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Professor Ahmet Hadrovic's Philosophy of Architecture

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Abstract

As a part of the Universe, man is, by himself, such a complex reality that, as long as he exists, he will not be fully 'explored'. Before the explicit elaboration of 'his philosophy of architecture', the Author will present a brief description of 'his life path', since he is convinced that it is the material for his philosophy. In this description, he used excerpts from his published book (2019) of philosophical content – “Man: something or nothing”. The author is convinced that the text presented in this work is only one view of man about man. It is true to the extent that the very existence of the Author is true.

Introduction

As a part of the Universe, man is, by himself, such a complex reality that, as long as he exists, he will not be fully 'explored'. Before the explicit elaboration of 'his philosophy of architecture', the Author will present a brief description of 'his life path', since he is convinced that it is the material for his philosophy. In this description, he used excerpts from his published (2019) book of philosophical content - Man: something or nothing [1]. The author is convinced that the text presented in this work is only one view of man about man. It is true to the extent that the very existence of the Author is true [1] (Figure 1).

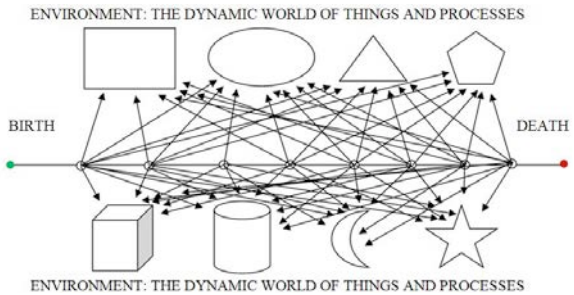


Figure 1: Human perception of objective reality (A. Hadrovic, 2019)

...”The author's first memories are always related to his mother, first in the immediate family environment, and then more widely: in the house, in the yard, on visits to neighbors and relatives, in the field... A little later, the role of his companion was played by his older a sister who, like a 'guardian angel', closely followed his every move. At the same time, he always had many questions for his mother and sister: what is this and that, why is something the way it is, how can a bird fly... He often did not understand the answers he received, so he asked them again and again. In his first memories, the most space is occupied by his visits, in the company of his mother, to his relatives in the village, and it seemed to him that every day someone from the outside, from other villages, came to visit. The rooms for receiving guests seemed especially spacious to him, and they were full of women-neighbors he knew (they always made a big noise when it seemed to him that they were all talking at the same time) and smelled of coffee. On these occasions, he always received a small gift - a pair of candies, a cube of wafers or rahat-lokuma. In the case of his mother's visits to her mother and brothers, his experience was much richer and more intense. At that time, he met a large number of children his age, and the knowledge that they were 'his relatives' aroused in him an indescribable pleasantness

and a feeling of wealth. His going with his mother to the garden, to the field or to the orchard always made him happy. There he understood where potatoes, corn, wheat, pumpkins, cucumbers, tomatoes, (...), cherries, apples, pears, plums grow... He was happy to be able to pick fruit trees, cucumbers, tomatoes...

...It was at that time that he "met water" when his father, for the first time, took him to Banje, a nearby swimming pool with thermal water in the immediate vicinity of the river Krivaja...

...His trips with his mother to the bazaar (in the town of Olovo) made him especially happy. They traveled to Olovo by train, where they always met one of their mother's relatives. His mother announced his departure to the bazaar a month or two earlier, and the anticipation of that departure kept him in a very pleasant mood and 'obedience' to his mother. They went to the bazaar when his mother needed to buy him new sandals or took him 'to try on a suit' made for him by a certain Ibrinica. On one of his trips 'around the world', he heard a 'foreign language' for the first time in a passenger car when his uncle spoke to a Czech in German (the uncle was a prisoner of war in Germany during World War II). Speaking in a 'foreign language' then seemed like a special privilege to him, and that's when he decided to acquire that privilege as well...

...A year or two before he started the first grade of elementary school, his parents decided that it was time for him to start attending a mekteb, that is, the basics of religious education in the old mosque in Thessaloniki. This 'obligation' seemed particularly pleasant to him since he attended the school with his two older sisters and many children from his home village and other villages in the Krivaja river valley. In addition, the impression of pleasantness also came from the fact that the children learned the basics of religious education 'in front of their hodja' Hamid, a relative and neighbor in his native village. The author liked the complex of the old mosque in Solun (on Krivaja river) mostly because of the particularly 'festive' atmosphere of its interior, because of its spacious yard with a generous fountain, a tavern and a turbe with a cemetery that did not cause fear among any of the children. He also went to the mosque with his father on the occasion of religious holidays and celebrations (Bajram), when he could buy various sweets brought there by the Albanian confectioners from Olovo. A good circumstance for his native village (Hadre) was the central square (Ravan) in the very center of the village where, next to the open area, there was a poplar tree with a huge table at which, in the summer months, someone was always sitting. It was not only a place for children to play, but a place where dances were held, threshing of grain, a place where traveling merchants with various goods stayed (including Albanian confectioners from Olovo), a probisworld that 'exhibited' the skins of killed wolves there (to which the women brought gifts). He also remembers a particularly exciting 'performance' performed there by the Gypsies with a 'playing bear' [1]…

...Some of the most pleasant memories from his early childhood are related to grandfather Husein and his blacksmith workshop (which was called 'kucar'). There was an open hearth with a bellows for igniting the embers in which the grandfather heated the iron until it glowed, and then split it and shaped it on a huge anvil. The multitude of various tools for working with metal and wood were a special sight for him, which again and again aroused his desire to use them himself. His greatest achievement in his grandfather's 'house' was adding a certain tool to his grandfather that he called by its name (for example, 'nose pliers', 'straight pliers', 'scraper drill'...). As much as he was attracted by the 'production process' in his grandfather's forge, the people who visited his grandfather from various villages were no less interesting for him, especially their clothing, speech and some manners (such as bending a 'skija' and lighting cigarettes with a 'chekmek' and effort').

When he was five years old, his father gave him a sled, and a little later, wooden skis. He quickly acquired the safety and skill of skiing which fulfilled the 'winter period'. Due to his long stay in the snow, he sometimes came home covered in frozen snow and froze to death, so his mother had a lot of work (in addition to pretending to make fun of him) to 'thaw' him.

A year or two before he started school, he unconsciously began to follow the lessons that were his two older sisters studied 'out loud'. He especially liked to sit next to them when they were writing their homework and drawing. In response to his intense interest, one of the sisters began to 'teach him letters' and give him papers from her 'pad' to draw on. His father noticed his penchant for drawing, so for his birthday he gave him a 'real sketch pad', a graphite pencil and a pencil-crayon 'with two colors' - blue and red. It was one of the most favorite gifts that he remembers in his life. He saw what he learned to write and what he drew 'in his notebook' as an opportunity to 'create his own world, when he wants and how he wants'. Just then it happened that he showed his (already mentioned) grandfather Husein his drawings in order to show off his drawing skills, when the grandfather, to his great surprise, frowned and said: 'this is not right'. To his question 'what is wrong', he replied: 'you are drawing people, which is not allowed. Only God creates'. Grandfather did not want to explain further. Neither his mother (who was 'okay' with his drawing), nor his sisters, could give him an explanation for his grandfather's opinion. His father, too, did not comment on his grandfather's remarks and let him 'draw whatever he wanted' [1]...

...After finishing primary school (with a festive banquet financed by the students' parents), some 'distinction' continued their education in secondary technical schools (the electrotechnical and mechanical school in Sarajevo were particularly popular), while a

good number of them went on to study various vocational trades. Five or six students decided to continue their education at the gymnasium in Olovo. There was no dilemma for the Author, since his father had decided much earlier that 'his son would attend high school', with a very interesting explanation: “You are still young and immature. I want you to be under my roof for another four years, when you will grow up and gain strength, and then - here's the world”…

...For the Author, the time spent in high school was one of the most beautiful periods in his life. Considering the quality of the professors and the teaching, he had the feeling that he was privileged by the fact that he was there. He understood the large number of subjects, i.e. disciplines that were treated at school, as an extremely colorful picture of a world that he imagined in his mind as a 'system' in which, for all subjects, he found their 'places' and which he connected in his own way into a single unit. He 'enriched' dry history with information from the history of art (including the history of music and literature), while he imagined the natural sciences (physics, chemistry and biology) as a system with a more or less unique logic of organization and a sense of their unity. Philosophy, sociology and logic were 'a special exercise of the spirit' that 'opened his eyes' to look at the world around him with some unspoken kind of leisure and 'pleasant detachment'. It is interesting that he accepted all philosophical positions (from the philosophers of the Miletus School to Heidegger) and understood them as 'his positions', regardless of the fact that some of them were mutually exclusive. He personally understood the philosophy of George Wilhelm Friedrich Hegel as the pinnacle of philosophical thought in general, and this philosophy became the basis of his picture of the world throughout his life. He experienced the four years spent at the gymnasium as a special game enriched by the spirit with a sense of psychophysical growth of his being. Then he became aware of a woman's beauty and, sometimes, her strong attraction, for which he could use the term 'love'. In the gymnasium, he first experienced the feeling of 'injustice' and the 'unbearable subjectivity of the teacher', which he visibly ridiculed with his 'brilliant work' and special 'gentlemanly behavior', which were noticed by his teachers and colleagues. He strove to build bridges of understanding with all people, avoiding conflicts of any kind, since he understood that conflicts would 'take away his strength' in his attention to the 'important things of life'...

...In the third grade of high school, he became the president of the school's youth organization and 'entered social life' where 'decisions were made'. The experience of participating in youth work actions (“Kozara 74”) was extremely important for him, since there he met and socialized with youth from all parts of Yugoslavia at the time. Then he also became a 'candidate for membership in the League of Communists' when 'he had to decide with his parents whether I would join this organization'...

...The author decided to study architecture after his graduation excursion, when he and his class visited many cities and regions in the former Yugoslavia for the first time. Some cities and the individual objects delighted him, and the realization that they were designed by particularly gifted people aroused in him the desire to join that exceptional society of rare individuals who the way they create space - the framework of people's lives'...

...For more than half of his studies at the Faculty of Architecture in Sarajevo, he was 'searching for architecture', that is, the feeling that he belongs to the 'world of architecture', that he is 'in the right place'. And then, in the third year of his studies, the door to the 'world of architecture' suddenly opened wide for him with a special sense of the completeness of his being, when studying (similar to the time of his high school days) turned into a game, in which the boundaries between obligations and leisure time. From 'learning of architecture' moved into the phase of 'curious search for architecture' where he was freed from the 'fear of doing something wrong'. He entered the phase of expressing his personality, his knowledge and vision of the world with his (student) projects. He developed a special interest in 'new constructions and materialization in architecture' where he tried to achieve a 'synthesis of all knowledge'. In this way, he once again returned to the 'luxurious world from his high school days' and his love for physics, art and philosophy...

...He started working at the Faculty of Architecture in Sarajevo at the beginning of June, less than a year after his graduation. The professor directly 'threw him into the fire of work', since it was the end of the semester, when students were finishing their semester papers. In the first conversation over coffee with his professor, he heard interesting words from him: “Ahmet, nowhere does time pass faster than at the Faculty of Architecture. When you turn around, there are the 'scales' (reelection). Remember, not a single day without a line” ...

... From October 1983, the Author began postgraduate studies at the Faculty of Architecture in Belgrade. Great professors and the general atmosphere at the studio were stimulating for him, so he specialized (1985) and obtained his master's degree (1986) in record time. At the studio, he became close to the series professor, and in Professor Dr. Branislav - Brana Milenkovic, he found a very encouraging person who knew how to kindle in him the flame of interest in extremely complex topics in architecture and determine the path of his scientific work. The public defenses of his scientific works were arranged before a commission made up of the most respectable professors of the Faculty of Architecture in Belgrade (Prof. dr hon. Mate Baylon, Prof. Branko Aleksic, Prof. Vladislav Ivkovic), which further strengthened him on his academic path. At the Faculty of Architecture in

Belgrade, he not only deepened his knowledge of architecture, but also, in direct contact with respected professors, learned about the professor-student relationship and the overall profile of the university professor as a public figure. Professor Baylon's question at the public defense of his master's thesis was particularly inspiring for him: “Colleague Hadrovic, what will be the topic of your doctoral dissertation?”. The author does not remember a warmer and more stimulating question that was ever asked by a professor during his education. When, after defending his master's thesis, he discussed this with his professor Vekićc at the Faculty of Architecture in Sarajevo (who did not have a doctorate), to the Author's great surprise, the professor said: “You see, Ahmet, this is a new time, completely different from the time when I myself was at your age, when a young man was waiting for the opportunity for the old professor to relent and approve his assistant to begin writing a doctoral dissertation. You are in full force and rapture. I'm opening the door for you to approach the preparation of your doctorate where I won't bother you, and I don't have to help and push you. On the contrary, I will be proud of the fact that you will get your doctorate before your professor”...

