



Drawings by architect Ahmet Hadrovic

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Abstract

As the Author has been constantly working in various fields of architecture since his student days (1976-1980) (designed, wrote professional and scientific papers, wrote books, managed the work of the faculty...), over time a large number of drawings, paintings... Most of the drawings presented in this work by the author in the period from 1983 to 1987. The author presented the drawings edited in 1983 to the public through an author's exhibition entitled 'Postcards of summer 1983', which was organized in the exhibition hall of the (then) Labor University „Đuro Đaković“ in Sarajevo, as part of the cultural promotion of Sarajevo and Bosnia and Herzegovina, and on the occasion of the XIV Winter Olympic Games in Sarajevo. As these drawings were used for illustrations in the spatialist (1985) and master's (1986) thesis as well as in the doctoral dissertation (1988), the Author worked with emphasized precision and their documentary nature, but 'cleaned of excess details'. In this way, the Author established a deep relationship with the artifacts on the spot, got to know them better and more or less 'remembered them for all time', which is not the case with the making of photographs. An incomparably greater number of drawings and paintings, with which the Author spoke about architecture, 'scattered over time'. This work is the connective tissue that connects most of the books and architectural projects that the Author has done so far.

Keywords: Ahmet Hadrovic, drawings

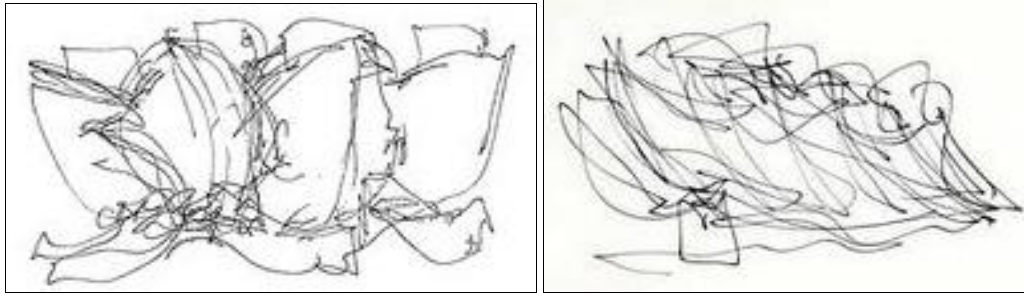
1. Introduction

Drawing is one of the oldest ways in which man expressed his attitude towards himself, towards other people and towards the nature in which he lived. Through drawing, he expressed his understanding of the world, his desires and fears (Figure 1). Sometimes an extremely reduced drawing is the most informative (Figures 2, 3). Sometimes the drawing is full of details, and as such richer than the real world (Figure 4). In the case of architecture, drawing is an elementary means of expression. With it, the architect communicates his basic architectural-spatial idea, which becomes clear to an observer from the side only when he compares the drawing with the realized object. It can be said that drawing in the complex discipline of architecture is its artistic and philosophical instant.



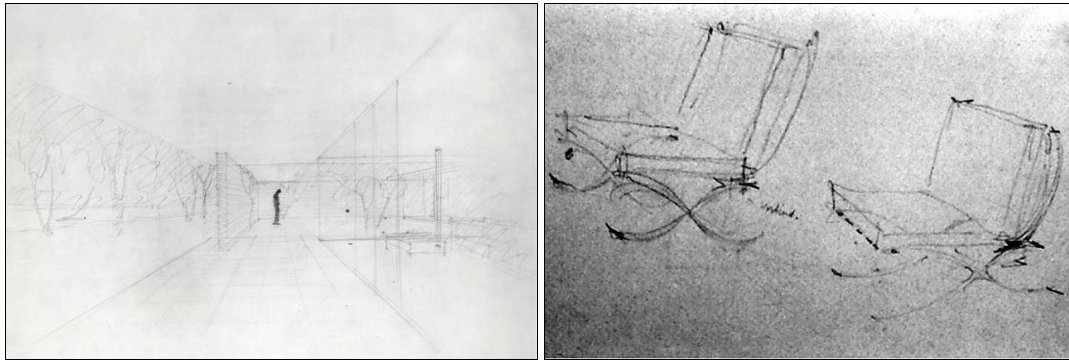
Source: <http://www.blic.rs/kultura/vesti/najstariji-pecinski-crteziu-evropi-10000-godina-stariji-nego-sto-se-mislilo/4rg9gb5> Accessed: 7.24.2022

Fig 1: Drawings in the El Castillo cave in Spain



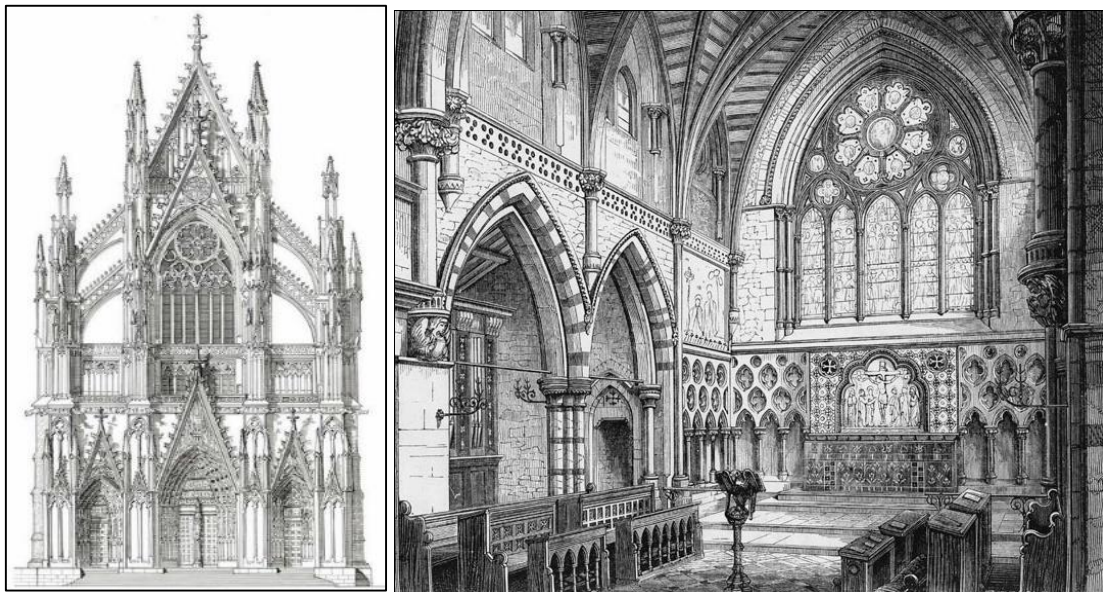
Source: <https://www.pinterest.com/pin/434738170254102415/>, Accessed: 7.24.2022

Fig 2: Drawings by architect Frank Gehry: Walt Disney Concert Hall (2003) and Fondatio Louis Viton (2006)



Source: <http://architecturalogy.com/mies-van-der-rohe-barcelonapavilion/>
<https://www.pinterest.com/pin/482448178802057673/> Accessed: 7.24.2022.

Fig 3: Drawings of architect Ludwig Mies van der Rohe: Barcelona Pavilion and Barcelona armchair (1929)



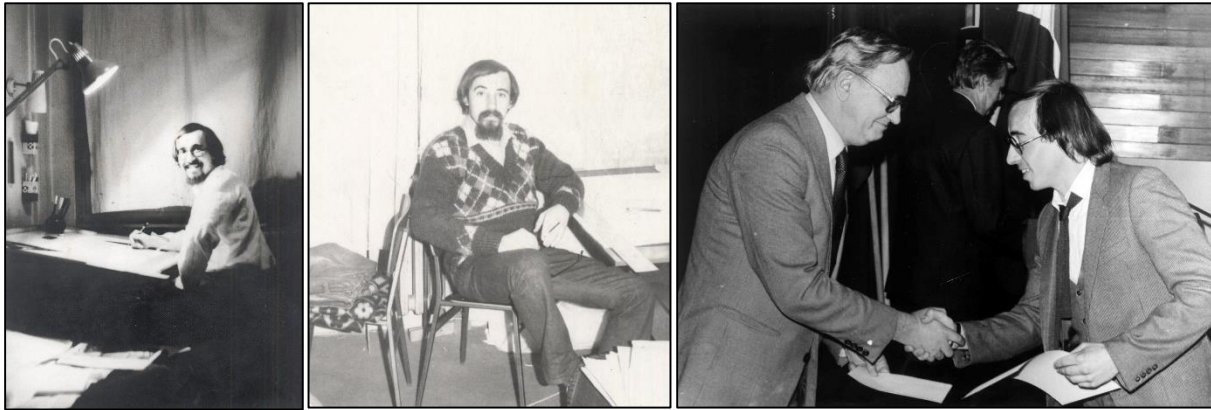
Source: <https://www.pinterest.com/jaredfarley/architecture/>, Accessed: 7.24.2022.

Fig 4: Gothic drawing of the cathedral in Sées, Normandy, France (13-14th century) and drawing Church of St. Johns in Torquay, England (1861-1873)

2. Student works

In the period (1976-1980), the author studied at the Faculty of Architecture of the University of Sarajevo. The main semester papers (projects) were first done in pencil on sketch paper, and then they were drawn on tracing paper (that is, hammer paper) and handed in for evaluation. Few student works, considering the technique in which they were made, have been preserved. For the Author himself, these works

were a 'passing thing' on his way to an architect degree. The author never had in mind his biography reflected by works on individual life stages. Therefore, in this work, the Author does not present his best and most representative works, but those works that were accidentally preserved. They are presented here as a picture of a time and because of the presentation of some architectural ideas of the Author, a young student of architecture (Figure 5).



Source: (Photos: Author's Archive)

Fig 5: Author-student of architecture (1979), Left and in the middle. The author receives the award as a student of the generation from professor Svetozar Bogunovic (1980)

The Hadre village (tempera, student work 1978). Along with the painting Selo Hadre (Figure 6), the Author encloses a text from the book entitled: Hadre, evolution of bioclimatic architecture, Acta Architectonica et Urbanistica, Faculty of Architecture in Sarajevo, Sarajevo, 2009. This painting in tempera was done by the Author in the spring of 1978. as a second-year architecture student. It was not about a student's homework, but a complete need to 'capture and transfer to paper' one motif of the symbiosis of nature and man. "Remaining at the level of presenting the origin and evolution of only one village in a period of about one hundred and sixty years, the author does not hide his satisfaction that, over a period of thirty years, he has woven the most beautiful moments of personal rest and pleasure into a monograph that, without a doubt, will be an incentive for many benevolent efforts" [1].



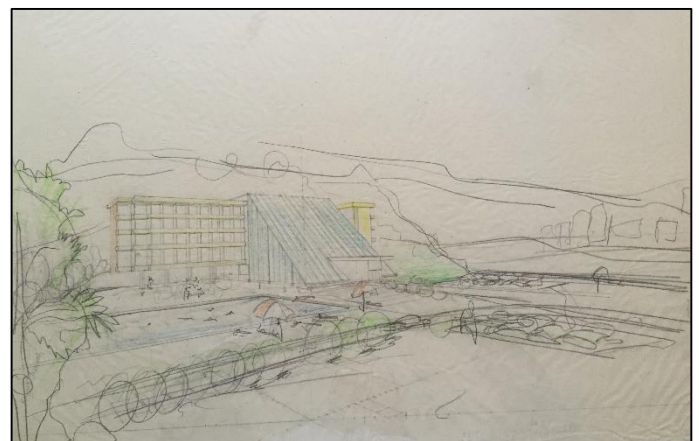
Source: Author (Tempera, 1978)

Fig 6: The Hadre village (Tempera, student work 1978)

2.1 Home for the elderly

The project 'Home for the elderly' The author worked in the third year of studies (winter semester 1978), on the subject Architectural design I (Figure 7). The author-student was hungry for this architectural content both 'inside' and 'outside'. Since the elderly are less mobile, that is, they spend most of their time indoors, the Author envisioned a spacious central area of the building, a voluminous greenhouse, which is 'the captured nature drawn into the house'. This greenhouse has lots of greenery (including larger trees and fountains), open spaces for socializing, and stairs and elevators. Seen

from the outside, this building looks like a hotel integrated into nature, next to which there is an outdoor swimming pool. As the selection of the location of the home for the elderly was free for the students, the author-student chose the location of the „Spa in Olovo“ („Banje u Olovu“). This location has enormous embodied energy since it is located at the confluence of the Bioštica and Stupčanica rivers (where the Krivaja river originates) and at the place „Banje u Olovu“ based on which the Nobel laureate Ivo Andric wrote the short story „Miracle in Olovo“ („Cudo u Olovu“, 1926).



