concept that questions circularity, reuse and resources, metaphorically and practically, enhancing the city profile. How are the costs, benefits, and ownership distributed to the citizens and the urban development, commercialisation, and media of events?

Each student built their thesis on the Olympic Legacy supported by the Urban Transformation Project Sarajevo (UTPS) cooperation partners (University of Sarajevo Faculty of Architecture and the Sarajevo Canton Institute of Planning and Development) as a baseline addressing durability and/or change. Site and material analysis of urban spaces and Olympic infrastructures, as well as stakeholder engagement, are design informants for the architecture and urban design processes, to transform this torn city and re-wildered landscape into alternate active spaces of engagement in harmony with the environment.

Thesis students developed a baseline framework and scenarios, followed by a conceptual synthesis and an urban charter for a neighbourhood typology. The expectations for the design proposals are an assemblage of circular, event and infrastructural solutions, creating a multiplicity of diverse, truly sustainable, and thriving places that become new centralities, building networks and new cultural centralities at the intersection of re-designing the existing and designing the contemporary. The Olympic spirit is an imaginary that extends far beyond the event, which lasted in Sarajevo from the 7th to the 19th of February 1984, followed by one event of the Paralympics. Long-term thinking means optimal

Studenti su radili na razvijanju postojećih objekata, struktura i infrastrukture, ali i na prototipskim projektnim rješenjima, uključujući spomenike i slojeve Olimpijskih igara koji i dalje postoje kao prostori i lokacije Igara. Ovi objekti nadilaze sportsku infrastrukturu i zadobijaju simboličku vrijednost kroz zgrade (saobraćajna infrastruktura, pres-centri, olimpijska sela), javne prostore, pejzaže, navike, modu, upotrebu boje narandžaste, te prisustvo olimpijske maskote Vučka, koji je ostao kao prepoznatljiv element u restoranima i filateliji, stvarajući duh Igara u političkoj dimenziji – od pitanja prava žena, bojkota do isključenja država.

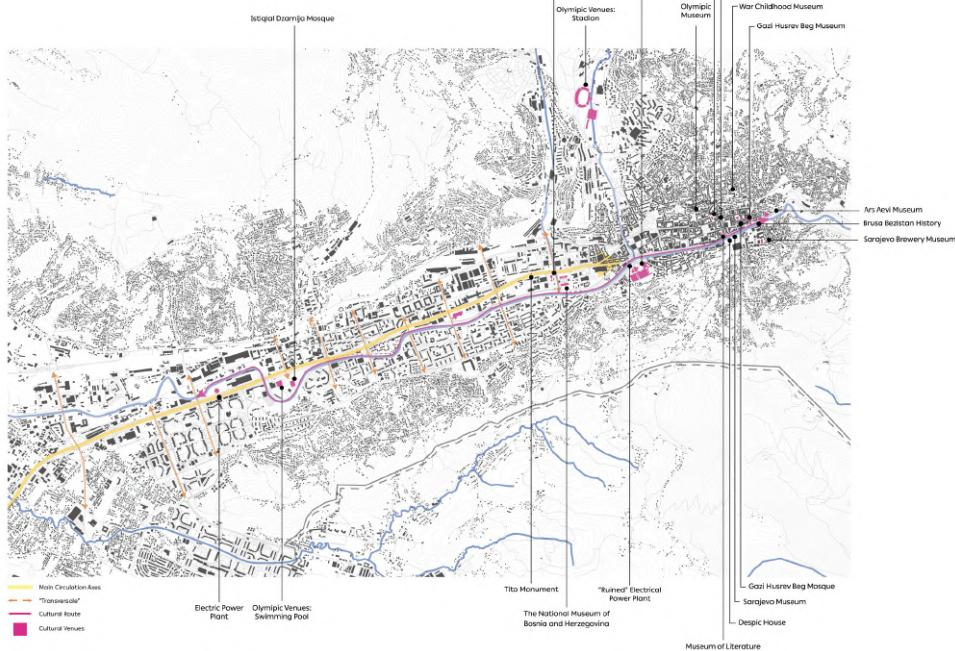
Tokom 40 godina, od 1912. do 1952., dodijeljeno je 151 olimpijska medalja za umjetnost, uključujući muziku, slikarstvo, književnost, skulpturu i arhitekturu, paralelno sa sportskim

planning for the temporary and includes other purposes for future conversation. Students aimed to develop existing buildings, structures, and infrastructures but also developed prototypical design projects, including the monuments and the layers of the Olympic Games that still exist as the sites and venues of the Olympics. These extend beyond the games as the constructions for sports venues into the symbolic value, buildings (transport infrastructure, press centres, Olympic villages,) public spaces, landscapes, habits, fashion, the use of the colour orange, or the presence of the Olympic mascot Vučko, the little wolf, as Restaurants, or nickname to stamps of Olympic venues creating spirit into the political dimension of the Olympic Games, from woman's rights, boycotts or the exclusion of countries.

For 40 years, from 1912 to 1952, a total of 151 Olympic medals were awarded for the arts, from music, painting, literature, sculpture, and architecture, alongside the athletic competitions. The re-imagination of a new Olympic legacy developed during the master thesis was presented during the 2023 Days of Architecture in the Urban Design Studio Sarajevo, in the framework of the 18th Days

Ilustracija 1. Crtž Iloane Danile, master teza na ETH Zurich, Klumpner Chair of Architecture and Urban Design, 2023, pod naslovom igre i grad / city games, Designing the new Sarajevo Olympic Legacy 1984-2024-2064.

Figure 1. Drawing by Ioana Danila, 2023 Master thesis at the ETH Zurich Klumpner Chair of Architecture and Urban Design titled igre i grad / city games, Designing the new Sarajevo Olympic Legacy 1984-2024-2064.



takmičenjima. Reimaginacija novog olimpijskog nasljeđa, razvijena tokom master rada, predstavljena je na Danima arhitekture 2023. godine, u okviru Urban Design Studio Sarajevo, u sklopu 18. Dana arhitekture, održanih od 17. do 23. septembra, pod kustoskom palicom Urbanthinktank_next (Hubert Klumpner i Michael Walczak).

Posebna pažnja posvećena je koegzistenciji različitih etničkih, vjerskih i socio-ekonomskih grupa, kultura i subkultura u gradu. Obnova naselja i područja označenih Urbanističkim transformacijskim planom Sarajeva realizirat će se u narednih 30 godina, povezujući gradske mreže i infrastrukturni razvoj.

Master projekti simboliziraju intervencije u prostore i strukture koje više ne odražavaju socio-političku situaciju građana. Prostorni

of Architecture from September 17th until 23rd, curated by Urbanthinktank_next (Hubert Klumpner and Michael Walczak).

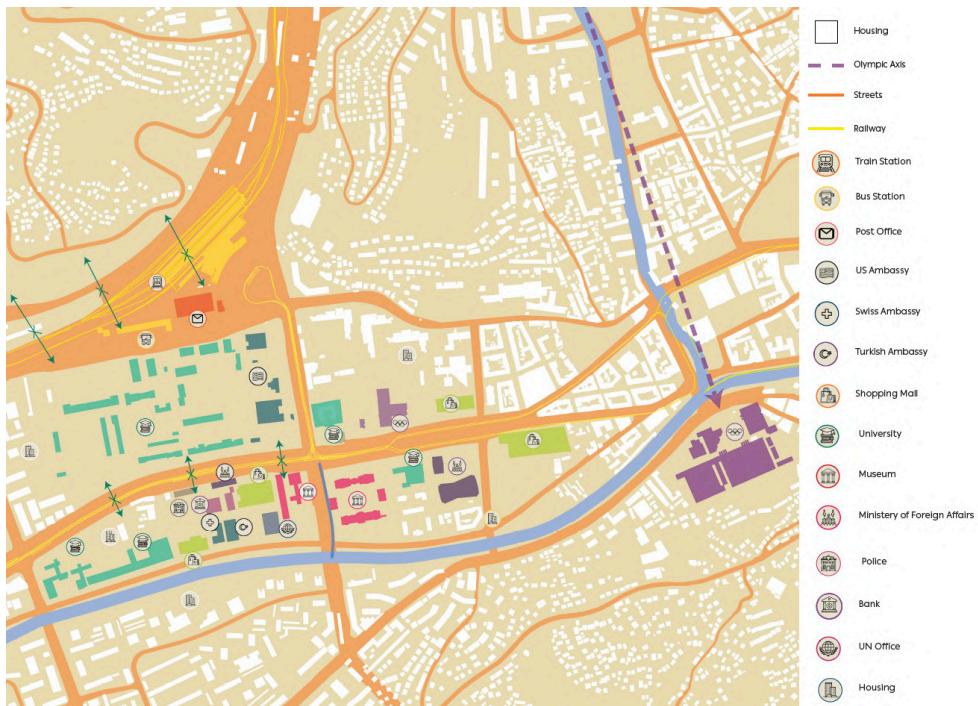
Consideration is given to the coexistence of multiple ethnicities, faiths, and diverse socio-economic populations, cultures and subcultures in the city. The re-development of neighbourhoods and areas earmarked in the Urban Transformation Plan of Sarajevo will be rolled out in the next 30 years, linking citywide networks and infrastructural developments.

The Master thesis proposals are symbolic of intervening in spaces and structures that no longer mirror the citizens' socio-political situation. Spatial and programmatic challenges ask for design strategies that work with existing morphologies/typologies building a new city on top of the ruins of modern Sarajevo.

Master Students engaged with a real-world project of delayed reconstruction and retrofitting in Sarajevo, engaging with a multistakeholder team of experts from the Urban Transformation Project Sarajevo (UTPS). They worked on topics such as district design, heat reduction, green and blue infrastructure,

Ilustracija 2. Nacrt Ioane Daniile, master teza na ETH Zurich, Klumpner Chair of Architecture and Urban Design, 2023, pod naslovom igre i grad / city games, Designing the new Sarajevo Olympic Legacy 1984-2024-2064.

Figure 2. Plan by Ioana Daniil, 2023 Master thesis at the ETH Zurich Klumpner Chair of Architecture and Urban Design titled igre i grad / city games, Designing the new Sarajevo Olympic Legacy 1984-2024-2064.



i programski izazovi zahtijevaju projektne strategije koje rade s postojećim morfologijama i tipologijama, gradeći novi grad na ruševinama modernog Sarajeva.

Studenti master studija radili su na stvarnim projektima odgođene rekonstrukcije i adaptacije u Sarajevu, sarađujući s multidisciplinarnim timom stručnjaka iz UPS-a. Bavili su se temama dizajna distrikta, smanjenja toplinskih ostrva, zelene i plave infrastrukture, zadržavanja vode, dnevnog svjetla i urbanih pravila, razvijajući i testirajući urbane alate u međukulturnom partnerstvu.

Uzimajući u obzir vademecum trajnosti i/ili promjene, kvalitativni i kvantitativni podaci podržavat će multi-skalarni dizajnerski proces, definisanje gustoća i dimenzija. Atmosferske vizualizacije angažiraju različite korisničke grupe u gradu, podržavajući proces projektiranja i dolazak do konceptualne i prototipske dizajnerske intervencije. Završni projekt ukorijenjen je u prostorne konfiguracije postojećih urbanih konteksta i specifične izazove lokacije, procjenjujući potencijal finalnog dizajna za skalabilnost i transferabilnost.

Olimpijsko nasljeđe kao kulturni distrikt

U Sarajevu su kulturni lokaliteti pretežno koncentrisani u zapadnoj polovini grada, posebno unutar osmanskog starog grada i austrougarskog dijela. Ova područja predstavljaju bogato istorijsko i arhitektonsko nasljeđe grada. Međutim, ovakva prostorna distribucija dovodi do neravnoteže, budući da socijalistički dijelovi grada sadrže relativno malo značajnih kulturnih znamenitosti.

Jedan od ključnih izazova u pristupu ovim kulturnim lokalitetima je nedostatna pješačka povezanost. Uprkos njihovoj geografskoj blizini, mnogim lokalitetima nedostaju jasno definisane pješačke rute, što otežava neometano istraživanje kako za stanovnike, tako i za turiste. Postojeće pješačke staze često su uskladene s automobilskim saobraćajem, čime su pješaci izloženi buci, zagađenju zraka i sigurnosnim rizicima.

Kako bi se poboljšala pristupačnost i povezanost kulturnih sadržaja u Sarajevu, neophodno je razviti integrisane pješačke veze i urbane klimatske koridore između ovih lokaliteta. U

water retention, daylight, and urban rules to co-develop and test urban planning tools in a cross-cultural partnership.

Considering the vademecum on durability and/or change, evidence-based qualitative and quantitative data will support the multi-scalar design process, densities, and dimensions. Atmospheric visualisations engaged with different user milieus in the city, supporting the design process and arriving at a conceptual and prototypical design intervention. The final project is rooted in the spatial configurations of present urban contexts and site-specific challenges, measuring the potential of the final design project for upscaling and transferability.

Olympic Legacy as a Cultural District

In Sarajevo, cultural sites are predominantly concentrated in the western half of the city, particularly within the Ottoman-era old town and the Austro-Hungarian district. These areas encapsulate the city's rich historical and architectural heritage. However, this distribution results in a spatial imbalance, as the socialist-era districts contain relatively few notable cultural landmarks.

A significant challenge in accessing these cultural sites lies in the inadequate pedestrian connectivity. Despite their geographical proximity, many sites lack well-defined pathways, hindering seamless exploration for both residents and tourists. Existing pedestrian routes are often aligned with automobile traffic, exposing individuals to noise pollution, air contaminants, and safety concerns.

To enhance Sarajevo's cultural accessibility and cohesion, it is essential to develop integrated pedestrian linkages and urban climate corridors between these sites. In alignment with the city's Olympic legacy, a key strategy involves establishing a continuous and accessible route along the river, facilitating easier navigation and exploration. Improved connectivity would not only enrich the visitor experience but also foster greater local engagement with cultural heritage. Additionally, enhanced pedestrian access could stimulate economic growth by creating opportunities for local businesses, such as restaurants, cafés, and shops, as they benefit from increased foot traffic between cultural venues.

skladu s olimpijskim naslijedjem grada, jedna od ključnih strategija podrazumijeva uspostavljanje neprekidne i lako dostupne pješačke trase duž rijeke, omogućavajući jednostavniju navigaciju i istraživanje grada. Poboljšana povezanost ne bi samo obogatila iskustvo posjetilaca, već bi i podstakla veću lokalnu angažovanost u očuvanju kulturnog nasljedja. Osim toga, unaprijedeni pješački pristup mogao bi potaknuti ekonomski rast stvaranjem prilika za lokalne biznise, uključujući restorane, kafiće i trgovine, koji bi profitirali od povećanog broja pješaka između kulturnih objekata.

Novo zamišljena kulturna ruta strateški je smještena na presjeku prve i druge transverzale, integrišući glavnu saobraćajnicu s prirodnim koridorom rijeke. Ovo područje funkcioniše kao jezgro javnih i poljavnih aktivnosti, okruženo stambenim naseljima, formirajući tako specifičan kulturni distrikt unutar grada. Ključne institucije unutar ovog distrikta uključuju budući Univerzitetski kampus, Zemaljski muzej Bosne i Hercegovine i Historijski muzej – ranije poznat kao Muzej revolucije. Dalji urbanistički planovi predviđaju izgradnju Muzeja Ars Aevi, čiji je autor arhitekta Renzo Piano, dodatno jačajući kulturni značaj ovog područja, kao i uspostavljanje urbane žičare koja bi povezivala novi Univerzitetsko-kulturni distrikt s naseljima na padinama i brdom Hum.

Uprkos potencijalu, trenutni izgled distrikta suočava se s izazovima u pogledu prostorne

The newly envisioned cultural route is strategically positioned at the intersection of Sarajevo's first and second transversal, integrating the main street with the natural corridor of the river. This area functions as a nucleus of public and semi-public activities, encircled by residential developments, thus forming a distinct cultural district within the city. Key institutions within this district include the future University Campus, the National Museum of Bosnia and Herzegovina, and the Historical Museum—formerly known as the Museum of the Revolution. Furthermore, future urban plans envision the addition of the Ars Aevi Museum, designed by architect Renzo Piano, further reinforcing the area's cultural significance, as well as an Urban Cable Car connecting the new University and Cultural District to the Hillsides Settlements and Hum Mountain.

Despite its potential, the current state of this district presents challenges related to spatial legibility and accessibility. The presence of the main street, coupled with disorganized vehicular parking, creates physical barriers that disrupt cohesion within the area. The existing circulation framework has resulted in rigid, square block morphologies that limit flexibility and pedestrian connectivity. Beyond the cultural institutions, the district is surrounded by key urban landmarks, including the main railway station, embassies, commercial centers, cafes, governmental offices, police stations, banks, the United Nations office, the



Ilustracija 3. Nacrt Ioaane Danile, master teza na ETH Zurich, Klumpner Chair of Architecture and Urban Design, 2023, pod naslovom igre i grad / city games, Designing the new Sarajevo Olympic Legacy 1984-2024-2064.

Figure 3. Plan by Ioana Danila, 2023 Master thesis at the ETH Zurich Klumpner Chair of Architecture and Urban Design titled *igre i grad / city games, Designing the new Sarajevo Olympic Legacy 1984-2024-2064*.

čitljivosti i pristupačnosti. Prisustvo glavne saobraćajnice, zajedno s neorganizovanim parkiranjem vozila, stvara fizičke barijere koje narušavaju koheziju prostora. Postojeći sistem saobraćaja rezultirao je rigidnim morfolojijama kvadratnih blokova, koje ograničavaju fleksibilnost i pješačku povezanost. Osim kulturnih institucija, distrikt je okružen ključnim urbanim tačkama, uključujući glavnu željezničku stanicu, ambasade, trgovačke centre, kafiće, vladine uredе, policijske stanice, banke, kancelariju Ujedinjenih nacija, Ministarstvo vanjskih poslova i zgradu Parlamenta. Također, istorijska olimpijska osa, koja se proteže od Skenderije do stadiona, prolazi kroz ovaj prostor, naglašavajući njegov urbanistički i historijski značaj.

Trenutno, kretanje pješaka uglavnom je određeno glavnom ulicom, s pristupnim rutama koje se granaju ka pojedinačnim blokovima prema potrebi. Ovakva konfiguracija dovela je do otuđenja rijeke od urbanih tokova, čineći je perifernim elementom gradskog života. Predložena intervencija nastoji iskoristiti neiskorišteni potencijal obale rijeke uspostavljanjem kulturne rute duž njenog toka, čime bi se ulazi glavnih kulturnih institucija orijentisali prema ovom prirodnom koridoru.

Projekat ima za cilj uspostavljanje kulturnog distrikta koji se razvija kao produžetak gradske kulturne rute, povezujući dvije postojeće muzejske institucije uz integraciju planiranog trećeg muzeja. Kako bi se to omogućilo, sekundarna pješačka staza će biti podignuta za jedan nivo iznad ulice, uskladjujući se s ulaznim etažama postojećih muzeja. U prizemlju će prostor biti oblikovan za javne funkcije i ulazni prostor, dok će ostati u vlasništvu kulturnog distrikta.

Ključni cilj intervencije jeste preispitivanje tradicionalne percepcije muzeja kao izoliranih, neprozirnih institucija – često opisanih kao “crne kutije” zbog nedostatka transparentnosti, pristupačnosti i angažmana s javnim prostorom. Umjesto toga, predloženi kulturni distrikt nastoji stvoriti dinamično i participativno okruženje u kojem je kultura vidljivo i aktivno prisutna u urbanom tkivu. Integracijom znanja i kulturnog sadržaja u javni prostor, distrikt će poništiti simbolične barijere povezane s muzejskim ulazima, omogućujući pristupačnost edukativnim i kulturnim iskustvima za sve.

Ministry of Foreign Affairs, and the Parliament building. Additionally, the historic Olympic axes, extending from Skenderija to the stadium, traverse this space, underscoring its urban and historical importance.

Currently, pedestrian movement is predominantly dictated by the main street, with access routes branching into individual blocks as necessary. This configuration has led to a disengagement from the river, relegating it to a peripheral role in urban dynamics. The proposed intervention seeks to harness the underutilized potential of the riverfront by establishing the cultural route along its course, thereby reorienting the entrances of major cultural venues towards this natural corridor. This newly designed pathway will be dedicated exclusively to pedestrians and environmentally friendly public transportation, prioritizing sustainability while enhancing air quality and fostering a more engaging and accessible cultural experience.

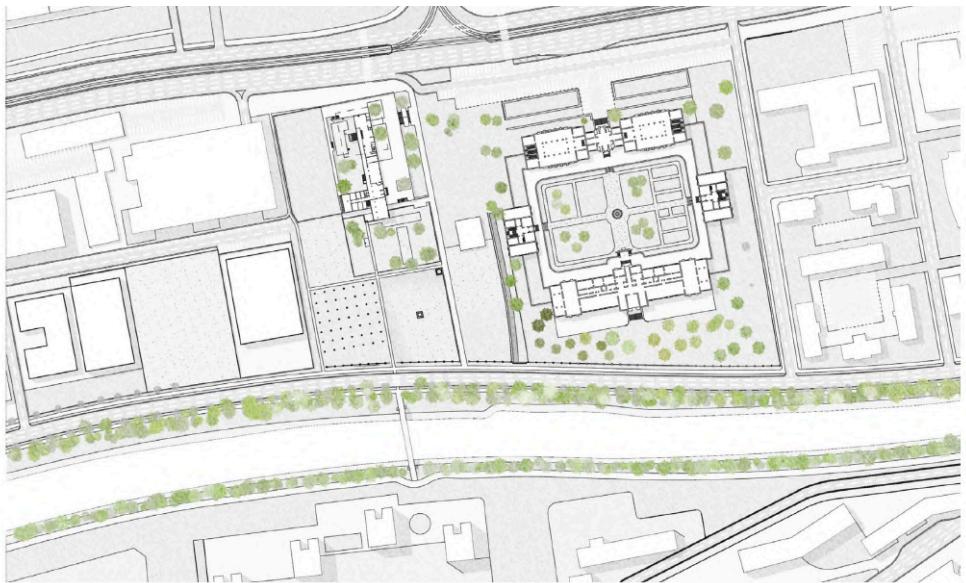
The project aims to establish a cultural precinct that emerges as an extension of the city-scale cultural route, linking the two existing museum institutions while integrating the planned third museum. To facilitate this, a secondary pedestrian pathway will be elevated one level above the street to align with the entry level of the existing museums. At the ground level, the space will be designed to accommodate public functions and an entrance address while remaining under the ownership of the cultural precinct.

A key objective of the intervention is to challenge the traditional perception of museums as isolated, opaque institutions—often described as “black boxes” due to their lack of transparency, accessibility, and public engagement. Instead, the proposed cultural district seeks to foster a dynamic and participatory environment where culture is visibly and actively present in public space. By integrating knowledge and cultural content into the urban fabric, the precinct will dissolve symbolic barriers associated with museum entrances, ensuring that education and cultural experiences are accessible to all.

The interstitial spaces within the precinct will serve as platforms for participatory engagement, supporting community-driven activities such as interactive installations,

Trenutno stanje

Current Situation



Ilustracija 4. Nacrt Ioane Danile, master teza na ETH Zurich, Klumpner Chair of Architecture and Urban Design, 2023, pod naslovom igre i grad / city games, Designing the new Sarajevo Olympic Legacy 1984-2024-2064.

Figure 4. Plan by Ioana Danila, 2023 Master thesis at the ETH Zurich Klumpner Chair of Architecture and Urban Design titled *igre i grad / city games, Designing the new Sarajevo Olympic Legacy 1984-2024-2064*.

Planirano stanje

Planned Situation

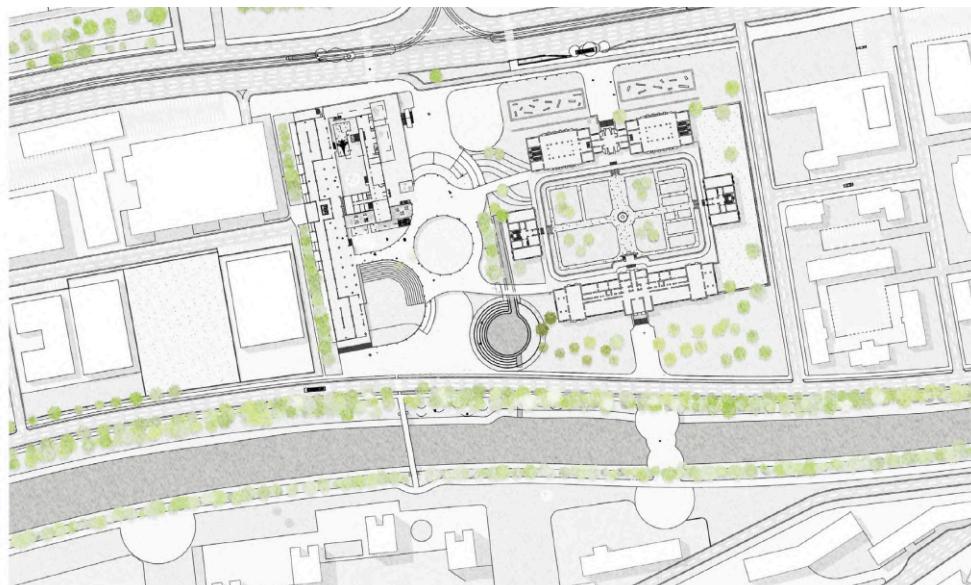


Ilustracija 5. Nacrt Ioane Danile, master teza na ETH Zurich, Klumpner Chair of Architecture and Urban Design, 2023, pod naslovom igre i grad / city games, Designing the new Sarajevo Olympic Legacy 1984-2024-2064.

Figure 5. Plan by Ioana Danila, 2023 Master thesis at the ETH Zurich Klumpner Chair of Architecture and Urban Design titled *igre i grad / city games, Designing the new Sarajevo Olympic Legacy 1984-2024-2064*.

Projektovano stanje

Imagined Situation



Ilustracija 6. Nacrt Joane Danile, master teza na ETH Zurich, Klumpner Chair of Architecture and Urban Design, 2023, pod naslovom igre i grad / city games, Designing the new Sarajevo Olympic Legacy 1984-2024-2064.

Figure 6. Plan by Ioana Danila, 2023 Master thesis at the ETH Zurich Klumpner Chair of Architecture and Urban Design titled igre i grad / city games, Designing the new Sarajevo Olympic Legacy 1984-2024-2064.

Međuprostori unutar distrikta služit će kao platforme za participativni angažman zajednice, podržavajući aktivnosti poput interaktivnih instalacija, otvorenih izložbi, ulične umjetnosti, edukativnih radionica, projekcija na otvorenom, performansa i kolaborativnih kreativnih projekata. Dodatno, radi poboljšanja povezanosti preko rijeke, na glavnom ulazu u Nacionalni muzej bit će izgrađena platforma mostovskog tipa, čime će se olakšati kretanje pješaka i ojačati odnosi između kulturnih institucija. Uz riječni pojas bit će integrirane zone za sjedenje i pješačke staze, pružajući posjetiocima ambijent otvorenog prostora te obogaćujući javni prostor za kulturnu eksploraciju i – u duhu Olimpijskih igara – stvarajući trajnu kulturnu ostavštinu.

open-air exhibitions, street art, educational workshops, outdoor screenings, performances and collaborative creative projects. Additionally, to enhance connectivity across the river, a bridge-like platform will be constructed at the main entrance of the National Museum, facilitating pedestrian movement and strengthening the relationship between cultural venues. Along the riverbank, seating areas and pedestrian pathways will be incorporated, providing visitors with outdoor qualities and an enhanced public realm for cultural exploration and – in the spirit of the Olympics – a legacy of and for culture.

Mozaičnost upotrebnih vrijednosti, mogućnosti i aspiracija sram prostora KULiSA

The Mosaic of Use Values, Possibilities and Aspirations for the KULiSA Space

ANDREA PAVLOVIĆ

Sažetak

Izrazita slojevitost potencijala i suprotstavljenost različitih aspiracija sram prostora Kulisa u sarajevskom naselju Marijin Dvor, obilježila je sve faze njenog razvoja. Unatoč stalnom interesu gradskih vlasti i stručnih institucija, autoriteta iz oblasti arhitekture i urbanizma, a koji su kroz različite modele tražili adekvatna rješenja za Marijin Dvor, odgovarajući izbor urbanističkog i arhitektonskog sklopa je stalno izmicao, dok su se istovremeno i opetovanio otvarala nova pitanja i problemi u očekivanim načinima korištenja i građenja prostora. Istraživanje geneze stanja u kojem se Marijin Dvor, odnosno, cjelina Kulisa nalazi i danas, više od 130 godina nakon što su prve zgrade podignute u nekada neizgrađenom periferijskom dijelu starog Sarajeva, oslanja se na istorijsku metodu, uz pomoć koje se pokušava uspostaviti jasna slika i hronologija događaja koji su doveli do trenutnog stanja. U isto vrijeme, a na osnovu prethodnih iskustava koje je sarajevska arhitektonsko – urbanistička scena imala u kontaktu sa Marijin Dvorom i prostorom Kulisa, otvara se područje promjene načina razmišljanja i doživljavanja prostora Kulisa kao permanentnog i definisanog obličja u promjenjiviji i fluidniji, napose, otvoreni prostor novih mogućnosti. Ukoliko se arhitektonska i urbanistička misao i odluci baviti takvim načinima korištenja cjeline Kulisa, kao i drugih sličnih tačaka u prostoru zajedničkih karakteristika, od izuzetne je važnosti razumjeti pozadinu „konflikta“ Marijin Dvora, kao izvora kompleksa koji traje više od jednog stoljeća.

Ključne riječi:

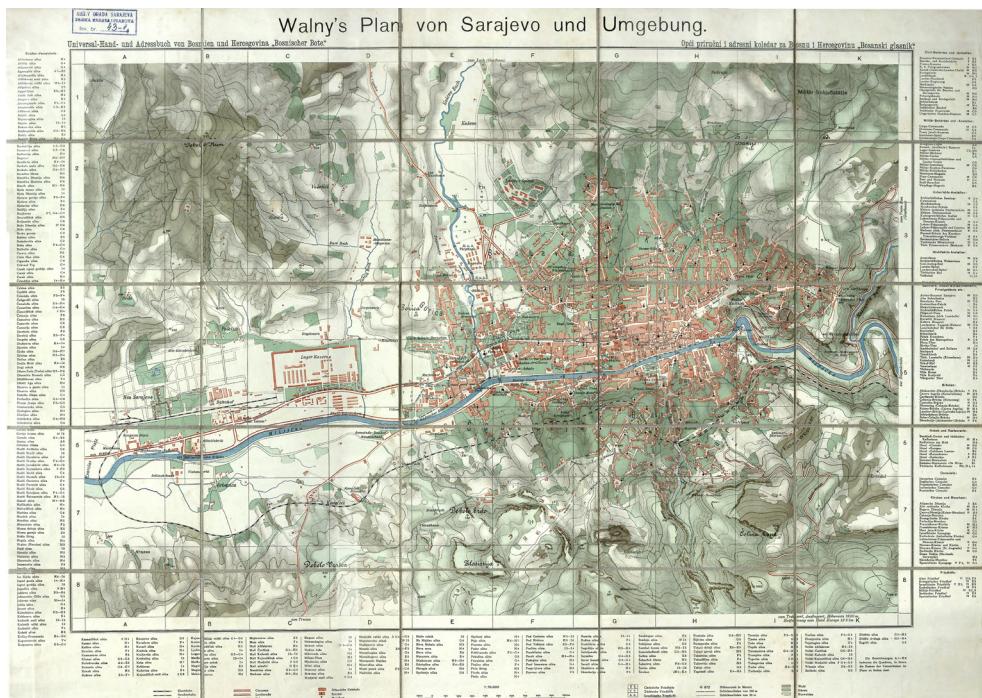
urbana slojevitost, urbane promjene, sinhronizacija prostora, dijeljeni prostori

Abstract

The pronounced stratification of potential and the opposition of various aspirations regarding the space of Kulisa in the Sarajevo neighborhood of Marijin Dvor have marked all phases of its development. Despite the continuous interest of municipal authorities and professional institutions, as well as experts in the fields of architecture and urban planning who have sought appropriate solutions for Marijin Dvor through various models, the selection of a suitable urban and architectural framework has remained elusive. At the same time, new questions and challenges concerning the expected modes of use and construction have repeatedly emerged. The research into the genesis of the current state of Marijin Dvor—specifically, the Kulisa complex—more than 130 years after the first buildings were erected in what was once an undeveloped periphery of old Sarajevo, relies on the historical method. This approach aims to establish a clear picture and chronology of the events that have led to the present condition. Simultaneously, based on past experiences of Sarajevo's architectural and urban planning discourse in relation to Marijin Dvor and the Kulisa area, a shift in perception emerges—one that reconceptualizes Kulisa not as a static and defined form, but as a more dynamic, fluid, and ultimately open space of new possibilities. If architectural and urban thought is to engage with such approaches to the utilization of Kulisa, as well as other spatial nodes with similar characteristics, it is crucial to understand the background of the “conflict” of Marijin Dvor as a source of a century-long urban complexity.

Keywords:

urban stratification, urban transformation, spatial synchronization, shared spaces



Ilustracija 1. Walnyjev plan Sarajeva, 1904.godina. Izvor: Istoriski arhiv grada Sarajeva

Figure 1. Walny's plan of Sarajevo, 1904. Source: Historical Archive of the City of Sarajevo.

Prostor kojim se obuhvata interesna lokacija ovdje poznata pod nazivom „Kulisa“, svojim položajem u gradskom tkivu, postojećim funkcijama i sadržajima, kao i planiranim namjenama, višedecenijsko je pitanje kojim se bave stručna lica, nadležne institucije, kao i mnogobrojna društva građana i zainteresovani stanovnici Grada Sarajeva, sa manje ili, povremeno, više uspjeha.

Istorijski gledano, lokacija koja se danas nalazi između Istoriskog muzeja, te Zemaljskog muzeja – poznata ovdje kao lokacija Kulisa, prostor je nedovoljno artikulisane važnosti, a velikog značaja za funkcije u neposrednom okruženju i širi kontekst grada. Upravo ta suprotstavljenost interesnih mjerila stvara konflikt i dilemu, a posljedično se odražava i na trenutno stanje, te upućuje na neizvjesnost dalnjih ishoda sram upravljanja i korištenja lokacije.

U literaturi, pitanje izgradnje u širem kontaktnom području lokacije, a tiče se dijela

The area encompassing the site of interest, locally known as “Kulisa,” has been a subject of professional, institutional, and civic engagement for decades, with varying degrees of success. Due to its position within the urban fabric, existing functions and amenities, as well as planned land uses, the site has remained a matter of ongoing concern for experts, relevant authorities, various civil associations, and the residents of Sarajevo.

From a historical perspective, the site located between the Historical Museum and the National Museum—known here as Kulisa—is an underdefined yet highly significant space in relation to the functions in its immediate surroundings and the broader urban context. This juxtaposition of competing interests generates conflict and uncertainty, which is reflected in its current state and raises questions about future management and utilization.

In the literature, the issue of construction within the broader contact zone of the site, particularly



Ilustracija 2. Mapa grada Sarajeva, sastavio Alois Studnička, 1910.godine. Izvor: Istoriski arhiv grada Sarajeva

Figure 2. Map of the city of Sarajevo, compiled by Alois Studnička, 1910. Source: Historical Archive of the City of Sarajevo.

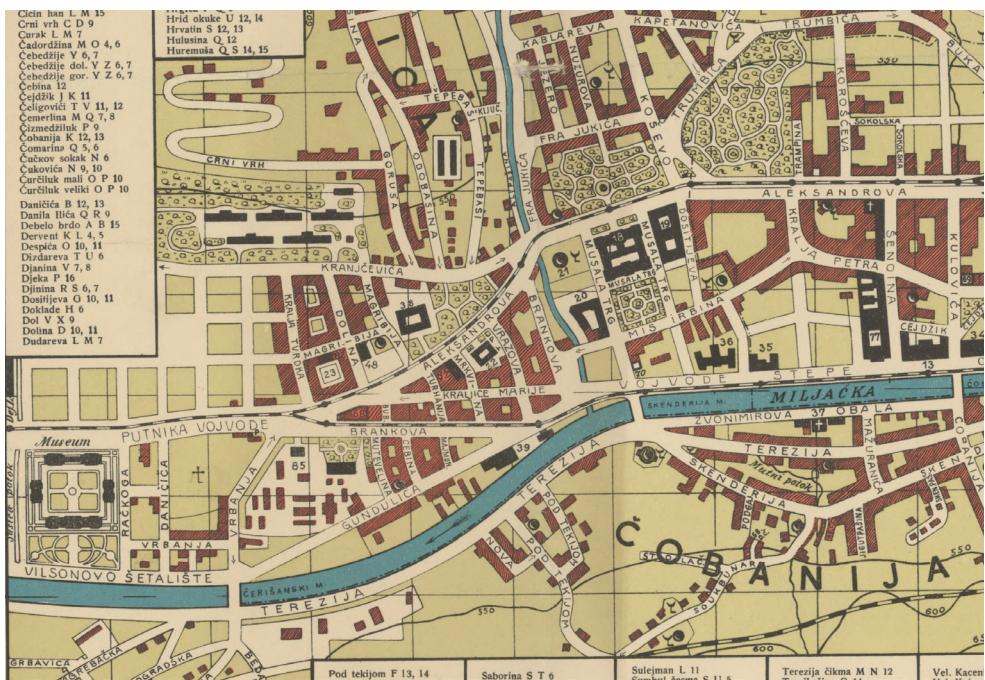
grada pod nazivom Marijin Dvor, opisan je kao vrlo složeno i podložno stalnim izmjenama planske dokumentacije, što traje već više od 75 godina. Istraživanje arhivske grude omogućilo je hronološko sagledavanje problematike, odnosno, sagledavanje interesnih slojeva spram Marijin Dvora i lokacije Kulisa, te se istorijskom metodom dolazi do geneze današnjih uslova koji „opterećuju“ ovaj prostor.

Prvi kartografski dokumenti koji svjedoče o prostoru posmatranja datiraju u vrijeme nakon dolaska Austro-Ugarske monarhije na ove prostore, što je donijelo i uspostavljanje novih gradskih funkcija na do tada neizgrađena područja, izvan tradicionalne starogradske matrice. Jedan od najranijih prikaza je Walnijev plan grada, iz 1904.godine, koji prikazuje stanje izgrađenosti i ulica u tadašnjem Sarajevu. Prostor Marijin Dvora se tek počinje razvijati, a na lokalitetu Kulisa potoje tek barake i široki

in relation to the Marijin Dvor district, has been described as highly complex and subject to continuous modifications of urban planning documentation, a process ongoing for more than 75 years. Archival research has provided a chronological perspective on these challenges, allowing for an analysis of the various interest-driven layers affecting Marijin Dvor and Kulisa. Through a historical approach, it is possible to trace the genesis of current conditions that continue to “burden” this space.

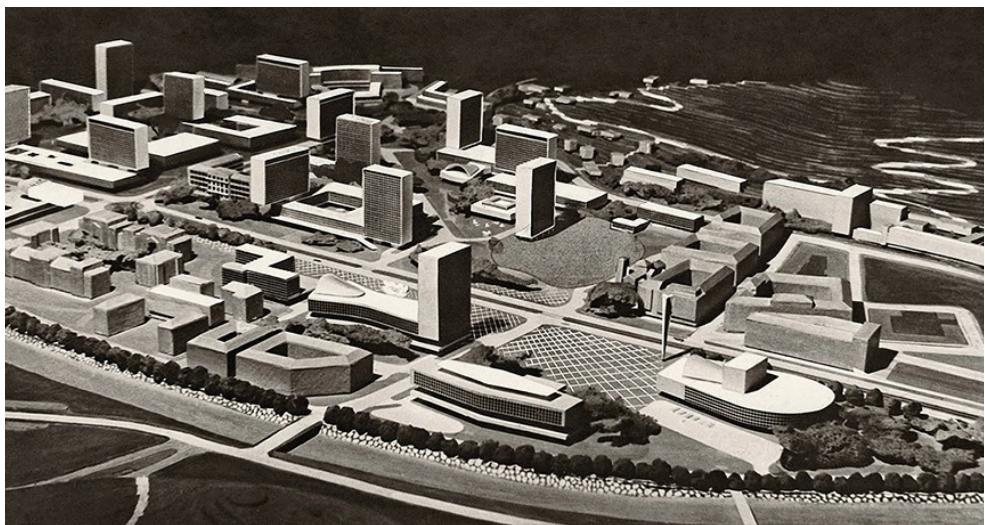
The earliest cartographic documents depicting the area date back to the period following the Austro-Hungarian occupation, which brought about the establishment of new urban functions in previously undeveloped areas beyond the traditional old town matrix. One of the earliest representations is Wälny's 1904 city plan, which illustrates the built environment and street network of Sarajevo at the time. At that point, Marijin Dvor was only beginning to develop, and the site of Kulisa featured little more than barracks and large stretches of undeveloped land.

However, during the first three decades of Austro-Hungarian rule, Marijin Dvor underwent



Ilustracija 3. Uvećani prikaz prostora Marijin Dvor - mapa grada Sarajeva, sastavio Alois Studnička, 1910.godine. Izvor: Istoriski arhiv grada Sarajeva

Figure 3. Enlarged depiction of the Marijin Dvor area - Map of the city of Sarajevo, compiled by Alois Studnička, 1910. Source: Historical Archive of the City of Sarajevo.



Ilustracija 4. Konkursno rješenje za Marijin Dvor, arh. J. Neidhardt, 1955. godina. Izvor:<https://museuminexile.com/index.php/neidhardt>

Figure 4. Competition proposal for Marijin Dvor, architect Juraj Neidhardt, 1955. Source: <https://museuminexile.com/index.php/neidhardt>.

potezi neizgrađenog zemljišta.

Međutim, u periodu prvih 30-ak godina vladavine, na području Marijin Dvora uspostavljaju se fabrike (fabrika duhana, električna centrala), remiza za električni tramvaj, željeznička stanica, a u produžetku, prema zapadu, gradi se i Zemaljski muzej, kasarna, sve uz prateće objekte stanovanja i poslovanja, te već 1910.godine mapa grada koju izrađuje Alois Studnička prikazuje potpuno drugačiju sliku Marijin Dvora, kao i izgrađeni Zemaljski muzej (1909.godine po nartu Karla Paržika).

Razvoj prema novim standardima i evropskim principima planiranja gradova nastavlja se i dalje, te se, ukoliko se izuzmu periodi zatišja u svjetskim ratovima, Marijin Dvor simultano izgrađuje i razgradije u skladu sa potrebama intenzivnog razvoja Sarajeva

Složena hronologija marindvorskih događaja počinje još 1948.godine, kada se Generalnim regulacionim planom iz iste godine prostor predviđa kao budući centar. Nakon opsežnih priprema, 1955.godine se raspisuje jugoslovenski javni natječaj za urbanističko – arhitektonsko rješenje Marijin Dvor, sa idejnim projektom zgrade Skupštine SRBiH i zgrade skupštinskih organa (Đumrukčić, 1989, str. 400).

Usmjeravanje najvažnijih političkih, javnih i republičkih institucija na prostor Marijin Dvora govori o njegovo važnosti u pogledu planiranih funkcija koje ovaj prostor treba ponijeti i očekivanja koje tadašnje i političko i stručno vodstvo ima prema njemu.

Žiri kojim je predsjedavao arh.Jahiel Finci, a u čijem su sastavi bili, između ostalih, i Avdo Humo, arh.Josip Sajsl, arh.Miloš Somborski, arh.Mate Bajlon, dodijelili su prvu nagradu arh.Juraju Neidhardtu, profesoru tadašnjeg Tehničkog fakulteta u Sarajevu.

Iako se krenulo odmah u realizaciju pojedinačnih dijelova i objekata koji su bili predviđeni rješenjem arh.Neidhardta, već od samog početka urbanističko rješenje počinje da se mijenja i dopunjava i to na uštrb tada slobodnih marindvorskih površina, koje su prema pobjedničkoj ideji trebale takve i ostati. (Đumrukčić, 1989, str. Ibid.)

U svjetlu izmjena koje su se vršile, Urbanistička

significant urbanization. This included the establishment of factories (such as the tobacco factory and an electric power plant), a tram depot, and a railway station. Further westward, the National Museum was constructed, along with a military barracks and supporting residential and commercial structures. By 1910, the city map produced by Alois Studnička presented a markedly different image of Marijin Dvor, including the newly completed National Museum (1909), designed by Karl Paržik.

Urban development in line with modern European planning principles continued in subsequent decades. Aside from interruptions during the world wars, Marijin Dvor experienced a continuous cycle of construction and transformation, adapting to Sarajevo's evolving needs as a rapidly developing city.

The chronological development of events in Marindvor dates back to 1948 when the General Regulatory Plan designated the area as the future city center. Following extensive preparations, a Yugoslav public competition for the urban and architectural design of Marijin Dvor was announced in 1955, including the conceptual design for the building of the Assembly of the Socialist Republic of Bosnia and Herzegovina and the administrative offices of the assembly (Đumrukčić, 1989, p. 400).

The concentration of the most important political, public, and republican institutions in the Marijin Dvor area underscores its significance in terms of the planned functions and the expectations held by both the political and professional leadership of the time.

The jury, chaired by architect Jahiel Finci and including, among others, Avdo Humo, architect Josip Sajsl, architect Miloš Somborski, and architect Mate Bajlon, awarded the first prize to architect Juraj Neidhardt, a professor at the then Technical Faculty in Sarajevo.

Although the implementation of individual components and structures envisioned in Neidhardt's design commenced immediately, from the very beginning, the urban plan underwent modifications and additions, often at the expense of the open spaces in Marindvor, which were originally intended to remain undeveloped according to the winning proposal (Đumrukčić, 1989, p. Ibid.).

služba grada je izradila i predložila „sadržajnu koncepciju marindvorskog kompleksa kao osnovu za cijelovito urbanističko rješenje“ (Đumrukčić, 1989, str. Ibid.), a kako bi se određeni sadržaji ponuđeni prvobitnim konkursnim rješenjem preispitali i odgovorili potrebama grada.

