

## **Prison Island Goli Otok** A Documentary

Edited by  
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**Prison Island Goli Otok** A Documentary

Institute of Architecture Technology

Graz University of Technology



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# Forgive, but don't forget

## Roger Riewe

Europe has fought its way to democracy - it went the hard way, fighting wars and being involved in long term disputes. After many people thought Europe had come to rest and had found its place in history, the Balkan war broke out, herewith reorganizing the political map of Europe, introducing democracies step by step, at the same time giving its people freedom and the possibility of individual articulation. But there is still some homework to be done regarding the political maps and cooperation between former parties of war.

At present we are teaching a very non-political generation of students to a far extent. Many things are given, all being a result of a wealthy and democratic society. No real burdens, no critical constraints regarding student life and architectural studies. It's a stalemate situation which is imminent and worrying at the same time.

In general the field of architecture responds to society, to changes of society and to behaviourism of society. Therefore I think it is important to sharpen the way of perception, to question critically the situation we are in and to put our personal, individual realm into context, historically and as a perspective for the future. As architects we have to be critical as to what is happening, locally as well as globally, not meaning to oppose every change around us, but to perceive consciously with closeness and distance at the same time. Critical reflection is a necessity desperately needed to produce substantial architecture.

We are obliged to learn from history so history will not repeat itself. All political prisons are brutal, being facilities which do not have any place in our way of thinking, they are not part of a democratic society. It is of no use to try to rank the most brutal prisons, because in

(b) students inspecting the island from afar, photo by Erika Petric

every case human destinies from brutal to fatal have been and sadly enough still are involved. Touching the grounds of this specific history, choosing Goli Otok as the site of architectural intervention for our master students promised to give our master studios another specific challenge. The students should notice how close historic burden can be and how important it is to react openly, objectively and subjectively at the same time. Meeting up with the former political prisoner Vladimir Bobinac, who toured the island with us one solid day let history come alive, clear and unpolished. This

created another layer of perception which was for all of us, students and advisors, of considerable impact.

All these layers of perception, from the historical context to the political and ethic dimension have had a strong influence on the design work of the students but also on the political-social conscious of the whole group, which may be summed up with quoting Simon Wiesenthal, founder and former head of the Simon Wiesenthal Centre in Vienna: "forgive, but don't forget".





# Preface

## Armin Stocker

*“Man and the world are relative beings and the principle of their being is the relation.”*

Jean Paul Sartre<sup>1</sup>

*“We build Goli Otok, Goli Otok builds us.”*

Pavco Ravlić, former prisoner and president of NGO Goli Otok

This publication is the result of the examination of a place that is real and unreal, absent and present, visible, but simultaneously displaced from the consciousness. A place of human suffering and horror. This book is an attempt to a complex confrontation with the reality of political prisoners in the era of Tito in Yugoslavia. It also stands for a confrontation with memory and remembrance culture. After Tito had detached from the Soviet Union Yugoslavia was an authoritarian country where Stalin was to be opposed; those who rejec-

ted his system disappeared to a place where people become prisoners and prisoners turn into each other's worst enemies. Goli Otok - the naked island - was the gulag of the Tito regime. Divided into a male and female camp, people without court processes were brought to the island; their families and friends were left behind without public notice. Within sight of the holiday island Rab they were deprived of their individuality and, in many cases, also of their lives.

In spring 2014 supervisors and 36 students of the Faculty of Architecture of the Graz University of Technology took a trip to Goli Otok to explore the history and experience the atmosphere of the place. From the reports of former prisoner Vladimir Bobinac we learned to understand the system Goli Otok. Research had shown that there had been plans on creating a place of remembrance on the island, that

<sup>1</sup> Sartre 2004 [1943], 547.

had, however, never been realized. Therefore, we examined the site with our students; on the basis of architectural interventions we have sought to preserve and simultaneously anchor what happened in the present in order to move on into the future.

‘Does the substance of Goli Otok vanish with the last survivors?’<sup>2</sup> was one of the central questions we asked ourselves together with the students and our fellows Erika Petric and Davor Podbregar. What does it mean for the Foucaultian heterotopic space<sup>3</sup> if the memory of a place cannot be communicated and disseminated by eyewitnesses and victims? By what means can we as architecture professionals and scientists contribute to a persistence of past events in the future? The absence of any documenting remembrance culture on the island and the relation between the present and past state has led to different atti-

tudes and approaches. The book comprises an analysis of these possibilities.

In his article “Prison Island. Place of Remembrance or Place of Parley?” Ziga Kresevic reports about our work with the students and the results of their projects. Our intensive examination of buildings and interventions has led to a spatial and temporal study of the island. In reference to Bakhtin’s theory on chronotopes in literature<sup>4</sup> space can be regarded within its chronotopic context of project presentation by the authors and of their visualized remembrance culture. The designs delineate past events; during the presentation and design process of the intended memorial culture the space of the past and the future space of memory merge.<sup>5</sup> Ziga Kresevic outlines different approaches and introduces a spatial and typological classification of contributions.

<sup>1</sup> Sartre 2004 [1943], 547.

<sup>2</sup> cf. MSPH Architekten, in: Der Standard, printed edition 19.1.2005, online: <http://www.nextroom.at/building.php?id=18003&sid=13462> [17/02/16]

<sup>3</sup> Foucault, Michel: Von anderen Räumen, in: Dünne, Jörg/Günzel Stephan (Hg.), Raumtheorie. Grundlagentexte aus Philosophie und Kulturwissenschaften, Frankfurt am Main 2006, 317-329.

<sup>4</sup> cf. Bachtin 2008, 7-8.

<sup>5</sup> Ibid. 193.

Erika Petric, who is currently working on her dissertation on the relationship between photography and architecture, curated a contest of figurative spatial analyses of the encountered. As the boat approached the island our cameras quickly became the major means of documentation and observation; therefore a student photo competition came to mind.

Davor Podbregar, architect and photographer from Slovenia, has created a document of time and space by the use of his own visual language. The exhibition 'Goli Otok. Fotografiska razstava' of January 2015 in Hrastnik, Slovenia displays the photographic and essayistic contributions by Davor Podbregar. This book collates and identifies different methods and ways of working with the spatial and temporal components of fading and preservation, supposing that dealing with memory may be the memory itself. The editors thank all who

have contributed to the success of the project and ultimately to the design and production of this publication. Our cordial posthumous thanks to Vladimir Bobinac.



# Prison Island: Place of Remembrance or Place of Parley?

## Ziga Kresevic

### Introduction

This contribution presents a comparison study of work commenced by master students of the Faculty of Architecture at the Graz University of Technology, which tackles the perception of places of mass crime and their adequate site-specific representation. The two master studios organized by the Institute of Architecture Technology under the supervision of Prof. Roger Riewe, Ass.-Prof. Ziga Kresevic and Ass.-Prof. Armin Stocker investigate the complex context of the former prison camp located on an island and the potential of an architecture intervention in a context of its mental presence in the post socialist society.

The design studio topic for the summer term of 2014 took us beyond the horizon of architecture, to a place, which is absolutely real and absolutely unreal at the same time. In

his article "Of other spaces" Michel Foucault discusses his concept of 'heterotopias' and defines them as follows:

*There are also, probably in every culture, in every civilization, real places - places that do exist and that are formed in the very founding of society - which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias.<sup>1</sup>*

According to Foucault there is probably not a single culture in the world that fails to constitute crisis heterotopias. "These heterotopias of crisis are disappearing today and are being

<sup>1</sup>Architecture/Mouvement/Continuité Paris, 1984; ("Des Espace Autres," Translated from French by Jay Miskowiec, Paris 1967)

(c) photo left by Erika Petric

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replaced, I believe, by what we might call heterotopias of deviation<sup>2</sup> among them specifically pointing out prisons, as one of the most obvious ones. Foucault establishes several principles. The most interesting for us was his

*Fifth principle: Heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable. In general, the heterotopic site is not freely accessible like a public place. Either the entry is compulsory, as in the case of entering a barracks or a prison, or else the individual has to submit to rites and purifications. To get in one must have a certain permission and make certain gestures.*<sup>3</sup>

Goli Otok, a small and uninhabited island in the Croatian Adriatic came to discussion. Just miles off an apparent touristic paradise, Goli Otok contains ruins of a former prison camp for political prisoners of Tito's Regime in the Former Socialist Federative Republic of Yugoslavia. The communist regime had tried to

literally eliminate even the last spark of individuality and self-determination of the detained in this camp, no matter if they were genuine or only suspected opponents of the regime.

The tragedy of the place and its unutterable memory lies precisely in the process of strategic dehumanization, which was ironically implemented by the prisoners themselves.

### Motivation

After reading about Goli Otok and discovering it in first person many years ago, a great lack of discourse about its meaning, inadequate and almost completely obsolete presentation of the past events and a fast deterioration of the built structures on the island were amongst the reasons for the organization of the master studio entitled 'Prison Island: Place of Remembrance or Place of Parley?' The aim was to explore and test the possibilities of ar-

<sup>2,3</sup> Architecture/Mouvement/Continuité Paris, 1984; ("Des Espace Autres," Translated from French by Jay Miskowiec, Paris 1967)

(d) Archipelago around Goli Otok: the inconspicuous prison island amidst a tourist paradise.



Rijeka

Rovinj

Brijuni

Pula

Cres

Krk

Senj

Rab

Pag

Zadar

10 km

(d)

chitectural language to induce deeper understanding of a place and its embodied memory. The interest shown by the students was a pleasant surprise: 36 students applied for the studio, with a number of them still on the waiting list. We organized two groups, which discussed two different approaches to dealing with the past: the group 'Place of Remembrance' focused on the appropriate representation of past events on the island, while the group 'Place of Parley' researched the prospect of the site for possible future international parleys through architecture's symbolic position. The purpose was to examine the impact and influence of architecture on the perception of human society, its history and contribution to resolving inevitable international conflicts, emerging almost on a daily basis.

The goal was to trigger a change in perception and debate about our surroundings and historical backgrounds with the hope to encoura-

ge a debate on a topic which still to this day hasn't lost its top-secret connotation; or as Luigi Snozzi would put it: "You cannot launch revolutions with architecture; revolutions, on the other hand, hardly suffice to launch architecture: man needs both."<sup>4</sup>

Participating students come from Austria, Bosnia and Herzegovina, China, Croatia, Czech Republic, Germany, Italy, Portugal and Spain.

#### Strategic dehumanization

The prisoners of Goli Otok formed a locked in, secluded and self-monitored society, where only the edge of society – effectively also the edge of the island - were screened by a few guards. Two distinctive sayings found at Goli Otok represent the position of political prisoners in the so called 'Hell in the Middle of Adriatic': "We build Goli Otok - Goli Otok

<sup>4</sup>Rimmel, M., (2013). Luigi Snozzi – 25 Aphorismen zur Architektur, München, p.46

(e) Figure ground plan  
Goli Otok

A first port  
B first men's camp  
C women's camp  
D second port  
E second men's camp  
F Peter's cave



500 m

(e)



(f)



(g)



(h)

builds us”<sup>5</sup> and “Stone above stone, at the end is just stone.”<sup>6</sup>

The labor camp was a well-hidden and top-secret facility, where a process of strategic dehumanization and ‘re-socialization’ of ‘Cominformists’ was conducted. Prisoners were forced to build stone houses with their bare hands; their bodies were used to shade the alien vegetation planted by the guards in the scorching sun. They were forced to carry stones from one part of the island to the other and then back, with no purpose at all. Three casts of prisoners were established to monitor other prisoners without the need of actual guards: everyone was a potential enemy.

The way prisoners were taken to the island is particularly peculiar too. In closed trains they were brought in from all over Yugoslavia and secretly loaded into completely dark below deck compartments of small ships. Upon arrival at the island they were first beaten while

still below decks. The second round of beating was the so called ‘spalir’: a ‘guard of honor’ formed by the experienced prisoners, who had to beat the newly arrived on their way uphill from the port. This series of acts were established in order to ultimately trample the remaining human dignity of the imprisoned.

In the process of de-Stalinization Goli Otok in 1957 had lost its function of a political prison camp and was transformed into an ordinary prison, where stone tiles and wood furniture were produced by the prisoners and exported all over the world. The prison on Goli Otok was finally abandoned in 1988, shortly before the complete dissolution of the Socialist Federative Republic of Yugoslavia in 1992. Since then it has been freely accessible for all visitors at all times. People took away everything they found useful after the Balkan civil wars of the 1990s. The result of this seemingly deliberate act of not protecting the island and its

<sup>5</sup>Slogan “MI GRADIMO GOLI OTOK – GOLI OTOK GRADNI NAS” is written with a faded red paint on one of the buildings of Goli Otok.

<sup>6</sup>A slogan “KAMEN NA KAMEN, OPET SAMO KAMEN” (Stone above stone, at the end is just stone) is built out of stone in the first water collector on Goli Otok.

(f) Ante Lukateli: „Tuča”  
*Welcome - the fight*

(g) Nido Erceg: „Gusenje u vodi”  
*Drowning in the water*

(h) Ante Lukateli: „Pod golootočkim kamenom”  
*Under the marble of Goli Otok*

Source online: [http://www.goli-otok.com/german/golio14a\\_d.htm](http://www.goli-otok.com/german/golio14a_d.htm) [17/02/16]

infrastructure is a complete devastation. The island today stands as a 'place of empty remembrance' that everyone can visit. Occasional guided tours and a couple of explanation boards on some of the buildings are the only remaining narrators of the past events.

#### Two faces of one particular site

The initial week of the studio was filled with a background research, case studies and a topographical study of the island. With the knowledge gained, in April 2014 the whole group traveled to the island of Rab to work on initial ideas for the interventions.

The German architect Oswald Matthias Ungers once said, "Der Ort erzeugt die Idee und die Idee schafft einen neuen Ort."<sup>7</sup> In order to perceive the ruins and the specific conditions such as heat, roughness of the surface, wind and apparent remoteness, Goli Otok must be

experienced in first person. Two whole day visits to the deserted Goli Otok, one of them with the guidance of a former political prisoner professor Vladimir Bobinac<sup>8</sup>, made a deep impression on everyone involved with the project. It was remarkable to observe the difference in behavior on each of the visits. Without the background information explained by the former prisoner, the island seemed rather idyllic: one could imagine going for a swim or relaxing on the rocky beach. The guided visit broke with the illusion: student's behavior changed. The whole group stuck together in complete silence, with clearly readable concern in everyone's expression. In that very moment the question, 'Does the substance Goli Otok disappear with the last victim?' arose. In conversations students were slowly mentioning the sensations of anxiety, entrapment and helplessness as issues they would address with their interventions in order to adequately

<sup>7</sup>Ungers, O. M., (1985). *Sieben Variationen des Raumes über die Sieben Leuchter der Baukunst* von John Ruskin, Verlag Hatje. Translation: "A site generates the idea and the idea creates a new site."

<sup>8</sup>Vladimir Bobinac (1923-2014), a retired professor of History from Zagreb, Croatia, was a political prisoner, who involuntarily spent 2.5 of his best years at Goli Otok (imprisoned from 1953 to 1955). He did regular tours on the island where he tried to communicate the dehumanization process prisoners had gone through. Our group was one of the last ones guided by Mr. Bobinac before his death in May 2014.

represent the position of political prisoners on the island.

Does the substance Goli Otok disappear with the last victim?

The traces of the past events on the island are ruins and residues of a former prison, which are to some extent an adoption of the buildings from the camp era. The question is: 'In which context do casual visitors of the island perceive these traces?' Perhaps naive and somewhat too simple, but the comparison of the group's behavior during both of our visits revealed the importance of not only the plot, but also the setting and atmosphere in which it is conveyed.

Even if the existing information boards on or in front of some of the buildings on Goli Otok deliver some basic facts, the privileged opportunity of visiting the island with one of the last

living prisoners convinced us that information material alone is not enough. In order to preserve also the non-verbal substance of Goli Otok from disappearing with the last victim of the former regime, a deliberate act of conditioning the visitors through specific atmospheric insinuations is required.

Project analyses: Seamless, Exposed, Remote and Carved

The first and one of the most important assignments for the students was the choice of their building site(s) on an island with an overall surface of 4.6 km<sup>2</sup>. Their decision on where and why to choose a certain site on or even off the island turned out to be a challenging but crucial ignition point for each project. At this stage they determined their architectural response to a tragic story of dehumanization on Goli Otok.



All participating students showed much respect for the existing stone walls and other structures on the island; almost no one decided to work within these walls. This is probably due to the fact, that the structures were built by the prisoners themselves and are therefore the most direct artifacts of their presence on the island. Most students proposed removing sharp and dangerous debris, so that public safety was ensured.

In the numerous discussions about the materialization of their architectural ideas, students considered stone as building material at the very beginning. These ideas however were abandoned very quickly. Once again the image of prisoners processing the stone was too strong and the majority concluded that their projects needed a different material composition in order to show respect and distinguish themselves in time, material and form from the existing built fabric.

Rather than trying to distinguish each of the studio's outputs, this analysis is aiming to group some of the projects into several categories regarding the way they form a dialogue with the immediate surroundings. The separation of the projects due to their spatial program is deliberately blurred, as projects form both studio topics appear in all of the categories.

Projects found in the first category respect the existing appearance of Goli Otok and leave it virtually untouched. They scoop from the landscape features such as stone cracks or terraced foundations built by the imprisoned. These projects try to blend with the surroundings and show it the way it is found at the present moment in time. The first category is so named 'Seamless'.

Second and also the largest group decided to expose their intervention in order to make a clearly visible statement in the sense of 'this is

(i) the path of horror, photo by Erika Petric

not just another island.’ One of the key applied strategies is the use of inhuman architectural scale, deliberately addressing the visitors with extreme and unfamiliar dimensions. Their projects show no intentions to fuse with the surroundings: rather than that they purposely stand out and are therefore listed in the category ‘Exposed.’

The third category of student works dealt with the question: Do I even have the right to build on the island? Respectfully they decided not to do so. They proposed building their projects distant from Goli Otok. In most cases the proposals serve as information and starting points for visiting the remains on the island, however some of the interventions even went further and proposed the island as a no-entry zone in order to raise the collective awareness on the systematic terror and returning the island back to nature. This category is therefore named ‘Remote’.

Concerning a fourth category of dealing with the place, the authors found the most effective way of conditioning the visitors by controlling the entrance point and taking them to the island in an unreal way, this being a direct metaphor to the way the imprisoned were taken to the island. Deep carvings in the stone surface should invoke the suitable atmosphere. This category is regarded as ‘Carved’.

The interest shown by the students and the quality of the work produced in an extremely short period of time between April and July 2014, combined with the diversity of approaches and the abstract metaphoric implementations of the proposals found in all four categories, are impressive and show that difficult and surreal topics intrigue students on a deeper level and encourage a more comprehensive approach to thinking about architectural interventions.

## Conclusion

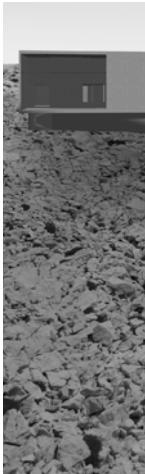
In the summer term of 2014 the master studio of the Institute of Architecture Technology at the Graz University of Technology dealt with a place, which is absolutely real and absolutely unreal at the same time. Its existence is undisputed and the ruins represent its history. Yet, its surreal components of strategic dehumanization, which took place in the years between 1949 and 1957, are impossible to grasp by the casual visitors of the island today.

The assembly of interventions produced during both studios draft possible reactions to the above posed problematic of distant perception in the universally understood and open language of architecture. All of the projects presented in this book have established a certain 'positive distance' to the topic, while still remaining highly rooted to the site. In the sense of Peter Carrier's argument from his

book *Holocaust Monuments and National Memory Cultures in France and Germany since 1989 (published in 2005)* this enables them to remain abstract enough and so open to many interpretations. Rather than interpret them in one definite way, the projects carry the ability to evolve in consensus with the unfolding interpretations of the events they commemorate.







