AESTHETIC CONSCIOUSNESS IN CONTEMPORARY SERBIAN ARCHITECTURE: BULEVAR OSLOBODJENJA, NOVI SAD, SERBIA

A B S T R A C T

This paper intends to show that the presence of aesthetic consciousness in the architecture of selected examples implies the existence of aesthetic consciousness of the author and consequently the existence of creative processes of the author-creator. Furthermore, this paper presents and analyses an identified causal link: after an overview of *observational* aesthetic elements, it focuses on *experiential* aesthetic elements, which implicate the presence of the author's aesthetic consciousness, as well as the existence of the author-creator's creative processes in the object from the analysed architectural sample. More specifically, this paper explores the use of experiential aesthetic elements: 1) aesthetic intent, 2) intuition, 3) imagination, and 4) speculative thinking through a display, systematisation and evaluation of all 31 public buildings on Bulevar Oslobođenja (Liberation Boulevard), an arterial road in Novi Sad, Serbia.

An analysis of the given architectural and urban sample, along with an evaluation of the employed (experiential) aesthetic aspects, demonstrates not only the presence of aesthetic consciousness, but also its presence in the author himself and thus the presence of quality of the architecture and urban planning from the second half of the twentieth century through to the first decade of the twenty-first century in Serbia.

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INTRODUCTION

This paper argues that the presence of aesthetic consciousness in the architectural design also implies the existence of aesthetic consciousness in the author himself and thus the existence of the creative process of the author-creator.

It is presumed that there is a system to the creative process, a designed use of specific elements that indicate the presence of aesthetic consciousness. Further analysis, a mixture and the use of the mentioned elements, comprise the creative process. The systematic use of particular aesthetic elements of the creative process and aesthetic consciousness are always in a causative-consequential relationship.

The paper presents and analyses this relationship: the existence of aesthetic elements in the architecture of analysed buildings implies the existence of aesthetic consciousness and the creative process of the author, *i.e.*, the creator. The existence and the level of representation of the aesthetic aspects, *i.e.*, *experiential aesthetic elements* (in addition to observable aesthetic elements) such as: *aesthetic intent, intuition, imagination and speculative thinking* of each building covered in the research determines the existence of aesthetic consciousness and the creative process in the author-creator with respect to specific architectural objects of that sample, followed by the representation of an aesthetic consciousness and the creative process throughout the entire architectural and urban complex.

A STUDY CASE SELECTION - HISTORICAL OVERVIEW

As this paper focuses on researching aesthetic consciousness and determining aesthetic parameters, the analysis covers a completed architectural and urban sample built during different socio-political periods starting with the second half of the twentieth through to the first decade of the twenty-first century. In order to recognise and analyse aesthetic parameters of the architecture and urban planning, the selection includes all public buildings, as the most authoritative representation of both the economic state of society and the aesthetic consciousness of the creator, *i.e.*, society. Bulevar Oslobođenja has been selected for this purpose as it is the largest completed architectural and urban complex in Novi Sad to be built in the last 60 years.

The construction of Bulevar Oslobođenja began and was completed in the second half of the twentieth century in what was then the Socialist Federal Republic of Yugoslavia (SFRY) characterised by asocialist organisation of

society. The construction of public buildings started at the same time as the construction of the street itself, and it lasted all the way into the first decade of the twenty-first century, when this architectural and urban complex was completed. Thus, these public buildings were built from 1954 until 2007 as part of one urban outline but under different states carved up on the territory of former Yugoslavia and different socio-political arrangements that came with it (Figure 1). They were built in the SFRY, which lasted from 1954 to 1992, the Federal Republic of Yugoslavia (FRY), which dissolved in 2003, the State Union of Serbia and Montenegro (SAM) that followed, and the Republic of Serbia (RS) from 2006 after Montenegro broke away from the three-year loose union with Serbia. The period when Serbia became a country of its own coincides with the construction of the last public buildings on the boulevard.

Within the context of our study, the boulevard is very significant as a completed feature of Novi Sad whose construction integrated various social and economic systems (socialism, the period of democratic transition and democracy), all of which left their indelible mark on the aesthetics of the town and the manner in which it was shaped.

From the outset, the boulevard represents a central road and a new city linear centre of Novi Sad, and with its sheer physical dimension (its total length) it plays a pivotal role in the transformation of the town. The idea for building the boulevard was conceived in a period other than those that its construction took place, while its construction was shaped in line with new general urban plans made in 1950, 1963, 1974, 1985, 1994 and 2003, which served as a basis for the development of this idea and for elaborating the project.

Fig. 1. Panoramic view of a partially constructed Bulevar oslobođenja around 1968 (Source: <http://vgis.nsurbanizam.rs>)

Bulevar Oslobođenja is the longest street in Novi Sad, starting at the Novi Sad train station and ending at Most Slobode (Liberty Bridge), which extends over the Danube River to Mt. Fruška Gora. The boulevard extends from one end of the town all the way to the other. Its construction involved breaking through the old city centre in one part of its course. Both ends of the boulevard were undeveloped and, for this reason, facilities were first built here. The remaining portions of the boulevard were built within the framework of this defined urban zone of the boulevard in the second half of the twenty-first century. It is unlikely, or rather impossible, that the boulevard will be extended further considering that it borders on an international railway line at one end and the Danube River on the other (Figure 2). The boulevard was built with the aim to increase activity and improve transport links across the city area, but also to make better use of the space and make it economically viable. Bulevar Oslobođenja is today one of the busiest streets in Novi Sad, with the greatest number of businesses and public buildings. It has 31 public buildings, which have been chosen as the topic of the aesthetic analysis of the research partially presented in this paper. Running 4.4 kilometres end to end, the boulevard has 14 public buildings on the side with odd numbers and 17 on the side with even numbers.

