

**Examples of Urban Design and Memorial Architecture by Architect Ahmet Hadrovic**

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**Abstract.** The author of this paper does not remember a more intense sense of existence than when he (after graduating in 1980) received the first order to create a project. Orders for projects of various architectural contents have multiplied, and the geographical area in which the author worked has expanded. In the beginning, it was important for him to design, to earn money and spend it with the intensity that dictates youth. Over time, he began to build „his style in architecture“ based on emphasized functionality and rationality and establishing continuity with the values of local architectural tradition, natural environment conditions and the current state of technique and technology of the social environment. His professional literature consisted of the journals Detail, DBZ, Technique & Architecture, ..., and his architectural literature The Architectural Review, Architectural Record, The Japan Architect, Domus, Architecture Week ...

After, at the invitation of Professor Zivojin Vekic, he came to the Faculty of Architecture (1982) as an assistant in the group of subjects Architectural Construction, the author will begin to intensively fill the colorful mosaic of architecture: pedagogical work with students, professional design work, scientific work studies in Belgrade (1983-1986), work on his doctoral dissertation, Belgrade-Sarajevo (1986-1988), professional supervision of the construction of architectural structures, architectural competitions ...

Although it sounds paradoxical, in the author's experience dealing with a wide range of dimensions of architecture sharpened the feeling for each of them and created an experience of architecture as an indivisible, complex and contradictory human activity to the extent that he saw architecture as a framework of life, and collective-social dimensions (which are not studied in the study of architecture).

In the scientific-theoretical sense, the author found his way in architecture through postgraduate studies in Belgrade, i.e. by writing his doctoral dissertation entitled “Defining architectural space on the example of an oriental-type town house in Yugoslavia” (1988).

Memorial architecture is the type of architectural creation in which the artistic component of architecture is especially emphasized, and with it the symbolic messages of architecture.

The author, working on projects whose realizations are presented in this paper, was in a state of complex feeling, from pride that society has given him such a responsible task („designing sublimated messages”), to a sense of responsibility („whether messages are universal enough, humane and clear”).

**Keywords:** urban design, memorial architecture, conceptualization in architecture

### **Introduction**

In a wide range of architectural realizations (Hadrovic, 2012), objects of urban design and memorial architecture occupy an important place in the work of architect Ahmet Hadrovic. These architectural realizations are not „big“ structures in their physical corpus, but they are „charged“ with a huge mental energy that gives these constructions a monumental look. This energy consists of a rich historical memory which, in various ways, has been integrated into the architectural, cultural and historical heritage during the 12 centuries of Bosnia and Herzegovina's existence as a state (Imamovic, 1997; Malcolm, 2011; Besagic, 1982; Alic, 1976; Grozdanic, 1976).

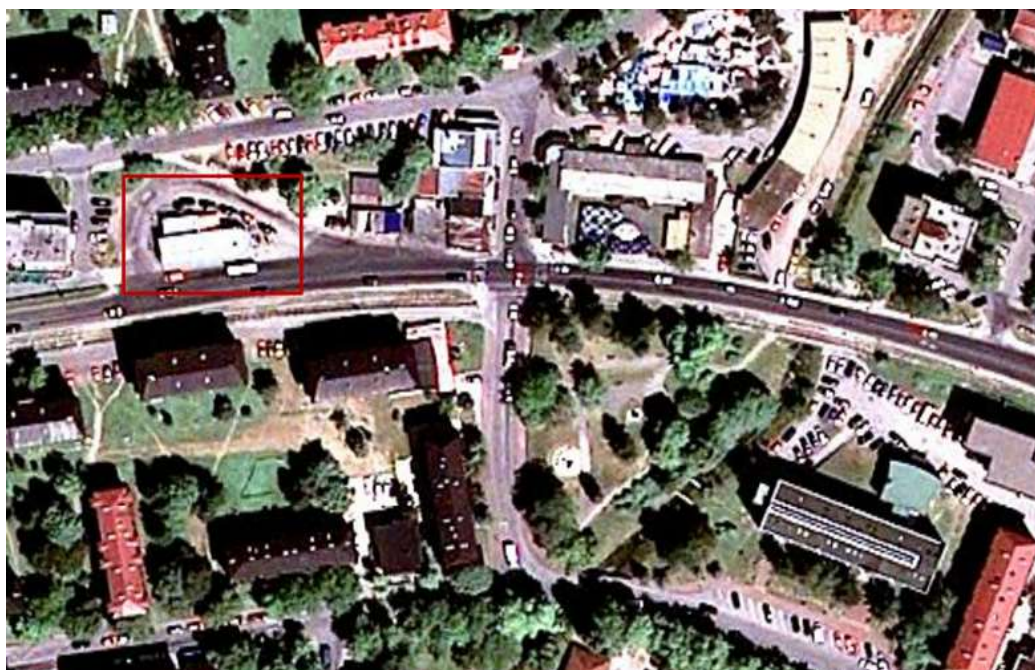
The author of this paper has published several books on architectural, cultural and historical heritage, and in his architectural realizations he has applied some of their "embodied