Tada se predlaže da se u tzv. "zelenoj traci", a što je činilo pojas između Vilsonovog šetališta i Ulice Vojvode Putnika (današnja glavna gradska saobraćajnica, ulica Zmaja od Bosne), smjeste objekti: Zgrada Narodne skupštine SR BiH sa zgradom Izvršnog vijeća, Filozofski fakultet, Zemaljski muzej (postojeći), Muzej Narodne revolucije, opera na prostoru bivše fabrike duhana, umjetnička galerija, narodna biblioteka, kompleks srednjih škola, te Institut hemije i fizike. (Đumrukčić, 1989, str. Ibid.)

Podrtavajući ponovno važnost marindvorskog prostora kroz programsko određenje u pogledu smještanja najvažnijih republičkih i gradskih institucija, kao i obrazovno – kulturnih ustanova, arhitekt Neidhardt se 1959.godine povjerava izrada novog urbanističkog rješenja prema datim uslovima od strane komisije koja je za to bila formirana.

Usljedile su burne rasprave i diskusije, koje su kulminirale činjenicom da unatoč usvojenom novom urbanističkom rješenju koje je ponovno izradio arh. Neidhardt, za svaki budući objekat koji je građen na prostoru Marijin Dvora, izrađivano je zasebno, izmijenjeno urbanističko rješenje, a što je cijelovitu ideju od samog početka dovodilo u pitanje i, zapravo je, negiralo. U svom radu Urbanističko planiranje u gradu Sarajevu, arhitekt Mustafa Đumrukčić 1989.godine govori na ovaj način o pitanju Marijin Dvora: „ ‘Marijindvorski događaji’ imaju svoju dugu i posebnu hronologiju, što je predmet daljnjih istraživanja, ali se ova rasprava može završiti subjektivnom konstatacijom da su stručni ljudi i stručne organizacije, društveni radnici i organizacije, imali, slobodnim riječima rečeno, kompleks zvani ‘Marijin dvor’, jer nikada nije došlo do konačnog rješenja ovog prostora.“ Naslijede koje marijindvorsko pitanje nosi sa sobom i prenosi na naredne generacije, iz ovog kratkog hronološkog pregleda pokazuje prije svega upravo tu subjektivnost, a potom i svu svoju složenost, čije uzroke i danas treba tražiti u različitim interesima spram ovog lokaliteta unutar gradskog tkiva Sarajeva.

In response to these changes, the City Urban Planning Department developed and proposed a “programmatic concept for the Marindvor complex as a foundation for a comprehensive urban planning solution” (Đumrukčić, 1989, p. Ibid.), aiming to reassess certain elements of the initial competition-winning proposal and align them with the evolving needs of the city.

At that time, it was proposed that the so-called “green belt”—the area between Wilson’s Promenade and Vojvode Putnika Street (now the main city thoroughfare, Zmaja od Bosne Street)—accommodate the following buildings: the National Assembly of SR BiH with the Executive Council building, the Faculty of Philosophy, the existing National Museum, the Museum of the People’s Revolution, an opera house on the site of the former tobacco factory, an art gallery, a national library, a complex of secondary schools, and the Institute of Chemistry and Physics (Đumrukčić, 1989, p. Ibid.).

Reaffirming the significance of the Marindvor area through its designated programmatic role in housing key republican and municipal institutions as well as educational and cultural facilities, architect Neidhardt was entrusted in 1959 with developing a new urban planning solution based on the conditions set by the commission established for this purpose.

Intense debates and discussions followed, ultimately leading to the fact that, despite the adoption of Neidhardt’s revised urban plan, each individual building subsequently constructed in Marijin Dvor was subject to a separate and modified urban planning solution. This approach ultimately challenged and, in effect, negated the original comprehensive vision. In his work Urban Planning in the City of Sarajevo, architect Mustafa Đumrukčić (1989) describes the situation in Marijin Dvor as follows: “The ‘Marijin Dvor events’ have a long and unique chronology, which remains a subject for further research. However, this discussion can be concluded with a subjective observation that professionals, professional organizations, social workers, and organizations seemed to have what could freely be called a ‘Marijin Dvor complex,’ as a final solution for this area was never reached.” The legacy of the Marindvor issue, as reflected in this brief chronological



Ilustracija 5.zgrada Istoriskog muzeja Bosne i Hercegovine, sa pogledom na meduprostor prema Zemaljskom muzeju Bosne i Hercegovine. Izvor: <https://muzej.ba/zgrada/>

Figure 5. The building of the History Museum of Bosnia and Herzegovina, with a view of the interstitial space towards the National Museum of Bosnia and Herzegovina. Source: <https://muzej.ba/zgrada/>

Generalno govoreći, Sarajevo svojim položajem, morfolojijom, urbanom formom, strukturom i značajem, ima izražen problem formiranja adekvatno dostupnih urbanih cjelina i centralnih gradskih funkcija. Sprega prirodnih uslova i, vrlo često nesinhroniziranih, stvorenih uslova, postavlja pred planiranje grada cijeli niz problema, čija prioritizacija često nije jasna i sljediva, a neki od njih se i direktno tiču i

overview, primarily highlights its inherent subjectivity, followed by its complexity—whose origins must still be sought in the various competing interests surrounding this site within Sarajevo's urban fabric.

Generally speaking, Sarajevo's geographic position, morphology, urban form, structure, and significance present a pronounced challenge in forming adequately accessible urban units and central city functions. The interplay between natural conditions and frequently unsynchronized man-made conditions creates a range of planning challenges, whose prioritization is often unclear and inconsistent. Some of these challenges directly pertain to the Marijin Dvor area, particularly regarding traffic accessibility and the flow of high-ranking and

prostora Marijin Dvora. Jedan od najizraženijih zahtjeva koji se javljaju u tom pogledu, usmjeren je ka saobraćajnoj dostupnosti, tj., protoku saobraćaja visokog ranga i intenziteta kroz prostor Marijin Dvora, konkretno prostora lokaliteta Kulisa.

Za istraživanje koje se ovdje vrši, najznačajniji u nizu projekata i realizacija koje su se oslanjale na osnovni plan arh.Neidhardt-a jeste urbanistička cjelina koju čine dva muzeja i prostor između njih. Naime, radi se o objektima Zemaljskog muzeja građenog u periodu 1909-1913.g., kada je i otvoren, te Muzeja Narodne revolucije, današnjeg Istoriskog muzeja, koji je osnovan 1945.godine, a izgrađen i otvoren 1963.godine. Istarski muzej Bosne i Hercegovine, predstavlja jedan od najboljih primjera moderne, te zasigurno jedan od najreprezentativnijih objekata u Bosni i Hercegovini uopšte. Realiziran je prema projektu arh.Borisa Magaša, arh. Radovana Horvata i arh.Ede Šmidihena, a Fondacija Getty je objekat 2018.godine uvrstila među deset ključnih objekata moderne u svijetu. (www.muzej.ba/zgrada, 2025)

Mikrolacijski govoreći, upravo se slobodna, otvorena površina između muzeja, a koji poznajemo ovdje pod terminom lokalitet Kulisa, artikuliše kao međuprostor objekata koji su koji su pozicionirani i građeni u skladu sa urbanističkim rješenjima koja su prednost davala planiranju takvih funkcija i sadržaja u marindvorsko gradsko tkivo, čijom se punom izgradnjom i aktivacijom trebao uspostaviti centralni gradski sadržaj najvišeg nivoa i izrazite vrijednosti za cijeli grad.

Međutim, već ranih 70-ih godina XX vijeka počinju se javljati izraženi problemi saobraćajnog opterećenja dominantno longitudinalnog grada kakvo je Sarajevo, a koji traže rješenja kroz poprečno povezivanje dijelova grada na glavne gradske saobraćajne osi.

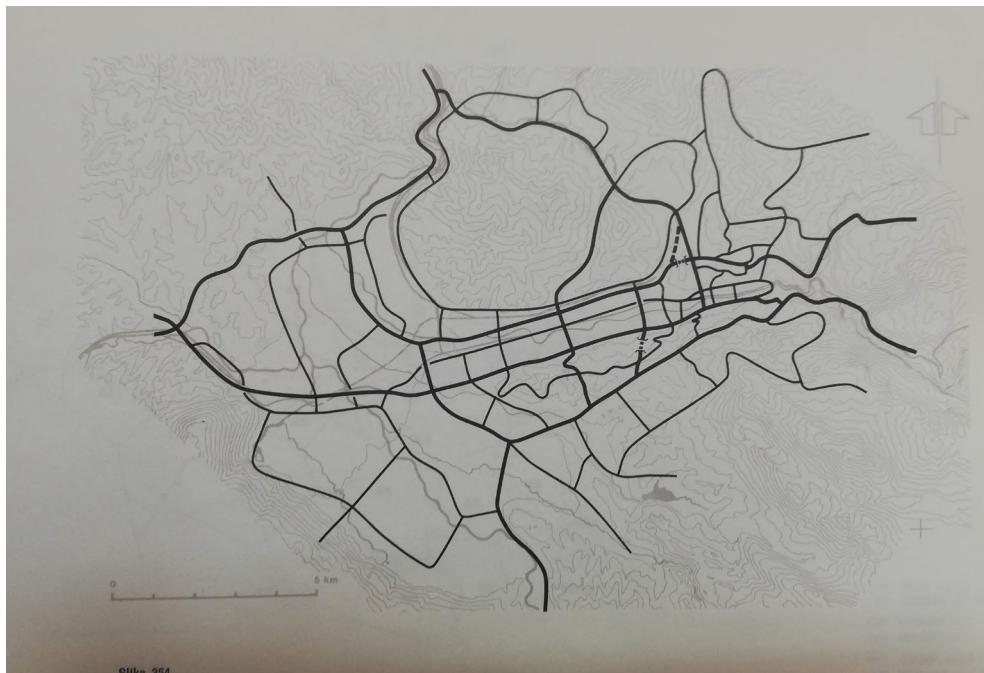
Prijedlog programa izgradnje i prostornog razvoja Grada Sarajeva za period 1971-1985. godine (dalje: Prijedlog programa izgradnje), koji je izradilo Stambeno preduzeće Sarajevo, a usvojila Skupština Grada Sarajeva u decembru 1971.godine, sistematski izlaže problematiku i daje određena usmjerjenja i mogućnosti, kojima će se kasnije baviti i Generalni urbanistički plan Sarajeva iz 1986.godine. Zapravo, Prijedlog

high-intensity traffic through the Kulisa locality. For the research conducted here, the most significant among the series of projects and developments that built upon Neidhardt's foundational plan is the urban complex comprising two museums and the space between them. Specifically, this refers to the National Museum, constructed between 1909 and 1913 and opened in 1913, and the Museum of the People's Revolution—now the Historical Museum—established in 1945 and constructed and inaugurated in 1963. The Historical Museum of Bosnia and Herzegovina stands as one of the finest examples of modern architecture and is undoubtedly among the most representative buildings in Bosnia and Herzegovina. Designed by architects Boris Magaš, Radovan Horvat, and Edo Šmidihen, the building was recognized by the Getty Foundation in 2018 as one of the ten key modernist buildings in the world (www.muzej.ba/zgrada, 2025).

The open space between the museums, known locally as the Kulisa site, is articulated as an interstitial space between buildings positioned and constructed in accordance with urban planning solutions that prioritized the integration of such functions and amenities into the urban fabric of Marijin Dvor. The full development and activation of this area were intended to establish a central urban function of the highest level and significant value for the entire city.

However, as early as the 1970s, significant issues related to traffic congestion began to emerge in Sarajevo, a predominantly longitudinal city, necessitating solutions through transverse connections linking different parts of the city to its main traffic arteries.

The Proposal for the Construction and Spatial Development Program of the City of Sarajevo for the Period 1971-1985 (hereinafter: Proposal for the Construction Program), developed by the Sarajevo Housing Enterprise and adopted by the Sarajevo City Assembly in December 1971, systematically addresses these issues and provides certain guidelines and possibilities, which would later be further elaborated in the General Urban Plan of Sarajevo from 1986. The Proposal for the Construction Program was created as a response to the existing General Urban Plan from 1965, which had failed—or could no longer adequately respond—to the



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Ilustracija 6. osnovna shema saobraćajnica. Izvor: Prijedlog programa izgradnje i prostornog razvoja Grada Sarajeva za period 1971-1985.godine

Figure 6. Basic traffic network scheme. Source: *Proposal for the Construction and Spatial Development Program of the City of Sarajevo for the period 1971-1985.*

programa izgradnje nastaje i kao odgovor i reakcija na postojeći Generalni urbanistički plan iz 1965.godine, a koji nije uspio, odnosno, više nije mogao odgovarati adekvatno na razvojne potrebe Sarajeva.

Opet se kao pitanje otvara prostor Marijin Dvora, za koji se u samom uvodu Prijedloga programa izgradnje navodi: „Isto tako područje desne obale Miljacke od Marijin Dvora do ulice J.Sigmunda, koje je najvećim dijelom predviđeno za kulturno prosvjetne institucije, a dijelom je angažovano kasarnom M.Tita, prekida kontinuitet gradskog tkiva i udaljava centar od naselja iz pravca zapada. (...) Zbog toga se kao zadatak postavilo preispitivanje namjene preostalih slobodnih prostora na ovom području (...) Kao najosnovnije, nameće se zaključak da je potrebno obezbijediti novi pristup kompleksnom urbanističkom rješavanju gradskog centra Marijin Dvor (...) Ovo tim više što Marijin Dvor u slučaju razvoja grada u pravcu sjever – jug postaje centar

developmental needs of Sarajevo.

The area of Marijin Dvor once again became a focal point of discussion. The introduction of the Proposal for the Construction Program states:

“Likewise, the area on the right bank of the Miljacka River, from Marijin Dvor to J. Sigmund Street, which is largely designated for cultural and educational institutions and partially occupied by the M. Tito Barracks, disrupts the continuity of the urban fabric and distances the city center from the western settlements. (...) Therefore, the reassessment of the purpose of the remaining open spaces in this area has been set as a priority task. (...) The fundamental conclusion that emerges is the necessity of ensuring a new approach to the comprehensive urban planning of the city center at Marijin Dvor. (...) This is particularly relevant given that, in the event of the city's development along a north-south axis, Marijin Dvor represents both the city center and the physical center of gravity at the intersection of two major axes. (...) The resolution of this complex must therefore be subordinated to newly emerging requirements, also taking into account the new traffic solutions that will have to intersect somewhere within this area.” (Proposal for the Construction and Spatial Development Program of the City of Sarajevo for the Period 1971-1985, 1971, p. 38).

i fizičko težište grada na ukrštanju dvije osovine (...) Rješavanje ovog kompleksa trebaće tada podrediti novonastalim zahtjevima i uzeti u obzir i nove saobraćajnije, koje će se negdje na ovom području morati ukrštati.“ (Prijedlog programa izgradnje i prostornog razvoja Grada Sarajeva za period 1971-1985. godine, 1971, str. 38)

Kao moguće rješenje, otvara se prostor između dva muzeja, kojim bi trebala prolaziti transverzalna saobraćajnica, koja bi povezivala planirano naselje Betaniju, na krajnjem sjeveroistoku grada (u kojem se očekuje 30.000 stanovnika), sa gradskim centrom, a onda i putem mreže planiranih saobraćajnica i tunela kroz naselje Grbavici, stanovništvo sa industrijskim zonama u Lukavici i zapadnim dijelovima grada.

Hronologija događaja kompleksa Marijin Dvor evidentno upućuje na stalno mijenjanje postojećih planskih odredbi i vizija razvoja i njihovo prilagodavanje rješavanju novonastalnih problema uslijed stalnog rasta grada i svih posljedica koje takav rast nosi sa sobom. Marijin Dvor, kao tačka i središte, odnosno, „fizičko težište grada na ukrštanju dvije osovine“ (Prijedlog programa izgradnje i prostornog razvoja Grada Sarajeva za period 1971-1985. godine, 1971, str. 38), a imajući u vidu težnje i aspiracije kao što su: centralne gradske funkcije, kulturno – obrazovno središte, zelena trasa i veza sa Vilsonovim šetalištem, te saobraćajno čvorište visokog ranga, takvim zahtjevima ne može udovoljiti na traženi način.

Slijedom događaja u nastavku, odnosno, od usvajanja Generalnog urbanističkog plana 1986. godine, a koji podcrtavaju određenu nemoć svih uključenih u marindvorsko pitanje i to kroz decenijsko bavljenje njime, cijelovitost rješenja i koordiniran i balansiran pristup budućim namjenama konstantno izostaje, što je i danas činjenica.

Nakon promjene administrativno – političkog ustrojstva države Bosne i Hercegovine, što je posljedica događaja 1990-ih godina, Sarajevo kontinuirano mijenja svoju urbanu strukturu, odnosno, širi se u horizontalnom i vertikalnom smislu, što povećava i suprastrukturalna i infrastrukturna opterećenja na postojeći sistem.

Rješenja se opet traže na prostoru Marijin Dvora. Iako je promjenom sistema i ustrojstva,

As a potential solution, the space between the two museums was identified as a corridor for a transversal road that would connect the planned Betanija settlement, located at the northeastern edge of the city (where a population of 30,000 was expected), with the city center. Through a network of planned roads and tunnels passing through the Grbavica neighborhood, this road was intended to facilitate connections between residential areas and industrial zones in Lukavica and the western parts of the city.

The historical development of the Marijin Dvor complex clearly indicates the constant revision of existing planning provisions and development visions, as well as their adaptation to address newly emerging challenges resulting from the city's continuous expansion and its accompanying consequences. Marijin Dvor, as a pivotal point and intersection—the physical center of gravity of the city at the crossing of two axes (Proposal for the Construction and Spatial Development Program of the City of Sarajevo for the Period 1971-1985, 1971, p. 38)—was envisioned to accommodate key urban functions, a cultural and educational hub, a green corridor linked to Vilsonovo Šetalište, and a high-ranking transportation node. However, it has proven unable to fully meet these demands in the anticipated manner.

Following the adoption of the General Urban Plan in 1986, which further underscored the persistent inability of all involved parties to resolve the Marijin Dvor issue effectively—even after decades of engagement with it—the lack of a comprehensive solution, as well as a coordinated and balanced approach to future land use, remains evident to this day.

After the change in the administrative-political structure of the state of Bosnia and Herzegovina, a consequence of the events of the 1990s, Sarajevo has continuously transformed its urban structure, expanding both horizontally and vertically, thereby increasing both superstructural and infrastructural burdens on the existing system.

Once again, solutions are being sought in the area of Marijin Dvor. Although the shift in the political system and structure, along with the deindustrialization of Sarajevo, has diminished the need to connect the northeastern part of

ali i deindustrijalizacijom Sarajeva zatomljena potreba povezivanja sjeveroistoka grada sa industrijskim zonama u Lukavici i na zapadu, ogromna frekvencija saobraćaja zahtijeva rasterećenja i alternative.

U planskim dokumentima Prostorni plan Kantona Sarajevo za period od 2003. do 2023. godine, kao i u Urbanističkom planu urbanog područja Sarajevo za period 1986. do 2015. godine, saobraćajna infrastruktura se postavlja kao primat nad drugim planiranim i potrebitim funkcijama na prostoru Marijin Dvor, konkretno na prostoru lokaliteta Kulisa.

U isto vrijeme, prostor dva muzeja se planski obogaćuje još jednim objektom kulture, koji se planira na površini iz Istoriskog muzeja, a radi se o muzeju Ars Aevi, čiji projekat potpisuje arh.Renzo Piano. Unatoč činjenici da se radi o prostoru koji nosi i planirano će nositi najsnažnije kulturne funkcije, one koje su važne za državni nivo, alternativna rješenja za saobraćajno pitanje se ne iznalaze, što se potvrđuje i kroz izradu novog Urbanističkog plana za urbano područje Sarajevo (faza Nacrta – trenutno stanje), a koji ne preispituje položaj transverzale, odnosno, njenu poziciju između muzeja ni na koji način.

Izgradnja transverzale na njenom sjevernom dijelu započinje 2020.godine, ali ubrzo je zaustavljena, što je dijelom uslovljeno i složenijim vlasničkim odnosima na cijeloj planiranoj trasi.U međuvremenu, sve su učestaliji protesti građana i struke po pitanju presijecanja međuprostora između dva muzeja, što osim stvaranja jedne nepremostive barijere i uništavanju cjeline koju ti objekti trebaju činiti, utiče i na prostor Vilsonovog šetališta, kao longitudinalne zelene površine, čiji je značaj za Sarajevo jako velik.

Iako je trenutno stanje prostora Kulisa je neartikulisana, otvorena, dijelom zelena površina, sa postojećim utvrđenim ili korištenjem nastalim pješačkim vедutama, ona u svojoj upotreboj vrijednosti za građane Sarajevo ima svoj značaj. Ovo je površina na kojoj se povremeno dešavaju različiti javni događaji i manifestacije, sa otvorenim pozornicama, binama, marketima sa ponudom hrane i pića, kao i drugim različitim sadržajima i namjenama, koji u svojoj sущини imaju jednu zajedničku karakteristiku, a to je privremenost. Nemogućnost pomirenja različitih htijenja

the city with the industrial zones in Lukavica and the west, the enormous traffic volume necessitates relief measures and alternative solutions.

In the planning documents of the Spatial Plan of the Sarajevo Canton for the period from 2003 to 2023, as well as the Urban Plan of the Urban Area of Sarajevo for the period from 1986 to 2015, traffic infrastructure is prioritized over other planned and essential functions in the Marijin Dvor area, specifically at the Kulisa site.

At the same time, the space between the two museums is planned to be enriched with an additional cultural facility, to be constructed on the grounds of the Historical Museum, namely the Ars Aevi Museum, designed by architect Renzo Piano. Despite the fact that this is an area that currently holds and is planned to hold some of the most significant cultural functions—those of national importance—alternative solutions to the traffic issue are not being sought. This is confirmed in the development of the new Urban Plan for the Urban Area of Sarajevo (currently in the draft phase), which does not reconsider the positioning of the transversal road or its impact on the space between the museums in any way.

Construction of the northern section of the transversal road began in 2020 but was soon halted, partly due to the complex ownership issues along the planned route. Meanwhile, protests by both citizens and professionals regarding the fragmentation of the space between the two museums have become increasingly frequent. Beyond creating an insurmountable barrier and destroying the spatial unity these buildings should maintain, this also affects the area of Vilsonovo Šetalište, a longitudinal green space of great significance for Sarajevo.

Although the current state of the Kulisa area is unarticulated—an open space, partially green, with established or spontaneously formed pedestrian pathways—it holds considerable functional value for Sarajevo's residents. This is a site where various public events and manifestations occasionally take place, featuring open-air stages, platforms, food and drink markets, as well as other diverse programs and uses, all sharing one fundamental characteristic: temporality. The inability to reconcile the divergent

i zahtjeva spram ove cjeline, izrodila je jednu potpuno novu formu koja se ovđe iznova stvara i nestaje, odnosno, poluciла je temporalno ili efemerno korištenje lokaliteta Kulisa. Efemernost prostora, kako ga shvata jedan od vodećih svjetskih autoriteta efemernih urbanih prostora, Rahul Mehrotra, može pomoći u distanciranju nas samih od materijalne permanentnosti, što omogućava naše poimanje drugih materijalnih uslova, poput dematerijalizacije i dekonstrukcije, kao efektivnih konzervacijskih strategija koje na kritički način mogu pomoći u očuvanju vrijednosti na alternativne načine. (Mehrotra, Vera, & Mayoral, 2022, p. 26) S tim u vezi, daljnje istraživanje i eksperimentiranje sa potencijalima prostora Kulisa, u kojem bi se efemerne namjene mogle prilagoditi dnevnim, sezonskim ili godišnjim potrebama širokog spektra korisnika, izuzetno su zanimljive i čine plodno tlo za rad.

Nadalje, Ben Hamilton – Baillie u svom članku Shared Space: Reconciling People, Places and Traffic, govori o tome da je većina naših javnih prostora oslonjena na pretpostavke o ponašanju i sigurnosti saobraćaja (Hamilton - Baillie, Ben , 2008, str. 161), te nas upućuje na nešto što naziva „shared space“ ili „dijeljeni prostor“, u kojem otvara poglavlje integriranja saobraćajnica i frekventnih saobraćajnih čvorista u javni prostor i namjene koje prevazilaze infrastrukturni značaj. S tim u vezi, otvaranje dijaloga o prilagođavanju saobraćajnih potreba drugim gradskim funkcijama, gdje Hamilton – Baillie kritikuje tradicionalno urbanističko planiranje koje je tretiralo saobraćajno inžinerstvo i urbani dizajn kao dvije potpuno odvojene oblasti (Hamilton - Baillie, Ben , 2008, str. 179), ima veliki značaj za buduće planiranje i prostora Kulisa, ali i drugih, sličnih gradskih konfliktnih tačaka.

Zaključujemo da unatoč činjenici da je prostor Marijin Dvor (uključujući prostor lokaliteta Kulisa) , u literaturi opisan „kompleks“ koji ima karakter nerješivosti zbog suprotstavljenih interesa, on, složit ćemo se, ipak i unatoč tome i dalje opstaje. Pronalaženje drugih i drugačijih modaliteta korištenja se dešava neovisno i o planskim opredjeljenjima i o potrebama grada, te prati ritmove koji možda nisu vidljivi i nisu predviđeni, ali su prisutni. Sve dok se o Marijin Dvoru i svim njegovim sastavnim dijelovima, cjelinama, tačkama i objektima aktivno promišlja i daje mu se druga šansa, mogućnosti su otvorene, a prostor poligon budućih promjena.

aspirations and demands concerning this space has led to the emergence of an entirely new form—one that continuously reappears and disappears—resulting in the temporal or ephemeral use of the Kulisa site. The ephemerality of space, as understood by one of the leading global authorities on ephemeral urban spaces, Rahul Mehrotra, can help us detach from material permanence, allowing us to perceive other material conditions—such as dematerialization and deconstruction—as effective conservation strategies that critically contribute to the preservation of values through alternative means. (Mehrotra, Vera, & Mayoral, 2022, p. 26) In this context, further research and experimentation with the potential of the Kulisa site—where ephemeral functions could be adapted to daily, seasonal, or annual needs across a broad spectrum of users—are highly intriguing and present fertile ground for exploration.

Furthermore, in his article Shared Space: Reconciling People, Places and Traffic, Ben Hamilton-Baillie discusses how most of our public spaces rely on assumptions about behavior and traffic safety (Hamilton-Baillie, Ben, 2008, p. 161). He introduces the concept of “shared space,” which explores the integration of roadways and high-traffic nodes into public space, where functions extend beyond infrastructure alone. In this regard, initiating dialogue on adapting traffic needs to other urban functions—where Hamilton-Baillie critiques traditional urban planning for treating traffic engineering and urban design as two entirely separate disciplines (Hamilton-Baillie, Ben, 2008, p. 179)—is of great importance for the future planning of the Kulisa site, as well as other similar urban conflict zones.

In conclusion, despite the fact that the area of Marijin Dvor (including the Kulisa site) has been described in the literature as a “complex” characterized by an inherent irresolvability due to conflicting interests, it nevertheless continues to persist. The emergence of alternative modes of use occurs independently of both planning determinations and the city’s needs, following rhythms that may not be visible or anticipated yet remain present. As long as Marijin Dvor—along with all its integral parts, zones, nodes, and buildings—remains the subject of active consideration and is granted a second chance, possibilities remain open, and the space serves as a platform for future transformation.

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Prolazni kontinuum Transient Continuum

AIDA IDRIZBEGOVIĆ - ZGONIĆ
AMIRA SALIHBEGOVIĆ

Sažetak

Izvorno planiran kao koridor za glavnu saobraćajnicu, međuprostor između muzeja trenutno se koristi za niz privremenih funkcija, uključujući zajednička okupljanja, koncerte i sportske događaje. Ova nejasno definisana zelena zona, koja ne artikuliše niti naglašava susjedne muzeje, zapravo funkcioniše kao urbani vakuum koji treba reinterpretirati kako bi muzejski kvart postao istaknutiji. Njegova trenutna upotreba ukazuje na potrebu grada za fleksibilnim otvorenim prostorom sposobnim da primi događaje i privremene izložbe. Inspirisani tematskim okvirom venecijanskih paviljona, studenti su osmislimi nove prostorne scenarije, nudeći snažan argument protiv dominacije motornog saobraćaja u ovom ključnom urbanom području.

Ključne riječi:
međuprostor, privremene funkcije, isticanje muzeja

Uvod

Venecijansko bijenale arhitekture oduvijek je bilo mjesto izražavanja duha vremena, avangardnog arhitektonskog promišljanja te je, po svojoj suštini, privremeno i prolazno. U 2023. godini, „Laboratorij budućnosti“ bio je otvoreni poziv za istraživanje budućnosti arhitekture, no ono čemu smo svjedočili jeste osvježeni pogled na našu prošlost. Studijsko putovanje na Venecijansko bijenale arhitekture organizirano je kao dio nastavnog procesa s ciljem istraživanja uloge privremenih paviljona u aktivaciji javnog prostora. Ovaj

Abstract

Originally designated in urban plans as a corridor for a major roadway, the interstitial space between the museums is currently utilized for a spectrum of temporary functions, including communal gatherings, concerts, and sporting events. This ambiguous green zone, which neither delineates nor highlights the adjacent museums, effectively serves as an urban void that should be reimaged to foreground the museum quarter. Its present utilization reveals the city's demand for a versatile open space designed to accommodate events and transient exhibitions. Drawing inspiration from the thematic framework of the Venice pavilions, students have reconceptualized this space, offering a persuasive argument against the dominance of vehicular traffic in this critical urban area

Keywords:
space in between, temporary functions, museum foreground

Introduction

The Venetian Biennale of Architecture has always been a scene for expressing zeitgeist, avant-garde architectural thinking, and is, by definition, temporary and transient. In 2023, The Laboratory of the Future was an open call to explore what the future of architecture will look like. What one has witnessed is a new, refreshed look at our past. The study trip to the Venice Architecture Biennale was organized as part of the teaching process to explore the role of temporary

istraživački proces bio je dio šireg projekta KULiSA (Kulturni distrikt Sarajevo), koji se bavi potencijalnim transformacijama prostora između sarajevskih muzeja. Umjesto izgradnje saobraćajnog koridora kroz ovaj dio grada, KULiSA predlaže formiranje kulturnog i muzejskog distrikta putem inovativnih prostornih intervencija. Kao dio akademskog zadatka, studenti su razvijali koncept Paviljona Bosne i Hercegovine, koji bi bio smješten na ovom području i odgovarao na pitanje kako efemerni arhitektonski elementi mogu obogatiti kulturni pejzaž Sarajeva.

Venecijansko bijenale poslužilo je kao platforma na kojoj se historija, kultura i savremena praksa susreću, pružajući uvid u održivi dizajn, prilagodbu klimatskim uvjetima i korištenje lokalnih materijala. Arhitektura ne treba postojati izolirano, već kao dio šireg ekološkog i kulturnog kontinuiteta, potičući osjećaj pripadnosti i prostorne koherencnosti. Danas, dok prekomjerna potrošnja i dizajn vođen spektaklom gube relevantnost, kontekstualna osjetljivost oblikuje novi arhitektonski diskurs (Weber-Newth, 2019). U različitim klimatskim kontekstima, arhitektura reflektira lokalne uslove kroz odabir materijala, organizaciju prostora i stilski izraz, čime doprinosi održivosti te kulturnoj i etičkoj relevantnosti (Spector, 2001).

Izgrađeno naslijeđe i tradicionalni načini građenja, zajedno s materijalima, imaju ključnu ulogu u oblikovanju savremenog dizajna, kako u opipljivom, tako i u nevidljivom smislu. Razumijevanje historijskih presedana i urbanih tipologija omogućava arhitektima da uspostave dijalog između tradicije i inovacije, osiguravajući da arhitektura ostane spoj prošlog znanja i budućih aspiracija.

Arhitektura transijentnog kontinuuma je razvijajući koncept u oblasti arhitektonskog projektovanja koji ima za cilj unapređenje adaptabilnosti, održivosti i estetskih kvaliteta struktura koje nisu namijenjene za dugoročnu trajnost. Ova arhitektura se fokusira na privremene i fleksibilne strukture koje mogu zadovoljiti različite ekološke i društvene potrebe. Ova sinteza razmatra ključne aspekte transijentne arhitekture, njene implikacije na održivost i ulogu estetike u kreiranju dinamičnih, responzivnih okruženja.

pavilions in activating public space. This research process was part of the broader KULiSA (Cultural District Sarajevo) project, which addresses the potential transformations of the space between Sarajevo's museums. Instead of constructing a traffic corridor through this part of the city, the KULiSA project proposes the formation of a cultural and museum district through innovative spatial interventions. As part of the academic task, students developed the concept for the Pavilion of Bosnia and Herzegovina, which would be in this area and respond to the question of how ephemeral architectural elements can enrich Sarajevo's cultural landscape.

The Venice Biennale served as a platform where history, culture, and contemporary practice converge, offering insights into sustainable design, climatic adaptation, and the use of local materials. Architecture should not exist in isolation but as part of a broader environmental and cultural continuum, fostering a sense of belonging and continuity. Today, as overconsumption and spectacle-driven design lose relevance, contextual sensitivity is reshaping architectural discourse (Weber-Newth, 2019). Across diverse climates, architecture reflects local conditions through material choices, spatial organization, and stylistic expression, enhancing both sustainability and cultural and ethical resonance (Spector, 2001).

Built heritage and traditional ways of building alongside with materials, plays a crucial role in shaping contemporary design in both tangible and intangible ways. Understanding historical precedents and urban typologies allows architects to bridge tradition and innovation, ensuring that architecture remains a dialogue between past wisdom and future aspirations.

Transient continuum architecture is a developing concept within the field of architectural design that aims to enhance the adaptability, sustainability, and aesthetic qualities of structures that are not intended for long-term permanence. This architecture focuses on temporary and flexible structures that can meet diverse environmental and societal needs. This synthesis discusses key aspects of transient architecture, its sustainability implications, and the role of aesthetics in creating dynamic, responsive environments.

Spajanje budućnosti i prošlosti kroz Bijenale - prakse i materijali

Jedna od ključnih vrijednosti efemerne arhitekture jeste njena sposobnost da smanji potrošnju energije i emisije ugljika kroz adaptivni dizajn. De Vita i saradnici pokazuju da privremene membrane mogu značajno poboljšati termalni komfor prilagodavanjem klimatskim uvjetima, čime se smanjuju energetski zahtjevi i emisije CO₂ (De Vita et al., 2018).

Održivi pristup ovom pitanju, zajedno s procesima implementacije strategija održive gradnje—koji se postižu saradjnjom i holističkim angažmanom građevinske industrije—doprinio je razvoju inovativnih materijala poput biokompozita. Tradicionalna nepečena cigla, odnosno adobe, jedan je od najranijih primjera biokompozitnih materijala i danas ponovo dobija na značaju, predstavljajući materijal iz prošlosti koji nudi efektivna rješenja za budućnost gradnje, spajajući staro i novo.

Biokompozitni materijali bazirani na glini i prirodnim vlaknima organskog porijekla—poput slame, trave, drvne prašine, industrijske konoplje ili drugih veziva—u kombinaciji s vodom, razvijeni su s ciljem poboljšanja hidroksopskih, vezivnih i trajnih svojstava zemljanih građevinskih materijala. Njihove osnovne prednosti leže u lokalnoj dostupnosti, sposobnosti sekvestracije ugljika tokom rasta, biorazgradivosti, netoksičnosti i ekološkoj kompatibilnosti, čime postaju fundamentalno rješenje za smanjenje negativnog utjecaja graditeljstva na okoliš. Posljedično, biokompoziti dobivaju sve više pažnje unutar građevinske industrije, jer njihova primjena odgovara savremenim strategijama cirkularne bioekonomije (Pugliese & Vertua, 2024).

Ova prilagodljivost je ključna jer omogućava izgradnju objekata koji efikasno odgovaraju na specifične uslove lokacije, uz istovremeno minimiziranje ekološkog utjecaja. Nadalje, koncept „Design for Disassembly“ (DFD), kako su ga predstavili Yadav i Garg, naglašava kako privremene strukture mogu olakšati prilagodljivost i ponovnu upotrebu. Ovaj pristup osigurava da se efemerni prostori mogu integrirati u šire arhitektonске prakse, omogućujući njihovu kontinuiranu

Blending future with the past through Biennale - practices and materials

One of the pivotal values in transient architecture is its ability to reduce energy consumption and carbon emissions through adaptive design. Vita et al. demonstrate that temporary membrane structures can significantly enhance thermal comfort by adapting to varying climatic conditions, thereby reducing energy requirements and CO₂ production (De Vita et al., 2018).

A conscientious approach to this issue, along with the processes of implementing sustainability strategies in architecture—achieved through collaboration and a holistic engagement with the construction industry—has spurred the development of innovative materials such as biocomposites. Traditional sundried brick, or adobe, stands as one of the earliest examples of biocomposites and is gaining renewed significance today, representing a material of the past that offers effective solutions for the future of construction, bridging the old with the new.

Biocomposite materials based on clay and natural fibers of organic origin—such as straw, grass, wood dust, industrial hemp, or other binders—combined with water, have emerged from efforts to enhance the hygroscopic, binding, and durability properties of earth-based building materials. Their primary advantages lie in their local availability, carbon sequestration potential during growth, biodegradability, non-toxicity, and environmental compatibility, making them a fundamental solution for reducing the negative impacts of construction on the environment. Consequently, biocomposites are garnering increasing attention within the construction industry, as their application aligns with contemporary circular bioeconomy strategies (Pugliese & Vertua, 2024).

This adaptability is crucial, as it allows for the construction of buildings that respond effectively to site-specific conditions while minimizing environmental impact. Furthermore, the concept of “Design for Disassembly” (DFD) as introduced by Yadav and Garg emphasizes how temporary structures can facilitate adaptability and reusability. This approach

funkcionalnost čak i nakon demontaže ili relokacije (Yadav & Garg, 2023).

Estetski i kulturni značaj prolazne arhitekture ističe Šenk, koji ove strukture smješta u historijski kontekst modernističkih eksperimenta i avangardnih praksi. „Estetika drugosti“ povezana s ovakvim prolaznim strukturama osporava konvencionalne arhitektonске norme i odražava složenost savremenih urbanih sredina (Šenk, 2019). Veza s ranijim arhitektonskim pokretima ne samo da obogaćuje narativ o privremenim strukturama, već i naglašava njihov potencijal za kulturnu i društvenu interakciju. Proučavanje efemerne arhitekture, poput studija slučaja provedenih u Veneciji, ukazuje na potrebu za smjernicama dizajna koje naglašavaju lokalni identitet i kulturni kontekst, potičući socio-kulturne interakcije kroz privremene arhitektonске okvire (Zorzetto et al., 2022).

Pored estetskih i ekoloških aspekata, strukturne karakteristike prolazne arhitekture su od suštinskog značaja. Inovacije u materijalima, poput laganih tekstilnih membrana, omogućavaju izgradnju mobilnih struktura koje se brzo prilagođavaju potrebama korisnika i prostornim konfiguracijama (Winger et al., 2019). Ovu dinamičnu karakteristiku potvrđuje i istraživanje Mire i saradnika (Mira et al., 2012), koje pokazuje kako sklopive makazaste strukture pružaju značajne prednosti u odnosu na statičke konstrukcije u različitim primjenama, uključujući hitne intervencije i privremene instalacije. Takvi materijalni i strukturni napreci unapređuju fleksibilnost privremene arhitekture, doprinoseći njenoj otpornosti i funkcionalnosti.

Laboratoriј budućnosti

Izložba predstavlja transformativni trenutak u savremenom arhitektonskom diskursu, gdje se tradicionalni fokus discipline na estetiku i vrhunske građevinske metode proširio kako bi obuhvatio proširen osjećaj hitnosti i odgovornosti. Kustoski koncept Lesley Lokko za ovu Arhitektonsku bijenale sagledava arhitekturu istovremeno kao narativni proces i pragmatičan poduhvat sposoban za suočavanje s ključnim društveno-političkim, ekološkim i etičkim izazovima.

ensures that ephemeral designs can be effectively integrated into broader architectural practices to provide continuous functionality even as they are dismantled or relocated (Yadav & Garg, 2023)

The aesthetic and cultural significance of transient architecture is highlighted by Šenk, who positions these structures within a historical context of modernist experimentation and avant-garde practices. The “aesthetics of otherness” associated with such transient structures challenges conventional architectural norms and reflects the complexity of contemporary urban environments (Šenk, 2019). The connection to past architectural movements not only enriches the narrative around temporary structures but also underscores their potential for cultural and social engagement. Moreover, the study of ephemeral architecture, such as the case studies conducted in Venice, reveals a need for design guidelines that emphasize local identity and cultural context, promoting socio-cultural interactions using temporary architectural frameworks (Zorzetto et al., 2022).

In addition to aesthetics and environmental considerations, the structural aspects of transient architecture are critical. Innovations in materials, such as lightweight textile membranes, allow for deployable structures that can rapidly adapt to user needs and spatial configurations (Winger et al., 2019). This dynamic characteristic is echoed by the work of (Mira et al., 2012) illustrating how deployable scissor structures can provide significant advantages over static designs in a variety of applications, including emergency response and temporary installations. Such structural material advancements enhance temporary architecture's flexibility and contribute to its resilience and functionality.

The Laboratory of the Future

The exhibition is a transformative moment in contemporary architectural discourse, where the discipline's traditional focus on aesthetics and cutting-edge construction methods has evolved to encompass an expanded sense of urgency and responsibility. Lesley Lokko's curation for this latest Architecture Biennale sees architecture as both a narrative process and a

Upotreboom termina „praktičari“ umjesto „arhitekti“ Bijenale naglašava složenost arhitektonске produkcije i nužnost direktnog, angažiranog djelovanja. Ova promjena perspektive također odražava rastući imperativ struke da uključi glasove i perspektive koji su historijski bili marginalizirani ili isključeni – posebno one iz Afrike i afričke dijasporе. Lokko postavlja Afriku ne kao izolirano mjesto izazova, već kao tačku kritičkog promišljanja, oblikovanu historijom diskontinuiteta i inovacija koje imaju globalni odjek.

U središtu izložbe leži uvjerenje da je imaginacija temeljni instrument arhitektonskog stvaranja. Shodno tome, predstavljeni radovi zagovaraju arhitekturu koja nadilazi isključivo formalne i tehnološki vodene izraze, te umjesto toga promiču dekarbonizaciju, dekolonizaciju i jaču svijest o socijalnoj pravdi. Izložba je pažljivo podijeljena u šest sekcija, čime se ističe širina savremene prakse – od velikih instalacija i etabliranih biroa do malih kolektiva i pojedinaca koji djeluju unutar akademskih, eksperimentalnih i zajedničkih inicijativa.

Konačno, Bijenale pozicionira arhitekturu kao evolutivno polje sposobno za suočavanje s gorućim globalnim izazovima kroz inkluzivnu

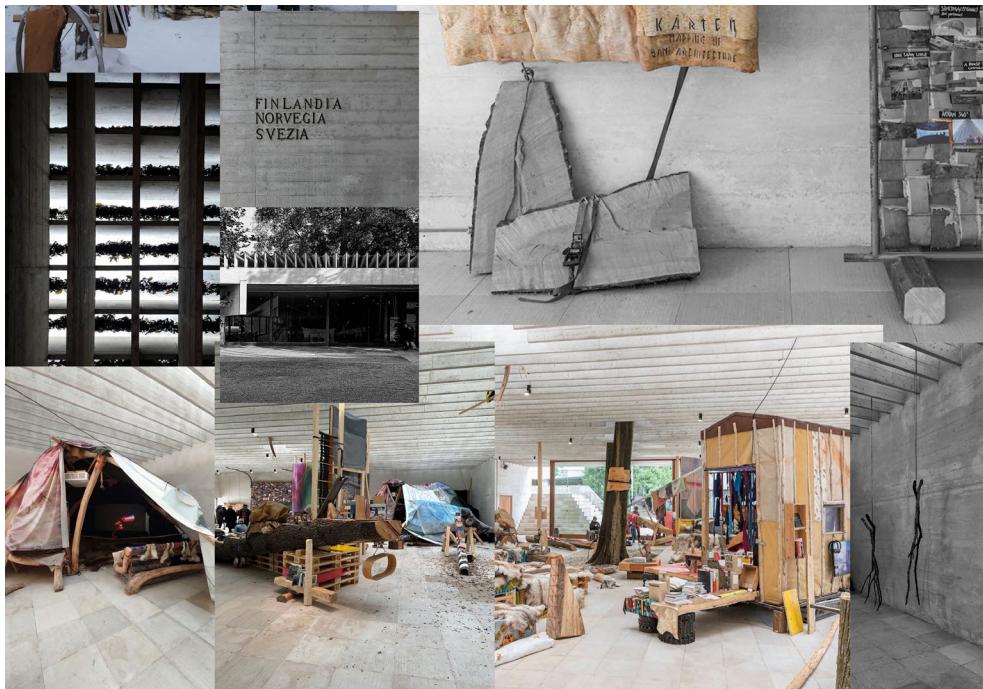
pragmatic endeavor capable of addressing the world's critical sociopolitical, ecological, and ethical dilemmas.

By referring to participants as “practitioners” rather than “architects,” the Biennale foregrounds the multifaceted nature of architectural production and the necessity of direct, engaged action. This reorientation also echoes the profession’s growing imperative to include voices and perspectives historically marginalized or excluded—particularly those from Africa and the African Diaspora. Lokko’s conceptual framework views Africa not as an isolated locus of challenges but as a vantage point for critical reflection, informed by a history of disruptions and innovations that resonate globally.