Source: Author (Student project, 1978)

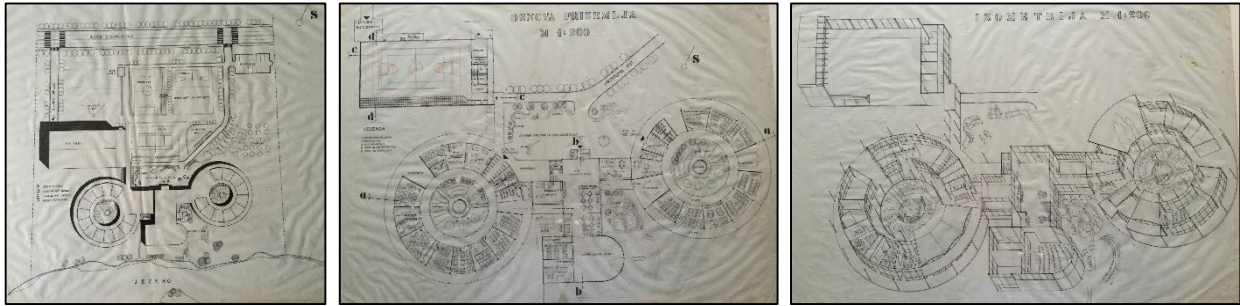
Fig 7: Home for the elderly

2.2 Elementary School

'The Elementary School project' was carried out by the author-student in the third year of study (winter semester 1978), on the course Architectural Design II (Figure 8). The situational view clearly shows the differentiation of the school's basic contents: a sports playground in an open area, a gymnasium (also available to external users) and school premises with classrooms, separate for lower and upper grades, connected by common rooms (hall-space for multiple purposes). The circular base of the school space with classrooms is interesting. The circle, as a form, suggests the existence of a 'center', that is, convergence and the existence of the periphery as 'divergence'. With this dual meaning of the circle, the author-student emphasized the introversion of the school's content with 'convergence', which refers to the rapprochement and socializing of students during breaks between hours spent in the classroom. The divergence of each

classroom refers to the freedom of knowledge of each student, that is, the 'openness of vision' of each student

without mutual interference.



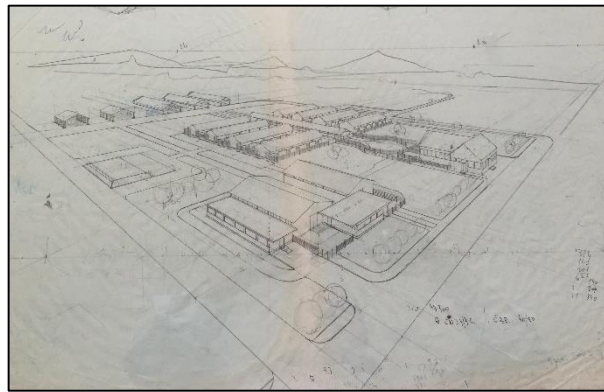
Source: Author (Student project, 1978)

Fig 8: Conceptual project of the elementary school

2.3 Dairy cow farm

'The project Dairy Cow Farm' was carried out by the author-student in the fourth year of study (winter semester 1979), on the course Architectural Design III (Figure 9). The situational solution of the farm, the disposition, construction and materialization of each individual object represents a clear

understanding of the complex function of the farm. The project is 'pure architectural and design mathematics'. Through this subject, the author-student gained a sense of responsibility in architectural design, when it comes to the design assurance of impeccable functionality of architecture.



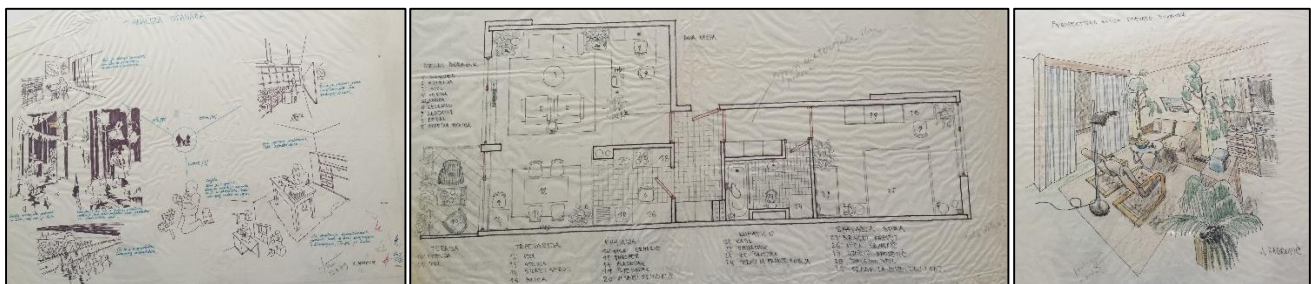
Source: Author (Student project, 1979)

Fig 9: Dairy cow farm

2.4 Interior apartment arrangement

'Project interior apartment arrangement' The author-student worked in the fourth year of studies (winter semester 1979), on the course Interiors (Figure 10). This assignment was broad in terms of the scope of the questions to which answers were given, and therefore also in terms of the physical scope of the graphic attachments. In addition to the fact that through the creation of this task the student 'learned' interiors and

furniture design, through it he more or less directly 'established' the previous material as well: the construction of the building, the organization of the apartment, ensuring the performance of the comfort of the person in the space in which he lives... In addition, a way of presenting attitudes (knowledge), required a high level of graphic presentation skills from the student, and a high level of education in all areas of life.



Source: Author (Student project, 1979)

Fig 10: Interior apartment arrangement

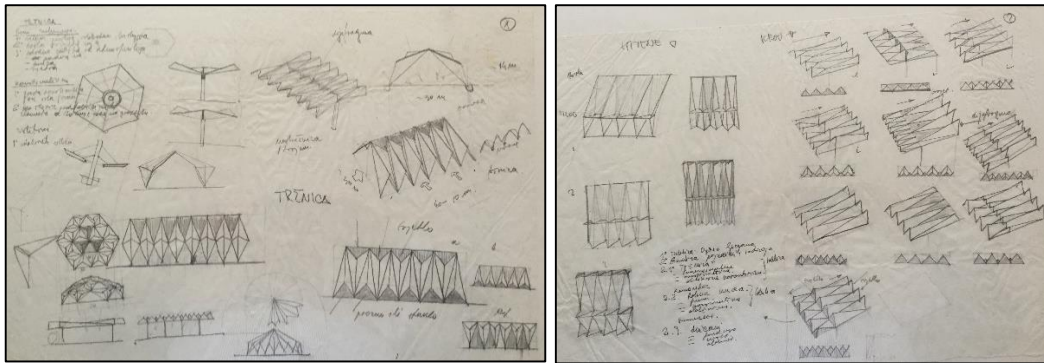
2.5 Shopping center in Tuzla (Diploma work 1980)

During his studies in architecture, the author-student showed a special interest in complex constructions of large spans.

Except sporadically for individual subjects, these constructions were not systematically studied in the basic study of architecture. The author-student focused his thesis

on these constructions through the team: Spatial constructions; application of shell constructions at the shopping center. The pictures show study sketches from the

analytical phase of the graduate work, as well as the shopping center project where a large span shell was applied (Figure 11).

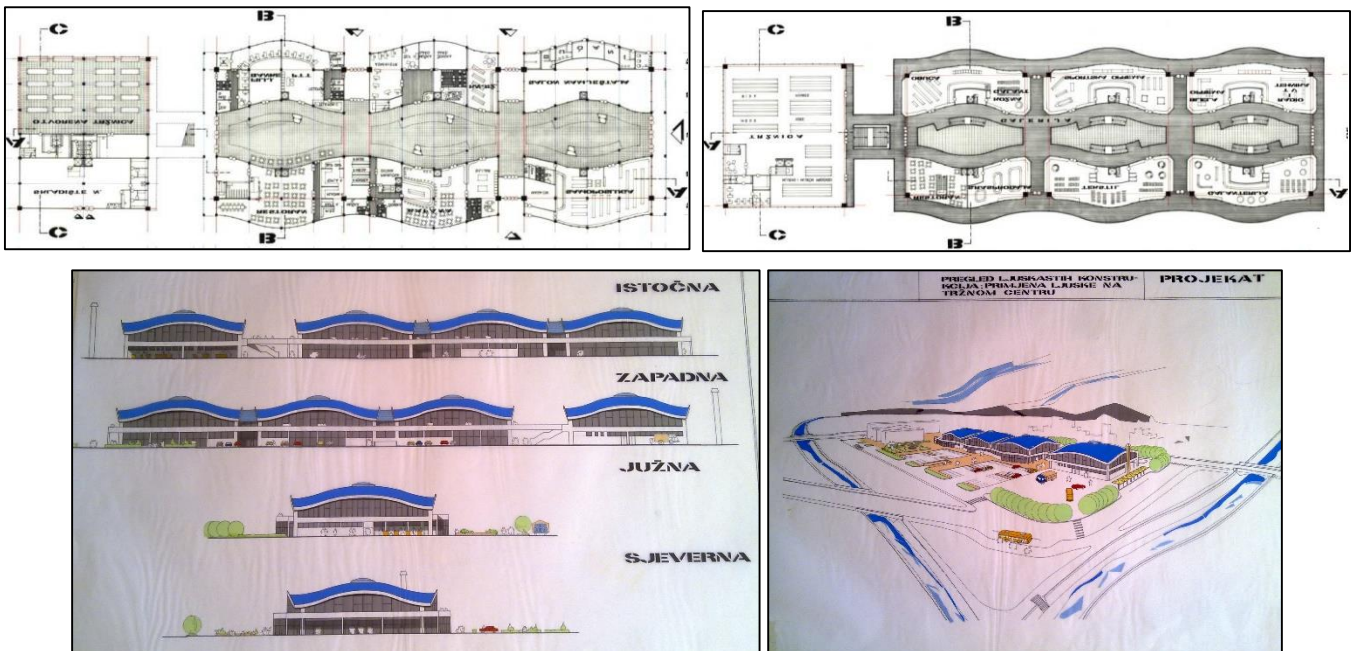


Source: Author (Diploma work, analysis, 1980)

Fig 11: Study sketches of folds (Analytical part of diploma work, 1980)

The basic idea of this project was: to create a closed commercial district of the city, such as the one next to the main Tuzla promenade, Korzo, near the famous Tuzla Gate. The internal pedestrian street follows the main axis of the building, and business premises are lined up on both sides of the street, on the ground floor and on the first floor. This shopping center, the 'New Closed Tuzlan Bazaar' has a spacious city market below. In addition to the appropriate construction of this megastructure, there was also a

requirement to provide plenty of natural light within the complete megastructure. On the other hand, at night, the internal light (which passes through transparent surfaces on the facades and on the roof) would give the impression of a huge open space, such as the Tuzla bazaar next to the main pedestrian street Korzo. It should be emphasized that in this solution the concept of 'double skin façade' was applied. or more precisely, the concept of 'house within a house' (Figure 12).



Source: Author (Diploma work, 1980)

Fig 12: Shopping center in Tuzla

3. Scientific works

Postgraduate studies at the Faculty of Architecture, University of Belgrade (1983-1986-1988) is an extremely important phase in the author's academic and professional career. This post-graduate study was the most prestigious in the then Socialist Federal Republic of Yugoslavia (SFRY), where personnel from all socialist republics, future professors of architectural faculties and experts of various institutes and design houses were trained.

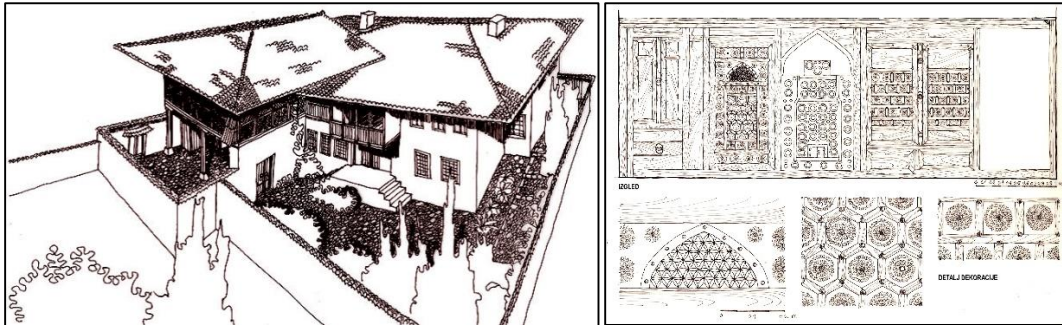
3.1 Specialist work

The first stage of Postgraduate studies at the Faculty of Architecture of the University of Belgrade ended with the creation and public defense (1985) of a specialist thesis entitled "The use of wood on an oriental-type city house in Sarajevo". This work was published by the Author (2016) as a book [2], and some drawings from that book are presented here.