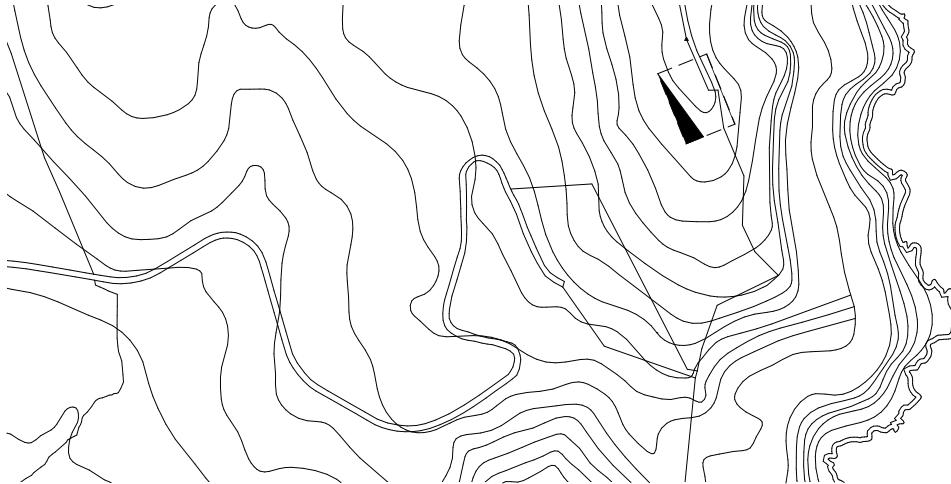
# **PRISON ISLAND - seamless**

authors

Anna Christian, Kwan Nok Chu, Anna Hilti,  
Alexander Wetschko, Kei Ka Yat

# Anna Christian

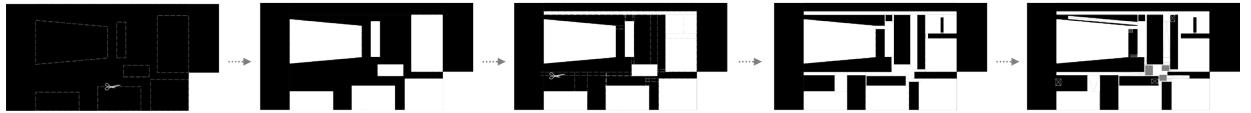
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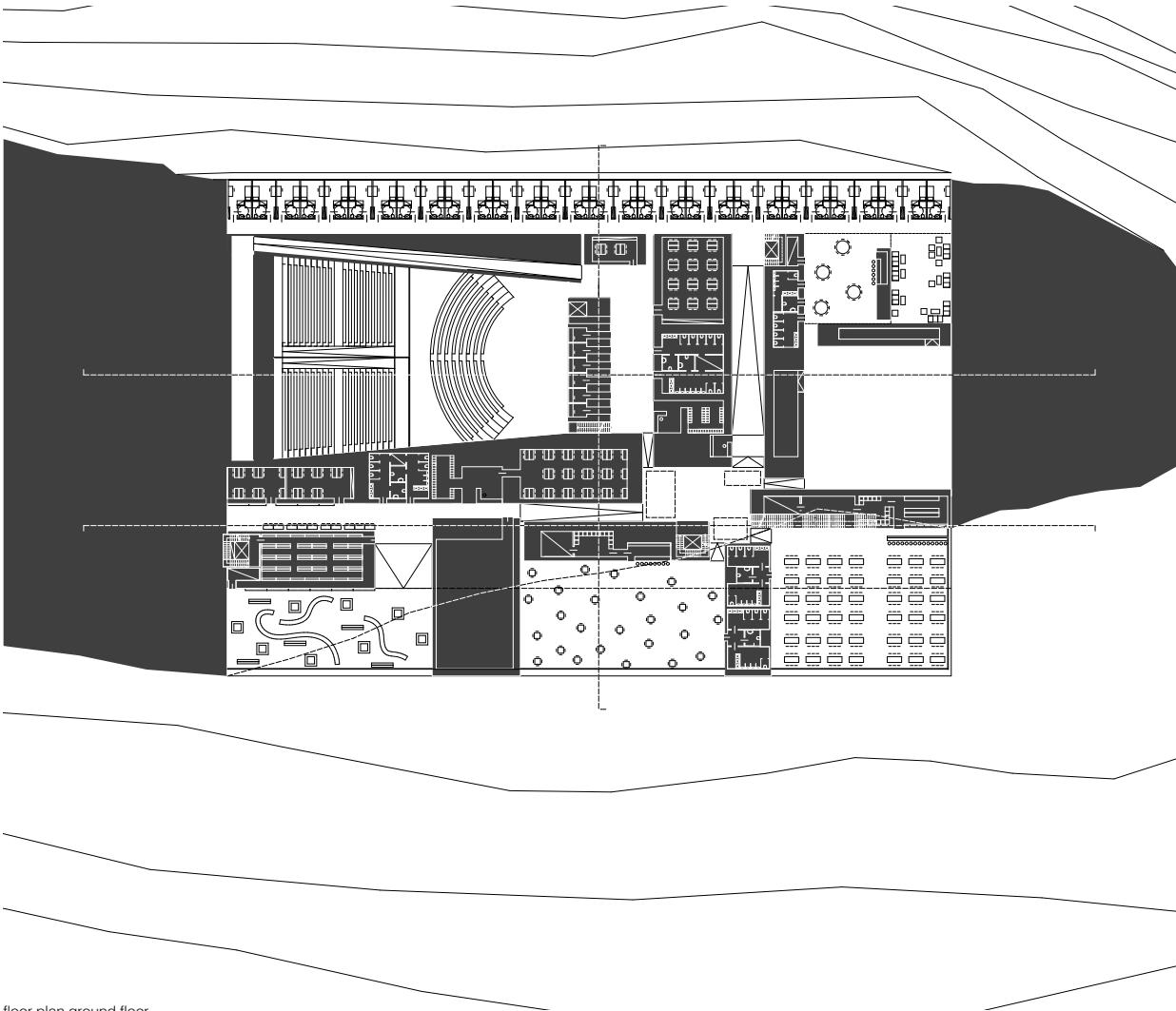


The mountain is riddled, similar to bunkers, and 'open spaces' are cut out. What remains between these surfaces are massive volumes also integrating the side rooms. The open spaces provide the main functions, such as conference room, café or exhibition area. All premises can be accessed from a central foyer, which serves as entrance and distribution hall and is the only space that is naturally

illuminated from the top. The rooms serving different functions vary in terms of altitude and are divided by barrier-free ramps.

From the basement you can reach the building via a 0.8 km long funicular; from the roof you can either access the building by helicopter or get further onto the observation deck on top of the mountain which is surrounding a bunker.



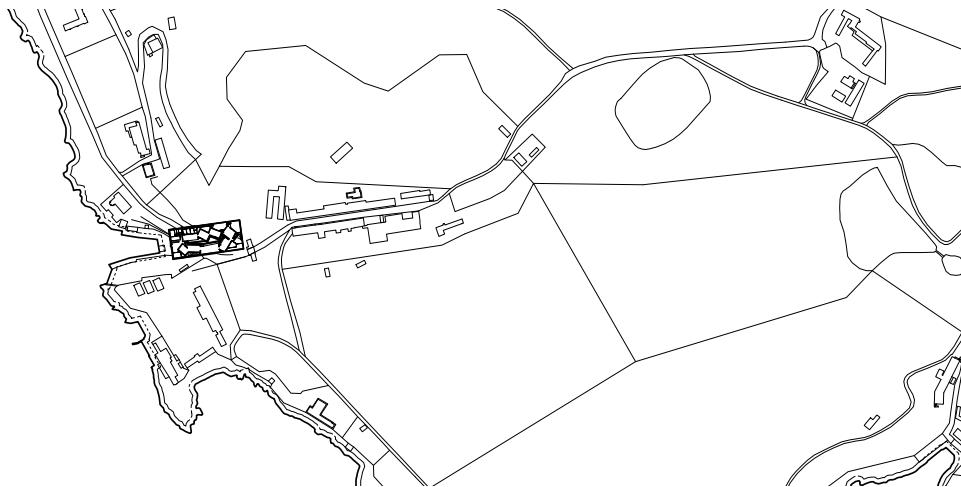


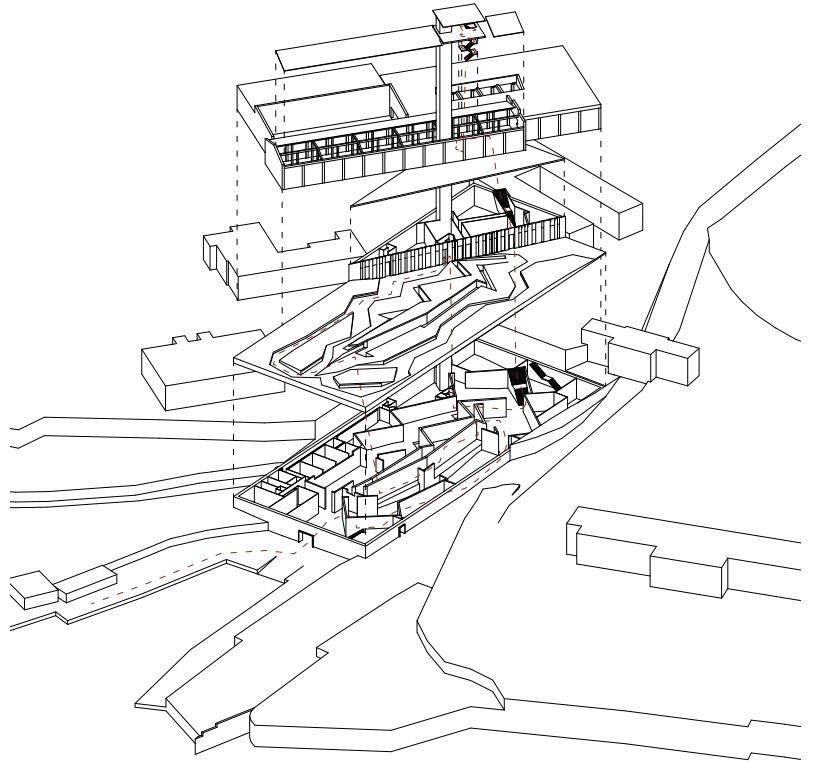
floor plan ground floor



# Kwan Nok Chu

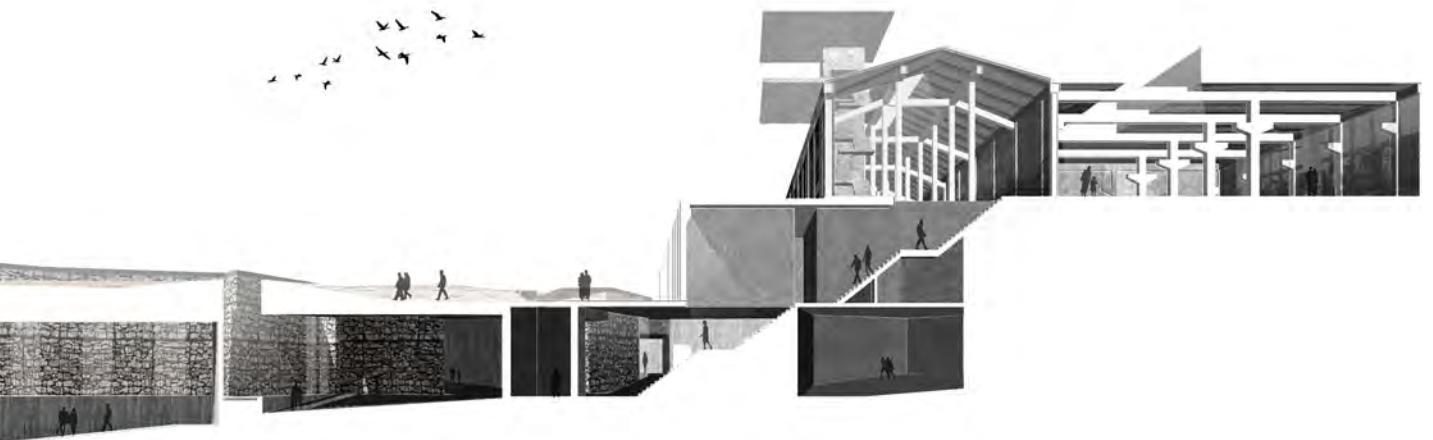
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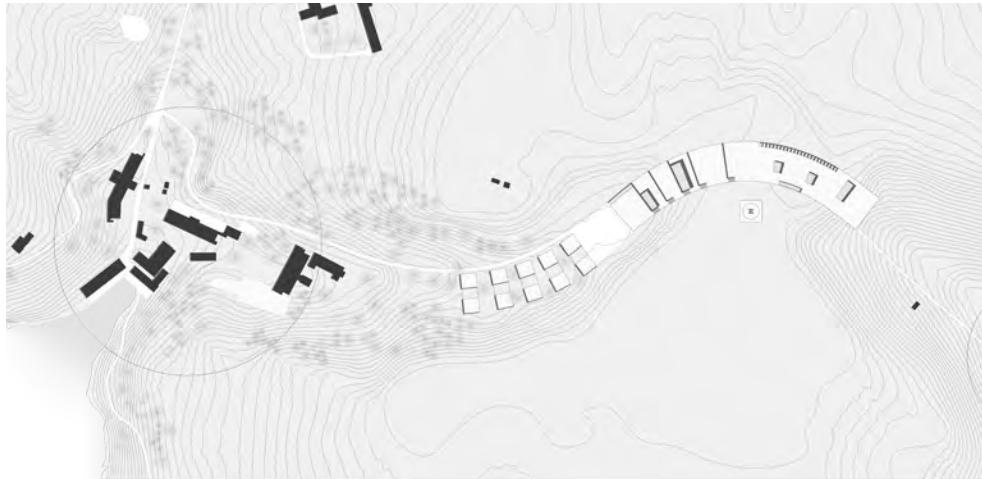


longitudinal section



# Anna-Katharina Hilti

## Gully Otok



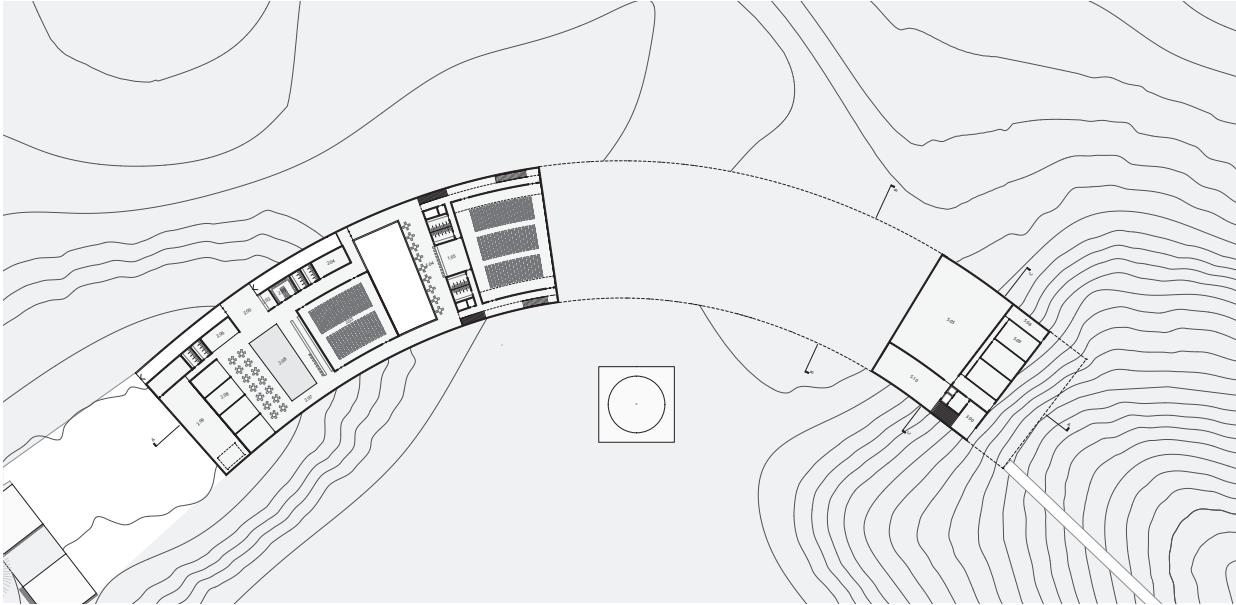
The gully serves as a metaphor for developing a place and also for the separation into two opposing entities. A gully is usually created by streams of water, clearing its way through the landscape.

The prisoners at Goli Otok took possession of the island by putting stones on top of each other and erecting buildings that provided shelter from the glistering sun. Their slogan was, "We build Goli Otok and Goli Otok builds us." The metaphor can be interpreted in two ways: the building is developing this place in the Vela Draga bay and connects the two sides instead of separating them. It attempts

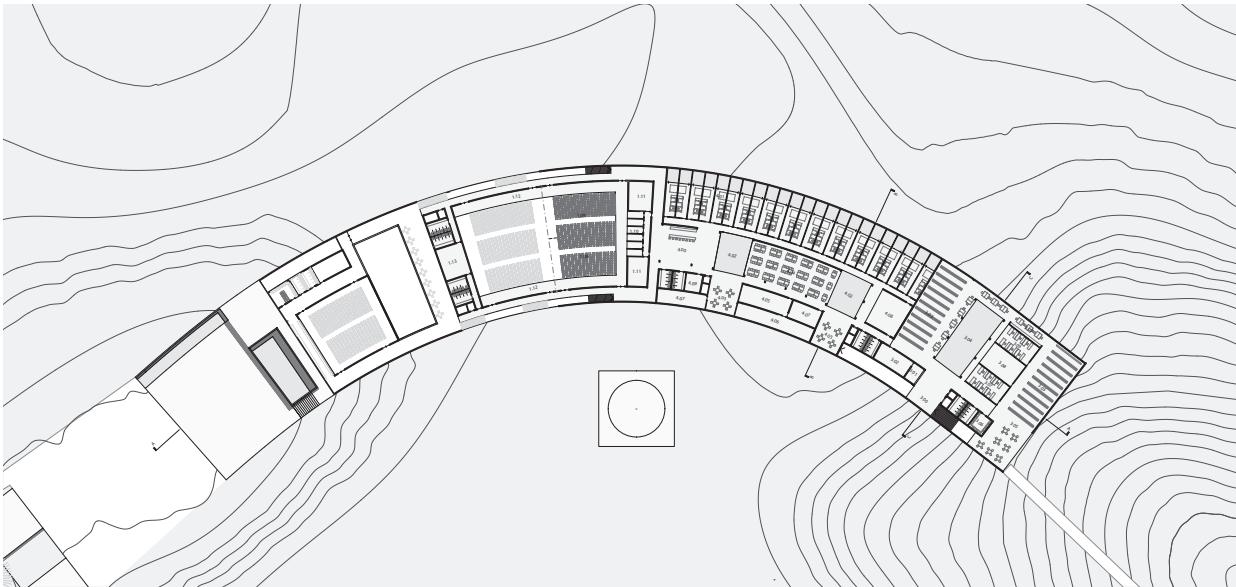
to establish a link to the Women's bay; this bay was cut off from the island due to its topography and no one knew of the other's existence. Coming from harbour one you have to climb the existing terraces of the former prison cells until you reach a platform; from there a ramp invites you inside and takes you deep into the core of the building - the conference centre.

Due to the slightly curved walls the view from the ramp impedes on detecting the end of the tunnel. This element serves as representation of the prisoners' arrivals and their lack of knowledge where they would end up.