Central to the exhibition is the conviction that imagination is the fundamental instrument of architectural creation. Accordingly, the

Ilustracija 1. Fotografije, dio analize Nordijskog paviljona. Izvor: studentski rad

Figure 1. Photographs, part of the analysis of the Nordic Pavilion. Source: Student work



konstelaciju glasova. Daleko od singularne, monolitne discipline, arhitektura se prikazuje kao kolektivni, imaginativni i transformativni poduhvat – onaj koji, otvoreno preispitujući resurse, reprezentacijske strukture i etičku angažiranost, nastoji preoblikovati priče koje pričamo o sebi i, posljedično, o svijetu koji želimo izgraditi (Patterson & Williams, 2005).

Istraživački zadatak i analiza studenata

Bijenale arhitekture u Veneciji 2023. godine, sa temom Laboratorij budućnosti, ponudio je jedinstvenu platformu za istraživanje eksperimentalnih i participativnih pristupa arhitekturi. Fokus ovog Bijenala bio je na arhitekturi kao procesu koji odgovara na izazove budućnosti, s posebnim naglaskom na održivost, inkluzivnost i angažman zajednice. Analizirajući paviljone koji su tretirali ovu temu, studenti su stekli uvid u različite tipologije privremenih struktura, njihov odnos prema javnom prostoru i način na koji reinterpretiraju kulturni kontekst kroz efemernu arhitekturu. Neki paviljoni koristili su otvorene, propusne strukture koje omogućavaju fluidan odnos sa okolinom, dok su drugi stvarali kontrolirana prostorna iskustva. Osim što su služili kao izložbeni prostori, mnogi paviljoni su djelovali kao prostorni aktivatori kroz interaktivne instalacije, performanse i edukativne programe.

Austrijski paviljon Partecipazione predstavlja jedan od najrelevantnijih primjera koji su direktno povezani sa tematskim okvirom projekta KULiSA. Kroz koncept participativne arhitekture, paviljon je istraživao kako arhitektura može postati alat kolektivnog djelovanja i dijaloga, pomjerajući fokus sa tradicionalnog modela ekspanzije ka modelu ustupanja prostora lokalnim zajednicama. Intervencije unutar paviljona omogućile su posjetiocima aktivno učestvovanje u oblikovanju prostora, čime je paviljon postao proces, a ne statična struktura.

Ovaj pristup se direktno povezuje sa izazovima koje postavlja projekt KULiSA, gdje je rješenje javnog prostora između muzeja od ključnog značaja. Ideja arhitekture kao dinamičnog, participativnog procesa koji uključuje zajednicu u oblikovanje javnog prostora uskladena je sa potrebom da se prostor između muzeja ne tretira kao pasivni element, već kao vibrantan, fleksibilan prostor. KULiSA, stoga, osporava

showcased works illuminate an architecture that transcends purely formal or technologically driven expressions, instead advocating for decarbonization, decolonization, and a heightened awareness of social justice. The exhibition is carefully divided into six sections, underscoring the breadth of contemporary practice: from large-scale installations and established firms to small collectives or individuals working across academic, experimental, and community-oriented contexts.

Ultimately, the Biennale casts architecture as an evolving field capable of addressing pressing global challenges through an inclusive constellation of voices. Far from a singular, monolithic practice, architecture becomes a collective, imaginative, and transformative endeavor—one that, by openly questioning resources, representational structures, and ethical engagement, aspires to reshape the stories we tell about ourselves and, consequently, the world we seek to build (Patterson & Williams, 2005).

Students quest and analysis

The 2023 Venice Architecture Biennale, under the theme The Laboratory of the Future, provided a unique platform for exploring experimental and participatory approaches to architecture. The focus of this Biennale was on architecture as a process that responds to the challenges of the future, with a particular emphasis on sustainability, inclusivity, and community engagement. By analyzing pavilions that addressed this theme, students gained insight into diverse typologies of temporary structures, their relationship to public space, and how they reinterpret the cultural context through ephemeral architecture. Some pavilions utilized open, permeable structures that allowed for a fluid relationship with the surrounding environment, while others created controlled spatial experiences. In addition to serving as exhibition spaces, many pavilions also functioned as spatial activators through interactive installations, performances, and educational programs.

The Austrian Pavilion Partecipazione was one of the most relevant examples directly related to the thematic framework of the KULiSA

shvatanje ovog prostora samo kao fizičkog koridora između objekata, već ga zamišlja kao prostor aktivan za sve građane, nudeći mogućnosti za kulturne, edukativne i društvene interakcije. Ovakav pristup, zasnovan na ustupanju prostora lokalnoj zajednici, temeljno se bavi društvenom održivošću i konceptom grada kao živog organizma koji se kontinuirano prilagodava potrebama zajednice.

Pored participativnih modela, savremeni dizajnerski pristupi često uključuju modularne, prefabrikovane sisteme i održive materijale, omogućavajući fleksibilnost, prilagodljivost i minimalan ekološki otisak. Ove karakteristike su posebno relevantne za razvoj Paviljona Bosne i Hercegovine u Sarajevu, gdje je cilj kreirati privremenu strukturu koja odgovara savremenim potrebama urbane kulture i pruža dinamičan, multifunkcionalan prostor.

Analizirani paviljoni na Bijenalu demonstrirali su različite pristupe materijalnosti i konstrukciji. Mnogi su koristili lokalne materijale u kombinaciji sa savremenim građevinskim tehnikama, reinterpretirajući tradicionalne graditeljske prakse. Efemernost ovih struktura ne podrazumijeva nužno njihovu kratkotrajnost,

project. Through the concept of participatory architecture, the pavilion explored how architecture can become a tool for collective action and dialogue, shifting away from the traditional model of expansion towards a model of relinquishing space to local communities. Interventions within the pavilion allowed visitors to actively participate in shaping the space, turning the pavilion into a process rather than a static structure.

This approach is directly linked to the challenge presented by the KULiSA project, where the solution to the public space between the museums is critical. The idea of architecture as a dynamic, participatory process that includes the community in shaping public space aligns with the need to treat the space between museums not as a passive element but as a vibrant, flexible space. KULiSA, therefore, challenges the notion of using this space only as a physical corridor between objects, instead proposing

Ilustracija 2. Fotografije, dio analize Japanskog paviljona. Izvor: studentski rad

Figure 2. Photographs, part of the analysis of the Japanese Pavilion. Source: Student work





*Ilustracija 3. Fotografija, dio analize paviljona Saudijske Arapije.
Izvor: studentski rad*

Figure 3. Photograph, part of the analysis of the Saudi Arabian Pavilion. Source: Student work

već njihovu prilagodljivost i potencijal za transformaciju, pri čemu su često korišteni reciklirani i biorazgradivi materijali. Održivost i eksperimentalni pristupi gradnji omogućavaju da ovi objekti budu i privremen i dugotrajni, zavisno od konteksta i potreba prostora u kojem su smješteni.

Jedan od ključnih zaključaka studijskog putovanja jeste uloga privremene arhitekture u oblikovanju urbanih prostora. U kontekstu Sarajeva, predloženi paviljon ne bi bio izoliran objekat, već bi aktivirao prostor između muzeja, potičući interakciju građana i posjetilaca sa kulturnim sadržajem. Ovaj princip direktno se podudara sa ciljevima projekta KULISA, koji zagovara kulturnu regeneraciju ovog dijela grada i predlaže prostorne intervencije koje omogućavaju formiranje vibrantnog kulturno-muzejskog distrikta, umjesto predloženog infrastrukturnog razvoja. Iskustva sa Bijenalama, naročito austrijskog paviljona Partecipazione, pokazala su kako privremena arhitektura može služiti kao alat eksperimentalnog urbanizma, stvarajući nove oblike interakcije između arhitekture, kulture i javnog prostora. Predloženi Paviljon Bosne i Hercegovine, u okviru projekta KULISA, ne bi bio samo

it as a space that is active for all citizens, providing opportunities for cultural, educational, and social interactions. This approach, based on giving space to the local community, fundamentally addresses social sustainability and the concept of the city as a living organism that continuously adapts to the needs of the community.

In addition to participatory models, contemporary design approaches often incorporate modular, prefabricated systems and sustainable materials, allowing for flexibility, adaptability, and minimal environmental impact. These characteristics are particularly relevant for the development of the Pavilion of Bosnia and Herzegovina in Sarajevo, where the goal is to create a temporary structure that meets the contemporary needs of urban culture and provides a dynamic, multifunctional space.

The analyzed pavilions at the Biennale demonstrated various approaches to materiality and construction. Many used local materials in contemporary building techniques, reinterpreting traditional construction practices. The ephemerality of these structures does not necessarily imply their short lifespan but rather their adaptability and potential for transformation, often using recycled and biodegradable materials. Sustainability and experimental approaches to construction allow these objects to be both temporary and long-lasting, depending on the context and the needs

arhitektonski objekat, već i sredstvo istraživanja potencijala za fleksibilne, efikasne i kulturno relevantne prostore koji odgovaraju savremenim potrebama Sarajeva.

Odgovor - projektovanje BiH Paviljona

Studenti su posjetili izložbu i održali prezentaciju o paviljonu koji je na njih ostavio najjači utisak. Prevladavajuće prisustvo ponovno otkrivenih tradicionalnih praksi i ponovne upotrebe materijala bila je tema koja se stalno ponavljala. Njihov zadatak bio je osmislići paviljon Bosne i Hercegovine za Venecijansko bijenale, ali i paviljon koji se može privremeno smjestiti na otvoreni prostor između dva muzeja.

Inspirisana tradicionalnom planinskom arhitekturom te transcendentalnom i introspektivnom prirodom boravka u planinama, grupa studenata osmisliла je prototip/arhetip jednostavne strukture složenog značenja – "Krovovi rezonance".

Na nadmorskoj visini od gotovo 1.500 metara, Lukomir je najviše i najizolovanije selo u Bosni i Hercegovini. Ovo jedinstveno naselje, smješteno na južnim padinama Bjelašnice, očarava posjetitelje svojim karakterističnim kamenim kućama prekrivenim šindrom od trešnjinog drveta. Proglašeno nacionalnim spomenikom Bosne i Hercegovine zbog svog izuzetnog kulturnog pejzaža, selo Lukomir ima duboke historijske korijene. Stećci, srednjovjekovni nadgrobni spomenici iz 14. i 15. stoljeća, svjedoče o dugovječnosti ovog naselja, čineći ga najvišim stalno naseljenim mjestom u zemlji. U ovom udaljenom selu život je neraskidivo povezan s tradicijama stočarstva i poljoprivrede. Živopisni vuneni rukotvorine, poput rukavica i čarapa, autentične su kreacije ovog planinskog kraja i predstavljaju jedan od glavnih tradicionalnih zanata sela. Inspirisan ovom bogatom kulturnom baštinom, naš prijedlog za Paviljon Bosne i Hercegovine spaјa tradiciju i savremenost. Naziv "Krovovi rezonance" odnosi se na tradicionalne krovove inspirisane kućama Lukomira, dok "rezonanca" sugerira nešto što odjekuje ili nosi dublje značenje, aludirajući na kulturnu dubinu i naslijeđe koje ova struktura utjelovljuje. Struktura paviljona ne predstavlja samo fizičke krovove, već i duboko ukorijenjeno kulturno naslijeđe koje „rezonira“ i ostavlja

of the space in which they are located. One of the key takeaways from the study trip is the role of temporary architecture in shaping urban spaces. In the context of Sarajevo, the proposed pavilion would not be an isolated object, but would activate the space between the museums, encouraging interaction between citizens and visitors with cultural content. This principle directly aligns with the goals of the KULiSA project, which advocates for the cultural regeneration of this part of the city and proposes spatial interventions that would enable the formation of a vibrant cultural and museum district, instead of the proposed infrastructure development. Experiences from the Biennale, particularly the Austrian Pavilion Partecipazione, have shown how temporary architecture can serve as a tool for experimental urbanism, creating new forms of interaction between architecture, culture, and public space. The proposed Pavilion of Bosnia and Herzegovina, within the KULiSA project, would not only be an architectural object but also a means of exploring the potential for flexible, efficient, and culturally relevant spaces that respond to the contemporary needs of Sarajevo.

The Response - designing BiH Pavillion

Students visited the exhibition and made a presentation of a pavilion that made the biggest impression on them. The overwhelming presence of traditional rediscovered practices and reuse of materials was a reoccurring theme. Their task was to design a pavilion of Bosnia and Herzegovina for the Venice Biennale, but also that it can temporarily be placed in the open space in between the two museums.

Inspired by traditional mountainous architecture and the transcendental and introspective nature of being in the Mountains a group of students made a prototype/archetype of a simple structure with complex meaning - "Roofs of Resonance". At an altitude of nearly 1,500 meters, Lukomir is the highest and most isolated village in Bosnia and Herzegovina. This unique settlement, located on the southern slopes of Bjelašnica, captivates visitors with its characteristic stone houses, covered with cherry wood shingles. Declared a national monument of Bosnia and Herzegovina for its exceptional cultural landscape, the village of Lukomir has deep historical roots. Stećci,



Ilustracija 4. Paviljon BiH: Krovovi rezonance. Izvor: studentski rad

Figure 4. Bosnia and Herzegovina Pavilion: Roofs of Resonance. Source: Student work

trajan utjecaj.

Ovaj arhitektonsko-umjetnički paviljon predstavlja jedinstvenu sintezu tradicije i savremenosti, inspirisan tradicionalnim kućama Lukomira. Njegova vanjska opłata, izrađena od tamnog reflektirajućeg stakla, stvara kontrast sa savremenim vremenom. Strmi krovovi, simbolički preuzeti iz tradicionalne arhitekture Lukomira, dominiraju vizurom paviljona, stvarajući most između prošlosti i sadašnjosti. Unutrašnjost paviljona dočekuje posjetitelje toplinom i bogatstvom – zidovi obloženi vunom odražavaju tradiciju rukotvorstva Lukomira, gdje je rad s prirodnom vunom duboko ukorijenjen u kulturi. Toplo osvjetljenje dodatno naglašava tradicionalni duh prostora, stvarajući ugodnu atmosferu koja poziva na istraživanje kulturnog naslijeđa Bosne i Hercegovine.

Paviljon "Krovovi rezonance" priča je koja odjekuje kroz vrijeme, povezujući nas s kulturnim korijenima Bosne i Hercegovine na jedinstven i savremen način. Ovaj koncept u potpunosti se uklapa u Bijenalske paviljone posvećene tradicionalnim zanatima i mudrosti.

Jedna od grupa pokušala je predstaviti prirodno i kulturno naslijeđe Bosne i Hercegovine kroz osnovni kvadratni oblik poloutvorene strukture: Istraživanje historijskog naslijeđa Bosne i Hercegovine kroz interaktivni labyrin. Posjetitelji započinju transformativno putovanje kroz impresivni labyrin, koji počinje multisenzornom prezentacijom prirodnih pejzaža Bosne i Hercegovine, popraćenom sugestivnim zvučnim iskustvom.

medieval tombstones dating back to the 14th and 15th centuries, bear witness to the longevity of this settlement, making it the highest inhabited place in the country. In this remote village, life is intertwined with the traditions of livestock farming and agriculture. Vibrant wool handicrafts, such as gloves and socks, are authentic creations of this mountainous region and represent one of the village's main traditional crafts. Inspired by this rich cultural heritage, our proposal for the Pavilion of Bosnia and Herzegovina merges tradition with modernity.

The name "Roofs of Resonance" refers to the traditional roofs inspired by the houses of Lukomir, while "Resonance" suggests something that echoes or holds deeper meaning, alluding to the cultural depth and heritage that this structure embodies. The pavilion's structure represents not only physical roofs but also the deeply rooted cultural legacy that "resonates" and has a lasting impact.

This architectural-artistic pavilion is a unique synthesis of tradition and modernity, inspired by the traditional houses of Lukomir. Its exterior, made of dark reflective glass, creates a contrast with contemporary times. The sharply sloped roofs, symbolically derived from Lukomir's traditional houses, dominate the pavilion's appearance, forming a bridge between past and present.

Inside the pavilion, visitors are welcomed by warmth and richness—walls lined with wool reflect Lukomir's traditional craftsmanship, where working with natural wool is deeply embedded in the culture. Warm lighting further enhances the traditional spirit of the space, creating a cozy atmosphere that invites exploration of Bosnia and Herzegovina's cultural heritage. The "Roofs of Resonance" pavilion is

Kako se kreću dalje od smirenog prikaza prirodnih ljepota zemlje, posjetitelji ulaze u zamračeni tunel, označavajući početak emotivne i introspektivne tranzicije. Ovaj prolaz istražuje duboke izazove s kojima su se suočavali migranti, s posebnim naglaskom na bosanske emigrante koji su napustili svoju domovinu u potrazi za boljom budućnošću.

Simbolizirajući prelazak iz prošlosti u budućnost te iz ruralnih u urbane pejzaže, zvučni pejzaž tunela postepeno se mijenja – od zvukova prirode do ritmova gradskog života, stvarajući atmosferu nelagode koja odražava teškoće migracija i borbu za identitet u dalekim zemljama, daleko od doma i porodice.

Ovo impresivno iskustvo podstiče posjetitelje na razmišljanje o vlastitim životnim putanjama i univerzalnim temama migracije, njegujući dublji osjećaj empatije prema onima koji su prošli kroz slične izazove.

U završnom dijelu labyrintha, posjetitelji se polako vraćaju svojoj domovini, susrećući elemente koji evociraju uspomene na njihovo porijeklo. Labyrinth neprimjetno isprepliće prirodne motive s tradicionalnim simbolima, ponovno rasplamsavajući osjećaj povezanosti s vlastitim korijenima.

Ovo konceptualno putovanje nudi edukativno i refleksivno istraživanje historijskog naslijeda Bosne i Hercegovine, potičući kritičko promišljanje o realnostima života u inostranstvu te postavljajući pitanje da li prilike izvan granica zemlje zaista nadmašuju one dostupne unutar nje.

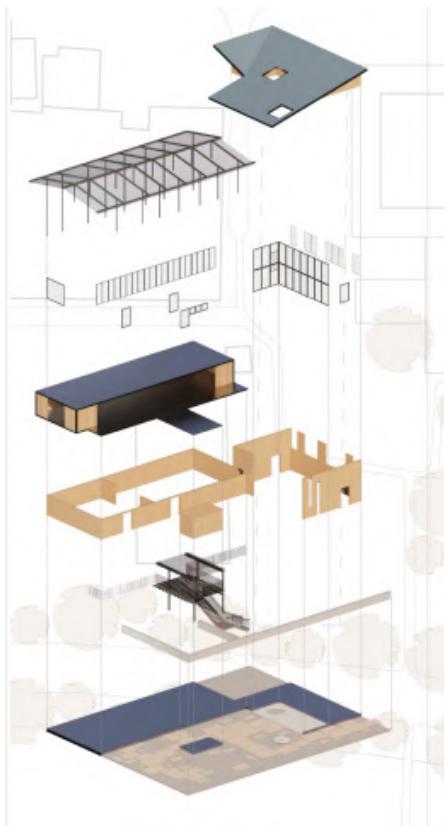
Paviljon pruža uvid u život na Zapadu, analizirajući proces prilagodbe različitim kulturnim i društvenim sredinama. On istražuje trenutke samoće, složenost integracije i obogaćujuću ljepotu različitosti, nudeći posjetiteljima promišljeno i impresivno iskustvo bavljenja temama identiteta, migracije i pripadnosti.

Projekat Paviljona Bosne i Hercegovine nastao je kao odgovor na iskustvo prisustvovanja Venecijanskom bijenalnu 2023. godine, događaju organiziranom od strane Fakulteta arhitekture Univerziteta u Sarajevu. Tematski fokus Bijenala, "Laboratorij budućnosti", istaknuo je raznolike perspektive i kritična pitanja širom različitih regija i zemalja. Primarni cilj ovog studijskog putovanja bio je inspirirati konceptualizaciju rješenja za problem planiranog infrastrukturnog razvoja—konkretno projekta I Transverzale. Predložena saobraćajnica, koja bi presjekla

a story that echoes through time, connecting us with the cultural roots of Bosnia and Herzegovina in a unique and contemporary way. This was very much in the line with the Pavilions of Biennale inspired and dedicated to traditional crafts and wisdom.

One of the groups tried to represent natural and cultural heritage of Bosnia and Herzegovina through a basic square shape of a semi open structure: Exploring the Historical Heritage of Bosnia and Herzegovina through an Interactive Labyrinth

Visitors embark on a transformative journey through an immersive labyrinth, beginning with a multisensory presentation of Bosnia and Herzegovina's natural landscapes, accompanied by an evocative audio experience. As they move beyond the serene depiction of the country's natural beauty, visitors enter a darkened tunnel, marking the onset of an emotional and introspective transition. This passage explores the profound challenges faced by migrants, with a particular focus on Bosnian emigrants who have left their homeland in pursuit of a better future. Symbolizing the passage from past to future and from rural to urban landscapes, the tunnel's auditory landscape gradually shifts from the sounds of nature to the rhythms of city life, creating an atmosphere of unease that reflects the hardships of migration and the struggle for identity in distant lands, far from home and family. This immersive experience encourages visitors to contemplate their own life journeys and the universal themes of migration, fostering a deeper sense of empathy for those who have encountered similar struggles. In the final segment of the labyrinth, visitors slowly transition back to their homeland, encountering elements that evoke memories of their place of origin. The labyrinth seamlessly intertwines natural motifs with traditional symbols, rekindling a sense of connection to one's roots. This conceptual journey offers an educational and reflective exploration of Bosnia and Herzegovina's historical heritage, prompting critical thought on the realities of life abroad and raising questions about whether opportunities beyond its borders truly outweigh those available within the country. The pavilion provides an insightful perspective on life in the West, examining the adaptation process to different cultural and social environments. It delves into moments of solitude, the complexities of integration, and the enriching



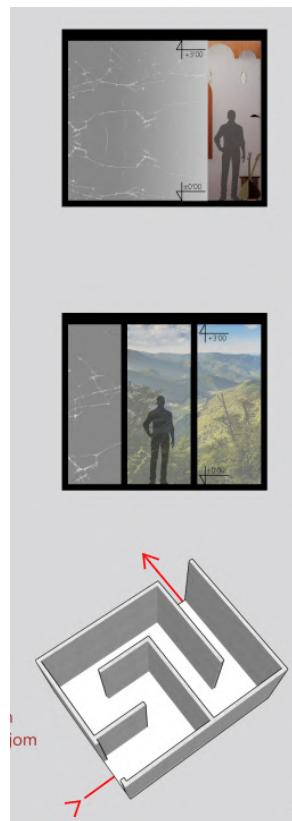
Ilustracija 5. Paviljon BiH: Dah našeg postojanja. Izvor: studentski rad

Figure 5. Bosnia and Herzegovina Pavilion: The Breath of Our Existence. Source: Student work

Ilustracija 6. Paviljon BiH: Labyrinth. Izvor: studentski rad

Figure 6. Bosnia and Herzegovina Pavilion: Labyrinth. Source: Student work

postojeći prostor između Zemaljskog muzeja Bosne i Hercegovine i Historijskog muzeja u općini Novo Sarajevo, prijeti narušavanju uspostavljenog ambijenta i karaktera lokaliteta. Pored ova dva muzeja, uskoro će započeti i izgradnja Muzeja savremene umjetnosti ARS AEVI. Cilj ovog projekta je uspostaviti značajnu vezu između ove tri institucije, čime bi se formirao kulturni distrikt unutar grada Sarajeva—dinamično urbano okruženje koje podstiče kulturni i historijski kontinuitet. Konceptualna osnova Paviljona Bosne i Hercegovine usidrena je u viziji budućnosti koja se oslanja na historijsko i kulturno arhitektonsko



beauty of diversity, offering visitors a thought-provoking and immersive engagement with the themes of identity, migration, and belonging.

Third group of students tried to once again give an interpretation of traditional house that fascinates architects from this region and beyond. It looks like the text contains numerous typographical errors and formatting issues. Below is an improved and refined version in elevated academic English while preserving the original meaning.

The B&H Pavilion project emerged as a response to the experience of attending the 2023 Venice Biennale, an event organized by the faculty of the University of Sarajevo's Department of Architecture. The thematic focus of the Biennale, “The Laboratory of the Future,” highlighted diverse perspectives and critical issues across different regions and countries. The primary objective of this study trip was to serve as inspiration for the conceptualization of a solution addressing the issue of planned

naslijede regije—posebno na tradicionalnu bosansku gradsku kuću. Kroz detaljno istraživanje principa vernakularne gradnje i složene prostorne organizacije tradicionalnih stambenih jedinica, projekat prihvata dekonstruktivistički pristup. Ova metodologija rezultirala je formiranjem fragmentiranog, ali modernističkog reinterpretiranja stambenog prostora. Integracijom savremenih materijala i dizajnerskih elemenata u javne dijelove strukture, paviljon postiže osjećaj lakoće i konstruktivne jasnoće, dok su privatni prostori naglašeni kroz skriveno dvorište, koje evocira specifični karakter tradicionalne bosanske avlige. Dekonstruktivistički koncept proteže se kroz cijelu strukturu, ali je najizraženiji u dizajnu krovnog pejsaža. Značajan dio objekta prekriven je laganom konstruktivnom mrežom, djelimično zastakljenom kako bi omogućila prodror prirodne svjetlosti. Ova struktura je fizički povezana s prizemnim nivoom putem stepeništa, čime se metaforički priziva tradicionalna divanhana—uzdignuta prostorija u bosanskim kućama, namijenjena društvenim okupljanjima. Preostali dio krova odlikuje se fragmentiranim, valovitom formom, svjesno perforiranom kako bi omogućila rast visokog rastinja, dodatno jačajući povezanost s principima tradicionalne bosanske arhitekture.

Paviljon se sastoji od dvije međusobno povezane kompozicijske cjeline. Prva obuhvata izložbeni prostor s interaktivnim segmentom, omogućujući posjetiocima da se uključe u umjetničko stvaralaštvo i neposredni prikaz svojih radova. Druga sekcija sadrži klasičnu izložbenu zonu, koja je vizuelno i prostorno povezana s vanjskim dvorištem kroz uvučenu, stakлом obloženu formu. U samom središtu paviljona smješten je informativni punkt koji pruža uvid u koncept paviljona, aktuelne aktivnosti i ostale kulturne događaje u Sarajevu. Privatno dvorište, zatvoreno kamenim zidovima, dodatno naglašava osjećaj introspekcije i utočišta.

Ovo prostorno rješenje neprimjetno povezuje narative triju muzeja, naglašavajući historijski razvoj lokaliteta. Laka konstrukcija paviljona omogućava fleksibilnost u relokaciji i prilagođavanju prostora prema potrebi. Funkcionalno, paviljon omogućava posjetiocima da aktivno sudjeluju u kreiranju vlastite historije i budućnosti, jačajući njihovu povezanost s kulturnim naslijedjem Bosne i Hercegovine. Osim arhitektonske i kulturne uloge, paviljon ima ambiciju potaknuti promjene. Njegova svrha

infrastructure development—specifically, the I Transversal project.

The proposed thoroughfare, which would cut through the existing space between the National Museum of Bosnia and Herzegovina and the Historical Museum in the municipality of Novo Sarajevo, poses a threat to the established ambiance and character of the site. In addition to these two museums, the construction of the *ARS AEVI Museum of Contemporary Art* is also set to commence soon. The aim of this project is to establish a meaningful connection between these three institutions, thereby forming a *cultural district* within the city of Sarajevo—a dynamic urban backdrop that fosters cultural and historical continuity.

The conceptual foundation of the *Bosnian Pavilion* is anchored in a forward-looking perspective that draws upon the historical and cultural architectural heritage of the region—specifically, the traditional Bosnian urban house. Through extensive research into the principles of vernacular construction and the complex spatial organization of traditional dwellings, the project embraces a deconstructivist approach. This methodology led to the formation of a fragmented yet modernist reinterpretation of residential space. By integrating contemporary materials and design elements into the *public* areas of the structure, the pavilion achieves a sense of lightness and structural clarity, while the *private* spaces are accentuated through the concealed courtyard, reminiscent of the specific character of a traditional Bosnian *avlja* (courtyard). The deconstructivist concept extends throughout the entire structure but is most prominently expressed in the design of the roofscape. A significant portion of the building is covered by a lightweight structural framework, partially glazed to allow natural light to permeate the space. This structure is physically connected to the ground level through a staircase, metaphorically evoking the traditional *divanhana*—an elevated seating area in Bosnian houses designed for social gatherings. The remaining portion of the roof is distinguished by a fragmented, undulating form, deliberately punctuated to accommodate the growth of tall vegetation, further reinforcing the connection to the principles of traditional Bosnian architecture.

The pavilion is composed of two interconnected compositional volumes. The first houses an exhibition space with an interactive component, allowing visitors to engage in artistic creation

je podstaci kritičku refleksiju o prethodnim dostignućima, inspirirati mlade kreativne umove i adresirati kolektivne izazove s kojima se društvo suočava. Kroz kreativni i ekspresivni medij, paviljon simbolički prenosi „dah našeg postojanja”, hvatajući suštinu otpornosti, kontinuiteta i kulturnog identiteta.

Četvrta grupa inspirisana je olimpijskim duhom i pokretom koji prožima grad Sarajevo. Njihov paviljon reflektira simboliku i interaktivni karakter olimpijskih igara i sporta. Umjetnička instalacija „ZOI 84: 40 godina simbolike“ obilježava četiri decenije od Zimskih olimpijskih igara Sarajevo 1984, slaveći trajno naslijede ovog historijskog događaja. Inspirisana prepoznatljivom formom logotipa ZOI 84, instalacija stvara emocionalnu povezanost između prošlosti i sadašnjosti.

Kroz skladnu igru svjetla, drveta i stakla, prostorna kompozicija odražava dinamiku i snagu koja je definirala sportska dešavanja tog vremena. U njenom središtu istaknut je centralni motiv logotipa ZOI 84, dodatno naglašavajući značaj ove godišnjice. Posjetioci prolaze kroz putovanje kroz vrijeme, interaktivno istražujući olimpijske simbole u kontekstu transformacija koje su se odvile tokom proteklih četrdeset godina. Ova instalacija nije samo nostalgično prisjećanje na momente prošle slave, već i snažan podsjetnik na trajne vrijednosti sportskog duha, saradnje i međunarodnog jedinstva.

„ZOI 84: 40 godina simbolike“ poziva posjetioce da zastanu, reflektiraju i ponovo sagledaju vrijednosti koje su oblikovale ovaj ključni historijski trenutak, dok istovremeno razmišljaju o savremenom značaju olimpijskih idea. Studentski rad reflektira potrebu za predstavljanjem jednog od brojnih narativa Bosne i Hercegovine na simbolički ili interpretativni način. Fokusirajući se na specifične elemente tradicije i kulture, njihovi paviljoni predstavljaju sliku ili ideju zemlje. Paviljoni su inherentno privremene i eksperimentalne strukture, a četiri studentske grupe uspješno su reflektirale ove principe.

Privremene strukture i urbani kontinuum Zaključak

Uvođenje privremenog paviljona u muzejski kvart Sarajeva predstavlja kritičnu tačku u razvoju dijaloga između prostorne kontinuitete

and immediate display of their works. The second section contains a traditional exhibition area, visually and spatially connected to an outdoor courtyard through a recessed, glass-enclosed form. At the heart of the pavilion lies an information hub, providing insights into the pavilion's concept, ongoing activities, and other cultural events within Sarajevo. The *private courtyard* is enclosed by stone walls, reinforcing a sense of introspection and refuge. This design solution seamlessly weaves together the narratives of the three museums, emphasizing the historical evolution of the site. The pavilion's lightweight construction allows for flexibility in relocation and spatial adaptation as needed. Functionally, it enables visitors to actively engage in shaping their own histories and futures, fostering a deeper connection to Bosnia and Herzegovina's cultural heritage. Beyond its architectural and cultural role, the pavilion aspires to inspire change. It aims to encourage critical reflection on past achievements, stimulate young creative minds, and address the collective challenges faced by society. Through a creative and expressive medium, the pavilion symbolically conveys the “breath of our existence,” capturing the essence of resilience, continuity, and cultural identity.

The fourth group was inspired by the Olympic spirit and movement that inhabits the city of Sarajevo. Their pavilion reflected the symbolism and interactive character of the Olympic games and sports.

The artistic installation “ZOI 84: 40 Years of Symbolism” commemorates forty years since the Sarajevo 1984 Winter Olympics, celebrating the enduring legacy of this historic event. Drawing inspiration from the distinctive form of the ZOI 84 logo, the installation forges an emotional connection between past and present.

Through a harmonious interplay of light, wood, and glass, the spatial composition reflects the dynamism and strength that defined the sporting events of that era. At its core, the central motif of the ZOI 84 logo is prominently positioned, underscoring the significance of this anniversary.

Visitors embark on a journey through time, engaging with interactive elements that explore the Olympic symbols in the context of the transformations that have unfolded over the past four decades. This installation is not merely



*Ilustracija 7. Paviljon BiH: ZOI- Nova bob instalacija 2024.
Izvor: studentski rad*

Figure 7. Bosnia and Herzegovina Pavilion: ZOI - New Bobsled Installation 2024. Source: Student work

i diskontinuiteta. Takva struktura, samom svojom prirodom, remeti uspostavljeni urbani poredak, a istovremeno povezuje različite vremenske slojeve – prošlost, sadašnjost i budućnost – u koherentnu prostornu naraciju. Djelujući istovremeno kao prag i kao spona, paviljon posreduje između Žemaljskog muzeja Bosne i Hercegovine, Historijskog muzeja i još neizgrađenog muzeja savremene umjetnosti ARS AEVI, uspostavljajući dinamičnu interakciju između sjećanja, prisustva i iščekivanja.

a nostalgic tribute to moments of past glory but also a compelling reminder of the enduring values of sportsmanship, collaboration, and international unity.

“ZOI 84: 40 Years of Symbolism” invites visitors to pause, reflect, and revisit the values that shaped this pivotal moment in history, while simultaneously contemplating the contemporary significance of Olympic ideals. Student work reflects the need to represent the in the symbolic or interpretative way one of many narratives of Bosnia and Herzegovina. They focus on specific elements of tradition and culture and their pavilions represent the image or the idea of the country. Pavilions are inherently structures of temporality and experiment and the four student groups have reflected these views.

Efemernost ovakve intervencije opire se trajnosti, ali istovremeno afirmira mjesto, egzistirajući unutar intersticija odsustva i prisutnosti. U slojevitom palimpsestu Sarajeva, gdje se historijski sedimenti neprestano reinterpretiraju u savremenim kontekstima, privremeni paviljon destabilizira rigidne arhitektonске taksonomije. On nije statičan objekt, već događaj – proces u nastajanju – koji aktivira latentne potencijale urbanog polja i reartikulira način na koji se prostor doživljava i razumijeva.

Sama ontologija privremenog sugerira arhitekturu koja nije usmjerena ka završetku, već ka procesu. Takve strukture, upravo kroz svoju privremenost, afirmiraju prostornu etiku koja je uvjetovana, responzivna i adaptivna. Odbijajući zahtjev za trajnošću, one propituju konvencionalne ideje monumentalnosti i autoriteta, umjesto čega prihvataju fluidnost koja im omogućava neprestano rekonstituiranje u različitim kontekstima. Koncept "Design for Disassembly" dodatno osnažuje ovu paradigmu, gdje materijalni sklopovi nisu završna stanja, već uvjetovane forme postajanja – uvijek otvorene za rastavljanje, recompoziciju i migraciju.

Medutim, takve arhitekture ne djeluju isključivo na funkcionalnom ili ekološkom planu; one nose u sebi estetiku razlike – alteritet koji osporava dominantnu arhitektonsku sintaksu. Svojim formalnim gestama izazivaju osjećaj začudnosti koji potiče kritički angažman. Njihova lakoća, sposobnost transformacije i pregovaranje s materijalnom prolaznošću artikuliraju dublu poetiku prostora, gdje se tekonika i fenomenologija prožimaju u arhitekturi koja je podjednako iskustvena koliko i formalna.

Venecijanski bijenale, kao prostor radikalnog diskursa, stavljaju u prvi plan ovu promjenjivu paradigmu arhitektonskog mišljenja. Više nije riječ o pukoj izložbi objekata, već o arhitekturi kao neprestanom dijalogu – onom koji preispituje historije, ekologije i materijalne nasljeđe. Studentski paviljoni, koncipirani u okviru ovog diskursa, ne referiraju samo na arhitektonsko nasljeđe Bosne i Hercegovine, već ga transponiraju u niz prostornih provokacija. Oni ne funkcioniraju kao statične reprezentacije, već kao kritička iščitanjava, razotkrivajući tenzije između memorije i projekcije, između ukorijenjenosti i nomadizma.

Transient structures and urban continuum Conclusion

The introduction of a temporary pavilion into Sarajevo's Museum quarter emerges as a critical juncture in the unfolding dialogue between spatial continuity and rupture. Such a structure, by its very nature, disrupts the established urban order while simultaneously weaving together disparate temporalities—past, present, and future—into a coherent spatial narrative. Acting as both a threshold and a hinge, the pavilion mediates between the National Museum of Bosnia and Herzegovina, the Historical Museum, and the yet-to-be-materialized ARS AEVI Museum of Contemporary Art, forging a dynamic interplay of memory, presence, and anticipation.

The ephemerality of such an intervention resists permanence yet affirms place, operating within the interstices of absence and presence. Within the layered palimpsest of Sarajevo, where historical sedimentations are constantly reinterpreted through contemporary conditions, the temporary pavilion destabilizes rigid architectural taxonomies. It performs as an event—an unfolding rather than a fixed entity—activating latent potentials within the urban field and reconfiguring the way space is experienced and understood.

The very ontology of the temporary suggests a mode of architecture that is not about completion but about process. These structures, through their provisionality, invoke a spatial ethics that is contingent, responsive, and adaptive. In their refusal to claim permanence, they interrogate conventional notions of monumentality and authority, instead embracing a fluidity that allows them to be continually reconstituted in different contexts. The notion of "Design for Disassembly" reinforces this paradigm, wherein material assemblies are not end-states but conditions of becoming—always capable of dissolution, recombination, and migration. Yet, such architectures do not merely operate on a functionalist or ecological plane; they carry within them an aesthetic of difference—an alterity that challenges the dominant architectural syntax. In their formal gestures, they evoke an estrangement that compels critical engagement. Their lightness, their capacity for transformation, their negotiation

Svaki paviljon konstruira drugačiju prostornu naraciju. Rascjepkana krovna silueta dekonstruktivističke bosanske kuće artikulira tektonski diskontinuitet, pukotinu u urbanoj sintaksi koja sugerira kontinuitet, ali se opire zatvaranju. Interaktivni labyrin, nasuprot tome, pozicionira posjetioca u iskustvenu oscilaciju između gubitka i povratka, kreirajući prostornu dramaturgiju migracije i pripadanja. Paviljon inspirisan Lukomirom apstrahira vernakularno sjećanje u savremeni materijalni dijalog, dok Olimpijski paviljon čini vrijeme oplijivim, upisujući historijske ritmove Sarajeva u efemernu strukturu.

Na koncu, ovi projekti potvrđuju kapacitet privremenog ne kao arhitektonskog kompromisa, već kao sredstva za upisivanje novih mogućnosti u urbani tekst. Muzejski kvart Sarajeva ne pojavljuje se kao statični depo kulturnih artefakata, već kao prostor prostorne pregovaračke dinamike, gdje efemerno postaje medij kroz koji se prepliću historijske naracije i savremene aspiracije. Ovi paviljoni, upravo u svojoj prolaznosti, artikuliraju paradoks mjesta – istovremeno prolaznog i postojanog, upisanog i neupisanog, uvijek na rubu postajanja.

with material transience—these qualities speak to a deeper poetics of space, where the tectonic and the phenomenological intersect to produce an architecture that is as much about experience as it is about form.

The Venice Biennale, as a space of radical discourse, foregrounds this shifting paradigm in architectural thought. No longer a mere exhibition of objects, it reconfigures architecture as an unfolding dialogue—one that interrogates histories, ecologies, and material legacies. The student pavilion projects, conceived in the wake of this discourse, do not merely reference Bosnia and Herzegovina's architectural heritage but rather translate it into a set of spatial provocations. They operate not as static representations but as critical re-readings, unraveling the tensions between memory and projection, between rootedness and nomadism.

Each pavilion constructs a different spatial narrative. The fractured roofscape of the deconstructivist Bosnian house enacts a tectonic disjunction, a rupture in the urban syntax that gestures toward continuity while resisting closure. The interactive labyrinth, by contrast, positions the visitor within an experiential oscillation between loss and return, a spatial dramaturgy of migration and belonging. The Lukomir-inspired pavilion abstracts vernacular memory into a contemporary material dialectic, while the Olympic pavilion renders time palpable, inscribing Sarajevo's historical rhythms into an ephemeral construct.

Ultimately, these projects underscore the agency of the temporary not as an architectural compromise but as a means of inscribing new possibilities into the urban fabric. Sarajevo's museum quarter, rather than being a static repository of cultural artifacts, emerges as a site of spatial negotiation, where the ephemeral becomes a medium through which historical narratives and contemporary aspirations intersect. These pavilions, in their very impermanence, articulate the paradox of place—at once transient and enduring, inscribed and uninscribed, always on the cusp of becoming.

KULiSA: Permanentna temporalnost i eksperimenti u javnom prostoru

KULiSA: Permanent Temporality and Experimentation in Public Space

NERMINA ZAGORA

SENKA IBRIŠIMBEGOVIĆ

Sažetak

Ovaj rad istražuje urbanu transformaciju sarajevskog kvarta Marijin Dvor, s fokusom na ulogu privremenog urbanizma u kontekstu post-socijalističke i postratne obnove. Ova zona, smještena između značajnih muzejskih objekata, može se okarakterisati kao urbana praznina uslijed kašnjenja u razvoju infrastrukture i neostvarenih urbanističkih planova, naročito izgradnje transverzalne saobraćajnice. U ovom istraživanju, takve okolnosti se sagledavaju kao povoljna prilika za ispitivanje privremenih korištenja prostora—poput kulturnih događaja, filmskih projekcija, marketa i radionica—te njihovog potencijala da oblikuju dugoročnu transformaciju ovog područja u muzejski/kulturni distrikt. Oslanjanjući se na teorije privremenog urbanizma, taktičkog urbanizma i iterativnog place making-a, studija ističe kako ovi privremeni prostorni zahvati mogu katalizirati urbane promjene, pružajući dragocjene uvide u planiranje i razvoj dinamičnih, adaptivnih javnih prostora. Rezultati istraživanja sugeriraju da ovakva privremena korištenja nude priliku za preispitivanje i redefinisanje područja Marijin Dvora, integrirajući muzejske i kulturne institucije u jedinstven prostor koji podržava javnu participaciju, kulturnu produkciju i održivu urbanu regeneraciju.

Ključne riječi:

privredni urbanizam, Kulturni distrikt, javni prostor, post-socijalistička urbana transformacija

Abstract

This paper explores the urban transformation of Sarajevo's Marijin Dvor quarter, focusing on the role of temporary urbanism in the context of post-socialist and post-war regeneration. This area placed in between the significant museum buildings, can be characterised as an urban void due to delayed infrastructure development and unfulfilled urban plans, particularly the construction of a transversal road. In this research, these circumstances are regarded as fortunate opportunity to examine temporary uses of the space—such as cultural events, open-air cinemas, markets, and workshops—and their potential to shape the area's long-term transformation into a museum/cultural district. By drawing on theories of temporary urbanism, tactical urbanism, and iterative place-making, this study highlights how these temporary interventions can catalyse urban change, providing valuable insights into the planning and development of dynamic, adaptive public spaces. The findings suggest that such temporary uses offer an opportunity to reimagine the Marijin Dvor area, integrating cultural and museum institutions into a unified space that supports public engagement, cultural production, and sustainable urban regeneration.

Keywords:

Temporary Urbanism, Cultural District, Public Space, Post-Socialist Urban Transformation

Uvod

Permanencija i privremenost često se percipiraju kao suprotstavljeni koncepti, kako lingvistički, tako i logički. Slično tome, urbanističko planiranje i urbana realnost često su prikazani kao polarizirani (Oswalt, Overmeyer, & Misselwit, 2013). U društвima u tranziciji, ove dihotomije su naročito izražene, posebno u gradovima koji su doživjeli ratna razaranja i socio-političke preokrete, poput Sarajeva na prijelazu iz 20. u 21. stoljeće. U tom kontekstu, postsocijalistički i postkonfliktni urbani razvoj obilježen je diskontinuitetima, posebno u dijelovima grada koji su tokom opsade 1992-1995. bili u neposrednoj blizini linija fronta.

Arhitektura tranzicijskog perioda u Sarajevu, nastala u posljednje tri decenije, uglavnom obuhvata komercijalne objekte u centru grada, stambene projekte u zapadnim dijelovima te istovremenu ekspanziju neformalnog stanovanja na padinama koje okružuju grad. Ova arhitektura tranzicije u velikoj mjeri prekida veze s naslijедjem prethodnih perioda. Jedan od pokušaja obnove kontinuiteta u urbanom razvoju ogleda se u planiranoj implementaciji Generalnog urbanističkog plana 2016-2036, koji je izradio Zavod za planiranje Kantona Sarajevo. Ovaj plan se nadovezuje na koncept i principe prethodnih Generalnih urbanističkih planova, koji su obuhvatili periode 1965-1986. i 1986-2015.

Ovaj rad istražuje centralno područje Sarajeva, naselje Marijin Dvor, čije porijeklo datira iz austrougarskog perioda, intenzivno je razvijano u socijalističkom razdoblju, a posljednje tri decenije transformisano u poslovnu zonu. Danas predstavlja dinamičan, ali istovremeno i nedovršen administrativni i poslovni centar Sarajeva. Ovaj prostor također uključuje značajne javne objekte, uključujući muzejske komplekse i univerzitetski kampus, koji su u prošlim epohama služili kao vojni objekti, kako u socijalističkom, tako i u austrougarskom periodu. Muzejski objekti u ovom području organizovani su hronološki, od istoka ka zapadu: Zemaljski muzej Bosne i Hercegovine, završen 1913. godine; Historijski muzej Bosne i Hercegovine (nekadašnji Muzej revolucije), osnovan 1963. godine; te Muzej savremene umjetnosti ARS AEVI, koji je još uвijek u fazi izgradnje.