...The work to acquire scientific titles was the basis for the Author's academic career, but, paradoxical as it may sound, it distanced him from architectural design. However, he always considered that the most authoritative for an architect is his design work, basically his architectural realization. Only on architectural realizations can an architect express his understanding of architecture. This, however, is closely related to a series of social circumstances in which an architect lives and works, where the results of his work are closely related to his connection with influential people in society and a kind of 'luck' of his coincidence with certain social occasions. Although he had laid the foundations of a successful academic career by obtaining the highest academic title (Ph.D.), for a time the author found himself in a dilemma to leave the faculty and continue his activities by establishing his own design firms and to completely turn to architectural design. Some of his friends dissuaded him from this intention by offering him a design activity through cooperation with their companies. This was an extremely favorable circumstance for him, since he could focus his attention on designing, while 'intricate administrative procedures were (certainly) performed by them - his friends, that is, the administration of their companies'. He cooperated with several companies and realized (for him) significant projects and architectural realizations there...

...One of the most important events in his architectural-design career was the (then) All-Yugoslavic, public and anonymous competition for the urban-architectural project of the Islamic Center in Rijeka, Croatia (1991). His competition solution was adopted as the winning one entered the procedure of obtaining urban planning approval. The war in Croatia (1991-1995) interrupted the activities related to the realization of this project, and after the end of the war, they started completely new social and life circumstances (Architect Alen Zunic wrote about this in his scientific work entitled Modern and Contemporary Islamic Architecture in Croatia, which was published in the magazine Prostor: "Initiatives for the construction of the Islamic Center in Rijeka date back to 1982, and more intensively since 1988, when the land was purchased . The first architectural competition was held in 1991, out of 14 solutions, that of Ahmed Hadrovic from Sarajevo was chosen, but the implementation was abandoned due to numerous administrative and locational problems. It is interesting that the urban-architectural project of the Islamic Center in Rijeka was his first project that he did in his family house, which he and his wife, with the help of close family, bought in 1991").

...The victory in the competition for the Islamic Center in Rijeka made the author famous in Yugoslavia at the time and opened the door wide for him for many subsequent projects. However, at the same time, he realized that 'a real war is being waged on the architectural market' where the possibility of realizing his projects is not determined by the designer, but by 'established architectural lobbies'. This is how it happened that some of his most important projects, with which he won tenders, were not realized, after the obstruction of the 'powers'. Through intensive work on architectural design (over 350 projects and over 200 architectural realizations in a wide variety of architectural programs), he met hundreds of people of different professional and social status and various 'social subjects', which enabled him to see architecture and life from various aspects. This experience opened up a series of architectural and theoretical topics that he covered in his books [1]...

...After obtaining the academic title of Doctor of Science in the field of architecture, starting a successful university career, starting a family and buying a house, there were social turbulences, the most visible manifestation of which was the breakup of Yugoslavia and a series of wars: in Slovenia, Croatia and Bosnia and Herzegovina (1992 - 1995). At first, the Author did not believe that the war in Bosnia and Herzegovina would be so cruel that he did not go into exile with his family. Most of his extended family remained in Sarajevo and Olovo, which contributed to his decision not to leave Bosnia and Herzegovina...

...However, despite the harsh wartime circumstances, life in the besieged Sarajevo had its share good sides. People were connected by a special empathy with the effort to help others. As the Author had a daughter during the war (1994), most of his colleagues often brought him 'children's hair powder for his daughter', which was his best wartime experience. In the village where he lived, he had almost daily socializing with 'fried lentil coffee' and 'sweets' made from biscuits from humanitarian aid, which he and his

company called 'cerpich'. The author was a 'teacher' for several children from his neighborhood. Various cultural manifestations and frequent scientific gatherings were held in Sarajevo, which was extremely important for the mental life of the people. Teaching students with a 'blackboard and chalk' in cold rooms did not diminish its importance at all, on the contrary. On two occasions, the Author passed through the famous tunnel under the airport runway to the free territory, to his hometown in the valley of the Krivaja river, from where he brought some important food for his family and friends. He traveled to his homeland for two days and two nights, which under normal conditions was a journey lasting one hour. In the wartime conditions of life in besieged Sarajevo, the author was often asked the question: What is a man? At this time, he began to study the holy books - the Torah, the Gospel and the Qur'an, when he noticed their correspondence in almost all aspects of human life and the great questions of the Universe. Perhaps this period of his life mostly initiated the writing of the book “Man: Something or Nothing” (2019) [1]...

...When Autor was first elected to the position of dean (2005-2007), 19 people left the faculty due to retirement. Most of the newly retired teachers continued to work in accordance with legal regulations. As the dean of the faculty, he made an enormous effort to have the faculty (with the decision of its board of directors) participate with 50% in the costs of obtaining a doctorate of science for assistants who in the meantime obtained a master's degree. He founded the Scientific Fund of the faculty through which all teachers and associates received financial support for the publication of their books, scientific works and participation in international scientific conferences. During the second mandate of the dean of the faculty (2007-2011), the former Institute of Architecture, Urban Planning and Spatial Planning (which was then an independent institution) joined the Faculty of Architecture and founded the Laboratory for Architectural Physics with the desire to intensify the scientific and professional work at the faculty would independently acquire financial resources, which would improve the living and working conditions of the faculty's employees. The Faculty of Architecture was the first at the University of Sarajevo to introduce the Bologna system of study and the first faculty in Bosnia and Herzegovina to introduce the III cycle (doctoral study) of education which as many as 55 students enrolled. It seemed that the Faculty of Architecture had overcome all the problems generated by the war (1992-1995) and that good perspectives were open to it. Soon it happened that, for example, more than twenty candidates applied for one position of faculty assistant, and that young doctors of science had to wait a long time in order to be selected for the teaching position” [1].

Basics of Professor Ahmet Hadrović's Philosophy of Architecture

The Author defined the foundations of his 'philosophy of architecture' (1987) with his doctoral dissertation entitled “Defining architectural space on the example of an oriental-type City House in Yugoslavia” [1]. Architecturally defined space (architecture) is always determined by its four basic elements: Environment, Man, Boundaries and Perspectives (Figure 2).

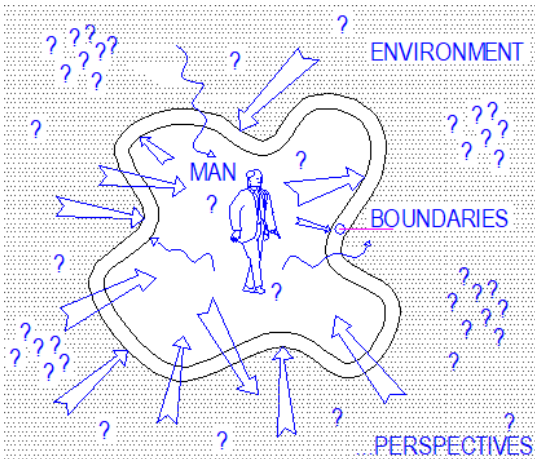


Figure 2: Architecturally defined space (ADS). Hadrovic A; 1987

Therefore, one cannot speak of 'architecture in general'. Unlike other arts (architecture also has dimensions of art), architecture is always concrete, that is, it is always realized in a concrete natural and social environment and for a concrete client. As architecture is created by a man (a trained architect or a nameless craftsman), he will, in accordance with his knowledge and general view of the world, make a selection of inputs from the natural and social environment, on the one hand, and inputs determined by its element 'man', on the other. As a result, the appearance of the architecture will be different, from author to author (Figure 3).

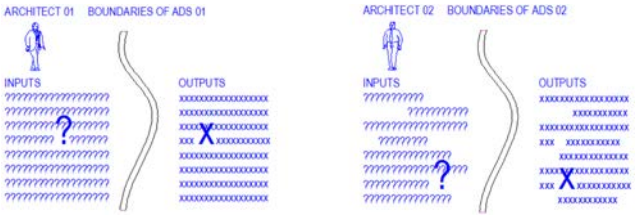


Figure 3: Architect – ADS. The architect selects inputs from the natural and social environment (A. Hadrovic, 2011)

Thus, it is possible that, according to the author's theory of architecturally defined space (ADS), the appearance of architecture in one and the same locality (natural and social environment) may be different, where the element 'man' can generate this difference. Likewise, the appearance of architecture (certain architectural program) for the same 'man' in different natural and social environments will be different.

Elaboration of the theory of architecturally defined space led to the establishment of the 'absolute typology of architecture' [2]. Here, a typology of architecture is proposed according to the way its boundaries are defined (envelope), and according to the specifics of global natural environments in which man can realize his existence: on Earth (type E) in open space (type S) and on other celestial bodies (type SB), (Figure 4).

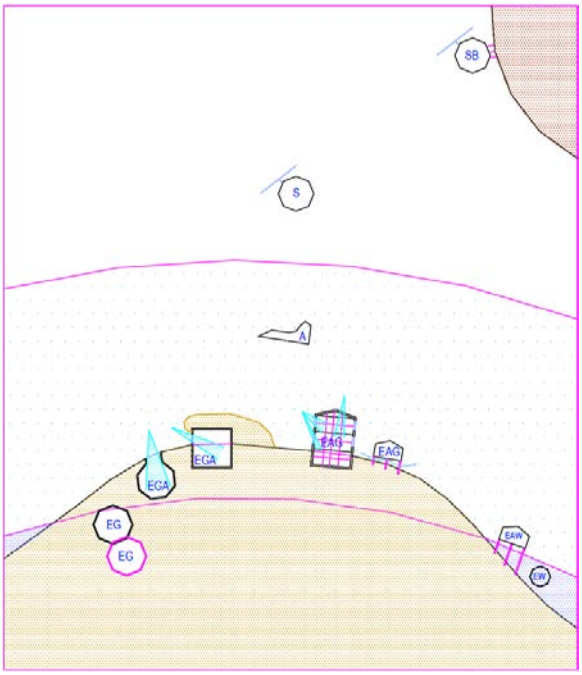


Figure 4: ADS - Absolute typology of architecture. Hadrovic A; 2011

For this approach to establishing a typology in architecture, the Author had in mind the achievements of architecture in environments that today are understood as 'unusual', 'extreme', 'sensational'... Everything that has been said and written about architecture to date is based on man's the experience of life on Earth; as man long ago 'stepped' into space, first with spacecraft without a human crew, and later with personal presence, spaces for his existence opened up and thus completely new experiences in creating the boundaries of an architecturally defined space. These new experiences will be transferred to the already known experiences of his life on Earth, where one can expect, until now, an unimaginable approach to defining the boundaries of an architecturally defined space.

"The Sultan El Fatih Kindergarten" is located in Novi Travnik (Out of gratitude to the main donor of funds for the construction of this kindergarten (TIKA Organization from Turkey), the citizens of Novi Travnik took the name of the famous sultan as the name of the kindergarten.), within the Islamic Center, and is designed to provide comfortable conditions for 50-60 children (Figure 5A). A facility with two rough children (25-30 children in one group), their dressing rooms and sanitary facilities, rooms for caregivers, and a common kitchen and hall (multi-purpose space) was designed and built. The value of this kindergarten lies in the fact that it is located in the very center of gravity of the city, that it is situated in the safe yard of the Islamic Center and that it has a very spacious and well-organized park-playground for children [3].



Figure 5A: "Sultan El Fatih Kindergarten", Novi Travnik, Bosnia and Herzegovina. Hadrovic A; 2010. Source: https://www.facebook.com/photo/?fbid=686797093457351&set=pcb.686798253457235, Accessed: 21.5.2023

Other People's Opinions About Professor Hadrovic's Architecture

Architectural design and bringing projects to its realization is, from the perspective of its author, one thing, and its perception by an observer from the side – a completely different thing. The same applies to published scientific works and books. The views of professor Hadrović's architecture by other people, i.e. reviewers of some of his books, are presented below [1-18].