AESTHETIC ELEMENTS WHICH POINT TO THE EXISTENCE OF AESTHETIC CONSCIOUSNESS IN ARCHITECTURE

Understanding an architectural creation as an artistic creation, through confirmation in the history of architecture and arts, the existence of aesthetic consciousness, the creative process and their active dialogue in architecture, are a prerequisite for creating an artistic/architectural work. The existence of aesthetic consciousness is determined by the existence of the creative process (and vice versa), and both require (at least) two actions of the creator of the work: first a tendency to reach a “pragmatic solution of any kind,”¹ at the level of affective attention, and the second, having a desire to reach a “greater complexity in communicating ideas,”² where rational knowledge is not crucial³ and where the field of action is within an intuitive, immaterial sphere.

Taking into account the specified field and the manner of aesthetic action of the creator of the artistic/architectural work, aesthetic elements determining the creative process and the aesthetic consciousness of the author, with which they are always in a causative-consequential relationship, are divided according to the sphere of understanding during the creative process, into a group of real, material aesthetic parameters or observational aesthetic elements, and an intangible group of aesthetic parameters or experiential aesthetic elements.⁴

Thus, the integrity of the creator of an artwork (and the artwork itself) is embodied in the author's aesthetic consciousness achieved through the creative process that is always a multi-layered, aesthetic action, *i.e.*, action at the observational and experiential levels. Although an architectural work can exist only through the use of observational aesthetic elements, an artistic/architectural work consists of aesthetic elements from both aesthetic groups which constitute a natural whole despite their different properties in the creative process.

Bearing in mind the complexity of the creative process during the creation of an artistic/architectural work through the use of several groups (levels) of aesthetic parameters, and the fact that the sample selected for the purpose of this paper has already been constructed, the ability of the authors to articulate the observational group of aesthetic parameters, by aspiring to create a realistically defined, functional, design and technological solutions, was taken as a given value when analysing these buildings. The primary goal of this analysis, in order to find and confirm the artistic/architectural value of the objects, and thus demonstrate the existence of the author's aesthetic consciousness and creative process, is that a higher degree of aesthetic consciousness, *i.e.*, an upgrade and interpretation of affective attention, is defining the representation and use of experiential aesthetic aspects during the creation of the examples of the analysed sample.

Observational Aesthetic Aspects in Architecture

Observational aesthetic aspects, previously mentioned as the starting point of the creative process, are a group of aesthetic elements used in an initiated creative process, but do not necessarily imply the existence of the author's aesthetic consciousness, but a targeted and objectively combined use of aesthetic elements related to observation (through using and incorporating experiential and learned elements into an architectural assembly), making a material contribution to the architecture of a building. The use of these aesthetic elements is certainly necessary during the creation of an artistic/architectural work either before or after it, where the use of intangible aesthetic elements is implied in order for the work to really exist in time as a work that "destroys the emotional inertness and sleepiness of the soul with its contemplative power."⁵ The observational aesthetic aspects in an architectural work, as a rational basis but (at the end of creation) also as a result of internal, experiential aesthetic aspects, represent an articulated definition and a solution to the functional design and technological requirements, as well as a definition of the requirements in the mutual communication taking place between the meaning of these aspects.⁶

Understanding the creative process as a complex use of several groups and levels of aesthetic elements from both observational and experiential aesthetic groups, as well as the fact that both groups of aesthetic elements have different properties but ultimately form a natural whole, implies that the use of aesthetic elements at the observational level cannot exist independently in an artistic/architectural work. The use of these elements, from the observational level, in an artistic/architectural work “introduces technology, the value of materials, the process of rationalisation and functionality,”⁷ with the simultaneous emphasis of the potential of experiential aesthetic parameters in the same work.

As the primary goal in the further presentation of the aesthetic values that qualify the author’s work as an artistic and architectural work, this research implies the existence of observational aesthetic elements in all of the analysed public buildings, assuming their author/architect has the necessary experience and knowledge to make an architectural object.

Experiential Aesthetic Aspects in Architecture

Experiential aesthetic aspects are part of the intangible sphere of the author’s action in artistic creation, and, as the author’s individual creative power or a “flash of creativity”⁸, they are a group of aesthetic elements necessary for the creation of an artistic/architectural work. Experiential aesthetic elements are related to the aesthetic consciousness and the individual, creative action of an artist – the architect who interprets the affective (observational) aesthetic elements characteristic for the early phase of design, confirming their values as well as their possible meaning.⁹ In the constant creative dialogue, “which drives changes in aesthetic perception through the process of evaluating and reviewing observational values,”¹⁰ the author creates not only an architectural object but an architectural and artistic work, a product of a complex, aesthetically conscious, creative process that always includes both spheres of action: a) to define clear functional, design and technological solutions (observational aesthetic aspects of the work) and b) an articulated, expressed reflection of a fragment of reality¹¹ (experiential aesthetic aspects of the work). Thus, the author’s conscious use of experiential aesthetic elements represents promotion of the creative process into the sphere of the intangible, that is, the existence of a process of artistic creation, which also implies the author’s aesthetic consciousness. Aesthetic consciousness, the result of the intangible, “internal judgment as part of creative action,” with a constant “changeability and a search for possibilities in expressing observational values,”¹² is defined by the existence of experiential aesthetic elements.