Semiz's house in Sarajevo is located on the corner of

Sagrdzije Street and Hamida Svrze Street (Figure 13). Sagrdžija Street is one of Sarajevo's oldest streets, which was most likely developed on the route of the medieval road leading to the market place, on the site of the later formed Sarajevo Bascarsija (downtown). It got its name from the artisans (sagrdzija) who were engaged in scraping animal hides before they undergo tanning. This street was therefore a kind of extension of Bascarsija towards the northern slopes of the Sarajevo amphitheater. At one time (1959-1992), the street bore the name of the young revolutionary Remzija Omanović, who was born in Cazin (1920) and died in a partisan hospital in the village of Kožine, in Podgrmeč (1944). Semiz's house belongs to the type of developed oriental-type townhouses in Sarajevo with a differentiated

public (selamluk) and intimate zone (haremluk). At the same time, the selamluk is oriented to the busier Sagrdžija street, while the haremluk is accessed via the avlija selamluk. The house complex has a spacious garden with a vegetable garden, which gives housing the highest standards. Semiz's house has one of the most perfect layouts (its floor plan is in the form of the letter L), with the wings of the house open to the south and 'closed' to the north. The main rooms, both on the ground floor and on the first floor, have extraordinary views towards the city in the plain, as well as towards the mountains Trebević, Treskavica and Bjelasnica. The house was completely renovated after the war (1992-1995) and is privately owned.

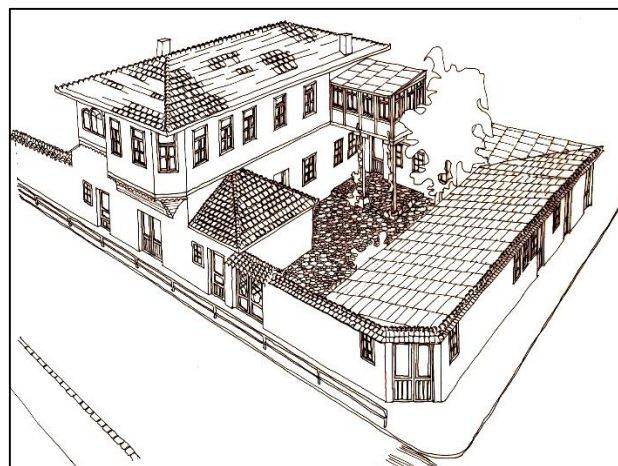


Source: Author (Drowings, 1984)

Fig 13: Semiz's house and musander, Sarajevo

Babić's house in Sarajevo is located at the corner of the M-5 highway and Telali Street, in the immediate vicinity of the Vijećnica building, at the place where the tram line makes a turn from the bank of Miljacka towards Bascarsija (Figure 14). The house was built by Mustafa Pasha Babić. Telali Street was formed in 1863, during the viziership (1861-1869) of Topal Osman Pasha, and its first name was Osman Pasha's jade. Excluding the period 1941-1945, this street was called Petra Kocica Street in the period 1919-1992. Since 1992, the street has had its former name (from 1885), Telali Street. The area around the Babić house, on the left and right banks of the Miljacka, is the oldest part of Sarajevo, where the founder of Sarajevo, Ishabeg Ishaković, built (around 1462) the first buildings such as a mosque, a tekija with a musafirhan, a bezistan, a hammam, a caravanserai and a garage (court, seat of manager). The house is spatially

developed through the ground floor and first floor. The house had a spacious inner courtyard (avlija) from which access was given to the rooms on the ground floor and via the staircase (wooden steps) to the first floor. Due to the location of the house (business zone of the city, bazaar), business premises are leaning on the courtyard, some of which had a connection with the courtyard. With later adaptations, a modern bathroom was organized on the ground floor. On the first floor of the house, there were organized two multipurpose rooms (gardens) and two divanhanas, one of which had a camera. With later adaptations, a modern bathroom was organized on the first floor. Today, Babić's house has been converted into a hotel (Hotel Corner). For some time (after the Second World War) it was converted into the University Library.

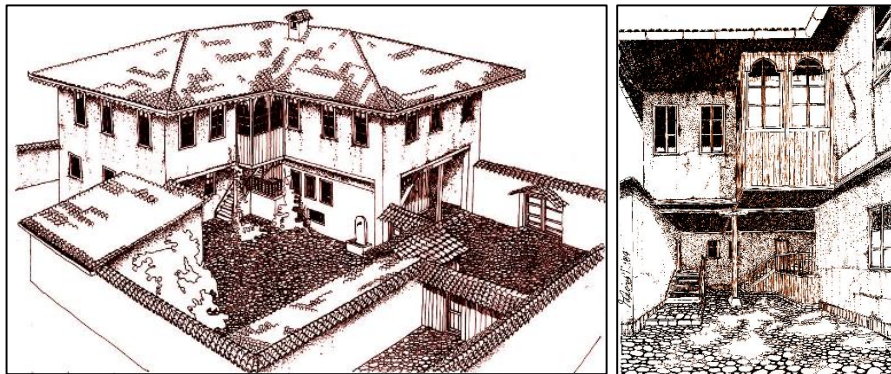


Source: Author (Drawing, 1984)

Fig 14: Babić's house on Bentbasa, Sarajevo

The house in Potok Street (Potokli Street) in Sarajevo is situated on the very edge of Baščaršija (Figure 15). The street was formed in the 16th century, and belonged to Tokmo-zade Hadzi-Ahmed's Mahal. The street had this name until 1920. The house in Potokla Street, according to its disposition and overall arrangement, belonged to the developed type of

oriental-type town house in Sarajevo, which is characterized by the separation of the public (selamluk) and intimate zones (haremluk) of the house complex. The house was demolished, and new residential and commercial buildings were built in its place.

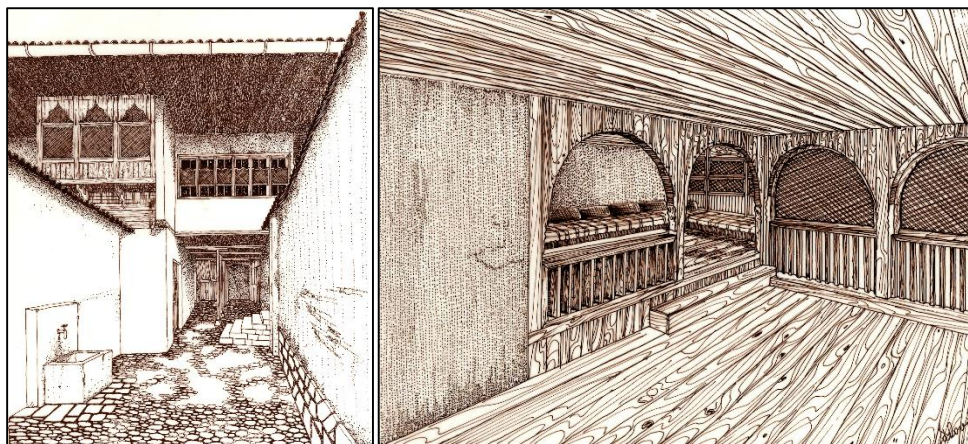


Source: Author (Drawings, 1984)

Fig 15: Kuća u Potokli ulici, Sarajevo (1984)

Hadzisabanovic's house is located on a plot marked as k.č. 1375 (new survey), k.o. Sarajevo II, which corresponds to k.č. 53 and 54 (old survey), k.o. Mahala LXXVII - Sarajevo, z.k. file number LXXVII/75, municipality of Stari Grad Sarajevo, Federation of Bosnia and Herzegovina, Bosnia and Herzegovina (Figure 16). Hadzisabanovic's house was built in the 18th century and belongs to the developed type of town house with a differentiated public (selamluk) and intimate

zone (haremluk). The house was developed through the basement (under part of the ground floor plan), ground floor and first floor. Hadzisabanovic's house had the status of a national monument. Namely, this exceptional architectural complex was completely burned down (January 12, 2009) in a fire caused by a gas explosion. It is interesting that the house burned down in 1929, after which it was completely renovated.

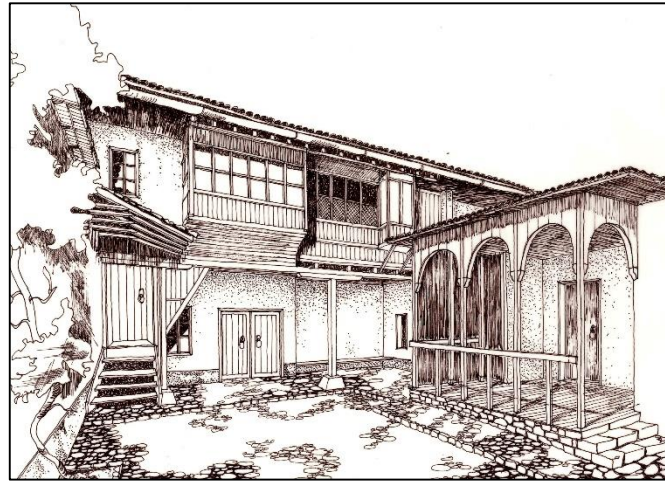


Source: Author (Drawings, 1984)

Fig 16: Hadzisabanovic's house, Sarajevo

Svrzo's house is located on a plot marked as cp. number 1970 (new survey) k.o. Sarajevo III, which corresponds to k.č. no. 61 and 22 (old survey) k.o. Mahala LXXV Sarajevo, registered in zk. file number LXXV/34, Municipality of Stari Grad Sarajevo, Federation of Bosnia and Herzegovina, Bosnia and Herzegovina (Figure 17). Svrzo's house is located in Glodjina Street, in the neighborhood known as Curcica brijeg, near the Jahja Pasina (Curcica) mosque. In the great fire that hit Sarajevo (1697), Jahja Pasha's mosque burned down. The mosque was restored (1698) by Hadzi Salih-aga Curcic, after whom both the mosque and the mahal where it is located were named. Svrza's house is one of the most representative examples of an oriental-type town house in

Sarajevo. The house was built in the 17th century by the famous Glodjo family from Sarajevo. Svrzo's house (as a national monument) consists of four connected residential units, two courtyards with gardens and courtyard walls. Most of the equipment in Svrza's house is original. Svrza's house is considered one of the most important and best-preserved examples of an oriental-type town house in the area of the former Yugoslavia. Svrzo's house has had the status of a national cultural monument since 2004, and in accordance with this fact, protection measures established by the Act on the Implementation of Decisions of the Commission for the Protection of National Monuments apply to this complex.

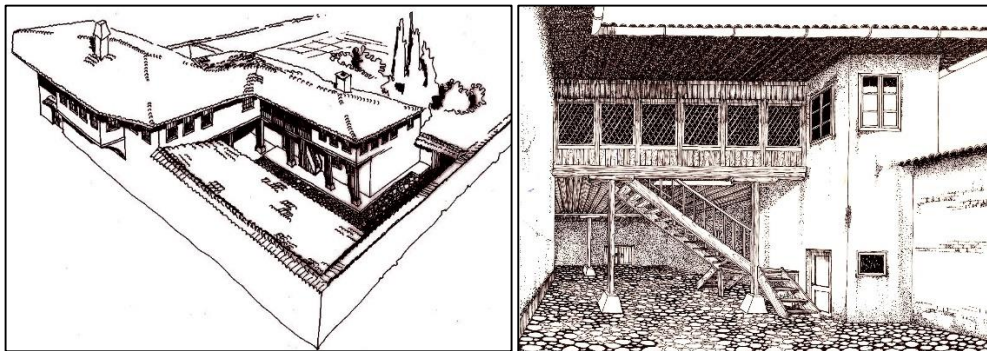


Source: Author (Drawing, 1983)

Fig 17: Svrzo's house in Glodjina street

Dzenetic's residence (Dzenetic's konak) is a typical example of a rich bourgeois house. It was built by Smail-beg Dzenetic in 1766, and it stood in the then Jagdzizade Hadzi-Ahmed mahala (Figure 18). It was on what is now an empty space in Titova street between numbers 32 and 36, on the land of an older Beg house. On October 26, 1760, Smail-beg bought that house for 1,650 groschi from the heir of the deceased Salih-basha, son of Hasan-beg, from Jagdzizade mahala^[3]. Dzenetic's house belonged to a developed type of oriental-type town house in Sarajevo with a differentiated public (selamluk) and intimate zone (haremluk). The men's cobbled courtyard was mostly covered (kapali avlija) by the first floor, which ensured favorable conditions for the transshipment of goods. In the women's cobbled courtyard, there was a servant's room (queen's chamber) and a storage room for valuable goods (magaza). A fountain was installed

in a particularly convenient place in the women's courtyard. A staircase (basamaci) led from the men's and women's courtyards to the upper floor, to the chambers of the selamluk and to the chambers of the haremluk, where these two parts of the house complex were connected via a sliding wooden screen through which food was added from the haremluk to the selamluk. In the selamluk, on the first floor, there was also a special chamber for preparing coffee and tea, a fireplace. Both the harem and the selamluk of the Dzenetic house had a large number of universal rooms for living, halvat, cardak and chardacic, spacious divanhanas and areas for household economy (mutvak, huđera and odunluk). The house was demolished by the Waqf administration (1942) for unknown reasons, since the house was in good physical condition. Today, the city's green market 'Markale' is located in this place.