Book 1. Hadrovic A. Defining Architectural Space on the Model of the Oriental Style CityHouse in

Bosnia and Herzegovina, Serbia, Montenegro, Kosovo and Macedonia. North Charleston, SC, USA: Booksurge, LLC; 2007 Figure 5B).

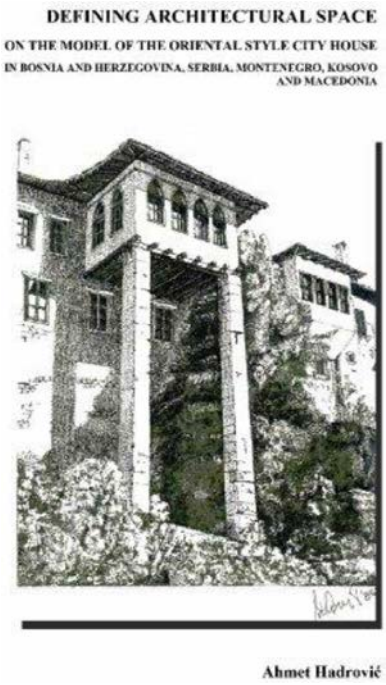


Figure 5B: Cover page of the book Hadrovic, Defining Architectural Space on the Model of the Oriental Style CityHouse in Bosnia and Herzegovina, Serbia, Montenegro, Kosovo and Macedonia. Booksurge, LLC. North Charleston, SC, USA; 2007

Excerpt from the review by Prof. Dr. Branislav Milenkovic, full professor at the Faculty of Architecture, University of Belgrade

...”Now, in four lines of research on the definition of architectural space, according to Professor Hadrović, he summarizes the three basic meanings of space - mental, physical and social, and thus provides us with an instrument of easy observation in the abundance of materials - in time and areas - emphasizing the strictness of the principles in the standards living that raised the culture of housing, which is an indivisible part of the culture and civilization of Islam. Establishing in the first part of his contribution the relations from the general concept of space to its specific appearance - architectural space - the author represents a general starting point applicable to any type of building, considering the place and time of its creation. At the same time, it erases the border, often present, between the official construction products and those of anonymous architects. Therefore, learned, historical or stylistic is understood, explained and evaluated as well as this spontaneous, anonymous or traditional architecture. In this case, since it is about one part of the activity, the oriental-type town hall, Hadrović, in addition to the methodological significance of his contribution, with exact analyzes - provided it, the town hall, with a place of history whose survival is not possible without the presence of all the presented facts. For the author Hadrović, space is part of the real world with its multiple meanings and is never confined to these individual manifestations - these fields of action are free, mobile, and often contradictory to each other. By reflecting on the space of a typical organization - an oriental-type townhouse - he also answers the unasked question - what is the value of tradition - and opens up the possibility of further studies in the science of space to discover sameness in diversity.

This is one of the contributions that for the last thirty years restores the division of concepts about space in the field of architecture by researching its essence and highlighting goals without succumbing to the seduction of means”...

Excerpt from the review by Prof. Dr. Nedzad Kurta, full professor at the Faculty of Architecture of the University of Sarajevo

...”Elaborating on the issue of space, architecture that deals with space is expressed spatially, the author comes to the thesis - "is an architecturally defined proctor"? from this follows the hypothesis that "architecturally defined space is the most complex treatment of space, and as such it necessarily manifests itself through four basic components: environment, man, borders and perspective". The choice of the research subject – an oriental-type town house – is representative. The author proves the validity of the research with the facts that: housing, that is, a house, is one of the three basic human needs (along with food and clothing); the oriental-type townhouse was continuously built over a period of five centuries, on a geographically large area, in environments that are special in terms of their natural-geographical and cultural-social characteristics...

...The author of this book ends his thoughts on the relationship "man - house as home" - with numerous answers to the personal question of why we lose the sense of the real values of our own existence. With a convincing elaboration of the relationship between man and house, he ends his work by saying that "an oriental-type town house can serve, if not with its concrete constructive-spatial solutions, then with the genesis of its organization, that these requirements can be fulfilled". This is confirmed by a quote from Hassan Fathy: "I personally don't feel the need to break all the chains with tradition, but I don't want to go backwards either." We have to start from the old architecture to move forward. Old architecture has its deep reasons and values, so why change everything”...

...”The importance and benefit of this book is great. This is the basis for the reconstruction of the type of residential buildings that make up the city's identity, as well as its culture. The work is well illustrated with high-quality examples, with plans and designs, connected with the text into a single whole. The

scientific apparatus of this book contains a rich bibliography of 103 titles of cited literature, a list of archival as well as important documents related to the protection of cultural and historical heritage. Appreciating the scientific and creative work of the author, and especially the personal involvement in visiting a large area and recording selected objects that well illustrate this work, I believe that its publication will be of great benefit not only in the protection of existing and new family residential buildings, but especially cultural range in relation to the spaces chosen for living, on them and with them. By promoting awareness of the cult of living, the author pointed to the entire spectrum of universal values that people can and should shape according to themselves. Because the identity of man and his environment is the highest goal of his life"...

Book 2. Hadrovic A. Hadre, The Evolution of Bioclimatic Architecture. North Charleston, SC, USA: Booksurge, LLC; 2009 (Figure 6).

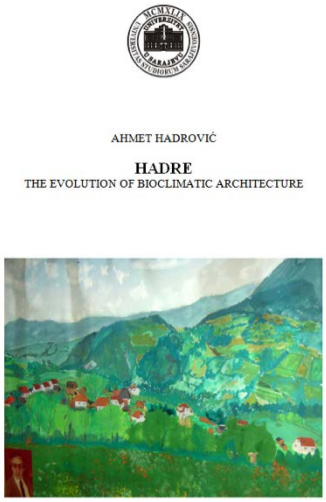


Figure 6: Cover page of the book Hadre, The Evolution of Bioclimatic Architecture (Hadre, The Evolution of Bioclimatic Architecture). Hadrovic A; 2009

Excerpt from a review by Richard Foqué, Dean Emeritus and Full Professor of the Henry van de Velde College of Design Sciences Antwerp University Association, Belgium

..."Through his long career as a professor and expert, Ahmet Hadrović has gained a solid reputation as an authority in Balkan architecture, as well as its typologies, structures and materials. Those who know the work of Professor Hadrovic will recognize his passionate connection with Oriental architecture, as well as the way in which it influenced Western architecture, especially that of the Balkan countries. The goal of his long-term research is to define the architectural space as a result of cultural evolution within the historical context, while returning to the roots of traditional form and function. There is no fear of crossing the traditional boundaries of architectural research. The professor directly connects theoretical concepts with practical realization within the global socio-economic context. Therefore, it is not surprising that the professor pays more and more attention to the direct connection between architectural form and the natural environment in his work. A good example and a step forward is his previous book Bioclimatic Architecture – Searching for the Path to Paradise, published in 2008 in the USA. With his latest book, which talks about the village of Hadre and the evolution of bioclimatic architecture, Professor Hadrovic set himself a challenge. Bearing in mind his earlier work, in this book the professor described the village of Hadre, a small place north of Sarajevo, which served as an object of research with which he would not only describe the effort of an individual to shape his environment, but also to point out the intertwined results and lasting models between these efforts, so that it then becomes traditional architecture in response to the physical and social context in which it is combined.

Professor Hadrović's family was the starting point from which all his ideas developed, which also served to present the historical development of Hadri. This is of course a delicate base full of challenges for any scientific work. The omnipresent danger is that the author could identify too much with the subject, thereby losing objectivity. It is amazing how the author managed to avoid this trap. On the other hand, he uses his family history in the most objective way to investigate the architectural evolution of a small, but historically important, place in Bosnia and Herzegovina. At the same time, the author tried to draw general conclusions about how architecture is rooted in the socio-economic climate, but at the same time it is also a product of individual beliefs and random events. The study focuses in particular on the architectural typology of the Hadrov house and how it evolved from traditional to modern society, while preserving its basic characteristics and respecting the principles of bioclimatic architecture in a visible and natural way...

...It is interesting how, on the one hand, through the book, we feel a close and almost personal connection with the author and this topic, while on the other hand, the author, with his scientific attitude as an expert, tries to distance himself from his own subjective attitude in the search for unique comprehensive models and a generalized theory. During the last decade, it became clear that man has the main influence on the natural environment and that he must be very aware of the way he treats the environment and acts within it. It is clear that architects in particular have a great responsibility in transforming the natural into a cultural environment.

The case of Hadri and the way the author presented it can teach us a lot about the intriguing paradox between 'nature' and 'culture' and the position

of man as an individual and a social being. It shows us how they are really connected and how tradition and change are not opposites but two aspects of the same historical process. It is not usual for a family story to be the motive for a scientific monograph that deals with the evolution of bioclimatic architecture and that analyzes architectural typology, explaining the connection between architectural form, structure and physical-climatic context. This book represents a more than sincere attempt to succeed in this. Although the focus of the book seems narrow and local - the Hadrović family and the village of Hadre - it actually explains in its own way that architecture is the key to understanding the environment, but at the same time it is also a tool for its transformation“...

Excerpt from a review by Professor Phillipe Revault, Ecole Nationale Superieure d'Architecture de Paris la Villete (ENSAPLV), chercheur a l'Institut Parisien de Recherche Architecture, Urbanisme, Societe (IPRAUS), Paris, France

...“The title that leads us to the core. Reading the book „Hadre, the evolution of bioclimatic architecture“, we immediately notice the main goal of Professor Ahmet Hadrović, as well as the way in which he showed his interest in this issue. The main social contribution refers to the evolution of the values that people use to be able to live together in harmony with our Planet Earth. In his previous book „Bioclimatic architecture, searching for a way to paradise“, which was printed in March 2008, the professor took bioclimatic architecture as his main subject of research. In this book, the monographic presentation of the village of Hadra also gives us a practical demonstration, and therefore that village, where the professor's family lives, was chosen to illustrate examples of bioclimatic architecture, its importance and evolution.

The chosen approach is illustrated by the contents. These approaches give us a more global definition of biclimatic architecture than the real one. The current definition reduces bioclimatic architecture to a technical, or even statutory approach. For pforesor Hadrović, bioclimatic architecture includes all segments of human life, such as social, cultural and economic... and all at the level of individual and collective living. Listening to what surrounds us. This monograph is pragmatically structured, starting from the global context, such as the natural and social environment of Bosnia and Herzegovina, then that within the municipality of Olovo, all the way to presenting the village of Hadre as part of the Kriva Rijeka valley...

...Professor Ahmet Hadrovic states how present Islam is in this community: „...is an exclusively private matter...they kept religion only for themselves and considered it the essence of life. They didn't try to convince anyone of anything, nor did they try to be a role model for anyone...time-changing and influenced by other value systems from other communities“... These few life attitudes show humanity how to listen and teach them about tolerance . Five successive generations, permanence and evolution. The last part of this book has an original and strong perspective due to the importance of the material collected and analyzed by the author. The Hadrovic family has 5 generations, the first of which left Mostar in 1850 and settled in the village of Hadre, which is 61 km from Sarajevo, and remained there until today. In order to compare generations and understand their evolution, various inputs were used in this book, such as geographic, social and economic context. The presentation of each generation ends with bioclimatic architecture and some of the leading principles. Each generation is placed in its historical period and it is explained what constitutes a community, its economy and ability to deal with everyday situations, what enables it to be active in all spheres of human activity. It is therefore a fact that the Hadrović family never depended only on agriculture, but also had a stake in the railway, wood exploitation, then family members were also employed in the iron mines in Vares, etc. Therefore, all five generations were active in social life. at the highest level, everywhere in the world. But even in these situations, every member of the Hadrovic family „strives to preserve the values and to present the beauty of the Kriva Rijeka valley“. Land always remains culturally important, even when it has no economic value. Architecture is therefore presented in the same way, through generations, representing various programs, such as houses, stables, granaries, hosaftahans, mills...