energy" and thus contributed to preserving the continuity of the Bosnian being (Hadrovic, 2017, 2018, 2007, 2010, 2014, 2020).

**Bus Terminal with Cafe-Confectionery “ASPEK”, Vogosca (2008)**

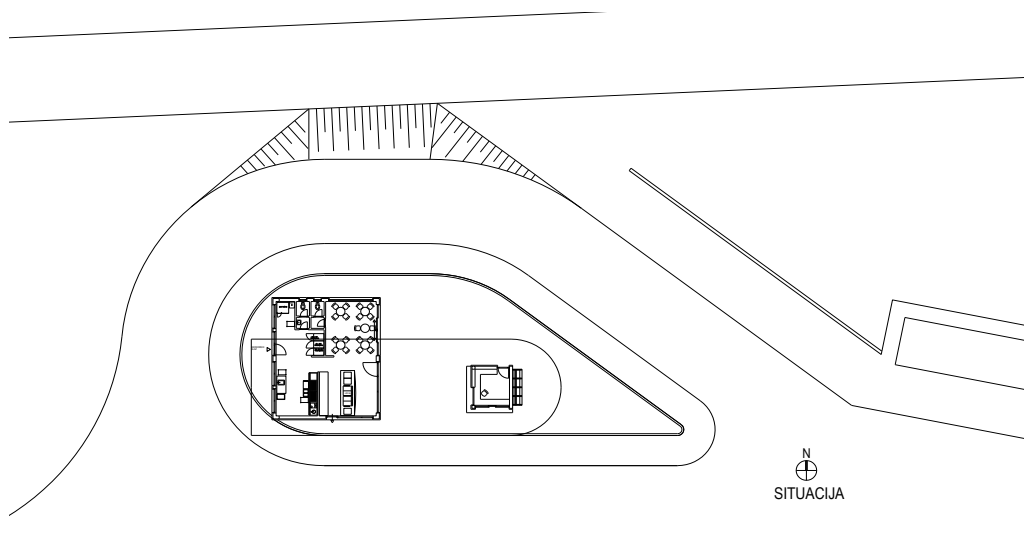
The bus terminal with the cafe-confectionery “ASPEK” is located in Vogosca near Sarajevo, along the main road Sarajevo-Olovo-Tuzla (Geographic coordinates: 43°54'07.20"N, 18°20'28.40"E, about 501 m above sea level). This facility is a “combination of private initiative and community” where the investor (private company) builds a business facility (in this case a coffee shop) as an integral part of the traffic terminal (public content for a large number of people) (Figures 1, 2).

This is the first realized facility of this type (out of a large number of completed projects) in the Sarajevo Canton.