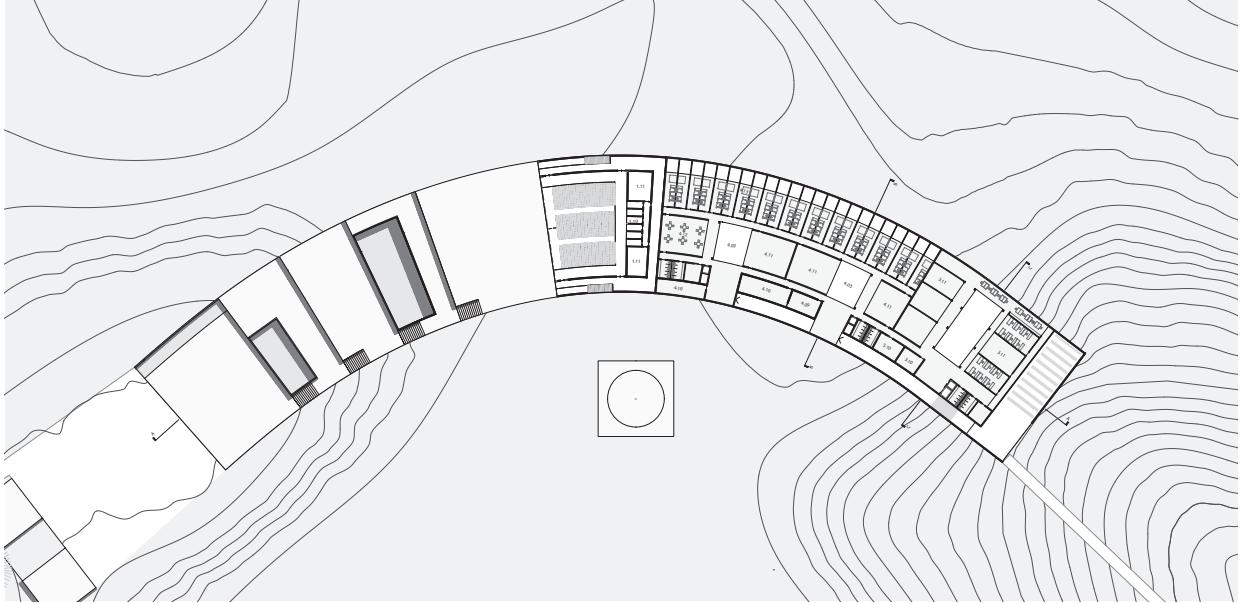




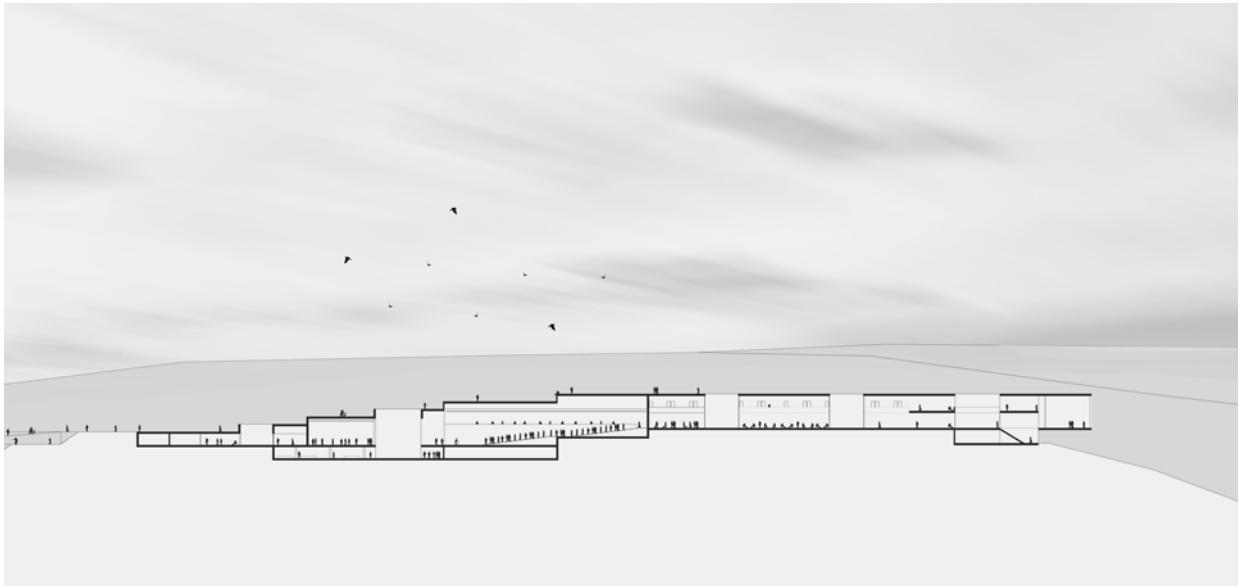
floor plan first floor



floor plan second floor



floor plan third floor

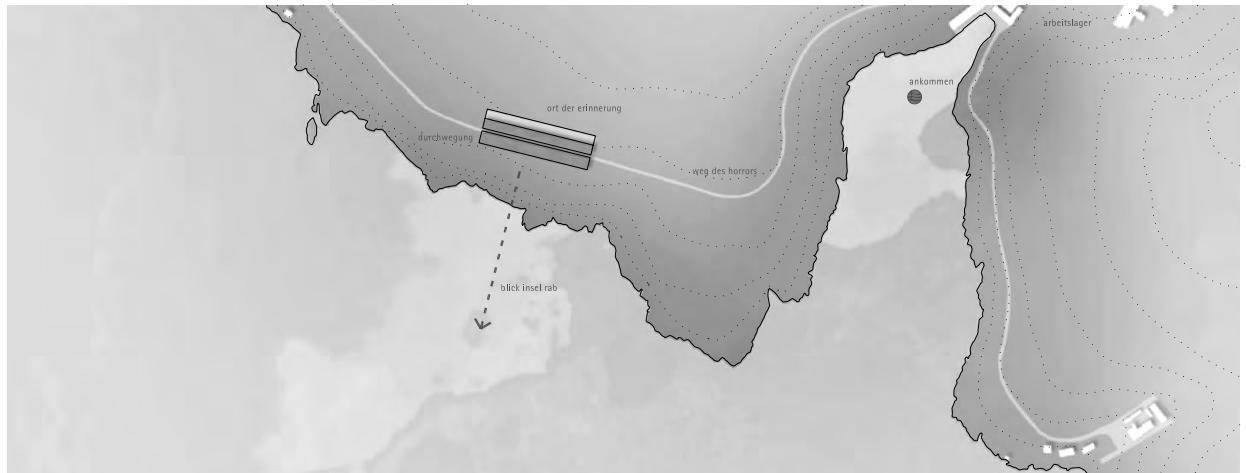
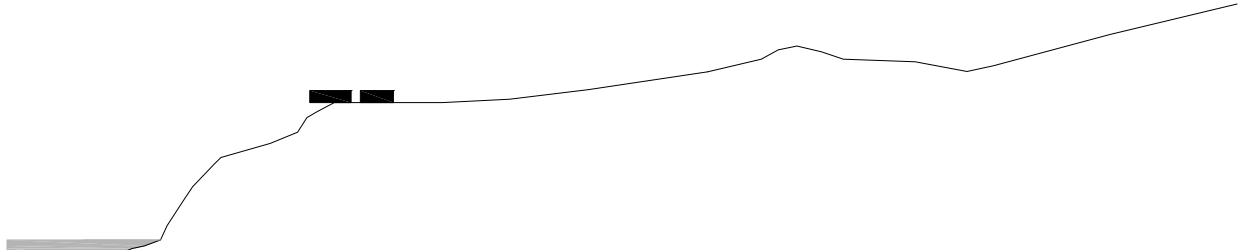


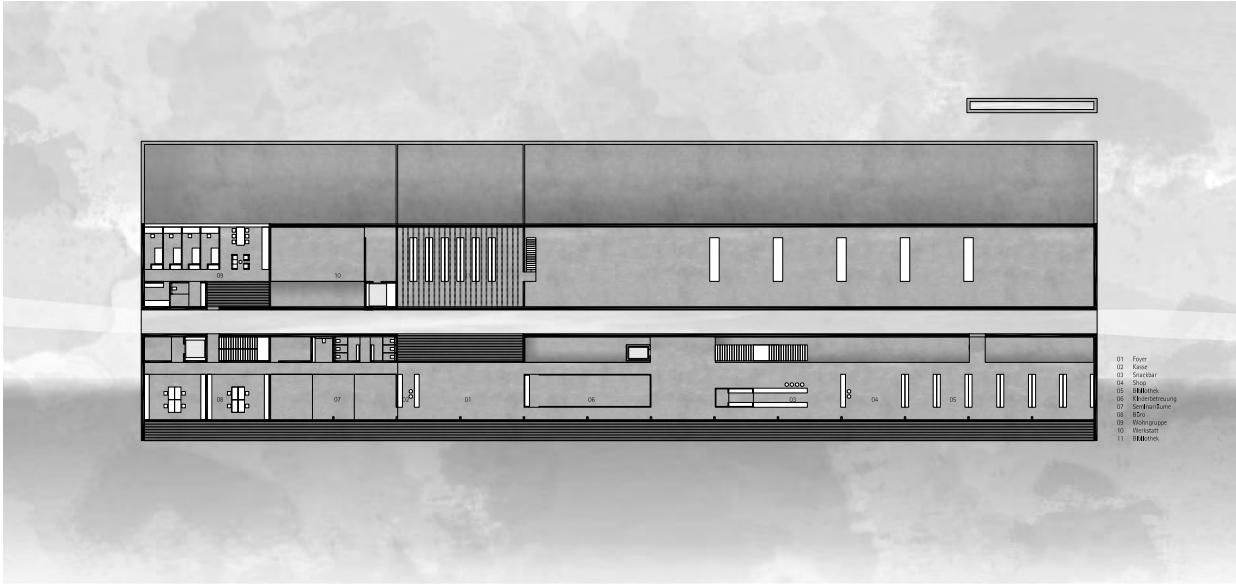
section A-A

# Alexander Wetschko

untitled







floor plan ground floor



longitudinal section



floor plan lower level



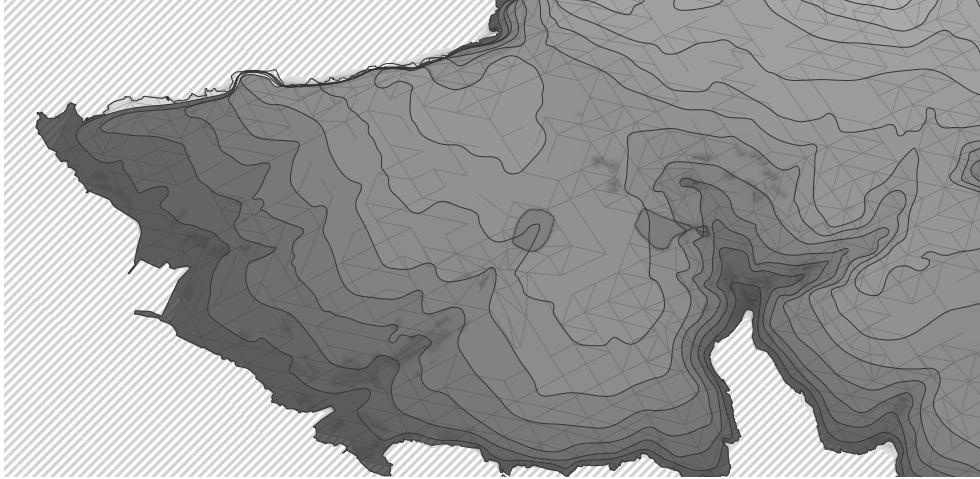
longitudinal section





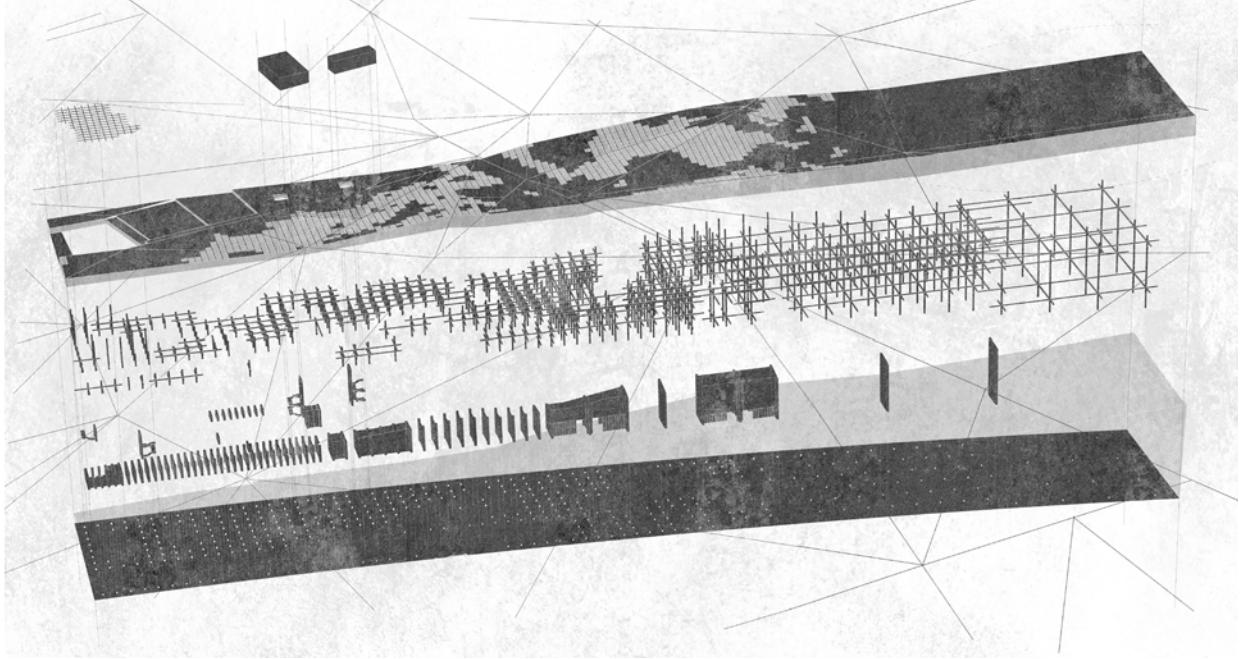
## Kei Ka Yat

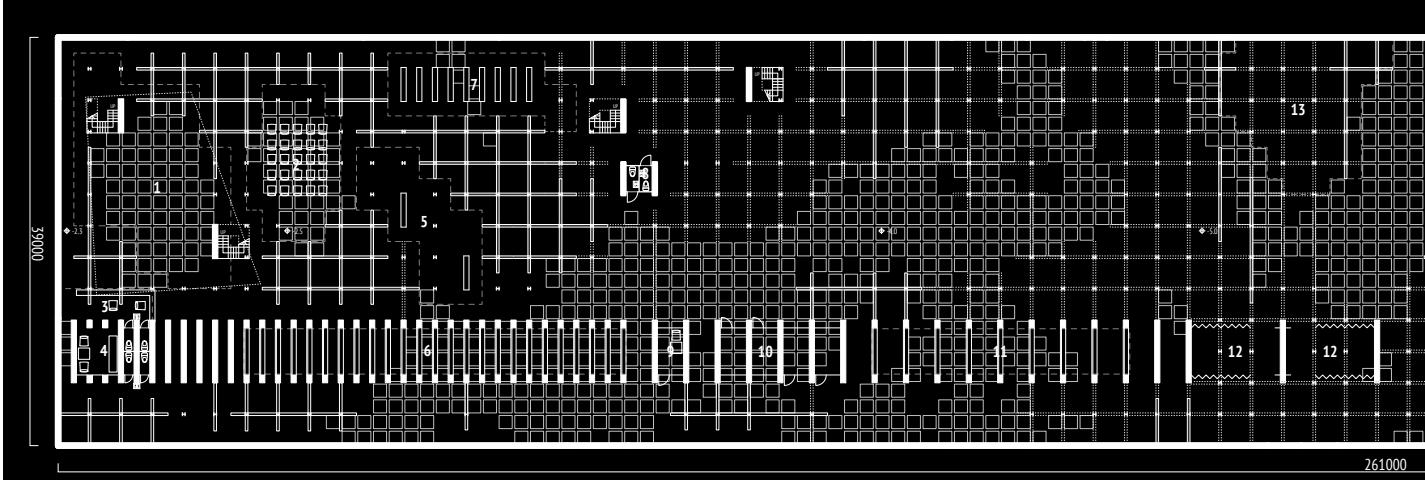
Segregation in one Space



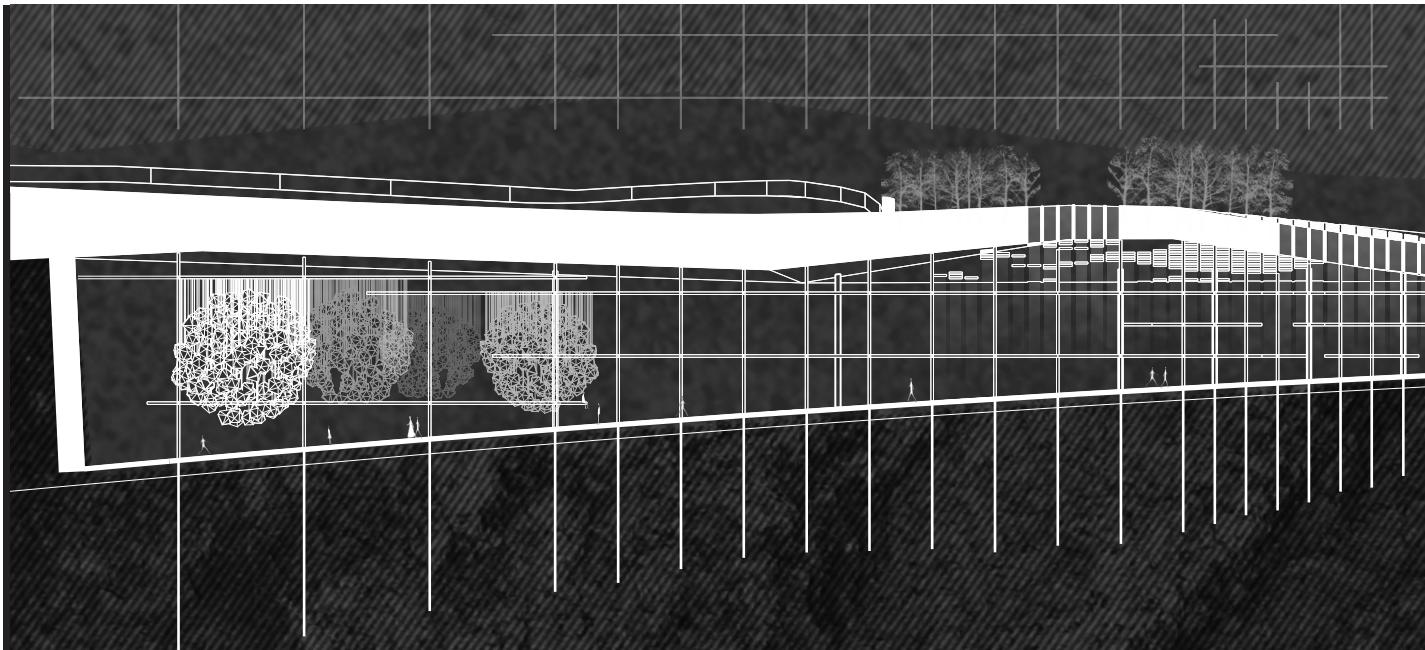
A sloped down sunken space is a projection of naked island. Rigid grid openings are formed based on the real naked area. Truss columns are located on the artificial matter on land. They create two segregated negative underground spaces. Grid size is reduced from down to upward, hence the degree of

segregation increases. The decreasing grid size may also block the programs; transparency remains. However, physically separated functional programs such as archive, library and storage rooms form an axis to create bi-directional circulations, but remain visible to each other.

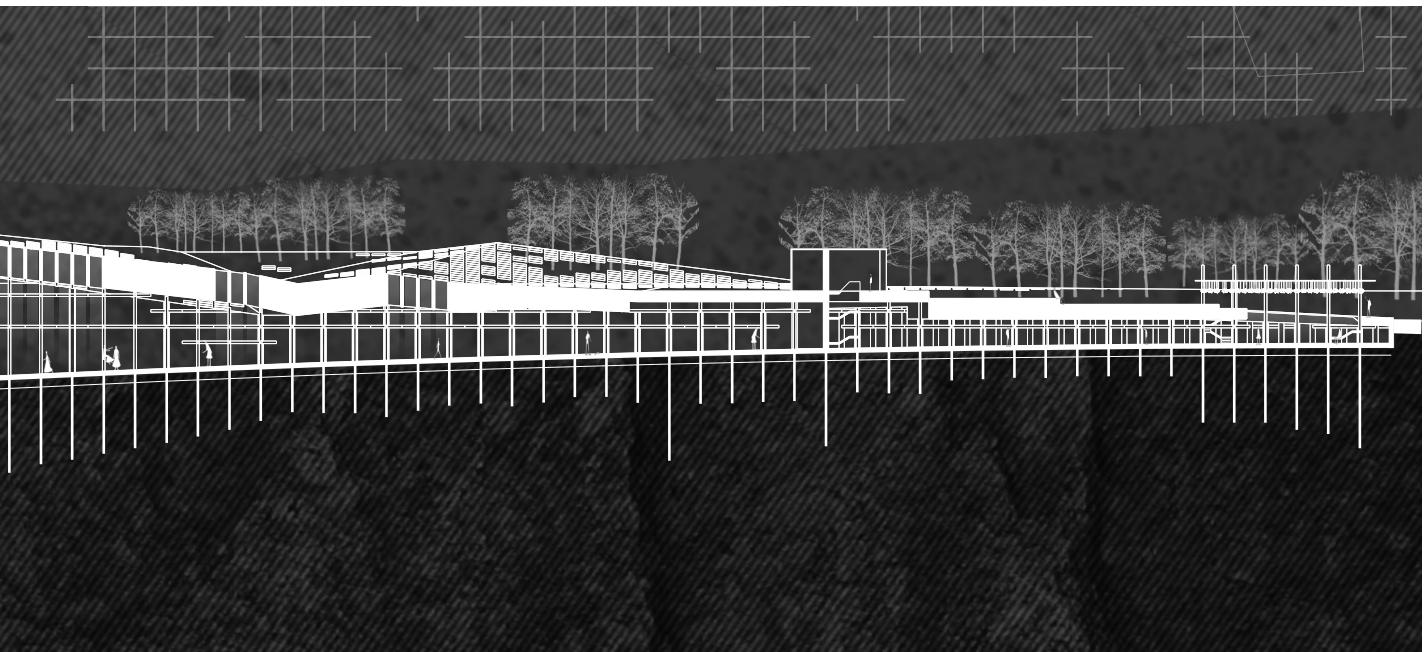
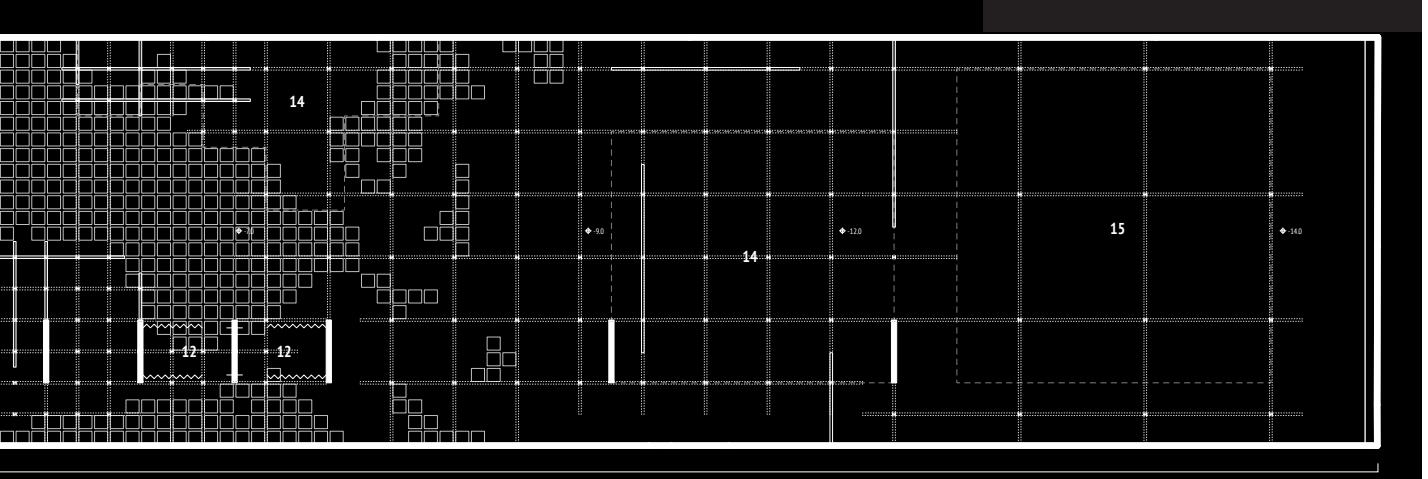