...Ahmet Hadrovic offers us a profitable approach, far from the one advocated by media-architects, who claim that a project creates a location. On the contrary, the author shows that it is the location that creates the project, and these are the locations where everyone has their roots. We are entering a new period of humanity in which, for the first time in the history of planet Earth, people control the environment. Human influence threatens and attacks, which endangers the future of our Planet. Nevertheless, this book, with its simple, active and positive approach, allows us to dream of how each reader will do something where his roots are to improve the awareness of bioclimatic architecture“.

Excerpt from the review by Prof. Dr. Ibrahim Krzovic, full professor of the Academy of Fine Arts of the University of Sarajevo

...Ahmet Hadrovic, after publishing several scientific works, five books and two monographs, in the manuscript Hadra, the evolution of bioclimatic architecture, summarized his long-term observation, study and collected materials in his native region. The

study has a primarily anthropological concept, because it includes complex life contents, life in given circumstances, as well as the influence of a narrow, and then a wider community on the space and nature of the region of Hadri, a locality that gets its name from the surname of the community. As a thematic definition, the author takes the origin of the community of the village and the region of Hadri in the middle of the nineteenth century and its development until the end of the twentieth and the beginning of the twenty-first century through five generations. According to the occurrences and changes of generations of the community and the region of Hadri, he observes and registers the changes made by each generation and develops spatial planning and architectural documentation about these changes. In fact, with text, photographs and graphic means, the author builds the layered changes of the centuries-old cultivation of space, soil and ambience in which houses are the crowning glory and the most important achievement of each generation. The contents of the first two chapters represent the reliability of the evaluation of socio-cultural and architectural contents, significant for the evolution of bioclimatic architecture. In the first, the author provides the determinants of the natural environment in which he represents the geographical location, climate, and resources. In the second part of this chapter, the author presents, in brief, the changes in social and political conditions in the wider area, through which the whole of Bosnia and Herzegovina passed, and their reflection on the micro-community of Hadra, starting from the arrival of the first inhabitants of Hadra, up to the most recent events. In the second, also tentative chapter, the picture of man opens up, the changes that a human being brings through life, and the family tree branches into five generations...

...Study of Professor Harovic, “Hadra, the evolution of bioclimatic architecture”, treats the origin and development of a village, Hadra, not far from Olovo in a certain time span and space, the author's hometown, and it is derived on the basis of experience, partly gained through knowledge of the found tradition, partly from the authentic life of a congruent with the lifetime of the last two Hadri generations. Therefore, knowledge about the evolution of bioclimatic architecture, on the one hand, original and, on the other hand, processed, systematized and documented with a large number of photographs, maps and especially precise and precious architectural drawings, with a consistent scientific methodology, resulted in a real monograph on the anthropological picture of a place and time in Bosnia and Herzegovina...

Book 3. Hadrovic A. Structural Systems in Architecture. North Charleston, SC, USA: Booksurge, LLC; 2009 (Figure 7).

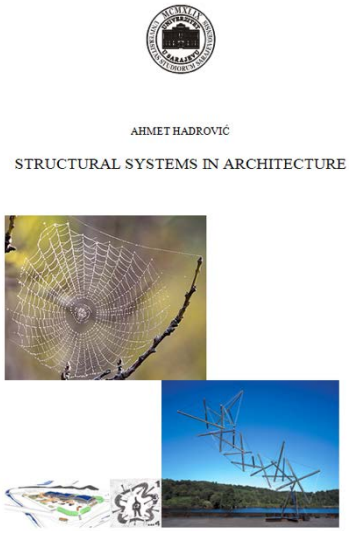


Figure 7: Cover page of the book Structural Systems in Architecture. Hadrovic A; 2009

Excerpt from the review by Prof. Dr. Tihomir Stojkova, full professor of the Faculty of Architecture of the University “St. Kiril and Methodius” in Skopje

...Based on a detailed professional insight and analysis of the manuscript “Structural Systems in Architecture” by Professor Hadrovic, it can be undoubtedly stated that this is an extremely complex endeavor and thus an extremely great effort that the author invested in creating an encyclopedic edition of a textbook in the field of architectural constructions. At the same time, the author skillfully and methodologically prudently presents an imposing typology of examples of architectural and architectural-engineering buildings built in the most diverse constructive systems, from ancient times to the present day. The author supports this typology with thorough erudition and explanations that impress, both from the point of view of epistemological development and because of the consistency of the strength of the personal principle in relation to an unfair and long-imposed dichotomy and division between architecture and construction, a syndrome that unfortunately still exists to this day...

...The enclosed manuscript “Structural Systems in Architecture " by Professor Hadrovic fully meets the requirements and standards of teaching and scientific literature, in this case, about architectural constructions. In this sense, it can be said that the manuscript in question represents, so to speak, a pioneering attempt at scientific synthesis in considering the discipline of architecture through the discipline of construction, which further opens up space for a wider professional discourse through which certain barriers in understanding architecture as a unique integral can possibly be overcome. materialized units with logical performance in the context of creating a quality living space. The conceptual, methodological, scientific and thought capacity of this manuscript and its publication as a textbook will be doubly useful; first of all, as useful information for students of architecture and secondly, as such useful to the wider professional public and to all those who have decided professionally and in life to study construction skills and experiences gained from primordial knowledge and the unimaginable breadth of the constellation of fresh creative ideas of the time in which we live” ...

Excerpt from the review by Prof. Dr. Mustafa Hrasnica, full professor at the Faculty of Civil Engineering, University of Sarajevo

...The presented manuscript was done in a clear and high-quality manner. The rich professional, scientific, and pedagogical experience of the author is noticeable. Understanding the role and nature of the structural system of a building is crucial for successful design and construction. The participants in the construction process, above all the civil engineers and architects, must have a clear idea of the method of loading and transferring the load through the selected constructive system. The most logical is also the simplest 'flow' of forces through the constructive system. Achieving this task and at the same time fulfilling the aesthetic and functional requirements that arise in the design of every building often requires a lot of effort and skill, as well as the successful cooperation of engineers, architects, and even investors. The author dealt with the issue of constructive systems in architecture in an original way, considering the constructive-bearing system, aesthetics and functionality of buildings Structural Systems in Architecture...

Book 4. Hadrovic A. Architectura in Context, Sarajevo, Acta Architectonica et Urbanistica. Sarajevo: Faculty of Architecture, University of Sarajevo; 2011 (Figure 8).

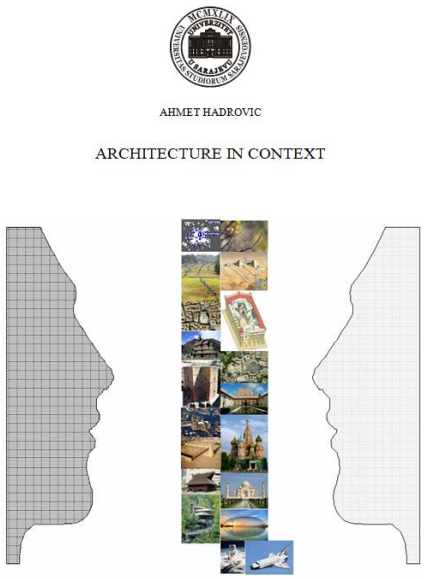


Figure 8: Cover page of the book Architecture in context. Hadrovic A; 2011

Excerpt from the review by Prof. Attilio Petruccioli, full professor at the Faculty of Architecture in Bari, Italy

...The book represents a thesis on architecture that encompasses a lifetime of experience dedicated to teaching and research. It follows the best tradition of French scholars such as Quatremere de Quincy and Auguste Choisy, which shows the analytical division of topics, such as proportions, environment, architecture, beauty, nature, vernacular utopia, social environment, which represent the pillars of architectural theory. The themes are part of the dialectic between the natural environment and architecture, which are presented as two separate worlds...

... In the second chapter, the author presents a special concept divided into types E (earth), S (space) and SB (space-body). The approach is new and original, and opens new horizons in the theory of architecture. Finally, it is important to emphasize the author's ability to process a very large part of space and time from the history of architecture using encyclopedic knowledge supported by solid and credible theory. The illustrations are not only used to indicate the concepts of the text, but also very well presented, they represent an autonomous path and parallel reading...

... In short, “Architecture in Context” provides a scientific approach and presents a very original theory of architecture, and therefore its publication is a significant contribution to the progress of this discipline of ours...

Book 5. Hadrović A. 100+ most interesting architectural realizations. Avicena; 2012 (Figure 9).

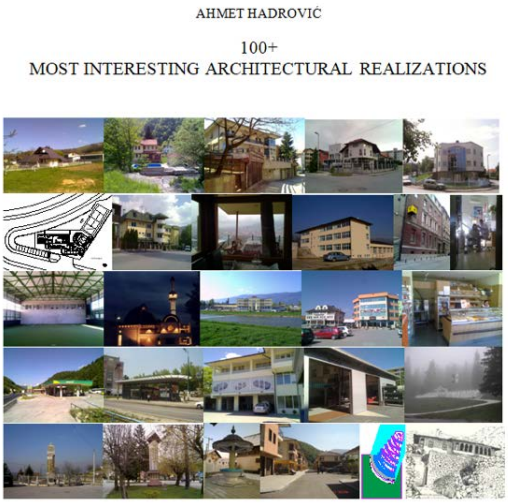


Figure 9: Cover page of the book 100+ most interesting architectural realizations (100+ most interesting architectural realizations). Hadrovic A; 2012

Excerpt from the review by Prof. Dr. Borut Juvanec, full professor at the Faculty of Architecture of the University of Ljubljana

..."Each individual architectural object is accompanied by a short description that includes the presentation of the client and the circumstances that led to the choice of materials and type of architecture, as well as a description of the location. In everything, the most important thing is that the author himself puts the relationship with the clients first - professionalism and quality of the solutions, the architecture and the execution itself are self-evident. Professor Hadrovic states: "In the process of designing residential buildings, the designer is in the closest and most sincere relationship with the client, who is more or less open to the designer, since he is keenly interested in a solution that will provide a framework for his chosen way of life. So, the client chooses the designer, first of all on the recommendation of others, for whom the architect has already designed. This way of working requires from the designer, not only professionalism, but above all tolerance towards clients, where he behaves like a member of the family - which, of course, he decides himself". Such an attitude is not not only professional, but above all humane, mainly because it requires knowledge of the client and his way of life in the environment he has chosen to live in. The role of the architect is mainly of an advisory nature, but in the end it guarantees a quality result: life in a built environment, shaped by the architect Human relationship with the client, as well as knowledge, are key elements that the architect must incorporate into his project in order to bring the client to the final destination - a satisfied user. In everything, the professional attitude of the architect is necessary, he guides the future client, from idea to realization, through the selection of materials and form, to the economic parameters that the client can afford - in time and space. At the same time, it is not unimportant, the architect also sometimes leads the client into new frameworks and offers him solutions that change his life and raise the quality of his residential culture...

...Relation to the environment, in space and time according to the principles of sustainable development, brings the best results, but they are tied to further times and sometimes to new frameworks of action, which also give it impetus and contribute to its development. This relationship is introduced by the architect: with good architecture that adapts to people, the environment, work and action with positive results of simple or more demanding work, made possible by new technologies. Culture is also important in the architect's work, which is reflected in relations with investors, when the architect strives for a higher goal, which are economically less short-term oriented and require greater efforts and greater investments. The goal can bring better results, the consequences of which are reflected in the public, as well as knowledge, recognition, and thus a higher level of culture, which is not measurable by economic parameters, but ultimately gives results in the economic sphere as well. Specificity is architecture and identity, significant recognition of an individual, society, nation, environment or professional affiliation. This is a particularly important and difficult issue in multi-ethnic and multicultural societies, which are especially problematic in Bosnia and Herzegovina.

Architecture is a complex science that includes engineering, psychology, social sciences, aesthetic elements of the individual and accurate detection (proportions and dosage and use them in typical architectural environments or ethnic - the most typical example is the use of the diagonal of a square as the square root of two in a Slovenian barn). The architect must first be familiar with these items, include them in his thoughts and incorporate them in the design, implementation and construction in relation to the customer and user.

Architecture is not a concept, nor an idea or thinking, nor is it designing, or building, but architecture is life in time and space, above all in and with the environment: with the natural environment, the built environment and with people, with active users of that architecture as those who rely on that architecture, who accept it, or reject it. The architect's work does not end with construction. Professor Hadrovic claims that an architect receives orders primarily based on recommendations: it should be added that a good recommendation can only be obtained based on the results of good architecture. All these conclusions come from the numerous blueprints and projects of the architect Hadrovic. And the very range of works, which is clearly visible in the book, speaks of the fact that

architecture is a complex science, which requires a complex man for complex results. The book “100 + (more) architectural realizations confirms this”.