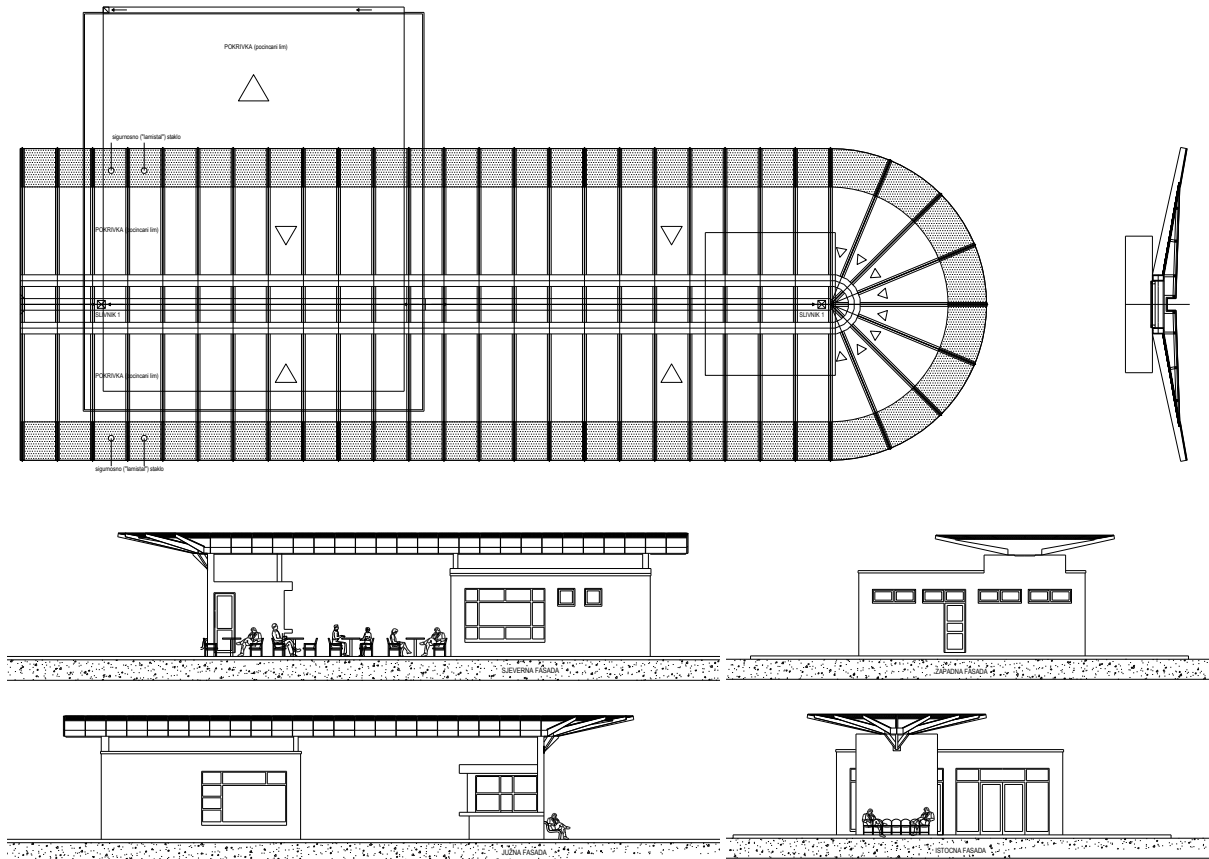


**Figure 1. Bus terminal with cafe-confectionery „ASPEK“, Vogosca (2008). Location**

Source: Google Earth, Accessed: 3/24/2022



The situation



Façade



**Figure 2. Bus terminal with cafe-confectionery “ASPEK”, Vogosca (2008). Drawings, 3D model and photography**

Source: Author (2008)

### **Igman Cemetery 1, Igman (1998)**

Igman Cemetery 1 is a memorial complex located on Mount Igman near Sarajevo, right next to the Hadzici-Igman-Bjelasnica road, on Valiko polje (Geographical coordinates: 43°44'38.88"N, 18°16'35.52"E, about 1211 m above sea level). The remains of members of the Army of Bosnia and Herzegovina who died on Igman in the war (1992-1995) are buried in it (Figures 3, 4). It is interesting that next to this cemetery there is a monument to the fighters who died in the People's Liberation War (PLW/NOR, 1941-1945).



**Figure 3. Igman Cemetery 1 and Igman Cemetery 2, Igman (1998). Location**

Source: Google Earth, Accessed: 3/24/2022



**Figure 4. Igman Cemetery 1**

Source: Author (2008)

**Igman Cemetery 2, Igman (1998)**

Igman Cemetery 2 is a memorial complex located on Mount Igman near Sarajevo, right next to the Hadzici-Igman-Bjelasnica road, between Valik and Mali Polje (Geographical

coordinates: 43°45'13.23"N, 18°15'54.84"E, about 1239 m above sea level). It is a cemetery where the remains of members of the Army of Bosnia and Herzegovina who died in the war (1992-1995) in the Igman area are buried (Figure 5).

This is just one of a large number of similar cemeteries in the Sarajevo Canton that have been systematically arranged and built\*.