Observing the use of experiential aesthetic elements, as the artist's own interpretation of observational aesthetic elements, we see a creative process, or artistic creation, in this, non-material, sphere taking place through the artist's use of the basic group of experiential aesthetic elements: 1) the *aesthetic intent* or the attitude of the architect-creator, 2) *intuition* or the idea behind architectural creation, 3) *imagination* or the theme in the object of architecture, and 4) *speculative thinking* or the character of the architectural object.¹³ Such internal activity of the artist during artistic creation, apart from its pragmatic, observational aesthetic values, is a "creative experience" or a creative process in which, "research of various experiential possibilities and emotional reactions to observational values,"¹⁴ takes place through the use and combination of aesthetic intent, intuition, imagination and speculative thinking – the basic group of experiential aesthetic aspects in artistic/architectural work. Thus, during this creative process "affective attention determines aesthetic intent, which, in turn, drives intuition and imagination. Through the interaction and the transformation of aspects, as well as their internal aesthetic evaluation and reassessment, intuition and imagination provide a framework for continuous dialogue between components of space and time,"¹⁵ with, we could add, speculative thinking being the goal of "the search for new possibilities for sensory expression within the creative process."¹⁶

As a review of observational values takes place within the creative process which "can be defined as an act of artistic creation,"¹⁷ the existence or recognition of the mentioned group of elements that make up *experiential aesthetic aspects* in the architecture of the analytical sample signifies the existence of a creative process, and furthermore, the existence of the creator's aesthetic consciousness within individual artistic/architectural objects being analysed. More broadly speaking, this presupposes the existence (in various degrees of representation) or the lack of aesthetic consciousness in an environment in which the object has been built.

Aesthetic Intent or the Architect-Creator's Attitude

Aesthetic intent represents the starting point for creative research, and the creative process in the creation of an artistic/architectural work, and is causatively linked to the "existence of a fragment of reality."¹⁸ A fragment of reality, at this stage of the creative process, serves as a basic review and evaluation of the observational values of an artistic/architectural space and "does not have to be linked to resolving a particular pragmatic problem or function"¹⁹ in order to create the possibility of transforming these observational values (as well as cultural, social, *etc.*) into an artistic/architectural work. The same as in creative

research, the creative process at this initial level (of forming an author's aesthetic intent), represents the initiation of architectural space interpretation while "at the same time avoiding to reflect on functional and pragmatic solutions. Spaces without a defined function, rich in perceptual dual values, which, if possible, cause tense feelings, are very useful in this process."²⁰

The aesthetic intent or attitude of the author is the starting element for the group of experiential aesthetic aspects and confirms the intent, aspiration and need of the author for creative realisation and expression within the creative process. As an aesthetic intent provides a link to the fragment of reality, it is also a precondition for further development to the second element in the group of experiential aesthetic aspects – the idea of the author of the future artistic/architectural work, and "allows for the free development of intuitive and critical thinking aspects which are separate from the peculiarity of the pragmatic task"²¹ in the further process of artistic creation.

Intuition or the Idea behind the Architectural Creation

Intuition or the idea behind a creation, as a second stage of creative research, is an aesthetic element in the group of experiential aesthetic aspects which, by building on aesthetic intent "through new modes and possibilities of expressing perceived values"²² represents the basic driving force behind artistic activities during the transformation of space and time understood as artistic categories.

Intuition is founded in the author's aesthetic intent through an interpreted fragment of reality, and is perceived as an imaginary goal or performance attained through the creative process. It represents the author's ability to articulate the concept of a newly created (or imagined) experiential understanding of a possible reality. Intuition may be "defined as a constant search for abilities and new observational values based on the interaction of purely sensory values between a greater numbers of aspects."²³ For this reason, due to the formation of an intuitive process for experiencing a new reality, it provides the potential for the further development of the creative process into an imaginative approach to the conceptualisation of the idea.

Imagination or the Architectural Theme of an Object

The third step in creative research and the creative process is the use of imagination, an aesthetic element of a group of experiential aesthetic aspects, during the creation of an artistic/architectural work. The power of the author's imagination, which can be interpreted as the theme of the architectural work, is still related to the author's internal interpretation of a fragment of reality although

closer to an internal, realistic interpretation of observational aesthetic aspects in value, through previously experienced and processed aesthetic intent and intuitions – ideas (where the results are now embedded as an architectural theme of the object). At this stage of the creative process, the previously established aesthetic intent and intuition now start the process of artistic creation through imagination that “represents an important transition from a purely abstract to a contextually defined idea, while still outside the utilisation process.”²⁴ From the articulated need and aspiration for artistic creation, imagination represents the process of “structuring this tendency using, above all, intuition and existing experience as a basic tool.”²⁵

Although still subjective in its character, imagination is a link between an intangible interpretation of perceptual aesthetic elements and the artist’s artistic experience during the creation of an artistic/architectural work. With this creative impulse/imagination, the possible uses of aesthetic aspects is verified through a process that “corresponds to ideas of creative activity as an aesthetic reflection on the real world,”²⁶ which results in the conceptualisation of ideas (the previous step in artistic creation) into the architecture of an object.