In the book, above all, three objects stand out, which should be mentioned:

1. Cottage F. Mekic, Kacuni near Busovaca, 2010 (Figure 10). The author explains the project with terms such as 'organic architecture, bioclimatic architecture, architecture tailored to the natural environment and man'. It is truly architecture adapted to man (user) and environment (nature). The simple floor plan enables efficient use of space, and the broken roof surfaces emphasize the adaptation to the architectural heritage. With steeper slopes of the roof surfaces, they would be even closer to the existing culture and get some more residential square footage for a slightly less economical price (minimum higher price and slightly more constructive material). The house impresses with its small size, the playfulness of the roofs fits into the built environment, and it enables the user to live a custom-made life. This seems to be the right way to design such an architecture.



Figure 10: Holiday house F. Mekic, Kacuni near Busovaca. Busovaca; 2010

2. Skenderija residential building, Sarajevo, 2001 (Figure 11). The problem of designing collective residential buildings lies precisely in their size and in the more difficult adaptation to the environment. Professor Hadrovic solved this problem by locating the building on the slope of the terrain, where the extremely large span of the building is successfully broken up by dividing it into upper and lower halves. The successful placement of garages fully supports this division functionally. The relatively boring facades are broken up by the stepped and recessed main facade, where from the upper side the building seems to have only three floors. In this way, the author showed his hearing and adapted to the terrain, which descends in two directions, which is a big problem for architecture in itself.



Figure 11: Skenderija residential building. Sarajevo; 2001

3. Adil Bey's Mosque, Sarajevo, 1999 (Figure 12). It is a religious building of an investor who wanted to leave his mark on the culture of Sarajevo. Which is why the architect's task, which is otherwise important, is even more demanding. Professor Hadrović is designing a building in three floors where the typical rooms of a Muslim building are located, as well as a gallery and a ceremonial hall for special occasions. The Islamic center was originally conceived as a set of functional buildings, with a mosque in the middle. The implementation of this idea would be very significant. In its current design, the mosque has two visible and clear key elements: the roofs and the minaret. When designing, Professor Hadrović used various elements of Islamic culture, primarily arabesque, which he combined into a logical and aesthetically effective composition. These are particularly strict, regular geometric shapes, which can be seen both in the floor plan and in sections and facades. In this way, the relationship between the outside and the inside was used to introduce light, and it was also shown on the outside, where the main charm of the design is the combination of circles and spheres. The light itself, which enters the space along the edges and spreads through the space along the spherical ceilings, gives a special impression in the interior. The specificity of this architecture also enables light effects when the object is not visible in the darkness of the night. The exterior color combination is perhaps a bit too strong, but that's why the interior with gray shades of white emphasizes all the elements that a good architect can place in a religious building”...



Figure 12: Adil Bey's Mosque. Sarajevo; 1999

Excerpt from the review by Prof. dr Zorica Blazevska, full professor of the Faculty of Architecture of the University of „St. Cyril and Methodius“ in Skopje

... „The creative path of Professor Hadrovic, an architect who preserved and developed the anthropometric and regional characteristics of architecture, is truly specific and exciting. Climbing the ladder of the academic hierarchy from the position of assistant to full professor at the Faculty of Architecture in Sarajevo, in addition to pedagogical and scientific activities, he also intensively realized himself as a creator of architecture, through numerous aspects of its definition. In the rich treasury of his oeuvre, architectural realizations with a wide range of program diversity and spatial-form manifestations have been recorded. Driven by curiosity and the desire to seek answers to completely different problems, programs and contexts, the creative work of builder Hadrovic will develop starting from family houses and multi-apartment buildings, through collective housing and catering facilities, public buildings in the fields of education, culture, administration, to industrial and sacred buildings and memorial monuments. In his rich and extensive architectural oeuvre, one can recognize different themes and efforts, strategies and design procedures. The architectural expression of Ahmet Hadrovic's work is a critical redefinition of modern architectural expression and the author's interpretation of the specificity of regional Bosnian architecture. Realizations, regardless of the context in which they are located, urban or rural, built or natural, exude beauty with their existence, due to the possession of an inner life. The simple formal and quiet articulation of modern architecture, in his works, gets a new expression stimulated by a rich vocabulary of expressive means. Too dynamic for the architectural establishment, accepted and understandable for the average man from the people, the architect Hadrovic was often chosen as the creator of numerous family houses. And the house as the foundation of the entire architecture, as a constant and permanently current topic for every time, space and culture, represents a true laboratory for his architectural research. A house is the way a person shapes his living space and reflects the culture of housing. Such small 'everyday' architecture is essentially determined by its social dimensions, social conditions, local tradition, possible resources and its form and function.

Recognizing the phenomenon of housing as a significant architectural program, the basic theme of his creativity is the residential living space-home, as the dominant construction of the settlement. The essence of the term 'home' in the work of the architect Hadrovic is connected with the family house (detached house, villa, weekend house...), its meaning, and its existence as a sacred place, a place of gathering and harmony. The houses designed by the architect Hadrovic are extraordinarily rational, conventional in their functional organization, but with a clear compositional expression, both in their horizontal plans and in their spatial articulation. Family habitats are portraits of their users, their attitudes and views of the world, expressed through spatial and program thinking as well as the recognizable architectural language of the author. Houses are objects with which an architect speaks and thinks. By creating numerous houses, architect Hadrovic develops a special feeling for existential space, as a medium of human existence.

For Roberto Venturi, the contradiction and even the contrast between interior and exterior (space) is an essential characteristic of architecture. Contradictions and complexity in architecture is a present theme in the realizations of the architect Hadrovic, and is especially expressed by the contrast of horizontal plans in their vertical development of the house, which results in excitement in their perception. Sometimes, rectangular elements arise from circular bases, or strictly composed regular bases end with expressive and dynamic roof surfaces (House Dz. Dragolj, House S & H Alihodzic, House M. Mulic), (Figure 13, and Figure 14).



Figure 13: House Dz. Dragolj. Sarajevo; 2002



Figure 14: House of M. Mulic, Ilidza near Sarajevo. Sarajevo; 2004

The sacral architecture of the architect Hadrovic occupies an imposing place in the wide range of his artistic creativity. The architecture of mosques, spiritual centers and cultural features represents a new field of artistic engagement and the discovery of new possibilities and challenges of sacred and memorial architecture, not only in terms of design but also in terms of its true meaning of the spirituality of collective memory. Mosques, as architectural constructions, take on the role of catalysts in the context, and with their strictness and formal design, they represent a counterpoint in the anonymous urban canvas, in which they interweave the significance of public buildings - monuments. The art of composing the pure geometric forms of mosques leads to the sculptural expressiveness of the architectural form, and the originality of the introduction of light into their interior space contributes to increasing the intensity of their spirituality (Adil-beg Mosque, Sarajevo, City Mosque in Breza) (Figure 15).



Figure 15: City mosque in Breza. Breza; 2002 – 2017

Architect Hadrovic, through his creative and extensive work, through a series of architectural interventions in beautiful natural environments, improves the quality and meaning of the landscape (E&E Lekic House, Restaurant Park Princeva), (Figure 16, and Figure 17). The basic common characteristic of his realizations, regardless of their program commitment, is the complexity of the architectural composition and its ambiguity. Through the choice of materials and the rich orchestration of masses, volumes and surfaces in space, the objects are perceived as if they have always been there, written into the imaginary code of collective memory.



Figure 16: E & E Lekic House, Semizovac near Sarajevo. Sarajevo; 2002



Figure 17: Restaurant Park princeva (Park of princes), Hrid. Sarajevo; 2001

The use of rhythm in composing the external appearance of the form of objects contributes to the creation of purposefully organized and shaped harmonious units (Cafe Brazil, Sarajevo), (Figure 18).



Figure 18: Cafe Brazil. Sarajevo; 1999

...The content of the monograph “100+ architectural realizations” confirms the impressive and effective presence of the architect Hadrovic on the territory of Bosnia and Herzegovina and his influence on the area beyond its borders. Through his works, the architect Hadrovic presented himself as a versatile personality and a restless spirit, a tireless researcher, a man dedicated to his profession, with great energy and a will for self-realization, an architect of contemporary Bosnian architecture. The creativity of the architect Hadrović does not end here, he treads more and more firmly on the creative path he has traced and with inexhaustible energy and creative potential he continues to search for the "elusive essence of architecture"...

Book 6. Hadrovic A. My approach to designing mosques. Sarajevo (in Bosnian): Faculty of Architecture, University of Sarajevo; 2017 (Figure 19).

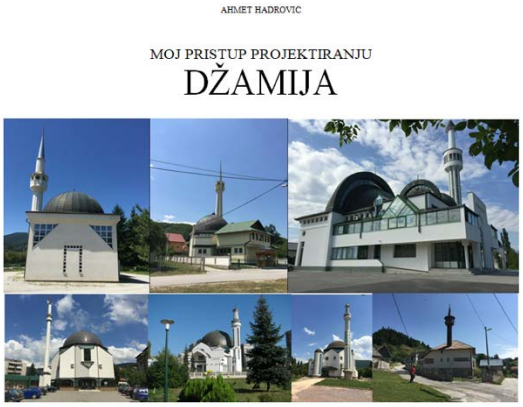


Figure 19: Front page of the book My approach to designing mosques. Hadrovic A; 2017

Excerpt from the review of Academician Prof. Dr. Resid Hafizovic, full professor at the Faculty of Islamic Sciences of the University of Sarajevo

...”The manuscript focuses on the mosque as an architectural program of organizing sacred space according to three mosque paradigms from the early history of Islam: the Ka'ba in Mecca, the Prophet's Mosque in Medina, and the mosque known as the Dome of the Rock in Quds/Jerusalem. In addition to these three paradigmatic patterns, the author also brought the patterns of the great Emevian mosque in Damascus and the mosque of Sultan Selim II in Edirne to the center of attention. Then, the author presents his own approach to designing mosques, analyzes seven realized mosque projects in our country, reconstruction projects of some mosques, as well as some still unrealized mosque projects for which he prepared the necessary project documentation. It is quite certain that this manuscript, in accordance with the planned content, will introduce new and inspiring content into the already existing program curricula at the Faculty of Architecture of the University of Sarajevo, thereby sensitizing future students of architecture to those forms of architectural culture of expression that invade the spaces of the sacred, into the universal principles of Islamic art and reaches the very center of the mystery of communication between human civilization and Heaven within the Islamic religious worldview. In its overall scope of content, this Manuscript forms a harmonious whole in word and image, in two important media of expression that complement each other and each in its own way expresses and reveals what in one of them may seem too abstract or mercilessly concrete. This is how the language of architecture itself works somehow, which is perfectly precise, incorruptibly open and honest, always managing with sufficient feeling for what needs to be expressed as a literal statement, what needs to be said in allusion, and what, again, in a luxurious symbol that flickers elusively between the worlds of appearance and the supersensible universe. This is especially clear from the content of the first chapter of this Manuscript. In the second and third chapters of the manuscript, the author focuses essentially on the design of the mosque as an architectural phenomenon, as one of the alphabetic concepts of the sacred architecture of Islam, but also as a paradigm according to which the overall life of Muslims is organized within one comprehensive space, because the concept of a mosque carries a meaning in itself comprehensiveness, the meaning of a space that is both private and public, secular and sacred at the same time. The Islamic culture of living simply does not know any insurmountable divisions between the sacred and the profane, between this world and the other world. In the Islamic religious worldview, everything is sufficiently sacred and secular, transitory and eternal, provided that it respects human life in its inviolability, diversity and diversity, that it covers the universal interests of human civilization and ultimately aims at the best purposes of human life. Therefore, in connection with what has just been said, the Author could not find in the 'language' of Islamic sacred architecture a more happy term to consider than the term mosque, because it contains the entire human life, the dimensions of cosmic space and time, the symbolism of the macrocosm and the microcosm, the hub space of meeting and the constant silent, inaudible conversation between man and God, but also between the human individual and the community of believers/wider social community. Through numerous and diverse samples of mosques, from the oldest ones in the Muslim world to the newest, modern ones in Bosnia and Herzegovina, especially through the analysis of seven samples of mosques realized in our country, the Author has skillfully presented the inner physiognomy and spiritual poetics of the mosque space. This poetics of the mosque space is expressed in a multitude of architectural forms whose 'concreteness' is most evident in straight, curved,

circular, semicircular, elliptical, quadrangular and other lines, which are concrete enough to clearly emphasize the aforementioned poetics of the mosque space, and yet are sufficiently abstract to they move the mosque space to the predominance of the imaginative one, which alternately offers the observer from the side the dome-vaulted interior space of the mosque, and the image of the endlessly open space of a macrocosmic temple vaulted by the endless 'dome' of the firmament. This alternating playfulness of the architectural language of the mosque building and its constant doubling macrocosmic and microcosmic images of the mosque space simply leaves us wondering in our own amazement: where, in fact, are the real boundaries of the mosque space?

