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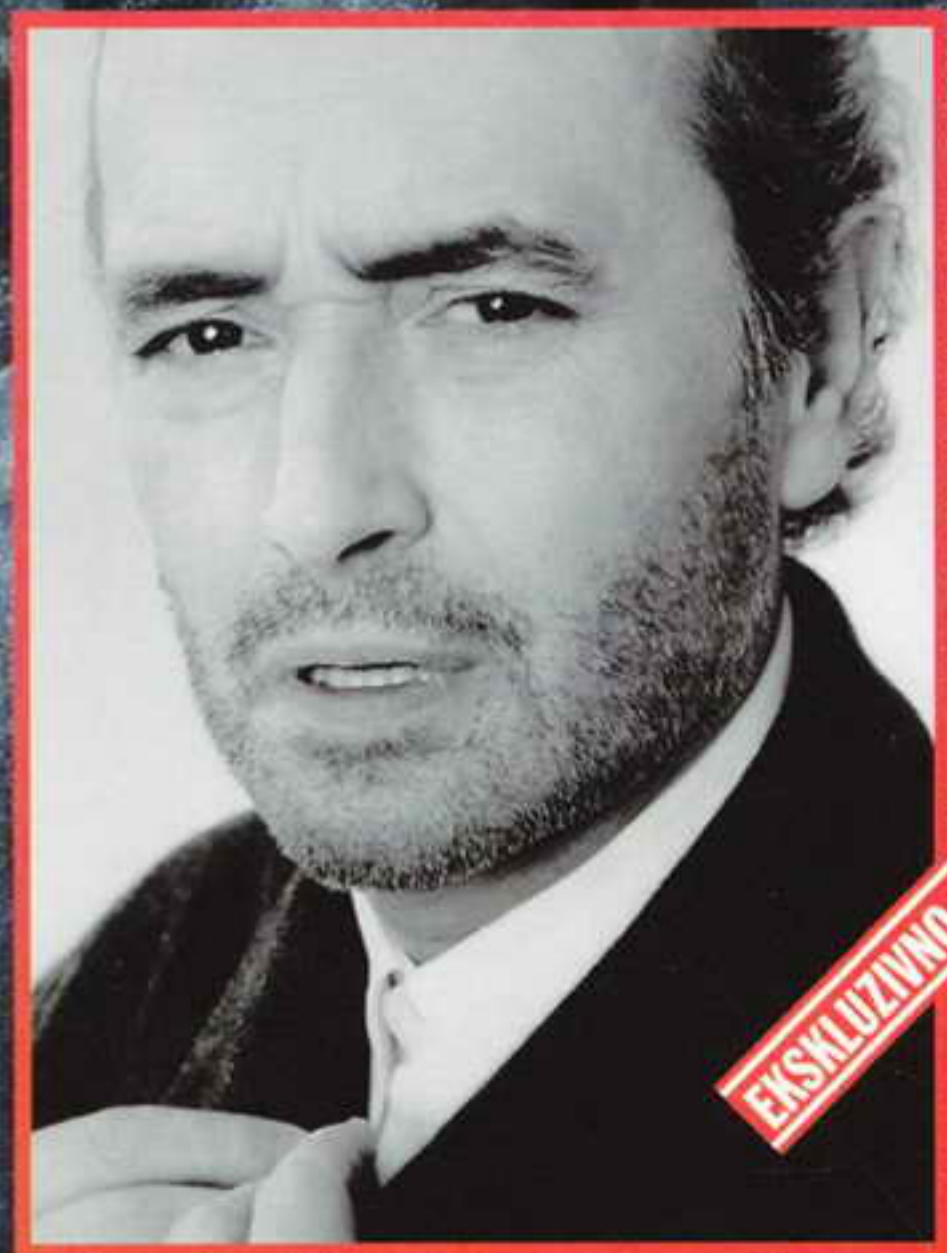
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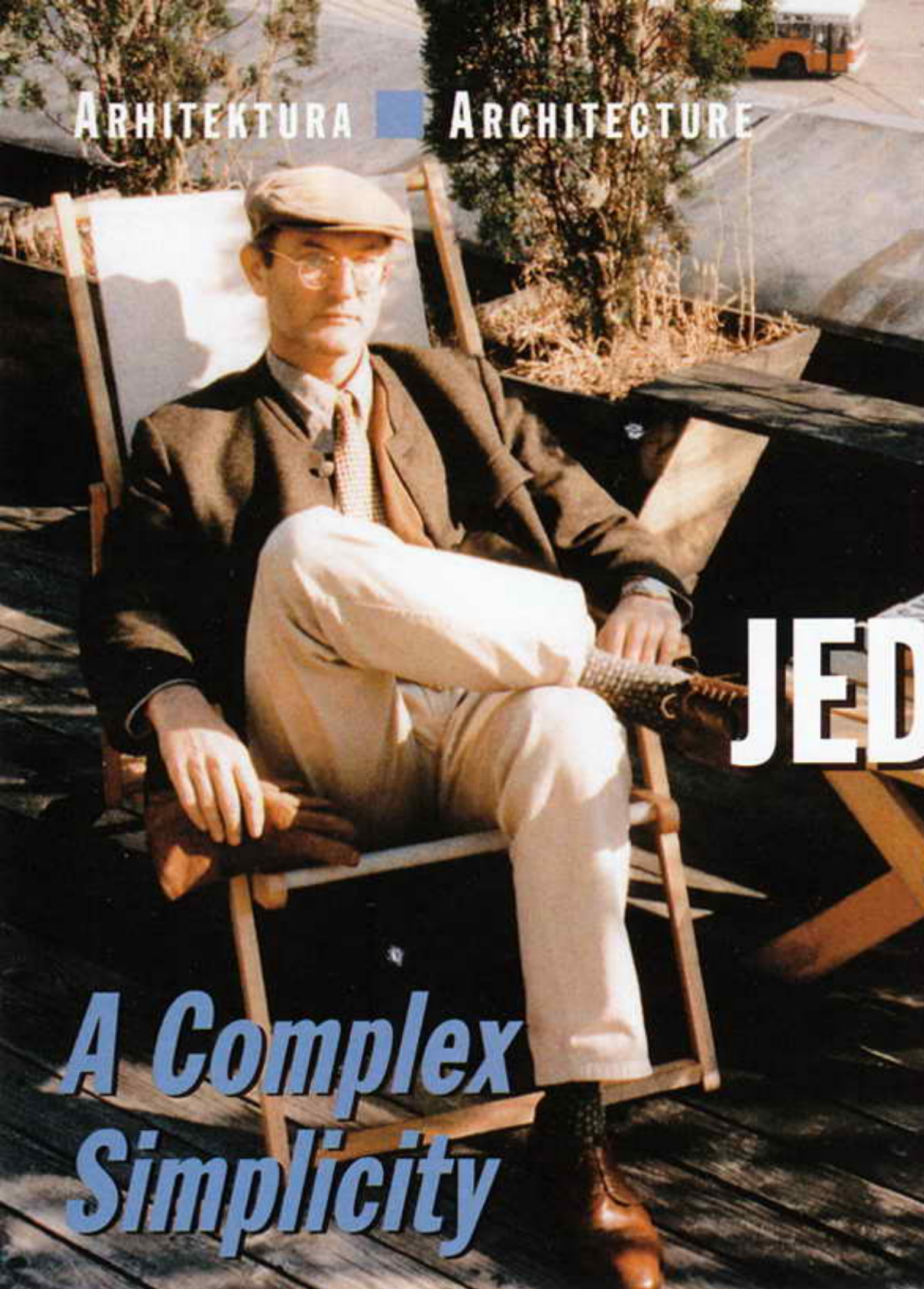
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A Complex Simplicity