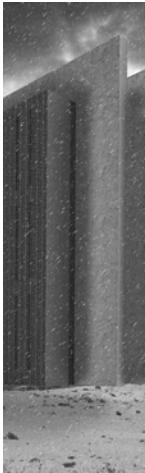


floor plan



perspective





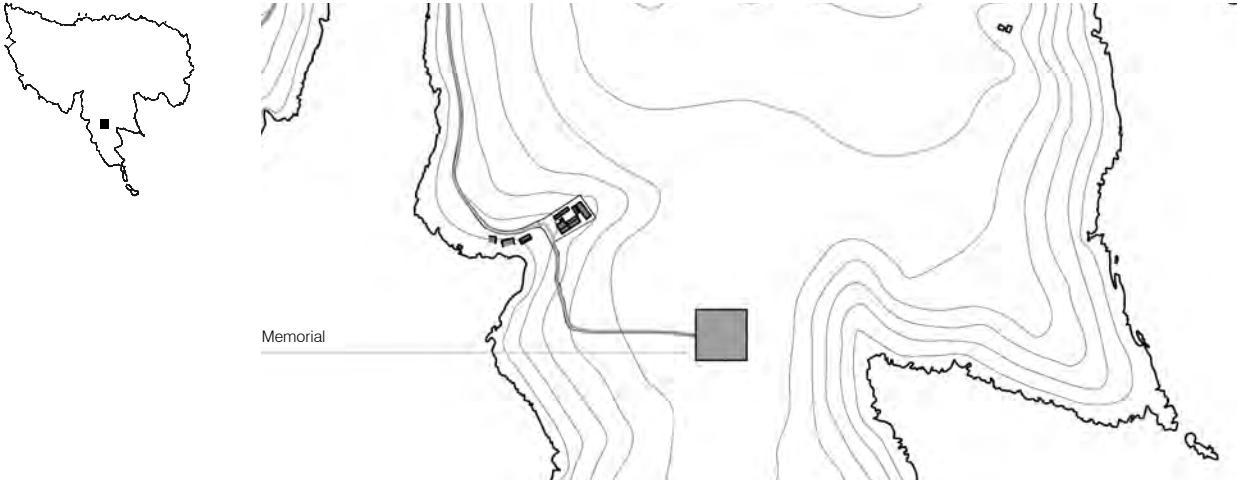
## **PRISON ISLAND - exposed**

authors

Alen Celeketic, Natalie Cervenkova, Martin Ewald Eggel,  
Vinko Gavric, Angelika Mock, Melanie Reif,  
Maximilian Wetschko, Matthias Wild, Nina Wolf

# Alen Celeketic

untitled



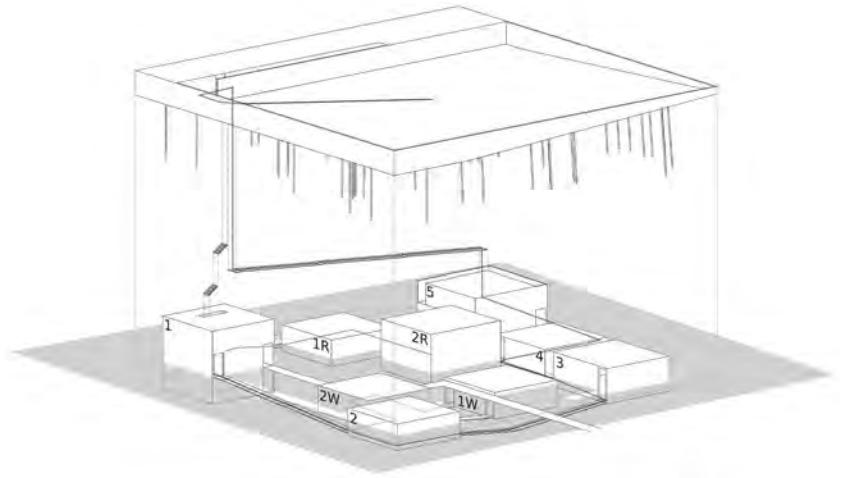
The memorial for victims of the former prison on Goli Otok should be designed as large and bright area and symbolize a place of liberation.

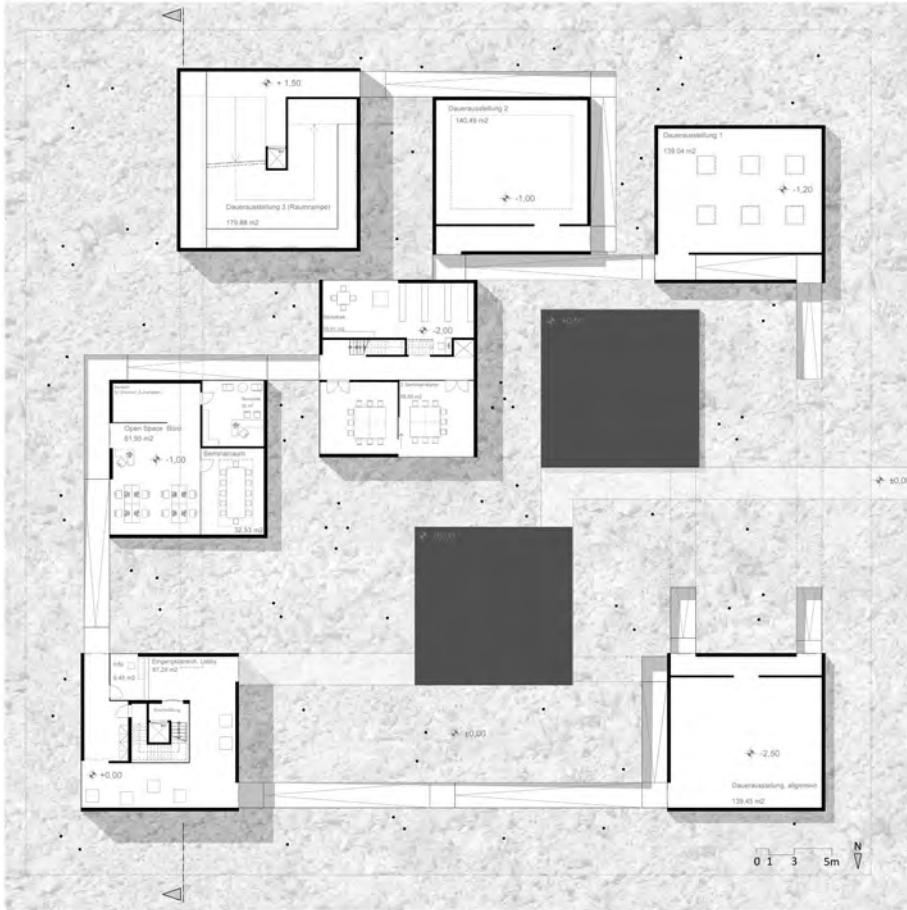
The space is open upwards and facilitates a partial view of the sea. Due to its white walls and its slightly organic ceiling the room seems abstract and without a scale. The 'place of liberation' is lifted into the air and beneath there are dark boxes that protrude from the blank landscape of Goli Otok. This part serves as medium to communicate the story of Goli Otok. Next to the permanent and temporary exhibition areas there is a research area.

The boxes are connected via long ramps; some of which are located in the soil. The dark and the light building parts are separated in terms of design and construction.

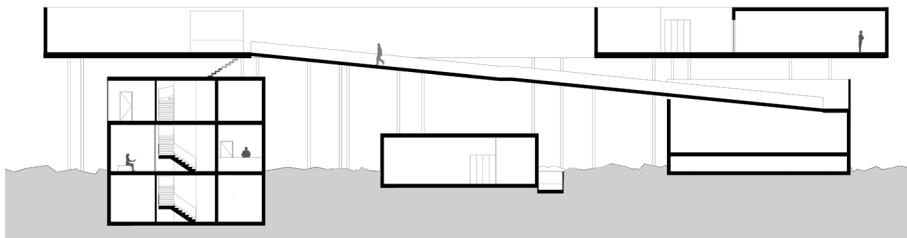
A special ramp serves as connection that guides visitors from the dark exhibition areas into the light. This transition symbolizes liberation and ease.

The façade is considered as concrete façade. Next to this building there is an arrival area and the 'door building.' This building comprises several functions; it provides accommodation, a restaurant, a nursery and a shop.

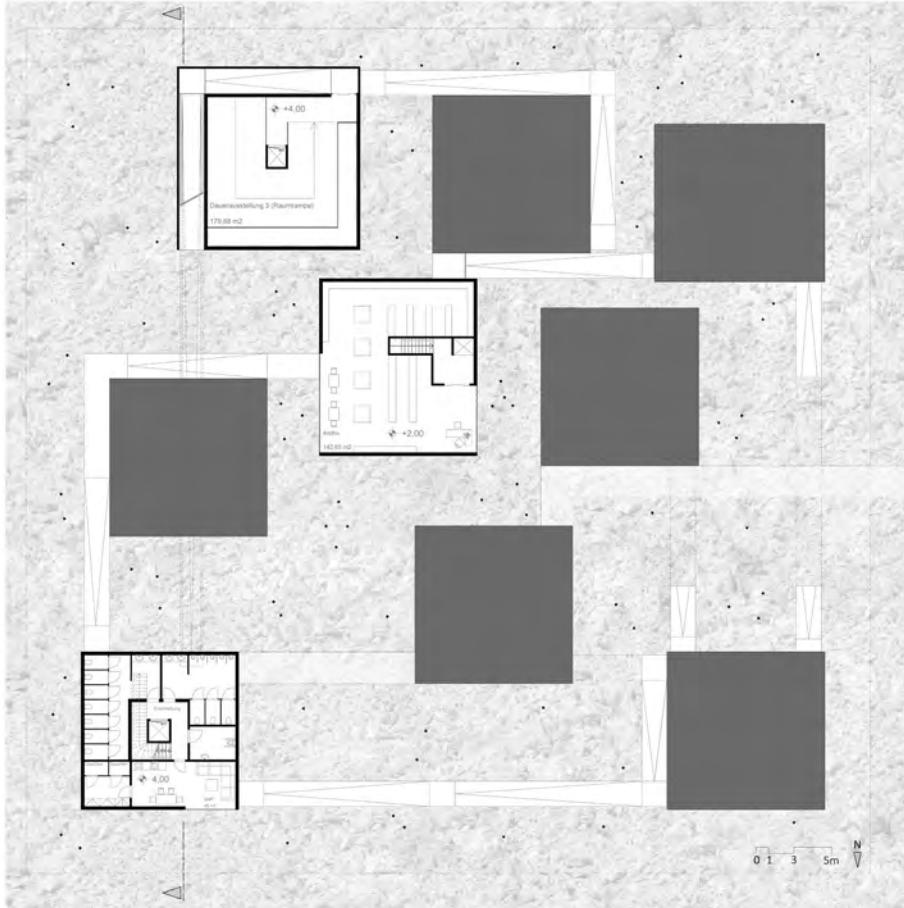




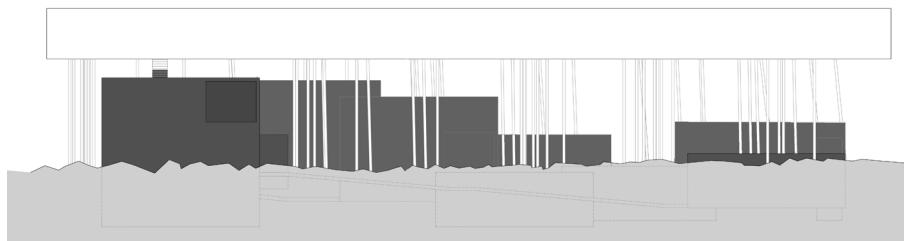
floor plan ground floor



section



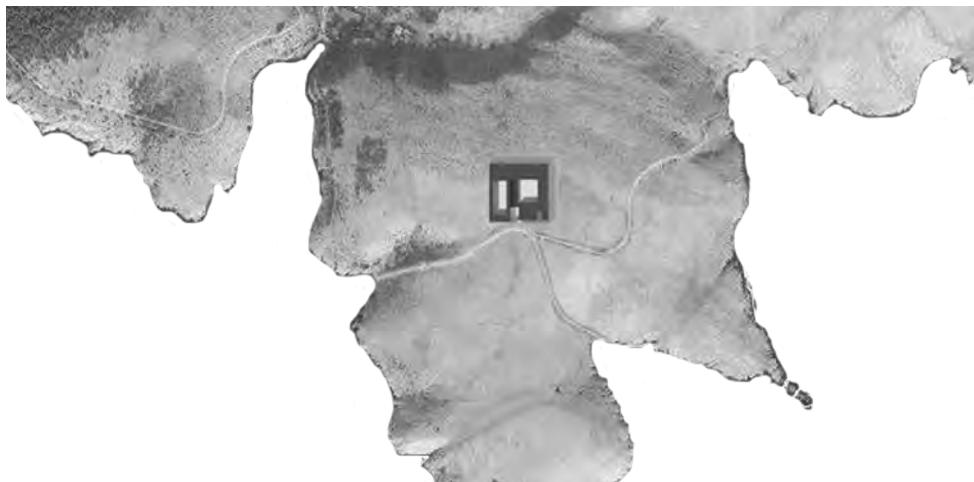
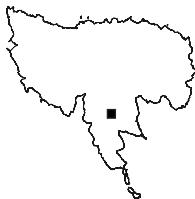
floor plan first floor



elevation

## Natalie Cervenkova

untitled

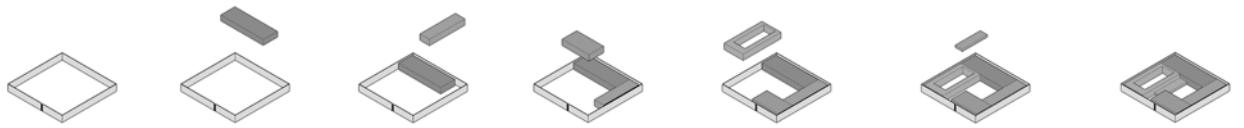


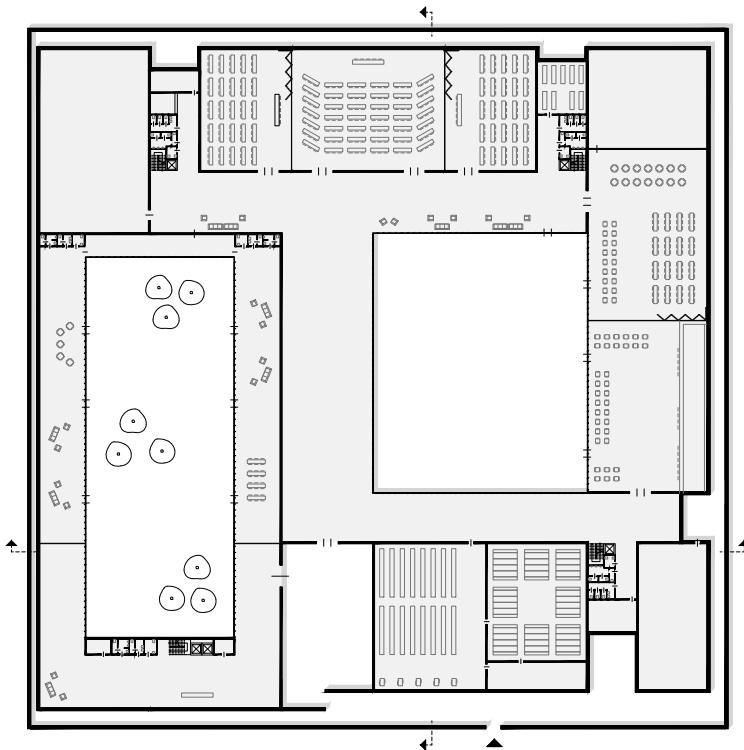
Goli Otok used to be an uninhibited island. Thus, any signs of life, that can be seen there - plants, people, and even architecture - are artificial in this environment. Yet, I don't want to mask the new building; I want it to be evident and visible but simple (naked island - naked architecture). Therefore, I have chosen the southern part of the island as building location; visitors notice the building very quickly. Its geographical position is also convenient for it is situated between the male and female camps. Moreover, there is a bay to build a new port for the needs of the conference

centre. The history of Goli Otok is strongly reflected in the feelings of being lost, unimportant and meaningless. These feelings should render and mediate the place of parley to its visitors through the play with scales and light in- and outside the building.

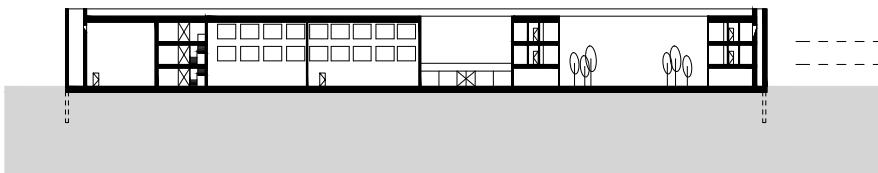
The building is composed of the wall and five volumes with different functions that are closely connected and work together as one complex.

It is still possible to divide the building and leave only one part open; the visitor would have the same experience.

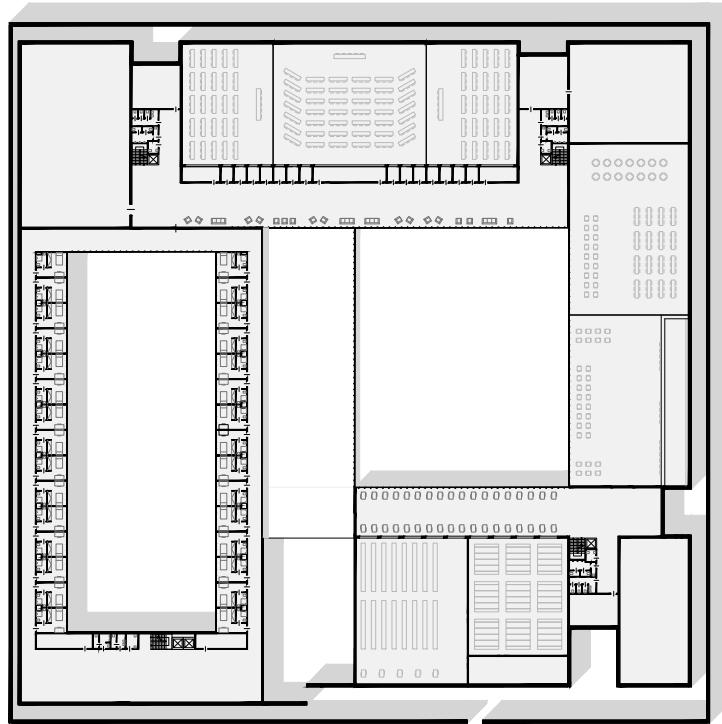




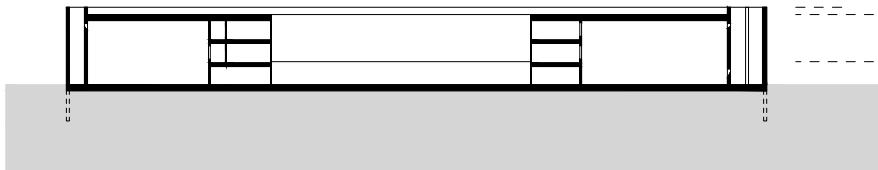
floor plan ground floor



section A-A



floor plan first floor



section B-B

# Martin Ewald Eggel

untitled



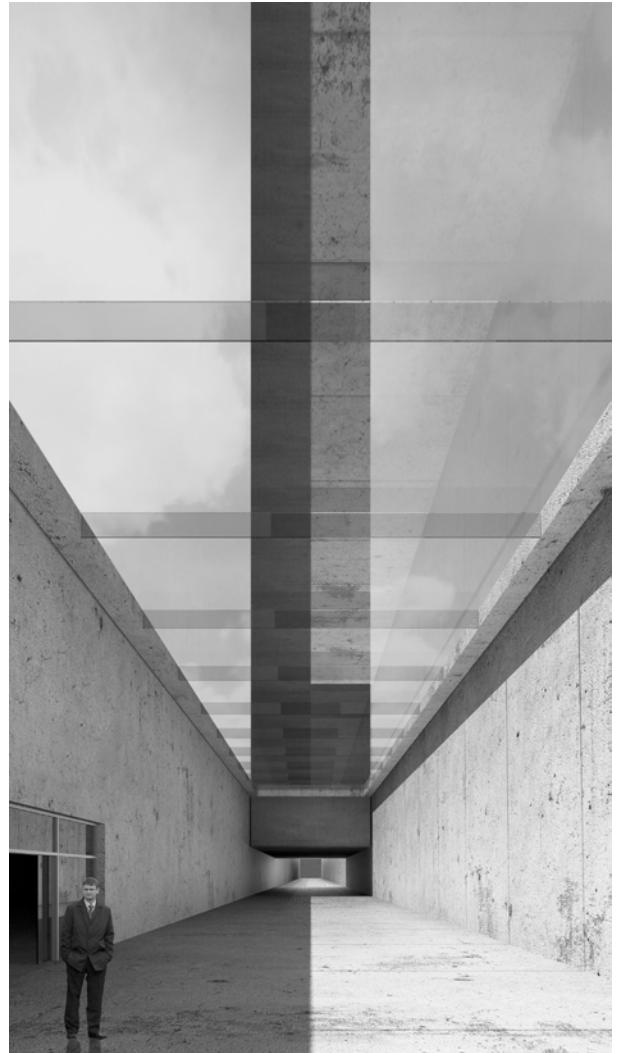
The arrival plays a very important role in my concept. All visitors arrive at the south-eastern bay of the island and have to walk to the square where the old halls were located. From there I have extended the axis of the street to the two water basins.