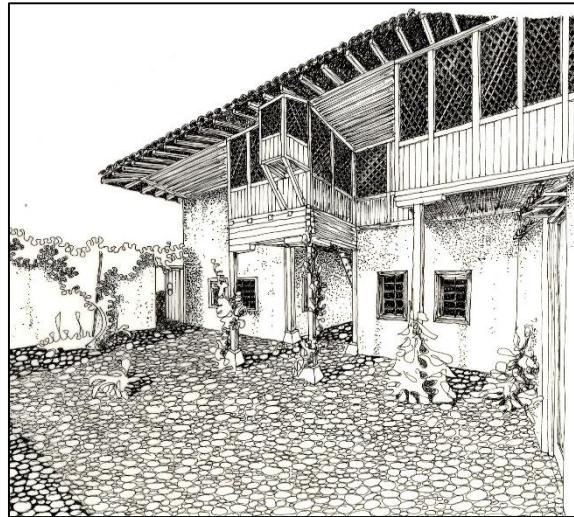


Source: Author (Drawing, 1984)

Fig 18: Dzenetic's residence (Dzenetic's konak)

Djerzelez's house is located on the corner of Sagrdzija Street and Sunulah-Efendije Street in the municipality of Stari Grad Sarajevo, in the former Kadi Bali-Efendi mahal, which was formed between 1578 and 1582 (Figure 19). Djerzelez's house was built in the 17th century, and until the end of the 20th century it belonged to the Kazakh Cevanija family. It is the house of a rich family from Sarajevo, with a differentiated

public area (haremluk) and an intimate zone (selamluk). Both parts of the house were developed through the ground floor and first floor, with rooms typical for the developed type of town house. Today, Djerzelez's house has the status of a national monument and is subject to protection measures established by the Act on the Implementation of Decisions of the Commission for the Protection of National Monuments.

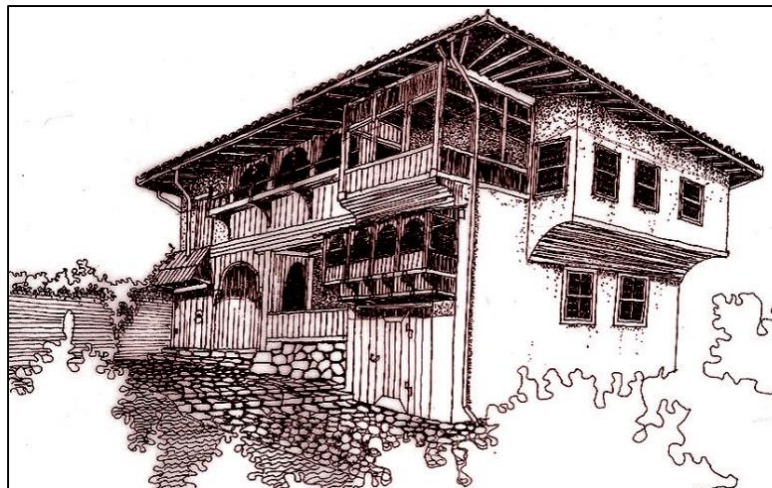


Source: Author (Drawing, 1984)

Fig 19: Alija Djerzelez's house in Sagrdzije Street (view from the courtyard), Sarajevo

Sabura's house in Sarajevo is located on a plot marked as lot no. number 1711 (new survey), which corresponds to item no. number 14, mahala XCVI (old survey), registered in the civil registry. insert number XCVI/53, k.o. Sarajevo II, Municipality Stari Grad Sarajevo, Sarajevo, Federation of Bosnia and Herzegovina, Bosnia and Herzegovina (Figure 20). Sabura's house was built in the 18th century, and it belonged to the old Sabure family from Sarajevo, who made and traded goods from Kazan. In addition to the house, this family had a garden, a mill, a garden in Medreset, a store in Tašlihan, a store with a store near Tsareva ćuprije, and shops, stores, land and buildings in the villages around Sarajevo.

The current state of Sabura's house is the only preserved remnant (selamluka) of a former rich house that had a public (selamluka) and private part (haremluka). The harem complex of Sabura's house completely fell into disrepair after 1918. Selamluk (which was built in 1750) has been preserved and renovated several times. After the building was directly hit by shells during the war (1992-1995), its restoration was completed only at the end of 2015. Sabura's house in Sarajevo has had the status of a national cultural monument since 2006 and, accordingly, the building is subject to the prescribed protection measures.



Source: Author (Drawing, 1984)

Fig 20: The Sabura family house in Vratnik (Saburina Street), Sarajevo

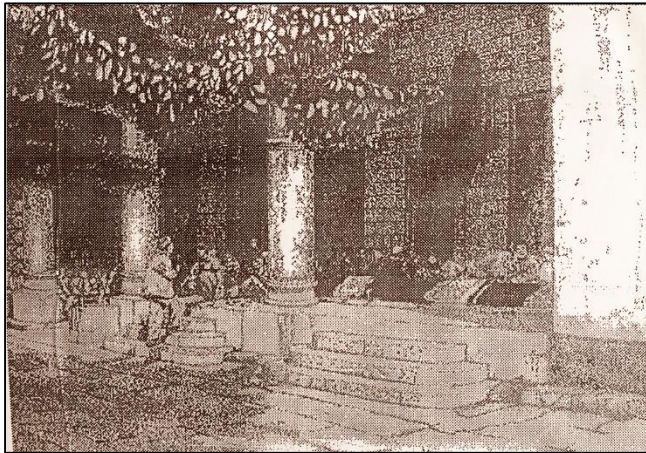
3.2 Master's thesis

The second stage of Postgraduate studies at the Faculty of Architecture of the University of Belgrade ended with the creation and public defense (1986) of a master's thesis entitled Spatial-Formal Characteristics of an Oriental-type Town House in Bosnia and Herzegovina. This work was published by the Author (1993) as a book ^[4], and some drawings from that book are presented in this work.

The Gazi Husrev-bey mosque, an architectural complex, is located in Sarajevo, in the central part of Bascarsija (Figure

21). According to the inscription (date) above the entrance portal of the Gazi Husrev Bey Mosque, the building was completed in 1530/1531. The mosque is one of a series of endowments built by Gazi Husrev-beg, 'the greatest and most important builder of Sarajevo'. In addition to the mosque, Gazi Husrev-beg built many endowments: Gazi Husrev-beg's madrasa, library, hanikah, bezistan, clock tower, hastahana (hospital), a large number of shops... Practically, he built Sarajevo's Baščaršija. Gazi Husrev-beg (1480-1541) was the sandjak-beg of the Bosnian Pashaluka, a large administrative-administrative unit of the Ottoman Empire. He was born in

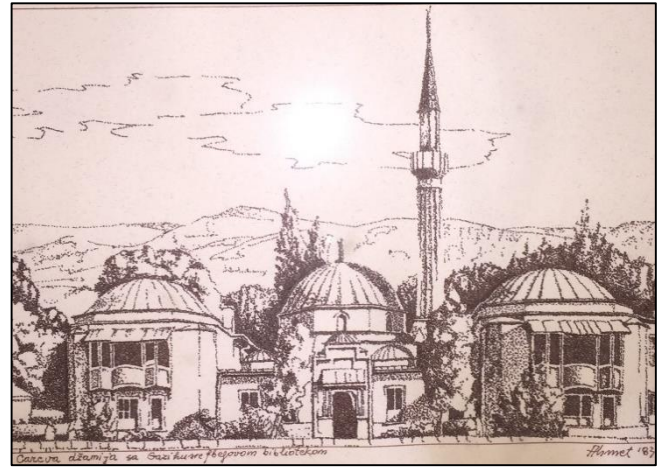
Serez (province in Greece) to his father Ferhad-bey, governor of Thrace (Islamized Herzegovinian) and mother Seljuk, daughter of Sultan Bayazit II (1447-1512). As the great-grandson of the famous Sultan Mehmed II the Conqueror (1432-1481), Gazi Husrev-beg grew up and was raised and educated in the imperial palace in Istanbul.



Source: Author (Drowing, 1983)

Fig 21: Gazi Husrev-beg's mosque in Sarajevo

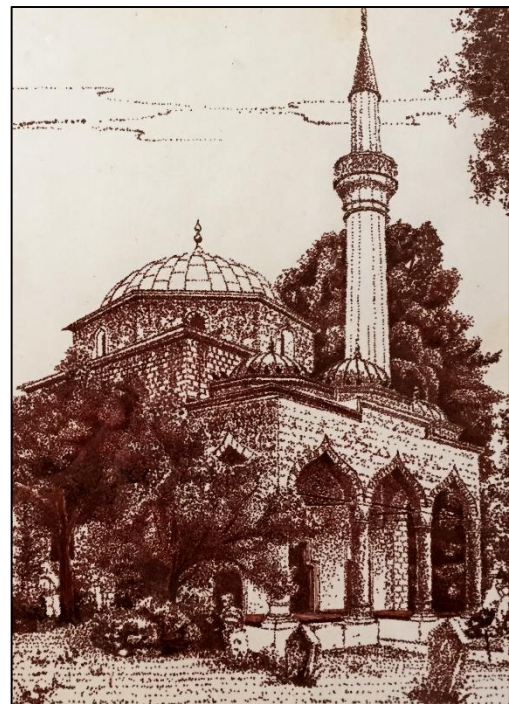
Emperor's Mosque in Sarajevo. The current building of the Emperor's Mosque in Sarajevo was erected (1566) by Sultan Sulejman the Magnificent himself, after whom it was named 'Emperor' (Figure 22). The first built mosque in Sarajevo was built in its place, built (1462) by the founder of Sarajevo, Isa-beg Ishakovic (Ishak-beg Hranusic, ?-1439), the first Bosnian Sandzak-beg. This first mosque was destroyed (1480) by the Serbian despot Vuk Grgurevic Brankovic (1440-1485) after he suddenly invaded Sarajevo from the direction of Jajce, and set it on fire. Although the Carave Mosque is an endowment of Sultan Suleiman the Magnificent, its builder was not his first architect, Koca Mimar Sinan, but one of his associates. The mosque belongs to the central type with a dome. The specificity of this mosque is its porch, which is decorated on its three sides. Over time, the side porches were bricked up (and turned into side rooms-tetims), and only the entrance porch remained. During the Austro-Hungarian administration, on the front side of the mosque courtyard (harem), directly next to the street that follows the course of the Miljacka river, the building of the Ulema Majlis was built (1912), according to the design of the architect Karl Pařik (1857-1942). The first hammam in Sarajevo was built (1462) next to the Tsarava mosque, built by Isa-beg Ishakovic. This hamam was demolished in 1889, and a new hamam was built in its place (1891) according to the project of the architect Josip pl. Vancaša (1859-1932). This building was seriously damaged during the siege of Sarajevo (1992-1995), but was completely restored (2016).



Source: Author (Drowing, 1983)

Fig 22: Emperor's Mosque in Sarajevo

The Ali Pasha Mosque in Sarajevo is the endowment of Hadim Ali Pasha, who in the period from 1552 to 1559 was the Bishop of Begler-Beg of the Bosnian Ejalet (Figure 23). In addition, he was the begler-bey of Diyarbekir Eyalet (1537-1540), Buda Eyalet (1551-1561) and Egypt Eyalet (1559-1560). Hadim Ali-Pasha was born in Sarajevo Field. In his will, he bequeathed that a mosque should be built from the funds of his endowment, along with his grave. Ali-Pasha's Mosque The mosque in Sarajevo was built in 1561.

