

SIDE:

COMPETITION PROJECTS

ITION

COMPETITION PROJECTS
BALKAN ARCHITECTURE BIENNALE

OUTSIDE: A SECOND LOOK AT COMPETITION PROJECTS

edited by:
Davor Ereš, Pavle Stamenović, Mila Mojsilović, Maja Morošan

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edited by Davor Ereš, Pavle Stamenović, Mila Mojsilović, Maja Morošan
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LOOK OUTSIDE – SEEKING FOR DIFFERENCE

Davor Ereš, Pavle Stamenović, Mila Mojsilović, Maja Morošan

It should be stated immediately that the critical analysis of the basic principles of contemporary architectural ideology does not pretend to have any "revolutionary" aim. What is of interest here is the precise identification of those tasks which capitalist development has taken away from architecture. That is to say, what it has taken away in general from ideological prefiguration. With this, one is led almost automatically to the discovery of what may well be the "drama" of architecture today: that is, to see architecture obliged to return to pure architecture, to form without Utopia; in the best cases, to sublime uselessness.

Manfredo Tafuri (1973). *Architecture and Utopia. Design and Capitalist Development*. (Cambridge: The MIT Press.) pp. ix

In the preface of his book *Progetto e Utopia*, arguably the world's most important architectural historian of the second half of the 20th century, Manfredo Tafuri, discusses the condition of the discipline of architecture in relation to capitalist society of the late XX century. The tone and context of his writing is strikingly contemporary, having in mind that the book was first published almost half a century ago. Even though quite a lot has changed in the course of decades that passed, and those yet to come, it seems like the architectural discipline today is even more at odds with its position within a predominant culture and society, where the space for the architectural exploration is constrained by the capitalist logic, intensified by the peripheral forces of this specific territory within the global networks.

Intentions

OUTSIDE : A Second Look at Competition Projects focuses on projects that present a 'glitch' in the local architectural context, and have the ambition to go beyond a presumed competition structure. One of the main intentions of this exhibition is to underline the capacity of a regional scene for producing architectural newness beyond the local framework of architectural education, regulations and structural patterns of the practice. OUTSIDE is an idea committed to intellectual architectural rigor and recognition of architectural innovation and difference. Established as a platform for an exchange within a regional context, a research-based approach is fundamentally open and driven by the notion that architecture and architectural thought might take different forms through drawings, images, essays or illustrations.

While trying to uncover a fragmented layer of transgressions in contemporary competition practice, we aimed to discover the unconventional, critical or fresh, while browsing through a tick tissue of compromises. We strived to locate the place for smart architecture in between success and failure.

LOOK OUTSIDE – U POTRAZI ZA RAZLIKOM

Davor Ereš, Pavle Stamenović, Mila Mojsilović, Maja Morošan

Potrebno je odmah napomenuti da kritička analiza osnovnih principa savremene arhitektonske ideologije ne pretenduje da ima bilo kakav “revolucionarni” cilj. Ono što je od interesa ovde je precizna identifikacija onih zadataka koje je kapitalistički razvoj oduzeo od arhitekture. To jest, ono što je oduzeto od ideološkog mišljenja u celini. Uz to, skoro automatski dolazimo do otkrića onoga što je možda upravo “drama” arhitekture danas: a to je videti arhitekturu u obavezi da se vrati čistoj arhitekturi, formi bez Utopije; u najboljem slučaju, da sublimira svoju beskorisnosti.

Manfredo Tafuri (1973). *Architecture and Utopia. Design and Capitalist Development.* (Cambridge: The MIT Press.) pp. ix

U predgovoru svoje knjige *Progetto e Utopia*, verovatno najznačajniji istoričar arhitekture druge polovine 20. veka, Manfredo Tafuri, razmatra stanje arhitektonske discipline u odnosu na kapitalističko društvo s kraja 20. veka. Ton i kontekst njegovog teksta su izrazito savremeni, imajući u vidu da je knjiga prvi put objavljena pre skoro pola veka. Iako se mnogo toga menja tokom proteklih decenija, i onih koje će tek doći, čini se da je arhitektonska disciplina danas još više u raskoraku sa svojim mestom u okviru preovlađujuće kulture, unutar kojeg je prostor za arhitektonsko istraživanje ograničen logikom kapitala, dodatno pojačanim njegovim perfornim naponima na određenoj teritoriji u okviru globalne mreže.