**Figure 5. Igman Cemetery 2, Igman (1998)**

Source: Author (2008)

#### **Monument to the Bosnian Martyr, Kobilja Glava, Sarajevo (2004)**

The monument to the Bosnian martyr (shhid) is located in the center of Kobilja Glava, Vogosca municipality (Geographical coordinates: 43°53'00.19"N, 18°23'03.44"E, about 640 m above sea level). The monument is conceived as a huge nisan (a traditional tombstone of Muslims, most often made of stone). Around the nisan (vertical of the entire composition of the monument) is a specially arranged park with a circular base, in the center of which is a vertical nišan with a fountain at its base. There are several flower beds in the park, radially placed in relation to the center of the circle (which symbolize the graves in which good people are buried). In each bed ("tomb of the martyrs") is a reflector whose light at night illuminates the vertical nišan with the names of the martyrs from the area of Kobilja Glava, who gave their lives for the freedom of Bosnia and Herzegovina in the war (1992-1995). Around the flower beds is a paved path with benches. The entire park is fenced in such a way that the lower part of the fence is made of stone, and the rest in a steel transparent fence with the image of a spider's web.

The monument is decorated with a lot of symbolism, both in its basic concept and in every detail. Every visitor (according to his knowledge of symbols in Islam and symbols of life and death in general) will experience in his own way the complex Monument to the Bosnian Martyr in Kobilja Glava on the northern approach to the city of Sarajevo (Figures 6, 7, 8, 9).

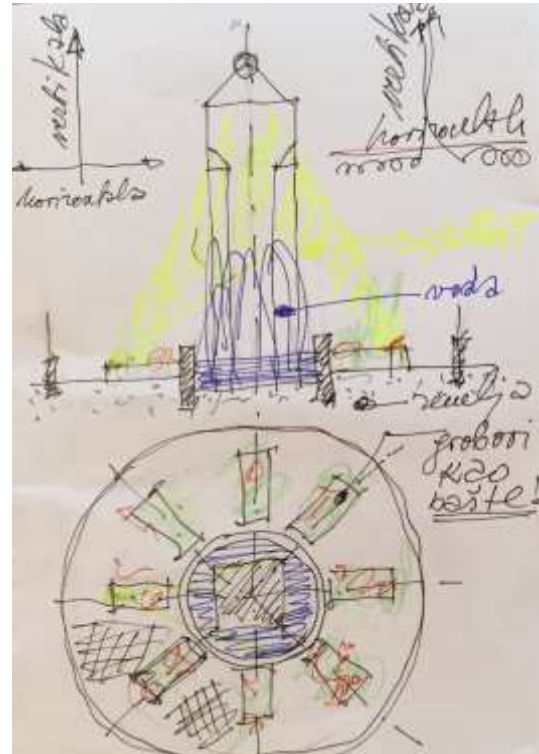
\* „Systematically arranged and built” means that in the Sarajevo Canton there is a legally regulated Fund for the construction of cemeteries for martyrs and fallen fighters in Sarajevo. This fund has announced a tender for cemetery projects. The project systematically (typically) solved the main segments of the cemetery: fence, entrance gate, plaque with the name of the cemetery, fountain, canopy (for performing a funeral-religious burial ceremony in Islam ...). The solutions of all the above elements offered by the author of this monograph were accepted as official solutions for the arrangement of all cemeteries in the Sarajevo Canton. It is interesting that many cemeteries throughout Bosnia and Herzegovina are decorated with the same elements.



**Figure 6. Monument to the Bosnian Martyr, Kobilja Glava, Sarajevo (2004).**

**Location**

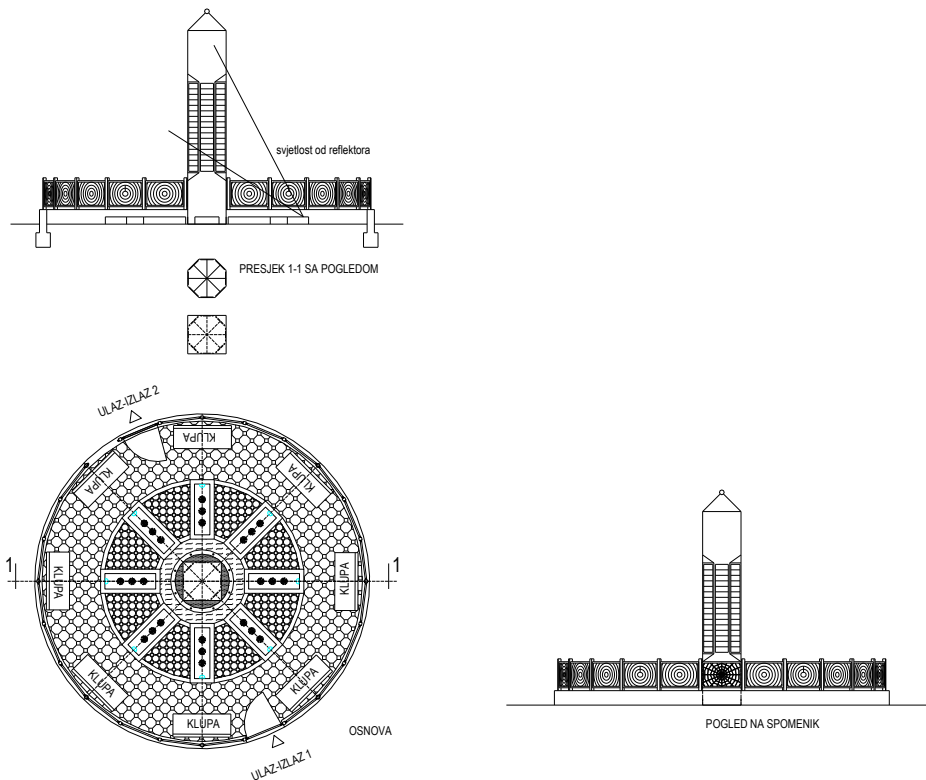
Source: Google Earth, Accessed: 3/24/2022