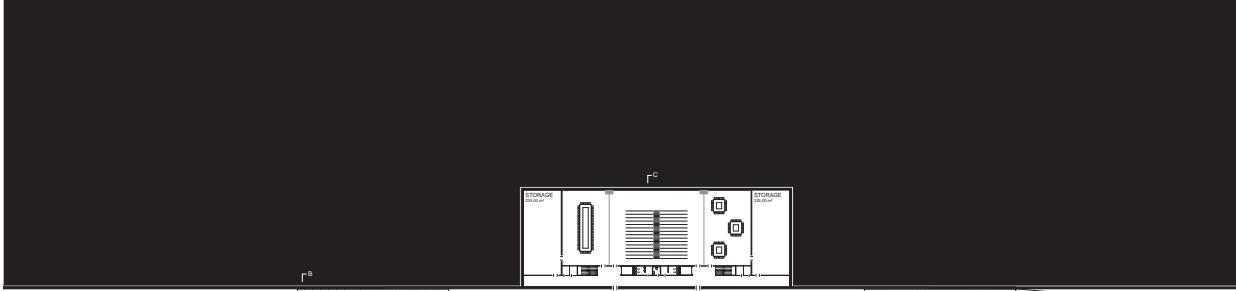
The place between these water basins serves as my building site.

The towers are 40 m long, 10 m wide and are of an approximate height of 90 m. Both towers are aligned with the two water basins at the eastern and western side. The two towers

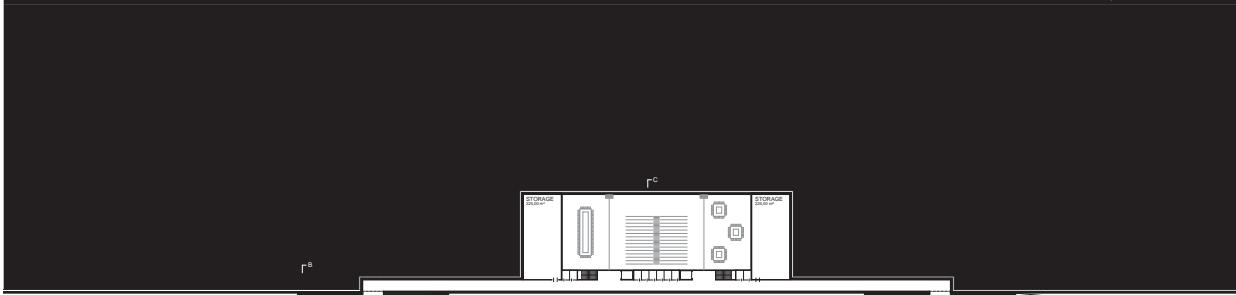
represent two opposed parties. Furthermore, it is important that the towers are of a certain height so that they are immediately recognizable from near islands.

Approximately half of the way is cut into a rock. Walking on this way gives the impression of walking in a ditch. Both towers are located in this ditch. Since the towers are constructed without pillars, they seem to be hanging freely in the air. This creates an oppressive atmosphere which is supposed to remind of the island's dark history.

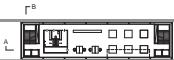
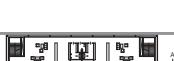
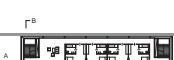
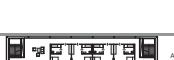
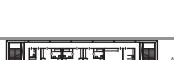


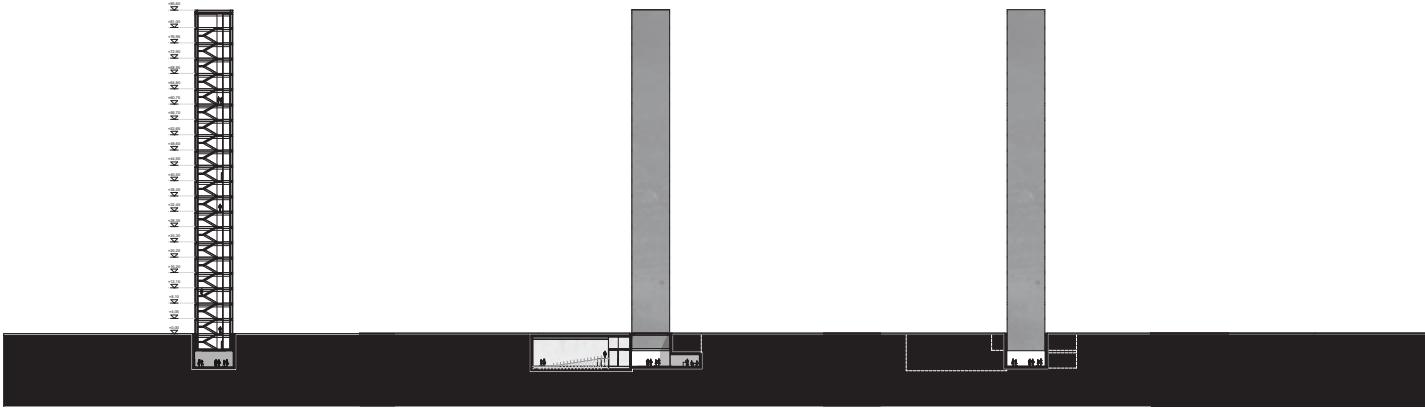


floor plan lower level 2



floor plan lower level 1

|   |   |   |
|---|---|---|
|   |    |    |
| floor plan 1st floor - library, restaurant  | L <sub>a</sub>  | L <sub>c</sub>  |
|   |    |    |
| floor plan 1st floor - library, restaurant  | L <sub>a</sub>  | L <sub>c</sub>  |
|   |    |    |
| floor plan 4th floor - library, exhibition  | L <sub>a</sub>  | L <sub>c</sub>  |
|   |    |    |
| floor plan 5th floor - library, exhibition  | L <sub>a</sub>  | L <sub>c</sub>  |
|   |    |    |
| floor plan 7th floor - archive, exhibition  | L <sub>a</sub>  | L <sub>c</sub>  |
|   |    |    |
| floor plan 8th floor - offices, exhibition  | L <sub>a</sub>  | L <sub>c</sub>  |
|   |    |    |
| floor plan 9th floor - offices, exhibition  | L <sub>a</sub>  | L <sub>c</sub>  |
|   |   |   |
| floor plan 10th floor - reception hotel     | L <sub>a</sub>  | L <sub>c</sub>  |
|   |  |  |
| floor plan 11th to 18th floor - hotel rooms | L <sub>a</sub>  | L <sub>c</sub>  |
|   |  |  |
| floor plan 19th floor - meeting rooms       | L <sub>a</sub>  | L <sub>c</sub>  |
|   |  |  |
| floor plan 20th floor - staff               | L <sub>a</sub>  | L <sub>c</sub>  |

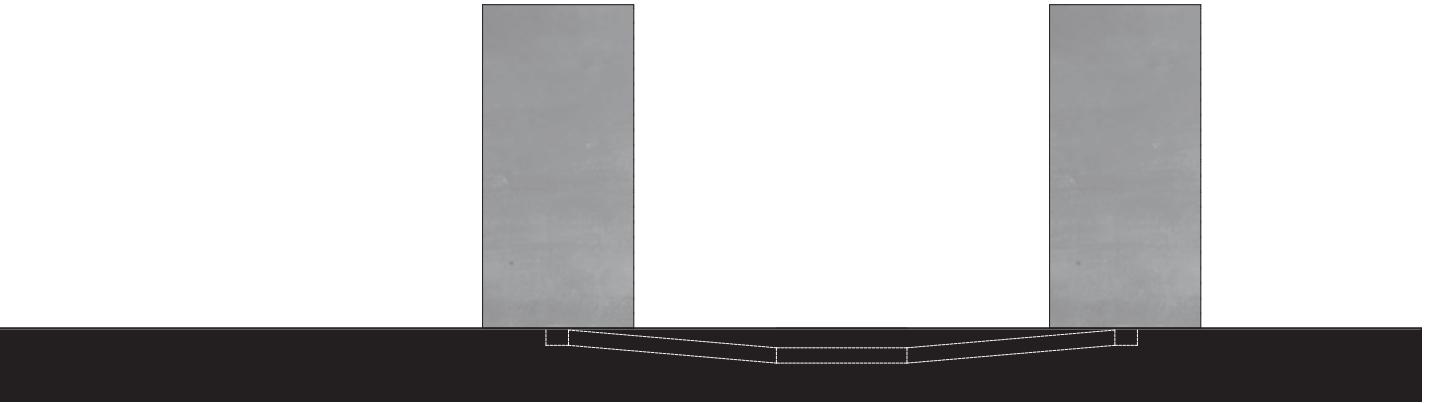


section B-B

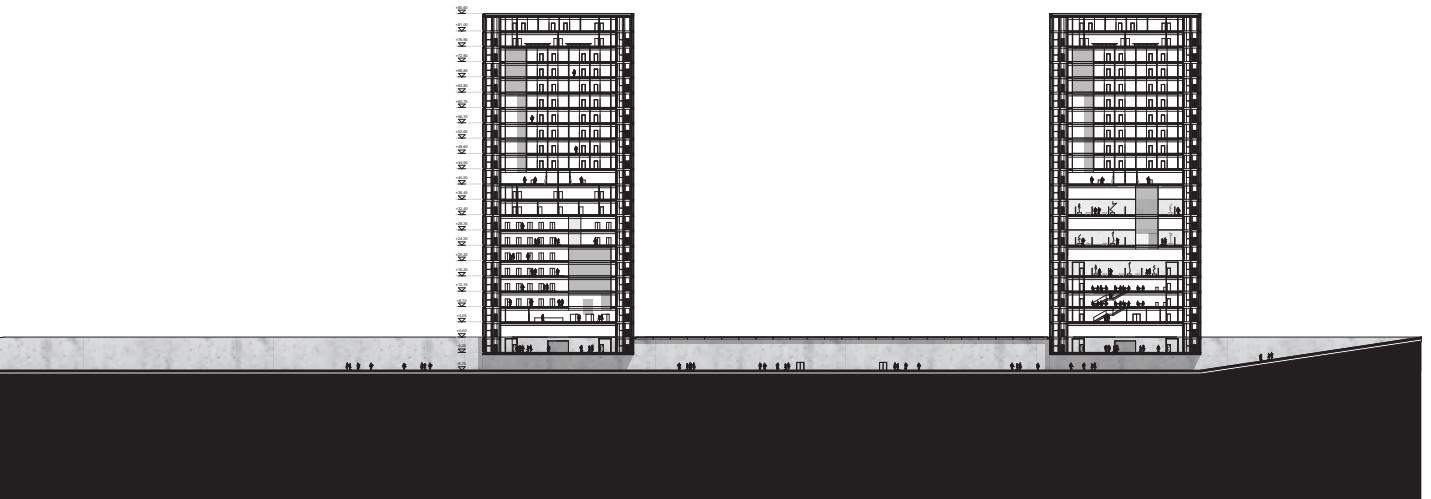
section C-C

western elevation





southern elevation



section A-A

## Vinko Gavric

untitled



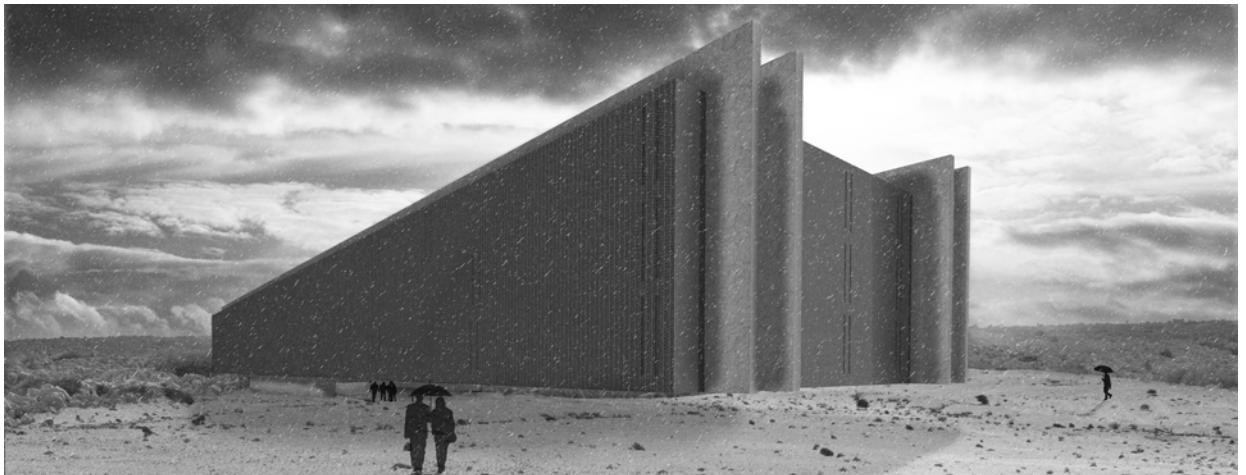
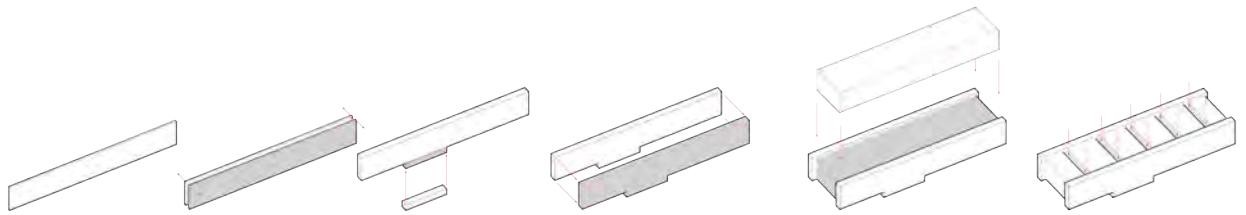
The island Goli Otok is historically biased. The draft of the new complex stands in stark contrast to the island's further development and permits only little contact with the island. The building works as a floating element that only borders the island at two spots.

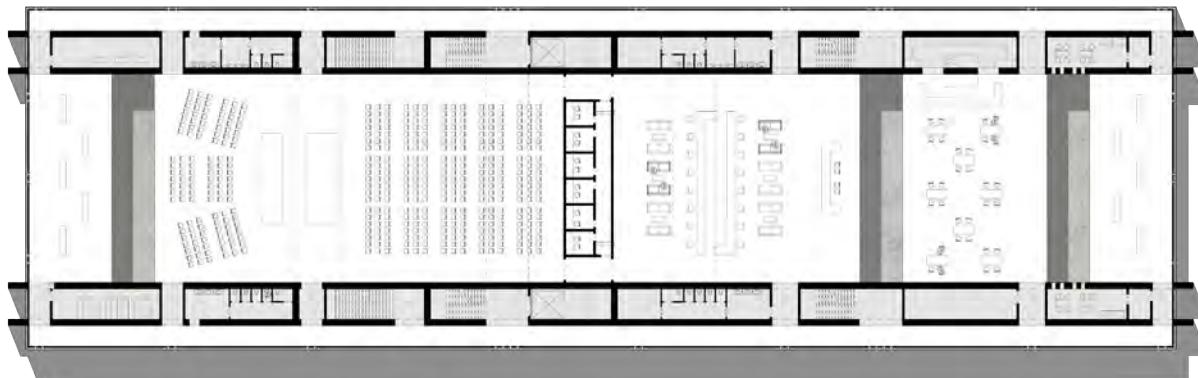
The multifunctional walls serve as basic construction of the building that comprise - in addition to a truss structure as supporting element - also the opening. Between the walls there is a secondary space containing a wardrobe, toilets and sitting groups.

The secondary spaces are formed by two

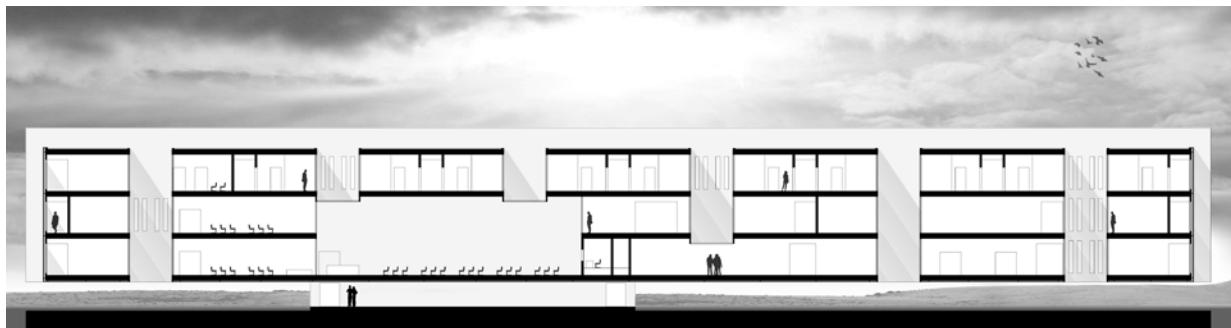
supporting walls. Between the two support systems the main room is situated. The structural system is formed outwardly. The volume in which the main room is located, is defined as a monolith by an expanded metal mesh. The opening of the island is facilitated via two ports. Tourists and other visitors to the island can reach the area of port one.

Port two serves as a place of opening and arrival for congress participants and service staff. The existing buildings of Goli Otok are left to their present states, and thus left to decay.

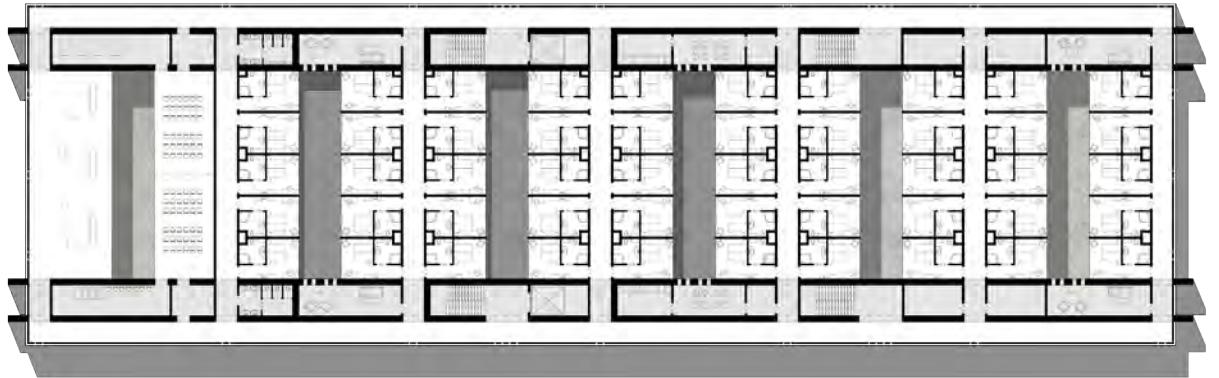




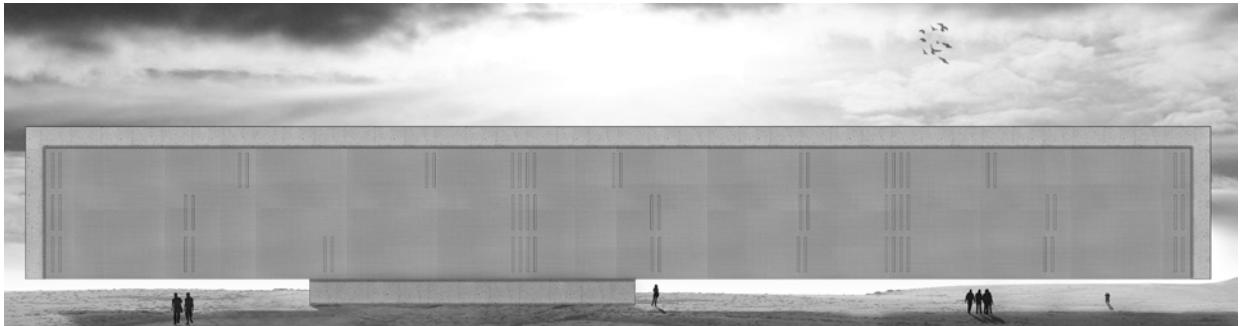
floor plan first floor



section B-B



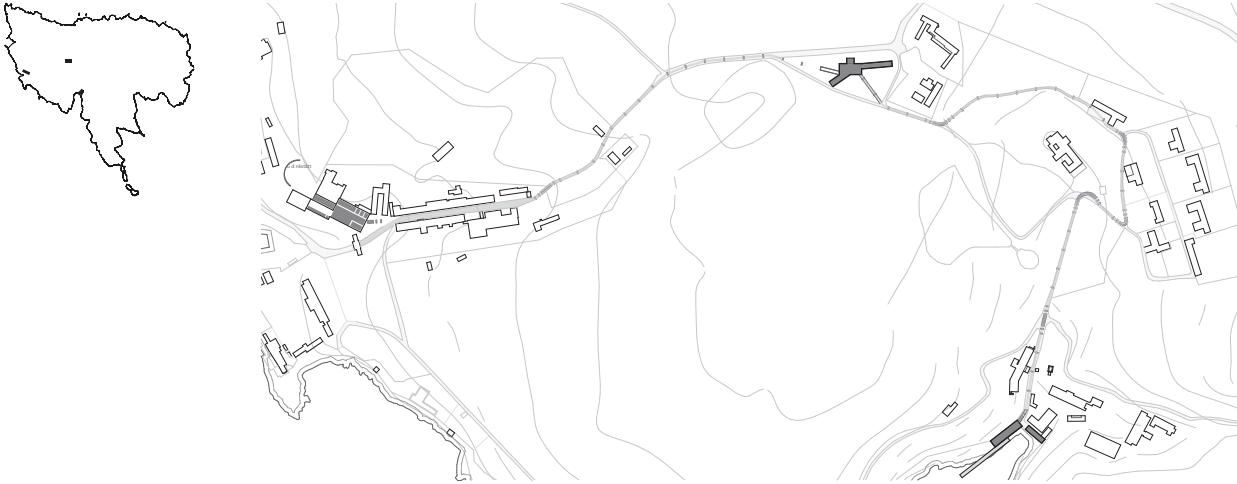
floor plan third floor



south-western elevation

## Angelika Mock

Dive into history



Currently the storytelling of the Croatian prison island is fading along with the island and its last and lone elderly survivor.