Intentions

OUTSIDE: Konkursni projekti na drugi pogled se fokusira na projekte koji predstavljaju “glič” u lokalnom arhitektonskom kontekstu, i imaju ambiciju da prevaziđu pretpostavljenu strukturu konkursa. Jedna od glavnih namera ove izložbe je da istakne kapacitet regionalne scene za produkciju novog u arhitekturi izvan lokalnih okvira arhitektonskog obrazovanja, regulacija i strukturnih obrazaca u praksi. OUTSIDE je posvećen ideji o intelektualnoj arhitektonskoj oštini i prepoznavanju inovativnosti i različitosti u arhitekturi. Projekat OUTSIDE pokrenut je kao platforma za razmenu ideja, znanja i mišljenja u okviru regionalnog konteksta. Ovaj pristup se bazira na istraživanju, koje je u osnovi otvoreno i vođeno idejom da arhitektura i arhitektonska misao komunicira sredstvima kao što su crtež, slika, esej, ilustracija.

Process

The concept started from a vague point of reasoning that fresh, critical, or somewhat utopian positions could be found outside of the comfort zone of architectural decisions. OUTSIDE : A Second Look at Competition Projects and the following catalogue are the result of a two months long (re)search with the aim to find and put together a set of competition projects that are in some aspect peculiar in relation to the regional architectural scene. This search was facilitated by an open call, followed by a persistent search for practices and projects that are floating in the vastness of networks. Editorial work started with the presumption that there are vivid practices existing within the architectural scene, coming from the margins; that there are bold projects that have not received enough attention, and therefore are less-known to the general architectural public. We were confronted by a reality in which there is a lack of communication channels and visibility, as well as a deficiency of content that would fit all of the presumed qualities. At the same time, this exact insufficiency is the reason for creating this exhibition in the first place. Namely, the basic aim of the exhibition is to make those 'hidden', non-awarded, projects visible. OUTSIDE gives these projects a second look, from a different perspective.

Outcome

The OUTSIDE catalogue presents 24 projects from Bosnia and Herzegovina, Bulgaria, Croatia, Greece, Montenegro, Romania, Slovenia, Serbia and Turkey. These particular projects carry certain uniqueness, either by their elaborated approach, graphics, bold concept or traces of potential that could be realized through future architectural theory and practice. Each project is condensed to a single image and a short explanation, with an aim to expose and access the very core of an architectural concept. At the same time, this method offers insight of what is seen as relevant regarding the concept of the exhibition: the idea that these images and elaborations could serve as a trigger for further explorations.

While trying to uncover a fragmented layer of transgressions in contemporary competition practice, we aimed to discover the unconventional, critical or fresh, while browsing through a tick tissue of compromises. We strived to locate the place for smart architecture in between success and failure.

Yet to come

OUTSIDE is working to create a new window to regional thought in architecture and design that looks at difference as an approach for the present day challenges of the domain. This exhibition is a preview of these ideas, and at the same time it defines the field of interest that should produce a context for future projects. As such, OUTSIDE evolves into an architectural platform grounded in architectural possibilities.

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www.rasterbiro.com

Process

OUTSIDE polazi od zamagljene pozicije da sveži, kritički, ili do neke tačke utopijski koncepti postoje izvan zone komfora predvidljivih arhitektonskih odluka. OUTSIDE: Konkursni projekti na drugi pogled i prateći katalog su rezultat dvomesečnog istraživanja koje je imalo za cilj da pronađe i objedini niz konkursnih projekata koji su u nekom aspektu naročiti u odnosu na regionalnu arhitektonsku scenu. Ovo traganje je sprovedeno kroz otvoreni poziv, a praćeno upornom potragom za praksama i projekatima koji plutaju u online prostranstvu.. Urednički rad je započet sa pretpostavkom da postoje hrabre prakse koje se nalaze na marginama arhitektonskih scena; da postoje smeli projekti koji nisu dobili dovoljno pažnje i koji su time manje poznati arhitektonskoj javnosti. Suočili smo se sa realnošću nedostatka kanala komunikacije, kao i nedostatka sadržaja koji bi bio u okviru gore pomenutih kvaliteta. U isto vreme, upravo svi ti nedostaci su inicijalni razlog za stvaranje ove izložbe. Naime, osnovni cilj ove izložbe i kataloga je da upravo 'skriveni', nenagrađeni projekti postanu vidljivi. OUTSIDE pruža ovim projektima drugi pogled, iz drugog ugla.