If we listen to the famous saying of the Prophet of Islam about the boundaries of the mosque space (Muslim, Masajid, 4), we can clearly read from it the answer that the boundaries of that space coincide with the boundaries of the macrocosm. The whole world is a place (mosque) suitable for individual and collective, secret and public discourse of man and God, man and all the universes in and around him. On the other hand, if the symbolism of the mosque essentially corresponds with the symbolism of the human person as such, and definitely corresponds, then the boundaries of the mosque space completely overlap with the boundaries of human nature, with the primordial, primordial nature of the human personality, which is defined within the Islamic religious worldview as comprehensive the existent (al-kawn al-jāmi') in which every bit of the macrocosm is collected and which, therefore, symbolizes the 'bank of stem cells of the universe' as such. Just as the mosque space encloses the entire hierarchy of macrocosmic worlds. The complete content analogy between the mosque and man only comes to the fore when analyzing the crown physiognomy of the mosque space and the 'space' of man's inner being. The mosque space is designed with minaret, mihrab, mimber and jurs, and man's inner being with spiritual heart (fuād), soul (nafs), contemplative mind ('aql) and creative imagination (khiyāl). What the minaret is for the mosque, as the vertical that connects Heaven and Earth, transitory and eternal, it is the contemplative mind for man's microcosmic temple, that 'interpretive prophet' in him that helps him to unerringly draw the line of distinction between truth and lies, illusions from of reality, the beautiful from the ugly, the just from the unjust, etc. What the mihrab is for the mosque is the spiritual heart in man, the only 'place' in man's microcosmic temple worthy of the presence of God. What the minbar is for the mosque, it is the soul for man, that undisputed 'ruler' of the entire microcosmic kingdom, who listens to the messages of the holy call from the minaret and the quiet whisper from the mihrab, in order to compose herself and know in which direction the 'Nuhov's ship' should be steered. ' of the human person in his life-long navigation through the space and time of man's earthly years. Finally, what is important for a mosque is the 'creative imagination' in the human microcosm, an organ of supersensible cognition that helps man to transcend, at least for a moment, the boundaries and boundaries of cosmic time and space, to 'walk' between worlds and interpret symbolic architectonics the language of the philosophy of total existence, all the more so because this language is always mysterious and enigmatic towards the lower worlds, while towards the higher worlds it develops from the mystery of symbols into the pure Reality that is the only one. Carrying deep within himself a fundamental feeling for everything that the symbolism of the "architectural language" of the mosque expresses in his own design perspective, the Author himself, through his own professional experience, through realized and unrealized mosque projects, not only clearly testified to this feeling, but he translated it into his own hermeneutic of the 'mosque space', a hermeneutic that not only brings freshness and inspiration to the modern language of the sacred architecture of Islam, but also offers an irresistibly appealing, non-offensive design of the mosque space as a public space where a human being lives and acts as a being of dialogue , multiculturalism and as God's own gloss on the face of the macrocosm, whose domed vault embraces the entire human civilization and selflessly opens itself to every gaze that longingly rises towards it”...

Book 7. Hadrović A. Water and man in autochthonous symbiosis in Bosnia and Herzegovina. Sarajevo: Avicena. 2014 (Figure 20).



Figure 20: Cover page of the book Water and man in autochthonous symbiosis in Bosnia and Herzegovina. Hadrovic A; 2014

Excerpt from the review of Academician Prof. Dr. Muhamed Filipovic

...”Hadrovic divided his consideration of the relationship between man and water, indicating in the subtitle that it is about an autochthonous Bosnian-Herzegovinian situation in which the solutions to that relationship discussed in the work were created. The first part is dedicated to the country of Bosnia and Herzegovina as the ground on which this relationship

is established, which is determined precisely by some properties of that country as a geological and geographical creation. This is how Hadrovic presents Bosnia and Herzegovina in its geological, geomorphological, geographical, mineralogical and climatic context, then the orological and hydrological situation of that soil as a whole. The second part is devoted to the human, social basis of life in that country, which means that in that part it deals with the history of Bosnia and Herzegovina. The third part of the work is dedicated to considering the physical, chemical, biological and physiological properties that are essential for human consumption of water and its utilization in general. At the end of this part, the author deals with the relationship of man to water as an aesthetic phenomenon, as a source of pleasure and inspiration and as an object of artistic creation...

...In his work dedicated to man, Professor Hadrovic leads, after presenting the Bosnian space in its basic definitions through geology, geography, climatology and other sciences that investigate its soil and natural phenomena on it, as a space where natural, and then and social processes of creation, explores water itself, first as a natural element, and then in its relationship with man, in existential, sanitary, aesthetic and every other aspect, providing a very extensive and varied documentation of the way in which people are on our soil, treated water as one of the essential conditions of their life and on which they created a special world with the role of water and people's lives when they are directed towards each other. Hadrović shows the different ways in which water shows itself and enters a certain space, such as springs, streams, rivers, estuaries, inlets, islands, beech trees, waterfalls, ponds and similar numerous and varied ways and forms of how water enters the human room. Likewise, he shows and gives examples of the relationship of man to water through the creation of cisterns, cisterns, pools, houses, and above all wells, captured springs, wells, and above all and above all fountains, as the most common relationship of intimacy between water and man, functional and aesthetic fusion two factors that create essential features of space, because any space without the presence of water is empty and poor, and any water without a person is meaningless.

Taken as a whole, it can be concluded that this work by Hadrovic is the result of a very rare way of thinking and approach to discovering the inner meaning and task of architecture and the elements that are part of it, although they are not and do not have to be present in the very idea of the work. Namely, the architect does not have to be aware that his work brings two worlds into relationship. One world has already been created, which is the world of nature, and the other world is created by humans, but this can be seen in every great architectural work, and it is precisely the way in which this relationship is resolved that gives value to his work.

Reading this book by Hadrovic was intellectually refreshing and a pleasure, and it brings joy to the reader when he realizes that architecture, at least the opinion about it, knows and knows how to resist the dominance of mere technology and interest over the humane and at the same time natural creative inner content and sense of construction. The world in which we will live will look the way architects imagine and realize it, because there will no longer be anything natural in it, and this is precisely the reason that architecture itself brings back the whole of nature and the inner meaning of the relationship between man and nature to life through the way of thinking about construction, and then the idea and execution of the construction. In this sense, I give Hadrović's work the highest rating for intellectual boldness, for an extremely precise and broad insight into the human and humane content of the creation of an architectural work and for establishing very important aesthetic principles of construction, and as such I recommend this work with satisfaction and conviction to all who are interested in a single and philosophically based and comprehensively informed opinion on the problems of contemporary construction endeavors and architecture in general as a humane art, and not only as a building skill".

Book 8. Hadrovic A. A new approach to the conceptualization and materialization of an architecturally defined space. Sarajevo (in Bosnian): Faculty of Architecture, University of Sarajevo; 2016 (Figure 21).



Figure 21: New approach to conceptualization and materialization of architecturally defined space. Hadrovic A; 2016

Excerpt from the review by Prof. Dr. Martine Zbasnik-Senegacnik, professor at the Faculty of Architecture of the University of Ljubljana

..."In recent decades, sustainable architecture has become synonymous with contemporary architecture, which ensures a high-quality and healthy residential climate, with as few negative impacts on the environment as possible. Built space is one of the main culprits for current environmental problems, due to the use of non-renewable sources of raw materials and

energy, emissions that occur throughout the building's lifetime, and waste generated during the building's use phase, especially at the end of its life cycle. So, as architects, we have a great responsibility for the state of the environment, that is why it is necessary in the educational process to develop the sensitivity of young people to these problems and, at the same time, to introduce knowledge about architectural concepts that ensure less energy use and less emissions into the environment, while at the same time enabling a healthy and comfortable stay" ...

Book 9. Hadrovic A. Architecture in drawings and paintings. Sarajevo (in Bosnian): Faculty of Architecture, University of Sarajevo. 2018 (Figure 22).

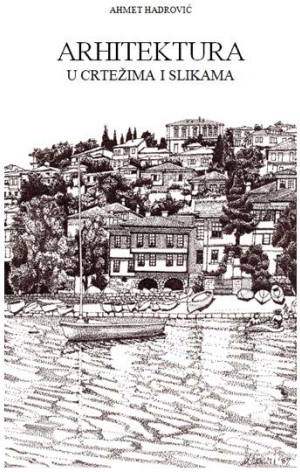


Figure 22: Cover page of the book Architecture in Drawings and Pictures. Hadrovic A; 2018

Excerpt from the review by Prof. Sabrija Bilalic, MSc, full professor at the Faculty of Architecture, University of Sarajevo

..."The manuscript of the book deals with the author's works from his student days until today. The works are presented through drawings, sketches and photographs, and are documented with the accompanying text. It is about specific architectural works, projects that the author worked on as a student, and later as a graduate architect, then drawings that followed the author's scientific research, starting with specialist, through master's and doctoral work. There are also numerous drawings and sketches that were part of the author's published scientific research articles, 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. The manuscript is a monograph on one author, that is, 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 contribution of this manuscript is that the author shows the importance of drawings and sketches in two ways:

- as initial capsules, ideas, which can later be depicted with different drawing techniques, up to the very realization of the object or subject, but also

- as a presentation technique of an already created object, object or environment.

...This manuscript will contribute to the reaffirmation of hand drawing as a technique for designing and displaying architectural objects and contexts, and I am happy to recommend it for doing".

Excerpt from the review by Prof. Lade Pervan, M.Sc., B.Sc. Acad. painter, full professor at the Faculty of Architecture, University of Sarajevo

..."The manuscript of the work by Professor Ahmet Hadrovic under the title "Architecture in Drawings and Pictures" could, as the field it covers, be placed under the concept of architecture in context. The aforementioned manuscript follows the author's design-scientific process through the three phases of his schooling, and the course of the design and scientific-research process mentioned during his advancement in the design sense, and the development of his career at the Faculty of Architecture, through five chapters. The scientific-research process, as well as the design opus, is placed in time (with its results also placed in chronological order) in the period that goes back to the present day, to the period when this manuscript should be published. During this process of presenting the work, a type of 'link' is the author's artistic oeuvre that follows the previously mentioned way of working. In the two chapters (first and second) of this manuscript, studio drawings are presented that have an 'independent' artistic value. Also, many works have a documentary value in addition to their artistic value...

...Throughout the complete manuscript, one encounters numerous information in written or visually offered form that indicate a multitude of additional contents, as an indicator of the multidisciplinarity and comprehensiveness of architecture. There is also a handful of information that is linked to the previous ones, and in this way the reader can find interesting, unexpected content...

…The first chapter gives a picture of the author's student days and sketches, so in this context we can mention the names of his professors and mentors related to the subjects within the individual fields studied at the faculty. Written in professional language, in a very acceptable way, this work has a wide range of purposes. In addition to people who are professionally engaged in architecture in any segment, and interested readers regardless of professional orientation, this manuscript is largely dedicated to and

recommended to students as an accessible and useful work for them. In addition to students of the Faculty of Architecture, students of related technical faculties and art academies can find their spheres of interest in the offered manuscript...

...Considering the multi-layered quality of this manuscript with its professional, educational and informative values and the importance this work can have for students of the Faculty of Architecture, professionals and the general public, its appearance certainly has its reasons. The author of the work offers the possibility of high-quality, creative and accurate knowledge and certain information to the interested audience, as well as some new knowledge related to this complex, casually shaped, artistically rich work (given that the name of the manuscript is also related to drawings and paintings), which captivates with a special the type of expression, the way that makes the textual content interesting, clearer and closer to the readers"...