Speculative Thinking or the Character of an Architectural Object

Speculative thinking as “the fourth step in the creative research process is aimed at establishing a critical approach to evaluating procedures and results achieved in the first three phases.”²⁷ At this stage of creative research, or creative process,²⁸ the author does not seek to find the ultimate methodology in designing – creating an artistic/architectural work by using speculative thinking, he is incorporating values internally outlined in the previous three steps, together with his own creative experience, through an open process of internal combining and changing (replacing) values obtained while interpreting previously recognised, observational aesthetic aspects. Here, the “process of reviewing established aesthetic values reaches a level where their external, cultural and social judgment becomes an open possibility,” where speculative thinking “defines the personal relationship of the creator according to the role of a rational and intuitive approach to the creative process.”²⁹

This last step in using aesthetic elements (the group of experiential aesthetic aspects) in the creation of an artistic/architectural work within the author’s creative process can be defined as a tendency towards “an internal review of the research process, and not a rational explanation of its properties, as an ultimate solution,”³⁰ and the recognition of the character of an architectural object by

examining and analysing the objects of an analytical unit – the products of the creative process and the aesthetic consciousness of the author (only in the creation of an artistic/architectural work).

EXCERPT FROM PRESENTATION AND ANALYSIS OF 31 PUBLIC BUILDINGS WITHIN A COMPLETED URBAN SAMPLE

The analysis has been carried out to define to what extent all four aesthetic elements from the group of experiential aesthetic aspects in the process of creating artistic/architectural work have been applied to the 31 public buildings within the completed urban sample. (Figure 2) Each building is comprehensively analysed through three main groups of scientific research methods. First, the paper defines the problem/subject of the analysis, lists the adequate theories which will be used, along with field research and the analysis of all elements, followed by data processing which serves as the basis for developing a system of hypothesis. Secondly, the analysis from the general to the particular is conducted, where the analysis of data is directly applied to the representative sample, while constantly comparing it with an entire subject of this analysis. The analysis of the subject has led to reaching conclusions about the nature of the issue aimed at confirming this hypothesis. Lastly, through the analysis from the general to the particular, the synthesis of results for the analysis is summarised and compared with the hypothesis. Two buildings are selected as best examples of the use of all four aesthetic elements, which are a precondition for creating an artistic/architectural work to the author/creator, while the result of the analysis itself covers all of the 31 public buildings of the urban sample in question.

Commercial Building of *Elektrovojvodina* (B.O. 100)

The building, much like all the other public buildings located on the street, is marked by its address: 'B.O.100'. It belongs to energy provider *Elektrovojvodina*, which is located on Bulevar Oslobođenja 100. It is a multi-storey building built in two stages: the main building in 1977-1978 and the dispatch centre's annex built in 1989.

The Elektrovojvodina building was designed by Milan Matović, a well-known Novi Sad architect. The main building was built in 1977-1978, together with a residential building extending to the north, while the dispatch centre was built on the south side of the main building in 1989 as a separate facility connected by a footbridge to the main building.³¹

Fig. 2. A plan of Novi Sad with all public buildings located on Bulevar Oslobođenja – a completed urban planning unit (Source: Nemanja Radusinović)

This impressive complex of buildings glorifies reinforced concrete by its construction, appearance and aesthetic experience, and thus is one of the most important contemporary architectural achievements in Novi Sad.

By reviewing and observing the aesthetic elements of the building, one can see the author's clearly expressed attitude and his aesthetic intent to create a symbol of its time and the aspirations in architecture and art of that time, as well as the creation of artistic/architectural work – a timeless experience (Figures 3 and 4).

The architect offers consistency during the streaming of aesthetic intent into the idea of the building, with an exhibited and sensitive energy flow, by developing the main building from specific volumes which, with their positioning and their interaction, remind of a movement, compression and direction of energy, from individual parts of the building into separate, higher parts, which then continue to transmit this energy vertically into the open space and the environment above the building itself (Figure 5). Built a decade later, the dispatch centre reaffirms Matović's idea regarding the flow of energy, where the same idea is evident, only this time through the positioning of the volume of the object, the energy is directed towards the observer and Bulevar Oslobođenja, making the observer experience the (energy) unit through the vertical and horizontal expansion of energy (Figure 6).

With a clear aesthetic intent or attitude, as well as with a developed idea, he draws up the subject of this business facility from the field of electrical energy, as an object that will 'radiate energy', and eleven years later confirms the same through an annex of the dispatch centre. The main building is formed as a unit comprising elements which achieve the feel of the energy movement through their form and positioning. The lower, lateral volumes of significant dimensions, are grouped around the central and highest chamber, which transmits the horizontal energy of lateral volumes, achieved from a solid attachment alongside it, into its vertical plane 'emitting' vertically into the space above the building. Both lateral volumes are presented as a basis for reinforced concrete roof elements, which with their motility and shape complement the vertical emission of energy from the width of the southern base and the depths of the northern base, and parallel to the energy emitted vertically from the axis – the mast of the building (Figure 6). The movement of energy can also be seen in the dispatch centre which incorporates the same theme,

Fig. 3. B.O. 100 main building
(Source: N. Radusinović)

Fig. 4. B.O. 100 dispatch center's annex
(Source: N. Radusinović)

Fig. 5-6. B.O. 100: Analytical sketch – main building and dispatch center's annex (Source: N. Radusinović)

Fig. 7. B.O. 100: Elevation of the main building and the dispatch centre's annex (Source: N. Radusinović)

only with a different form conditioned by a different period of creation where, through the construction of the footbridge connecting the two buildings and the same rippled infusion of glass into reinforced concrete, the same effect of movement and emission of energy is achieved, but this time across the horizontal and towards Bulevar Oslobođenja, that is the observer (Figure 7).