Outcome

OUTSIDE katalog predstavlja 24 projekta iz Bosne i Hercegovine, Bugarske, Hrvatske, Grčke, Albanije, Crne Gore, Rumunije, Slovenije, Srbije i Turske. Ovi konkretni projekti nose određenu svežinu, bilo svojim pristupom, grafičkom tehnikom ili odvažnim konceptom; oni isijavaju potencijalom koji bi mogao biti ostvaren kroz buduću arhitektonsku teoriju-praksu. Svaki projekat je sveden na jedan prikaz i kratak iskaz, sa ciljem da se izloži, i time pristupi samoj srži jednog arhitektonskog koncepta. Istovremeno, ovaj metod pruža uvid o tome šta je relevantno u odnosu na koncept izložbe: ideja da ovi projekti posluže kao okidač za dalja traganja-istraživanja.

Nastojali smo da sakupimo i složimo fragmentisani sloj prestupa u savremenoj konkursnoj praksi, u moru kompromisa, i time otkrijemo nekonvencionalne, kritičke ili sveže prakse. Nastojali smo da lociramo mesto pametne arhitekture između uspeha i neuspeha.

Yet to come

OUTSIDE radi na otvaranju prozora za (novu) misao u arhitekturi, koji gleda na razliku kao potencijal arhitekture u odnosu na današnju nestabilnost discipline. Ova izložba je odraz ove ideje, i ona istovremeno određuje okvir koji bi trebalo da proizvede kontekst za buduće projekte.

Mila Mojsilović (1988) graduated from Faculty of Architecture at University of Belgrade (2011), and obtained her Master's II degree at Ecole Nationale Supérieure d'Architecture Paris-Val de Seine (2012), PhD student at FoA BU. Associate at FoA BU since 2010. Participated in a number of international exhibitions. Practices architecture through diverse range of competitions and commissions, with a focus on relation between contemporary aesthetics and architectural design.
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Maja Morošan (1991.) graduated from Faculty of Architecture at University of Belgrade in 2015. Based in Belgrade, Maja has coauthored around 15 competition projects and has been engaged in architecture design, photography, event design (VJ-ing), and graphic design.
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EXHIBITION / IZLOŽBA

Exhibition concept and curatorship / Koncept i kuratorstvo
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Art editor / Urednik
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PHORIM, LOT architects, Juraj Glasinović, Iva Marčetić, Ana Boljar, Fabijanić Nikola, Janko Jelić, Kristina Škrokov, Nevena Kereša, Zdenko Kereša, Ilma Kobilica, Zejd Kobilica, Sirčo Jasmin, Marija Bojović, Marko Radonjić, Iva Petković, Jelena Mitrović, Radionica za arhitekturu, Abruptarhitectura, Stefan Vasić, Olga Marelja, Igor Sjeverac, Tarik Keskin, Sonja Dedić, Milan Dragić, Olga Lazarević, Stefan Stojanović, Monika Novkovikj, Gordan Vitevski, Mila Dimitrovska, Vlado Danailov, Barbara Irakoska, Aleksandra Aleksovska, Jovan Ivanovski, Draganovski Darko, Popovska Evgenija, Martin Kruh, Jerica Polončić, Nika Zupančić, Anđela Branković, Aleksandar Pavlović, Point Supreme Architects, UNULAUNU, NotaNumber Architects, Janko Tadić, Marija Strajnić, Nebojša Stevanović, Zorana Lužanin, dontDIY studio, CRISAN architecture

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OUT

A SECOND LOOK AT

EXHIBIT

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