**Figure 7. Monument to the Bosnian Martyr (Kobilja Glava, Sarajevo, 2004).**

**Conceptual sketch**

Source: Author (2004)



**Figure 8. Monument to the Bosnian Martyr, Kobilja Glava, Sarajevo, drawings (2004)**

Source: Author (2004)



**Figure 9. Monument to the Bosnian Martyr, Kobilja Glava, Sarajevo, photography (2004)**

Source: Author (2004)

#### **Clock Tower (vakif Asim Cerić), Breza (2005)**

The clock tower (vakif Asim Cerić) is located in Breza, on the main town square, near the City Mosque (Geographical coordinates: 44°01'12.04"N, 18°15'39.85"E, about 499 m above sea level). The donor (waqif) of the clock tower wanted to do a good deed for his loving city\*, according to his abilities and in a way that his work is used by as many people as possible.

Although the project task envisaged a clock tower, the task was expanded to include a public fountain, traditionally the most common form of "leaving a good deed in this world" in Bosnia and Herzegovina.

The author made the clock tower as a huge round pillar topped by a cube, in such a position that its spatial (large) diagonal coincides with the axis of the pillar. The pillar itself is a reinforced concrete cylinder whose mantle is perforated with vertically accentuated slits filled with glass prisms. At the foot of the pillar, in the continuity of its circumference, there are fountains with a trough into which water constantly flows. As every observer in the solution of this object reads its symbolism (as a whole and in many details), the author will not talk here about the "messages and symbols" he designed himself (Figures 10, 11, 12, 13).

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\* Vakif, Mr. Asim Cerić, was born in the Bosnian Krajina, but his mother brought him to Breza as a small child. As Breza, in his opinion and experience, accepted him as a friend, as he spent a beautiful and successful life in it (so far), he wanted to communicate it in an obvious, beautiful and purposeful way. For the author of this project, this is one of his favorite jobs ever working as an architect.

It is interesting that many observers of this object saw its “designed symbolism”, while many more noticed those messages of this object that the author himself did not see.



Figure 10. Clock Tower (vakif Asim Cerić), Breza (2002-2005). Location

Source: Google Earth, Accessed: 3/24/2022

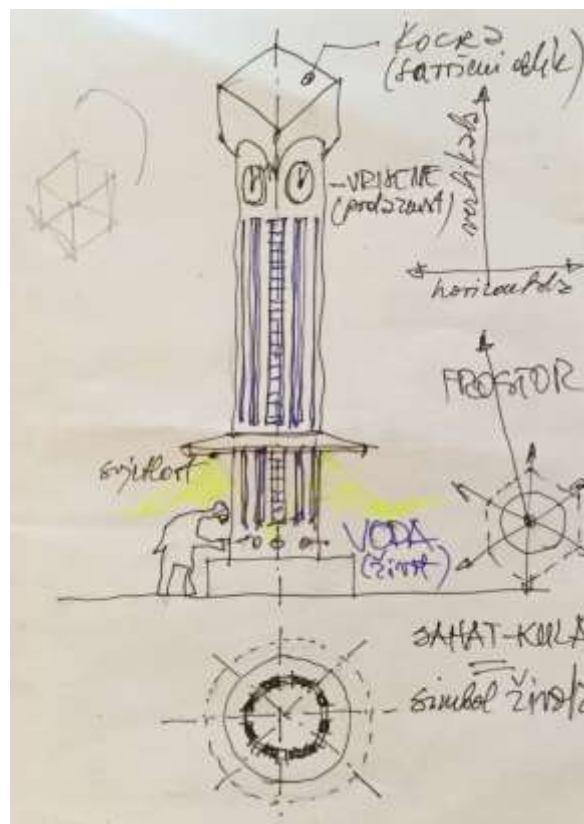


Figure 11. Clock Tower in Breza. Conceptual sketch

Source: Author (2002)