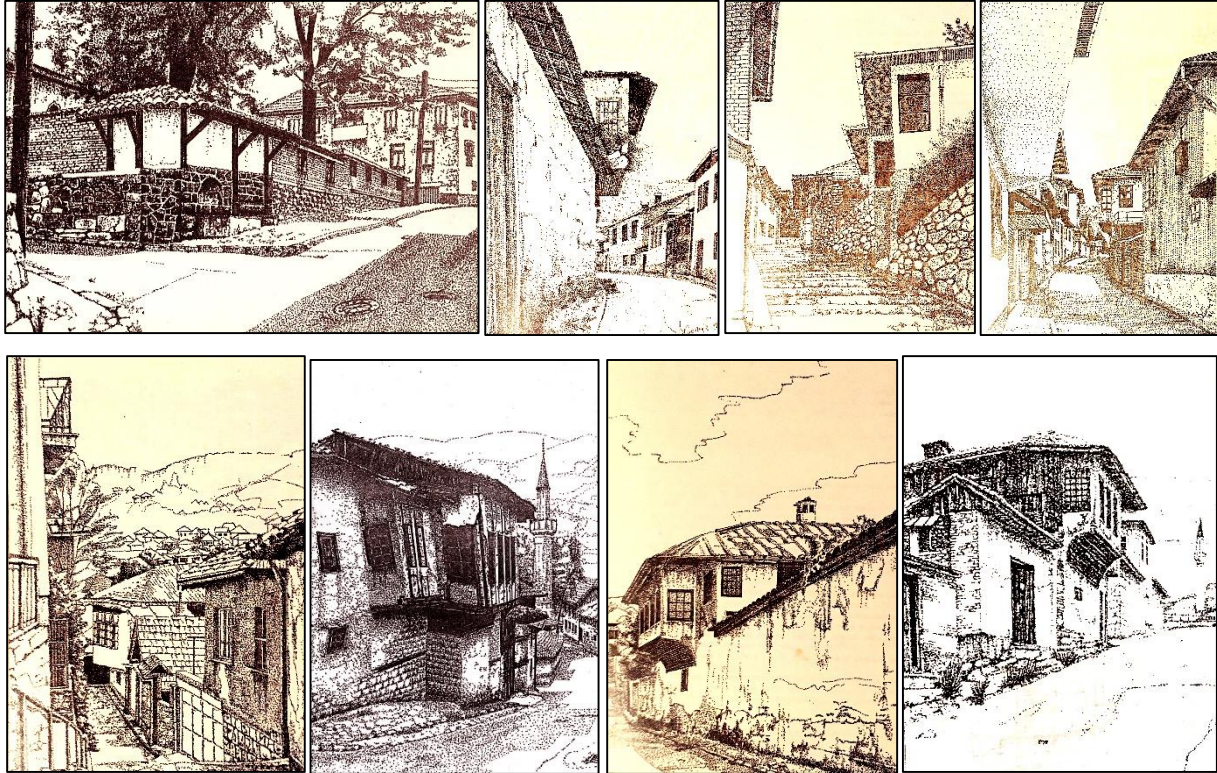


Source: Author (Drowing, 1983)

Fig 23: Ali-Pasha's mosque in Sarajevo

Motives from Sarajevo's mahals. Mahala is a residential district in the oriental-Islamic scheme of the city, in which is its bazaar - a public area - with a series of contents that cover a wide range of collective needs: mosques, madrasahs, libraries, bezistans, inns, caravanserais... The backbone of the urban fabric of each mahala is street and square, on which individual residential complexes are oriented, and some facilities, such as: fountain, greengrocer, grocer, barber shop.

In order for an agglomeration of houses to acquire the character of a mahal, it must have its own (mahal) mosque. In some parts of the housing districts of the urban fabric of Sarajevo, created during the administration of the Ottoman Empire, some of the contents of traditional mahals have been preserved, which are shown in the drawings presented here (Figure 24).

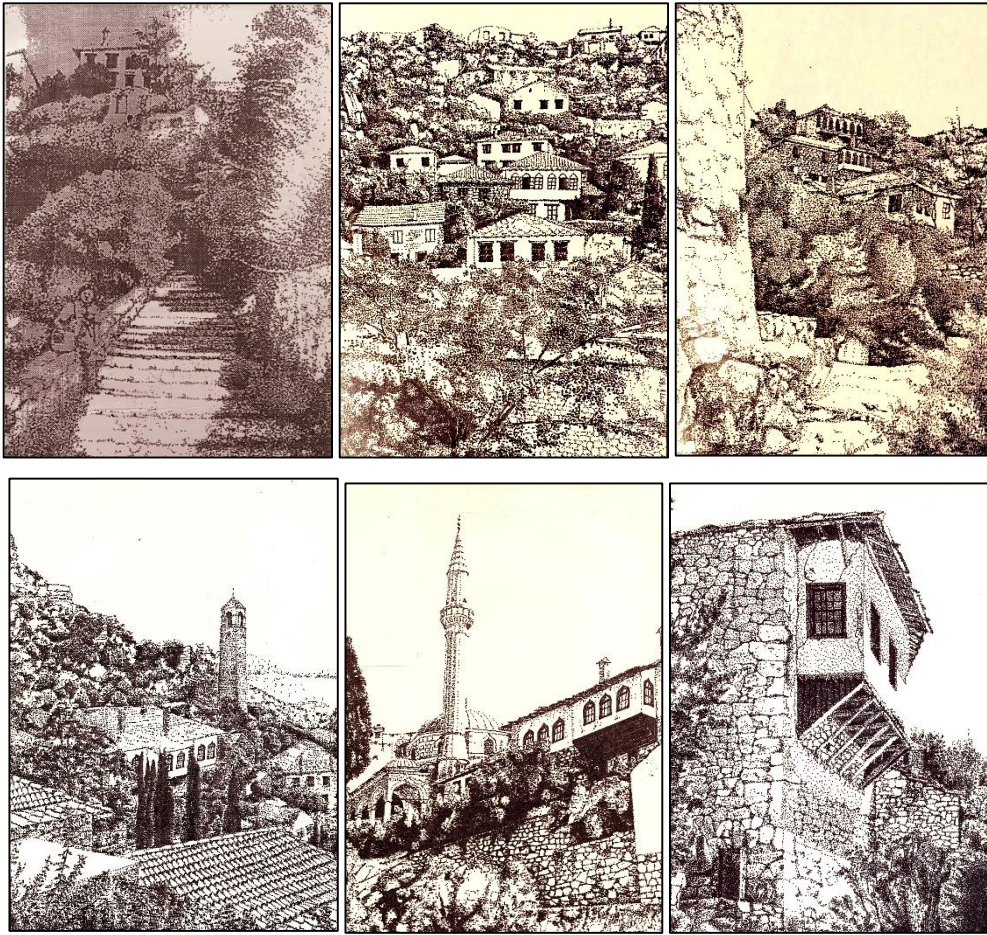


Source: Author (Drawings, 1983-1984)

Fig 24: Motives from Sarajevo's mahals

The old Pocitelj town is situated on the left bank of the Neretva, along the main road Sarajevo-Mostar-Metkovic, about 30 km from Mostar and about 5 km from Capljina (Figure 25). In the Middle Ages, Pocitelj was the administrative center of the parish of Dubrava. The builder of the fortified town of Pocitelj (1383) was (most likely) the Bosnian king Stjepan Tvrtko I (1338-1391, in power 1353-1377)^[5]. The city's fortifications were extended until the 18th century, during the reign of the Ottoman Empire. Pocitelj was mentioned for the first time in 1444 in the charters of the Aragonese King Alfonso V (Alfons the Magnanimous, 1396-1458) and the Emperor of the Holy Roman Empire, Frederick III (1415-1493). In the period (1463-1471), Počitelj was under the administration of Hungary, and from 1471 it fell under the administration of the Ottoman Empire, until 1878, when it fell under the administration of the Austro-Hungarian Monarchy. Počitelj was (1782-1879) the seat of the Počitelj Kadiuk and (1713-1835) the seat of the Počitelj Captaincy^[6]. Seen as a whole, the city of Počitelj is a unique urban-

architectural entity, a city-amphitheatre under the open sky. The largest part of the physical structure of Počitelj was acquired during the rule of the Ottoman Empire, when the city acquired the features of the oriental-Ottoman morphology with a differentiated public part (bazaar) and residential-private part (mahal). The bazaar consisted of: Sisman Ibrahim-Pasha Mosque (also known as Hadzi-Alija Mosque, built in 1563), Sisman Ibrahim-Pasha Madrasah (before 1664), Clock Tower (before 1664), Sisman Ibrahim-Pasha Khan (1665), hammam (before 1664). The residential part of the guard consists of houses placed on the slope of the natural amphitheater where each of them has a smaller or larger courtyard and garden. The house of the Gavrankapetanović family was the only one with a differentiated public (selamluk) and private (haremluk) part of the residential complex. This house was built in the late 17th or early 18th century. After serious reconstruction and adaptation (1975), this building was converted into an Art Colony.

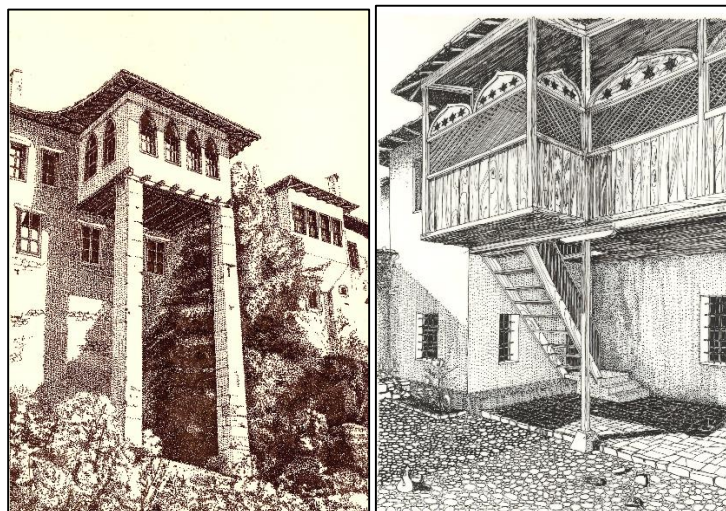


Source: Author (Drawings, 1983)

Fig 25: The old Pocitelj town on the Neretva

Biscevic's house (Biscevica cosak) in Mostar is one of the most representative examples of an oriental-type town house in Bosnia and Herzegovina. The house was built in 1635. The house has a differentiated public (selamluk) and an intimate and private part (haremluk). The most impressive elements of

this house are the docks oriented towards the Neretva river, and the divanhans oriented towards the inner courtyards (courtyards), (Figure 26). The richly decorated interior of this house has been preserved to this day.



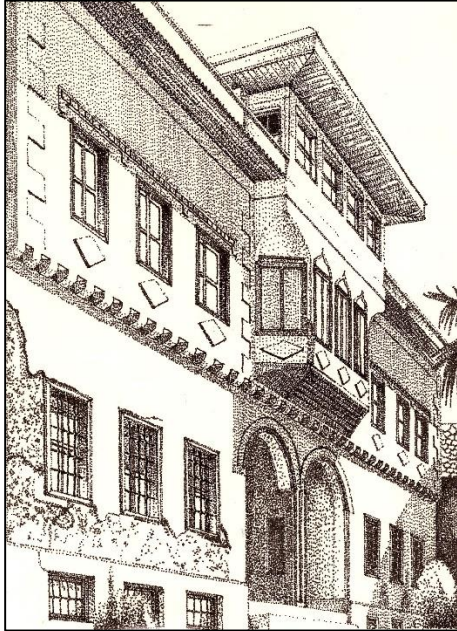
Source: Author (Drawings, 1985)

Fig 26: Biscevica cosak (view from the Neretva bank), Mostar

Muslibegovic's house in Mostar is a representative example of an oriental-type town house in Bosnia and Herzegovina with a differentiated public zone (selamluk) and an intimate family zone (haremluk), (Figure 27). The building was built

at the beginning of the 18th century. In contrast to the 'classic' solutions of rich oriental-type town houses in Bosnia and Herzegovina with free development of horizontal plans, Muslibegovic's house in Mostar is characterized by an

emphasized symmetry in the development of horizontal plans, which is the influence of similar solutions of houses in Istanbul (that is, the 'Europeanization of residential architecture of the oriental type'), from the same time period. This influence is even more evident in the development of the vertical plan of the house, which has four floors, instead of the usual solutions with two floors (ground floor and first floor), or three floors (basement in the part of the base of the house situated in sloping terrain, ground floor and first floor).