Book 10. Hadrovic A. Architecture in the travelogues of an architect. Book 1: The Balkans. Sarajevo (in Bosnian): Faculty of Architecture, University of Sarajevo. 2018 (Figure 23, left).

Book 11. Hadrovic A. Architecture in the travelogues of an architect. Book 2: Mediterranean. Sarajevo (in Bosnian): Faculty of Architecture, University of Sarajevo. 2018 (Figure 23, middle).

Book 12. Hadrovic A. Architecture in the travelogues of an architect. Book 3: Asia. Sarajevo (in Bosnian): Faculty of Architecture, University of Sarajevo. 2018 (Figure 23, right).

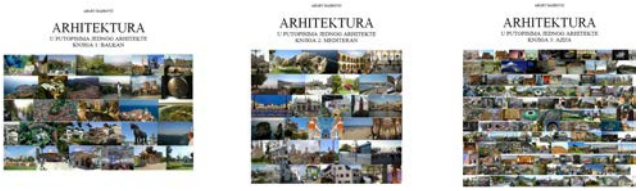


Figure 23: Cover pages of the book Architecture in the travelogues of an architect. Hadrovic A; 2018

Excerpt from the review by Prof. Dr. Nina Ugljen Ademovic, full professor at the Faculty of Architecture, University of Sarajevo

..."The manuscript is divided into three books, each of which deals with the area of the Balkans, the Mediterranean and Asia. Furthermore, each area is systematized according to a certain number of chapters and sub-chapters, and processed with the methodology "according to which architecture is understood as Architecturally Defined Space (ADS) whose basic elements are Environment (natural and social), Man, Boundaries and Perspectives". This is how the author built his rich travel experience by visiting and covering 16 countries and as many as 156 cities in his travelogue.

Viewed in its entirety, this manuscript presents the author's efforts to factually present the areas he visited, traveled and recorded, through the prism of the key determinant of his research - architecture. Bearing in mind the representative number of data, especially the photographs taken by the author himself, it is clear that this is a specifically set travelogue, as a structurally demanding procedure, to which the author successfully responds with a systematic approach and adequate methodology...

...Finally, it should be emphasized that this manuscript is a continuation of the author's search for the significance of cultural identity and the role of architecture in its construction. Supporting open views on the issue, he, in the strength of the built context, unearths hidden values. Due to the breadth of the research area covered, as well as the topicality of the positions that can be read through extensive graphic material, as well as the freedom it leaves to the reader, this manuscript represents a significant contribution to the correct interpretation of the spatial dimension of identity, which, developing under the influence of social interactions, results in architecture"...

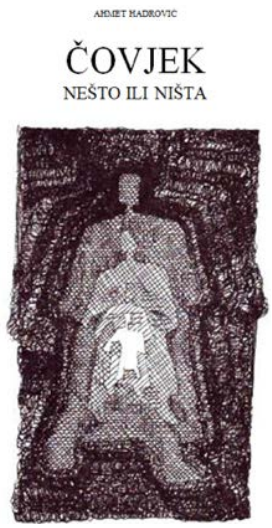
Excerpt from the review by Prof. Dr. Else Turkusic Juric, associate professor at the Faculty of Architecture, University of Sarajevo

..."Manuscript of the book "Architecture in The Trevels of an Architect" by Prof. Dr. Ahmet Hadrovic, consists of three impressive volumes: BOOK 1: BALKANS, BOOK 2: MEDITERRANEAN, BOOK 3: ASIA. The structure of each of these three books consists of chapters - which refer to the countries of the visited region or continent. As stated in the prefaces, the author went on trips for various reasons and visited countries and places in different periods of time, which (at the end) he combines in the presented travelogue manuscript into certain cultural-geographical formats: the Balkans, the Mediterranean and Asia...

...In elaborating on the theme of the travelogue, the author mostly relies on his scientific research works and books, confirming and arguing anew in a different way some of the already stated theses and conclusions about the complex and multiple relationship between man and society, at the center of which is architecture. The applied methodology of the manuscript has already been applied in the author's doctoral dissertation, according to which architecture is read as an architecturally defined space through the elements: Environment, Man, Boundaries and Perspectives. Thus, the reader of the book, as a traveling researcher, is offered or left to choose, the possibility to reveal the character, essence and

development of the presented cities, states and societies through these elements. The manuscript is intended for a wider and professional audience, due to the nature of the topic and the way it is processed. It will be especially useful for students of architecture, urbanism, art history, history and cultural sciences. In a free interpretation, it is possible to state that the most famous travelogue is actually Homer's ancient epic 'Odyssey' - viewed as a travelogue written by another author, and not by the protagonist himself or a witness to the events experienced on the trip. It is understandable that this is the oldest narrative (literary - artistic) form of the epic. But in the context of the travelogue, I mention it because of man's unquestionably present curiosity and his drive for research and change. As important as Odysseus himself is, as someone who initiates the cognitive process of life, so is the storyteller Homer himself, who becomes the formulator of the content and the prose medium, without which the lived experience would not become experiential and cognitive. And that, according to some, this travel epic is seen as a "folk" derivative of Greek mythology, it was again generated from man's primordial need to know others and differently, to push the boundaries of his world and knowledge about him and life. This is what distinguishes every travel writer. So also that author-traveler who, after a certain time, without the original intention of writing a travelogue, realizes that the accumulated, reconciled and lived experience was carried by exactly those impulses and that without them it could not have been so summarized. In this way, the manuscript of the book “ARCHITECTURE IN THE TRAVELS OF AN ARCHITECT - BOOK 1: BALKANS, BOOK 2: MEDITERRANEAN, BOOK 3: ASIA” by Prof. Dr. Ahmet Hadrovic”...

Book 13. Hadrovic A. Man: Something or Nothing. International Journal of Multidisciplinary Research and Publications (IJMRAP). 2023 (Figure 24).



Picture 24: Cover page of the book Man: something or nothing. Hadrovic A; 2019

Excerpt from the review by Prof. Dr. Mehmed A. Aksamije, academician of BANU and EASA/ASAE, full professor of the Academy of Fine Arts of the University of Sarajevo

...”In many scientific fields, and especially in moral worldviews and religions, we can come across an often mentioned phrase: understanding the other. In a broader sense, this phrase could have the meaning of: getting to know, understanding, appreciating, getting to know, perceiving, critically thinking, discerning, respecting, sympathizing, valuing... However, it is rare to encounter a self-questioning reality that is consciously indicated and written with meaning graphemes. he consciously presents the act of understanding himself, that is, the dun'jáluč man about the human being and his metaphysical essence in the Universe. The question is how to understand them, because each form carries a certain spectrum of properties that make it a personality. How to understand a personality that is constantly experientially and scientifically questioned and another that is completely different and exists within the framework of traditional ethical norms? How, if not in the possibility of the existence of the ultimate limits of the multiverse within the experience of 'awakeness' of a man who is 'something or nothing', that is, a man who has a clear mission within the framework of the defined and gifted attributes of space and the benefits of worldly knowledge. Such a person perceives space as [...]” the most general concept that is characterized by: omnidimensionality, boundlessness and permanence. Space is everything that is, what was and what will be”.

However, here and now we encounter a manuscript that needs to be transformed into a 'book', so we inevitably ask ourselves if there is a more traditional means of communication that could be used to get to know different characteristics, both human and attribute? Is there anything more concrete than an epic that explains one life's self-awareness, the possible influences of empiricism, spirituality, morality, humanity, intellectualism, subjectivity, sensitivity, reasonableness, diversity... and structural way of thinking? Is there anything more concrete than the orientation of homo islamicus towards 'loyalty to the Most High' which becomes a paradigm for the reduction of symbolic aspects of forms and concepts that consistently connect the exterior of forms (sūrah) with their inner meaning (m'anā), and enables the understanding of man's spiritual determinations, conceptual forms that are included and analyzed, not as mental abstractions, but as reflections of certain archetypes within the cosmos, mind and soul of man, i.e. the imaginal world (mundus imaginalis). It is known that the generation and shaping of a personality is preceded by a whole series of factors: (still) parents, birth, childhood environment, education or lack of education, professional orientation, position in society, faith or unbelief, material situation, spiritual situation, social and other recognition or non-assignment of the

same... This future book, as a form of epistemological expression, has the ability to show and introduce the well-wisher and the curious to the personality, focused on analyzing the nature of the acquisition of knowledge and how such knowledge connects it with similar concepts such as philosophical truth, traditional belief and scientific explanation. Attitudes, thoughts, actions, ideals, needs, desires..., as well as various claims about knowledge of 'something' are intertwined in all of this. That 'something' is not 'nothing' because we found out that we 'know something'. It is a presentation of the nature of knowledge of empirical justification and the rationality of desirable sources and extent of knowledge, that is, the postulates of previous and last prophetic forms of reflection of beliefs or acquired convictions. In this way, at least tentatively (for essential and more experienced readers), one can get to know about the thematic and conceptually oriented telling, thinking, opinion, interpretation, points of view, points of view, explanations, instructions, previous experience, testimony, deep conviction and conclusions of the 'Author'. It is necessary to point out that the negative attribute is not present; The author was in a situation to respect what is understood as negative in empirics, but he obviously did not observe the phenomenology of evil neither in the context of Abraham's (Ibrahim's) faith in Jewish writings, nor in Plato's 'Laws', nor its study in Hellenistic, Stoic and Epicurus philosophical school, nor about the Christian interpretation of evil as a lack, which can be attributed to beings in the created world because they are inherently imperfect, nor in the Islamic (Ar. sherr) which includes everything that is contrary to good, and not even in the context of possible or inflicted 'evil to the space', which 'in the Author's opinion is not an 'idea' but the overall material and immaterial world in which matter and energy are in unity'. The issue of war and warfare, which are the direct causes of evil 'as a universal and ancestral aspect of human nature' or as a 'result of specific socio-cultural, economic or ecological circumstances', is addressed, but not as urbicidal degradation, devastation, destruction, dehumanization, disintegration, in fact the negation of space. as a product of committed evil. The symbolism of the elaborate, which includes conceptual analysis and presentation, can be observed through the drops of rain (water) that fall from the sky and form a swollen river. The river is not a symbol of life, knowledge and fertility - it is literally a gift of the attributes of space and the earthly realization of life-knowledge-fertility, which with its tributaries empirical and theological content decodes the attitude of the 'Author'; not only to the semantic-pragmatic meaning, but 'only' to the new, symbolic-experiential relevance. It seems justified to say that 'significant effects' together with the present impressions and emotions, which, from the author's point of view, are decisive in the interpretation of the content, and contribute to the increase of meaning, which can change our previous knowledge of the literal meaning, and even contradict it. The meaning does not escape, it remains in readable graphemes, in the passes of the personal, scientific and theological. It must be admitted that such a symbiosis of diversity is rarely, very rarely encountered. Summarizing the assessment presented about this impressive manuscript form of the future book, I would value it as an original scientific work with an important and multi-use methodological contribution in the domain of terminological treatment of empirical and theological meaning with the author's symbolic-experiential relevance”...

Excerpt from the review by Prof. Dr. Emir Fejzic, full professor of the Faculty of Architecture of the University of Sarajevo

...”Prof. Ph.D. Ahmet Hadrovic wrote a text that is and is not based on his previous work. Yes, to the extent that he dealt with space and its physical characteristics and appearance as part of his faculty occupation. Not so much because, among other things, he came to the conclusion that space is characterized by omnidimensionality, boundlessness and ubiquity, which is why his thinking about space, in addition to the physical sphere, also touched the transcendental sphere. This change was made possible by a rich life experience. It resulted not only in a different approach to what 'was the professor's job', but also in a different attitude towards everything physical, and especially non-physical around him. The layered reflection touched on numerous topics, and ended with what it most often ends with: an attempt to understand man as a thinking being and, within that, to understand oneself through the understanding of another”...

Book 14. Hadrovic A. Architecture carved into rocks. Sarajevo (in Bosnian): Faculty of Architecture, University of Sarajevo. 2019 (Figure 25).