The striking character of these business facilities, (individually and as a complex), as objects that are unequivocally perceived as energy emitters, lies in their clearly formed aesthetic intent or the architect's attitude, his intuition or idea, imagination or the theme of the object as a desire to create an artistic- architectural work. In the final stage of the creative process and the creation of this artistic-architectural work, the author has through speculative thinking woven his experience into this complex, and, within a span of eleven years, formed a complex with a complete aesthetic experience of the natural circulation of energy achieved through the movement, compression and direction of the energy level throughout all four dimensions.

Retail Building *Merkator* (B.O. 102)

This retail building, much like all the other analysed buildings located on the street, is marked by its address: 'B.O. 102'. It belongs to retailer Merkator, which is located on Bulevar Oslobođenja 102. It is two-storey building built in 2006-2007.

Merkator Centre is among the last in a series of public facilities built on the boulevard in Novi Sad. Considering that it is located on an important and busy Novi Sad intersection, the corner of Bulevar Oslobođenja and Bulevar Cara Lazara (Prince Lazar Boulevard), this building is among those which, with its architectural and aesthetic elements, should be a landmark, in addition to being a location for socialising.

The author of the design concept was Slovenian architect Vladimir Koželj, developing design project further with Damir Merковиć.³² They expressed their creative attitude through the formation of a simple membrane set up around the most recognisable, retail content in the facility. Their basic position and initial aesthetic intent for a design focused on spending and consumption within its walls is recognisable when looking at the simplified facade membrane (Figure 8).

Fig. 8. B.O. 102 (Source: N. Radusinović)

Fig. 9. B.O. 102: Elevation (Source: N. Radusinović)

In the further understanding of the use of experiential aesthetic elements during the creation of this facility, one can feel the domination of the author's initial attitude, which he elaborates and transforms into the idea of the primacy of successful sales without depicting internal content on the facade of the building itself. Although highly elaborated (the idea of trade), the facade itself conveys a simplified emotion and the author's neutral idea. The introduction of transparent glass surfaces into the facade membrane of this shopping facility indicates that the author's idea may possibly have been to open the facility up to the visitors, yet by installing it on the upper floors of the building, keeping this only 'window' inaccessible to passersby while useful to consumers for taking in this significant urban environment (Figure 9).

As the author's primary idea for successful retail remains reserved only for the space within the facade membrane, the solution for presenting the theme of this work was found in the eye-catching, marketing feature placed on the facade, as one of the few remaining solutions. Through this, the entire theme of the object was placed within a marketing label that, with its dimensions and eye-catching positioning on the building facade, further emphasises and evokes the character of the facility itself.

Although the character of a solely commercial object is recognised through the significant dimensions of the facility itself, as well as through the well-designed and easily conceivable vertical communication channels made of glass, the character of the retail facility is experienced only through the marketing label on the facade. The authors' aspiration towards a high-quality design and the side stairways and elevator verticals enclosed in a glass membrane, have certainly contributed to the perceptual aesthetic level of his work, while the character of this facility, from the aspect of the use of aesthetic elements at the experiential level, remains inconceivable or unstable, especially if it is experienced only through the marketing label bearing in mind conditions of a market economy, changes of the owner and thus, consequently, the marketing features themselves.

EAST SIDE - ODD NUMBERS
north to south

Fig. 10. The appearance of objects – the eastern side of Bulevar Oslobođenja, odd numbers
(Source: N. Radusinović)

RESULTS AND PRACTICAL APPLICATION

Twenty-six objects with a public character, found within the analytical sample, have been analysed from the point of view of the representation of the previously presented group of experiential aesthetic aspects, located in Novi Sad's Bulevar Oslobođenja, as well as five other objects not located on the boulevard itself. In this manner a total of 31 objects, that is, all 31 public buildings on Bulevar Oslobođenja in Novi Sad, which together constitute the analytical sample, have been presented in the results of the analysis.

The analysis of each of the 31 public buildings, from the standpoint of the existence or absence of the discussed aesthetic experiential aspects, enables a further evaluation of the same objects individually from the point of view of the level of representation of each of the four experiential aesthetic elements. In addition to determining the presence or absence of aesthetic elements, such a detailed analysis has enabled an assessment of the quantity (level) of representation of these four aesthetic elements, from the group of experiential aesthetic aspects, within the individual objects. Shown through numerical values, the levels of use of experiential aesthetic elements in objects from the architectural and urban analytical sample represent the aesthetic levels of the objects and thus the levels of aesthetic consciousness of the authors-creators. The presented values represent a numerically valued level of the use of the group of experiential aesthetic elements, and thus a numerically valued representation of the aesthetic consciousness, that is, the author-creator's creative process. Objects with a full representation of all four experiential aesthetic elements received a maximum score of '4', while the lowest score designated by the number '0' signifies the absence of all four experiential aesthetic elements in an object. A numerical (ranked) review of the aesthetic level of objects, as well as the aesthetic consciousness of the authors, was made possible by examining the objects with the numerically represented level (quantity) of representation of the four aesthetic elements from the experiential group of aesthetic aspects. Objects with the highest values are at the following addresses (and the designations):