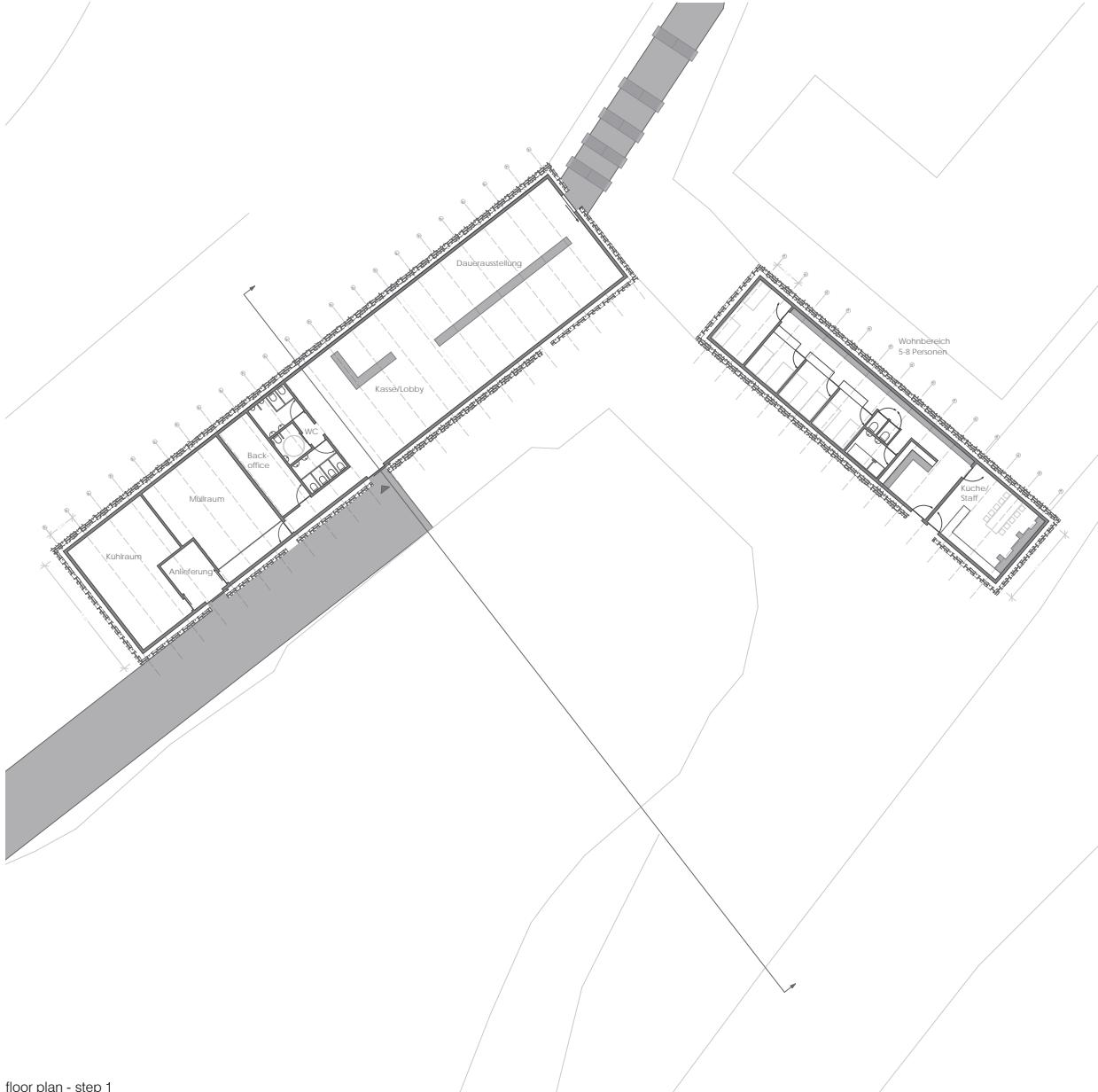
Permanent and temporary art exhibitions and a library for self-information display what has happened and inform on Tito's regime and the incidents on the island. Via various sources the thought-provoking program addresses a broad audience.

Parts of the existing stock and new buildings

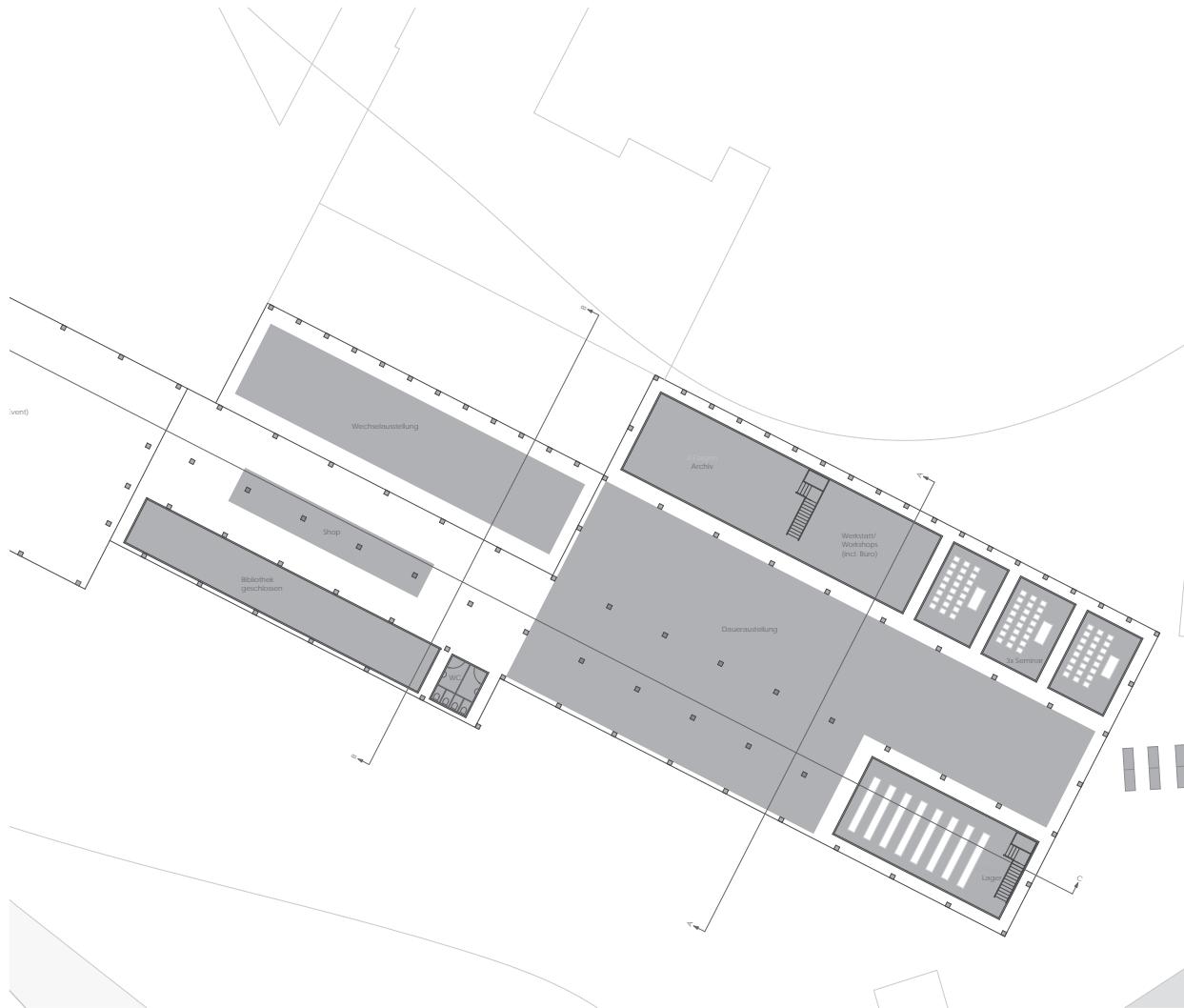
are supposed to express the right emotions for what happened.

In order to preserve the history of Goli Otok the island has become accessible to the public. The events should be self-explanatory, particularly upon visitors' explorations as they pass through the three steps of captivity. Due to specific spacious atmospheres within the various complexes, feelings are aroused in visitors.



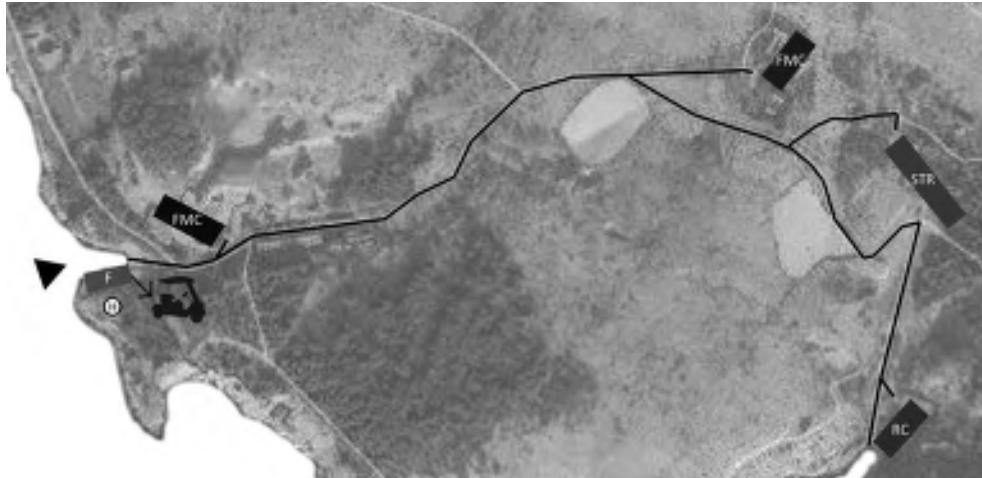


floor plan - step 1



# Melanie Reif

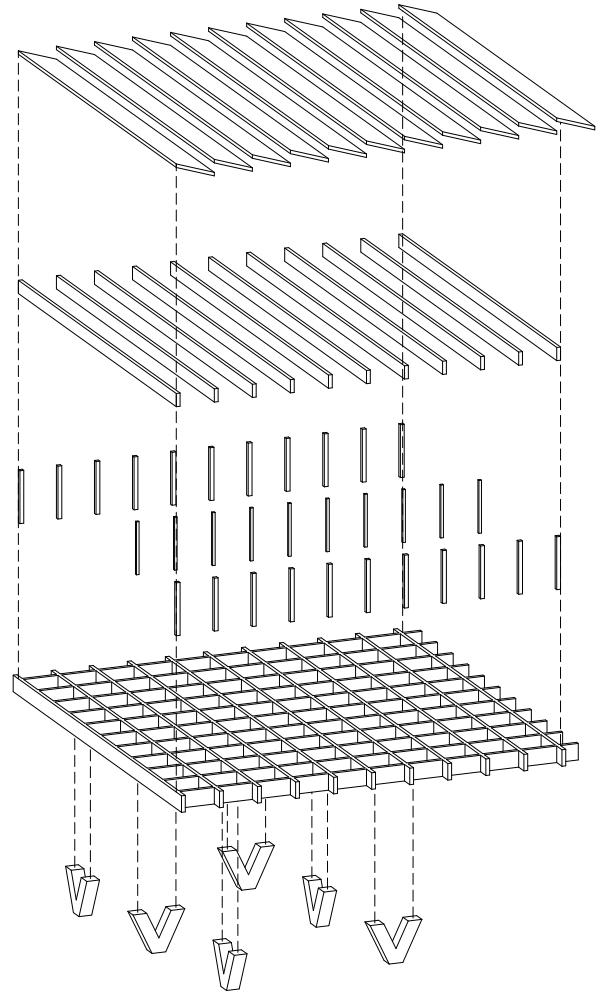
Focus



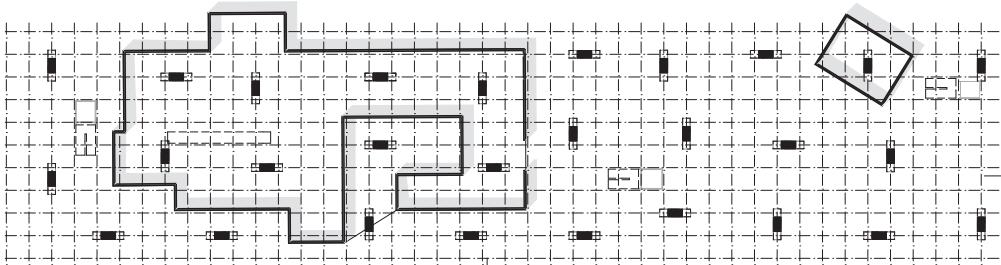
The basic idea and aim of the project is to raise awareness of the place and its past. Building plots of the formal meeting center, the informal meeting center, the research center and the short-term residence have already been allotted as constructed areas.

The individual buildings are opened up by the existing buildings, which have been worn down to two meters. These individual buildings are wooden structures; the support system is shown in the following chart and its main elements are glue laminated timber be-

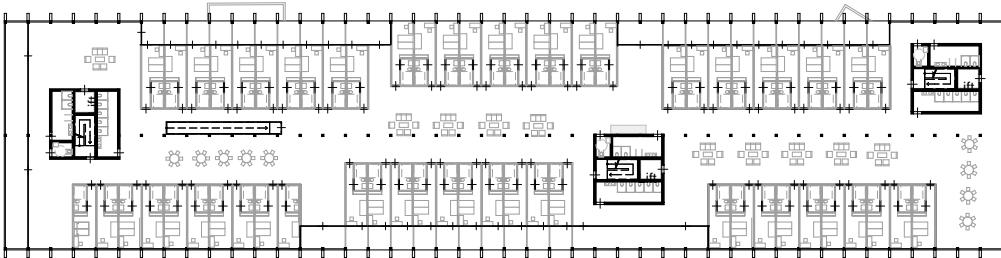
ams and columns. The anchor points of the columns are sited at least three meters from the existing walls in order to ensure stability; moreover, these elements represent the new development not directly on top but beyond and therefore signify a distance from past events - without suppressing them. The different room heights divide the main room into separate areas. The skylights create natural lighting also between the individual space configurations.