SLOŽENA JEDNOSTAVNOST

Mustafa Musić
Arhitekta / Architect

U profesionalnoj karijeri, arhitekta Mustafa Musić prešao je put od alternativca, buntovnika i eksperimentatora, do praktičara-zidara odnosno projektanta-pedagoga.

In his professional career, architect Mustafa Musić has followed his own design, going from rebel and experimentalist to designer and pedagogue.

By Milun Anđelković

Arhitekta Mustafa Musić počeo je svoju profesionalnu delatnost krajem sedamdesetih godina. Najpre se bavio samostalnim radom, da bi sa osnivanjem grupe M.E.Č. koja je promovisala radikalno novi pristup arhitekturi u našem podneblju, skrenuo pažnju šire stručne javnosti. Mnogostrukom aktivnošću, koja je uključivala i objavljivanje tekstova i manifesta, kao i mnogobrojne izložbe u zemlji i inostranstvu, Mustafa Musić nastojao je da u sivilo tadašnje produkcije unese drugačije tonove i razmišljanja. Isprva su njegove ideje ostajale uglavnom na papiru, dok danas on za sobom ima veliki broj uspešnih i često nagrađivanih realizacija. U vreme nadolazećeg postmodernizma, fragmenti Musićevog projekta „Ulica sećanja“ bivaju uvršteni u antologiju *Post-Modern Classicism* (Architectural Design, London, 5/6 - 1980), nesumnjivo najvećeg autoriteta u domenu te pojave, Čarlsa Dženksa.

U bogatoj Musićevoj radnoj biografiji vidno mesto zauzima njegovo učešće na Dvanaestom pariskom bijenalu arhitekture 1982, kada je bio jedini predstavnik naše zemlje.

Od 1986. godine zastupljen je i u opštoj „Prosvetinoj“ enciklopediji, u odrednici „Srpska arhitektura od najranijih dana do danas“, a na njegovo ime nailazimo i u biografskom leksikonu „Ko je ko u Srbiji 95“.

U svojoj profesionalnoj karijeri Mustafa Musić je prešao put od alternativca, buntovnika i eksperimentatora, do praktičara - zidara odnosno



Architect Mustafa Musić began to work professionally at the end of the seventies. Beginning as a freelancer, he went on to found the group M.E.Č., promoting a radically new approach to architecture in our area and attracting the attention of wider professional circles. With his broad-ranging activities including writing, research, making presentations and holding exhibitions, Musić attempted to introduce different ways of thinking into the monotonous climate of the time. At first, his ideas never made it beyond paper. Today, however, standing behind him are a great number of successfully realized works and almost just as many awards. When postmodernism emerged as a style, a portion of Musić's project "Street of recollection" was included in the *Anthology of Post-Modern Classicism* (Architectural Design, London, 5/6 - 1980) by the highest authority in that particular field, Charles Jencks.