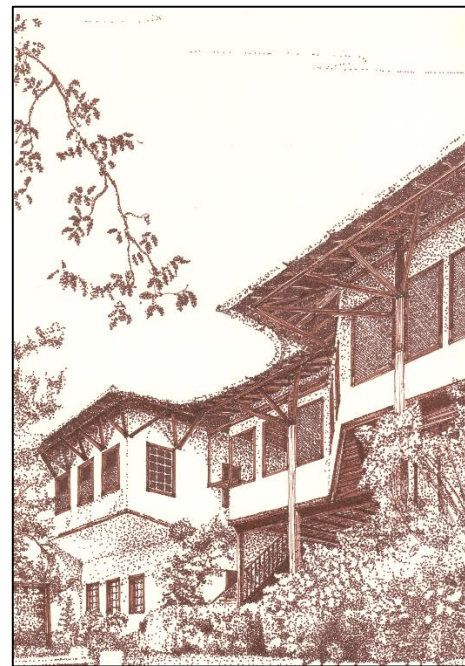


Source: Author (Drawing, 1984)

Fig 27: Muslibegovic's house in Mostar

Kajtaz's house in Mostar was built at the end of the 17th century and is an example of a developed type of oriental-type town house in Bosnia and Herzegovina. This type of house is characterized by a highly developed disposition of the horizontal and vertical plan, the richness of the contents and the separation of the male (selamluk, public part) and female (haremluk, intimate-family part) parts of the complex (Figure 28). Kajtaz's house is (in accordance with the usual scheme of this type of house) developed through the ground floor and first floor. Both selamluk and haremluk have an inner courtyard, avlija (which is surrounded by a relatively high and strong stone wall); the courtyards are paved with stone cobblestones, and the greenery (fruits, vines and flowers) enriches the atmosphere of the courtyard, making it a rich private park. Almost imperceptibly, the fenced and uncovered area of the courtyard transitions into the covered areas of the home porch - hajata; in the porches there are wooden staircases that clearly show the way to the first floor. On the floor level, we again see open spaces covered with strong eaves (sofa rooms, bedrooms) and basic living spaces (conservatories). The playful contour of the floor is followed by a simple four-roofed roof whose volume (air space) is a good defense of the basic living quarters of the floor (from low temperatures and wind in winter, and from excessive

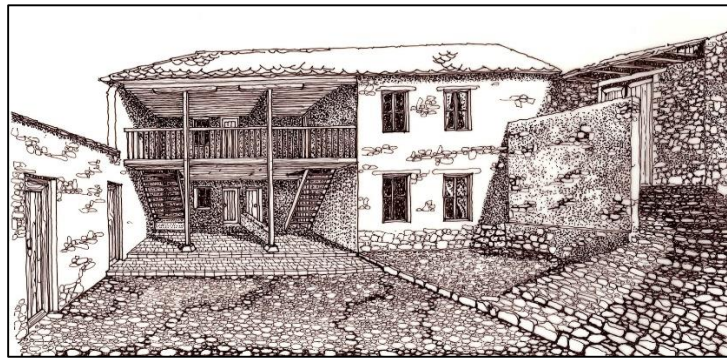
heating in summer). It should be noted that the basic roof structure is made of wood, while the covering is made of stone slabs. The main living spaces are multipurpose (at the same time they are living rooms, dining rooms, reception rooms, bedrooms); polyvalence enables the absence of furniture, which, in the European understanding, defines the purpose of the room. In fact, the main rooms, on the entrance wall of the room, have a built-in battery, a musandera (which for this type of house consists of a mattress-closet for bed linen, a spa-hamamdžik and a furuna-earthen stove as a standard); by activating some of the contents of this battery, the space, in the European sense, becomes a bedroom or a bathroom; along the other three walls of the multi-purpose room, there is a sofa for sitting - minderluk, which gives the room the dimension of a living room; by introducing a sinija (a low, round table), the living room becomes a dining room.



Source: Author (Drawings, 1985)

Fig 28: Kajtaz's house in Mostar

The Velagicevina complex in Blagaj is located about 25 km southeast of Mostar. It consists of three basic residential buildings (houses) with associated stables (for riding horses), facilities for food preparation (mutvaci), storage for firewood and inner courtyards (courtyards). Each of the three house units (and thus the complex as a whole) is bordered by massive stone walls on which the 'points of contact' with the environment ('kanate') are visibly emphasized (Figure 29). This complex is located along the Buna River itself, about 100 meters downstream from its generous source. It should be noted that there is a tekija above the spring itself, which was built in the 18th century. Considering its role in people's lives, we can also understand it as a way in which man wanted to express welcome to water (which comes out of the bowels of the Earth to its surface) and gratitude to God who gives it to people and all living creatures as a gift.



Source: Author (Drowings, 1984)

Fig 29: Velagic house, Blagaj on the Buna river

The Begovina residential complex on the Bregava river in Stolac is one of the most representative examples of rich residential architecture of the oriental type in Bosnia and Herzegovina (Figure 30).

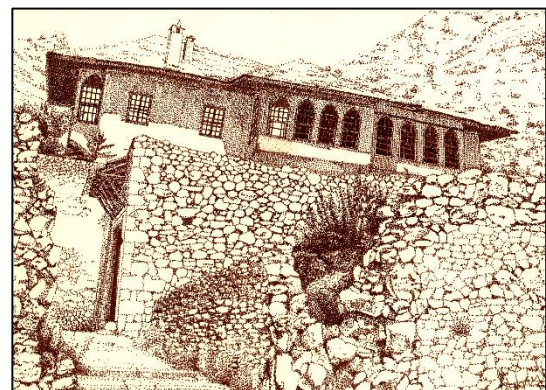


Source: Author (Drawing, 1983)

Fig 30: One of the houses of the Rizvanbegovic family (Begovina complex in Stolac)

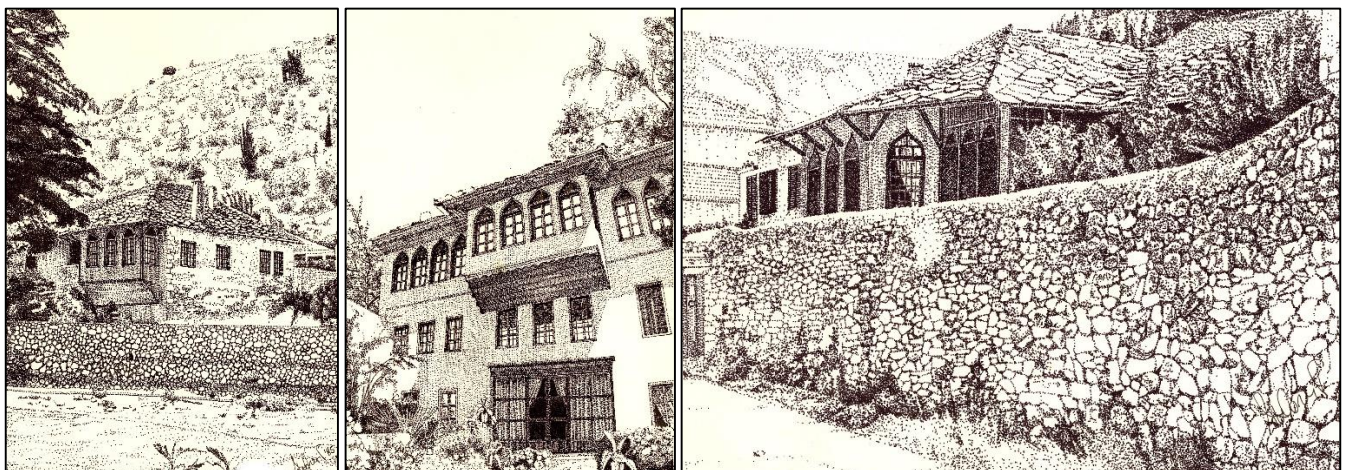
Djulhanuma's house in Stolac is situated on the right bank of the Bregava river, opposite the residential complex Begovina, situated on the left bank of the Bregava (Figure 31). The house was built in 1835 and is one of the most representative examples of an oriental-type town house in Bosnia and Herzegovina with differentiated public (selamluk) and intimate (haremluk) zones of the residential

complex. As part of the selamluk, in the southwestern part of the complex, there was a musafirhana (guest room), ahar and a bachelor's chamber, while as part of the haremluk there were living quarters, a mutvak (a summer kitchen with two rooms on the ground floor) and a toilet. The house was in constant use until the Austro-Hungarian occupation (1878), and since then occasionally, until 1919 [7]. Djulhanuma's house was destroyed and set on fire (1993) during the 1992-1995 war. Today, one part of it has been restored. Many houses in Stolac, representative examples of oriental-type city houses in Bosnia and Herzegovina (among them the house of the Behrem family), were destroyed in the 1992-1995 war, and have not been restored to this day (Figure 32).



Source: Author (Drawing, 1985)

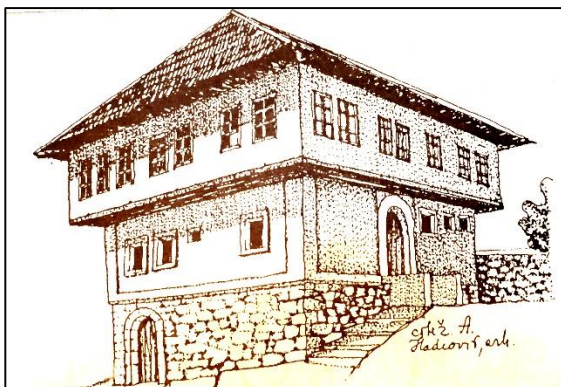
Fig 31: Djulhanuma's house, Begovina near Stolac



Source: Author (Drawing, 1984-1985)

Fig 32: Several houses in Stolac

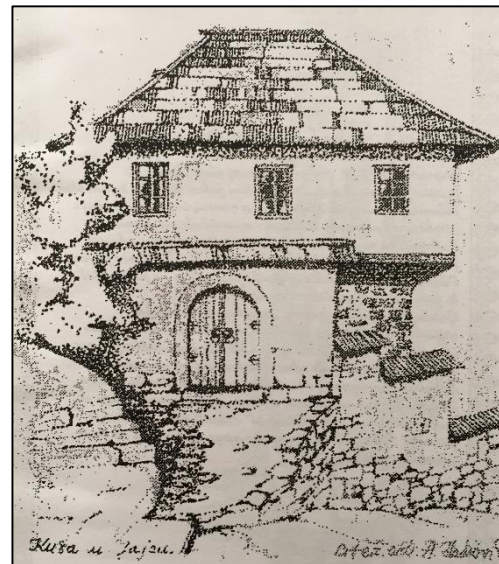
The Pozderac family house in Cazin was built near the center of Cazin, on a slope with a northwesterly exposure (Figure 33). The facility was founded (1820) by Ahmet-aga Pozderac, son of Murat-aga. The Pozderac family ruled the Bosnian Krajina at the end of the Ottoman administration in Bosnia and Herzegovina. In all periods of the history of Bosnia and Herzegovina, from then until today, this family had an important place. The house of the Pozderac family in Cazin, according to its location in the urban environment, the contents given in the horizontal plans and their arrangement in the vertical plan of the house, primarily belongs to the town house of the oriental type in Bosnia and Herzegovina. Considering some of the contents of the house, and bearing in mind its overall architectural physiognomy, the house of the Pozderac family in Cazin can be seen as a central-type Bosnian čardaklija house, with some typical characteristics of the solution of this house in the Bosnian Krajina. The relatively steep terrain on which it was built favored the realization of the vertical plan of the house, typical of the Bosnian čardaklija house: basement, ground floor and first floor. The basement, due to the steep terrain, is developed only under part of the contour of the ground floor. Its original purpose was, similar to most Bosnian čardakli houses in the Bosnian Krajina, a stable for cattle. As Cazin became a more urban area, the basement lost its original function and began to be used as a large household storeroom. The walls of the basement are 80-90 cm thick, and they are made of crushed stone. The thick walls of the basement continue into the foundations in the part of the contour of the ground floor below which the basement is not arranged. The contour of the ground floor is pulled by about 15 cm inside the contour of the basement and the foundation, and on that part the wall of the basement, that is, the foundation, is finished with finely worked stone 20 cm thick, which forms a cornice. The external walls of the ground floor (thickness 50 cm) are made of brick with horizontal stiffeners made of wooden gradahatul. On the ground floor level (where the external contour has dimensions of 12.20 x 9.50 m), the following facilities are arranged: entrance area (hayat), hall with staircase to the first floor, three rooms, kitchen (mutvak), bathroom (hammamdzik), toilet and separate staircase for floor. The layout has the characteristics of both a town house (the division of the contents of the house into a harem room and a selam room) and a čardaklija house can be seen, where some contents were obviously added and adapted in different periods of time (the bathroom, i.e. the hamadzik, is arranged here as a separate room, and not as part of the musandera, a specific 'battery' in the wall of an oriental-type townhouse).