Introduction

Permanence and temporality are often understood as opposing concepts, both linguistically and logically. Similarly, urban planning and urban reality are frequently presented as polarized (Oswalt, Overmeyer, & Misselwit, 2013). In societies undergoing transition, these dichotomies are particularly evident, especially in cities that have experienced war destruction and socio-political upheaval, such as Sarajevo at the turn of the 21st century. In these contexts, post-conflict and post-socialist urban development is marked by discontinuities, particularly in areas that were once near the frontlines during the 1992-1995 siege.

The architecture of the transition period in Sarajevo, built over the last three decades, mostly encompasses commercial developments in the city centre, residential real estate projects in the western part of the city, and simultaneous expansion of informal housing on the hillsides surrounding Sarajevo. Architecture of transition has generally detached all ties with the legacy of previous eras. One attempt to restore continuity in urban development is the planned implementation of the General Urban Plan 2016-2036, created by the Sarajevo Canton Institute for Planning. This plan builds upon the concept and principles of previous General Urban Plans covering the periods 1965-1986 and 1986-2015.

This paper examines the central area of Sarajevo, the Marijin Dvor quarter, which traces its origins to the Austro-Hungarian period, was extensively developed during the socialist era, and has evolved into a commercial hub over the past three decades. Today, it stands as a bustling yet incomplete administrative and business centre of Sarajevo. The area also houses significant public buildings, including museum complexes and a university campus, which used to be military barracks during both the socialist and Austro-Hungarian periods. The museum buildings are arranged in chronological order from east to west: the National Museum of Bosnia and Herzegovina, completed in 1913; the History Museum of Bosnia and Herzegovina (formerly the Museum of Revolution), established in 1963; and the Contemporary Art Museum ARS AEVI, which is currently under construction.

Detaljnijom analizom područja Marijin Dvora, posebno muzejske zone, primjetan je kontinuitet u urbanističkim planovima od 1960-ih godina, koji predviđaju izgradnju četverotračne transverzalne saobraćajnice. Ova saobraćajnica trebala bi prolaziti kroz urbani prazan prostor između tri muzejska objekta, presijecati zelenu osovinsku Vilsonovog šetalista i povezivati se s mostom preko rijeke Miljacke. Ovaj neizgrađeni prostor između muzeja reflektuje stanje privremene faze u iščekivanju realizacije planirane transverzalne saobraćajnice. Iako je njena izgradnja odgođena decenijama, sjeverni segment započet je 2020. godine, dok je ključni južni dio, koji bi trebao prolaziti kroz muzejski blok, i dalje predmet neslaganja i kontroverzi. Oslanjući se na teorijska istraživanja iz oblasti privremenog urbanizma, taktičkog urbanizma i iterativnog oblikovanja mjesta, ovaj rad analizira privremene aktivnosti i intervencije koje su se odvijale unutar ovog urbanog praznog prostora, u kontekstu njegove potencijalne transformacije u muzejski distrikt. Ove spontano inicirane, poluplanirane ili strateški vođene urbane aktivnosti, koje su se odvijale tokom dugotrajnog perioda čekanja na izgradnju Muzeja savremene umjetnosti Ars Aevi i južnog segmenta transverzalne saobraćajnice, predstavljaju vrijedan eksperiment i referentnu tačku za dugoročni razvoj i finalizaciju ove prostorne cjeline.

Privremeni urbanizam u kontekstu postsocijalističke transformacije kvarta Marijin Dvor

Period poslijeratne obnove i postsocijalističke tranzicije u Bosni i Hercegovini, a posebno u njenom glavnom gradu Sarajevu, poklopio se s usponom neoliberalne globalizacije. Kao rezultat toga, pojavili su se novi paradigmi u urbanističkom planiranju, obilježeni slabljenjem centraliziranog, institucionalnog planiranja i kasnjim pomakom ka privatizaciji i tržišno vodenom urbanom razvoju. Ovaj urbani fenomen Hans Ibelings opisuje pojmom postinstitucionalnog urbanizma (Ibelings, 2002). Smanjenje uloge institucionalnog planiranja vidljivo je u gradovima širom svijeta, gdje se urbani prostori neprestano razvijaju i nikada nisu u potpunosti dovršeni. U tim gradovima, veliki generalni planovi zamijenjeni su fleksibilnim, dinamičnim projektima manjeg mjerila,

Zooming in on the Marijin Dvor area, particularly the museum block, a recurring feature in earlier plans dating back to the 1960s is the proposal for a four-lane transversal road. This road would be constructed through an urban void between three museum buildings, cutting across the green lane of Wilson's promenade, and extending to a bridge over the Miljacka River. The observed inter-museum vacant site reflects an interim phase, pending the development of the planned transversal road. Although the construction of this road has been stalled for decades, the northern segment was initiated in 2020. Meanwhile, the critical southern section, which is planned to pass through the inter-museum site, has been postponed and continues to be a subject of controversy. Drawing on research and theories related to temporary urbanism, tactical urbanism and iterative place-making, this paper examines the temporary activities and interventions that have taken place within the urban void, in the light of its alternative designation as the potential museum district. These spontaneous, semi-planned, or strategic urban activities, occurring during the prolonged anticipation of the construction of the Ars Aevi Contemporary Art Museum and the southern segment of the transversal road, provide valuable insights for the long-term development and completion of the area.

Temporary Urbanism in the Context of Post-Socialist Transformation of Marijin Dvor district

The period of post-war reconstruction and post-socialist transition in Bosnia and Herzegovina, particularly in its capital Sarajevo, coincided with the rise of neoliberal globalization. As a result, new paradigms in urban planning emerged, marked by the decline of centralized, institutional planning and the subsequent shift toward privatization and market-driven urban development. This urban phenomenon was described by Hans Ibelings as the post-institutional urbanism (Ibelings, 2002). The diminution of institutional planning is evident in cities worldwide, where urban environments are constantly evolving and never fully completed. In these cities, grand master plans have been replaced by flexible, dynamic small-scale projects focusing on transformation of

fokusiranim na transformaciju fragmentiranih prostora. Ova promjena paradigme ranije je obrađena u knjizi S,M,L,XL Rema Koolhaasa: "Ako treba da postoji nova urbanistika, ona se neće temeljiti na dvostrukim fantazijama reda i svemoći; ona će biti uprizorenje neizvjesnosti; više neće biti usmjerena na rasporedi više ili manje trajnih objekata, već na 'navodnjavanje teritorija potencijalom'; više neće težiti stabilnim konfiguracijama, već stvaranju polja mogućnosti koja omogućavaju procese koji odbijaju da se kristaliziraju u konačne forme..." (Koolhaas, OMA, & Mau, 1995).

Na prelazu iz 20. u 21. stoljeće, globalni izazovi urbanog planiranja povezani s decentralizacijom dodatno su se intenzivirali u postsocijalističkim zemljama. Prema Sonji Hirt, kolaps socijalizma oslabio je centralizirano javno planiranje, što je rezultiralo gubicima zelenih površina, degradacijom historijskog naslijeđa i promjenama u obrascima mobilnosti. Ograničena ulaganja u javnu infrastrukturu dovela su do povećanog oslanjanja na privatne automobile, uzrokujući saobraćajne gužve i zagadenje, dok su se istovremeno pojavili društvena stratifikacija i tzv. "investitorski urbanizam" (Hirt, Planning during Post-socialism, 2015). Hirt i Stanić također primjećuju nedostatak efikasnog planiranja u tranzicijskim zemljama, gdje su lokalne vlasti imale ograničene kapacitete za rješavanje urbanih izazova (Hirt & Stanić, Revisiting Urban Planning in the Transitional Countries – Regional study prepared for Planning Sustainable Cities Global Report on Human Settlements 2009, 2009). Kao odgovor na to, planerske aktivnosti pomjerene su na nacionalni nivo, s naglaskom na ekološke strategije i usklajivanje nacionalnih politika s EU standardima, naročito u novim članicama EU (Hirt, Planning during Post-socialism, 2015).

Faze tranzicije koje su definirali Hirt i Stanić, zajedno s brojnim urbanim problemima, mogu se prepoznati i u Sarajevu, iako je proces tranzicije ovdje dodatno usporen uslijed poslijeratne obnove te političkih i ekonomskih kompleksnosti. Napetost između planiranog i neplaniranog, formalnog i neformalnog razvoja postala je očitija, manifestirajući se kroz urbane diskontinuitete u strukturi grada. Dok su komercijalni projekti ubrzano realizirani, infrastrukturni i javni sadržaji su kasnili, što se vidi na primjerima neizgrađenih projekata

fragmented spaces. This paradigm shift had been previously addressed by Rem Koolhaas his book S,M,L,XL: "If there is to be a new urbanism it will not be based on twin fantasies of order and omnipotence; it will be the staging of uncertainty; it will no longer be concerned with the arrangement of more or less permanent objects but with the irrigation of territories with potential; it will no longer aim for stable configurations but for the creation of enabling fields that accommodate processes that refuse to be crystallized into definite form..." (Koolhaas, OMA, & Mau, 1995).

The turn of the century posed global challenges for urban planning in terms of decentralisation, in post-socialist countries the complexity increased. According to Hirt, the collapse of socialism weakened centralized public-sector planning, resulting in issues such as the loss of green spaces, historical heritage, and changes in mobility patterns. Limited investment in public infrastructure led to increased reliance on private cars, causing traffic congestion and pollution, while societal stratification and "investor urbanism" emerged (Hirt, Planning during Post-socialism, 2015). Hirt and Stanić also noted the lack of effective planning in transitional countries, where municipal governments struggled to address urban challenges (Hirt & Stanić, Revisiting Urban Planning in the Transitional Countries - Regional study prepared for Planning Sustainable Cities Global Report on Human Settlements 2009, 2009). As a result, planning activities shifted back to the national level, focusing on environmental strategies and aligning national policies with EU standards, particularly in new EU member states (Hirt, Planning during Post-socialism, 2015).

The stages of transition outlined by Hirt and Stanić, accompanied by multiple urban issues and challenges, can be identified in the city of Sarajevo, though the transition process there was further prolonged due to post-war recovery and political and economic complexities. The tension between planned and unplanned, as well as formal and informal development, has become more evident, manifesting in urban discontinuities in the fabric. While commercial developments accelerated, infrastructure and public programs were delayed, as seen in the cases of the Sarajevo Concert Hall (1999) and the Ars Aevi Contemporary Art Museum

Sarajevske koncertne dvorane (1999) i Muzeja savremene umjetnosti Ars Aevi (2002), koji su trebali biti smješteni u centralnom području Marijin Dvora. Danas ovo područje predstavlja primjer tzv. "otočnog urbanizma" (island urbanism), u kojem se lokacije od interesa za investitore planiraju kao izdvojeni projekti – enklave koje se razvijaju po posebnim planovima, dok teritorij između njih nestaje iz javne svijesti (Oswalt, Overmeyer, & Misselwit, 2013). U slučaju naselja Marijin Dvor, višestruko koncentrirani komercijalni centri predstavljaju naslijede tranzicijskog perioda, odudaraјući od nedovršenog Generalnog urbanističkog plana (1986–2015) i heterogene strukture naslijedene iz austrougarskog, socijalističkog i postsocijalističkog perioda. Ova heterogena urbana matrica može se povezati s konceptom otočnog urbanizma: "Ono što je nekada činilo kontinuitet urbanog prostora, danas se raspada na dva područja sa gotovo suprotnim karakteristikama" (Oswalt, Overmeyer, & Misselwit, 2013).

Nove komercijalne strukture djeluju kao "otoci", okruženi urbanim prazninama, neizgrađenim prostorima ili "pukotinama u gradu" (cracks in the city) (Loukaitou-Sideris, 1996; Desideri, 1997). Iako se urbane praznine često percipiraju negativno, one mogu predstavljati vrijedan resurs, nudeći mogućnosti za "prazninu, odsustvo, ali i obećanje, mogućnost i očekivanje" (de Solà Morales, 2003). Od 1990-ih godina, urbane praznine počele su se sagledavati kao potencijalni katalizatori urbanih transformacija (Turku, Kyronviita, Jokinen, & Jokinen, 2023). Dok u većini zapadnoevropskih gradova urbane praznine nastaju kao rezidualni prostori postindustrijske prošlosti, u Sarajevu su rezultat postsocijalističke i postkonfliktne tranzicije.

Među brojnim neizgrađenim i zapanjtenim prostorima u Sarajevu, posebno kontroverzan urbani prazan prostor u naselju Marijin Dvor nalazi se unutar muzejske cjeline. Ova urbana praznina nastala je kao posljedica prolungiranog razvoja planirane transverzalne saobraćajnice iz Generalnog urbanističkog plana (1986–2015), kao i zbog neizgrađenog Muzeja savremene umjetnosti Ars Aevi, projekta koji je 2002. godine dizajnirao Renzo Piano, UNESCO-ov ambasador dobre volje. Status quo traje više od dvije decenije, a u međuvremenu je ovaj prostor postao poligon za različite privremene namjene.

(2002) unbuilt projects which had been designated for the centrally located Marijin Dvor area. Today, this area exemplifies the case of "island urbanism", in which "sites that are relevant for investments are planned as projects – enclaves developed according to plans, while the territory in between disappears from the public consciousness" (Oswalt, Overmeyer, & Misselwit, 2013). In the case of the Marijin Dvor area, multiple densely located commercial centres, represent the legacy of transition, diverging from the uncompleted 1986–2015 General Urban Plan and the pre-existing heterogeneous fabric of Austro-Hungarian blocks, socialist administrative and educational facilities. The Marijin Dvor area's heterogeneous urban character, made up of distinct and often disparate layers, can be associated with Island Urbanism concept: "What was once a continuum of urban space, now disintegrating into two areas with nearly opposing characteristics" (Oswalt, Overmeyer, & Misselwit, 2013).

The new commercial developments act as "islands," surrounded by urban voids, representing the unbuilt spaces or "cracks in the city" (Loukaitou-Sideris, 1996) (Desideri, 1997). While often considered "negative space," urban voids can also be seen as valuable assets, offering opportunities for "emptiness, absence, but also promise, possibility, and expectation" (de Solà Morales, 2003). Although they have often been associated with negative connotations, since 1990s urban voids have been regarded as potential urban catalysts (Turku, Kyronviita, Jokinen, & Jokinen, 2023). While in most Western European cities, urban voids are mostly residual or misused post-industrial sites, in Sarajevo, urban voids are the result of post-socialist and post-conflict transitions.

Among several unbuilt and neglected zones, areas and urban voids, each facing distinct problems, one particularly controversial urban void in Marijin Dvor is the in-between space within the museum block. This urban void is a result of the delayed development of the planned transversal road originating from the 1986–2015 General Urban Plan, as well as the construction of the Ars Aevi Contemporary Art Museum, a project designed in 2002 by Renzo Piano, the UNESCO Goodwill Ambassador. The status quo has been prolonged for more than

Recentna istraživanja i praksa pokazali su ulogu privremenih korištenja, odnosno privremene urbanizacije, kao strateškog instrumenta dugoročnog razvoja (Bishop & Williams, 2012), djelujući kao urbani katalizator u kojem "sami korisnici postaju proizvođači prostora. Uloga urbanista je strateg, agent ili kustos" (Oswalt, Overmeyer & Misselwit, 2013). Upravo kontradikcija između suprotnih pojmoveva, privremenog i trajnog, generira produktivnu tenziju kroz koju privremena urbanizacija postaje katalitička (Turku, Kyronviita, Jokinen & Jokinen, 2023). U tom kontekstu, međumuzejski prostor u sarajevskom naselju Marijin Dvor, tokom prelaznog perioda prije konačne implementacije Generalnog urbanističkog plana, može se posmatrati kao urbanistički laboratorij na otvorenom, namijenjen testiranju različitih scenarija i prostornih eksperimenata. Time se osigurava vrijedan izvor informacija za institucionalne planere u procesu preispitivanja odluka.

Iako se privremena korištenja često povezuju s nesigurnošću, ona omogućavaju brze, ekonomične i fleksibilne intervencije u prostoru, koje mogu dovesti do održivih urbanih transformacija. Mike Lydon i Anthony Garcia ovaj pristup definisu kao taktički urbanizam: "pristup oblikovanju i aktivaciji naselja putem kratkoročnih, niskobudžetnih i skalabilnih intervencija i politika" (Lydon & Garcia, 2015). Urbanista John Bela ovakve inovativne intervencije naziva iterativnim oblikovanjem mesta (Bela, 2015), procesom koji podrazumijeva niz fizičkih transformacija praćenih evaluacijom, pri čemu se prostor progresivno oblikuje kroz vrijeme.

Bez prejudiciranja ili odbacivanja budućeg razvoja transverzalne saobraćajnice, te uz puno uvažavanje konteksta dvaju postojećih i jednog planiranog muzeja, ova studija nastoji istražiti savremenu dinamiku privremenih korištenja. Cilj je izvući pouke iz privremenih aktivacija, neformalnih prostornih praksi i načina korištenja prostora od strane njegovih korisnika.

Privremeno korištenje urbane praznine: lekcije naučene u međuvremenu

Uprkos strateškoj lokaciji, predmetna lokacija ostaje urbanim vakuumom (Ilustracija 1), prvenstveno zbog postojećeg saobraćajnog

two decades, and meanwhile this vacant site has become a polygon for various temporary uses.

Recent research and practice have demonstrated the role of temporary uses or Temporary urbanism as a strategic instrument in the long-term development (Bishop & Williams, 2012), acting as urban catalyst in which "the users themselves become producers of space. The planner's role is that of a strategist, agent, or curator" (Oswalt, Overmeyer, & Misselwit, 2013). It is precisely the contradiction between the two opposites, temporary and permanent, which generates the productive tension through which temporary urbanism becomes catalytic (Turku, Kyronviita, Jokinen, & Jokinen, 2023). In this context, the intra-museum space in the Marijin Dvor neighbourhood of Sarajevo, during the interim period before the final implementation of the General Urban Plan, can be seen as an open-air urban laboratory for testing various scenarios and spatial experiments. It provides a valuable source of information for institutional planners to reassess their decisions.

Even though temporary uses are often associated with uncertainty, they actually enable quick, cheap and flexible interventions in spaces which may lead to sustainable urban transformations, defined by Mike Lydon and Anthony Garcia as Tactical Urbanism: "approach to neighbourhood building and activation using short-term, low-cost, and scalable interventions and policies" (Lydon & Garcia, 2015). Urban planner John Bela calls these innovative interventions iterative place-making (Bela, 2015) a process that involves a sequence of physical changes followed by assessment to progressively shape a place over time.

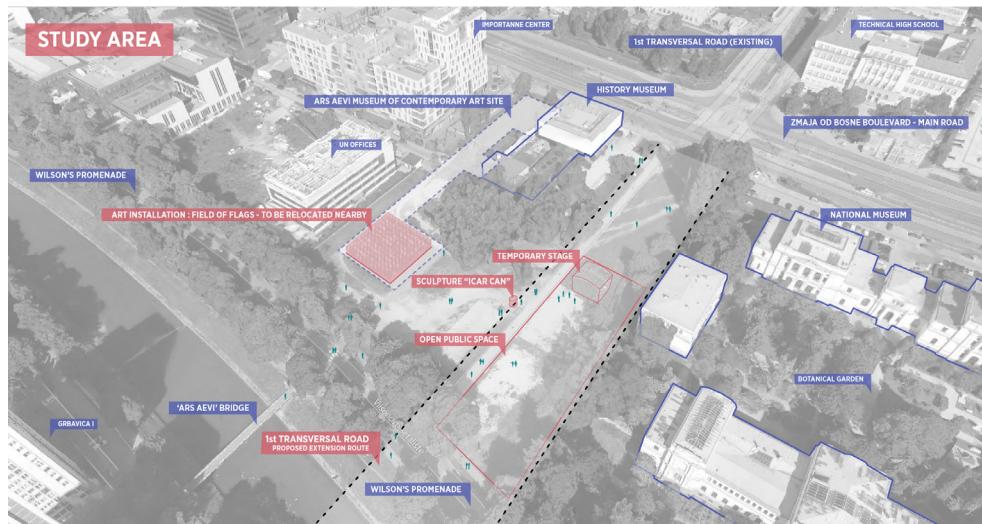
Without presuming or dismissing the future development of the transversal road, and while fully considering the context of two existing and one anticipated museum building, the study aims to explore the current dynamics of temporary uses. It seeks to learn from the temporary activations, informal situations, and the users of the space.

plana koji predviđa izgradnju transverzalne ceste. U međuvremenu, posljednje dvije decenije ovaj prostor služi kao mjesto privremenih kulturnih, obrazovnih i društvenih događaja, ističući njegov potencijal za transformaciju u trajni javni prostor posvećen umjetnosti, edukaciji i interakciji. Privremene upotrebe ovog prostora realizuju se kroz različite scenarije, obuhvatajući i spontane i planirane događaje. Oni variraju od društvenih okupljanja i privremenih tržišta—poput sajmova hrane ili rukotvorina—do kina na otvorenom, edukativnih radionica i sportskih aktivnosti (Ilustracija 2, Ilustracija 3, Ilustracija 4 i Ilustracija 5). Učestalom i trajanju ovih događaja značajno se razlikuju. Neki se održavaju jednom godišnje, poput sezonskih festivala ili kulturnih manifestacija, dok su drugi redovni na mjesecnom ili sedmičnom nivou, poput periodičnih pijaca ili filmskih projekcija. Pojedini događaji traju samo jedan dan, pružajući kratkotrajno, ali intenzivno iskustvo, dok drugi, poput višednevnih radionica ili tematskih festivala, omogućavaju dublu interakciju sa prostorom i zajednicom.

Jedna od najznačajnijih privremenih funkcija ovog prostora jeste njegovo korištenje kao kina

Ilustracija 1. Predmetna lokacija: postojeće stanje medumuzejskog urbanog praznog prostora u odsustvu događaja. Izvor: Edib Pašić.

Figure 1. Study area: the existing state of the inter-museum urban void in the absence of events. Source: Edib Pašić.



Temporary Uses in the Urban Void: Lessons Learnt in the Meantime

Despite its strategic location, the site remains an urban void (Figure 1), primarily due to the existing traffic plan to construct the transversal road. Meanwhile, for the last two decades, this space has been hosting temporary cultural, educational, social events, highlighting their potential for transformation into a permanent public space for art, education, and interaction.

Temporary uses of the site space manifest through various scenarios, encompassing both spontaneous and planned events. These range from social gatherings and temporary markets—such as food fairs or handmade craft markets—to open-air cinemas, educational workshops, and sports activities (Figure 2, Figure 3, Figure 4 and Figure 5). The frequency and duration of these events vary significantly. Some occur annually, like seasonal festivals or cultural celebrations, while others take place annually or monthly, such as recurring community markets or film screenings. Certain events may be limited to a single day, offering a brief but impactful engagement, whereas others, like week-long workshops or thematic festivals, create a more immersive experience.

One of the most notable temporary uses is its role as an open-air cinema during major cultural events such as the Sarajevo Film Festival and the Youth Film Festival. These screenings,



Ilustracija 2. Scenarij kina na otvorenom. Izvor: Edib Pašić. / Ilustracija 3. Scenarij sportskih događaja i naučnog sajma. Izvor: Edib Pašić.

Figure 2. Open-Air Cinema scenario. Source: Edib Pašić. / Figure 3. Sports events and Science fair scenario. Source: Edib Pašić.

na otvorenom tokom velikih kulturnih događaja, kao što su Sarajevo Film Festival i Omladinski filmski festival. Ove projekcije, organizovane u saradnji s općinskim i kantonalnim vlastima, okupljaju ljudе u neformalnom i pristupačnom ambijentu, obogaćujući kulturni pejzaž lokacije. Osim filmskih projekcija, prostor je aktiviran i kroz društvena okupljanja i događaje vođene zajednicom. Održani su neformalni susreti,

organized in collaboration with the municipality and cantonal government, bring people together in an informal, accessible setting, enhancing the cultural vibrancy of the site. Beyond film screenings, the space has also been activated for social gatherings and community-driven events. Informal meetups, public discussions, and artistic performances have taken place, fostering interaction among diverse



Ilustracija 4. Scenarij ulične tržnice, privremenih kafića i muzičkog događaja. Izvor: Edib Pašić. / Ilustracija 5. Scenarij koncerata, performansa i javnih okupljanja. Izvor: Edib Pašić.

Figure 4. Street Food Market, Pop Up Cafes and Music event scenario. Source: Edib Pašić. / Figure 5. Concert, performances and public gatherings scenario. Source: Edib Pašić.

javne diskusije i umjetnički performansi, koji su podstakli interakciju među raznovrsnim grupama korisnika. Ovakvi događaji često prate sezonski ili godišnji ritam, omogućavajući kontinuirano prisustvo i angažman u prostoru. Još jedan značajan vid privremenih aktivacija predstavljaju događaji i festivali usmjereni na mlade. Oni uključuju kreativne radionice, urbane sportske aktivnosti, muzičke nastupe

groups of people. Such events often occur on a seasonal or annual basis, creating a rhythm of cultural engagement that helps sustain public interest in the site. Another significant example of temporary activation includes youth-centred events and festivals. These range from creative workshops, urban sports activities, and music performances to educational programs that engage young people in discussions about

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i edukativne programe koji angažuju mlade u diskusijama o arhitekturi, urbanom prostoru i kulturnom naslijeđu. Ove inicijative doprinose procesu place-makinga, pružajući mlađim generacijama platformu za izražavanje i aktivno učešće.

Prostor je također korišten za visokoprofilne kulturne događaje, poput ceremonije otvaranja festivala Dani arhitekture. Jedan od najistaknutijih trenutaka bila je video-mapping projekcija na fasadi modernističkog Historijskog muzeja Bosne i Hercegovine, čime je zgrada privremeno transformisana u platno za predstavljanje arhitektonске i kulturne baštine lokacije. Ova vrsta privremene intervencije ne samo da povećava vidljivost prostora, već redefiniše njegovo značenje unutar urbanog pejzaža.

Kroz različite privremene upotrebe—od filmskih projekcija i festivala do umjetničkih performansa i edukativnih programa—prostor je postao fleksibilna i dinamična urbana platforma koja podstiče kulturnu produkciju, društvenu interakciju i javni angažman. Ovakve aktivacije demonstriraju potencijal privremenog urbanizma u oblikovanju inkluzivnijih i

architecture, urban space, and cultural heritage. These initiatives contribute to placemaking, offering young communities a platform for expression and participation. The space has also been utilized for high-profile cultural events, such as the opening ceremony of the architecture festival Days of Architecture. One of its standout moments was a video mapping performance projected onto the façade of the modernist History Museum of Bosnia and Herzegovina, transforming the building into a canvas that showcased the architectural and cultural heritage of the site. This type of temporary intervention not only enhances the visibility of the space but also redefines its meaning within the urban landscape.

Through these diverse temporary uses—ranging from film screenings and festivals to artistic performances and educational programs—the site has become a flexible and evolving urban venue that fosters cultural production, social interaction, and public engagement. Such activations demonstrate the potential of temporary urbanism in shaping more inclusive, dynamic public spaces (Table 1).

Privremene upotrebe Temporary Uses	Planiranje i organizacija Planning and Organization			Trajanje događaja Event Duration			Kvalitet privremene prostorne intervencije Quality of the temporary Spatial Intervention
	Javni sektor Public Sector	Privredni sektor Private Sector	Saradnja javnog i privatnog Public-Private Collab	Jednodnevni događaj 1 day event	Sedmični događaj 1 week event	Trajni karakter Permanent	
Javna okupljanja Public Gatherings	x			3		1	△△ ▲ □ ▲
Sportski događaji Sports Events	x		x	7			△△△ ▲
Privremeni marketi hrane i kafici Temporary Food Markets & Cafes		x			2		△△△ □ ▲
Koncertni prostor Concert Venue		x	x	4	2		△△△ ▲
Kino na otvorenom Open Air Cinema				x	2		△ ▲ □ □
Umrštivečke instalacije na otvorenom Open Air Installation			x			5	△ NW ▲ □ □
Istraživački projekti i prostorne instalacije Research Projects and Spatial Installations	x		x	3	2		△ NW ▲ □□
Legenda Legend							
Opis pozitivnih efekata Positive effects description							
△	Društvene vrijednosti: Visok javni odaziv Social Values: High public response						
▲	Održivost: Ekološki pristup Sustainability: Eco-friendly approach						
NW	Cultural and Aesthetic Values: Kulturne i estetske vrijednosti						
□	Ekonomski vrijednosti: Economic Values						
■	Obrazovne vrijednosti: Educational Values						
▲	Održavanje prostora nakon događaja Post-event maintenance						

Tabela 1. Analiza privremenih upotreba urbanog praznog prostora između muzeja u Marijin dvoru, Sarajevo, u periodu od 2020. do 2024. godine. Izvor: KULISA Istraživački projekat, Univerzitet u Sarajevu, Arhitektonski fakultet

Table 1. Analysis of temporary uses of the urban void between museums in Marijin Dvor, Sarajevo, from 2020 to 2024. Source: KULISA Research Project, University of Sarajevo, Faculty of Architecture

dinamičnijih javnih prostora (Tabela 1).

Ove urbane intervencije doprinose stalnoj transformaciji prostora, jačajući angažman zajednice i potičući adaptivnu aktivaciju grada. Istraživači naglašavaju značaj ovakvih događaja u oblikovanju urbanog života i društvenih interakcija; na primjer, Oswalt, Overmeyer i Misselwitz razmatraju kako privremene upotrebe djeluju kao katalizatori urbane transformacije, aktivirajući neiskorištene prostore (Oswalt, Overmeyer, & Misselwitz, 2013). Slično tome, Bishop (Bishop & Williams, 2012) tvrdi da privremenost događaja omogućava gradovima eksperimentisanje s fleksibilnim, evoluirajućim urbanim strategijama. Nadalje, Lydon i Garcia (Lydon & Garcia, 2015) ističu kako kratkotrajne aktivnosti, poput pop-up tržišta ili sportskih događaja, mogu generisati dugoročnu promjenu jačanjem društvenih mreža i poticanjem lokalnog sudjelovanja.

Sveukupno, raznovrsni vremenski obrasci ovih događaja ilustriraju potencijal privremenog urbanizma za regeneraciju prostora i kreiranje životispasnijih, prilagodljivijih urbanih sredina (Tonkiss, 2013). Također, činjenica da se tokom cijele godine na lokaciji dominantno održavaju kulturni događaji implicira prijedlog da se prostor definiše kao muzejska četvrt. Predloženi muzejsko-kulturni distrikt, smješten između tri muzeja, otvara mogućnost kulturne revitalizacije, stvarajući multifunkcionalne javne prostore koji podstiču interakciju, edukaciju i umjetničku razmjenu (Ibrišimbegović & Zagora, 2024). U skladu s globalnim trendovima urbane obnove, ova vizija bi dodatno naglasila katalitički potencijal Marijinog Dvora kao vodećeg centra kulturnih i umjetničkih inovacija u Sarajevu. Na taj način, neodređeni urbani vakuum bi postepeno prerastao u kulturni distrikt, pružajući urbanistima smjernice za konverziju privremenih aktivacija u dugoročne, trajne transformacije.

KULiSA – naučno-istraživački projekat

Godine 2024. Arhitektonski fakultet Univerziteta u Sarajevu pokrenuo je istraživački projekat koji se bavi analizom urbanog praznina između Historijskog muzeja Bosne i Hercegovine, Zemaljskog muzeja Bosne i Hercegovine i budućeg Muzeja savremene umjetnosti Ars Aevi. Projekat uključuje analizu privremenih

These temporary urban interventions contribute to the dynamic and evolving nature of the space, fostering community engagement and adaptive urban activation. Researchers highlight the importance of such events in shaping urban life and social interactions; for instance, Oswalt, Overmeyer, and Misselwitz discuss how temporary uses serve as catalysts for urban transformation, activating underutilized spaces (Oswalt, Overmeyer, & Misselwitz, 2013). Similarly, Bishop (Bishop & Williams, 2012) argues that the temporality of events allows cities to experiment with flexible, evolving urban strategies. Furthermore, Lydon & Garcia (Lydon & Garcia, 2015) emphasize how short-term activities, such as pop-up markets or sports events, can foster long-term change by strengthening social networks and encouraging local participation.

Overall, the varied temporal patterns of these events illustrate the potential of temporary urbanism to regenerate spaces and create more vibrant, adaptable urban environments (Tonkiss, 2013). Such diverse but still dominantly cultural events throughout the year taking place at the site implicate our proposal to create define it as museum district. The proposed museum/cultural district in-between three museums present an opportunity for cultural revitalization, creating multifunctional public spaces that facilitate interaction, education, and artistic exchange (Ibrišimbegović & Zagora, 2024). Aligning with global urban renewal trends, this vision would certainly emphasise new catalytic potential of the Marijin dvor as Sarajevo's leading centre for cultural and artistic innovation. In such a way, the undefined urban void would then grow into the cultural district, providing the planners inputs on how to convert the temporality into long-term, permanent transformation.

KULiSA Research Project

In 2024, University of Sarajevo – Faculty of Architecture initiated a research project, studying the urban void between the History Museum of Bosnia and Herzegovina, the National Museum of Bosnia and Herzegovina, and the future of Ars Aevi Contemporary Art Museum. The project included the analysis of the temporary events currently organized on the site, implying the potential conversion of

događaja koji se trenutno organizuju na lokaciji, sugerirajući potencijalnu transformaciju ovog prostora u muzejski kvart/distrikt. Ova transformacija ne bi samo formalizirala i unaprjedila postojeće kulturne aktivnosti, već bi stvorila dinamičan i multifunkcionalan javni prostor koji podstiče interakciju umjetnika, posjetilaca i šire lokalne zajednice.

Ovi otvoreni prostori, usko povezani s okolnim kulturnim institucijama, mogu se posmatrati kao „interjavni enterijeri“ (Donna-van-Milligen-Bielke, 2021) ili „urbane sobe“ (Zagora & Šamić, 2021), nudeći platformu za dijalog, razmjenu, edukaciju, sport i podizanje kulturne svijesti. Integracijom javnih programa, izložbi i spontanih umjetničkih susreta, muzejski distrikt bi postao živi prostor savremene kulture—onaj koji odgovara na promjenjive društvene tokove, tehnološke inovacije, umjetničke potrebe i ekonomске promjene: Kulturni distrikt Sarajeva - KULiSA.

Iz arhitektonsko perspektive, oblikovanje muzejskog/kulturnog distrikta mora uzeti u obzir njegovu simboličku, estetsku i funkcionalnu ulogu. Muzeji mogu djelovati kao historijski orientirici, kulturni atraktori ili čak društveni kritičari, pri čemu svaki od ovih aspekata nosi specifične prostorne implikacije. Buduće intervencije na ovom prostoru moraju stoga uključivati senzibilan arhitektonski i urbanistički pristup—onaj koji je u skladu s urbanim pejzažem, ali koji istovremeno omogućava fleksibilnost, funkcionalnost i simbolički izraz.

Predložena vizija muzejskog distrikta teži transformaciji nedovoljno iskorištenog urbanog vakuma u dinamičan, multifunkcionalan prostor koji muzeje integriра u gradsko tkivo. Za razliku od često rigidnih i izolovanih modela globalne muzejske arhitekture, ovaj koncept naglašava otvorenost, prilagodljivost i uključenost javnosti. Repurposing zapostavljenih prostora i uklanjanje fizičkih i konceptualnih barijera podstiče kulturnu vitalnost i stimuliše urbanu regeneraciju (Oswalt, Overmeyer & Misselwit, 2013). Više od prostorne intervencije, projekat redefinira ulogu muzeja kao aktivnih urbanih aktera, obogaćujući kulturni pejzaž dok istovremeno promoviše inkluzivan i participativan urbanizam (Tonkiss, 2013).

the area into a museum quarter/district. This transformation would not only formalize and enhance existing cultural activities but also create a dynamic and multifunctional public space that fosters interaction between artists, visitors, and the broader local community.

These open spaces, deeply intertwined with the surrounding cultural buildings, can be regarded as “interpublic interiors” (Donna-van-Milligen-Bielke, 2021) or “urban rooms” (Zagora & Šamić, 2021) offering a platform for dialogue, exchange, educational, sport and cultural awareness. By integrating public programs, exhibitions, and spontaneous artistic encounters, the museum district would become a living space for contemporary culture—one that responds to evolving societal trends, technological advancements, artistic needs and economic shifts: Cultural District of Sarajevo - KULiSA. From an architectural perspective, the shaping of the museum/cultural district must consider its symbolic, aesthetic, and functional role. Museums can act as historical markers, cultural attractors, or even social critics, each carrying distinct spatial implications. Future interventions in this area must therefore embrace a sensitive architectural and urbanistic approach—one that harmonizes with the urban landscape while allowing for flexibility, usability, and symbolic expression.

The proposed vision for the museum district aims to transform an underutilized urban void into a dynamic, multifunctional space that integrates museums into the city's fabric. Unlike the often rigid and insular designs of global museum architecture, this concept emphasizes openness, adaptability, and public engagement. By repurposing neglected spaces and dismantling both physical and conceptual barriers, the initiative fosters cultural vitality and stimulates urban regeneration (Oswalt, Overmeyer, & Misselwit, 2013). More than a spatial intervention, the project redefines the role of museums as active urban agents, enriching the cultural landscape while promoting inclusive and participatory urbanism (Tonkiss, 2013).

Zaključak

Kvart Marijin Dvor u Sarajevu predstavlja jedinstvenu studiju slučaja urbane transformacije, oblikovane bogatim historijskim kontekstom i izazovima postsocijalističke i postkonfliktne tranzicije, koji se manifestiraju kroz urbanu diskontinuitetnost. Ovaj rad istražuje međuodnos koncepta privremenosti i trajnosti, kao i napetost između urbanističkog planiranja i urbane realnosti, koristeći međumuzejski prostor kao fokalnu tačku. Koncepti trajnosti i dugoročnog urbanog planiranja reflektiraju se kroz odloženu implementaciju Generalnog urbanističkog plana, koji predviđa izgradnju transverzalne saobraćajnice, dok se privremeno i urbana realnost očituju kroz dinamičan javni život i privremene aktivnosti koje trenutno oživljavaju prostor. Dok se čeka izgradnja transverzalne ceste koja će presjeci Wilsonovo šetalište i nastaviti se mostom preko rijeke Miljacke, kulturni festivali i društveni događaji već sada aktiviraju međumuzejski prostor, demonstrirajući potencijal nedovoljno iskorištenih lokacija da pokrenu dugoročnu urbanističku transformaciju. U ovom međuperiodu, privremene upotrebe prostora pružaju dragocjene uvide za kreiranje alternativnog koncepta, koji bi doveo do njegove trajne transformacije u muzejski/kulturni distrikt. Oslanjujući se na urbane teorije privremenog i taktičkog urbanizma, kao i iterativnog place-makinga, planeri mogu promatrati i učiti iz postojeće urbane stvarnosti, preispitati prethodno predložena rješenja i poboljšati potencijal za održiv i inkluzivan urbani razvoj Sarajeva. Tako bi Muzejski/Kulturni distrikt Marijin Dvor postao kulturno i društveno središte grada.

Conclusion

The Marijin Dvor quarter in Sarajevo serves as a unique case study of contested urban transformation, shaped by its rich historical context and the challenges of post-socialist and post-conflict transition, which are manifested in urban discontinuity. This paper explores the interplay between the concepts of temporality and permanence, as well as the tension between urban planning and urban reality, using the inter-museum space as a focal point. The notions of permanence and long-term urban planning are reflected in the delayed implementation of the General Urban Plan's designation for a transversal road, while temporality and urban reality are embodied in the dynamic public life and temporary activities that currently take place on the site. While awaiting the construction of the high-frequency transversal road, which will cut through Wilson's Promenade and extend as a bridge across the Miljacka River, activities such as cultural festivals and community events have activated the inter-museum space, demonstrating the potential of underutilized areas to drive long-term urban change. In this interim period, the temporary uses provide valuable insights for creating an alternative concept, transforming the area into a permanent museum/cultural district. By drawing on urban theories such as temporary and tactical urbanism, as well as iterative place-making, planners can observe and learn from the site's urban reality, reconsider previously proposed solutions, and enhance the potential for sustainable and inclusive urban development in Sarajevo, positioning the Museum/Cultural District of Marijin Dvor area as a cultural and social focal point.

KULiSA: od mujejske četvrti do kulturnog distrikta

KULiSA: From Museum Quarter to Cultural District

SENKA IBRIŠIMBEGOVIĆ

NEDIM MUTEVELIĆ

Sažetak

Muzejske četvrti i kulturni distrikti ključni su modeli urbanog i kulturnog razvoja, spajajući umjetnost, obrazovanje i društvenu interakciju. Ovaj rad analizira njihov koncept, historijat i značaj s fokusom na Sarajevo i prostor između Zemaljskog muzeja BiH, Historijskog muzeja BiH i budućeg muzeja Ars Aevi. Iako su pojmovi mujejske četvrti i kulturnog distrikta često korišteni, njihova precizna definicija i razvoj u Sarajevu nisu jasno određeni. Kroz analizu primjera poput MuseumsQuartiera u Beču, Museuminsela u Berlinu i South Kensington Museum Quartera u Londonu, istražuju se različiti pristupi stvaranju mujejskih četvrti. S druge strane, kulturni distrikti, poput Matadero Madrida i Saadiyat Islanda, predstavljaju fleksibilnije prostore koji integrišu kreativne industrije, izvedbene umjetnosti i savremene kulturne prakse. Rad naglašava potrebu interdisciplinarnog pristupa i uključivanja lokalne zajednice u planiranje mujejske četvrti u Sarajevu. Predloženi model zasniva se na hibridnom pristupu, kombinaciji institucionalne kulture i otvorenih prostora za participativne kulturne aktivnosti, čime se predlaže brendiranje i definiranje koncepta mujejske četvrti i kulturnog distrikta s dugoročnim razvojnim potencijalom grada i Kantona Sarajevo.

Ključne riječi:

mujejska četvrt, kulturni distrikt, urbana transformacija, javni prostor, prostorno planiranje

Abstract

It is well-established that cultural edifices such as Museum quarters and cultural districts are key models of urban and cultural development, integrating art, education, and social interaction. This paper analyzes their concept, history, and significance, focusing on Sarajevo and the area between the National Museum of BiH, the Historical Museum of BiH, and the future Ars Aevi Museum. Although the terms museum quarter and cultural district are often used, their precise definition and development in Sarajevo remain unclear.

Through examples such as Vienna's MuseumsQuartier, Berlin's Museum Island, and London's South Kensington Museum Quarter, different approaches to museum quarters are explored. On the other hand, cultural districts like Matadero Madrid and Saadiyat Island integrate creative industries, performing arts, and contemporary cultural practices.

The paper emphasizes an interdisciplinary approach and community involvement in planning Sarajevo's museum quarter. The proposed model combines institutional culture with open spaces for participatory activities, contributing to the branding and definition of a museum quarter and cultural district with long-term development potential for the city and Canton Sarajevo.

Keywords:

museum quarter, cultural district, urban transformation, public space, spatial planning

Uvod: Muzejske četvrti, Kulturni distrikti: razvoj, historijat i savremeni značaj

U okviru predmeta „Prostorni koncepti u arhitekturi i umjetnosti“, na VI semestru predbolonskog studija AFUNSA, tokom akademske 2023/24. godine, za istraživanje je odabrana lokacija smještena između Zemaljskog muzeja BiH, Historijskog muzeja BiH i budućeg Muzeja savremene umjetnosti Ars Aevi. Obzirom na jasnu programsku povezanost postojećih i budućih muzeja, te prepoznate trendove razvoja takvih zona, u posljednje vrijeme sintagma “muzejska četvrt” je već mnogo puta izgovorena od strane promotora budućeg muzeja savremene umjetnosti Ars Aevi, ali i od strane uprave Kantona i Grada Sarajevo. U januaru 2022. godine, premijer Kantona Sarajevo Edin Forto izrazio je zadovoljstvo što projekti poput Muzeja Ars Aevi konačno postaju stvarnost (Grad Sarajevo, 2022).

Planirano je da ova muzejska četvrt postane kulturni, naučni i društveni centar grada, s vanjskim sadržajima za građane. Gradonačelnica Sarajeva Benjamina Karić istakla je da će Sarajevo imati konkretnе korake ka izgradnji Muzeja savremene umjetnosti, što će dodatno obogatiti kulturnu ponudu grada (N1BiH, 2021). U okviru trenutnog nacrta Urbanističkog plana urbanog područja Sarajevo za period 2016.-2036. moguće je pronaći nekoliko dijelova koji eksplicitno navode muzeje u kontekstu kulture, turizma, razvoja funkcija centraliteta, te naslijeda¹.

1. URBANISTIČKI PLAN URBANOG PODRUČJA SARAJEVO (Star Grad, Centar, Novo Sarajevo, Novi Grad, Iličia i Vogošća) za period od 2016. do 2036. godine TEKSTUALNI DIO PLANA - KNJIGA I. NACRT.

75. TURIZAM, SPORT I REKREACIJA (SR) Turizam Prostorna namjena turističkih zona i površina planirana je i sagledana kroz – urbano tkivo - zone sa najvećom koncentracijom turističkih kapaciteta hotela, hostela, ugostiteljstva, pojedinačnih objekata ili kompleksa kulturno - historijskog i prirodnog nasljeđa, kulturnih industrija (muzika, pozorišta, dizajn, ples, muzej, obr. arhitekture, književnost, vizuelna umjetnost, zdravstvo, dječjasti, film, festival...), uglavnom lociranih unutar urbanog tkiva;

6.21. Razvoj funkcija centraliteta... Geografska pozicija Sarajeva, mjesto susreta istoka i zapada, sjevera i juga, gdje se prožimaju slojevi historije i raznolikosti različitih kultura i njihovih duhovnih i materijalnih sedišta, uz status glavnog grada države daje mogućnost razvoja internacionalnog upravno-administrativnih i privrednih funkcija i nalaze razvoj sljedećih funkcija centraliteta: ... - kreativna industrija koja se ogleda kroz razvoj žive umjetnosti kao što su muzeji, galerije, izložbe, pozorišta, balet, koncerti, mediji itd.