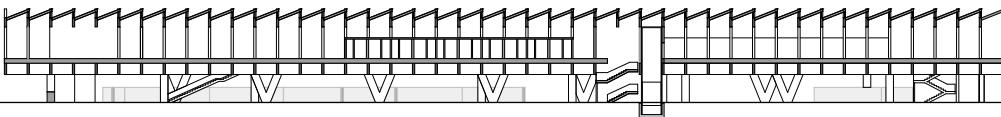
short term residence



column grid

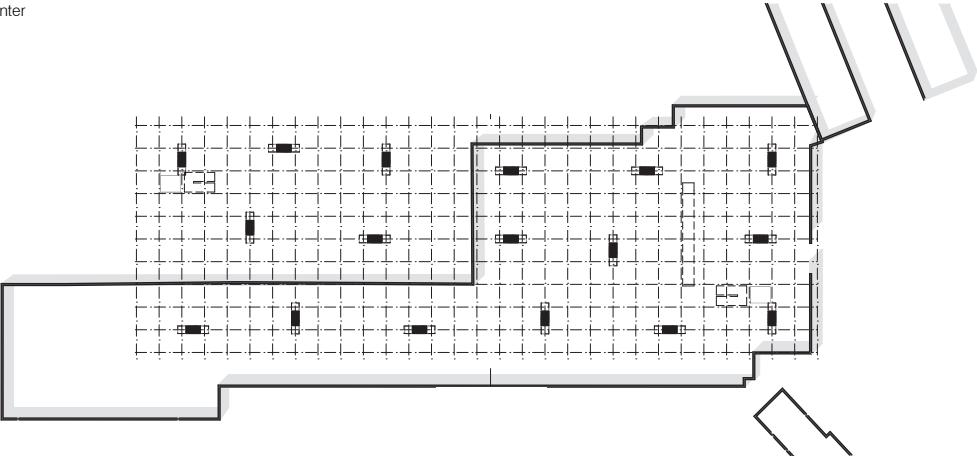


floor plan first floor

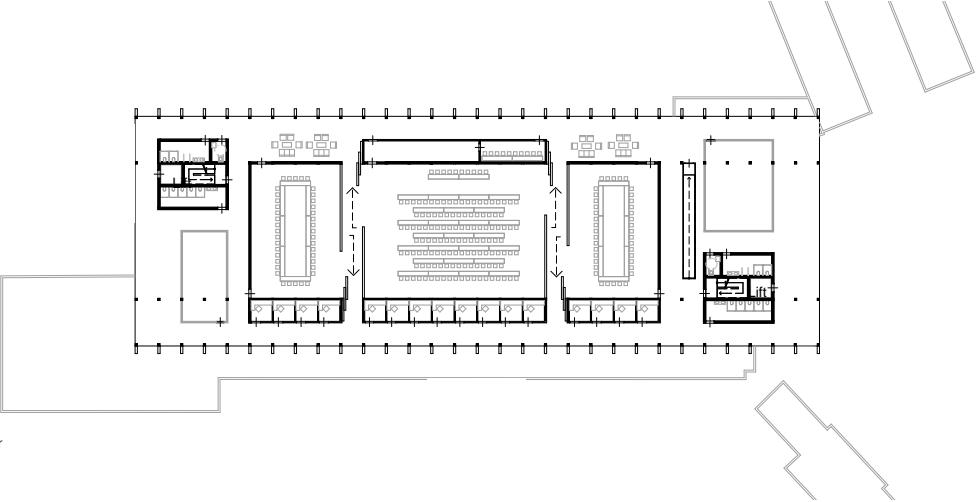


section 5

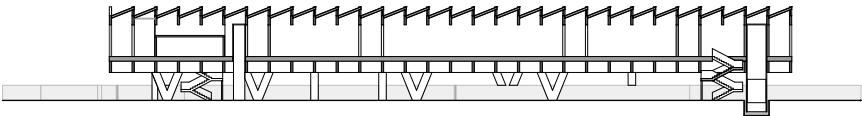
formal meeting center



column grid



floor plan first floor

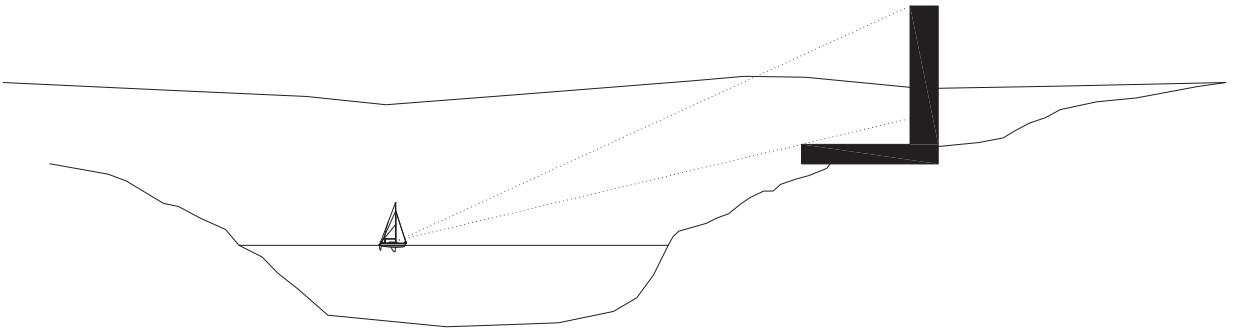


section 1

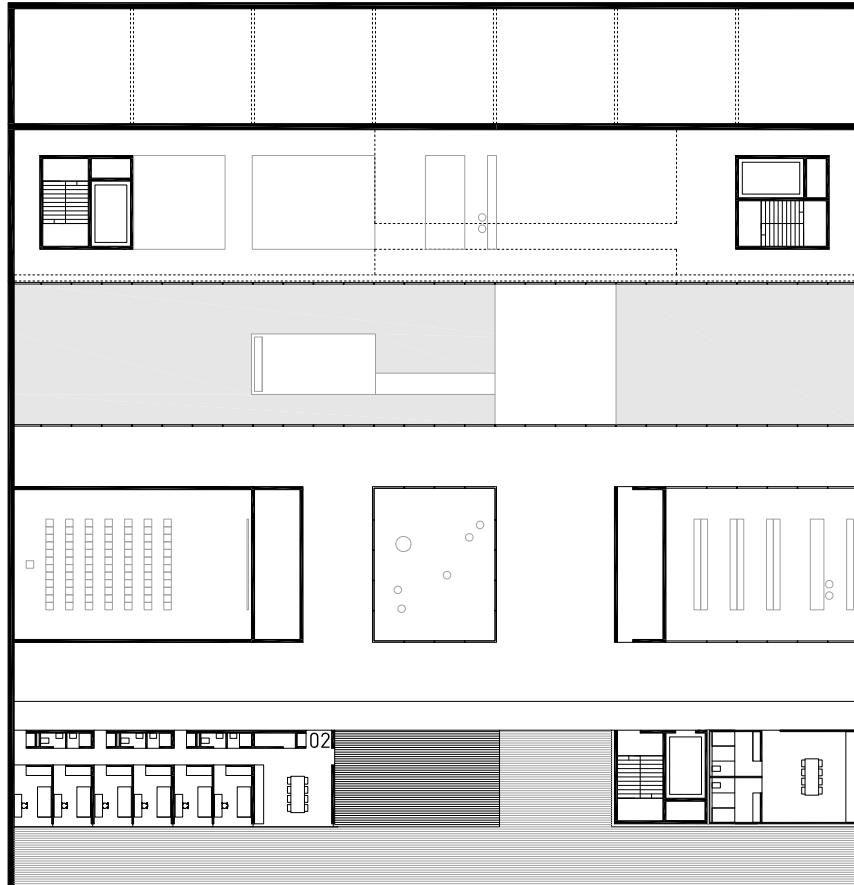
# Maximilian Wetschko

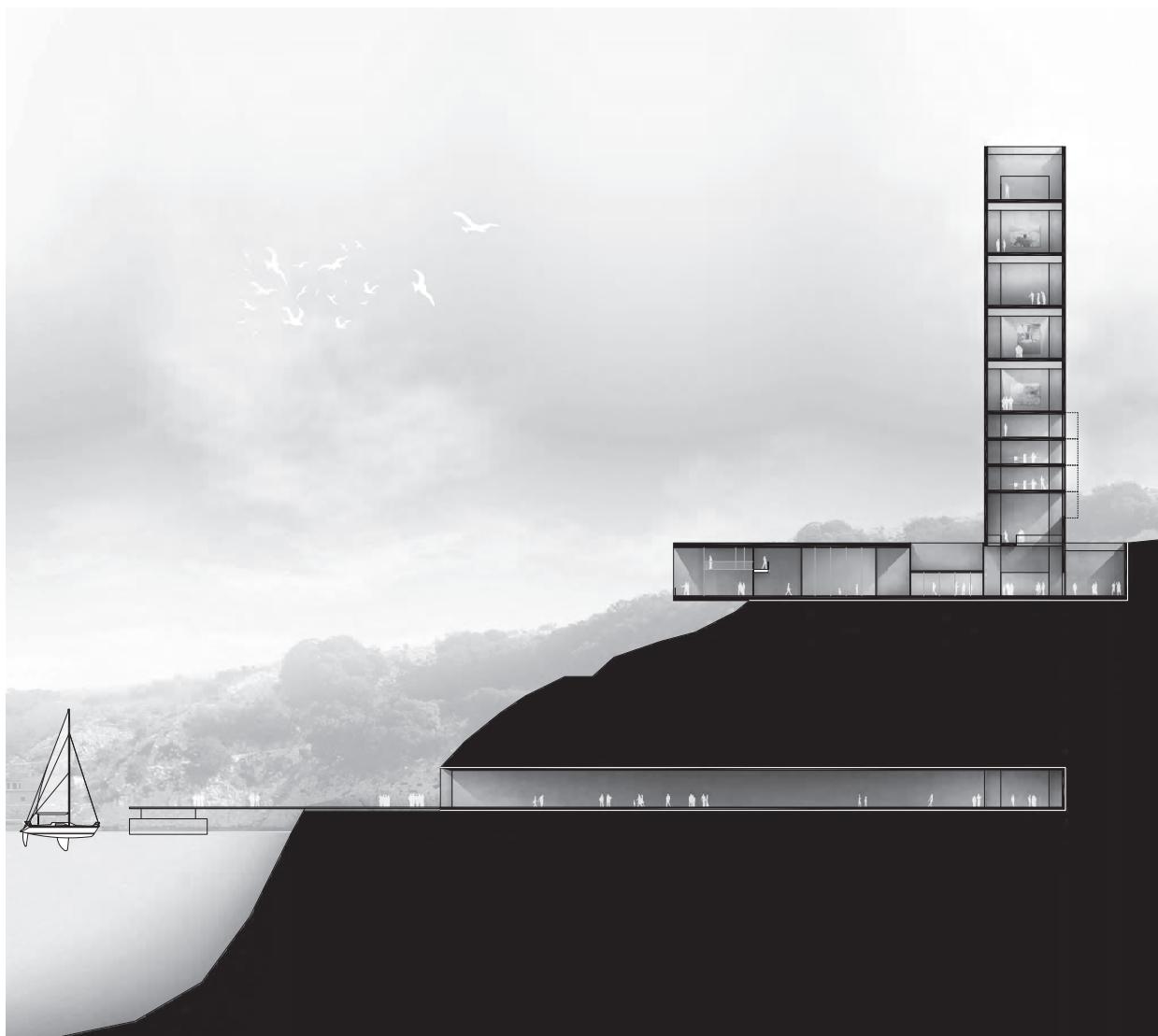
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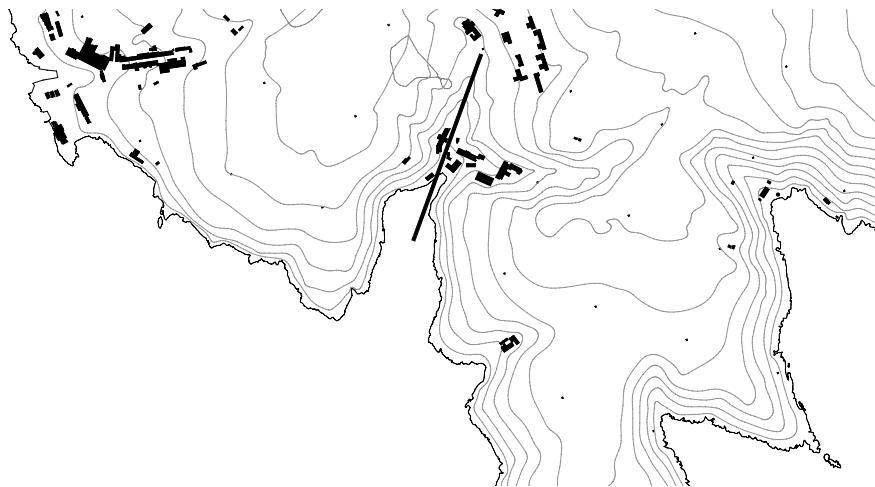






## Matthias Wild

untitled

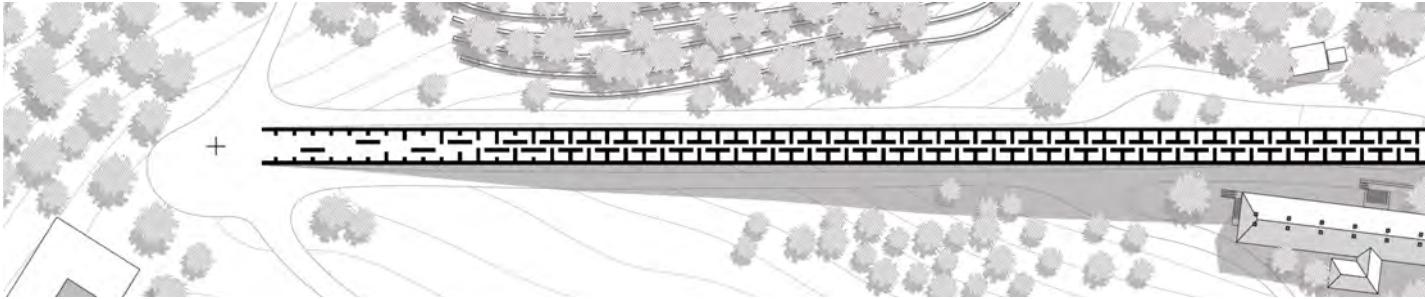


The southern, smaller port at the crew's quarters is selected as site for a new arrivals building; the occupants used to arrive here by boat and departed from the island via the major port in the West. Visitors to the island are therefore supposed to take the same route. As the newcomers arrived on the island, they were flogged on the trellis by the other prisoners; this trail of torture led 500 m from the harbor to the registry building. Today's visitors are shuffled on an equally long bar with 8 m width and 40 m height to the central crossing point into the sea in order to facilitate the anchoring of modern boats.

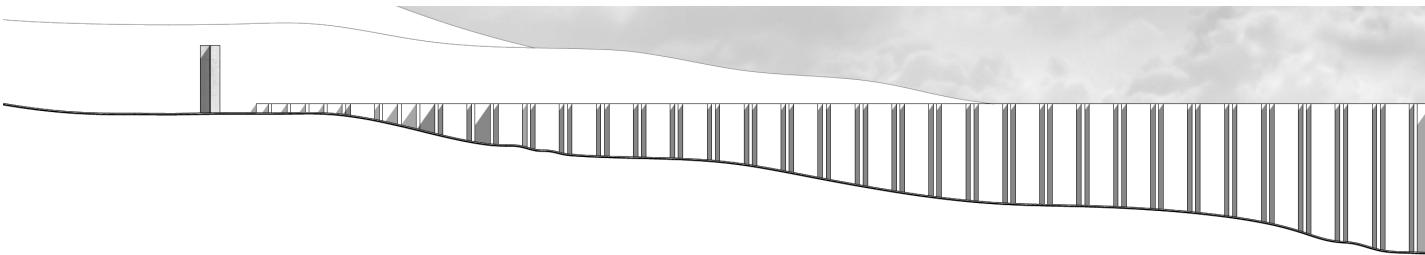
Beneath these beams the weight of the entire island is literally weighing heavily on the arrivals' shoulders.

Once ashore, visitors dive through a narrow gap in the ceiling and slowly enter the trellis; after a short pause the trellis collapses in front of one of the 70 steel sculptures, invoking an oppressive spatial experience to the viewers. The 4.5 x 2 m wide but up to 30 m high upwardly open spaces left and right introduce a view behind the victim/perpetrator and provide all information in order to obtain adequate preparation for visiting the island.

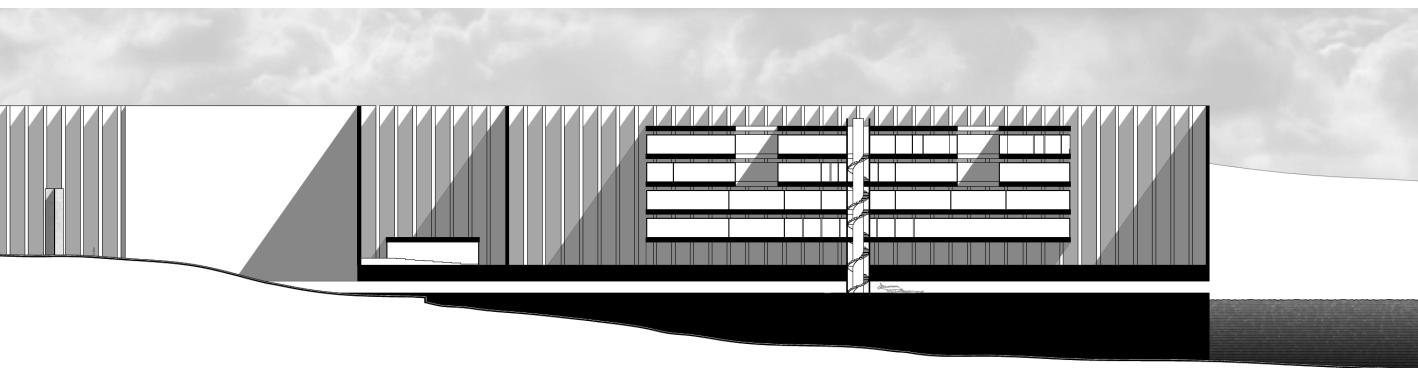
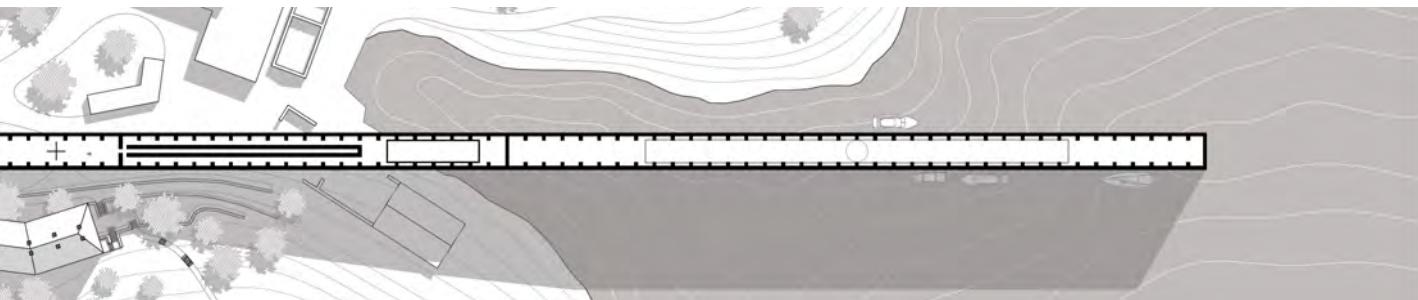


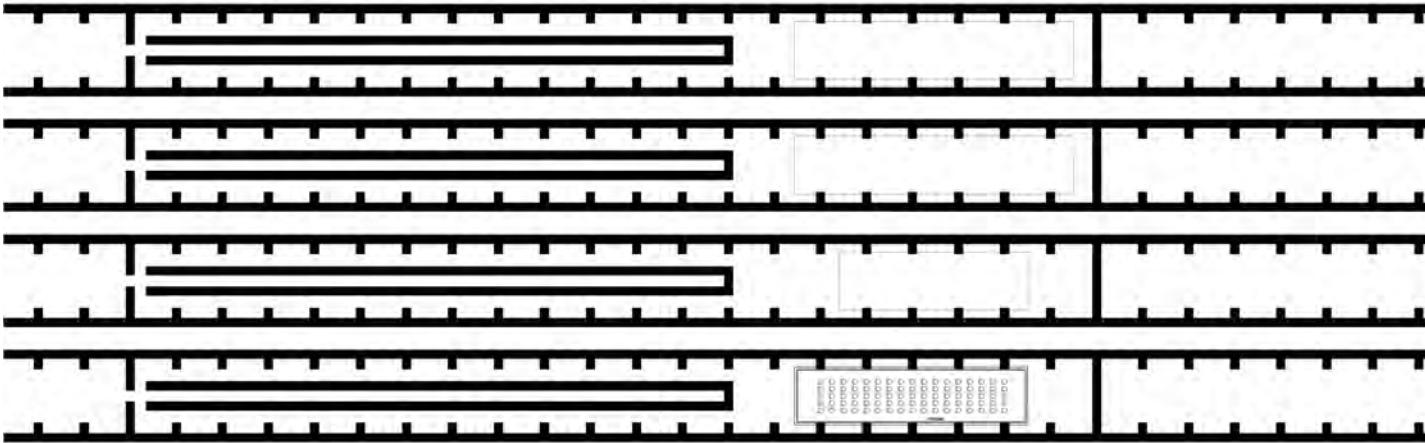


floor plan



longitudinal section





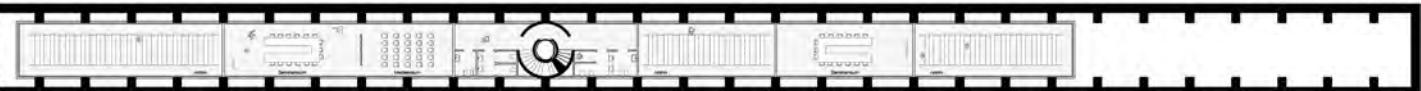
floor plans



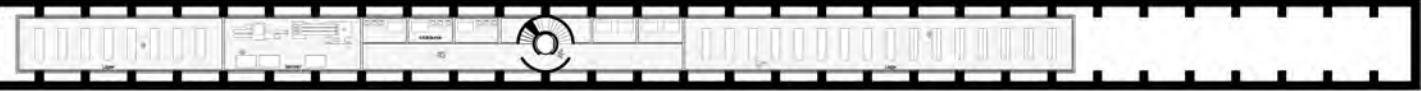
Grundriss Ebene +30.00 | M 1:200



Grundriss Ebene +24.00 | M 1:200



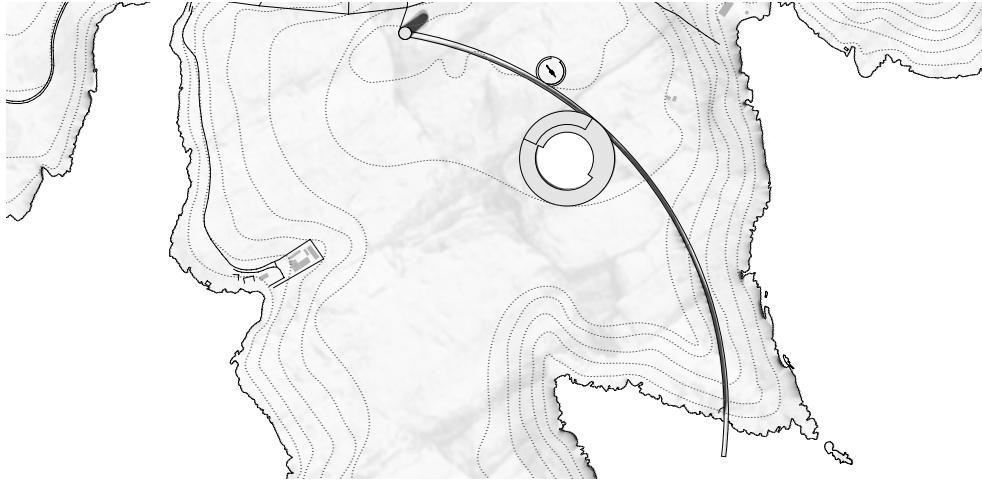
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Grundriss Ebene +12.00 | M 1:200

## Nina Wolf

CCGO

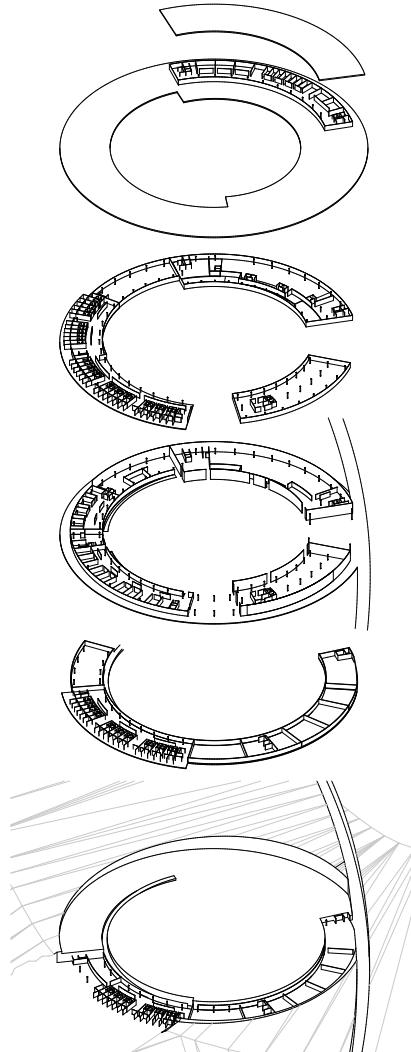


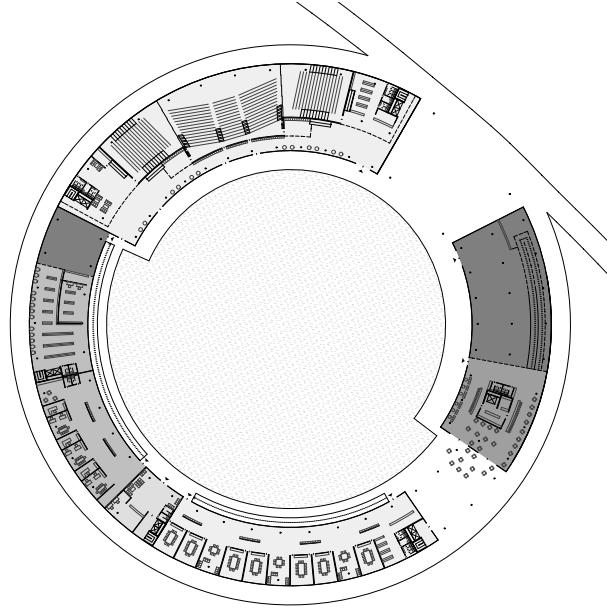
The building is located on a part of the island, which is largely free of vegetation. This part of the island is a single stone desert, and thus has its own atmosphere.

To get from the arrival dock to the building, the visitor has to walk along a 500-meter-long path through a ravine. The end of the path is hidden, since the path is both vertically and horizontally inclined until shortly before the end. This gorge is a symbol for the guard of honor that the prisoners had to pass upon their arrival on the island.