Source: Author (Drawing, 1984)

Fig 33: The Pozderac family house in Cazin

Krslaka's house 01 is located directly next to the northeastern stone walls of the medieval fortress of the town of Jajce (Figure 34). The facility is accessed via a rather steep cobbled street, with the possibility of vehicle access. Although there is no reliable information about the time of construction of the building, according to its physiognomy and known disposition, it can be said with confidence that the building was built at the end of the 18th century and that it belonged to an oriental-type town hall with the specifics of the city of Jajce. When it comes to the specifics of this house, the first thing that comes to mind here is its high, voluminous roof with a wooden structure and a covering of wooden planks-shingles. In addition, the specificity of the egg house is the rather massive stone wall in its basement and ground floor, and a light floor with doxats, constructed in wooden bondruk and filled with adobe and wattle with rammed earth. This house, together with Krslak's (Kapetanovic's) house 02 and other houses on the southeastern slope, forms a recognizable picture-mosaic of the historical Jajce town, perfectly complementing the stone walls of the remains of the medieval town-fort.



Source: Author (Drawing, 1983)

Fig 34: Krslak's house in Jajce

Tekkes (Tekije) are architectural objects specific in their content, in which special respect for God is shown, according to an ordered system (tarikati). In their appearance, tekkies are similar to residential buildings. They are located in natural environments of exceptional beauty, or in hamlets, and are perceived as 'guardian places' of people and goods. Among the most famous tekijas that have been preserved to this day (which in their architecture are close to the oriental-type town house in Bosnia and Herzegovina) and which attracted the attention of the author of this monograph are the Hadzi-Sinanova tekija in Sarajevo (mid-17th century), (Figure 35) and Tekke at the spring of Bune (1663), (Figure 36). Above the entrance to Hadzi-Sinan's tekke, there is a stone tablet with a chronogram^[8]:

"The support of the empire and the jewel of righteousness,
That endless generous man served in the court.
God made him worthy to rule,
And adorned his insincere heart with righteousness.
He, Ali Pasha, who did this good deed in Bosnia

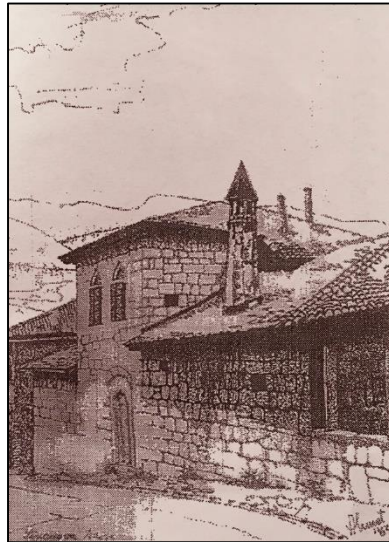
And thus gave reason for beautiful prayers (dua) and mention of God's names.

May the eternal creator preserve the benefactor
From all the plots of the enemy

For this good deed, I spelled out the chronology in letters:
That is, in the year one thousand one hundred and twenty,
(this building) would be completed, which increases the mood”.

Tekke at the spring of the Buna river in Blagaj was built around 1520, at the beginning of the Ottoman administration in Herzegovina. In written documents, tekija is mentioned for the first time (1664) in the Travelogue (Sejihatna) of the

Ottoman travel writer Evlija Celebi (1611-1682). In the tekija, immediately after its construction, respect for God was manifested through the teachings of the dervish order Bekteshija, and from the 18th century (after it was restored by the Mufti of Mostar, Zikajni Ahmed-ibn-Mustafa) through the teachings of the dervish order Halveti. The tekija was first restored in 1851 by order of Omer Pasha Latas (1806-1871), since then the ceremonies have been held according to the Kaderi dervish order. On that occasion, some elements of the 'Ottoman-Turkish Baroque' (curved lines on the roof of the entrance facade) were given to the tekke building. Today, the rites in this tekke are performed in accordance with the Naqshibendi dervish order.



Source: Author (Drawing, 1983)

Fig 35: Hadzi-Sinan's (Silahdar Mustafa-pasha tekke) tekke in Sagrdzije Street, Sarajevo



Source: Author (Drawing, 1985)

Fig 36: Musafirhana of the tekke at the spring of Bune, Blagaj

Graveyards. In the oriental-Islamic arrangement of cities, cemeteries are arranged next to religious buildings (mosques and tekkes) and integrated into the fabric of residential districts-mahals. As according to Islam, death is 'relocation to a better world', cemeteries are treated and perceived as the habitats of our ancestors who are there to warn us about the transience of 'this world' and encourage us to do good deeds that will determine our position in the 'eternal, better world'. The cemeteries in Sarajevo are particularly picturesque:

Kovaci, Alifakovac and the cemetery next to the Hadzi-Sinan tekke (Vrbanjusa), (Figure 37).

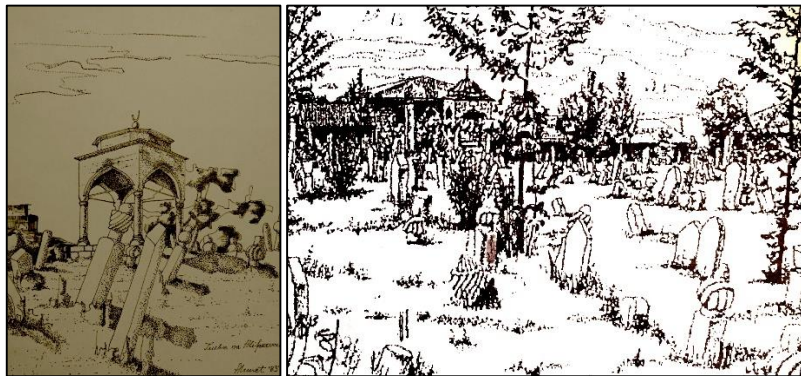
Alifakovac cemetery (where the oldest nišans date from 1751), located on the northern slopes of Trebević, above the Babić garden, along the road that led from the Hadžijska mosque to Kozija ćuprije and further east. This cemetery is particularly visible from the settlements on the right bank of Miljaska (Vratnik, Kovaci, Sedrenik). Accents in the cemetery are two turbets erected (1780) by the Sarajevo kadi

Ahmet-efendija Jahjapasic. One turbe was erected over the grave of the Qadija's son Muhammed, who died early (at the age of fourteen), while the other turbe was erected over the grave of Vizier Jusuf-Pasha Cuprilic, who fled to Sarajevo after being sentenced to death by the Ottoman authorities. Vizier Jusuf-Pasha Cuprilic was obviously a great friend of the Sarajevo kadi Ahmet-efendi Jahjapasic, under whose protection he was until his death (1747), and who erected his turbes next to his son's turbes. The gravestones on the grave of young Muhamed Jahjapasic are relatively small, cylinder-shaped 145 cm high, about 16 cm in diameter, without a turban. On the top sight there is a carved inscription in Neshželi script with the following content:

"Sarajevo munla Jahjaefendis,
the namesake of Mr. Both Worlds,
Ahmed
God gave a son who excelled in education
and smarts among their peers. In this city
ended his life as a bachelor
decide for eternity.
May God have mercy on his pure soul and
may he rest in paradise forever.

When the two supplicants arrived, he was like this
they announced the chronology:
May Muhammad be lord in eternity
Egypt.
Year 1194 (1779/80)" [9]

In the turbet of Vizier Jusuf-Pasha Cuprilic, there are sights without any inscription, and the head sight has a turban. It should be noted that the grave and turbe of Jusuf-Pasha Cuprilic are arranged above the grave and turbe of young Muhamed Jahjapasic, which is how Kadi Ahmet Efendi expressed his respect for his friend, Vizier Jusuf-Pasha Cuprilic. Both turbets are open, but covered. They have a square base (sides 320 cm) built of finely processed hreša stone blocks, with an average height of 50 cm. Round stone pillars (height 221 cm and diameter 30 cm) are placed in the corners of the square base, which are tied two by two at their tops with broken arches and iron clamps. The square form of the body of the turbet from the height of the column heads, over the pandatif, passes into a circular base above which a stone octagonal tambour is built, and above it a dome, which, seen from the outside, has the shape of a shallow tented roof, while the inside is pure half-calotte.



Source: Author (Drowing, 1983)

Fig 37: The tombs of Muhamed Jahjapasic at the Alifakovac cemetery in Sarajevo (1983), left, and the cemetery next to the Hadzi-Sinan tekke in Sagrdzije Street, Sarajevo, right

3.3 Doctoral dissetation

The doctoral dissertation represents a continuation of the work on the topic of a complex overview of the oriental-type town house, now in the area of the former Yugoslavia, with some characteristic examples from the area of the former

Ottoman Empire.

This paper presents some drawings and graphics that were illustrations in the doctoral dissertation (or books), (Figure 38) [10].

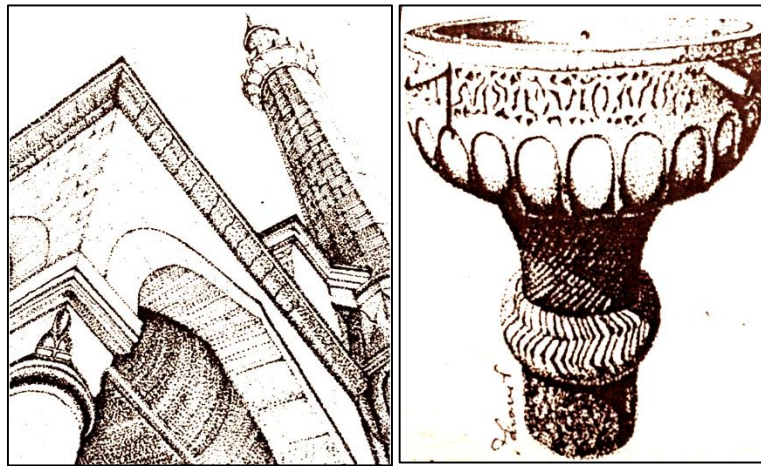


Source: Author (Drowing, 1987)

Fig 38: Left: Concept of Architecturally Defined Space (ADP), which is the basis of the doctoral dissertation entitled „Defining architectural space on the example of an oriental-type town house in Yugoslavia“: 1. Environment, 2. Man, 3. Boundaries, 4. Perspectives Right: Definition of Space

Aladza mosque in Foca. The Drina and Cehotina rivers and the well-known Dubrovnik road, which near the junction of the Cehotina and the Drina crosses from the interriver to the right bank of the Cehotina, determined the basic urban matrix that was filled from the end of the 14th century until our days. Although Foca was founded in the 14th century, urbanization, in the true sense of the word, only began at the end of the 15th century. The most valuable individual architectural achievement and ensemble in Foča are the Aladža mosque and the residential quarters-mahalla (Figure 39). The mosque was built in 1550 by vakif Hasan Nazir, whose name is also mentioned in various sources as Hasan-Balija, Hasan-Celebi, Hasan son of Yusufov and Hasan son of Sinanov. The architect of this extraordinary building was Ramadan-aga, the main representative of the famous and greatest real estate developer of the Ottoman Empire - Kodza Mimar Sinan. By then, the architect Ramadan-aga had

designed and built 21 mosques. In the same year, Mimar Sinan began the construction of his most successful building (and the greatest architectural masterpiece of the Ottoman Empire), the mosque of Sultan Selim II in Jedren. The Aladža mosque in Foca belongs to the type of one-room under-domed mosques with a portico. Due to its refined and harmonious proportions, exceptionally processed individual architectural elements (mihrab, mimbar, mahfil, perforated stone panels on the windows-mushebki, columns, stalactite transitions of the walls into the dome), it represents a masterpiece of the classical era of Ottoman architecture not only in our country but also on the entire territory of the former Ottoman Empire. Considering the dimensions, it is not a particularly large construction; to the basic cube, whose edge is 13.4 meters, a 4.5-meter-deep porch was added at the entrance, which is covered by three regular domes.