7.4.4. KULTURA Dječanstvo kulture se obavlja kroz različite organizacije i institucije, te objekte kulture i umjetnosti, multifunkcionalne sale i kulturno-sportske centre, pozorišta, muzeji, centri za kulturu, kino sale, biblioteke, galerije, itd. Zbog izražene koncentracije postojećih kulturnih sadržaja mrežu kulturnih objekata potrebno je osigurati u smislu bolje dostupnosti kulturnih aktivnosti kroz adekvatan razmjestaj na svim nivoima urbanog područja, te unaprijediti postojeće sadržaje u centralnim zonama. U skladu sa prostornim mogućnostima i potrebama moguće je izvršiti transformacije i prenamjenu objekata (privredni, vojni, objekti javne uprave, ili zamjenjivci izgradnje) u službi namjene kulturnih dešavanja. Budući objekti namijenjeni kulturi kao objekti sa izrazitim funkcijom centralnih aktivnosti treba da zadovolje visok kriteriji arhitektonskog izraza i interpolacija sa svojim prostornim okruženjem. S tim u vezi dimenzionisanje kapaciteta parking prostora je potrebno planirati na svojim parceli ili za namjenskim površinama u okruženju.

8.12. PRIRODNO NASLJEĐE Spomenice prema arhitekturi i oblikovanje prirode imaju

nemjerljivi značaj u opremanjuvanju javnih gradskih prostora, i najvjerdniji su Aleja lipa na Wilsonovom Šetalištu. At međan, Park oko rezidenzije Konak, Pionirički vrt Zemaljskog muzeja BiH, Park oko Ali-pašine džamije, Parkovski kompleks u Alipašinoj ulici, Pionirska dolina, Mali park, Veliki park, Spomen park Vrača, Velika aleja na Ilići i Banjski park Iliča. Navedene parkovske površine trebaju biti očuvane uz stalni monitoring i održavanje nasada. Neophodno je onemogućiti bilo kakvu izgradnju građevina i reduciranje zelenih površina na navedenim parkovskim površinama.

Introduction: Museum Quarters, Cultural Districts: Development, History, and Contemporary Significance

Within the course “Spatial Concepts in Architecture and Art,” in the sixth semester of the pre-Bologna study program at AFUNSA, during the 2023/24 academic year, research focused on a location between the National Museum of BiH, the Historical Museum of BiH, and the future Ars Aevi Museum of Contemporary Art. Given the programmatic connection between the existing and future museums, as well as trends in such zone development, the phrase “museum quarter” has been repeatedly mentioned recently by the promoters of the future Ars Aevi Museum of Contemporary Art and by the Canton and City of Sarajevo administration. In January 2022, the Prime Minister of Sarajevo Canton, Edin Forto, expressed satisfaction that projects like the Ars Aevi Museum are finally becoming a reality (City of Sarajevo, 2022).

The plan is for this museum quarter to become the cultural, scientific, and social center of the city, with outdoor amenities for citizens. Sarajevo Mayor Benjamina Karić emphasized that Sarajevo will take concrete steps toward constructing the Museum of Contemporary Art, further enriching the city's cultural offerings (N1BiH, 2021). Within the current draft of the Urban Plan for the Sarajevo urban area for the period 2016–2036, several sections explicitly mention museums in the context of culture, tourism, centrality development, and heritage¹.

1. URBAN DEVELOPMENT PLAN FOR THE URBAN AREA OF SARAJEVO (Star Grad, Central, Novo Sarajevo, Novi Grad, Iličia, and Vogošća) for the period 2016–2036 TEXTUAL PART OF THE PLAN - BOOK I. DRAFT

75. TOURISM, SPORTS, AND RECREATION (SR) Tourism The spatial designation of tourist zones and areas had been planned through: Urban fabric - zones with the highest concentration of tourist capacities, such as hotels, hostels, hospitality, individual buildings, or complexes of cultural-historical and natural heritage; cultural industries (music, theater, design, dance, museums, crafts, architecture, literature, visual arts, publishing, film, festivals...), mainly located within the urban fabric;

6.2.1. Development of Centrality Functions Sarajevo's geographical position, as a meeting point of East and West, North and South, where history and diverse cultures intertwine, along with its capital status, provides opportunities for the development of international administrative and economic functions and the following centrality functions: Creative industry, reflected in live arts like museums, galleries, exhibitions, theater, ballet, concert, media, etc.

7.4.4. CULTURE Cultural activities are carried out through various organizations, institutions, and cultural facilities, multifunctional halls, cultural-sports centers, theaters, museums, cultural centers, cinemas, libraries, galleries, etc. Due to the concentration of cultural content, the network of cultural facilities must ensure better accessibility within the urban area, improving existing facilities in central zones. Transformations and repurposing of buildings (industrial, military, public administration) can serve cultural activities. Future cultural buildings should meet high architectural standards and integrate with their surroundings. In this regard, parking capacities should be planned on the parcel or surrounding designated areas.

8.12. NATURAL HERITAGE Monuments of garden architecture and shaped nature are essential in enhancing public urban spaces, with the most valuable being: Lipa Alley on Wilson's Promenade, At međan Park, the Park around the Konak Residence, the Botanical Garden of the National Museum of Bosnia and Herzegovina, the Park around Ali-paša Mosque, the Park Complex in Alipašina Street, Pionirska Dolina, Small Park, Large Park, Memorial Park Vrače, the Great Alley at Iličia, and the Spa Park at Iličia. These park areas should be preserved with constant monitoring and maintenance of the plantations. It is essential to prevent any construction and reduction of green areas within these park areas.

Ali ni u jednom dijelu se ne navodi zona ili obuhvat unutar obuhvata urbanog područja grada koji ima predispozicije za definiranje konkretnе zone muzejske četvrti ili kulturnog distrikta, što ima za cilj istraživanje na ovom cijelom projektu KULiSA. Saradanja Arhitektonskog fakulteta sa Zavodom za planiranja i razvoj Kantona Sarajevo, Općinama Centar, Novo Sarajevo mogu doprinijeti da se ova istraživanja i smjernice za razvoja grada Sarajeva i Kantona Sarajevo uvrstiti u nacrte, strategije i planove.

Stoga se postavilo istraživačko pitanje šta je to muzejska četvrt i da li sadržaj prenesen u javni prostor treba biti isključivao vezan za institucije muzeja? Ili se u muzejskim četvrtima mogu organizirati i sadržaji koji su vezani za razne društvene i kulturne aktivnosti, kao što su skupovi, muzički koncerti, kina na otvorenom i sl.? Nametnuto se i potencijal istraživanja pojma kulturnog distrikta, te na koji su nači ova dva pojma u korelaciji.

Razvoj muzejskih četvrti i kulturnih distrikata odražava promjene u urbanističkom planiranju i evoluciju uloge kulturnih institucija u društvu. Još od 19. stoljeća, muzeji i kulturne institucije počinju se grupisati u specifične gradske zone, čime se unapređuje pristupačnost kulturnih sadržaja i njihova povezanost s obrazovnim institucijama i javnim prostorima (Macdonald, 2006). Ovi prostori funkcionišu kao centri umjetnosti, edukacije, turizma i društvenog života, često integrисани s parkovima i pješačkim zonama (Graham, Ashworth & Tunbridge, 2000).

Iako postoje brojne sličnosti između muzejskih četvrti i kulturnih distrikta, potrebno je detaljno analizirati oba pojma i jasnije ih odrediti prema karakteru, uticaju na grad, načinu njihovog upravljanja, brendiranja. Izazovi ove lokacije jesu u tome što je u Urbanističkom planu Kantona Sarajevo (1965.-1986.) na ovom prostoru planirana I Transferzala, koja bi svojom izgradnjom narušila potencijal kreiranja trajnog javnog prostora za potrebe muzeja, kulture, umjetnosti, javnog prostora. Kroz analizu potencijala lokacije u slučaju da se I transverzala ne izgradi, jer nije već 50 godina od izrađenog plana, zaključili smo da blizina ova tri muzeja nameće ovom prostoru kreiranje identiteta muzejske četvrti.

However, nowhere does it define a zone or area within the city's urban framework with the potential to be designated as a museum quarter or cultural district, which is the goal of this entire KULiSA project. Collaboration between the Faculty of Architecture and the Institute for Planning and Development of Sarajevo Canton, as well as the municipalities of Centar and Novo Sarajevo, could contribute to integrating this research and development guidelines for the city of Sarajevo and Sarajevo Canton into drafts, strategies, and plans.

This raises the research question of what exactly constitutes a museum quarter and whether public space content should be exclusively tied to museum institutions. Or can museum quarters also host various social and cultural activities such as gatherings, music concerts, open-air cinemas, and similar events? This further leads to exploring the concept of cultural districts and how these two terms are interrelated.

The development of museum quarters and cultural districts reflects changes in urban planning and the evolving role of cultural institutions in society. Since the 19th century, museums and cultural institutions have clustered in specific urban zones, enhancing access to cultural content and their connection with educational institutions and public spaces (Macdonald, 2006). These spaces function as centers of art, education, tourism, and social life, often integrated with parks and pedestrian zones (Graham, Ashworth & Tunbridge, 2000).

Although there are numerous similarities between museum quarters and cultural districts, a detailed analysis of both concepts is necessary to define them more clearly in terms of character, impact on the city, management methods, and branding. A challenge for this location lies in the fact that the Sarajevo Canton Urban Plan (1965-1986) designated the construction of the I Transversal in this area, which, if realized, would compromise the potential for creating a permanent public space for museums, culture, art, and general public use. By analyzing the potential of the location if the I Transversal is not built—since it has not been implemented in over 50 years—we concluded that the proximity of these three museums imposes the creation of a museum quarter identity for this space. Museum

Muzejske četvrti: Koncept i razvoj

Muzejske četvrti (museum districts ili museum quarters) predstavljaju urbane zone u kojima je koncentrisan veći broj muzeja, galerija i kulturnih institucija. One su rezultat šireg procesa "proizvodnje prostora", kako to definiše Henri Lefebvre (1991), gdje kulturni kapital oblikuje urbani pejzaž i doprinosi redefinisanju društvenih odnosa unutar grada. Macdonald (2006) je istaknula da su muzejske četvrti dinamični prostori koji se razvijaju kroz interakciju muzeoloških strategija, lokalnih potreba i globalnog turizma.

Među najpoznatijim primjerima muzejskih četvrti u Evropi ističu se:

MuseumsQuartier (MQ) u Beču, transformisan iz nekadašnjih carskih konjušnica u jedan od najvećih kulturnih kompleksa na svijetu, smješten u samom srcu grada. Početkom 21. vijeka transformisan je u dinamičnu muzejsku i umjetničku četvrt. Obuhvata Leopold Museum s kolekcijama Schielea i Klimta, MUMOK s avangardnom i pop-art umjetnošću te Kunsthalle Wien, fokusiranu na savremene izložbe. Osim muzeja, MQ nudi javne prostore, urbani namještaj i kulturne događaje poput filmskih projekcija i koncerata. Kroz koncept "živog muzeja", uspješno spaja historijsko nasljeđe i savremenu umjetnost, služeći kao model za urbanu regeneraciju.

South Kensington Museum Quarter u Londonu, koji uključuje tri prestižna muzeja: Victoria & Albert Museum (V&A), posvećen umjetnosti i dizajnu, Prirodnjački muzej, poznat po kolekcijama fosila i dinosaurusa, te Muzej nauke, koji istražuje tehnološke inovacije. Kvart uključuje i Imperial College London te Royal Albert Hall, stvarajući spoj obrazovanja, kulture i istraživanja. Muzeji nude besplatan ulaz, čime su dostupni široj javnosti. Ovaj kvart predstavlja izvrstan model integracije muzeja i urbanog razvoja, inspirirajući slične projekte.(Scott, 2000).

Museuminsel u Berlinu, kompleks muzeja uključujući Pergamonski muzej i Alte Nationalgalerie (Graham, Ashworth & Tunbridge, 2000), jedno je od najznačajnijih svjetskih kulturnih kompleksa, smješteno na rijeci Spree i uvršteno na UNESCO-vu listu svjetske baštine. Obuhvata pet muzeja, uključujući Pergamonski muzej, poznat po antičkim artefaktima poput

Districts: Concept and Development

Museum districts (museum quarters) are urban zones where a significant number of museums, galleries, and cultural institutions are concentrated. They result from a broader process of "production of space," as defined by Henri Lefebvre (1991), where cultural capital shapes the urban landscape and contributes to redefining social relations within the city. Macdonald (2006) highlighted that museum districts are dynamic spaces evolving through the interaction of museological strategies, local needs, and global tourism.

Among the most notable examples of museum districts in Europe are:

MuseumsQuartier (MQ) in Vienna, transformed from former imperial stables into one of the world's largest cultural complexes, located in the heart of the city. At the beginning of the 21st century, it was converted into a dynamic museum and art quarter. It includes the Leopold Museum, housing collections of Schiele and Klimt, MUMOK, featuring avant-garde and pop art, and Kunsthalle Wien, focused on contemporary exhibitions. Beyond museums, MQ offers public spaces, urban furniture, and cultural events such as film screenings and concerts. Through the concept of a "living museum," it successfully merges historical heritage with contemporary art, serving as a model for urban regeneration.

South Kensington Museum Quarter in London, which includes three prestigious museums: the Victoria & Albert Museum (V&A), dedicated to art and design, the Natural History Museum, known for its fossil and dinosaur collections, and the Science Museum, exploring technological innovations. The quarter also encompasses Imperial College London and the Royal Albert Hall, creating a fusion of education, culture, and research. The museums offer free admission, making them accessible to a broad public. This quarter represents an outstanding model of integrating museums with urban development, inspiring similar projects (Scott, 2000).

Museuminsel in Berlin, a museum complex including the Pergamon Museum and Alte Nationalgalerie (Graham, Ashworth & Tunbridge, 2000), is one of the world's most significant cultural complexes, situated on the Spree River and listed as a UNESCO World Heritage

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Pergamonskog oltara i Ištarine kapije, te Alte Nationalgalerie, koja čuva remek-djela njemačkog romantizma i impresionizma. Kompleks predstavlja spoj klasične i moderne muzeologije, nudeći jedinstveno iskustvo istraživanja umjetnosti, arheologije i historije. Museumsinsel je ključni primjer uspješne integracije kulturne baštine u savremenim urbani kontekst, što može biti inspiracija za muzejske distrikte u drugim gradovima.

Danas muzejske četvrti ne predstavljaju samo prostore kulturne baštine već i centre savremenih umjetničkih praksi, obrazovnih programa i kreativnih industrija. Njihova povezanost s javnim prostorima omogućava interakciju građana s muzejima, čime se prevazilazi tradicionalna uloga muzeja kao statičnih institucija (Macdonald, 2006). One predstavljaju ključne primjere urbanog i kulturnog razvoja, evoluirajući iz prostora koji čuvaju baštinu u dinamične kulturne distrikte koji integrišu savremenu umjetnost, edukaciju, kreativne industrije i participativne programe. Ova transformacija odgovara savremenim teorijama urbanizma i kulture, koje naglašavaju važnost hibridnih prostora u kojima se prošlost i sadašnjost isprepliću kroz inovativne pristupe upravljanju kulturnim institucijama i javnim prostorima (Evans, 2001; Montgomery, 2003).

Kako ističe Sharon Macdonald (2006), muzeji više nisu izolovane institucije, već aktivni akteri u oblikovanju urbanog identiteta i društvene interakcije. Njihova integracija s javnim prostorima omogućava građanima da ih doživljavaju kao mesta susreta, razmjene ideja i participacije, čime se prevazilazi tradicionalna, statična uloga muzeja. Slično tome, Richard Florida (2014) naglašava kako prerastajući u kulturni distrikti mogu biti pokretači kreativne

Site. It consists of five museums, including the Pergamon Museum, famous for ancient artifacts such as the Pergamon Altar and the Ishtar Gate, and the Alte Nationalgalerie, which houses masterpieces of German Romanticism and Impressionism. The complex represents a fusion of classical and modern museology, offering a unique experience of exploring art, archaeology, and history. Museumsinsel is a key example of the successful integration of cultural heritage into the contemporary urban context, serving as an inspiration for museum districts in other cities.

Today, museum districts are not only spaces of cultural heritage but also centers of contemporary artistic practices, educational programs, and creative industries. Their connection with public spaces allows citizens to interact with museums, thus transcending the traditional role of museums as static institutions (Macdonald, 2006). They are key examples of urban and cultural development, evolving from heritage-preserving spaces into dynamic cultural districts integrating contemporary art, education, creative industries, and participatory programs. This transformation aligns with contemporary theories of urbanism and culture, emphasizing the importance of hybrid spaces where past and present intertwine through innovative approaches to managing cultural institutions and public spaces (Evans, 2001; Montgomery, 2003).

As Sharon Macdonald (2006) points out, museums are no longer isolated institutions but active agents in shaping urban identity and social interaction. Their integration with public spaces allows citizens to experience them as places of encounter, idea exchange, and participation, surpassing the traditional



Ilustracija 1,2,3 MuseumsQuartier u Beču, South Kensington, Berlin Insel. Izvor: mqw.at discoversouthken.com

Figures 1, 2, 3: MuseumsQuartier in Vienna, South Kensington, Berlin Insel. Source: mqw.at, discoversouthken.com

ekonomije, privlačeći umjetnike, istraživače i preduzetnike koji doprinose razvoju grada kroz inovativne projekte i kulturne programe.

Dodatno, koncept „kulturnih akupunkturnih intervencija“ (Lerner, 2014) pokazuje kako ciljane, manje urbane intervencije u muzejskim četvrtima mogu revitalizirati zapostavljene urbane prostore i kreirati vibrantne kulturne klasterne. Primjeri poput MuseumsQuartiera u Beču, South Kensington Museum Quatera u Londonu i Museuminsela u Berlinu pokazuju kako muzejski kompleksi mogu postati generatori urbanog razvoja, poboljšavajući kvalitet života lokalne zajednice i jačajući globalnu prepoznatljivost grada (Landry, 2006).

Na temelju ovih istraživanja, muzejske četvrti ne treba promatrati samo kao prostore kulturne baštine, već kao ključne elemente savremenog urbanog planiranja, koji povezuju prošlost, sadašnjost i budućnost kroz integraciju umjetnosti, obrazovanja i društvenih inovacija.

Kulturni distrikti: Historijat i značaj

Kulturni distrikti (cultural districts) su specifične urbane zone koje okupljaju muzeje, galerije, teatre, biblioteke i centre za izvedbene umjetnosti. Oni mogu biti formalno planirani od strane vlasti ili nastati spontano kao rezultat koncentracije umjetničkih i kulturnih inicijativa (Evans, 2001). Njihova funkcija nadilazi prezentaciju umjetnosti jer služe kao pokretači urbanog razvoja, ekonomske regeneracije i društvene interakcije (Scott, 2000).

Prema Evanu (2001), kulturni distrikti su ključni alat za kulturno planiranje i mogu značajno doprinijeti obnovi gradskih prostora i jačanju identiteta zajednice. Scott (2000) povezuje kulturne distrikte s razvojem kreativnih industrija i globalne urbane konkurentnosti. Ovaj koncept može se pratiti unazad do renesanskog perioda, kada su evropski gradovi razvijali kulturne centre oko kraljevskih dvorova i crkava. Međutim, moderni kulturni distrikti počinju se oblikovati u 19. i 20. stoljeću, paralelno s industrijalizacijom i urbanizacijom (Landry, 2006).

Prema Sacco, Tavano Blessi i Nuccio (2008), kulturni distrikti su rezultat kombinacije planiranih top-down elemenata i spontanih,

static role of museums. Similarly, Richard Florida (2014) highlights how, by evolving into cultural districts, they can drive the creative economy, attracting artists, researchers, and entrepreneurs who contribute to urban development through innovative projects and cultural programs.

Additionally, the concept of “cultural acupuncture interventions” (Lerner, 2014) demonstrates how targeted, smaller urban interventions in museum districts can revitalize neglected urban spaces and create vibrant cultural clusters. Examples such as MuseumsQuartier in Vienna, South Kensington Museum Quarter in London, and Museuminsel in Berlin show how museum complexes can become drivers of urban development, improving the quality of life for local communities and strengthening the city's global recognition (Landry, 2006).

Based on these studies, museum districts should not be viewed merely as spaces of cultural heritage but as key elements of contemporary urban planning, linking past, present, and future through the integration of art, education, and social innovation.

Cultural Districts: History and Significance

Cultural districts are specific urban zones that bring together museums, galleries, theaters, libraries, and performing arts centers. They can be formally planned by authorities or emerge spontaneously as a result of the concentration of artistic and cultural initiatives (Evans, 2001). Their function goes beyond the presentation of art, as they serve as drivers of urban development, economic regeneration, and social interaction (Scott, 2000).

According to Evans (2001), cultural districts are a key tool for cultural planning and can significantly contribute to the revitalization of urban spaces and the strengthening of community identity. Scott (2000) links cultural districts with the development of creative industries and global urban competitiveness. This concept can be traced back to the Renaissance, when European cities developed cultural centers around royal courts and churches. However, modern cultural districts began to take shape in the 19th and 20th centuries, alongside industrialization and

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samoorganizovanih aktivnosti bottom-up.

Ovaj koncept se dodatno razrađuje kroz analize kulturnih distrikta kao prostora gdje se susreću kreativne industrije, kulturne institucije, umjetničke inicijative i ekonomski akteri, stvarajući dinamične urbane ekosisteme (Ponzini et al., 2014).

Neki od značajnijih kulturnih distrikata u regiji i svijetu su:

Matadero Madrid je jedan od najvažnijih kulturnih distrikta u Evropi, smješten u bivšem industrijskom kompleksu klaonica iz ranog 20. stoljeća. Nalazi se uz rijeku Manzanares i transformisan je u dinamični centar za savremenu umjetnost, dizajn, film, izvedbene umjetnosti i kreativne industrije.

Ovaj distrikt okuplja različite kulturne institucije, uključujući Casa del Lector (centar za promociju čitanja), Cineteca Madrid (bioskop posvećen dokumentarnom filmu), te Nave de Música, prostor za eksperimentalnu muzičku produkciju. Također, Matadero nudi umjetničke rezidencije, coworking prostore i ateljee za mlade kreativce. Matadero Madrid je odličan primjer kako se industrijsko naslijeđe može prilagoditi savremenim kulturnim potrebama, postajući živo središte kulturne produkcije i urbane regeneracije.

Saadiyat island, primjer kulturnog distrikta u okviru globalne kulturne strategije UAE (Zakaria, 2024), usmjeren na razvoj kulturnog turizma i kreativnih industrija. Ovaj kulturni distrikt uključuje Louvre Abu Dhabi, dizajniran od strane Jean-a Nouvela, koji spaja različite svjetske umjetničke tradicije, te budući Zayed National Museum i Guggenheim Abu Dhabi, čiji je arhitekta Frank Gehry. Saadiyat Island kombinira prestižne kulturne institucije s luksuznim stambenim i turističkim sadržajima, stvarajući model kulturne ekspanzije i urbane regeneracije.

urbanization (Landry, 2006).

According to Sacco, Tavano Blessi, and Nuccio (2008), cultural districts result from a combination of planned top-down elements and spontaneous, self-organized bottom-up activities. This concept is further elaborated through analyses of cultural districts as spaces where creative industries, cultural institutions, artistic initiatives, and economic actors intersect, forming dynamic urban ecosystems (Ponzini et al., 2014).

Some of the most notable cultural districts in the region and worldwide include:

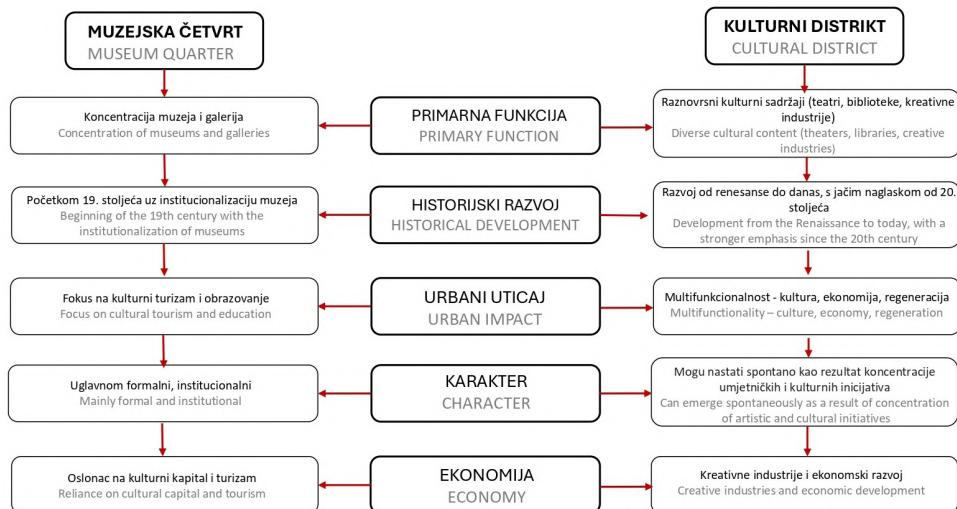
Matadero Madrid is one of the most significant cultural districts in Europe, located in a former industrial slaughterhouse complex from the early 20th century. Situated along the Manzanares River, it has been transformed into a dynamic center for contemporary art, design, film, performing arts, and creative industries. This district brings together various cultural institutions, including Casa del Lector (a center for promoting reading), Cineteca Madrid (a cinema dedicated to documentary films), and Nave de Música, a space for experimental music production. Matadero also offers artist residencies, coworking spaces, and studios for young creatives. Matadero Madrid is an excellent example of how industrial heritage can be adapted to contemporary cultural needs, becoming a vibrant hub for cultural production and urban regeneration.

Saadiyat Island, an example of a cultural district within the UAE's global cultural strategy (Zakaria, 2024), is focused on developing cultural tourism and creative industries. This cultural district includes the Louvre Abu Dhabi, designed by Jean Nouvel, which merges diverse global artistic traditions, as well as the future



Ilustracija 4,5,6. Matadero Madrid, Saadiyat Island UAE, Novi Sad. Izvor: mqw.at/discoverouthken.com

Figures 4, 5, 6: Matadero Madrid, Saadiyat Island UAE, Novi Sad. Source: mqw.at/discoverouthken.com



Ilustracija 7. Komparativna tabela. Izvor: autori

Figure 7: Comparative table. Source: Authors.

Projekat odražava globalni trend pozicioniranja kulture kao pokretača ekonomskog razvoja i međunarodne prepozнатljivosti.

Kulturni distrikt u Novom Sadu razvijen je u okviru projekta "Novi Sad – Evropska prijestolnica kulture 2022", s ciljem regeneracije napuštenih industrijskih i vojnih objekata u vibrantne kulturne centre. Ključni segment ovog distrikta je Kvart kulturnih stanica, koji uključuje prostore poput Skladišta, Biroa, Egység i Kineske četvrti. Posebno značajan je prostor Kineske četvrti (danas poznat kao Distrikt), koji je transformisan u kreativni hub s muzičkim, umjetničkim i edukativnim sadržajima. Ovaj projekt pokazuje kako kulturni distrikti mogu revitalizirati zapuštene gradske zone i postati pokretači urbane regeneracije i kreativnih industrijal.

Kulturni distrikti imaju ekonomski, društveni i urbani značaj, jer omogućavaju revitalizaciju gradskih prostora, privlače kreativne profesionalce i turiste te jačaju kulturni identitet lokalnih zajednica. Njihova fleksibilnost i sposobnost prilagodavanja savremenim urbanim izazovima čini ih ključnim modelom za održivi razvoj gradova i kulturnih ekonomija.

Muzejske četvrti i kulturni distrikti predstavljaju

Zayed National Museum and Guggenheim Abu Dhabi, designed by Frank Gehry. Saadiyat Island combines prestigious cultural institutions with luxury residential and tourism facilities, creating a model of cultural expansion and urban regeneration. The project reflects a global trend of positioning culture as a driver of economic development and international recognition.

The cultural district in Novi Sad was developed as part of the project "Novi Sad – European Capital of Culture 2022," with the goal of regenerating abandoned industrial and military buildings into vibrant cultural centers. A key segment of this district is the Cultural Stations Quarter, which includes spaces such as Skladište, Biro, Egység, and the Chinese Quarter. Particularly significant is the space of the Chinese Quarter (now known as the District), which has been transformed into a creative hub with music, art, and educational content. This project demonstrates how cultural districts can revitalize neglected urban areas and become drivers of urban regeneration and creative industries.

Cultural districts have economic, social, and urban significance, as they enable the revitalization of urban spaces, attract creative professionals and tourists, and strengthen the cultural identity of local communities. Their flexibility and ability to adapt to contemporary urban challenges make them a key model for the sustainable development of cities and

dva različita, ali komplementarna modela kreiranja i brendiranja kulturnih urbanih zona.

- Muzejske četvrti su više usmjerene na institucionalizovanu kulturu, akademske i edukativne funkcije, uz arhitektonski strogo definisan prostor. One su često dio šireg kulturnog nasljeđa i podrazumijevaju formalne muzejske kolekcije i reprezentativnu urbanu strukturu (Graham, Ashworth & Tunbridge, 2000).
- Kulturni distrikti su fleksibilniji i evoluirajući prostori u kojima se kultura, umjetnost i kreativne industrije isprepliću s lokalnim inicijativama i ekonomskim strategijama. Oni nisu samo prostori konzumacije kulture, već i prostori njene produkcije i eksperimentisanja (Landry, 2006).

Savremeni trendovi pokazuju da se sve više urbanih prostora transformiše kroz integraciju oba koncepta – muzeji se sve više otvaraju interaktivnim sadržajima i javnom prostoru, dok kulturni distrikti prepoznaju značaj institucionalnih muzeja i galerija u stvaranju prepoznatljivog kulturnog identiteta (Zakaria, 2024). I muzejske četvrti i kulturni distrikti imaju važnu ulogu u oblikovanju savremenih gradova. Njihova integracija s javnim prostorima omogućava stvaranje dinamičnih i inkluzivnih urbanih sredina, čime se doprinosi regeneraciji gradova i jačanju njihovog kulturnog identiteta (Macdonald, 2006). Dok muzejske četvrti ostaju centri umjetnosti i obrazovanja, kulturni distrikti nude širi spektar kulturnih i kreativnih aktivnosti, oblikujući globalne metropole budućnosti.

Studentski koncepti: kreiranje Muzejske četvrti i potencijali širenja prema Kulturnom distriktu na Marijin dvoru, Sarajevo - KULiSA

Danas je kultura u urbanim sredinama prepoznata kao ključni faktor društvene transformacije i urbane regeneracije, te kao pokazatelj individualnog i kolektivnog blagostanja. Kroz kulturne inicijative i procese koje one pokreću, gradovi mogu omogućiti svojim stanovnicima nove oblike sudjelovanja u javnom životu, razviti mehanizme solidarnosti i inkluzije, revitalizirati zapuštene dijelove, unaprijediti infrastrukturu te otvoriti prostor za nove oblike saradnje i partnerstva, što donosi ekonomske i društvene koristi cijeloj zajednici

cultural economies.

Museum quarters and cultural districts represent two distinct yet complementary models for creating and branding cultural urban zones:

- Museum quarters are more focused on institutionalized culture, academic and educational functions, with a strictly defined architectural space. They are often part of a broader cultural heritage, encompassing formal museum collections and a representative urban structure (Graham, Ashworth & Tunbridge, 2000).
- Cultural districts are more flexible and evolving spaces where culture, art, and creative industries intertwine with local initiatives and economic strategies. They are not only spaces for the consumption of culture but also spaces for its production and experimentation (Landry, 2006).

Contemporary trends show that an increasing number of urban spaces are being transformed through the integration of both concepts—museums are becoming more open to interactive content and public space, while cultural districts recognize the importance of institutional museums and galleries in creating a recognizable cultural identity (Zakaria, 2024). Both museum quarters and cultural districts play an important role in shaping contemporary cities. Their integration with public spaces enables the creation of dynamic and inclusive urban environments, contributing to city regeneration and strengthening their cultural identity (Macdonald, 2006). While museum quarters remain centers of art and education, cultural districts offer a broader spectrum of cultural and creative activities, shaping the global metropolises of the future.

Student Concepts: Creating a Museum Quarter and the Potential for Expansion into a Cultural District in Marijin Dvor, Sarajevo – KULiSA

Today, culture in urban environments is recognized as a key factor in social transformation and urban regeneration, as well as an indicator of individual and collective well-being. Through cultural initiatives and the processes they initiate, cities can provide residents with new forms of participation in

Prema Kevinu Lynchu, slika okoline trebala bi imati tri komponente – “identitet, strukturu i značenje” – koje ova lokalitet posjeduje. Kreativna sinteza između njih predstavlja polaznu tačku ideje koju predlažemo za kulturno održiv urbani prostor. (Kevin Lynch, *The Image of the City* (Cambridge/London: MIT Press, 1960).

U ovom kontekstu, studneti su dobili zadatak istražiti značaj razvoja kulturnog i prostornog identiteta između jednog od najvrednijih, ali nažalost, najugroženijih primjera modernog kulturnog i arhitektonskog naslijeda (1945-1992) u Sarajevu, a to je Historijski muzej Bosne i Hercegovine (nekadašnji Muzej revolucije Bosne i Hercegovine), Zemaljskog muzeja Bosne i Hercegovine i budućeg Muzeja savremene umjetnosti Ars Aevi. Ovaj arhitektonski objekat, djelo Renza Piana, neće biti značajan samo po svojoj formi, već i po sadržaju koji donosi—razvoju umjetnosti i kulture unutar javnog prostora. Time bi mogao postati generator razvoja šireg urbanog područja.

Razvoj takvog jednog prostora i brentiranja novog kulturnog identiteta Sarajeva mogao bi

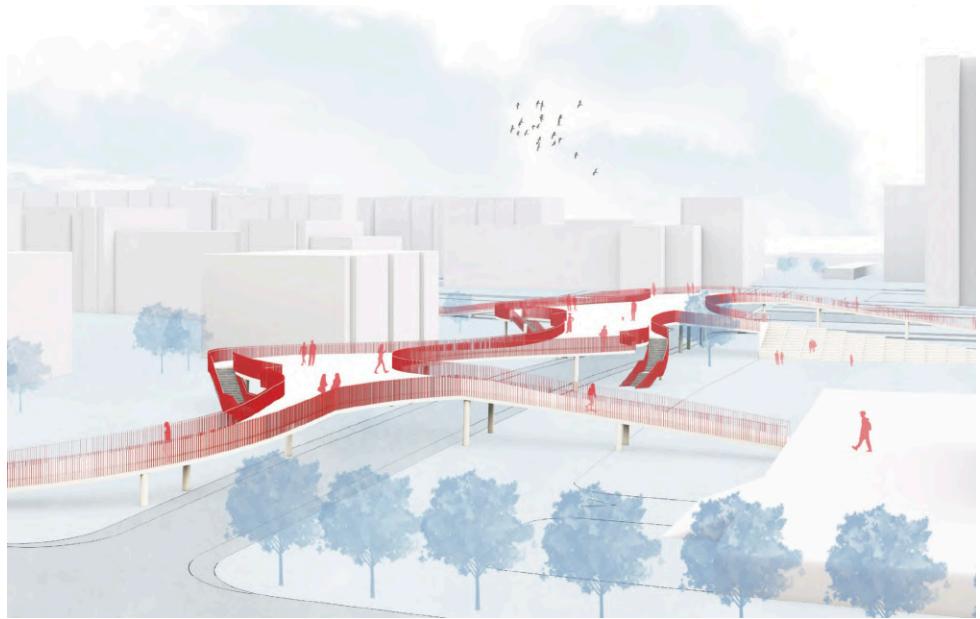
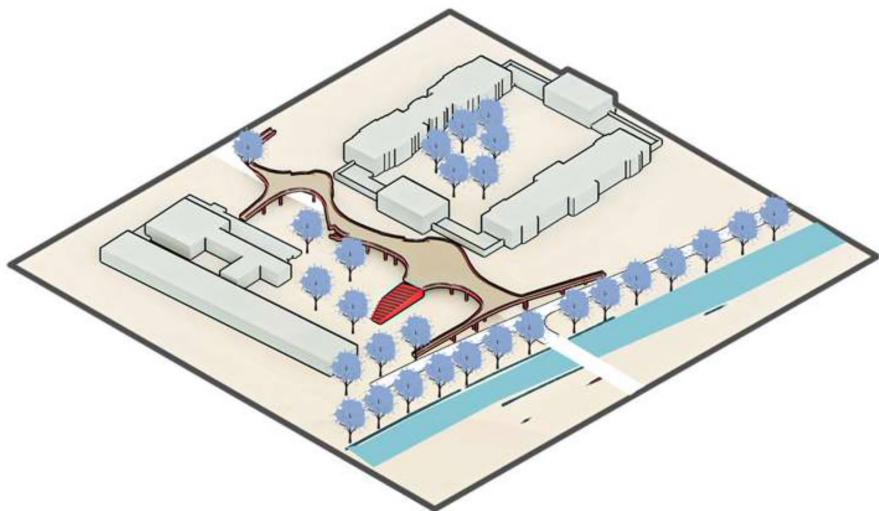
*Ilustracija 8. Potencijali: Muzejska četvrt – Kulturni distrikt
Izvor: autori*

Figure 8: Potentials: Museum Quarter – Cultural District
Source: Authors



public life, develop mechanisms of solidarity and inclusion, revitalize neglected areas, improve infrastructure, and create space for new forms of cooperation and partnerships, bringing economic and social benefits to the community. According to Kevin Lynch, the image of an environment should consist of three components—“identity, structure, and meaning”—which this locality possesses. The creative synthesis between these elements serves as the starting point for the idea we propose for a culturally sustainable urban space (Kevin Lynch, *The Image of the City* (Cambridge/London: MIT Press, 1960)).

In this context, students researched the significance of developing cultural and spatial identity between some of the most valuable, yet unfortunately, most endangered examples of modern cultural and architectural heritage (1945–1992) in Sarajevo, including the Historical Museum of Bosnia and Herzegovina (formerly the Museum of the Revolution of Bosnia and Herzegovina), the National Museum of Bosnia and Herzegovina, and the future Museum of Contemporary Art Ars Aevi. This architectural structure, designed by Renzo Piano, will be significant not only for its form but also for its content—fostering the development of art and culture within public space. Thus, it could become a generator for the wider urban area. The development of such a space and the



Ilustracija 9, 10. Studentski koncept sa I transverzalom. Izvor: studentski radovi

Figures 9, 10. Student project with I transversal. Source: Student projects



Ilustracija 11. Studentski koncept sa I transverzalom Izvor: studentski radovi

Figures 11. Student project with I transversal. Source: Student projects

se dodatno opravdati jer se ovaj neformalno definirani prostor već zadnjih trideset godina koristi kao javni prostor za izložbe na otvorenom, razne umjetničke eksperimente i društvenu koheziju.

Studenti su analizirali ovu lokaciju, koja je na svojoj južnoj strani povezana s Vilsonovim šetalištem i rijekom Miljackom, te putem Ars Aevi pješačkog mosta i sa rezidencijalnim naseljem Grbavica1. Cilj zadatka bio je istražiti kako planirana izgradnja Prve transverzale, ključne saobraćajnice koja bi povezivala ovaj centar Sarajeva sa Vogošćom, može uticati na ovaj prostor. Studenti su trebali analizirati dva scenarija: jedan u kojem je Prva transverzala izgrađena i drugi u kojem nije, kako bi razumjeli potencijalne prostorne, funkcionalne i estetske promjene u urbanom kontekstu.

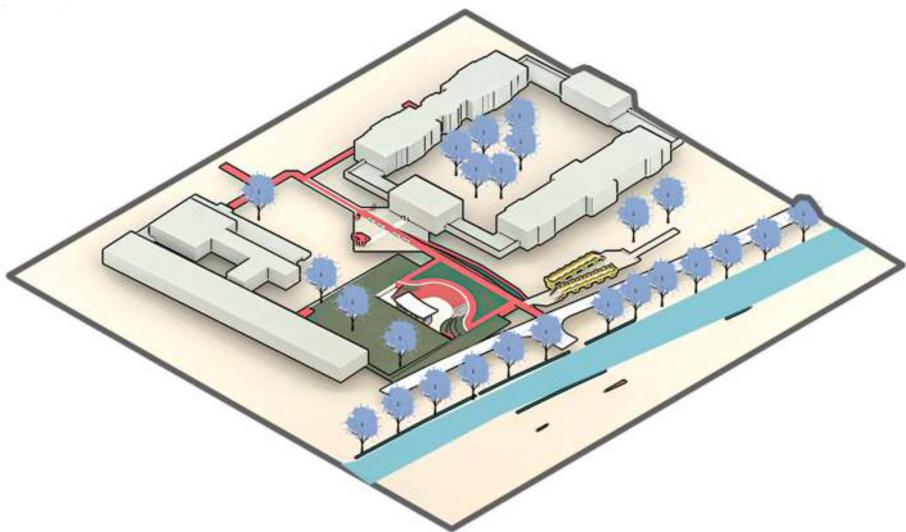
Kroz ovaj zadatak, studenti su trebali razviti kritičko razumijevanje uticaja velikih infrastrukturnih projekata na kulturne i urbane prostore, te predložiti prostorne koncepte koji bi osigurali harmoničnu integraciju saobraćajne infrastrukture i kulturnih institucija. Očekivalo se da će njihova rješenja doprinijeti kvalitetnijem javnom prostoru i očuvanju kulturnog identiteta grada.

branding of Sarajevo's new cultural identity could be further justified by the fact that this informally defined area has already been used as a public space for outdoor exhibitions, various artistic experiments, and social cohesion over the past thirty years.

Students analyzed this location, which is connected on its southern side to Wilson's Promenade and the Miljacka River, and via the Ars Aevi pedestrian bridge, to the residential neighborhood Grbavica 1. The task aimed to examine how the planned construction of Prva Transverzala, a key roadway connecting this central area of Sarajevo with Vogošća, could impact this space. Students were required to analyze two scenarios: One in which Prva Transverzala is built. One in which Prva Transverzala is not built. The goal was to understand the potential spatial, functional, and aesthetic changes within the urban context.

Through this assignment, students were expected to develop a critical understanding of the impact of large infrastructure projects on cultural and urban spaces and propose spatial concepts that would ensure harmonious integration of traffic infrastructure with cultural institutions. Their solutions were expected to contribute to higher-quality public spaces and the preservation of the city's cultural identity.

A group of students collaboratively conducted



Ilustracija 12, 13. Studentski koncept bez I transverzale. Izvor: studentski radovi

Figures 12, 13. Student project without I transversal. Source: Student projects



Ilustracija 14. Studentski koncept bez I transverzale. Izvor: studentski rad

Figures 14. Student project with I transversal. Source: Student projects

Grupa studenta je zajednički radila analize lokacije te su se podijelili u dvije grupe od kojih je jedna radila projekat bez projektovane I transversal, a druga sa I transverzalom.

I transverzala koja je u planskoj dokumentaciji I u novom Urbanističkom planu (2016.-2036.) postojana, svojom izgradnjom bi narušila potencijal kreiranja muzejske četvrti i kulturnog distrikta. Stoga su studneti predložili rješenje denivelacije dijela javnog prostora na nivo iznad transverzale i na taj način dio sadržaja javnog prostora povezali i sa Wilsonovim šetalištem, Ars Aevi mostom, naseljem Grbavica 1 (Illustracije 9,10, 11)

Studenti koji su analizirali koncept bez I transverzale su pokušali planirati prostor za događaje koji se u posljednjim decenijama održavaju na ovom prostoru, kao što su koncerti, food marketi, kina na otvorenom i sl. Dakle planirani prostor, javni, pješački sa elementima urbanog mobilijara.

a site analysis and then split into two teams: One team worked on a project assuming the construction of Prva Transverzala and other team worked on a project without Prva Transverzala.

According to planning documentation and the new Urban Plan (2016–2036), Prva Transverzala is planned, but its construction would disrupt the potential creation of a museum quarter and cultural district. Therefore, students proposed a solution involving the elevation of part of the public space above the Transverzala, thereby connecting certain public space elements with Wilson's Promenade, the Ars Aevi bridge, and the Grbavica 1 neighborhood (Illustrations 9, 10, 11).

Students who analyzed the concept without Prva Transverzala focused on planning a space for events that have taken place in this area over recent decades, such as concerts, food markets, open-air cinemas, etc. The planned space was designed as a public pedestrian zone with urban furniture elements.

Zaključci: Potencijali i izazovi u razvoju muzejske četvrti i kulturnog distrikta Sarajevo

Danas je neophodno preispitati dosadašnje pristupe i razmišljati o budućnosti prostora iz novih perspektiva, uzimajući u obzir ne samo tehnološke izazove već i nepredvidive okolnosti koje sve više oblikuju našu stvarnost. Naša istraživanja oslanjaju se i na recentne procese izrade novog urbanističkog plana Kantona Sarajevo, koji reflektuju potrebu za balansiranjem između postojećeg stanja i vizija budućeg razvoja. Sarajevo predstavlja primjer izuzetne kompleksnosti, ne samo zbog urbanističkih i infrastrukturnih izazova već i zbog specifičnog društveno-političkog konteksta, u kojem se planirani procesi tranzicije često gube u apstraktnim konceptima poput transformacije, privremenosti i neizvjesnosti budućnosti. Umjesto da budu privremeni, ovi procesi postali su trajno stanje, gotovo kao specifičan način razmišljanja i djelovanja (Ugljen-Ademović & Ibršimbegović, 2023). Stoga, kroz naša naučna istraživanja, uz aktivno uključivanje studenata i lokalne zajednice, želimo razviti projekte koji mogu poslužiti kao smjernice za institucije uključene u prostorno planiranje, s ciljem stvaranja kvalitetnijeg i funkcionalnijeg javnog prostora.