In Musić's rich biography an impressive chapter was his participation at the 12th Paris Biennial of Architecture in 1982, when he was the only representative of our country. In the "Prosveta Encyclopedia" from 1986, Musić is mentioned in the entry entitled "Serbian Architecture from the Earliest Days to Nowadays" comprising more than 30 architects. His name can be found in "Who's Who in Serbia 95".

In his professional career, Musić has followed his own design, going from rebel and experimentalist to designer and pedagogue. In his important early works - all "paper architecture" - Musić formulated a unique architectural expression that was later realized in various and distinguished projects. Besides designing successfully developed building projects, Musić's work also includes work in the field of interior design, as well as the reconstruction of significant monuments of Serbian architecture including SKC, the "Officers' House",



projektanta-pedagoga. U značajnim ranim radovima „papirne arhitekture“ Musić će formulirati osoben autorski izraz, materijalizovan kroz kasnije vrlo zapažene realizacije. Osim osmišljavanja i prostorne konkretizacije arhitektonskih ideja Musićev rad obuhvata i oblasti enterijera, kao i rekonstrukcije značajnih spomenika srpske arhitekture (SKC - „Oficirski dom“, Rektorat beogradskog Univerziteta - Kapetan Mišino zdanje itd.).

U okviru svog ateljea - projektnog biroa „ZENIT-inženjering“ - sa grupom mladih, talentovanih i ambicioznih saradnika, Musić već 15 godina rešava i obrađuje najrazličitije arhitektonske zadatke. Ključne osobine Musićevog autorskog rukopisa jesu pažnja i suptilnost koncipiranja ideje o prostoru. Ta ideja je uvek sveža i drugačija, ona uključuje minucioznost negovanja svakog elementa arhitektonskog sklopa, sve do najmanjeg detalja. Stoga rad u Musićevom birou nema atribute rutine i prakse, već pre svega istraživanja, studiranja i rešavanja problema, od konstruktivnih do likovno-plastičnih.

Vrednost takvog rada potvrđena je najvišim stručnim priznanjima u našoj zemlji. Tokom poslednjih godina više realizacija osmišljenih u Musićevom ateljeu dobile su najviše stručne nagrade i priznanja u našoj zemlji: Nagradu „Aleksandar Šaletić“ za enterijer noćnog kluba „XL“, Borbinu nagradu za arhitekturu za tenis klub „Vračar“, Veliku nagradu Salona arhitekture za Vilu „S“.

Mustafa Musić ovako tumači svoj projektantski kredo:
- Po mom mišljenju dobra arhitektura znači pre svega dobro misaono polazište, odnosno valjan estetsko-idejni koncept. Pre nego što nešto uradite morate dobro poznavati i razumeti kontekst, bilo koje vrste, unutar kojeg će neka ideja biti plasirana. Tek kada širokim pogledom obuhvatite zadatak koji treba da rešite stvarate pretpostavku da oslobodite vlastitu kreativnu misao, i da istovremeno iskažete znanje i talenat. Samo i jedino tako, uz kreativni napor, možemo očekivati vredno arhitektonsko delo, sa atributima inovativnog, delo koje predstavlja ili bar sadrži elemente idejnog ili misaonog pomaka. ■

**Moj projektantski kredo je
- jednostavno i jeftino, ali osobeno i autentično.**

**My designing credo is - simple and cheap, but also
specific and authentic.**

the Belgrade University rector's office, and Captain Miša's edifice, to list a few.

Musić's atelier - Zenit Engineering - employs a group of young, talented and ambitious assistants and has been actively engaged for the past 15 years in the execution of various projects. Characteristic of Musić's work are his carefully planned concepts and subtle interpretations of space. His ideas are always fresh and different, but never lacking a meticulous consideration of each element in the architectural structure. Hence, the work that takes place under Musić's watchful eye is far from routine and practice, but consists of research, study and problem-solving that is as true of his approach to construction as it is to visual detail.

He has received the highest professional recognition that our country has to offer, which confirms the value of his approach to architecture. Of the more recent projects designed and realized by Musić's atelier, three were recognized by the following awards: the Aleksandar Šaletić Award for the interior of the nightclub XL (1997), the Borba Prize for Architecture for the Vračar tennis club (1998), the Great Award of the Salon of Architecture for villa "S" (2001).

This is how Mustafa Musić describes his designing credo:
- I think that good architecture primarily means good thinking, in other words a clear concept of aesthetics and design. Before you start to do anything you have to know and understand the context within which an idea can be then applied. Only when you realize the designing task in full can you form the basis for creative thinking and at the same time show your knowledge and talent.

Only with serious creative effort can we expect to accomplish a valuable architectural creation, with attributes of innovation, the sort of work that will represent or at least contain the elements that make a change in design or mental structure. ■