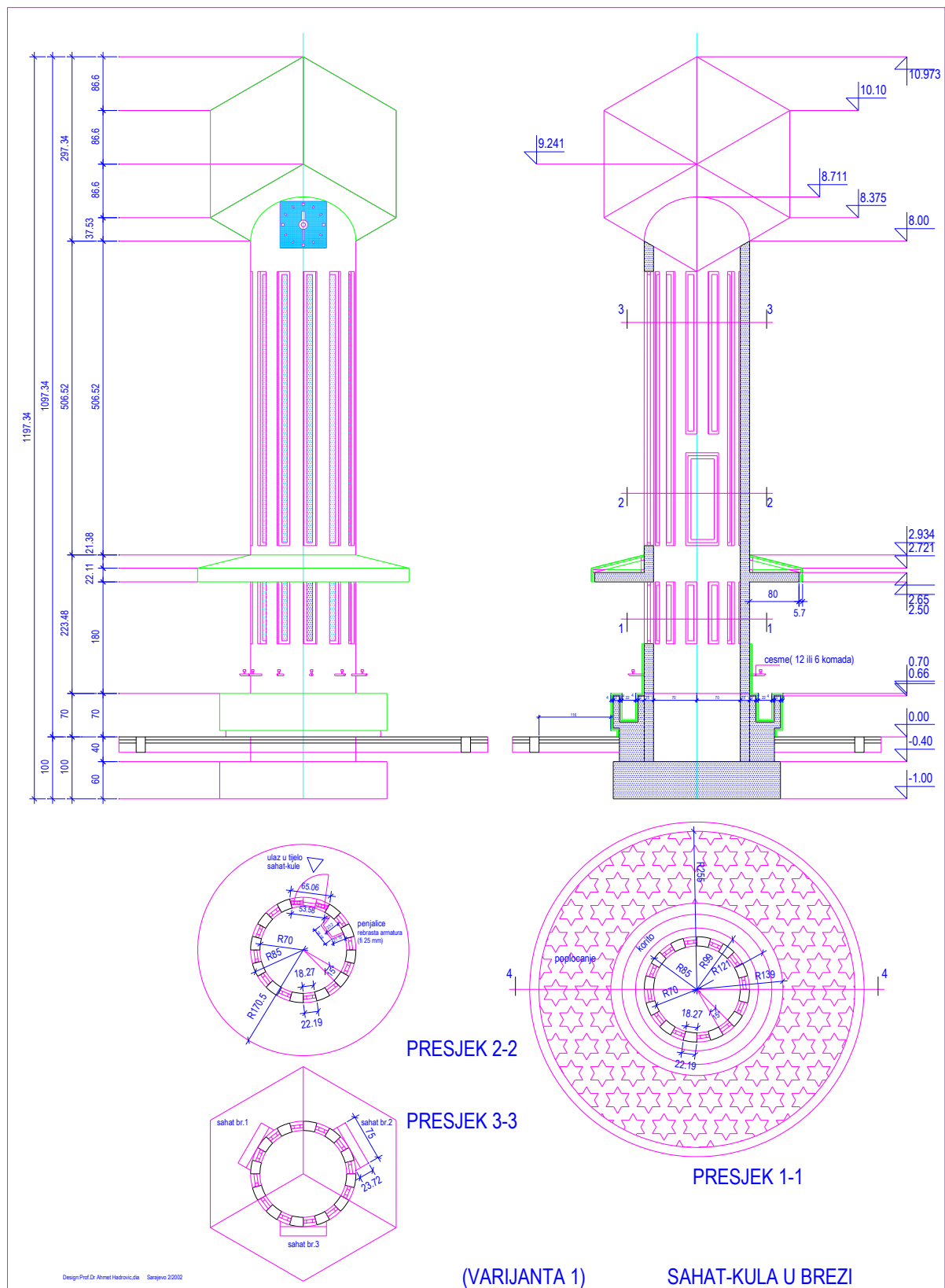


Figure 12. Clock Tower (vakif Asim Cerić), Breza. Drawings (2002-2005)

Source: Author (2002)



**Figure 13. Clock Tower (vakif Asim Ceric), Breza. Photos (2002-2005)**

Source: Author (2017)

### Memorial Fountain

Memorial fountain and fountain projects the author mainly worked as part of the projects of memorial complexes, architectural complexes and individual buildings. However, there were also independent projects of fountains that the author worked on to order.