Savremene urbane transformacije, koje posmatramo, karakterizira značajna raznolikost, uvjetovana, između ostalog, percepcijama i stavovima prema razvoju kulturnog identiteta i kulture uopšte. Neprestane, turbulentne globalne promjene ubrzavaju tempo života, često nadmašujući našu sposobnost prilagodbe i praćenja istih. Ipak, grad može biti kompleksan na različite, divergentne načine, te stoga specifična interakcija između kulture, kao nematerijalnog koncepta, i arhitektonске forme, kao materijalnog proizvoda, predstavlja područje koje ima potencijal oblikovati grad i razvijati urbanitet te savremenu svijest o mjestu i prostoru. U tom kontekstu, i Marijin Dvor u Sarajevu ponovno postaje mjesto inovacija i ispitivanja novih arhitektonskih i urbanističkih pristupa. Poštujući pozitivne prakse naslijedene iz prošlosti, a posebno lekcije naučene na našem putu ka modernitetu, ovaj prostor ima priliku oblikovati savremeni identitet Sarajeva, povezujući njegovu bogatu historiju s vizijom budućnosti. (Ibršimbegović, 2023)

Conclusions: Potentials and Challenges in the Development of the Museum Quarter and Cultural District of Sarajevo

Today, it is necessary to reconsider previous approaches and think about the future of space from new perspectives, taking into account not only technological challenges but also unpredictable circumstances that increasingly shape our reality. Our research also relies on recent processes of drafting the new urban plan for the Sarajevo Canton, which reflect the need to balance the existing state with visions of future development. Sarajevo represents an example of exceptional complexity, not only due to urban and infrastructural challenges but also because of its specific socio-political context, in which planned transition processes often become lost in abstract concepts such as transformation, temporariness, and the uncertainty of the future. Instead of being temporary, these processes have become a permanent state, almost as a specific way of thinking and acting (Ugljen-Ademović & Ibršimbegović, 2023). Therefore, through our scientific research, with the active involvement of students and the local community, we aim to develop projects that can serve as guidelines for institutions engaged in spatial planning, with the goal of creating a higher-quality and more functional public space.

The contemporary urban transformations we observe are characterized by significant diversity, shaped, among other factors, by perceptions and attitudes towards the development of cultural identity and culture in general. Continuous, turbulent global changes accelerate the pace of life, often surpassing our ability to adapt and keep up. However, a city can be complex in different, divergent ways, and thus, the specific interaction between culture as an intangible concept and architectural form as a material product represents a field with the potential to shape the city and develop urbanity and contemporary awareness of place and space. In this context, Marijin Dvor in Sarajevo once again becomes a site of innovation and the exploration of new architectural and urban planning approaches. By respecting positive practices inherited from the past, especially lessons learned on our path to modernity, this space has the opportunity to shape

Vratili smo se na početno pitanje, da li se na ovom prostoru kreira muzejska četvrt ili kulturni distrikt, možemo zaključiti da je radi institucionalnog prisustva tri muzeja prirodno da je sadržaj i uvezivanje na nivogu četvrti logično za uspostaviti i brendirati.

Izazovi, poput izgradnje planirane I transverzale postoje, i kao takvi moraju se posmatrati unutar šireg konteksta programskog određenja lokacije, te se trebaju pronaći najoptimalnija rješenja.

Na ovom prostoru se već decenijama organiziraju i događaji koji nadilaze muzejske institucionalne djelatnosti, kao što su koncerti, kina na otvorenom, promocije raznih porodičnih okupljanja, festivali, te sa potencijalom širenja na Vislonovo šetalište i u rezidencijalno naselje Grbavica1, potencijal stvaranja i brendiranja kulturnog distrikta je jasniji i evidentniji. Proces brendiranja i definiranja ovog koncepta treba osmisliti planski u narednom periodu u kojem predstoji i izgradnja Muzeja Ars Aevi, te je to aktualan trenutak da se planiranje desi u sinergiji bottom-up (inicijativama pojedinačnih aktera, muzeja, institucija, udruženja) te top-down (uvrštavanjem naziva I koncepta muzejske četvrti, kulturnog distrikta u buduće planske dokumente od strane planera i politike) u cilju kreiranja kvalitetnijeg javnog prostora i očuvanju kulturnog identiteta grada Sarajeva.

Sarajevo's contemporary identity, connecting its rich history with a vision for the future (Ibrišimbegović, 2023).

Returning to the initial question of whether a museum quarter or a cultural district is being created in this area, we can conclude that, given the institutional presence of three museums, it is natural that content and integration at the district level are logical to establish and brand.

Challenges, such as the construction of the planned I transversal, exist and must be considered within the broader context of the site's programmatic determination, with optimal solutions needing to be found.

For decades, this space has also hosted events that go beyond the institutional activities of museums, such as concerts, open-air cinemas, various family gatherings, and festivals. With the potential to expand towards Vilsonovo Promenade and the residential neighborhood of Grbavica 1, the possibility of creating and branding a cultural district becomes clearer and more evident. The process of branding and defining this concept should be strategically developed in the coming period, which also includes the construction of the Ars Aevi Museum. This presents a timely opportunity for planning to occur in synergy through a bottom-up approach (initiatives by individual actors, museums, institutions, associations) and a top-down approach (incorporating the name and concept of the museum quarter and cultural district into future planning documents by urban planners and policymakers), with the aim of creating a higher-quality public space and preserving the cultural identity of Sarajevo.

KULISA3:

EFEMERNA + PARTICIPATIVNA + ARHITEKTURA MINIMUMA

EPHEMERAL + PARTICIPATORY + ARCHITECTURE OF MINIMUM



+

KUL-iSA3: EFEMERNA PARTICIPATIVNA + ARHITEKTURA MINIMUMA

Efemerna kultura: Reciklirani prostori za zajedničko korištenje Ephemeral Culture: Recycled Spaces for Shared Use

ISRA TATLIĆ

ARMIN KEŠO

Sažetak

Projektovanje minimuma istražuje oskudicu kroz redukciju i preispituje granice arhitektonske intervencije u kontekstu urbanih mikro-zajednica. U sklopu naučno-istraživačkog projekta KuliSa, studenti su kroz direktni dijalog sa stanašima naselja Grbavica 1 analizirali postojeće prostore i detektivali neiskorištene potencijale – prostore između zgrada, zapostavljene prolaze, improvizirane tačke okupljanja. Njihove intervencije nisu bile samo materijalne već i društvene, otvarajući pitanje kako privremene strukture mogu inicirati dugoročne promjene u načinu korištenja prostora. Eksperimenti sa recikliranim materijalima i građevinskim otpadom nisu vodeni samo ekološkim principima, već i idejom da materijalna ograničenja mogu podstići inovativnost u dizajnu. Studenti su kroz rješenja testirali otpornost, fleksibilnost i mogućnost ponovne upotrebe privremenih struktura, pretvarajući ih u alat za artikulaciju novih javnih prostora za zajednicu. Kroz ovu metodologiju, projektovanje minimuma ne nudi samo praktične odgovore, već postavlja i šira pitanja o ulozi arhitekture u samoorganizaciji zajednica i održivom oblikovanju urbanih sredina. Efemerni prostori mogu imati dugotrajan utjecaj, otvarajući nove načine promišljanja o arhitektonskim vrijednostima i principima pri revitalizaciji javnih prostora.

Ključne riječi:

projektovanje minimuma, prilagodljivost i održivost, efemerni prostori, zajednica i participacija, kulturna i društvena regeneracija

Abstract

Designing the Minimum explores scarcity through reduction and reexamines the boundaries of architectural intervention within the context of urban micro-communities. As part of the KuliSa research project, students engaged in direct dialogue with residents of the Grbavica 1 neighborhood to analyze existing spaces and identify underutilized potentials—spaces between buildings, neglected passageways, and improvised gathering points. Their interventions were not only material but also social, raising the question of how temporary structures can initiate long-term changes in spatial usage. Experiments with recycled materials and construction waste were driven not only by ecological principles but also by the idea that material constraints can foster innovation in design. Through their solutions, students tested the resilience, flexibility, and reusability of temporary structures, transforming them into tools for articulating new public spaces for the community. Through this methodology, Designing the Minimum does not merely provide practical solutions but also raises broader questions about the role of architecture in community self-organization and the sustainable shaping of urban environments. Ephemeral spaces can have a lasting impact, opening new perspectives on architectural values and principles in the revitalization of public spaces.

Keywords:

designing the minimum, adaptability and sustainability, ephemeral spaces, community and participation, cultural and social regeneration

(Efimerna) kultura, Reciklirani prostori za zajedničko korištenje

Projektovanje minimuma istražuje potencijal arhitekture u uslovima oskudice – kada su resursi, prostor i vrijeme ograničeni, ali ljudske potrebe ostaju raznovrsne i široke. Minimum u arhitekturi može označavati redukciju na osnovno, ali može značiti i postizanje maksimuma unutar zadanih ograničenja. Zadatak predmeta je preispitivanje kako arhitektura može ponuditi rješenja za oskudicu kroz inovacije koje reformiraju pravila gradnje, predlažu nove modele finansiranja i razvijaju tipologije koje odgovaraju stvarnim potrebama zajednice.

Predmet Projektovanje minimuma postavlja pitanja o tome kako arhitektura može odgovoriti na oskudicu preispitujući konvencionalne prakse i nudeći alternative. Kako možemo osmislati projekte koji ne slijede tipične modele u službi kapitala? Studenti se potiču da istražuju koncepte pristupačnosti, prilagodljivosti te kreativnog korištenja materijala i prostora, zamišljajući nove tipove i modele saradnje. Kroz predavanja, praktične vježbe i kritičke diskusije, ispituju se arhitektonska rješenja koja reformiraju propise, promovišu projekte vodene zajednicom te nude inovativne finansijske modele – sve s ciljem stvaranja smislenih i kontekstualno osjetljivih rješenja. U metodološkom smislu, Projektovanje minimuma koristi kombinaciju teorijskog istraživanja, kritičke analize i praktičnog projektovanja. Proces počinje analizom ključnih koncepata do savremenih pristupa i ekonomične upotrebe materijala. Studenti se podstiču na kritičko promišljanje o ulozi tržišta u definisanju arhitektonskih trendova i preispitivanje trenutnih građevinskih propisa kroz prizmu stvarnih potreba zajednice.

Svaka inovacija neizbjegno stvara nove oblike oskudice – podstičući dodatnu potrošnju kroz stalno kreiranje želja i strategije namjernog zastarijevanja (intentional obsolescence). Tako tržišno definisani prostorni odnosi često pretvaraju reduciranu estetiku u poželjan stil života, umjesto u praktičan odgovor na stvarne potrebe. Primjerice, ideja minimalističkog stanovanja, često povezana sa slavnom izrekom “Less is More” Ludwiga Miesa van der Rohe-a, u suvremenom kontekstu dobija različita značenja. Kod arhitekata poput Johna Pawsona, minimalistička estetika naglašava čistoću formi

Designing the Minimum explores the potential of architecture under conditions of scarcity—when resources, space, and time are limited, yet human needs remain diverse and extensive. The minimum in architecture can signify a reduction to the essential, but it can also mean achieving the maximum within given constraints. The course challenges students to reconsider how architecture can provide solutions for scarcity through innovations that reform construction norms, propose new financing models, and develop typologies that respond to the real needs of the community.

The Designing the Minimum course raises questions about how architecture can respond to scarcity by critically examining conventional practices and offering alternatives. How can we design projects that do not follow the typical models driven by capital? Students are encouraged to explore concepts of accessibility, adaptability, and the creative use of materials and space, envisioning new typologies and models of collaboration. Through lectures, practical exercises, and critical discussions, the course examines architectural solutions that reform regulations, promote community-driven projects, and propose innovative financial models—all with the aim of creating meaningful and contextually sensitive solutions. From a methodological perspective, Designing the Minimum employs a combination of theoretical research, critical analysis, and practical design. The process begins with an analysis of key concepts, extending to contemporary approaches and the economical use of materials. Students are encouraged to critically reflect on the role of the market in shaping architectural trends and to rethink current building regulations through the lens of the community's actual needs.

Every innovation inevitably creates new forms of scarcity—driving additional consumption through the constant creation of desires and strategies of intentional obsolescence. In market-driven spatial relations, reduced aesthetics are often transformed into a desirable lifestyle rather than a practical response to real needs. For instance, the idea of minimalist living, often associated with Ludwig Mies van der Rohe's famous phrase “Less is More”, takes on different meanings in contemporary contexts. In the work of architects like John Pawson, minimalist aesthetics emphasize

i smirenost prostora, dok u drugim slučajevima reduciranošću može biti odraz stvarne potrebe za štednjom i efikasnošću. Upravo ovdje se postavlja pitanje: Da li je manje zaista više? Ili je možda "Less is Enough" – manje je dovoljno?

(Efimerna) kultura je zadatak koji su studenti radili na predmetu u sklopu naučno-istraživačkog projekta KuliSa. Studenti na predmetu su, u saradnji s lokalnim zajednicama i različitim kolektivima, radili na privremenim intervencijama koje koriste reciklirane materijale i građevinski otpad. Cilj ovih intervencija je stvaranje fleksibilnih prostora koji mogu služiti kao prostori kulture i susreta unutar stambenih naselja. Fokus je na promišljanju minimalnih arhitektonskih elemenata, uz istovremeno odgovaranje na stvarne potrebe zajednice i eksperimentisanje s održivim pristupima. Ove intervencije nisu samo prostorne, već i kulturni katalizatori, koji kroz participativne procese testiraju nove oblike zajedništva i revitalizaciju zapostavljenih prostora unutar sarajevskih naselja.

Studenti će istražiti potrebe lokalnih zajednica, analizirati kontekst, te osmisliti i implementirati rješenja koja su istovremeno funkcionalna, simbolična i prilagodljiva budućim promjenama. Proces će uključiti mapiranje resursa, identifikaciju dostupnih materijala i kreativno korištenje reciklata za stvaranje privremenih struktura koje će odgovarati specifičnom lokalnom kontekstu.

Uzimajući u obzir sve aspekte efimerne kulture i recikliranih prostora, studenti su pozvani da razvijaju projekte koji ne samo da odgovaraju na konkretnе potrebe zajednice, već također redefinišu načine na koje možemo koristiti prostor u skladu s principima održivosti i reciklaže. Kroz kreativne pristupe, studenti stvaraju privremene strukture koje se lako mogu adaptirati i transformirati u skladu s promjenama u okolini. Ovi prostori postaju dinamični i fleksibilni, omogućavajući zajednicama da se povežu, razmjenjuju ideje i stvore nove društvene veze. Pitanje efemernih prostora otvara i šira razmatranja o načinu na koji prostor može biti dodeljen, korišten i transformisan u urbanim sredinama. Šta znači imati prostor u urbanoj sredini koji nije trajno definisan ili fiksiran? Kako takvi prostori mogu postati održivi i dugoročno korisni, ali istovremeno fleksibilni, sa sposobnošću da se prilagode novim potrebama i izazovima

purity of form and spatial serenity, while in other cases, reduction may reflect a genuine need for economy and efficiency. This raises a fundamental question: Is less truly more? Or perhaps, "Less is Enough"?

The project (Ephemeral) Culture was a student assignment developed as part of the KuliSa research initiative. Within the course, students collaborated with local communities and various collectives to create temporary interventions using recycled materials and construction waste. The goal of these interventions was to generate flexible spaces that could serve as cultural and gathering points within residential neighborhoods. The focus was on rethinking minimal architectural elements while simultaneously addressing real community needs and experimenting with sustainable approaches. These interventions were not merely spatial but also acted as cultural catalysts, testing new forms of collective engagement and revitalizing neglected spaces within Sarajevo's urban fabric through Students will explore the needs of local communities, analyze the context, and design and implement solutions that are simultaneously functional, symbolic, and adaptable to future changes. The process will involve resource mapping, identifying available materials, and creatively repurposing recyclables to create temporary structures tailored to the specific local context.

Considering all aspects of ephemeral culture and recycled spaces, students are encouraged to develop projects that not only address the immediate needs of the community but also redefine how space can be utilized in line with principles of sustainability and recycling. Through creative approaches, they will design temporary structures that can be easily adapted and transformed in response to environmental changes. These spaces will become dynamic and flexible, enabling communities to connect, exchange ideas, and forge new social relationships. The issue of ephemeral spaces also raises broader questions about how space can be allocated, used, and transformed in urban environments. What does it mean to have an urban space that is not permanently defined or fixed? How can such spaces be both sustainable and beneficial in the long term while remaining flexible enough to accommodate new needs and challenges? Through the design and

koji se mogu pojaviti? Kroz izradu i realizaciju projekata, studenti istražuju mogućnost da se prostori utemeljeni na recikliranim materijalima i privremenim strukturama postave kao dugoročna rješenja, a ne samo kao kratkoročne intervencije.

Intervencije u ovom kontekstu donose različite vrste efemerne kulture, u kojoj prostori postaju nosioci kulturnih, socijalnih i ekoloških vrednosti. Kroz ove projekte, arhitektura postaje nositelj ideja o održivosti, reciklaži i efikasnosti, ali i o obnavljanju zajedničkog identiteta, prostora koji su ranije bili zapostavljeni ili zanemareni. Na ovaj način, arhitektura ne samo da zadovoljava osnovne životne potrebe, već pruža i prostor za kulturne, edukativne i društvene aktivnosti, koje imaju mogućnost da poboljšaju svakodnevni život građana. Ove privremene strukture ne služe samo kao fizički prostori, već kao katalizatori za promene koje prepoznaju zajedničke interese, stvarajući trajne veze među članovima zajednice i oblikujući prostor na način koji je utemeljen na kulturi i vrednostima koje zajednica deli. Važno je napomenuti da efemerni prostori, iako privremeni, mogu imati dugotrajan uticaj na društvene strukture. Na primer, mali parkovi, improvizovani kulturni centri ili mjesto za zajedničke aktivnosti mogu postati temelji za šire društvene promene, u kojima se građani podstiču da prepoznačaju značaj zajedništva i zajedničkog. Kroz ovakve projekte, arhitektura nije samo odgovor na fizičke potrebe, već postaje i alat za društvenu i kulturnu regeneraciju, čime se redefiniše značenje prostora i njegove uloge u svakodnevnom životu. Projektovanje minimuma, odnosno zadatak (efemerna) kultura imaju cilj stvaranja arhitekture koja se temelji na vrijednostima zajedništva, reciklaže i održivosti, pokrećući promene u načinima razmišljanja o prostoru, njegovoj funkciji i njegovoj vrijednosti.

Grupni rad

Studenti su podijeljeni u radne grupe s ciljem efikasnije artikulacije rješenja kroz dijalog i timski rad. „Projektovanje minimuma“ – kao tema u teoretskom pogledu studentima djeluje pristupačno i zanimljivo, dok rad u grupama omogućuje diskusije o kvalitetima zatečenog i dizajniranog prostora. Ograničavajući faktori poput nedostatka materijala i mogućnost potencijalne rekompilacije ubaćenih struktura

realization of projects, students will investigate the potential of spaces built from recycled materials and temporary structures as long-term solutions rather than merely short-term interventions.

Interventions in this context introduce various forms of ephemeral culture, where spaces become carriers of cultural, social, and ecological values. These projects position architecture as a medium for sustainability, recycling, and efficiency while also contributing to the restoration of a shared identity and the revitalization of neglected spaces. In this way, architecture extends beyond fulfilling basic needs to providing platforms for cultural, educational, and social activities that can improve the everyday lives of citizens. These temporary structures do not serve only as physical spaces but also act as catalysts for change, recognizing common interests and fostering lasting connections within the community. It is important to note that ephemeral spaces, despite their temporary nature, can have a long-term impact on social structures. For instance, small parks, improvised cultural centers, or communal activity spaces can lay the foundation for broader social transformations, encouraging citizens to recognize the significance of community and collective engagement. Through such projects, architecture is not merely a response to physical needs but becomes a tool for social and cultural regeneration, redefining the meaning of space and its role in everyday life. The concept of designing for the minimum—embodied in the (Ephemeral) Culture project—aims to create architecture rooted in the values of community, recycling, and sustainability, sparking a shift in how we think about space, its function, and its inherent value.

Group Work

Students were divided into working groups to facilitate a more efficient articulation of solutions through dialogue and teamwork. “Designing the Minimum”—as a theme—appeared accessible and engaging to students from a theoretical perspective, while group work enabled discussions on the qualities of both the existing and designed spaces. Restrictive factors such as material scarcity and the potential for recomposing inserted structures predominantly

KULISA³: EFEMERNA + PARTICIPATIVNA + ARHITEKTURA MINIMUMA

nam daje uglavnom modularni tip dizajna, medjusklopive i rasklopive elemente mobilijara koji definišu nove zone aktivnosti i sadržaja bez narušavanja postojećih formi.

„Tribine na jug“ tim- Karalić Armin, Sadagić Lejla, Čaušević Anida, Kovačević Lejla Modularni sistem uklapajućih elemenata lagane konstrukcije i izdržljivih materijala sa više ostvarenih potencijalnih funkcija. Detektovana je potreba za gledalištem na lokalitetu, te je ta funkcija oplemenjena sa dodatnim sadržajem – prostor za čitanje i odlaganje knjiga (police), kojeg bi stanari obogatili i održavali. Ovim pristupom se formira i veza između stanara i prostora koja može osigurati i dugoročnost strukture, istovremeno istražiti potencijale takvih prostora u urbanim sredinama.

„Puzzle Hills“ tim – Amina Hasić, Aldijana Tahirović, Dženana Omerović Cilj Puzzle Hills tima je bio stvoriti fiksnu strukturu koja bi bila aplikativna u bilo kojem prostoru. Naglašavanjem potencijala vertikalnosti strukture čini ovu ideju zanimljivom, međutim zahtijeva detaljan dizajn principa mehaničkog uklapanja elemenata. Rezultirajući proizvod je prostorni sklop koji omogućava različite tipove sjedenja.

led to a modular design approach, with interlocking and foldable furniture elements that define new zones of activity and content without disrupting existing forms.

“South Stands” Team – Karalić Armin, Sadagić Lejla, Čaušević Anida, Kovačević Lejla A modular system of interlocking elements, constructed from lightweight and durable materials, offering multiple potential functions. The need for seating at the site was identified, and this function was enriched with additional features—a space for reading and book storage (shelves), which residents would contribute to and maintain. This approach fosters a connection between residents and the space, ensuring the long-term sustainability of the structure while simultaneously exploring the potential of such spaces in urban environments.

“Puzzle Hills” Team – Amina Hasić, Aldijana Tahirović, Dženana Omerović The objective of the Puzzle Hills team was to create a fixed structure applicable to any space. Emphasizing the potential of verticality made this idea intriguing, though it required a detailed design of mechanical interlocking principles. The resulting product is a spatial assembly that accommodates various seating configurations.



Ilustracija 1. Projekat DAIS. Izvor: Studentski rad (Petrović Njegoš, Čišija Kanita, Čaluk Merhisa, Džananović Dženita).

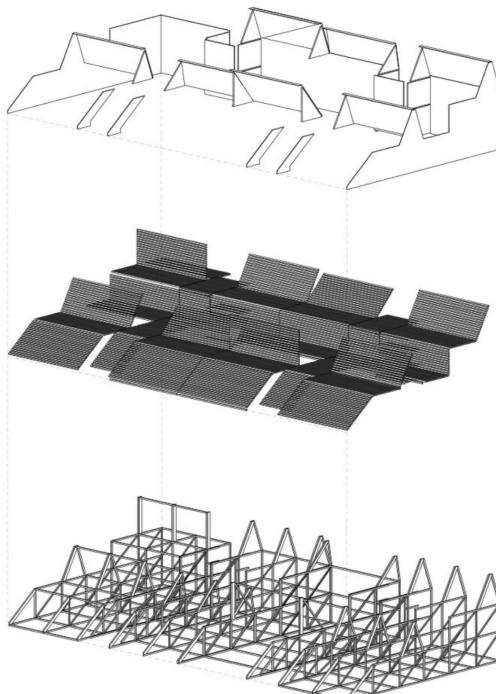
Figure 1. Project DAIS. Source: Student project (Petrović Njegoš, Čišija Kanita, Čaluk Merhisa, Džananović Dženita).

„DAIS“ tim – Petrović Njegoš, Čišija Kanita, Čaluk Merhisa, Džananović Dženita
 DAIS tim radi na ideji reklamacije javnog prostora bez narušavanja prirode tako što svoju konstrukciju plasiraju oko drveća. Ideja ima svoje prednosti, iako ovaj aspekt nije toliko naglašen na prezentaciji. Koristeći se plošnim strukturalnim elementima, sa minimalnim sekundarnim konstrukcijama, po principu origami tehnike savijanja papira – kreirajući time zone odmora oko drveća.

„Multi Panel“ tim – Muftić Asja, Skenderi Kemal, Bećirević Hamza, Dejković Dženeta
 Sistem modularnih panela namijenjen za generisanje koridorskog tipa prostora, ispunjen i označen sadržajem iznutra i izvana. Ovakav pristup je omogućio fleksibilnu formu, koja je efikasnija na otvorenim trgovskim prostorima, nego na usputnim koridorima na lokalitetu. Namijenjena da služi kao otvorena i prilagodljiva kontura sadržaja u prostoru, i samim tim postaje koristan i atraktivan dodatak lokaciji

“DAIS” Team – Petrović Njegoš, Čišija Kanita, Čaluk Merhisa, Džananović Dženita
 The DAIS team worked on reclaiming public space without disrupting the natural environment by placing their structure around trees. Although this aspect was not sufficiently emphasized in the presentation, the idea has significant advantages. Using planar structural elements with minimal secondary constructions—based on the origami technique of paper folding—they created rest zones around trees.

“Multi Panel” Team – Muftić Asja, Skenderi Kemal, Bećirević Hamza, Dejković Dženeta
 A system of modular panels designed to generate corridor-type spaces, internally and externally defined by content. This approach allowed for a flexible form, which proved to be more effective in open commercial spaces than in transitional corridors at the site. The structure was conceived as an open and adaptable spatial framework, making it a practical and attractive addition to the location.



Ilustracija 2. Tribine na jug. Izvor: Studentski rad (Karalić Armin, Sadagić Lejla, Čaušević Anida, Kovačević Lejla).

Figure 2. Project South Stands. Source: Student project (Karalić Armin, Sadagić Lejla, Čaušević Anida, Kovačević Lejla).

“Screen” tim – Hana Avdukić, Azra Dizdarević, Hana Gjocaj, Emra Mujanović, Nejra Vrabac
Screen tim se fokusira na generisanje novog tipa prostora na neiskorištenim krovovima javnih garaža. Montažna konstrukcija sa izdignutim tribinama i prostorom za potencijalne projekcije filma, naznačenim prostorima za uličnu umjetnost i bilo kakav drugi performans. Prema rezultatima ankete sprovedene na lokalitetu, ovakva intervencija bi sigurno unaprijedila kvalitet života stanara

Studenti su kroz detaljne analize, ankete i diskusije istraživali koncept zajedničkog u javnom prostoru. Ideje, iako su bile ustrojene potrebama stanara, raspoloživim materijalima, postojećim problemima u prostoru – uspjeli u velikoj mjeri dati kvalitetne prijedloge prostornih intervencija privremenih struktura. Gostujući predavači sa Univerziteta u Zagrebu su podijelili svoja iskustva i pristupe na datu temu. Ovaj sukob perspektiva i principa u dizajnu je imao složen efekat na studente, odnosno inicijalni i popratni efekat koji vjerujemo da će se tek odraziti na njihov dizajn u nastavku studija. Inicijalni efekat je uglavnom okarakteriziran odbijanjem druge tačke gledišta i nametnute logike prostora. Svemu tome doprinosi i kako kratko vrijeme upoznavanja gostiju sa materijom. Ovakav „sukob“ razmišljanja o prostoru u akademskom i praktičnom smislu je naizgled kontra-produktivan, ali u konačnici djeluje pozitivno na studente i otvara im vidike, te pomaže u formirajućem mišljenju i odrbrane istog u bilo kakvoj diskusiji. Radionica je imala i primjetnu atmosferu problema „smjera djelovanja“ kod studenata, koji su navikli na konkretnе programske zadatke i površne analize. Iako je rezultat na kraju semestra relativno prezentabilan, osjeća se potreba za usmjerenje narativa na predmetima i projektima javnih prostora prema detekciji problema, komunikaciji sa korisnicima prostora i istraživanju kvalitetnih rješenja slične tematike u drugim okolinama. U principu, za ovako delikatne „akupunkture“ u prostoru, potrebna je pozadina utemeljena na iskustvu, analizama i informisanim zaključcima o prostorima, njegovim korisnicima i njihovim životnim potrebama. Studenti su, uprkos nedostatku vremena da izgrade to iskustvo i perspektivu – uspjeli formirati validne prostorne konstrukte, koje bi stanari sigurno cijenili.

“Screen” Team – Hana Avdukić, Azra Dizdarević, Hana Gjocaj, Emra Mujanović, Nejra Vrabac
The Screen team focused on generating a new type of space on unused public garage rooftops. Their prefabricated structure features elevated seating and a space for potential film screenings, designated areas for street art, and other performances. According to survey results conducted on-site, such an intervention would significantly improve residents' quality of life.

Through detailed analyses, surveys, and discussions, students explored the concept of shared public space. Although their ideas were shaped by residents' needs, available materials, and existing spatial challenges, they managed to propose high-quality spatial interventions for temporary structures. Guest lecturers from the University of Zagreb shared their experiences and approaches to the given topic. This clash of perspectives and design principles had a complex effect on students, both in terms of an initial and a subsequent impact, which will likely manifest in their future design work. The initial effect was mostly characterized by resistance to alternative viewpoints and imposed spatial logics. This reaction was further amplified by the brief time available for guest lecturers to familiarize themselves with the subject matter. While such a “clash” of spatial thinking may seem counterproductive at first glance, in the long run, it positively influences students by broadening their perspectives and helping them develop and defend their own viewpoints in discussions.

The workshop also highlighted a noticeable issue regarding students' “direction of action.” Accustomed to concrete programmatic tasks and superficial analyses, they struggled with a more open-ended design approach. Although the semester's final outcomes were relatively presentable, there is a clear need for a stronger narrative direction in courses and projects related to public spaces—focusing on problem detection, communication with space users, and researching quality solutions of similar nature in other environments. Ultimately, for such delicate “acupuncture” interventions in space, a foundation rooted in experience, analyses, and informed conclusions about spaces, their users, and their everyday needs is essential. Despite the lack of time to build that experience and perspective, the students successfully formed valid spatial constructs that residents would undoubtedly appreciate.

Zaključak

Projektovanje minimuma i koncept efemerne kulture istaknuti kroz ovaj rad pokazuju kako arhitektura može biti fleksibilan alat za odgovaranje na savremene izazove oskudice, održivosti i zajedničkog korištenja prostora. Kroz inovativne metode projektovanja, korištenje recikliranih materijala i aktivno uključivanje zajednice, studenti su istražili mogućnosti privremenih struktura koje nadilaze svoju fizičku prisutnost i postaju katalizatori društvenih i kulturnih promjena. Ovi prostori nisu samo arhitektonska rješenja, već i nosioci identiteta i vrijednosti lokalnih zajednica.

Kroz proces rada, studenti su pokazali da efemerni prostori mogu imati dugotrajan uticaj na urbanu sredinu i njene stanovnike. Fleksibilnost ovih struktura, njihova mogućnost prilagođavanja i lakoća rekombinacije omogućavaju da se na jednostavan način odgovori na promjenjive potrebe stanovnika. Projekti poput „Tribine na jug“, „Puzzle Hills“ i „DAIS“ demonstriraju kako modularni dizajn može stvoriti funkcionalne i inkluzivne prostore koji podstiču interakciju i jačaju osjećaj zajedništva. Ono što se izdvaja kao ključni doprinos ovog istraživanja jeste promišljanje o značenju arhitekture u kontekstu privremenosti i reciklaže. Efemerni prostori ne znače nužno prolaznost, već mogu biti dugoročna rješenja kroz koja zajednice razvijaju nove oblike korištenja i vrednovanja prostora. Ovakav pristup otvara nova pitanja o ulozi arhitekata u oblikovanju budućnosti urbanih sredina, u kojima održivost, ekonomija resursa i društvena uključenost postaju centralni principi projektovanja.

Na kraju, ovaj rad potvrđuje da arhitektura može biti više od građevinske discipline – ona može biti sredstvo za transformaciju društva, alat za osnaživanje zajednica i model za razmišljanje o prostoru kao dinamičnom i prilagodljivom entitetu. Kroz Projektovanje minimuma, studenti su pokazali kako se kreativnim i odgovornim pristupom mogu oblikovati prostori koji ne samo da odgovaraju na trenutne potrebe, već i stvaraju temelje za buduće održive urbane sredine.

Conclusion

The Designing the Minimum concept and the ephemeral culture highlighted in this project illustrate how architecture can serve as a flexible tool for addressing contemporary challenges related to scarcity, sustainability, and shared space usage. Through innovative design methods, the use of recycled materials, and active community involvement, students explored the possibilities of temporary structures that transcend their physical presence to become catalysts for social and cultural change. These spaces are not merely architectural solutions but also carriers of identity and values within local communities. Throughout the design process, students demonstrated that ephemeral spaces can have a lasting impact on the urban environment and its inhabitants. The flexibility of these structures, their adaptability, and ease of recombination allow for a dynamic response to residents' changing needs. Projects such as South Stands, Puzzle Hills, and DAIS showcase how modular design can create functional and inclusive spaces that encourage interaction and strengthen a sense of community. A key contribution of this research lies in rethinking the meaning of architecture in the context of temporality and recycling. Ephemeral spaces do not necessarily imply transience; rather, they can serve as long-term solutions through which communities develop new ways of using and valuing space. This approach raises new questions about the role of architects in shaping the future of urban environments, where sustainability, resource efficiency, and social inclusion become central design principles. Ultimately, this project reaffirms that architecture can be more than just a construction discipline—it can serve as a means for social transformation, a tool for community empowerment, and a model for rethinking space as a dynamic and adaptable entity. Through Designing the Minimum, students have demonstrated how a creative and responsible approach can shape spaces that not only meet functional requirements but also foster foundation for future sustainable urban environments.

Tvoja Grbavica1: Kultura susreta i zajedništva u svakodnevnom prostoru Your Grbavica1: Culture of Encounter and Community in Everyday Space

ISRA TATLIĆ
VEDAD ISLAMBEGOVIĆ

Sažetak

Ovaj rad analizira participativni pristup u oblikovanju urbanih prostora kroz projekat (Re)konstrukcija zajedništva, koji istražuje potrebe građana i ulogu stanara u reaktivaciji arhitekture postojećih naselja. Projekat, realizovan kroz izbornu nastavu na Arhitektonskom fakultetu Univerziteta u Sarajevu, u sklopu predmeta Arhitektura zajednice koristi participativno akcijsko istraživanje (PAR) kao metod za uključivanje zajednice u proces planiranja i projektovanja. Na primjeru naselja Grbavica1, kroz anketna istraživanja, građanske panele i radionice, studenti su razvijali prostorna rješenja bazirana na stvarnim potrebama građana. Fokus projekta bio je na socijalnoj odgovornosti arhitekture, interdisciplinarnom pristupu i eksperimentalnim metodama društvene interakcije. Rad ističe izazove uključivanja građana u procese projektovanja javnog prostora i pokazuje kako arhitektura može poslužiti kao alat za društvenu transformaciju, jačanje zajednice i unapređenje kvaliteta urbanog prostora unutar konteksta društva u tranziciji.

Ključne riječi:
participacija, zajednica, društvena kohezija,
urbana transformacija

Projekat (Re)konstrukcija zajedništva ispituje potrebe građana i participaciju stanara u arhitekturi postojećih naselja i javnih gradskih površina. Projekat predstavlja inicijativu koju je sproveo Arhitektonski fakultet Univerziteta

Abstract

This paper analyzes the participatory approach in shaping urban spaces through the project (Re)construction of Togetherness, which explores citizens' needs and the role of residents in the reactivation of existing housing architecture. The project, conducted as an elective course at the Faculty of Architecture, University of Sarajevo, within the subject Community Architecture, employs participatory action research (PAR) as a method for involving the community in planning and design processes. Using the example of the Grbavica 1 neighborhood, students developed spatial solutions based on real community needs through surveys, civic panels, and workshops. The project focused on the social responsibility of architecture, interdisciplinary approaches, and experimental methods of social interaction. The paper highlights the challenges of involving citizens in public space design processes and demonstrates how architecture can serve as a tool for social transformation, community strengthening, and improving the quality of urban space within a society in transition.

Keywords:
participation, community, social cohesion, urban transformation

The project (Re)constructing Community explores citizens' needs and resident participation in existing neighborhoods and urban spaces. It was carried out by the Faculty of Architecture at the University of Sarajevo,

u Sarajevu, sa ciljem da studentima omogući angažman u procesu oblikovanja prostora, temeljen na participaciji građana, unutar savremenog političkog i ideološkog konteksta. Projekt je predviđen u trajanju od tri godine na tri lokacije unutar općine Novo Sarajevo. Baziran je na hipotezi da se angažovanjem zajednice i upotrebotom vrednosti post-socijalističkog konteksta, moguće je promjeniti narativ "naučenoj bespomoćnosti". Glavna metoda koja je korištena u ovom projektu bila je participativno akcijsko istraživanje (PAR), koje omogućava aktivno učešće građana u istraživačkom i projektantskom procesu. (Stephen Kemmis, 2005) Kroz saradnju studenata i lokalnih zajednica, projekt je omogućio zajedničko oblikovanje socijalnog prostora. Istraživačke metode su uključivale ankete, intervjue, studije slučaja, radionice i panel diskusije. Prvi korak obuhvatao je sprovođenje anketa među stanovnicima kako bi se prikupile informacije o njihovim prostorima, potrebama i željama za unapređenjem. Rezultati tih anketa koristili su se kao osnov za dalji rad na projektima. Projekt je bio podijeljen u tri faze: panel diskusije sa stručnjacima, društveni aktivizam i participacija građana u projektovanju. Svaka faza je uključivala različite metode i pristupe, a studenti su imali zadatku da aktivno uključuju građane u proces donošenja odluka, od početne analize do finalnog projekta prostornih rješenja. Ključni cilj bio je usmeriti studente prema društveno odgovornijem pristupu arhitekturi, koji ne bi bio samo tehnički orientisan, već bi imao širu društvenu dimenziju. Interdisciplinarni pristup podrazumijevao je učenje o metodama društvenih istraživanja, odlučivanju i socijalnim aspektima prostora.

Grbavica 1 je izabrana kao nastavak projekta (Re)konstrukcije zajedništva u socijalističkim stambenim naseljima općine Novo Sarajevo. (Tatlić & Islambegović, New! Heroes Of The Square, 2024) Naselje je predloženo kao problemski zadatak od strane općinskih službenika, u svrhu organiziranog djelovanja i njegove kasnije realizacije. Studenti su u prvoj fazi napravili prostorne analize i radili na transparentnosti procesa sa ciljem uspostavljanja uspiešne komunikacije sa zajednicama. Na osnovu dovršenih anketnog istraživanja i održanih građanskih panela, studenti su napravili modele prostornih rješenja koja su trebala prvenstveno reflektovati

aiming to engage students in spatial design based on citizen participation within the contemporary political and ideological context. The project spans three years across three locations in Novo Sarajevo and is based on the hypothesis that community engagement and recognizing values within the post-socialist context can challenge the narrative of "learned helplessness." The primary method was Participatory Action Research (PAR), enabling active citizen involvement in research and design (Stephen Kemmis, 2005). Through collaboration between students and local communities, the project facilitated collective shaping of social space. Research methods included surveys, interviews, case studies, workshops, and panel discussions. The initial step involved conducting surveys among residents to gather insights about their spaces, needs, and improvement aspirations. The survey results served as the foundation for further development. The project was structured in three phases: expert panel discussions, social activism, and citizen participation in design. Each phase incorporated different methods and approaches, with students tasked with actively involving residents in decision-making, from analysis to final solutions. The key objective was to encourage students to approach architecture in a socially responsible way—not merely technically but also with broader societal dimensions. The interdisciplinary approach required students to learn social research methods, decision-making processes, and the socio-spatial aspects of architecture.

Grbavica 1 was selected as a continuation of the project (Re)constructing Community in Socialist Housing Estates within the municipality of Novo Sarajevo (Tatlić & Islambegović, New! Heroes of the Square, 2024). The neighborhood was proposed as a case study by municipal officials to facilitate structured intervention and potential future implementation. In the initial phase, students conducted spatial analyses and focused on ensuring transparency in the process, aiming to establish successful communication with the community. Based on completed surveys and citizen panels, students developed spatial models intended to reflect the actual needs of the community. Using the "Charette" technique, students enabled residents to actively participate in mapping their needs and proposals for improving their neighborhood. One of the challenges students

stvarne potrebe zajednice. Koristeći tehniku "Charette" studenti su omogućili građanima da se direktno uključe u mapiranje potreba i predloga za unapređenje svojih naselja. Jedan od izazova sa kojima su se studenti susreli bio je nepostojanje udruženja i koherentnosti zajednice u naselju Grbavica1. Građani različitih dobnih grupa su prisustvovali panelima, ali su često dolazili sa različitim interesima i bez zajedničke organizacije. Iako je zajednica bila manje kohezivna u odnosu na predhodni projekat Trg Heroja, važno je napomenuti da je projekt postavio temelje za dugoročno jačanje zajedničkog angažmana. Zanimljivo je da su građani treće starosne dobi na Trgu Heroja bili vrlo angažovani i činili su većinu učesnika u procesima odlučivanja, dok su mlađe generacije u Grbavici bile manje zainteresovane i sklone posmatranju nego aktivnom učeštu.

Predmet Arhitekture zajedništva posjeduje i dimenziju propitivanja tradicionalnih alata arhitektonске edukacije. Studenti su izazvani sa ciljem usmeravanja svoje kreativnosti prema socijalnim pitanjima i potrebama, a ne samo prema programski definiranim izazovima arhitekture. Kroz aktivnu saradnju sa zajednicama, studenti su stekli iskustvo u implementaciji participativnog dizajna i naučili kako razviti projekte koji su održivi i odgovorni prema potrebama korisnika. (Tatlić, 2024) Kroz analize u Grbavici, studenti su identifikovali ključne probleme u prostoru, uključujući napuštene zgrade, nedostatak zelenih površina, te privatizaciju prostora koja je ugrožavala zajedničko korišćenje. Potencijali za poboljšanje uključivali su uvođenje novih javnih objekata kao što su parkovi, vrtići, sportski i rekreacioni prostori. Studenti su se takođe bavili pitanjem privatizacije zelenih površina i pokušali da predlože rešenja koja bi omogućila otvaranje prostora za zajedničku upotrebu.

Kroz izradu 3D modela, studenti su omogućili građanima da vizualizuju potencijale prostora, što je olakšalo razumevanje i komunikaciju između svih učesnika u projektu. Građani su u različitim fazama radili sa studentima na mapiranju svojih potreba i predloga, čime je utemeljena praksa građanske participacije u dizajnu urbanog prostora. Iako je Grbavica imala veće izazove u pogledu angažovanja građana, zaključci iz ovog projekta jasno pokazuju potencijal za razvoj društvene kohezije i osnaživanje zajednica kroz participaciju i

encountered was the lack of community organization and coherence in Grbavica1. Residents from various age groups attended the panels, but they often brought different interests without a unified organizational structure. While the community in Grbavica1 was less cohesive compared to the previous Heroes' Square project, it is important to note that this project laid the groundwork for strengthening long-term civic engagement. Notably, in Heroes' Square, elderly residents were highly engaged and formed the majority of participants in decision-making processes, whereas younger generations in Grbavica were less interested, often assuming the role of passive observers rather than active contributors.

The subject Architecture of Community also critically examines traditional tools of architectural education. Students were challenged to direct their creativity towards social issues and community needs, rather than solely focusing on predefined architectural programming challenges. Through active collaboration with communities, students gained hands-on experience in implementing participatory design and learned how to develop projects that are both sustainable and responsive to users' needs (Tatlić, 2024). Through their analyses in Grbavica, students identified key spatial issues, including abandoned buildings, a lack of green spaces, and the privatization of public areas, which undermined communal access and use. Identified potentials for improvement included the introduction of new public facilities such as parks, kindergartens, sports, and recreational spaces. Students also addressed the issue of privatization of green areas, seeking solutions that would restore open spaces for shared community use.

By creating 3D models, students enabled residents to visualize the spatial potential of their neighborhood, facilitating clearer understanding and communication among all project participants. Throughout different phases, citizens worked alongside students to map their needs and formulate proposals, establishing a foundation for sustained civic participation in urban design. Although Grbavica presented greater challenges in terms of community engagement, the project's conclusions clearly demonstrate its

angažman. U perspektivi, ovakvi projekti mogu doprineti održivom urbanom razvoju i obnovi poverenja u zajednicu, kao i jačanju veza između građana i institucija koje upravljaju urbanim prostorom.

Nadalje, projekt na Grbavici1 imao je snažan uticaj na prepoznavanje značaja post-socijalističkog konteksta u oblikovanju novih prostora. Građani su, kroz direktnu interakciju sa studentima, dobili priliku da se suoče sa izazovima urbanog razvoja, kao i sa realnošću u kojoj su mnoge njihove želje i potrebe bile zapostavljene u prethodnim decenijama. Iako proces nije bio potpuno bespriječoran, i dalje je jasno da je projekt doprineo povećanju svijesti o važnosti aktivnog angažmana i participacije u upravljanju prostorima. Kroz kreativne pristupe, dijalog i konstruktivnu saradnju, zajednica Grbavica1 imala je priliku da prepozna vlastite resurse i razvije kapacitet za buduće promene. Projekat je pokazao da arhitektura nije samo tehnička disciplina, već da mora biti temeljena na dijalogu i potrebama zajednice, čime se stvara društveni prostor koji je održiv, inkluzivan i odgovoran. Zajedno sa studentima, Grbavica1 postaje primer kako se kroz participaciju i saradnju mogu rešavati urbani problemi, unaprediti kvalitet života i ojačati društvene veze među građanima. Kroz ovaj projekat, arhitektura postaje alat za društvenu transformaciju, koji povezuje ljudе, institucije i prostor, dajući im moć da zajedno oblikuju svoju budućnost.