- Bulevar Jaše Tomića (Jaša Tomić Boulevard) 6 (B.J.T. 6) designed by architects Imre Farkaš and Milan Matović,
- Bulevar Oslobođenja 11 (B.O. 11) designed by architect Bora Radusinović,
- Bulevar Oslobođenja 31 (B.O. 31) designed by architect Aleksandar Dragomanović,
- Bulevar Oslobođenja 92 (B.O. 92) designed by architect Vladimir Vražić,
- Bulevar Oslobođenja 100 (B.O. 100) designed by architect Milan Matović,
- Bulevar Oslobođenja 129 (B.O. 129) designed by architect Živa Bugarski,
- Bulevar Oslobođenja 131 (B.O. 131) designed by architects Živa Bugarski and Lazar Matović,

WEST SIDE - EVEN NUMBERS south to north

0m 2.5 5 10 20 50m

N.F. 12
1999

B.O. 102
2007

B.O. 100
1978 + 1989

B.O. 92
1987

B.O. 80
around 2004

B.O. 78
1989

B.O. 76
1989

F.U. 1A
2005

B.O. 58
1988

B.O. 56A
2007

B.O. 46A
1988

B.O. 30B
around 2005

B.O. 30A
1995

B.O. 30
2001

B.O. 18
around 2002

B.O. 2A
2001

B.J.T. 6
1964

Fig. 11. The appearance of objects – the western side of Bulevar Oslobođenja, even numbers
(Source: N. Radusinović)

while objects with the lowest mark are at the following addresses and designations:

- Futoška street 1A (F.U. 1A) designed by architects Tijana Kresović and Vaso Kresović,
- Augusta Cesarca street 18 (A.C. 18) designed by unknown architect.

In addition, by placing the evaluated objects in a hierarchical series, according to their year of construction, the overall aesthetic architectural level of the period, or the aesthetic consciousness of the period in which individual objects were created, and thus the level of the authors' aesthetic consciousness, could be presented.

Out of the 31 objects analysed, tied to the period of construction and within this completed architectural-urban planning analytical unit, 17 objects were built at the beginning of the construction of the Bulevar Oslobođenja (1954) until 1992, that is during the existence of SFRY; eight objects were built between 1992 and 2003 during FRY; three objects were built from 2003 until 2006 during the state union of SAM; and three objects were built from 2006 onwards during the RS. By evaluating the level of representation of the mentioned group of experiential aesthetic parameters, in relation to the periods of their creation, it is possible to further calculate the mean values for the representation of the experiential aesthetic parameters during these periods. Out of the objects created between 1954 and 1992 (SFRY), the mean value of the representation of experiential aesthetic aspects is 3.62 units. Out of the objects built between 1992 and 2003 (FRY), the mean value is 1.75 units. Out of the objects constructed between 2003 and 2006 (SAM), the mean value is 1.17 units. Out of the objects created from 2006 until the present (RS), the mean value is 0.33 units.

By considering the evaluation results, from the point of view of the level of representation of experiential aesthetic elements, seven objects in total carry the maximum value denoted by the number '4', while two have the minimum value of '0'. All seven objects carrying the maximum number of points were created during SFRY. They are the buildings carrying addresses:

- Bulevar Jaše Tomića 6 (designated herein as B.J.T. 6) designed by architects Imre Farkaš and Milan Matović,
- Bulevar Oslobođenja 11 (B.O. 11) designed by architect Bora Radusinović,
- Bulevar Oslobođenja 31 (B.O. 31) designed by architect Aleksandar Dragomanović,
- Bulevar Oslobođenja 92 (B.O. 92) designed by architect Vladimir Vražić,
- Bulevar Oslobođenja 100 (B.O. 100) designed by architect Milan Matović,

- Bulevar Oslobođenja 129 (B.O. 129) designed by architect Živa Bugarski,
- Bulevar Oslobođenja 131 (B.O. 131) designed by architects Živa Bugarski and Lazar Matović.

While the two objects with a minimal rating were created during the state union of SAM and during the Republic of Serbia, located at the addresses:

- Futoška street 1A (designated herein as F.U. 1A) designed by architects Tijana Kresović and Vaso Kresović, Augusta Cesarca street 18 (designated herein as A.C. 18) designed by unknown architect (Figures 10, 11, 12).

From a review of the results of the analysis of the representation and level of representation of a group of experiential aesthetic parameters in the architecture of all objects with a public character within the analytical unit - Bulevar oslobođenja in Novi Sad, we have concluded that, apart from there being a causative-consequential relationship between the author's aesthetic consciousness, the creative process and the use of experiential aesthetic elements in the architectural work, a causative-consequential relationship also exists between the aesthetic consciousness of the author (the planned use of aesthetic aspects) and the social aesthetic consciousness, that is society's advancement in the creation of an architectural-artistic work illustrated through the author's intense creative process. In addition, a review of results may also illustrate the opposite. The absence of an aesthetic consciousness and a creative process means an absence of the planned use of aesthetic elements in the architecture of a specific period, and thus the absence of an aesthetic consciousness in the social period.

Fig. 12. Presentation of the evaluation of the level of representation of experiential aesthetic elements (from mark '0' to mark '4') in relation to the year of construction (Source: N. Radusinović)

A synthesis of the research results thus enables us to show the level of our contemporary architecture in the investigated period of time, from the aspect of the representation of aesthetic aspects, aesthetic consciousness and the creative process, as well as the representation of the aesthetic consciousness of society (rise, culmination, decline or stagnation) within the given time periods (in relation to the representation of these elements). Taking into account the results of the evaluation and the years of construction, one can establish a connection between the presence of aesthetic consciousness within the creator and the presence of (aesthetic) progress in the social system, its maturity. The evaluation results show a causative-consequential connection between the aesthetic consciousness of the author of the objects and the (aesthetic) state of society, where a decline in the representation of the author's aesthetic consciousness implies a decline in society's values (Figure 12).