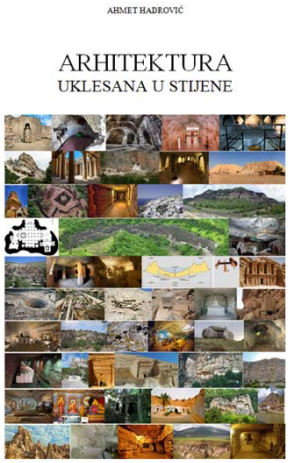


Figure 25: Cover page of the book Architecture Carved in Rocks. Hadrovic A; 2019

Excerpt from the review by Prof. Dr. Lemje Chabbouh Aksamija, full professor at the Faculty of Architecture, University of Sarajevo

..."The magic of travel that emerges as an idea as soon as you look at the content of the book gives Professor Hadrovic's work an unusual charm and leaves the reader to travel and get to know distant and mystical places. But this is only a superficial perception of a great idea, which hides within itself the desire of the author to directly and indirectly present and once again elaborate his inexhaustible theme, which is existential space. This time, Professor Hadrovic boldly embarked on an analysis that is directed towards distant areas, the common denominator of which is BUILDING CARVED IN THE ROCKS. A great feat, in my opinion, was made already by the fact that each time it was necessary to engage in a professional analysis of the construction process and the achievement of results that are visible today, analyze the past, investigate authenticity, and often also originality, establish mutual links and give a unique attitude, encompassing all of them buildings that belong to the architectural heritage. At this moment, when science remains silent in the face of the results of some civilizations, daring to elaborate and offer solutions is truly a feat for me. Never more than today have we had the opportunity to hear how the world's great minds speak with reserve about the past, insisting that it is only about hypotheses, which do not have to be reality. The civilizations that left their traces in the rocks recognized above all stone as the most permanent material, I will say with certainty the historical material, which allows us to look at and question the values we inherited today. Thanks to this book by professor Hadrović, which is not a tourist guide through this topic, but a journey into the unknown with a scientific analysis of existential space, we can state with satisfaction that it is exceptional material that can be read with ease and great interest"...

Book 15. Hadrovic A. Light in Sacred Architecture. Sarajevo (in Bosnian): Faculty of Architecture, University of Sarajevo. 2021 (Figure 26).



Figure 26: Cover page of the book Light in Sacred Architecture. Hadrovic A; 2021

Excerpt from the review by Prof. Dr. Mehmed A. Aksamija, academician of BANU and EASA/ASAE, full professor of the Academy of Fine Arts of the University of Sarajevo

..."The book LIGHT IN SACRED ARCHITECTURE, authored by Prof. Dr. Sci. Ahmet Hadrovic, published by the Faculty of Architecture of the University of Sarajevo, certainly covers and complements the curricula of the subjects taught by the author at the Faculty of Architecture of the University of Sarajevo. In this book, on approximately 390 pages and over 200 tables, drawings and photographs of precisely marked origin and authorship, the historical, philosophical, religious, psychological, aesthetic... dimensions of the problem of the presence and use of light in sacred architecture are developed. Prof. Dr. Sci. Ahmet Hadrovic, as an authority in this area and a person with enormous knowledge and experience, behind whom are three monographs, 48 books and over sixty scientific papers, several studies and over 350 realized architectural projects, decided to once again provide an opportunity to readers (especially architecture students who are educated for jobs that include such activities), even for those who are not inclined to the phenomenology of light in architecture or are not their primary sources in this field, to see in one place a lot of useful information related to the use of daylight and light sources through different eras of human development civilization. These are certainly, especially from today's perspective, one of the more significant chapters in the book. Since the role of light is a phenomenon that people encounter in everyday life situations, the issues that are dealt with can be significant and attractive for a wider readership. Within the framework of scientific production in the country and the region, this is the first work in which current knowledge is systematized in connection with the assessment of historical truth, where the phenomenology of light is approached as a physical phenomenon that affects the comfort and practical use of space, and a symbolic phenomenon rich in social and religious meaning. . Based on empirical scientific research, the author provides a more comprehensive picture of what today's science could say about this phenomenon. The goal of Professor Hadrovic's analysis basically represents the formation of a historical and practical basis on the basis of which it is possible to indicate specific approaches to the use of light design in different civilizational structures and certain periods of their creation; it was a long way from light produced by fire, torch, lamp and candle to the invention of the light bulb. The history of artificially generated lighting fixtures in this book is broadly divided into four periods, which overlap and together illustrate the slowly changing lighting technology. As stated, the first was the primitive, the period that includes the age of torches and lamps of prehistoric human beings. Then the world of ancient Greece and Rome entered the scene, a classic stage, which marks

the peak of artificially generated light sources and possible lighting effects in those civilizational periods. The medieval phase witnessed the development of metal lamps with glass lanterns, and the culmination occurred with the appearance of the first practical incandescent light bulb by Thomas Edison, and continues today in different principles of generating light sources (high-pressure, low-pressure and led sources).

The points of view of many forms of origin and produced by the effect of the historical conditioning of the generation of light sources, comparing and analyzing the solutions were analyzed, along with an appropriate classification, and at the end, a concluding analysis was presented on the sacred objects designed by the author (Adil-bey Mosque in Sarajevo, Kuwait Mosque in Sarajevo, the City Mosque in Breza and the Islamic Center in Novi Travnik). When it comes to the evaluation criteria that were applied in the research/presentation of the complete material, in addition to the conditionality of the moment of creation, they mainly refer to the concept, function, forms, and different approaches within the mentioned forms of sacred objects, i.e. the diversity of spiritual identities is dynamized. Such an author's approach exudes the interculturality of the language of light, which represents a specific way of creating a place for a contemplative atmosphere of various forms of religious encounters within temples, shrines, Christian, Judaic, Islamic, Hindu, Buddhist... religious buildings; light in any religion is a special symbol of the presence of divinity. When it comes to the form of sacred objects, a detailed presentation of their spatial structure has been updated: disposition, construction, materialization, acoustics, lighting... The phenomenon of light is approached as a physical phenomenon that affects the comfort and practical use of space, and a symbolic phenomenon rich in social and religious meaning...

In addition to artificial light sources, Sunlight/daylight is also analyzed, which also contributes to the formation, structure and symbolism of sacred architecture, and plays an important role in ancient mythologies and religions. It conditioned the orientation of the objects, their spaces and contributed to their physical and aesthetic entity. The earliest window cavities were unglazed openings in wall panels through which light and fresh air entered the premises of the building. Although the first glass panels, which had both a functional and decorative role, appeared in Rome around the year 65, glazing became widespread in sacral architecture only in the 13th century. The variety of styles of sacred buildings nevertheless testifies to the importance of windows in architectural aesthetics, and the design of glazed windows at all times depended on the development of the process glass making and its availability. In the presented book structure, among other things, it is possible to meet covered domes where the structure of the space is symmetrical and centralized, sometimes a lineta (arched window on the roof) is made in the center of the dome. This central skylight emphasized the space of the building's dome. The projection of the hair from the sunlight caused it that part of the inner surface of the dome becomes more illuminated than the rest. The lack of symmetrical illumination of the dome balanced the symmetrical organization of space and architectural elements under the dome. Most likely due to these and similar effects in sacral architecture he talks about 'writing with light'. However, at one time I was personally impressed by the intuition of the great color master Chagall, who said: Light is not created by an architectural form, it is obedient, it allows light to shape it, it even allows it to permeate it in order to radiate it. It seems that this claim can be the basis on which the area we call the phenomenology of light comes to the fore, which testifies to how daylight illuminates the exterior and interior and how it dictated the way objects were built, used and arranged for centuries. Nevertheless, it must be said that this specific nature of natural light and the atmosphere it creates have their roots in sacred architecture from the era before the advent of electricity, when daylight was the main source of light. Through the present analysis of various sacral objects from different time periods, it is possible to come to the conclusion that daylight in sacral architecture was and is a very important factor that influenced the realization of spatial comfort. Although spatial comfort can have some subjective parameters that determine it, it certainly includes some general parameters, and one of them is certainly daylight, while the intensity of daylight can play a big role in achieving subjective spatial comfort. Therefore, even today, the concept of good architectural practice is certainly not possible or achievable without a functionally designed lighting concept within a spatial unit and strategically designed units to achieve sufficient optimal amounts of daylight...

...Professor Hadrovic can be characterized as the only one remaining, why not say it, despite today's liberalism and the rare occurrence of professional and scientific works in this field - a practitioner and theoretician of architectural activity in our country. We would stick to the adjective uncompromising... Namely, anyone who has had the privilege of collaborating with Professor Hadrović in any aspect of his work in architecture can confirm his zero tolerance for anything that does not imply an absolutely sincere and complete dedication in his approach to analysis. and synthesis of a certain material. Every page of this book talks about the results of such an authentically uncompromising struggle for the meaning, truth and specific appearance of architecture, very convincingly, fundamentally and concisely at the same time. The presented material is almost encyclopedically detailed seriously, it presents Professor Hadrovic and his author's work equally, eruditely striking”...

Book 16. Hadrovic A. EARTH WATER ARCHITECTURE. Sarajevo (in Bosnian): Faculty of

Architecture, University of Sarajevo. 2021 (Figure 27, left).

Book 17. Hadrovic A. EARTH WATER AIR ARCHITECTURE. Sarajevo (in Bosnian): Faculty of Architecture, University of Sarajevo. 2021 (Figure 27, middle).

Book 18. Hadrovic A. EARTH AIR ARCHITECTURE. Sarajevo (in Bosnian): Faculty of Architecture, University of Sarajevo. 2021 (Figure 27, right).



Figure 27: Cover pages of the books EARTH WATER ARCHITECTURE, WATER AIR ARCHITECTURE and EARTH AIR ARCHITECTURE. Hadrovic A; 2021

Excerpt from the review by Prof. Dr. Nerman Rustempasic, full professor at the Faculty of Architecture of the University of Sarajevo

..."The presented Earth Water Architecture manuscript deals with the specific topic of architectural creative work and the human spirit in terms of its scope, way of writing and content. The topic related to underwater architecture is a completely new natural environment that requires from architects and engineers new and innovative concepts of spatial structures, materialization of boundaries and ensuring the necessary conditions from the aspect of human comfort and is related to architectural thermodynamics, lighting, acoustics, security, etc. The manuscript is suitable is for the use of architecture students as professional literature, researchers and scientists in their research related to the field of the manuscript. The manuscript is the result of extensive research, which was systematically and consistently presented by my colleague, professor Ahmet Hadrovic, through the presentation of reference and representative examples of this type of architecture. The book is intended for students of architecture and other technical studies, architects and a wider readership whose interest is focused on new views and concepts in architecture"...

Excerpt from the review by Prof. Dr. Amir Causevic, full professor at the Faculty of Architecture of the University of Sarajevo

..."Water is one of the basic elements among the five basic elements of the survival of life on earth that can be characterized by different visual, psychological and physical aspects and establishes a connection between different aspects such as living and inorganic, culture and nature, etc.

The relationship between water and man involves not only understanding environmental behavior, but also our biological roots. It is believed that people associated certain characteristics of the landscape with greater chances of survival. In addition to being a physical necessity for survival, underwater architecture also served as a defense mechanism against natural disasters, and it also became an anchor for the survival of animals and plants on which humans also depended"...

Conclusion

In the process of designing residential buildings, the designer is in the closest and most sincere relationship with the client. Clients are more or less open to the designer since they are interested in building an apartment that will be a framework for living according to their needs (housing culture). For this reason, clients choose a designer, mostly based on the recommendations of other people for whom the respective designer has already designed a residential space. These circumstances demand from the designer not only a professional attitude towards the profession, but especially patience towards the clients. From the author's experience, the patience shown during the design (and construction) of a residential building always yields good results, and the designer gets the privilege of being a 'member of the client's family' to the extent he determines. When designing multi-apartment buildings, the designer communicates more with the investor during the design phase (who, most often, will be the user of the apartment in the building in question). Such an investor wants a certain number of residential units, of various square footage (according to his assessment of the market), always with the requirement of the possibility of connecting several smaller apartments into one larger one (both horizontally and vertically of the residential building), and dividing the larger apartment into several autonomous residential units. as well as the possibility of adding rooms from one residential unit to another, autonomous, residential unit. In this case, during the construction of the building, all the 'potentials' of the project are realized, where the specific client communicates his requirements regarding the final disposition of the housing unit [1].

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