In all cases, the design of fountains and fountains was accompanied by the most positive emotions with which the author expressed his response to the task, his philosophy of life, his aesthetic credo, his understanding of purpose-form-construction-material-architecture\*.

*Memorial (martyr's) fountain, Grivici near Hadzici (1997).* The memorial (martyr's) fountain is one of a series of elements designed by the author as part of the large project Arrangement of Cemeteries (martyrs) in Sarajevo Canton, conducted by the Fund for the Construction of Cemeteries for Martyrs and Fallen Soldiers Sarajevo. The fountain, as a typical solution, has been multiplied in performances in almost all shahitluks in the Sarajevo Canton.

The fountain is a free-standing object in the form of a mushroom (or umbrella), (Geographical coordinates: 43°49'32.40"N, 18°11'09.59"E, about 582 m above sea level). A pillar carrying a dome emerges from the "bowl" at its base. Eight taps have been installed on the pillar, from which the water flows into the "bowl", and from here into the drainage system. The dome covers the space below it in a somewhat wider range than the one with the "bowl" of the fountain†.

As in the case of each element of the arrangement of the shehitluk in the Sarajevo Canton (entrance gate, plaque with the name of the shehitluk, fence, ceremonial canopy, paving paths ...) and in the design of the fountain the author "embedded" some messages, which are read by those who will is to see and drink water from it (Figures 14, 15).

\* Many, especially dear to the Author, projects of fountains and fountains have not been realized.

† In fact, the dome protects the „bowl" of the fountain and the people who use the water at the fountain.



**Figure 14. Memorial (martyr's) fountain, Grivici near Hadzici (1997). Location**

Source: Google Earth, Accessed: 3/24/2022



**Figure 15. Memorial (martyr's) fountain, Grivici near Hadzici. Photos (1997).**

Source: Author (1997)

### **Fountain in the Harem of the Kuwaiti Mosque in Sarajevo**

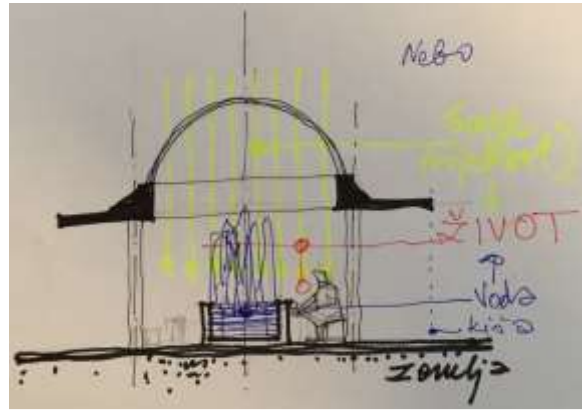
The fountain in the harem of the Kuwaiti mosque in Sarajevo is located at the geographical coordinates: 43°51'04.67"N, 18°22'24.31"E, about 521 m above sea level.

The fountain is an element of urban furniture in which the purposefulness of water is raised to a high aesthetic and psychological-philosophical level. That is why mosques are often built in the harem, as an abdesthana in the open, as a fountain with drinking water and a particularly pleasant place to rest with the murmur of water. Fountain is a place that suggests life, in which its two basic elements, water and sunlight, are united (Figures 16, 17, 18, 19).