A review of the synthesis of results for the analysis of the use, and the level of experiential aesthetic parameters, during the creation of architectural works within the analytical unit, shows a high and continuous level of use during the period from 1954 and the end of the 1990s and thus presupposes a high level of aesthetic awareness of the author and society during this period. The period from the beginning of the last decade of the twentieth century to the first half of the first decade of the twenty-first century illustrates an uncertainty in the use of experiential aesthetic parameters during the creation of architectural works, or varying levels of aesthetic consciousness, both when it comes to the authors and society. The period of architectural creation of the analytical unit from the second half of the twentieth century up until the present-day (2018), is characterised by a low level of use, as well as the lack of experiential aesthetic parameters in the architecture of the analytical unit. In the end, through the illustrated trend of the use and the level of experiential aesthetic elements, a synthesis of the results attained in this paper shows a high level and a continuity, followed by variation and decline, and ultimately a fall and a downward tendency in architectural-artistic achievements, and the level of aesthetic consciousness in the period from 1954 until the present-day which existed within different social and political orders.

Observing the synthesised results within the wider context, it can be concluded that, through architectural creativity, society can be formed in two ways: through full creative power, vision and the internal maturity of the author – creator of the artistic/architectural work, as well as through the mere use of architectural, “Gestalt theory, which in itself does not secure a quality of aesthetic perception.”³³ Furthermore, we have concluded that the high level of aesthetic consciousness

(embodied in the artistic work through the author's creative process and inner strength), *i.e.*, the existence and level of aesthetic consciousness within an author (recognised and experienced in a created architectural/artistic work), are proportionate to the level of (aesthetic) elevation of the entire society. The understanding of an architectural creation as an artistic creation also leads to the conclusion that the mentioned causative-consequential relationship between an author's developed aesthetic consciousness and the progress of society can be transposed and recognised in all creative-artistic spheres where the creation of a work of art represents a contribution to the progress of society, while Gestalt theory brings social stagnation.

In painting, this connection between the creative process, a developed aesthetic consciousness, and thus a contribution to society's aesthetic elevation, where the work of art originated, can be explained through a comparative analysis of the works of Rembrandt and Andrea del Sarto. If a work of art was valued according to the author's knowledge of proportions and human anatomy, Rembrandt would certainly have been the most unsuccessful painter of the period, while Andrea del Sarto would have been the most successful.³⁴ However, as Vladimir Mako explains:

“Rembrandt's painting with its contemplative force destroys the emotional inertness and sleepiness of the soul, while del Sarto only observes and experiences through the intellectual enthusiasm of perceiving perfect forms. Essentially, it is about different levels of complexity, which in the first case interpret the spatial and temporal components of emotional maturation of the form as a manifestation of life, while in the second case, the vision has not moved farther than the static system of the beautiful.”³⁵

Returning to the sphere of architectural-artistic creativity, it has been concluded that elements of the observational such as symmetry, rhythm, proportion, *etc.*, do not in themselves constitute a work of art, rather their use as aesthetic elements at the experiential level, causally and consequently connected with the creative process and the aesthetic consciousness of the author lead to the creation of a work of art and “their use, the structure of their unification, as well as the conceptual aspects of their appearance, are what transforms them from aesthetic categories into aesthetic elements of communication.”³⁶ By taking into account their representativeness, the aforementioned comprehensive connection between experiential aesthetic elements, the creative process and an aesthetic awareness of the author represents a prerequisite for the creation of a work of art, transposed from the level of an individual work of art (of

an author) to a group of artworks (art group, movement), recognised at the level of society, setting its aesthetic development. With the understanding of architecture as an indicator of society's development, within which it was created, it has been concluded that striving towards a constant advancement of society means a cultivation and development of art (in this case, architecture) through a continuous development of aesthetic awareness at the macro level, the level of society (social aesthetic consciousness), which is possible only through developed aesthetic consciousness and responsibility at the micro level, with the authors of specific works of art. An aesthetically highly developed architectural environment, thus created, restores, with its identity, society's efforts towards aesthetic development and, at the same time, enables a further aesthetic upgrade of that same society on a newly-formed, now perfected, basis for advanced action and the aesthetic rise of a generation of authors, with an ever-increasing aesthetic consciousness, a more complex creative process and an increasing responsibility of authors towards the current and future society, as well as current and future generations.

NOTES

- N.B. All translations by Igor Ivkov, unless otherwise noted.
- 1 Vladimir Mako, *Estetika – arhitektura: sedam tematskih rasprava* (Beograd: Arhitektonski fakultet Univerziteta u Beogradu and Orion Art, 2005), 112.
 - 2 Ibid.
 - 3 Gérard Genette, *Umetničko delo: estetske relacije* (Novi Sad: Svetovi, 1997), 256.
 - 4 Vladimir Mako, *Estetika – arhitektura: sedam tematskih rasprava*, 114.
 - 5 Ibid., 8.
 - 6 Ibid., 115.
 - 7 Ibid.
 - 8 Ibid., 112.
 - 9 Ibid., 113.
 - 10 Tony Bennett, “Really Useless “Knowledge”: a political critique of aesthetics,” in *Design and Aesthetics: A Reader*, edited by Mo Dodson and Jerry Palmer (London & New York: Routledge), 34-35; Vladimir Mako, *Estetika – arhitektura: sedam tematskih rasprava*, 113.