Pored standardne pripreme digitalnih podloga potrebnih za izradu grafičkih rješenja i prezentacija prvi korak je uključivao izradu makete fizičkog obuhvata prostora intervencije, korištenjem tehnike 3D štampanja. Iako izrada maketa nije novost na Arhitektonskom fakultetu u Sarajevu, većina studenata na predmetu nije bila upoznata sa savremenim procesima, tehnikama i mogućnostima 3D štampanja. Upravo iz ovog razloga potrebe projektnog zadatka na predmetu su iskoristene kao prilika za dodatno savladavanje grafičkih i tehnoloških vještina koje još uvijek nisu obuhvaćene zvaničnim kurikulumom ustanove. Iako savladavanje ove praktične vještine nije bila u fokusu samog predmeta, samo prisustvo nužnosti izrade relativno kompleksnog fizičkog modela lokacije na kojoj se predviđaju intervencije pokazala je se veoma efikasnom alatkom učenja i savladavanja tehnike digitalnog

potential for fostering social cohesion and empowering communities through participatory engagement.

Looking ahead, such projects can contribute to sustainable urban development, renewal of civic trust, and strengthening relationships between citizens and institutions governing urban space. The Grbavica1 project had a profound impact on recognizing the significance of the post-socialist context in shaping new urban spaces. Through direct interaction with students, residents confronted the challenges of urban development and the neglect of many of their needs over the past decades. Though not entirely seamless, the project raised awareness about the importance of active engagement and participation in spatial governance. Through creative approaches, dialogue, and collaboration, the Grbavica1 community identified its resources and developed capacity for future transformations. The project demonstrated that architecture is not merely technical—it must be rooted in dialogue and community needs, fostering the creation of social spaces that are sustainable, inclusive, and socially responsible. Grbavica1 serves as an example of how participatory collaboration can address urban challenges, enhance quality of life, and strengthen social bonds among residents. Through this project, architecture becomes a tool for social transformation, connecting people, institutions, and space, empowering them to collectively shape their future.

In addition to the standard preparation of digital materials required for the development of graphic solutions and presentations, the first step involved creating a physical model of the intervention area using 3D printing technology. Although model-making is not a novelty at the Faculty of Architecture in Sarajevo, most students were unfamiliar with contemporary processes, techniques, and possibilities of 3D printing. For this reason, the project assignment was used as an opportunity for students to acquire additional graphic and technological skills not yet included in the official curriculum. While mastering this practical skill was not the primary focus, producing a complex physical model for the site proved an effective learning tool for understanding digital fabrication techniques. Confronted with the requirement to present a completed model of

štampanja modela. Drugim riječima, studenti suočeni sa činjenicom da već na prvom građanskem panelu trebaju imati gotovu maketu naselja, neophodnu kao osnovno i najefikasnije sredstvo komunikacije sa širom publikom građana, su relativno brzo, efikasno i agilno pristupili usvajanju vještina unatoč činjenici da ovu tehniku nikada ranije nisu koristili. Izrada makete standardnim metodama bi bila problematična obzirom na veličinu i kompleksnost obuhvata i vrijeme koje je učesnicima predmeta bilo na raspolažanju u odnosu na dinamiku zadatka, tako da je ovaj metod djelovao kao jedini racionalan odgovor na praktičnu potrebu. Tehnološka obuka je trajala svega dva školska česta, dok je većina procesa učenja vještine bila bazirana na principu „učenja kroz rad“, te „učenja na vlastitim greškama“.

Studenti su aktivno učestvovali u organizaciji građanskih panela od nivoa pripreme, oglašavanja, online komunikacije, pa sve do nivoa direktnе komunikacije i angažmana na samim događajima. Posjećenost panela od strane građana je bila zadovoljavajuća i svi prisutni su imali priliku da kažu svoje mišljenje, te iznesu ideje i stavove. Iako je veliki broj iznesenih stavova i problema prevazilazio okvire teme projektnog zadatka po obimu i samoj suštini zadatka, komunikacija između studenata i građana proizvela je interakciju koja je kroz proces stvarala preciznije obrise projektno-programskog problema, koji je kasnije mogao biti iskorištena kao podloga za konačna arhitektonsko-urbanistička rješenja. Kroz pomenuti dijalog, kao i dijalog koji se vodio između samih studenata i nastavnika retroaktivno, kroz proces refleksije i obrade podataka, u fokus zadatka je došlo nekoliko tema: problem nedostatka parking prostora; nedovoljna i neadekvatna ulična rasvjeta; nedostatak alternativnih pješačkih staza i prostora za okupljanje; nedostatak urbanog mobilijara i drugih elemenata potrebnih za aktivaciju javnih prostora; nedostatak prostora za rekreaciju, te želja za stvaranjem zona za „gradsku poljoprivredu“.

Izrada konceptualnih, arhitektonsko-urbanističkih rješenja je započela odmah nakon prvog gradanskog panela. Već na drugom panelu studenti su imali priliku prezentirati svoje početne ideje i namjere, te dobiti povratnu informaciju od građana u obliku direktnih

the neighborhood at the first civic panel—an essential means of communication with the public—the students approached the acquisition of these skills with speed, efficiency, and agility, despite having no prior experience. Constructing the model using conventional methods would have been problematic due to the scale, complexity, and limited timeframe. Consequently, this method emerged as the only rational solution. The technological training lasted two academic hours, and the majority of learning was based on “learning by doing” and “learning from one’s own mistakes.”

Students actively participated in the organization of civic panels, from the stages of preparation, advertising, and online communication to direct engagement and interaction at the events themselves. The attendance of local residents at the panels was satisfactory, providing all present with the opportunity to express their opinions, ideas, and viewpoints. Although a significant portion of the issues and perspectives raised exceeded the thematic and substantive scope of the project assignment, the dialogue between students and residents facilitated an interaction that progressively delineated the project-programmatic problem more precisely. This process, in turn, served as a valuable foundation for the final architectural and urban planning solutions. Through these discussions—as well as through retrospective reflection and data analysis between students and instructors—several key topics emerged as focal points of the assignment: the lack of parking spaces; insufficient and inadequate street lighting; the absence of alternative pedestrian pathways and gathering spaces; the deficiency of urban furniture and other elements necessary for activating public spaces; the lack of recreational areas; and a desire to create zones dedicated to “urban agriculture.”

The development of conceptual architectural and urban solutions commenced immediately after the first civic panel. By the second panel, students had the opportunity to present their initial ideas and intentions, receiving direct feedback from residents in the form of suggestions, remarks, requests, and critiques. In this manner, the course simulated a “real-world design process,” providing students—many for the first time in their academic journey—with insight into the complex situations generated

sugestija, primjedbi, zahtjeva i kritika. Na ovaj način unutar nastave je stvorena „simulacija stvarnog procesa projekovanja“, pri čemu su studenti po prvi put u svom fakultetskom školovanju imali priliku dobiti uvid u složene situacije stvorene različitim mišljenima, zahtjevima i komentarima korisnika nalik onim koji ih očekuju u praksi, nakon završenog fakulteta. Navedeno iskustvo je doprinijelo tome da studenti svoje zadatke na predmetu, kao i da odgovornost prema korisnicima i građanima shvate značajno ozbiljnije. Neposredno prije posljednjeg panela studenti su učestvovali na međunarodnoj radionici „Kulisa3“. Radionica je intenzivno trajala tri dana, pri čemu se nastojalo preispitati postojeće pozicije studentskih projekata i otvoriti polja novih mogućnosti podrškom svežih, kreativnih perspektiva osoba koje do tada nisu bile uključene u proces. Iako su studenski radovi značajno napredovali kroz radionicu i dijalog koji u tom periodu ostvaren, oni nisu ostvarili svoj konačni oblik za vrijeme radionice. Studenti su radili na njihovom konačnom uobičavanju još dvije sedmice nakon završetka radionice, pripremajući ujedno posljednji građanski panel.

Za razliku od prethodna dva građanska panela koji su održani u prostorijama Mjesne zajednice Grbavica, posljednji panel je održan u glavnoj sali Dječije kuće Novo Sarajevo. Panel su, pored građana koji su i ranije bili uključeni u proces, posjetili i predstavnici Općine Novo Sarajevo. Komentari posjetilaca na prezentacije koje su studenti upriličili bili su pozitivni i na prezentaciji je obećano da će se studentski radovi dostaviti općini na raspolaganje, u namjeri da se potencijalno ostvari uspješna implementacija jednog dijela prijedloga. Iako su na posljednjem panelu prezentirani konceptualni studentski radovi u relativno konačnom obliku, fokus ovog predmeta je prije svega bio na procesu komunikacije i dijalogu sa zajednicom, u značajno većoj mjeri nego što je bio usmјeren na konačni proizvod. Njegov značaj se ponajviše ogleda u činjenici da je studentima omogućio potpuno drugačije iskustvo stvaranja u kontekstu realnog prostora i društvene zajednice, u odnosu na standardna iskustva svakodnevne „učioničke“ nastave.

Iako su studentski projekti manifestirali relativno visok stepen fragmentiranosti u pristupu, bez dominantne objedinjujuće vizije, svaki od njih pojedinačno je nastojao istražiti

by diverse opinions, demands, and comments from users, closely resembling the conditions they will encounter in professional practice after graduation. This experience significantly contributed to students approaching their assignments with a heightened sense of responsibility toward users and the community. Immediately before the final civic panel, students participated in the international workshop “Kulisa3.” The workshop, which lasted intensively for three days, aimed to critically reassess the existing positions of student projects and open new possibilities through the fresh, creative perspectives of individuals who had not previously been involved in the process. Although the student projects advanced significantly through the workshop and the dialogues that took place during this period, they did not reach their final form by the end of the workshop. Students continued refining their work for an additional two weeks, simultaneously preparing for the final civic panel.

Unlike the first two civic panels, which were held at the premises of the Grbavica Local Community Center, the final panel took place in the main hall of the Children’s House in Novo Sarajevo. In addition to residents who had previously participated in the process, the panel was attended by representatives of the Municipality of Novo Sarajevo. The feedback from attendees regarding the students’ presentations was positive, and during the event, it was promised that the student projects would be submitted to the municipality for potential implementation of certain proposals. Although the final panel showcased conceptual student projects in their near-complete form, the primary focus of the course was on the process of communication and dialogue with the community, rather than on the final product itself. Its significance lies in the fact that it provided students with an entirely different experience of architectural creation—one rooted in the real spatial and social context—compared to the conventional classroom-based learning environment.

Although the student projects exhibited a relatively high degree of fragmentation in approach, without a dominant unifying vision, each project individually sought to explore possibilities for activating urban spaces, emphasizing community connectivity through

KULISA³: EFEMERNA + PARTICIPATIVNA + ARHITEKTURA MINIMUMA



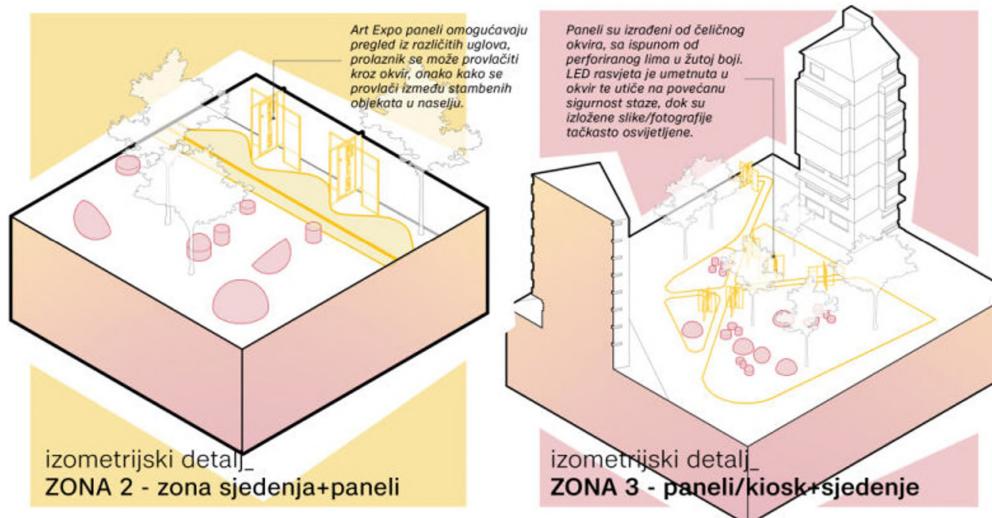
Ilustracija 1. Projekat Duh u tijelu. Izvor: Studentski rad (Drnda, Čiber).

Figure 1. Project Spirit and Body. Source: Student project (Drnda, Čiber).



Ilustracija 2. Projekat Art_Line & Grbavica Art Expo. Izvor: Studentski rad (Sužnjević, Mašić)

Figure 2. Project Art_Line & Grbavica Art Expo. Source: Student project (Sužnjević, Mašić)



Ilustracija 3. Projekat Park Paviljoni Grbavica. Izvor: Studentski rad (Šabanović, Sahačić, Ibrakić, Mrnjavac).

Figure 3. Project Park Paviljoni Grbavica. Source: Student project (Šabanović, Sahačić, Ibrakić, Mrnjavac).

mogućnosti aktivacije urbanih površina, s fokusom se na povezivanje zajednice kroz integraciju umjetničkog djelovanja i pragmatičnog unapređenje prostorne kvalitete. Posebna pažnja posvećena je rekonstrukciji zapostavljenih prostora, uvođenju fleksibilnih i mobilnih elemenata te jačanju ekološke svijesti kroz ozelenjivanje i korištenje recikliranih materijala. Kombiniranjem arhitektonskih intervencija, kreativnih rješenja i održivih principa, u radovima se mogu prepoznati nastojanja da se stvore rješenja u kojima se prepliću pragmatične funkcionalne intervencije te intervencije koje pokušavaju sačuvati i unaprijediti identitet mjesta.

Projekat Duh i tijelo se bavi aktivacijom i renovacijom nadzemnih garaža na Grbavici 1 kako bi se stvorio prostor za okupljavanje, učenje, vježbanje i uživanje u zajednici, naglašavajući istinsku izgradnju zajedništva kroz različite aktivnosti. Garaža je osmišljena kroz vrijednosti kulture i umjetnosti, posebno kroz film, muziku i vizuelne umjetnosti poput art wall-a i izložbi na otvorenom, stvarajući dinamičan i interaktivni prostor. Ključni element projekta je pergola s integriranim zelenilom, koja ne samo da doprinosi ugodnosti prostora već i stvara

the integration of artistic expression and pragmatic spatial improvements. Particular attention was given to the revitalization of neglected spaces, the introduction of flexible and mobile elements, and the strengthening of ecological awareness through greening initiatives and the use of recycled materials. By combining architectural interventions, creative solutions, and sustainable principles, the projects reflect efforts to create solutions where pragmatic functional interventions intertwine with those aimed at preserving and enhancing the identity of the place.

The project Spirit and Body focuses on the activation and renovation of above-ground garages in Grbavica 1 to create a space for gathering, learning, exercising, and enjoying the community, emphasizing the genuine construction of communal bonds through various activities. The garage is envisioned through the values of culture and art, particularly through film, music, and visual arts, such as art walls and open-air exhibitions, fostering a dynamic and interactive space. A key element of the project is a pergola with integrated greenery, which not only contributes to the comfort of the space but also establishes a symbolic connection with ancient traditions and the idea of harmony between spirit and body.

simboličku povezanost sa antičkom tradicijom i idejom harmonije duha i tijela.

Projekat Art_Line & Grbavica Art Expo nastoji rješiti probleme sigurnosti, nedostatka društvenih sadržaja i neplanske gradnje kroz aktivaciju javnog prostora i osnaživanje zajednice. Kroz dinamičnu pješačku zonu označenu bojom na asfaltu i postavljanje urbanih elemenata poput panela za izložbe i rasvjetnih tijela, projekt podstiče kretanje i interakciju stanovnika. Mobilni i fleksibilni sadržaji, izrađeni od recikliranih materijala, dodatno naglašavaju umjetnički i razvojni duh Grbavice, čineći prostor inkluzivnijim i atraktivnijim za sve generacije.

Projekat Park Paviljoni Grbavica redefiniše korištenje javnih površina kroz regulaciju saobraćaja i aktivaciju pješačkih zona između stambenih paviljona. Tri funkcionalne zone – društveni park s interaktivnim igrama, centralni trg s fontanom i dječiji park s edukativnim mostom – omogućavaju različite oblike okupljanja i povezivanja zajednice. Kroz očuvanje postojeće vegetacije i dodavanje skulpturalnih elemenata, projekt naglašava važnost zelenih površina i memorije prostora za identitet naselja.

Zaključak

Rad na predmetu je pokazao da arhitektonski angažman može nadilaziti tradicionalne okvire projektovanja i postati alat za jačanje društvenih veza, podizanje svijesti o značaju javnog prostora i osnaživanje zajednice kroz participativne procese. Iako su pristupi studenata bili fragmentirani i često neusaglašeni u jedinstvenu cjelinu, svaki od njih je na svoj način istraživao mogućnosti aktivacije urbanih površina i unapređenja kvaliteta prostora. U fokusu su bili fleksibilni, inkluzivni i održivi prostorni modeli, koji odgovaraju realnim potrebama građana, ali istovremeno omogućavaju buduće prilagodbe i evoluciju u skladu s promjenama u zajednici.

Uprkos izazovima vezanim za koheziju stanovništva i nedostatak jasnih institucionalnih mehanizama za implementaciju prijedloga, rad na predmetu je postavio važne temelje za dalje promišljanje i unapređenje participativnog pristupa u oblikovanju grada. Iskustvo stečeno

The Art_Line & Grbavica Art Expo project seeks to address issues of safety, lack of social amenities, and unregulated construction through the activation of public space and community empowerment. By introducing a dynamic pedestrian zone marked with colored pavement and installing urban elements such as exhibition panels and lighting fixtures, the project encourages movement and interaction among residents. Mobile and flexible structures, made from recycled materials, further emphasize the artistic and developmental spirit of Grbavica, making the space more inclusive and attractive for all generations.

The Park Pavilions Grbavica project redefines the use of public spaces through traffic regulation and the activation of pedestrian zones between residential pavilions. Three functional zones—a social park with interactive games, a central square with a fountain, and a children's park featuring an educational bridge—facilitate various forms of gathering and community engagement. By preserving existing vegetation and introducing sculptural elements, the project highlights the importance of green spaces and the spatial memory that contributes to the identity of the neighborhood.

Conclusion

The work conducted within this course has demonstrated that architectural engagement can transcend traditional design frameworks, becoming a tool for strengthening social ties, raising awareness of the significance of public space, and empowering communities through participatory processes. Although the students' approaches were fragmented and often lacked cohesion within a unified vision, each project explored different possibilities for urban activation and spatial quality enhancement. The focus was placed on flexible, inclusive, and sustainable spatial models that respond to the real needs of residents while allowing for future adaptations and evolution in line with community changes.

Despite challenges related to population cohesion and the absence of clear institutional mechanisms for implementing the proposed solutions, this course has laid important foundations for further consideration and

kroz rad sa građanima i multidisciplinarnu saradnju omogućilo je studentima da razviju širi pogled na arhitekturu – ne samo kao umjetničku ili tehničku disciplinu, već i kao proces u kojem je ključna komponenta interakcija sa korisnicima prostora.

Iskustvo na predmetu je pokazalo da čak i manji intervencijski zahvati mogu značajno doprinijeti poboljšanju kvaliteta života u gradu kada se realizuju kroz otvoreni dijalog i saradnju šire zajednice. Istraživački i edukativni aspekt predmeta, ne samo da omogućava studentima sticanje praktičnih i teoretskih znanja, već ih i podstiče da aktivnije učestvuju u oblikovanju zajednice i naselja u kojima žive. Dugoročno, ovakvi pristupi mogu doprinijeti održivom prostornom razvoju, kreiranju inkluzivnijih javnih prostora i jačanju osjećaja pripadnosti zajednici.

improvement of participatory approaches in urban design. The experience gained through working with residents and engaging in multidisciplinary collaboration has enabled students to develop a broader perspective on architecture—not merely as an artistic or technical discipline but as a process in which interaction with space users is a fundamental component.

The course experience has shown that even small-scale interventions can significantly contribute to improving the quality of urban life when realized through open dialogue and collaboration with the wider community. The research and educational aspects of the course not only provided students with practical and theoretical knowledge but also encouraged them to take a more active role in shaping the communities and neighborhoods in which they live. In the long term, such approaches can contribute to sustainable spatial development, the creation of more inclusive public spaces, and the strengthening of a sense of community belonging.

KULiSA: Zajednički prostor KULiSA: Common Ground

IVA LETILOVIĆ

Sažetak

Fokusirana na stambeno naselje Grbavica, studija se bavi problemom zapuštenih praznina između višestambenih zgrada koje su izgubile sposobnost povezivanja stanovnika. Istraživački pristup izbornog predmeta "Arhitektura zajedništva" uključuje participativni proces u kojem studenti u suradnji s lokalnim stanovništvom analiziraju prostor, potrebe i želje korisnika kako bi osmislili rješenja koja promiču osjećaj zajedništva. Cilj studije je reaktualizacija arhitektonске prakse u kontekstu njezina utjecaja na društvene odnose, potičući studente na istraživački pristup koji omogućava generiranje inovativnih i integriranih urbanih rješenja.

Ključne riječi:
arhitektura, zajedništvo, urbani prostori,
socijalna interakcija, revitalizacija

Kako organizirati prostor koji ne pripada nikome ili pripada jednako svima a da on postane klica boljeg kolektivnog stanovanja, uzorak za ponovo urbaniziranje deurbaniziranog tkiva, model i poruka ostalim susjedstvima? Kako se zapušteni prostori, devastirane praznine ciamovskog urbanizma, mogu jednostavnim, jasnim i nepretenciozim arhitektonskim elementima preobraziti u prostore novog zajedništva? Koji elementi mogu poticati susrete i učiniti prostor gostoljubivim? Što je točno danas, kada urbanim procesima

Abstract

Focusing on the Grbavica residential neighborhood, this study addresses the issue of neglected voids between apartment buildings that have lost their capacity to connect residents. The research approach of the elective course "Architecture of Togetherness" involves a participatory process in which students, in collaboration with local residents, analyze the space, needs, and desires of users to develop solutions that foster a sense of community. The study aims to recontextualize architectural practice in terms of its impact on social relationships, encouraging students to adopt a research-based approach that generates innovative and integrated urban solutions.

Keywords:
architecture, togetherness, urban spaces, social interaction, revitalization

How to organize a space that belongs to no one or equally to everyone, so that it becomes the seed of better collective housing, a prototype for re-urbanizing de-urbanized fabric, a model, and a message to other neighborhoods? How can neglected spaces, the devastated voids of CIAM urbanism, be transformed into places of new collectivity using simple, clear, and unpretentious architectural elements? What spatial components can encourage encounters and make a space hospitable? In an era where urban processes are governed by the invisible

upravlja nevidljivi sloj katastarskog plana, common ground? Postaje li taj pojam pomalo anakron? Zašto bi se ideja zajedništva i njezinog prostornog opredmećenja trebala njegovati i zašto njome gotovo da moramo inficirati studente, buduće arhitekte?

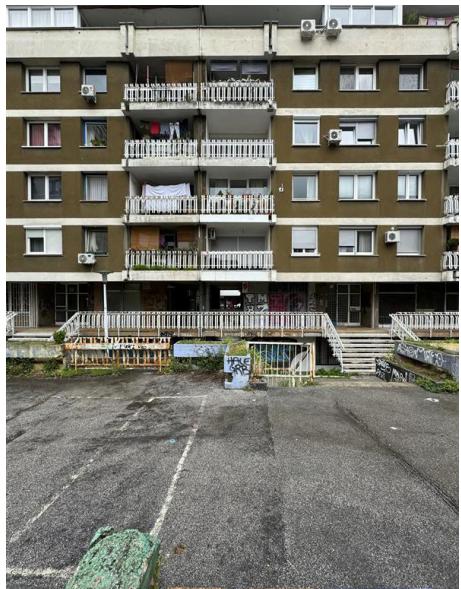
Sva ova pitanja tematski su okvir izbornog predmeta Arhitekture zajedništva koji odgovore pokušava pronaći testirajući različite scenarije zajedništva u stambenom naselju Grbavica i to na prazninama između višestambenih zgrada koje su izgubile moć kohezije stanovnika. Pražnina, koje više niti stanovnici ne doživljavaju prostorom koji im pripada kao javni produžetak njihovog intimne stambene jedinice. Ovim izbornim predmetom u fokus se stavlja tema common grounda, zajedničkog tla koje u polju arhitekture označava prostor ljudske interakcije, a u širem smislu ono je metafora bilo kojeg oblika zajedničkog temelja koji omogućava izgradnju međusobnog razumijevanja i suradnje. Common ground stvara zajednicu nasuprot atomiziranih, individualiziranih i zatvorenih životnih prostora. Potraga za izgubljenim prostorom zajedništva na neki način predstavlja povratak na primordialni oblik stanovanja u kojem individualne stambene jedinice žive povezane u jednu, nedjeljivu cjelinu, organizam prirodnog rasta kojeg nazivamo naseljem. Zajedničko tlo nastaje kao rezultat refleksije i dijaloga različitih aktera, ono nije samo produkt autistične arhitektonске vizije, stoga studenti u proces izrade projekata uključuju i stanovnike, buduće korisnike revitaliziranih prostora, analizirajući njihove potrebe, želje i očekivanja i potičući ih da osvijeste svoje pravo na praznine koje omedjuju njihove skrivene životne prostore. Lako ovaj izborni predmet ima ambiciju da možda neki od projekata budu doista i realizirani, sami rezultati radionice, odnosno nastali projekti, manje su važni. Puno važnije je da se kroz predmet ponovno aktualizira, možda pomalo zaboravljena uloga arhitekta kao važnog kreatora prostornog okvira za poticanje socijalne interakcije. Fokus predmeta je na procesu rada u kojem se potiče istraživački pristup. Proučavaju se odnosi između prostora, tijela i događanja kao i način na koji arhitektura može utjecati na ponašanje ljudi u prostoru. Studenti uče o zajedničkim prostornim i društvenim slojevima koje arhitektura može oblikovati, a koji potom kreiraju međuljudske

layer of cadastral plans, what exactly constitutes 'common ground' today? Is this concept becoming somewhat anachronistic? Why should the idea of collectivity and its spatial embodiment be nurtured, and why must we, almost imperatively, instill it in students, the future architects?

All these questions form the thematic framework of the elective course Architectures of Collectivity, which seeks answers by testing different scenarios of communal living within the Grbavica residential district. It focuses on the interstitial spaces between multi-family housing blocks that have lost their capacity to foster social cohesion. These spaces, once perceived by residents as public extensions of their private dwelling units, are now detached from their sense of ownership and communal belonging. This elective course foregrounds the concept of common ground, which in the field of architecture signifies the space of human interaction, while in a broader sense, it serves as a metaphor for any shared foundation that enables mutual understanding and collaboration. Common ground generates community as opposed to atomized, individualized, and enclosed living environments. The search for the lost space of collectivity, in a way, represents a return to the primordial form of dwelling, in which individual housing units exist as part of a single, indivisible whole—an organic entity of natural growth that we call a settlement. Common ground emerges as a result of reflection and dialogue among diverse stakeholders; it is not merely the product of an isolated architectural vision. Therefore, students integrate residents—future users of these revitalized spaces—into the design process, analyzing their needs, desires, and expectations while encouraging them to recognize their right to reclaim the voids that define their hidden everyday environments. Although this elective course aspires to see some of the proposed projects realized, the actual design outcomes of the workshop are of secondary importance. Far more crucial is the reassertion of the architect's role as a key agent in shaping spatial frameworks that foster social interaction—an aspect of architecture that may have been somewhat forgotten. The course emphasizes process-oriented work and promotes a research-based approach. It examines the relationships between space, the

odnose. Njih se upućuje, vrlo jasno i životno, kroz opipljivu stvarnost, da arhitektura ne bi trebala stvarati pasivne prostorne okvire, već da je arhitektura aktivni faktor koji utječe na stvaranje zajedništva, te da ona ne mora biti nužno definirana samo fizičkim granicama, već i i društvenim interakcijama što omogućava stvaranje novih značenja i konteksta u urbanim prostorima.

human body, and events, as well as the ways in which architecture can influence behavior within a given environment. Students are guided through a tangible and real-life understanding of how architecture shapes collective spatial and social layers, which in turn define human relationships. They are taught that architecture should not merely create passive spatial frameworks but should act as an active agent in fostering collectivity. Furthermore, they explore the idea that architecture need not be strictly defined by physical boundaries alone, but can also be shaped through social interactions, thereby generating new meanings and contexts within urban space.



Ilustracija 1. KULiSA: Zajednički prostor, Grbavica. Izvor: Autor
Figure 1. KULiSA: Common Ground: Source: Author.

Ilustracija 2. Zajednički prostor, Grbavica. Izvor: Autor
Figure 2. KULiSA: Common Ground: Source: Author.



KULISA: Ars Longa, Vita Brevis
Sarajevo - grad incidenta, grad spektakla
KULISA: Ars Longa, Vita Brevis
Sarajevo – The City of Incident, The City of Spectacle

TOMA PLEJIĆ

Sažetak

Tekst se bavi osvrtom na urbanističko arhitektonsku radionicu i tematskim istraživanjem i razvojem kulturnog i prostornog identiteta Sarajeva, predlažući koncept stvaranja kulturnog distrikta između nekoliko važnih muzeja. U fokusu je kreiranje interakcije i odnosa između muzeja, kvartova i rijeke, u težnji da se povežu različiti aspekti povijesti, umjetnosti i urbanog života. Projekt predlaže niz tematskih i narativnih koncepcija kao što su "Tijek vremena", "Povijest u fragmentima", i "Muzej kao palimpsest", koji omogućuju posjetiteljima da se uključe u različita povijesna i umjetnička iskustva.

Pristupi uključuju prostorne koncepte poput "Muzej kao grad", interaktivne modele gdje posjetitelji sudjeluju u stvaranju narativa, te digitalno-tehnološke metode u kojima se koriste proširena stvarnost i virtualni muzeji. Cilj je stvoriti dinamičan i angažiran muzejski prostor koji spaja prošlost i sadašnjost dok istovremeno predviđa budućnost umjetnosti i kulture.

Tekst se osvrće na potrebu izlaska iz standardnog iskustva nestandardne stvarnosti i prošlosti, naglašavajući ulogu muzeja kao prostora refleksije, dijaloga i inovacije. Uz raznovrsne pristupe, od narativnih struktura do suvremenih tehnologija, projekt teži stvaranju integriranog kulturnog iskustva koje preobražava Sarajevo u živući kulturni centar

Ključne riječi:
kulturni identitet, prostorni koncepti, interaktivni modeli, digitalne tehnologije, muzejski narativi

Abstract

The text examines an urban-architectural workshop focused on researching and developing Sarajevo's cultural and spatial identity, proposing the creation of a cultural district connecting several major museums. The emphasis is on fostering interaction between museums, neighborhoods, and the river, aiming to link different aspects of history, art, and urban life. The project introduces thematic and narrative concepts such as "The Flow of Time," "History in Fragments," and "The Museum as a Palimpsest," allowing visitors to engage with diverse historical and artistic experiences. The approaches include spatial concepts like "The Museum as a City," interactive models where visitors contribute to the narrative, and digital-technological methods incorporating augmented reality and virtual museums. The goal is to create a dynamic and engaging museum space that bridges the past and present while envisioning the future of art and culture.

The text highlights the need to transcend conventional museum experiences by emphasizing museums as spaces of reflection, dialogue, and innovation. Through diverse strategies, from narrative structures to contemporary technologies, the project aspires to transform Sarajevo into a living cultural hub

Keywords:

cultural identity, spatial concepts, interactive models, digital technologies, museum narratives

Sarajevo - grad incidenta, grad spektakla: Franjo Ferdinand - Sarajevo'84 - Opsada - U2. Razvoj kulturnog i prostornog identiteta grada, kreiranjem 'prototipa' kulturnog distrikta Sarajevo na saturiranom prostoru najvišeg intenziteta, prostora između Historijskog muzeja, budućeg Muzeja savremene umjetnosti Ars Aevi i Zemaljskog muzeja Bosne i Hercegovine uznemirujuće intrigantna je tema. Fokusirani na kreiranje interelacija među muzejskim kućama (brandovima), paralelno bavimo se interrelacijama nasuprotnih stana rijeke, kvartova, 'sanjive doline' u kontekstu gusto izgrađenih okolnih brda. Hibriddni sklop ovako raznorodnih tematskih blokova nudi niz mogućih tematskih sagledavanja i tumačenja startnih pozicija kroz narative i povijesne koncepcije npr. kao "Tijek vremena" – Kroz muzejski prostor posjetiocu doslovno prolaze kroz vremensku crtu od prošlosti ka sadašnjosti i budućnosti, "Povijest u fragmentima" – Povijesni, moderni i suvremeni artefakti prikazani u dijaloškim parovima koji ruše klasične vremenske linije, "Muzej kao palimpsest" – Svaka era muzeja ispisana kao sloj na prethodnu, s naglaskom na reinterpretaciju kroz vrijeme, "Nestali i zaboravljeni" – Istraživanje kolektivne memorije kroz neispričane priče, izgubljene artefakte i rekonstruirane narative, "Budućnost kao arheologija" – Pogled na suvremene umjetničke prakse kao buduće povijesne ostatke, "Granice i prijelazi" – Kako se shvaćanje povijesti, umjetnosti i identiteta mijenja u različitim epohama?, "Prisutnost prošlosti" – Kako prošlost živi u sadašnjosti kroz reinterpretaciju povijesnih narativa u modernoj i suvremenoj umjetnosti?, "Mapiranje povijesti" – Kartografski pristup istraživanju teritorija, migracija, kulturnih utjecaja i transformacija kroz vrijeme, "Svjedoci epoha" – Iskustva pojedinaca predstavljena kroz povijesne, moderne i suvremene umjetničke forme, "Ruševine i rekonstrukcije" – Od fizičkih ruševina prošlosti do dekonstrukcije modernih i suvremenih umjetničkih djela.

...ili kao niz drugih, prostornih, ambijentalnih koncepata - "Muzej kao grad" – Umjetnost kao urbanistička matrica, s „ulicama“ koje vode kroz epohe, "Slojevi muzeja" – Svaki muzej predstavljen kao prostorni sloj koji se fizički preklapa s ostalima, "Unutrašnje i vanjsko" – Interakcija muzejske unutrašnjosti s urbanim prostorom kroz site-specific instalacije,

Sarajevo – The City of Incident, The City of Spectacle: Franz Ferdinand – Sarajevo'84 – The Siege – U2.

The development of the cultural and spatial identity of the city through the creation of a 'prototype' of the Sarajevo cultural district within the saturated space of the highest intensity—the area between the Historical Museum, the future Ars Aevi Museum of Contemporary Art, and the National Museum of Bosnia and Herzegovina—is a profoundly unsettling yet intriguing topic. Focused on generating interrelations among the museum houses (brands), we simultaneously engage with the interrelations between the opposing sides of the river, the neighborhoods, and the 'dreamy valley' in the context of the densely built surrounding hills. The hybrid composition of such diverse thematic blocks offers a multitude of possible thematic perspectives and interpretations of the initial positions through narrative and historical concepts, such as: "The Flow of Time" – Visitors literally pass through a timeline from the past to the present and into the future within the museum space.

"History in Fragments" – Historical, modern, and contemporary artifacts are presented in dialogic pairs that disrupt classical chronological sequences. "The Museum as Palimpsest" – Each era of the museum is inscribed as a layer upon the previous one, emphasizing reinterpretation through time. "The Lost and Forgotten" – An exploration of collective memory through untold stories, lost artifacts, and reconstructed narratives. "The Future as Archaeology" – A perspective on contemporary artistic practices as future historical remnants. "Borders and Transitions" – How do perceptions of history, art, and identity evolve across different epochs? "The Presence of the Past" – How does the past live in the present through the reinterpretation of historical narratives in modern and contemporary art? "Mapping History" – A cartographic approach to exploring territories, migrations, cultural influences, and transformations through time. "Witnesses of Eras" – Individual experiences presented through historical, modern, and contemporary artistic forms. "Ruins and Reconstructions" – From the physical ruins of the past to the deconstruction of modern and contemporary artworks.

... or through a series of other spatial and

“Nevidljivi muzej” – Fokus na praznine, odsutne artefakte i arhive koji se otkrivaju posjetiocima, “Muzej labirint” – Nelinearni narativ u kojem posjetioc sami biraju vlastiti put kroz epohe i umjetničke teme, “Paviljonski muzej” – Svaki paviljon (ili prostor) posvećen određenoj eri, ali otvoren međusobnoj interakciji, “Kapsule vremena” – Artefakti i umjetnička djela raspoređeni u zatvorenim ili poluotvorenim „vremenjskim kapsulama“, „Muzej u pokretu“ – Modularni ili pokretni eksponati koji se prilagodavaju prostoru i vremenu, “Arhitektura kao artefakt” – Sama arhitektura muzeja tretirana kao izložbeni eksponat koji priča priču, “Negativni prostor” – Fokus na ono što je isključeno, odsutno ili skriveno u muzejskom narativu.

...ili eksperimentalnijeg znanstvenog karaktera
 - “Umetnost i znanost” – Interakcija između povijesnih, modernih i suvremenih znanstvenih konceptova i umjetnosti, “Zvuk muzeja”
 - Kustoski koncept baziran na zvučnim pejzažima epoha, “Arhiv kao umjetnost” – Dokumentarni materijali predstavljeni kroz suvremene umjetničke interpretacije, “Povijest svakodnevice” – Fokus na svakodnevni život kroz različite epohe, “Muzej tijela” – Povijest prikazana kroz tjelesnost, pokret i performans, “Živi muzej” – Angažiranje savremenih umjetnika da interveniraju u povijesne i moderne postavke, “Muzej senzacija” – Interaktivni, multisenzorni pristup kroz mirise, dodir i zvuk, “Teatar muzeja” – Korištenje dramaturških tehnika u postavljanju izložbi, “Neo-mitologije” – Kreiranje novih narativa spajanjem povijesti, fikcije i spekulativnog dizajna, “Muzej kao eksperiment” – Postavke koje se stalno mijenjaju i odgovaraju na feedback publike.

Testirani su i participativni, interaktivni modeli
 - “Muzej kao dijalog” – Posjetioc aktivno učestvuju u kreiranju narativa, “Umetnost u realnom vremenu” – Umetnici stvaraju djela uživo unutar muzeja, “Muzej bez zidova” – Kustoski koncept koji se širi izvan fizičkog prostora muzeja, “Uloge posjetioca” – Različite uloge koje publika može preuzeti (istraživač, kustos, narator), “Participativni arhiv” – Građani dodaju vlastite priče u muzejsku kolekciju, “Interaktivni vodiči” – Personalizirani muzejski vodiči zasnovani na preferencijama posjetioca, “Izložbe koje se transformiraju” – Postavke

ambient concepts: “The Museum as a City” – Art as an urban matrix, with “streets” leading through different epochs. “Museum Layers” – Each museum presented as a spatial layer that physically overlaps with the others. “Inside and Outside” – The interaction of the museum interior with the urban space through site-specific installations. “The Invisible Museum” – A focus on voids, absent artifacts, and archives revealed to visitors. “The Museum as Labyrinth” – A non-linear narrative where visitors choose their own path through epochs and artistic themes. “The Pavilion Museum” – Each pavilion (or space) dedicated to a specific era yet open to mutual interaction.

“Time Capsules” – Artifacts and artworks arranged in enclosed or semi-open “time capsules.” “The Moving Museum” – Modular or mobile exhibits that adapt to space and time. “Architecture as Artifact” – The museum’s architecture itself treated as an exhibit that tells a story. “Negative Space” – A focus on what is excluded, absent, or hidden within the museum narrative.

... or through an experimental scientific lens:
 “Art and Science” – The interaction between historical, modern, and contemporary scientific concepts and art. “The Sound of the Museum” – A curatorial concept based on the soundscapes of different epochs. “The Archive as Art” – Documentary materials presented through contemporary artistic interpretations. “The History of Everyday Life” – A focus on daily life across different epochs. “The Museum of the Body” – History depicted through corporeality, movement, and performance. “The Living Museum” – Engaging contemporary artists to intervene in historical and modern exhibitions. “The Museum of Sensations” – An interactive, multisensory approach incorporating smell, touch, and sound. “The Theater of the Museum” – The use of dramaturgical techniques in exhibition design. “Neo-Mythologies” – The creation of new narratives by merging history, fiction, and speculative design. “The Museum as Experiment” – Exhibits that continuously change and respond to audience feedback.

Participatory and interactive models have also been tested: “The Museum as Dialogue” – Visitors actively participate in creating the narrative. “Art in Real Time” – Artists create

koje se mijenjaju zavisno od vremena dana ili godišnjeg doba, "Muzej emocija" – Postavke bazirane na emotivnim reakcijama posjetilaca, "Muzej sjećanja" – Posjetioc ostavljaju vlastite priče i refleksije unutar muzeja.

Digitalno-tehnološki karakter sugeriran je kao - "Muzej budućnosti" – Publika predlaže kako će muzeji izgledati za 50 ili 100 godina, "Virtualni muzej" – Izložbe dostupne u proširenou i virtualnoj stvarnosti, "AI kustos" – Algoritmi koji personaliziraju iskustvo posjetilaca, "Proširena stvarnost" – Digitalne rekonstrukcije izgubljenih artefakata, "Muzej u oblaku" – Globalna digitalna arhiva, "Algoritamska umjetnost" – Interakcija publike s umjetničkim djelima generiranim umjetnom inteligencijom, "Muzejski metaverzum" – Digitalni dvostruki prostor muzeja, "Interaktivne projekcije" – Digitalni slojevi informacija unutar postavke, "Kolektivni AI arhiv" – Publika kroz interakciju gradi muzejski sadržaj, "Data-driven izložbe" – Umjetnost bazirana na podacima, "Digitalna prošlost" – Rekonstrukcija izgubljenih prostora kroz digitalne medije.

Za kraj ovog slobodnog pada, prostorno-programske rekапitulacije i meditacije o mogućim plodnim srastanjima ove tri muzejske kuće u 'Tripple-Bilbao-effect' posuđujem izjavu Brian Eno-a: 'Vjerujem da ljudi imaju mnogo modaliteta u kojima funkcioniраju i mogu biti. Kada živimo u gradovima, onaj modalitet u kojem smo većinu vremena je modalitet 'alarm', upozorenja. Modalitet 'preuzmi kontrolu nad stvarima', 'budi oprezan, pazi', modalitet 'hektične brzine' - zapravo 'Red Bull' modalitet. Nema ništa loše u tome. Sve je to dio onoga što jesmo.'

works live within the museum. "The Museum Without Walls" – A curatorial concept extending beyond the physical space of the museum.

"Visitor Roles" – Different roles the audience can assume (researcher, curator, narrator).

"The Participatory Archive" – Citizens contribute their own stories to the museum collection.

"Interactive Guides" – Personalized museum guides based on visitors' preferences.

"Transforming Exhibits" – Displays that change depending on the time of day or season.

"The Museum of Emotions" – Exhibits based on visitors' emotional reactions.

"The Museum of Memories" – Visitors leave their own stories and reflections within the museum.

A digital-technological approach has been suggested as well: "The Museum of the Future" – The public proposes what museums will look like in 50 or 100 years.

"The Virtual Museum" – Exhibitions available in augmented and virtual reality.

"AI Curator" – Algorithms that personalize visitors' experiences.

"Augmented Reality" – Digital reconstructions of lost artifacts.

"The Cloud Museum" – A global digital archive.

"Algorithmic Art" – The audience interacting with AI-generated artworks.

"The Museum Metaverse" – A digital twin of the museum space.

"Interactive Projections" – Digital layers of information integrated into exhibitions.

"The Collective AI Archive" – A museum collection built through audience interaction.

"Data-Driven Exhibits" – Art based on data analytics.

"The Digital Past" – The reconstruction of lost spaces through digital media.

To conclude this free-fall of spatial-programmatic recapitulations and meditations on the possible fertile fusions of these three museum houses into a 'Triple-Bilbao Effect,' I borrow a statement from Brian Eno:

"I believe that people have many modalities in which they function and can be. When we live in cities, the modality we are in most of the time is the 'alarm' modality, the alertness mode. The modality of 'taking control of things,' 'being cautious, careful,' the modality of 'hectic speed'—essentially the 'Red Bull' modality. There is nothing wrong with that. It is all part of what we are."



Ilustracija 1. KULISA: Maketa lokacije Kulturnog Distrikta Izvor: Autor / Ilustracija 2. Fotografija Kulturnog Distrikta. Izvor: Autor

Figure 1. KULISA: Location Model of the Cultural DistrictSource: Author. / Figure 2. KULISA: Photograph of the Cultural District. Source: Author.

KULiSA: Arhitektura minimuma - “Powers of Ten” Architecture of Minimum – “Powers of Ten”

LEA PELIVAN

Sažetak

U ovoj studiji analiziramo koncept “arhitekture minimuma” kao pristup u urbanističkom planiranju koji naglašava racionalno korištenje resursa i zadovoljavanje ljudskih potreba. U sklopu radionice istraženi su različiti aspekti urbane transformacije, uključujući prostorno planiranje, očuvanje urbanog tkiva, i suzbijanje neplanske izgradnje. Posebna pažnja posvećena je uravnoteženju stambenih zahtjeva s kvalitetom života, te unapređenju prometne infrastrukture i sigurnosti. Dodatno, istraživanje obuhvaća i evaluaciju dostupnosti kulturnih sadržaja, revitalizaciju lokalne privrede te unapređenje javnih prostora. Naši rezultati sugeriraju da usvajanje principa arhitekture minimuma može voditi prema optimalnom iskorištavanju urbanih prostora, riješiti ključne infrastrukturne probleme, i podržati održivi urbani razvoj.