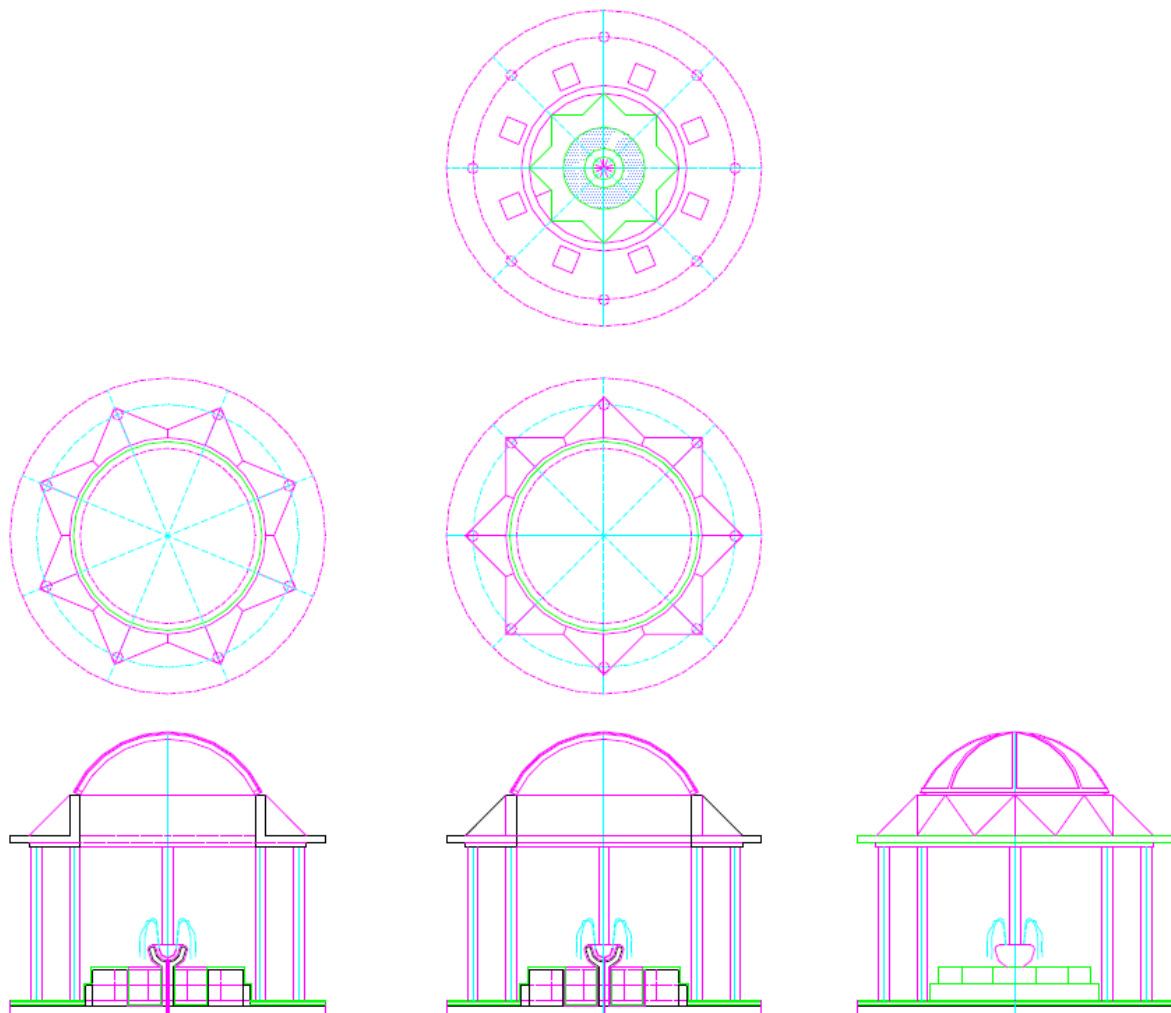
**Figure 16. Fountain in the harem of the Kuwaiti Mosque in Sarajevo, location**

Source: Google Earth, Accessed: 3/27/2022



**Figure 17. A fountain is a place where life is generated, a place where water and sunlight unite, sketch**

Source: Author (2011)



**Figure 18. Fountain in the harem of the Kuwaiti mosque in Sarajevo. Drawings**

Source: Author (2011)



**Figure 19. Fountain in the harem of the Kuwaiti mosque in Sarajevo. Photos**

Source: Author (2017)

### **Gate on the Harem of the City Mosque in Breza**

The gate to the harem of the City Mosque in Breza is located at geographical coordinates:  $44^{\circ}01'13.13''N$ ,  $18^{\circ}15'37.05''E$  about 501 m above sea level.

The gate (entrance) is the place where the “two worlds” are connected into a single whole. In the case of mosques, this is a particularly important point in the fence of the mosque courtyard (harem) that should be visible from the “outside world” and shaped in a way that suggests the importance of the content accessed through it. In the design of the gate and the fence of the harem, functional and design elements were used that unequivocally suggest a mosque, i.e. content related to Islam, as a religion and an overall view of the world (Figure 20).



**Figure 20. Gate on the harem of the City Mosque in Breza. 3D model**

Source: Author (2011)

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