- 11 Victor Margolin, "Building a Design Research Community," paper read at Design Plus Research, Milano, 17, 19; Vladimir Mako, *Estetika – arhitektura: sedam tematskih rasprava*, 113.
- 12 Vladimir Mako, *Estetika – arhitektura: sedam tematskih rasprava*, 114.
- 13 Ibid.
- 14 Ibid., 121.
- 15 Ibid.
- 16 Ibid.
- 17 Gérard Genette, *Umetničko delo: estetske relacije* (Novi Sad: Svetovi, 1997), 256.
- 18 Wojciech Gasparski, *The Humanistic View of Design*, 1980, paper read at Design: Science: Method, Guildford, 99; Vladimir Mako, *Estetika – arhitektura: sedam tematskih rasprava*, 113.
- 19 Vladimir Mako, *Estetika – arhitektura: sedam tematskih rasprava*, 121.
- 20 Ibid., 116.
- 21 Ibid.
- 22 Ibid., 117.
- 23 Ibid.
- 24 Ibid., 119.
- 25 Ibid.
- 26 Ibid., 118.
- 27 Ibid., 120.
- 28 Ibid., 121.
- 29 Ibid., 120.
- 30 Ibid.
- 31 S. Jovanović, "In memoriam: Milan Matović," *DaNS* 37 (2002): 62.; Vladimir Mitrović, "Prilog istoriji arhitekture socijalističkog šopinga," *DaNS* (2007): 13.; Vladimir Mitrović, *Arhitektura XX veka u Vojvodini, Muzej savremene umetnosti Vojvodine* (Novi Sad: Akademska knjiga, 2010), 295.; Milica Jovanović Popović and Dušan Ignjatović, *Videti energiju* (Belgrade), 121-122.
- 32 D. Merković, "Merkator centar u Novom Sadu," *DaNS* 60 (2007): 20-21.
- 33 Vladimir Mako, *Estetika – arhitektura: sedam tematskih rasprava*, 8.
- 34 Ibid.
- 35 Ibid., 9.
- 36 Ibid.

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TERAZIJSKA TERASA KAO RAZVOJNA OSOVINA CENTRA BEOGRADA

Denis Ambruš

Ključni problem urbanističkog uređenja istorijskog centra Beograda je prostor Terazijske terase koji je tokom vremena menjao izgled, a na koji je ukazao još 1929. godine Nikola Dobrović na međunarodnom konkursu. Njegovom koncepcijom dozvoljava se proširenje tog kompleksa prema potrebi i postepeno sve do savske obale.

Prioritetna su za to dva tipa izgradnje da bi se postigla jedinstvenost i preglednost savske padine. Prvi se formuliše kroz horizontalnu teksturu terase i esplanade, a drugi kroz grozdove zgrada i megastruktura, koji su koncentrisani samo u jednoj zoni. Takvim zahvatom uspostavlja se balans između istorijskog centra i savskog priobalja, sa žarištima na Terazijama i u Savskom amfiteatru, te budućim težištem na razvojnoj osovini Terazijske terase. U tom slučaju dosadašnja „prepreka“ razvoja i integriranja, prepoznata je kao instrument urbanističkog uređenja. Na primeru uređenja Terazijske terase, model razvojne osovine u centru grada, optimalno bi doprineo njenoj konkretizaciji, kao uspešan oblik organizacije prostora, uz uvažavanje identiteta i konteksta centra Beograda.

KLJUČNE REČI: TERAZIJSKA TERASA, SAVSKO PRIOBALJE, RAZVOJNA OSOVINA, CENTAR BEOGRADA

ESTETIČKA SVEST U SAVREMENOJ SRPSKOJ ARHITEKTURI: BULEVAR OSLOBOĐENJA U NOVOM SADU

Nemanja Radusinović

U ovom radu se polazi od stava da prisustvo estetičke svesti u arhitekturi analiziranih objekata znači i postojanje estetičke svesti samog autora, a time i postojanje kreativnog procesa kod autora-stvaraoca arhitektonskog dela. Dalje u radu se zatim daje prikaz i analiza prepoznate, uzročno-posledične veze tj, uz osvrt na estetske elemente *opažajnog* nivoa, fokusira se na estetske elemente *doživljajnog* nivoa, čija zastupljenost znači i postojanje estetičke svesti autora i kreativnog procesa kod autora-stvaralaca objekata analizirane celine. Detaljnije, rad analizira zastupljenost doživljajnih estetskih elemenata: a) estetičke namere, b) intuicije, v) imaginacije i g) spekulativnog razmišljanja putem prikaza i sistematizacije 31 objekta javne namene na Bulevaru oslobođenja u Novom Sadu, koji je izabran za reprezentativnu arhitektonsko-urbanističku celinu.

Prikaz i analiza objekata iz arhitektonsko-urbanističke analitičke celine, a zatim i vrednovanje upotrebe (doživljajnih) estetskih aspekata, omogućava ne samo sagledavanje zastupljenosti estetičke svesti, već i nivo estetske svesti autora, a time i nivo arhitekture tog vremenskog perioda.

KLJUČNE REČI: ARHITEKTURA, ESTETIKA, KREATIVNI PROCES, ESTETIČKA SVEST, SAVREMENA ARHITEKTURA, UMETNOST, AUTOR