Ključne riječi:

arhitektura minimuma, arhitektura maksimuma, urbanističko planiranje, socijalna kohezija, infrastruktura

Što je arhitektura minimuma? Arhitektura minimuma intrigantan je pojam, jer unutar naizgled jasne definicije skriva složena značenja. Usmjerena na proces pročišćavanja i redukcije, ponekad uzrokovane vanjskim ograničenjima (npr. novac), ova arhitektura zapravo istražuje

Abstract

This study analyzes the concept of “minimum architecture” as an approach to urban planning that emphasizes the rational use of resources and the fulfillment of human needs.

As part of the workshop, various aspects of urban transformation were explored, including spatial planning, the preservation of urban fabric, and the mitigation of unplanned construction. Special attention was given to balancing housing demands with quality of life, as well as improving transportation infrastructure and safety.

Additionally, the research includes an evaluation of cultural accessibility, the revitalization of the local economy, and the enhancement of public spaces. Our findings suggest that adopting the principles of minimum architecture can lead to the optimal utilization of urban spaces, address key infrastructural challenges, and support sustainable urban development.

Keywords:

minimum architecture, maximum architecture, urban planning, social cohesion, infrastructure

What is the Architecture of Minimum? The architecture of minimum is an intriguing concept because within its seemingly clear definition, it hides complex meanings. Focused on the process of purification and reduction, sometimes caused by external constraints (e.g.,

osnovno značenje prostorne misli ili koncepta. Rezultat tog procesa je čista ideja, svedena na jasni algoritam koji omogućava njegovo šire razumijevanje, prihvatanje i nadogradnju, jer upravo jasnoča neke zamisli projicira prostor za dijalog.

U svom osnovnom značenju arhitektura minimuma često se poistovjećuje i s pojmom ostvarivanja minimalnih potrebnih uvjeta za život, u vremenu i prostoru. Osim egzistencijalnih potreba, među uvjete za život svakako treba ubrojiti sve one potrebe koje je čovjek kroz evoluciju razvio i stekao. Ostvarivanje svih tih potreba primarna je svrha arhitekture. Ugrađivanjem principa arhitekture minimuma u naše projekte osigurat ćemo im vitalnost i nadogradnju. Da, naslov istovremeno podrazumijeva i arhitekturu maksimuma. Zoom-in uključuje i zoom-out. Makro-mikro. Kontinuirano pulsiranje u mjerilima i temama: Kako osigurati kvalitetno prostorno planiranje naselja uz valoriziranje postojećeg urbanog tkiva? Kako sprječiti stihische, neplanske građevinske intervencije i divljvu gradnju? Na koji način balansirati između potrebe za novim stambenim jedinicama i očuvanja kvalitete života? Kako poboljšati vezu Grbavice sa širim urbanim kontekstom? Koji su ključni urbanistički problemi naselja koji zahtijevaju hitne intervencije? Kako optimizirati iskorištenost postojećih urbanih parcela? Kako bolje regulirati visinsku gradnju u odnosu na postojeće zgrade? Kako unaprijediti prostorne standarde za planiranje novih objekata? Kako poboljšati otpornost naselja na prirodne nepogode poput poplava i potresa? Kako efikasno uključiti građane u proces urbanističkog planiranja? Kako riješiti problem prometnih gužvi u sistemu? Kako poboljšati povezanost javnog prevoza s drugim segmentima? Kako riješiti problem nedostatka parking mjesta? Kako unaprijediti biciklističku infrastrukturu? Kako poboljšati sigurnost pješaka? Na koji način efikasnije organizirati dostavu? Kako poboljšati signalizaciju? Kako prevenirati i smanjiti broj nesreća? Kako riješiti problem zakrčenosti prilaznih ulica zbog metastaziranih parkirališta? Kako modernizirati promet i smanjiti zagadenje? Kako povećati dostupnost električnih vozila i postaviti stanice za punjenje? Kako zaštитiti 'spomeničke' i povećati nove zelene površine u Grbavici? Kako poboljšati kvalitet i identifikacijsku dimenziju postojećih parkova? Kako uključiti građane u participaciju oko dizajniranja javnih prostora? Kako bolje iskoristiti prostore između stambenih blokova?

budget), this architecture actually explores the fundamental meaning of spatial thought or concept. The result of this process is a pure idea, reduced to a clear algorithm that enables broader understanding, acceptance, and further development, as clarity of a concept projects space for dialogue.

In its basic sense, the architecture of minimum is often associated with the idea of meeting the minimal necessary conditions for life, in both time and space. In addition to existential needs, the conditions for life certainly include all those needs that humans have developed and acquired throughout evolution. Fulfilling these needs is the primary purpose of architecture. By incorporating the principles of architecture of minimum into our projects, we ensure their vitality and further development. Yes, the title simultaneously implies the architecture of maximum. Zooming in also implies zooming out. Macro-micro. Continuous pulsation in scales and themes: How to ensure quality spatial planning of settlements while valuing existing urban fabric? How to prevent chaotic, unplanned construction interventions and illegal building? How to balance the need for new housing units with maintaining quality of life? How to improve the connection of Grbavica with the broader urban context? What are the key urban problems in the settlement that require urgent intervention? How to optimize the use of existing urban plots? How to better regulate the height of buildings in relation to existing ones? How to improve spatial standards for planning new buildings? How to improve the resilience of settlements to natural disasters like floods and earthquakes? How to efficiently involve citizens in the urban planning process? How to solve the issue of traffic congestion in the system? How to improve the connection of public transport with other segments? How to address the shortage of parking spaces? How to enhance the bicycle infrastructure? How to improve pedestrian safety? How to better organize deliveries? How to improve signage? How to prevent and reduce accidents? How to solve the problem of congestion in access streets due to metastasized parking lots? How to modernize traffic and reduce pollution? How to increase the availability of electric vehicles and set up charging stations? How to protect 'monumental' and increase new green spaces in Grbavica? How to improve the quality and identity of existing parks? How to involve citizens in the participation process regarding the design of public spaces? How to

KULISA³: EFEMERNA + PARTICIPATIVNA + ARHITEKTURA MINIMUMA

Kako osigurati dovoljan broj urbane opreme? Kako poboljšati dostupnost dječjih igrališta i sportskih terena? Kako unaprijediti sistem održavanja javnih prostora? Kako osigurati više sjenovitih i zaštićenih zona? Kako riješiti problem nedostatka prostora za rekreatiju starijih osoba? Kako unaprijediti sigurnost u javnim parkovima noću? Kako osnažiti prisutnost Miljacke? Kako osigurati više kulturnih sadržaja u naselju? Kako poboljšati rad lokalnih kulturnih centara? Kako omogućiti više prostora za umjetnike i kreativce? Kako revitalizirati male zanatske i trgovачke radnje? Kako povećati broj događanja na otvorenom? Kako poboljšati dostupnost biblioteka i čitaonica? Kako osigurati više prostora za aktivnosti mladih? Kako poboljšati saradnju između participanata - lokalnih škola i kulturnih institucija? Kako smanjiti stopu kriminala i vandalizma? ... bila su samo neka od pitanja kojima smo se bavili u ovoj trodnevnoj superintenzivnoj radionici, radionici koja je najviše sličila u karakteru na premotavanje unatrag filma 'Powers of Ten'.

better use spaces between residential blocks? How to ensure an adequate number of urban furnishings? How to improve access to children's playgrounds and sports fields? How to improve the maintenance system of public spaces? How to ensure more shaded and protected zones? How to solve the problem of lack of recreational space for the elderly? How to improve safety in public parks at night? How to strengthen the presence of the Miljacka River? How to provide more cultural content in the settlement? How to improve the work of local cultural centers? How to enable more space for artists and creatives? How to revitalize small craft and trade shops? How to increase the number of outdoor events? How to improve the accessibility of libraries and reading rooms? How to ensure more space for youth activities? How to improve cooperation between participants - local schools and cultural institutions? How to reduce crime and vandalism rates? ... These were just some of the questions we addressed during this three-day super-intensive workshop, a workshop that most resembled rewinding a film like Powers of Ten.



Ilustracija 1. KULISA: Grbavica. Izvor: Autor

Figure 1. KULISA: Grbavica. Source: Author.



Ilustracija 2. KULiSA: Grbavica. Izvor: Autor

Figure 2. KULiSA: Grbavica. Source: Author.

ZAKLJUČCI I PRILOZI
CONCLUSIONS AND APPENDICES



ZAKLJUČCI I PRILOZINI

GENERALNI ZAKLJUČCI

KULiSA: Kulturni distrikt Sarajevo – Integracija kulture i urbanog razvoja

Projekat KULiSA: Kulturni distrikt Sarajevo istražuje ključne teme vezane za identitet grada, njegovu kulturnu strategiju i regeneraciju javnih prostora kroz interdisciplinarni pristup. U fokusu istraživanja je formiranje muzejske četvrti/ kulturnog distrikta na području između Zemaljskog muzeja BiH, Historijskog muzeja BiH i budućeg Muzeja savremene umjetnosti Ars Aevi, sa uključivanjem prostora u naselju Grbavica 1. Ova lokacija ima potencijal da postane dinamičan kulturni i edukativni centar Sarajeva, povezujući nasljede, savremene umjetničke prakse i strategije urbanog razvoja. Istraživanje se temelji na participativnom pristupu koji uključuje studente i građane, kao i saradnju sa kulturnim institucijama te lokalnim autoritetima u cilju oblikovanja održivih urbanih strategija. Kroz analizu međunarodnih primjera, metodološki okvir se oslanja na principe kulturne akupunkture, efemerne arhitekture i arhitekture zajedništva, testirajući fleksibilna rješenja za javni prostor. Poseban naglasak stavljen je na integraciju urbanističkih planova Sarajeva (2016–2036), saobraćajnih izazova i potencijala urbane praznine koja već tri decenije služi kao neformalni prostor za kulturne manifestacije.

Istraživanje kroz koncept integralnog urbanizma nudi alate za razvoj urbane politike i strategije, ističući značaj participacije korisnika i interdisciplinarnog uticaja. U tom kontekstu, muzejska četvrt/kulturni distrikt postavlja se kao ključni model za urbanu regeneraciju, povezujući obrazovne procese, kulturne politike i evropske razvojne agende. KULiSA nije samo analiza jednog prostora već model za promišljanje identiteta grada kroz inkluzivne, održive i kreativne pristupe urbanom razvoju.

GENERAL CONCLUSIONS

KULiSA: Cultural District Sarajevo – Integrating Culture and Urban Development

The KULiSA: Cultural District Sarajevo project explores key themes related to the city's identity, cultural strategy, and the regeneration of public spaces through an interdisciplinary approach. The research focuses on the formation of a museum quarter/cultural district in the area between the National Museum of Bosnia and Herzegovina, the Historical Museum of Bosnia and Herzegovina, and the future Museum of Contemporary Art Ars Aevi, including the space in the Grbavica 1 neighborhood. This location has the potential to become a dynamic cultural and educational center in Sarajevo, connecting heritage, contemporary artistic practices, and urban development strategies.

The research is based on a participatory approach involving students and citizens, as well as collaboration with cultural institutions and local authorities to shape sustainable urban strategies. By analyzing international examples, the methodological framework relies on the principles of cultural acupuncture, ephemeral architecture, and the architecture of togetherness, testing flexible solutions for public spaces. Special emphasis is placed on integrating Sarajevo's urban planning strategies (2016–2036), addressing traffic challenges, and exploring the potential of an urban void that has been informally used for cultural events over the past three decades.

Through the concept of integral urbanism, this research offers tools for developing urban policies and strategies, highlighting the importance of user participation and interdisciplinary influence. In this context, the museum quarter/cultural district is positioned as a key model for urban regeneration, linking educational processes, cultural policies, and European development agendas. KULiSA is not just an analysis of a single space but a model for rethinking the city's identity through inclusive, sustainable, and creative approaches to urban development.

UČESNICI PROJEKTA

PROJECT PARTICIPANTS

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ELECTIVE SUBJECT : ARCHITECTURE OF COMMUNITY

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IZBORNI PREDMET : PROJEKTOVANJE MINIMUMA

ELECTIVE SUBJECT : DESIGNING THE MINIMUM

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IZBORNI PREDMET : ARHITEKTONSKE INTERVENCIJE NA OBJEKTIMA I CJELINAMA GRADITELJSKOG NASLJEDA

ELECTIVE SUBJECT : ARCHITECTURAL INTERVENTIONS ON HERITAGE BUILDINGS AND SITES

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IZBORNI PREDMET : PROSTORNI KONCEPTI U ARHITEKTURI I UMJETNOSTI

ELECTIVE SUBJECT : SPATIAL CONCEPTS IN ARCHITECTURE AND ART

Ijetni semestar summer semester 2023/2024

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INTERNACIONALNA RADIONICA : KULISA³

INTERNATIONAL WORKSHOP : KULISA³

Ijetni semestar summer semester 2023/2024

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AUTORI

AUTHORS



van. prof. dr. Senka Ibrišimbegović, dipl. ing. arh. TRAVNIK, 1979.

*glavna urednica i voditeljica projekta, vanredna profesorica na Univerzitetu u Sarajevu - Arhitektonskom fakultetu
editor in chief and project leader, associate professor at the University of Sarajevo - Faculty of Architecture*

Diplomirala je na Arhitektonskom fakultetu u Sarajevu 2003, magistrirala u Italiji na Università di Siena/Politécnico di Milano 2004., a doktorirala na Arhitektonskom fakultetu u Sarajevu 2015. godine. Od 2008. zaposlena je na Arhitektonskom fakultetu. Bavi se naučnoistraživačkim i stručnim radom u oblastima arhitekture, urbanizma, kulture i savremene umjetnosti. Od 2018. vodi proces izgradnje Muzeja savremene umjetnosti Ars Aevi Sarajevo, te promoviše Kolekciju Ars Aevi. Kao autorka, koordinatorica, komesarka i članica naučnih komiteta učeštva u internacionalnim i domaćim izložbama, konferencijama, projektima. Dobitnica je domaćih i regionalnih priznanja kako za stručne i naučne radove.

She graduated from the Faculty of Architecture in Sarajevo in 2003, received her master's degree in Italy from the Università di Siena/ Politécnico di Milano in 2004, and received her doctorate from the Faculty of Architecture in Sarajevo in 2015. Employed at the Faculty of Architecture since 2008, she conducts research and professional work in architecture, urban planning, culture, and contemporary art. Since 2018, she has led the construction of the Contemporary Art Museum Ars Aevi Sarajevo and promoting the Ars Aevi Collection. As an author and coordinator, she participates in international and domestic exhibitions, conferences, and projects, winning national and regional awards for her work.



prof. dr. Aida Idrizbegović Zgonić, dipl. ing. arh. TRAVNIK, 1976.

*redovna profesorica na Univerzitetu u Sarajevu - Arhitektonskom fakultetu
full professor at the University of Sarajevo - Faculty of Architecture*

Diplomirala je na Arhitektonskom fakultetu u Sarajevu 2000. godine, završavajući magistrarske studije 2003. godine, a doktorske studije 2009. godine. Od 2010. godine radi na Arhitektonskom fakultetu u Sarajevu. Njena interesovanja obuhvataju očuvanje kulturne baštine, kontekst, elemente regionalne arhitekture, kao i modalitete prilagođavanja historijskih objekata, posebno doprinoseći obnovi starih gradova u Mostaru i Počitelju za Aga Khan Trust for Culture. Autorica je knjige "Restoration of Mosques in B&H" i uključena je u rad DOCOMOMO BiH. Kao prodekanasa za međunarodnu saradnju, nadgleda projekte koji unapređuju razmjenu studenata i osoblja, gdje se ističe međunarodni koordinatorski projekt Erasmus+ Capacity Building (2023-2026).

She graduated from the Faculty of Architecture in Sarajevo in 2000, completing her master's studies in 2003, and her doctoral studies in 2009. Since 2010, she has worked at the Faculty of Architecture in Sarajevo. Her interests include heritage preservation and context, regional architecture elements, as well as modalities of adapting historical buildings, notably contributing to the restoration of old towns in Mostar and Počitelj for the Aga Khan Trust for Culture. She is the author of the book "Restoration of Mosques in B&H" and is involved in DOCOMOMO BiH. As vice-dean for international cooperation, she oversees projects that enhance student and staff exchanges, notably the Erasmus+ Capacity Building international coordination project (2023-2026).



doc. dr. Isra Tatlić, dipl. ing. arh. SARAJEVO, 1982.

*docentica na Univerzitetu u Sarajevu - Arhitektonskom fakultetu
assistant professor at the University of Sarajevo - Faculty of Architecture*

Nakon studija, sa D. Tatlić otvara projektantsku praksu Ideogram. Od 2008. radi u nastavi na Katedri za arhitektonsko projektovanje Arhitektonskog fakulteta Univerziteta u Sarajevu. Trenutno radi na grupi predmeta iz stambene arhitekture sa fokusom istraživanja na problematiziranje oskudice u arhitekturi i upotrebu društvenih resursa u novim prostornim konceptima. Njeno teorijsko istraživanje fokusirano je na redefinisanju vrijednosti u arhitekturi, te promjeni uloge arhitekta u kontekstu tranzicijskog kapitalizma u BiH. Kroz svoj angažman u nastavi i praksi radi na provjeri modela arhitekture u političkom i postideološkom kontekstu.

After her studies, she opened the design practice Ideogram with D. Tatlić. Since 2008, she has been teaching at the Department of Architectural Design at the Faculty of Architecture, University of Sarajevo. Currently, she is working on a group of subjects in residential architecture with a focus on exploring scarcity in architecture and the use of social resources in new spatial concepts. Her theoretical research focuses on redefining values in architecture and changing the role of architects in the context of transitional capitalism in Bosnia and Herzegovina. Through her engagement in teaching and practice, she works on testing models of architecture in political and post-ideological contexts.



ass. Andrea Pavlović, dipl. ing. arh. SARAJEVO, 1983..

*asistentica na Univerzitetu u Sarajevu - Arhitektonskom fakultetu
teaching assistant at the University of Sarajevo - Faculty of Architecture*

Arhitekta/urbanistica s petnaestogodišnjim iskustvom rada u sektor urbanog i prostornog planiranja i urbanističkog projektovanja. Radno iskustvo stiče u privatnom i javnom sektoru, kroz saradnju s međunarodnim organizacijama, kroz izradu više desetina dokumentacija prostorno-planske, projektnе i studijske dokumentacije. Fokus djelovanja usmjerava ka projektima i zadacima u kojim se ispituju mogućnosti korištenja prostora na održiv, te socijalno i ekološki prihvatljiv način, u teoriji i praksi, te kroz rad u nastavi. Aktivno se bavi i naučnoistraživačkim radom. Dobitnica je više priznanja i nagrada, te timske nagrade Collegium Artisticum 2023. godinu.

Architect/urban planner with fifteen years of work experience in the sector of urban and spatial planning and urban design. He gained work experience in the private and public sector, through cooperation with international organizations, through the creation of dozens of spatial planning, project and study documentation. The focus of the activity is directed towards projects and tasks in which the possibilities of using space in a sustainable, socially and ecologically acceptable way are examined, in theory and practice, and through work in the classroom. He is also actively engaged in scientific research work. She is the winner of several recognitions and awards, as well as the Collegium Artisticum 2023 team award.

AUTORI

AUTHORS



van. prof. dr. Vedad Islambegović, dipl. ing. arh. ZENICA, 1983.

*vanredni profesor na Univerzitetu u Sarajevu - Arhitektonskom fakultetu
associate professor at the University of Sarajevo - Faculty of Architecture*

Diplomirao je 2008. godine na Arhitektonskom fakultetu Univerziteta u Sarajevu. Nakon odbrane doktorata, 2017. godine, izabran je u zvanje docenta na Katedri za projektovanje, te u zvanje vanrednog profesora 2022. godine. Objavio je nekoliko naučnih i istraživačkih teoretskih radova. Autor je i koautor mnogobrojnih projekata iz oblasti urbanističkog projektovanja, arhitektonskog projektovanja, unutrašnjeg uređenja i produkt dizajna, i kao suosnivač Studija "Filter arhitektura" nosilac je više stručnih priznanja (tri nominacija za Mies Van Der Rohe Award, četiri nominacije za Aga Khan Award for Architecture, te tri nagrade Collegium Artisticum uključujući i Grand Prix).

He graduated in 2008 from the Faculty of Architecture, University of Sarajevo. After defending his doctoral dissertation in 2017, he was appointed as an assistant professor at the Department of Design, and promoted to associate professor in 2022. He has published several scientific and research theoretical papers. He is the author and co-author of numerous projects in the fields of urban design, architectural design, interior design, and product design, and as a co-founder of "Filter Arhitektura" studio, he has received several professional awards (three nominations for the Mies Van Der Rohe Award, four nominations for the Aga Khan Award for Architecture, and three Collegium Artisticum Awards, including the Grand Prix).



van. prof. dr. Nermina Zagora, dipl. ing. arh. SARAJEVO, 1982.

*vanredni profesor na Univerzitetu u Sarajevu - Arhitektonskom fakultetu
associate professor at the University of Sarajevo - Faculty of Architecture*

Diplomirala je na Arhitektonskom fakultetu 2005. godine, magistrirala je na Akademiji likovnih umjetnosti 2008. godine, a doktorirala na Arhitektonском fakultetu u Sarajevu 2012. Učestvovala u višemesečnim studijskim boravcima na univerzitetima u Barceloni (2004), Osli (2005), Londonu (2007), Ghentu (2009) i Kobeu (2009), te u više krach međunarodnih akademskih razmjena. Bavi se naučnoistraživačkim, kao i stručnjim radom u Projektnostkom studiju "Firma". Dobitnica je domaćih i regionalnih nagrada i priznanja za stručne i naučne radove (Nagrada „Ranko Radović“ i dvije Godišnje nagrade AABH Collegium Artisticum), te nagrade i priznanja na arhitektonskim konkursima.

She graduated from the Faculty of Architecture in 2005, obtained her master's degree from the Academy of Fine Arts in 2008, and completed her PhD at the Faculty of Architecture in Sarajevo in 2012. She participated in several-month-long study visits at universities in Barcelona (2004), Oslo (2005), London (2007), Ghent (2009), and Kobe (2009), as well as in numerous shorter international academic exchanges. Engaged in scientific research and as well as in professional work at the Design Studio "Firma." She has received domestic and regional awards and recognitions for professional and scientific work (the "Ranko Radović Award" and two Annual Awards AABH Collegium Artisticum), as well as awards and recognitions in architectural competitions.



van. prof. dr. Amira Salihbegović dipl. ing. arh. HAN – PIJESAK, 1962.

*vanredna profesorka na Univerzitetu u Sarajevu - Arhitektonskom fakultetu
associate professor at the University of Sarajevo - Faculty of Architecture*

Diplomirala je na Arhitektonskom fakultetu u Sarajevu 1985. godine. Od 1986. do 1992. sticala je iskustva kao samostalni projektant, a nakon stručnog ispita u Zagrebu 1988. postaje odgovorni projektant i rukovodilac projektnog grupe. Na Arhitektonskom fakultetu radi od 1997. godine, magistrirala 2004., a doktorirala 2012. Autor je knjige Transparentne ovojnje i materijali u arhitekturi i brojnih naučnih radova. Dugogodišnji honorarni profesor na Građevinskom fakultetu. Predsjednik Tehničkog komiteta BAS/TC-36 i stručnjak za arhitektonске konstrukcije, energetske efikasnosti i inovativne materijale.

She graduated from the Faculty of Architecture in Sarajevo in 1985. From 1986 to 1992, she gained experience as an independent designer, and after passing the professional exam in Zagreb in 1988, she became the responsible designer and head of a design team. She has been working at the Faculty of Architecture since 1997, completed her master's degree in 2004, and received her Ph.D. in 2012. She is the author of the book Transparent Envelopes and Materials in Architecture and numerous scientific papers. She was a long-time adjunct professor at the Faculty of Civil Engineering. She is the chair of the Technical Committee BAS/TC-36 and an expert in architectural structures, energy efficiency, and innovative materials.



v. ass. Nedim Mutevelić, dipl. ing. arh. BANJA LUKA, 1986.

*viši asistent na Univerzitetu u Sarajevu - Arhitektonskom fakultetu
senior teaching assistant at the University of Sarajevo - Faculty of Architecture*

Diplomirao je na Arhitektonskom fakultetu u Sarajevu 2011. godine. Dobitnik je stipendije za studij u Barceloni 2009., priznanja „Zlatna znacka“ Univerziteta u Sarajevu, te brojnih drugih univerzitetskih i nagrada na arhitektonskim konkursima (2005-2011). Suosnivač je i koordinator Dana arhitekture Sarajevo (2008) i suosnivač organizacije Lift - prostorne inicijative (2012) koje okupljaju mlade arhitekte s ciljem organiziranja javnih događaja i intervencija. Član je Upravnog odbora ASAS/AABH (2012-2016) i suosnivač Studija „Filter arhitektura“ (2009), čiji su projekti nagradivani na internacionalnim i lokalnim konkursima, te nominovani za nagrade kao što su Mies van der Rohe, nagrada Evropske unije za savremenu arhitekturu i Aga Khan nagrade za arhitekturu.

He graduated from the Faculty of Architecture in Sarajevo in 2011. He received a scholarship for studies in Barcelona in 2009, as well as the "Golden Badge" award from the University of Sarajevo, and numerous other university awards and prizes in architectural competitions (2005-2011). He is a co-founder and coordinator of Days of Architecture Sarajevo (2008) and the Lift organization for spatial initiatives (2012), which bring together young architects and organize public events and interventions. He is a member of the Board of ASAS/AABH (2012-2016) and a co-founder of "Filter Arhitektura" Studio (2009), whose projects have been awarded in international and local competitions and nominated for awards such as the Mies van der Rohe Award, the European Union Prize for Contemporary Architecture, and the Aga Khan Architecture Award.

AUTORI

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v. ass. Armin Kešo, dipl. ing. arh. SARAJEVO, 1990.

viši asistent na Univerzitetu u Sarajevu - Arhitektonskom fakultetu
senior teaching assistant at the University of Sarajevo - Faculty of Architecture

Diplomirao je na Arhitektonskom fakultetu u Sarajevu, s jednom godinom studija u ETSAB Barcelona. Radio je u Trust Engineering and Management, baveći se projektnom dokumentacijom, 3D modeliranjem i BIM projektiranjem. Osnivač je MAP4 Studija i start-upa ARQUA, nagrađenog zbog društvenog utjecaja. Njegova video igra Ringtale nominovana je za najbolju igru 2023. na Reboot Game Conference Zagreb. Trenutno je Viši Asistent na Arhitektonskom fakultetu u Sarajevu, fokusiran na arhitektonsko projektovanje i dizajn.

He graduated from the Faculty of Architecture in Sarajevo, with one year of studies at ETSAB Barcelona. He worked at Trust Engineering and Management, specializing in project documentation, 3D modeling, and BIM design. He is the founder of MAP4 Studio and the start-up ARQUA, awarded for its social impact. His video game Ringtale was nominated for Best Game of 2023 at the Reboot Game Conference in Zagreb. Currently, he is a Senior Assistant at the Faculty of Architecture in Sarajevo, focusing on architectural design and planning.



Edin Jenčiragić, mr. dipl. ing. arh. SARAJEVO, 1983.

Pomočnika direktora za prostorno plansku dokumentaciju u Kantonu Sarajevo
Assistant Director for Spatial Planning Documentation in Sarajevo Canton

Arhitekta zaposlen u Zavodu za planiranje razvoja Kantona Sarajevo od 1996.godine. Kao uposlenik navedene institucije i odgovorni planer učestvuje je u izradi okopodeset detaljnih planskih dokumenata, kako regulacionih planova tako i urbanističkih projekata. U periodu od 2003 do 2006. godine učestvuje u izradi Prostornog plana Kantona Sarajevo kao sekretar Savieta plana i član radnog tima Zavoda za planiranje. Od 2017. godine na poziciji Pomočnika direktora za detaljni plansku dokumentaciju zadužen za kordiniranje praćenje izrade provedbenih planskih dokumenata. Od 2020. godine je postavljen na poziciju Pomočnika direktora za prostorno plansku dokumentaciju i voditelja izrade Urbanističkih planova urbanih područja u Kantonu Sarajevo.

an architect, has worked at the Institute for Planning and Development of Sarajevo Canton since 1996. As a responsible planner, he has contributed to around fifty detailed planning documents, including regulatory plans and urban projects. From 2003 to 2006, he helped draft the Sarajevo Canton Spatial Plan as Secretary of the Planning Council and a working team member. Since 2017, he has served as Assistant Director for Detailed Planning Documentation, overseeing implementation plans. In 2020, he became Assistant Director for Spatial Planning Documentation and head of Urban Planning Projects for Urban Areas in Sarajevo Canton.



prof. Hubert Klumpner. SALZBURG, AUSTRIA 1965.

redovni profesor na ETH Zürich, Katedra za arhitekturu i urbanistički dizajn
full Professor at ETH Zurich, Chair of Architecture and Urban Design

Profesor arhitekture i urbanističkog projektovanja na ETH Zürich od 2010. Studirao je kod Hansa Holleina u Beču i stekao MSc na Univerzitetu Columbia 1995. Suosnivač je studija Urban-Think Tank (U-TT) s Alfredom Brillemburgom, fokusiranog na društveno odgovorni urbani dizajn. Predavao je na Univerzitetu Columbia i osnovao S.L.U.M. Lab. Dobitnik je Zlatnog lava na Venecijanskom bijenalu, Holcim nagrada i UN-Habitat nagrade za najbolju praksu. Čest je gostujući kritičar i predavač na vodećim arhitektonskim institucijama širom svijeta.

Professor of Architecture and Urban Design at ETH Zurich since 2010. He studied under Hans Hollein in Vienna and earned an MSc from Columbia University in 1995. Klumpner co-founded Urban-Think Tank (U-TT) with Alfredo Brillemburg, focusing on socially driven urban design. He has taught at Columbia University and founded the S.L.U.M. Lab. His work has earned the Golden Lion at the Venice Biennale, the Holcim Award, and the UN-Habitat Best Practice Award. He is a frequent guest critic and speaker at leading architecture institutions worldwide.



dr. Michael Walczak. NUREMBERG, GERMANY, 1989.

Postdoktorant i predavač na ETH Zurich, Katedra za arhitekturu i urbanistički dizajn
Postdoc and Lecturer at ETH Zurich, Chair of Architecture and Urban Design

Arhitekt i suosnivač Urbanthinktank._next. Doktorirao je s povoljama na Univerzitetu primijenjenih umjetnosti u Beču 2021. Njegovo istraživanje povezuje akademski rad i praktiku kroz angažman na ETH Zürich, ISTP-u i Laboratoriji za energetsku konverziju. Njegova disertacija Digital Urban Imaginaries osvojila je austrijsku nagradu Award of Excellence i dovela do razvoja softvera EnerPol za urbane simulacije. Trenutno je postdoktorant na ETH Zürich, gdje vodi Urban Transformation Project Sarajevo te predaje na ETH Zürich i Arhitektonskom fakultetu Univerziteta u Sarajevu.

Dr. Michael Walczak is an architect and founding partner of Urbanthinktank._next. He earned his PhD with distinction from the University of Applied Arts Vienna in 2021. His research bridges academia and practice, with work at ETH Zurich's Chair of Architecture and Urban Design, ISTP, and the Laboratory for Energy Conversion. His dissertation, Digital Urban Imaginaries, won Austria's Award of Excellence and led to the co-development of the EnerPol software for urban simulations. Currently, he is a postdoctoral researcher at ETH Zurich, leading the Urban Transformation Project Sarajevo and teaching at ETH Zurich and the University of Sarajevo.

AUTORI

AUTHORS



van. prof. dr. Iva Letilović, ipl. ing. arh. ZAGREB 1972.

*vanredna profesorica na Sveučilištu u Splitu - Fakultet građevinarstva, arhitekture i geodezije
assistant professor at the University of Split - Faculty of Civil Engineering, Architecture, and Geodesy*

Diplomirala je arhitekturu u Zagrebu 1997., gdje je bila asistentica (2002–06). Od 2003. vodila je projektantski ured s Moranom Vlahović, a od 2007. radi s Igorom Pedišićem u studiju AB forum u Zadru. Predaje na FGAG-u u Splitu od 2007., izvannaredna profesorica od 2011. Projekti suvremene objekte uz poštovanje lokalne tradicije. Ključni radovi: Pet kućica na Silbi, Dvije palače u Zadru. Dobitnica je brojnih nagrada, uključujući »Vladimir Nazor», »Drago Galić», »Bernardo Bernardi» i »Viktor Kovačić»

She graduated in architecture in Zagreb in 1997, where she was an assistant (2002–06). In 2003, she co-founded a design office with Morana Vlahović, and since 2007, she has worked with Igor Pedišić at the AB Forum studio in Zadar. She has been teaching at FGAG in Split since 2007 and became an associate professor in 2011. Her work blends contemporary design with local architectural traditions. Notable projects include Five Small Houses on Silba and Two Palaces in Zadar. She has received numerous awards, including Vladimir Nazor, Drago Galić, Bernardo Bernardi, and Viktor Kovačić.



van. prof. dr. Lea Pelivan, dipl. ing. arh. SPLIT, 1976.

*vanredna profesorica na Sveučilištu u Zagrebu - Arhitektonskom fakultetu
assistant professor at the University of Zagreb - Faculty of Architecture*

Arhitektika i profesorica na Arhitektonskom fakultetu u Zagrebu, suosnovala je STUDIO UP 2003. godine nakon pobjede na natječaju za gimnaziju i sportsku dvoranu u Koprivinci, za što je dobila nagradu Zagrebačkog salona i „Mies van der Rohe – Specijalno priznanje za nadolazeće arhitekte“. Predstavljala je Hrvatsku na Venecijanskom bijenalu 2004. i 2010., a 2011. realizirala paviljon Gizmo u Shenzhenu. Bila je kustosica 56. zagrebačkog salona arhitekture (2021.) te sudjelovala na Milanskom trijenalu (2022.). Njezin rad predstavljen je na Harvardu i u knjizi Peripheral Moment.

An architect and professor at the Faculty of Architecture in Zagreb, she co-founded STUDIO UP in 2003 after winning the competition for the high school and sports hall in Koprivinica, for which she received the Zagreb Salon Award and the Mies van der Rohe Special Mention for Emerging Architects. She represented Croatia at the Venice Biennale in 2004 and 2010 and realized the Gizmo Pavilion in Shenzhen in 2011. She was the curator of the 56th Zagreb Salon of Architecture (2021) and participated in the Milan Triennale (2022). Her work has been presented at Harvard and featured in the book Peripheral Moment.



van. prof. dr. Toma Plejić, dipl. ing. arh. RIJEKA, 1977.

*vanredni profesor na Sveučilištu u Splitu - Fakultet građevinarstva, arhitekture i geodezije
associate professor at the University of Split - Faculty of Civil Engineering, Architecture, and Geodesy*

Toma Plejić, arhitekt i profesor na Fakultetu građevinarstva, arhitekture i geodezije u Splitu, suosnovao je STUDIO UP 2003. godine nakon pobjede na natječaju za gimnaziju i sportsku dvoranu u Koprivinci, za što je dobio nagradu Zagrebačkog salona i „Mies van der Rohe – Specijalno priznanje za nadolazeće arhitekte“ (2009.). Predstavljao je Hrvatsku na Venecijanskom bijenalu (2010.), realizirao paviljon „Gizmo“ u Shenzhenu (2011.) i izlagao na Harvardu. Kurirao je 56. zagrebački salon (2021.) te sudjelovao na Milanskom trijenalu (2022.), aktivno istražujući suvremene arhitektonске i urbane prakse.

Toma Plejić, an architect and professor at the Faculty of Civil Engineering, Architecture, and Geodesy in Split, co-founded STUDIO UP in 2003 after winning the competition for the high school and sports hall in Koprivinica, for which he received the Zagreb Salon Award and the Mies van der Rohe Special Mention for Emerging Architects (2009). He represented Croatia at the Venice Biennale (2010), realized the Gizmo Pavilion in Shenzhen (2011), and exhibited at Harvard. He curated the 56th Zagreb Salon (2021) and participated in the Milan Triennale (2022), actively exploring contemporary architectural and urban practices.



prof. dr. Mustafa Mehanović, dr. sc. OLOVO, 1960.

*redovni profesor na Univerzitetu u Sarajevu - Fakultet za saobraćaj i komunikacije
full professor at the University of Sarajevo - Faculty of Traffic and Communications*

redovni profesor na Fakultetu za saobraćaj i komunikacije Univerziteta u Sarajevu, gdje predaje na Odsjeku za saobraćaj, usmjerjenima za cestovni, željeznički i zrakoplovni saobraćaj. Magistrirao je 1998. godine, a doktorirao 2004. godine na istom fakultetu. Autor je četiri udžbenika iz oblasti planiranja u saobraćaju, javnom gradskom prevozu i transportnim mrežama, te je recenzent univerzitetskih udžbenika i velikog broja radova. Objavio je brojne radove u domaćim i međunarodnim časopisima i aktivan je na međunarodnim simpozijima. Član je Komiteta za lakošinski saobraćaj UITP-a i bio je mentor na diplomskim, magistraskim i doktorskim radovima. Dobitnik je više priznanja, uključujući Javno priznanje HZDP-a i EPTS-a (Evropske platforme transportnih nauka, Berlin, 2015) za doprinos unapređenju EPTS-a u oblasti saobraćaja i prvoza.

Full Professor at the Faculty of Traffic and Communications, University of Sarajevo, where he teaches in the Department of Traffic, specializing in road, railway, and air transport. He earned his master's in 1998 and doctorate in 2004 at the same faculty. Author of four textbooks on transport planning, public urban transport, and transport networks, he has reviewed university textbooks and numerous papers. He has published in national and international journals and actively participates in international symposia. A member of the UITP Light Rail Committee, he has mentored undergraduate, master's, and doctoral theses. He has received several awards, including recognition from HZDP and EPTS (European Platform of Transport Sciences, Berlin, 2015) for contributions to transport advancement.

IZVODI IZ RECENZIJA

EXCERPTS FROM REVIEWS

Ključne teme Kulisa: potraga za identitetom grada (njegovo materijalno i duhovno nasleđe, slika grada, kolektivno sećanje), kultura kao impetus, (kulturne politike i strategija razvoja integrisana u strategiju razvoja grada). Istraživanje sprovedeno uz bitne prerogative (kao sredstvo razvoja u savremenom svetu): 1/participacija istraživač student pod mentorstvom nastavnika i građanin korisnik uz kritičko razmisljanje testirano u različitim segmentima rada od komparativne analize tema i ostvarenja Bijenale 2023, do predloga i analize istih za brojne istraživačke teme u samom radu, 2/saradnja sa loklanim autoritetima čija je uloga u koordinaciji i realizaciji i pretakanju strategija razvoja u akcione planove, 3/ okosnica naučno utemljenih znanja oslanjajući se ne samo na nove metodologije i teorijske radove nego i agende i povelje međunarodnog i evropskog značaja, što je bitno jer politika razvoja Sarajeva prepoznata lokalno regionalno i interregionalno u evropskom kontekstu razvojnih politika.

Key Themes of KULiSA: The search for the city's identity (its material and spiritual heritage, city image, collective memory), culture as an impetus (cultural policies and development strategies integrated into the city's development strategy). The research was conducted with essential prerogatives (as a means of development in the contemporary world): 1/Participation – involving student researchers under the mentorship of faculty members and citizens as users, with critical thinking tested across different segments of the work, ranging from comparative analysis of themes and achievements of the 2023 Biennale to proposals and analyses of various research topics within the study itself, 2/ collaboration with local authorities, whose role is to coordinate, implement, and translate development strategies into action plans, 3/ a foundation in scientifically grounded knowledge, relying not only on new methodologies and theoretical works but also on agendas and charters of international and European significance. This is crucial, as Sarajevo's development policy is recognized locally, regionally, and interregionally within the European context of development policies.

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Knjiga KULiSA: Kulturni distrikt Sarajevo predstavlja značajan doprinos istraživanju javnih i kulturnih prostora grada kroz istraživanje provedeno projektantskim postupkom. Aktivnosti koje su povezale različite sudionike uspješno implementiraju interdisciplinarni pristup u urbanističkom promišljanju kulturnih zona, gdje kulturni sadržaji postaju strateški alat za aktivaciju zapostavljenih prostora grada. Eksperimentalni karakter koji se oslanja na efemerne, precizne, minimalne i participativne postupke nalazi svoje ishodište u dubinskom sagledavanju aktualne arhitektonске prakse: istraživanje studenata započeto na 18. Venecijanskom bijenalu arhitekture uspostavlja okvir za redefinirani pristup prostornoj intervenciji. Knjiga daje koordinate dugoročnom promišljanju specifične lokacije u međuprostorima kapitalnih sarajevskih muzeja na Marijin Dvoru, kako za arhitekte, studente, planere tako i za širu javnost koja dobiva podlogu za otvorenu diskusiju o budućnosti grada. Prostorno artikuliranje procesa koji su prilagodljivi i usmjereni na stvarne potrebe zajednice, kao i prepoznavanje važnosti kulture kao alata društvene kohezije i urbane otpornosti, postaje vrijedna osnova budućoj artikulaciji kulturnog distrikta grada Sarajeva.

The book KULiSA: Cultural District Sarajevo represents a significant contribution to the study of public and cultural spaces of the city through research conducted via a design-based approach. The activities that brought together various stakeholders successfully implement an interdisciplinary approach to urban planning of cultural zones, where cultural content becomes a strategic tool for activating neglected urban spaces. Its experimental nature, relying on ephemeral, precise, minimal, and participatory processes, is rooted in a profound understanding of contemporary architectural practice: the research initiated by students at the 18th Venice Architecture Biennale establishes a framework for a redefined approach to spatial intervention. The book provides coordinates for a long-term reflection on a specific location within the interstitial spaces of Sarajevo's major museums at Marijin Dvor, offering a foundation not only for architects, students, and planners but also for the wider public, enabling an open discussion on the city's future. The spatial articulation of processes that are adaptable and oriented toward the real needs of the community, as well as the recognition of culture as a tool for social cohesion and urban resilience, becomes a valuable foundation for the future articulation of Sarajevo's cultural district.

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Kulturni i urbani razvoj savremenih gradova sve više se oslanja na integraciju umjetnosti, arhitekture i participativnog planiranja u procesu regeneracije javnih prostora. Knjiga KULiSA: Kulturni distrikt Sarajevo istražuje mogućnosti formiranja muzejske četvrti na prostoru između Žemaljskog muzeja BiH, Historijskog muzeja BiH i budućeg Muzeja savremene umjetnosti Ars Aevi. Ova lokacija na Marijin Dvoru sa uključivanjem prostora u naselju Grbavica 1 ima potencijal da postane dinamičan kulturni i edukativni distrikt Sarajeva. Kroz interdisciplinarnu analizu potencijal prostora KULiSA se posmatra u kontekstu njegove trenutne privremene javne i neformalne upotrebe, koji doprinose kreiranju njegovog identiteta kao mjesto susreta i kulture. Analizirane su smjernice novog nacrta Urbanističkog plana urbanog područja Sarajevo (2016.-2036.), te saobraćajnog izazova u kontekstu planirane izgradnje I transverzale na ovom lokalitetu, kao i potencijali i mozaičnost urbane praznine koja se zadnjih 30 godina neformalno koristi za razne kulturne manifestacije. Kao odgovor na pomenute izazove istraživani su modeli urbane regeneracije, inspirisane uspješnim muzejskim četvrtima i kulturnim distriktilma širom svijeta. Predstavljene su metode i alati "kulturne akupunkture", eksperimenti u javnom prostoru, arhitekture zajedništva i efemerne arhitekture čiji je cilj testiranje fleksibilnih rješenja koja mogu transformisati prostor u inkluzivan kulturni distrikt. Rezultati sažeti su u knjizi KULiSA: Kulturni distrikt Sarajevo, pružaju teorijski i praktični okvir za buduće projekte urbane regeneracije. Oni potvrđuju da kulturna regeneracija može biti ključni alat za oblikovanje održivih i inovativnih gradova, unapređujući javni prostor kao platformu za umjetnost, kreativnost i društvenu inkluziju. KULiSA nije samo studija jednog prostora, već model za promišljanje urbanih intervencija koje spajaju nasljeđe, savremene umjetničke prakse i inkluzivni razvoj grada.

The cultural and urban development of contemporary cities increasingly relies on integrating art, architecture, and participatory planning into the processes of public space regeneration. The book KULiSA: Cultural District Sarajevo explores the potential for establishing a museum quarter in the area between the National Museum of Bosnia and Herzegovina, the History Museum of Bosnia and Herzegovina, and the future Museum of Contemporary Art Ars Aevi. This location in Marijin Dvor, along with the inclusion of space in the Grbavica 1 neighborhood, has the potential to become a dynamic cultural and educational district in Sarajevo. The KULiSA space has been analyzed through an interdisciplinary approach, observed as a public space with the potential to evolve from informal use into a recognized and branded cultural space. The study examines urban planning in the context of the new draft Urban Plan for the Urban Area of Sarajevo (2016–2036), the transportation challenges related to the planned construction of the First Transversal road in this location, as well as the potential and mosaic-like nature of the urban void that has been informally used for various cultural events over the past 30 years. In response to these challenges, models of urban regeneration inspired by successful museum quarters and cultural districts worldwide were explored. Methods such as cultural acupuncture, public space experimentation, community architecture, and ephemeral architecture were used to test flexible solutions that could transform the area into an inclusive cultural district. The findings, summarized in KULiSA: Cultural District Sarajevo, provide a theoretical and practical framework for future urban regeneration projects. They confirm that cultural regeneration can be a key tool in shaping sustainable and innovative cities, enhancing public space as a platform for art, creativity, and social inclusion. KULiSA is not just a study of a single space but a model for rethinking urban interventions that connect heritage, contemporary artistic practices, and inclusive urban development.