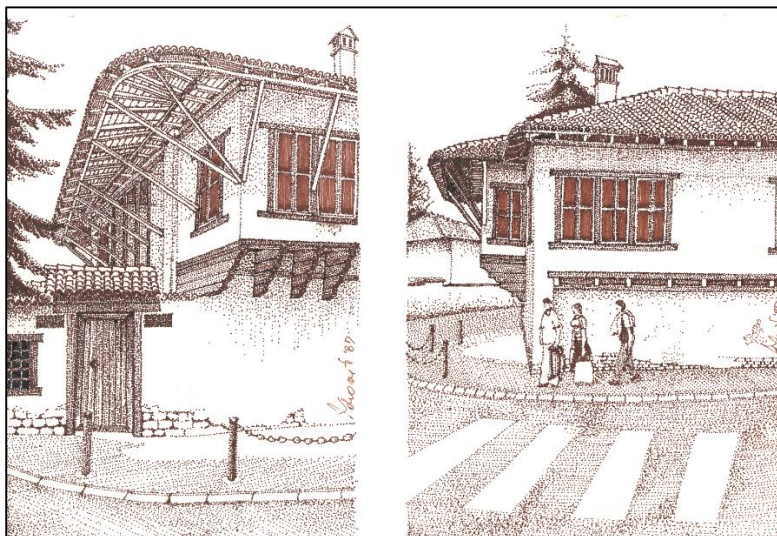


Source: Author (Drawing, 1984)

Fig 39: Aladža mosque in Foca and detail of the fountain

The Tefik Rusit Mirasija's house in Pristina is one of the most well-preserved and representative examples of an oriental-type town house in Kosovo. The house was built in the 19th century. This house is characterized by doxati and extremely accentuated roof eaves supported by purlins

(Figure 40). The house was the headquarters of the Academy of Sciences and Arts of Kosovo (Akademia e Shkencave dhe e Arteve e Kosoves, abbreviated, ASHAK), and today it is owned by the Ministry of Culture, Education and Sports of Kosovo.

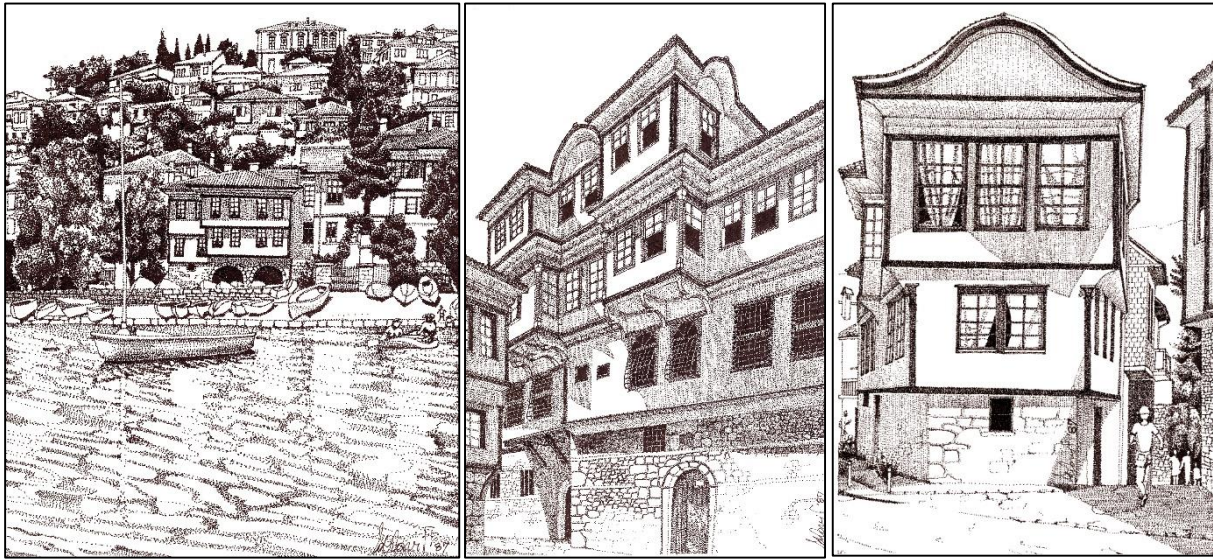


Source: Author (Drawing, 1987)

Fig 40: The Tefik Rusit Mirasija's house in Pristina, Kosovo

The Ohrid city is located in the southwest of Macedonia, on the northeast shore of Lake Ohrid (Figure 41). This beam (Albanian name Ohër, Greek name Οχριδα, Turkish name Ohri) has numerous natural and architectural-urbanistic values that included it (1980) on the UNESCO list of world cultural heritage and on the list of natural monuments. Ohrid is mentioned in the 3rd century BC under the Greek name Λύχνιδος (Latin name: Lychnidos). During the time of the Roman Empire (from 168 BC), Lychnidos (today's Ohrid) was one of the most important cities on the famous Via Egnatia road. During the reign of the Roman emperor Diocletian (305-284 BC), Christianity was preached in Ohrid by St. Erasmus from Antioch (who was also the first bishop

of Ohrid). At the end of the 9th century, Ohrid was the center of the spread of Christianity among the Slavs, that is, the spiritual center of the Balkan Slavs. Among the most famous missionaries (disciples of St. Cyril and Methodius), St. Naum (the first Slavic monk) and St. Kliment (the first Slavic bishop). Famous churches were built here, the Church of St. Sofia (as the synodal or cathedral church of the Ohrid archbishopric) and the Church of St. The Virgin of Perivlepti (built in 1295). Ohrid was the seat of the Bulgarian emperor Samuil (976-1014). During its history, Ohrid was destroyed and rebuilt many times. Pre-Roman, Roman-Byzantine and Samuel's forts have been preserved to this day.

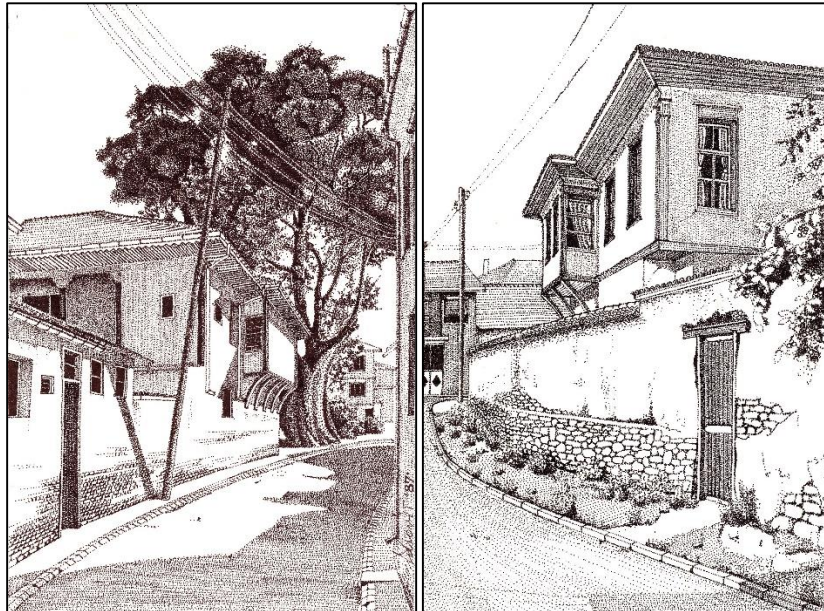


Source: Author (Drawing, 1987)

Fig 41: The Ohrid Old Town (View from Ohrid Lake) and two houses in the Old Town

The Bitola city (Greek: Μοναστήρι, Turkish: Monastir) is a city in the southern part of the Pelagonia valley in Macedonia. The name 'Bitola' comes from the Old Slavic word obitel with the meaning of monastery, i.e. monastery or abbey. During the Byzantine period, this name was Hellenized into the name Voutélion (Βουτέλιον), or Vitólia (Βιτώλια). Another Greek name for this city is Μοναστήρι, which is still used today. Traces of the presence of people and their dwellings date back to the 4th century BC. Even today, the remains of the Hellenistic settlement Heraclea Lyncestis (Greek: Ηράκλεια Λυγκηστίς) with the meaning Heracles' city from the land of lynxes, whose founder (in the middle of the 4th century BC) was Philip II of Macedonia, are visible here. During the early Byzantine period (4th-6th century), Heraclea was an important religious center, the seat of the bishopric. After the city was destroyed (472 and 479) by the Ostrogoths led by

Theodoric the Great, the city was rebuilt during the 5th and 6th centuries, and again attacked by new arrivals, the Slavs. In the 10th century, the city was ruled by the Bulgarian-Macedonian emperor Samuilo, who built a fort here. Bitola (Monastir) was part of the Ottoman Empire for a long period, from 1382 to 1912. In 1864, the city became the seat of the Monastir ejalet, which included the Sandžaks from today's Macedonia, Greece, and Albania: Debar, Servia, Elbasan, Gorica, and Monastir, as well as the cities of Prilep, Kicevo, Florina, Kastoria, and Gravna. In its 'golden age' (beginning of the 20th century), Bitola was called the consular city, since there were twelve consulates of European countries here. The author of this work visited Bitola (1987) as part of a study trip, i.e. getting to know residential architecture of the oriental type, which was the subject of his doctoral dissertation (Figure 42).



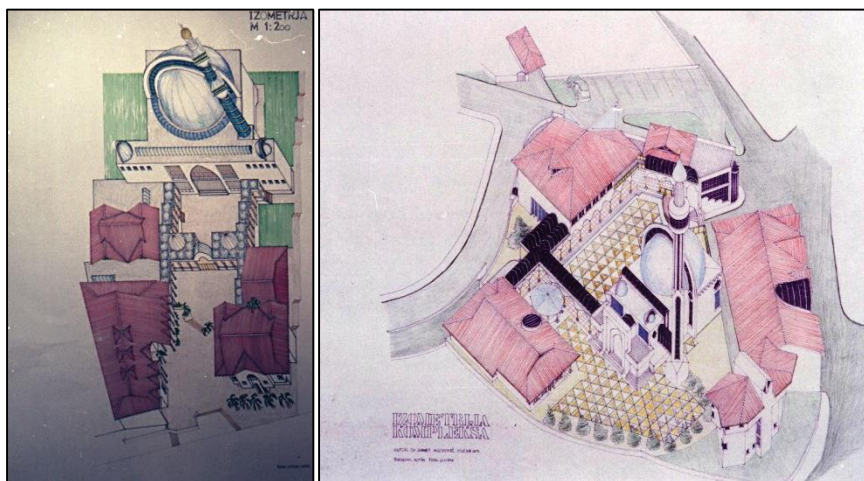
Source: Author (Drowing, 1987)

Fig 42: Houses in Bitola

4. Design works

After graduating (1980), the author participates in real life with great enthusiasm and work intensity, where he works on a series of architectural projects. Opting for a university-academic career (choosing the position of assistant at the Faculty of Architecture of the University of Sarajevo), the author enrolled (1983) in postgraduate studies at the Faculty of Architecture of the University of Belgrade, where he specialized (1985), master's degree (1986), and then a doctorate (1988) at the Faculty of Architecture in Sarajevo.

One year after obtaining his doctorate, the Author was elected (1989) to the position of assistant professor at the Department of Architectural Structures and Construction Technology. Due to the wide oeuvre of architectural projects and realizations, and due to the limitation of the scope of paper, the author presents only two drawings, the Conceptual Project of the Islamic Center in Rijeka (1990) and the Conceptual Project of the Adil Bey Mosque in Sarajevo (1994), (Figure 43).



Source: Author (Drawings, 1990, 1994)

Fig 43: The Islamic Center in Rijeka, Croatia (1990, left) and the Adil Bey Mosque in Sarajevo (1994, right)

5. Conclusion

This paper deals with the Author's own works from his student days to the present day. The works are presented through drawings, and are documented with the accompanying text. It is about certain architectural works, projects that the author worked on as a student, and later as a graduate architect, then drawings that accompanied the author's scientific research, starting with specialist, through master's and doctoral work. There are also drawings that were part of the author's published books, memoirs and textbooks,

made by the author's hand, which strengthens their authenticity. The center of attention of all these works is architecture and its context. This work is a 'picture of an author', i.e. his way of presenting his works, intended for anyone who is interested in architecture and its context, as well as the way of presenting and documenting it, as well as scientific research related to this field. The work could, as the area it covers, be placed under the concept of 'architecture in context'. The scientific-research process, as well as the project work, is temporally located (with its results also

placed in chronological order) in the period from the Author's student days to the present day.

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