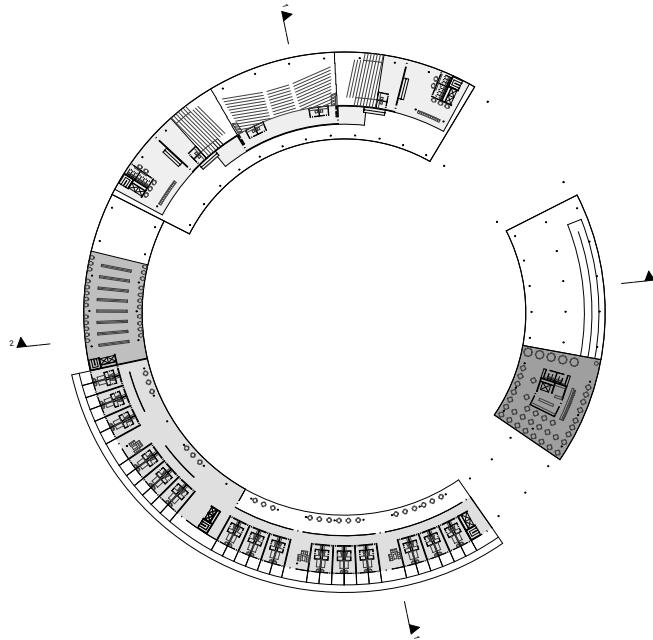
The newly arrived prisoners had to go through a trellis of prisoners and were beaten while proceeding.

The actual building is viewed shortly before their arrival; even when approaching by boat only a part of the building can be seen. The trail then continues to a helipad and leads to a tower; on the one hand this tower serves as link to the existing road system and on the other hand it should be reminiscent of the past. There is an observation deck that commands views of relevant spots on the island.

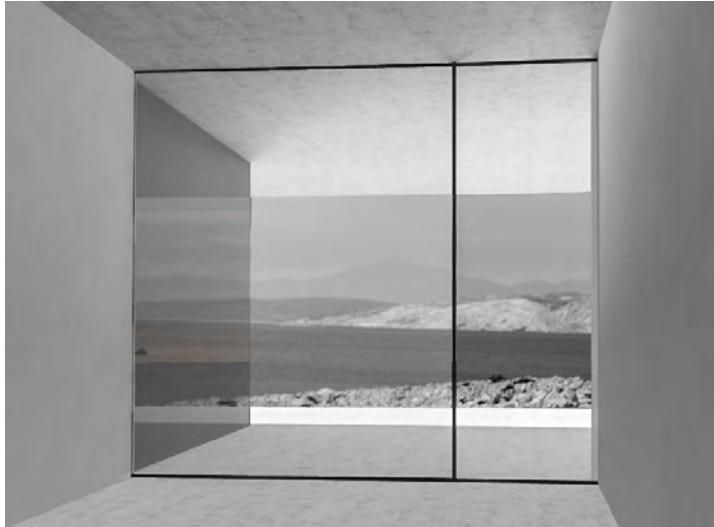


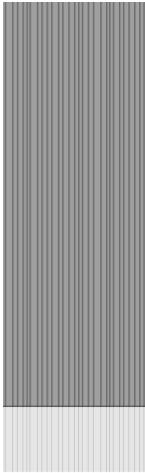


floor plan ground floor



floor plan first floor





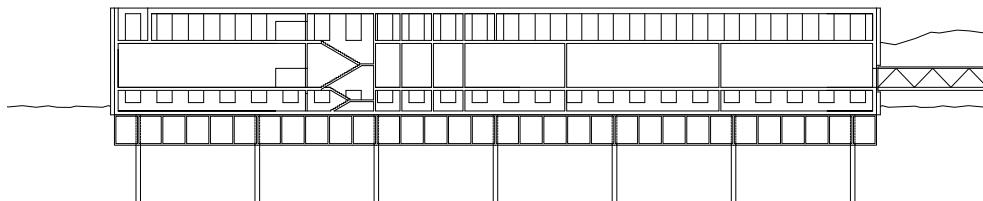
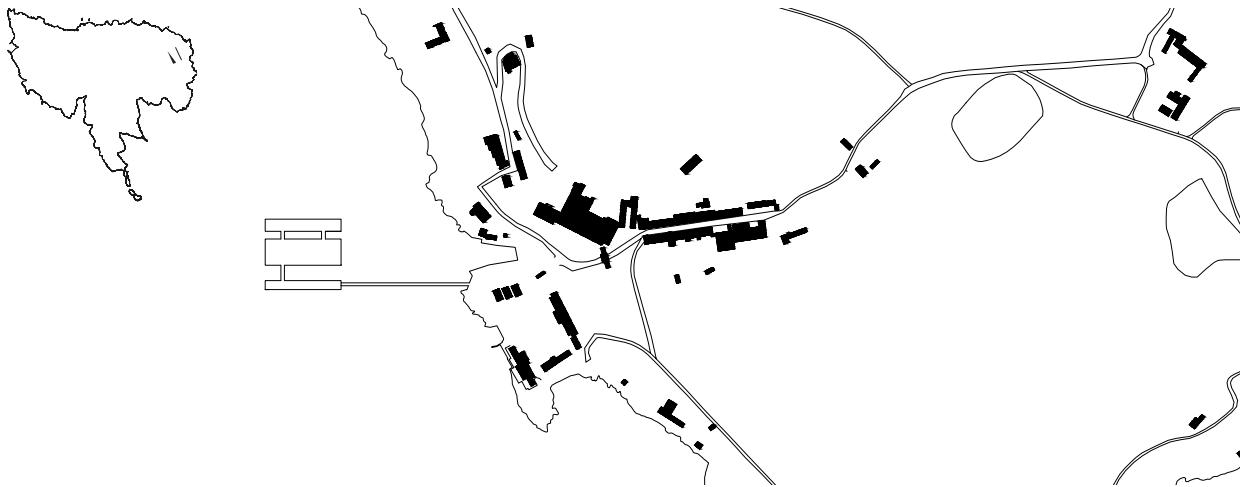
# **PRISON ISLAND - remote**

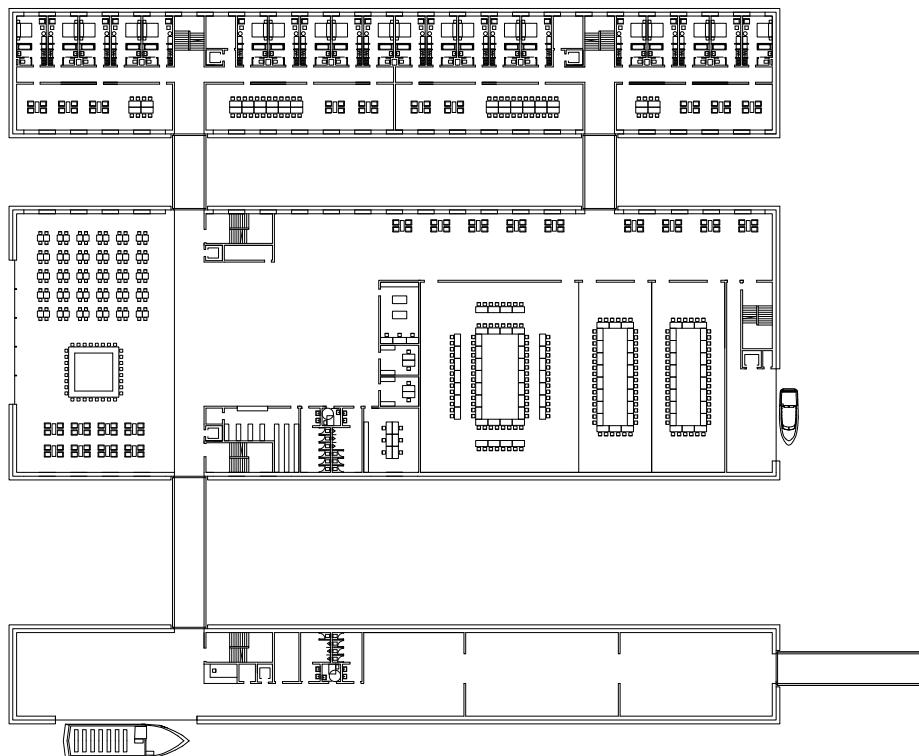
authors

Marco Baumgartner, David Kacic, Stefan Prattes

**Marco Baumgartner**

untitled





floor plan ground floor



## David Kacic

untitled



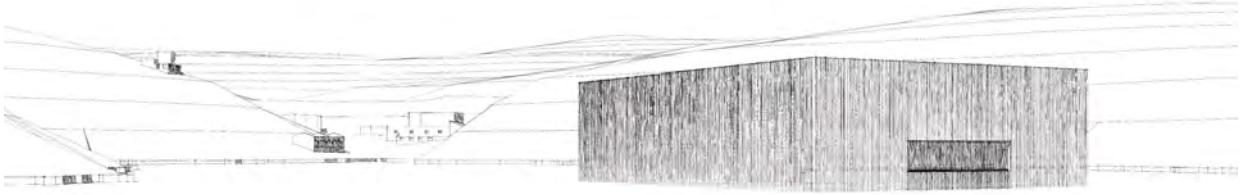
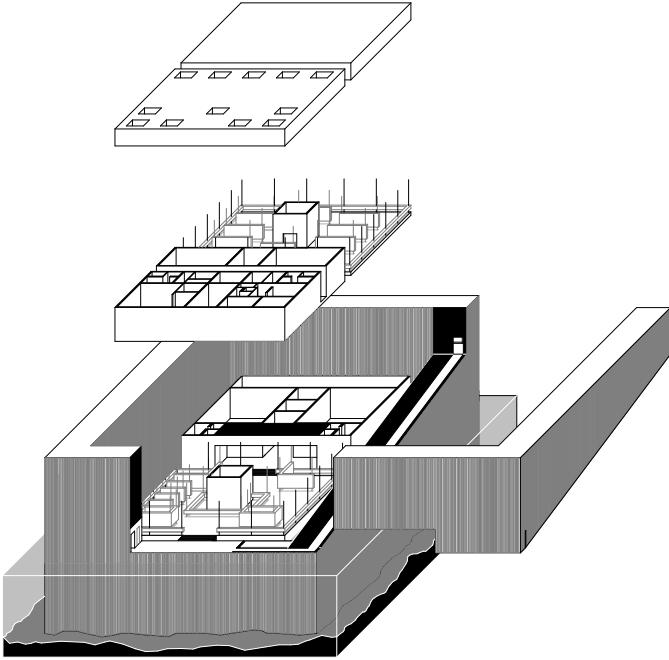
The island Goli Otok was announced as prohibited trespassing area, in order to liberate it from human impacts and leave it to nature, including its consequences and the eventual decay of the existing buildings.

The island itself was freed from the burden of having to be a memorial; the new building was designed to meet this function.

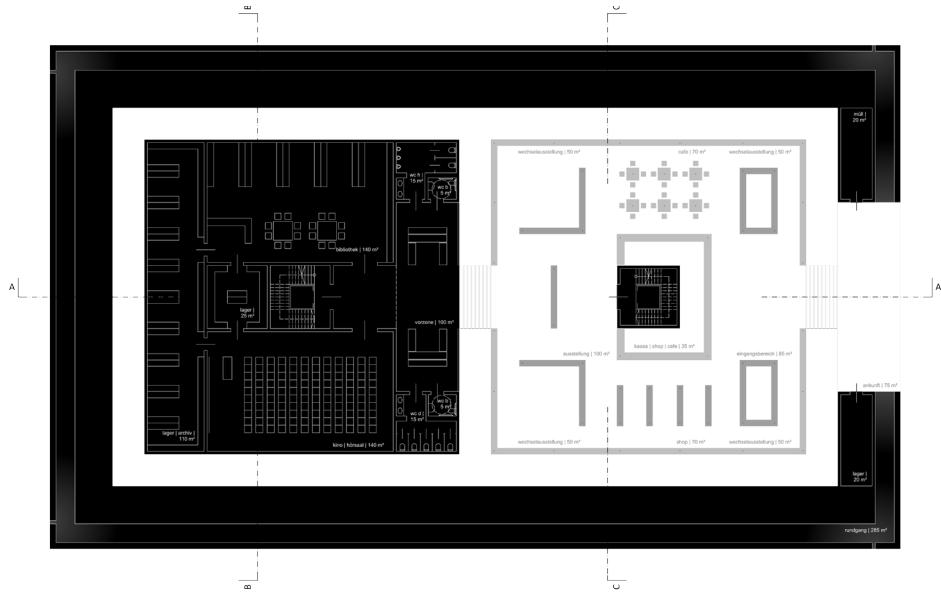
To create a connection to the island and to oppose the arbitrary choice of the site a defi-

ned unidirectional view relation between buildings and island is created.

The views are directed towards the buildings which were erected in the time of the political prisoner camp. These buildings talk about this time, which was followed by a period when Goli Otok was used as ordinary prison; thereafter, the buildings were constantly renewed and thus the image of the prison camp has been veiled.







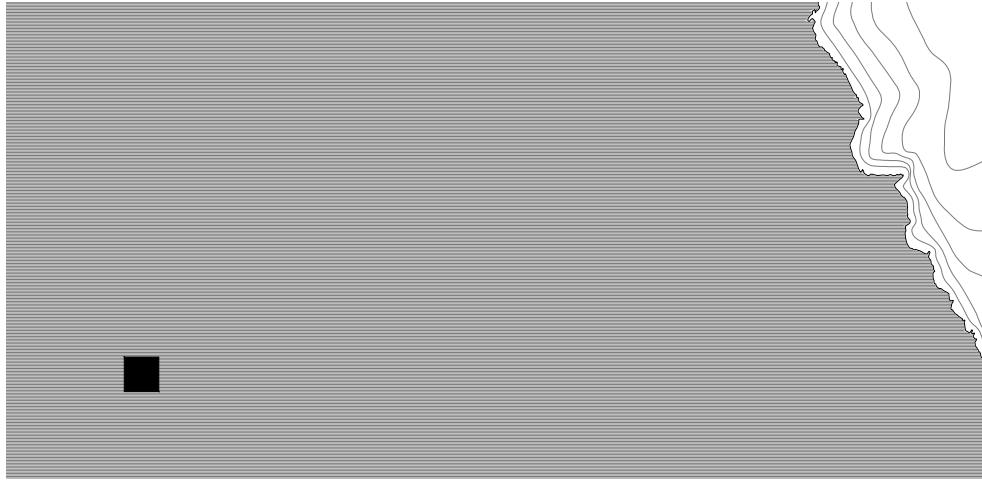
floor plan first floor



eastern elevation

## Stefan Prattes

### Naked Island

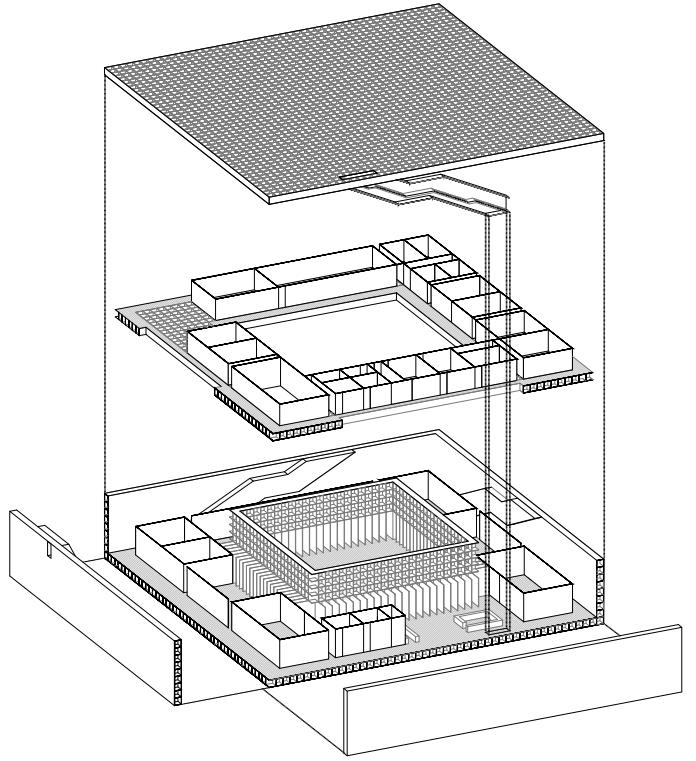


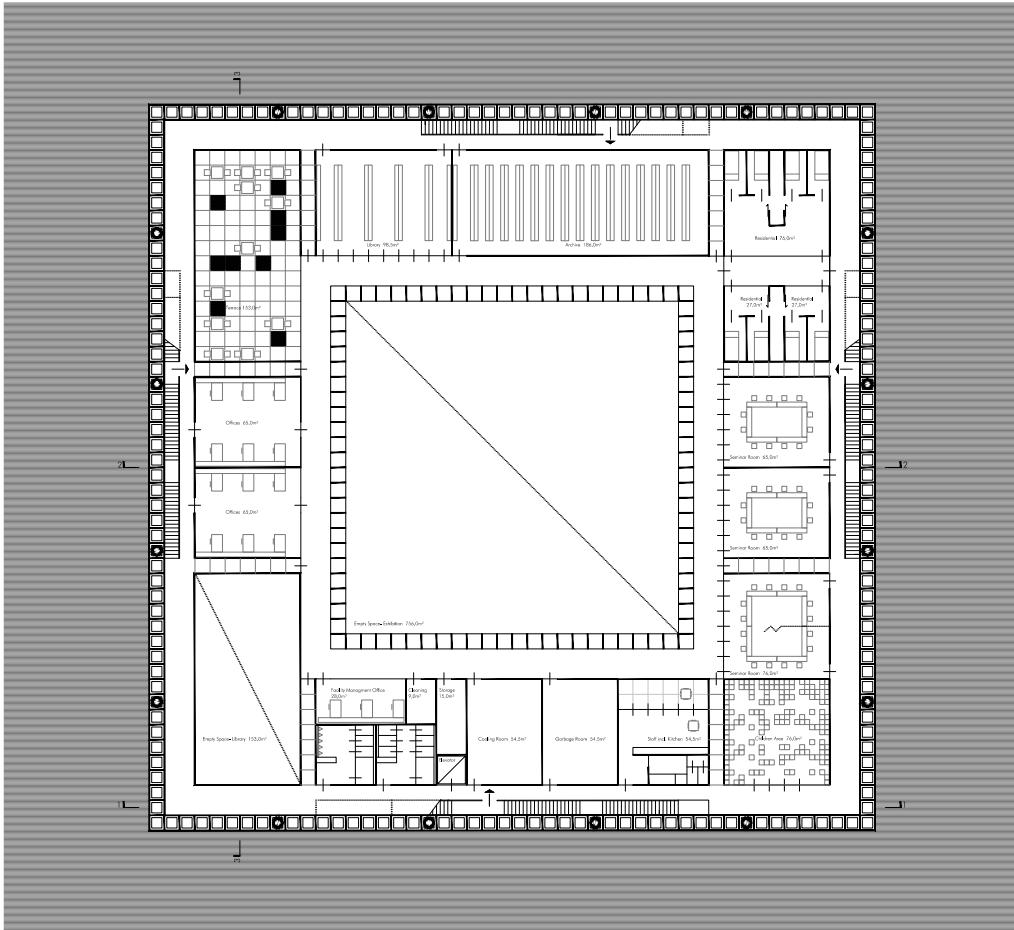
Concerning the project 'naked island' visitors are agitated by sudden fear when arriving at the memorial of former prisoners. As soon as the tour boat leaves the platform you stand helplessly on a plane which is surrounded by the sea. The glowing summer heat, the absence of shade and the icy winter Bora on bare ground instantly develop to unpleasant companions.

The lack of knowledge concerning former incidents and length of their stay agitate the visitors while approaching the island. Upon their first descent on naked island they dis-

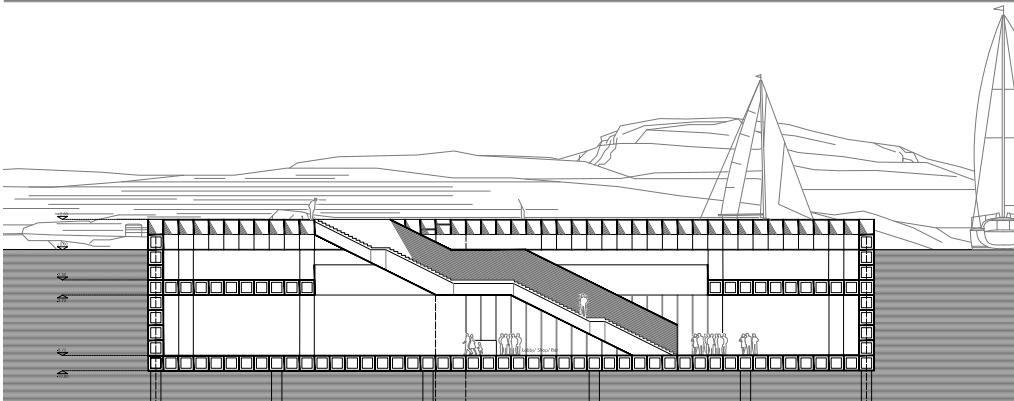
cover a dark surface at the shore suggesting an immersion. From there, the anxious visitors enter the cavity of the volume. Shadow, cool summer temperatures, no wind and heated rooms in winter stand in stark contrast to the previous heaviness.

The showrooms are arranged annularly, focalizing a central space which acts as distributor. Goli Otok is inaccessible for visitors, but can be explored by boat from afar. Any contact with this cruel place is prohibited and that prohibition raises public awareness on the terror system of the island.

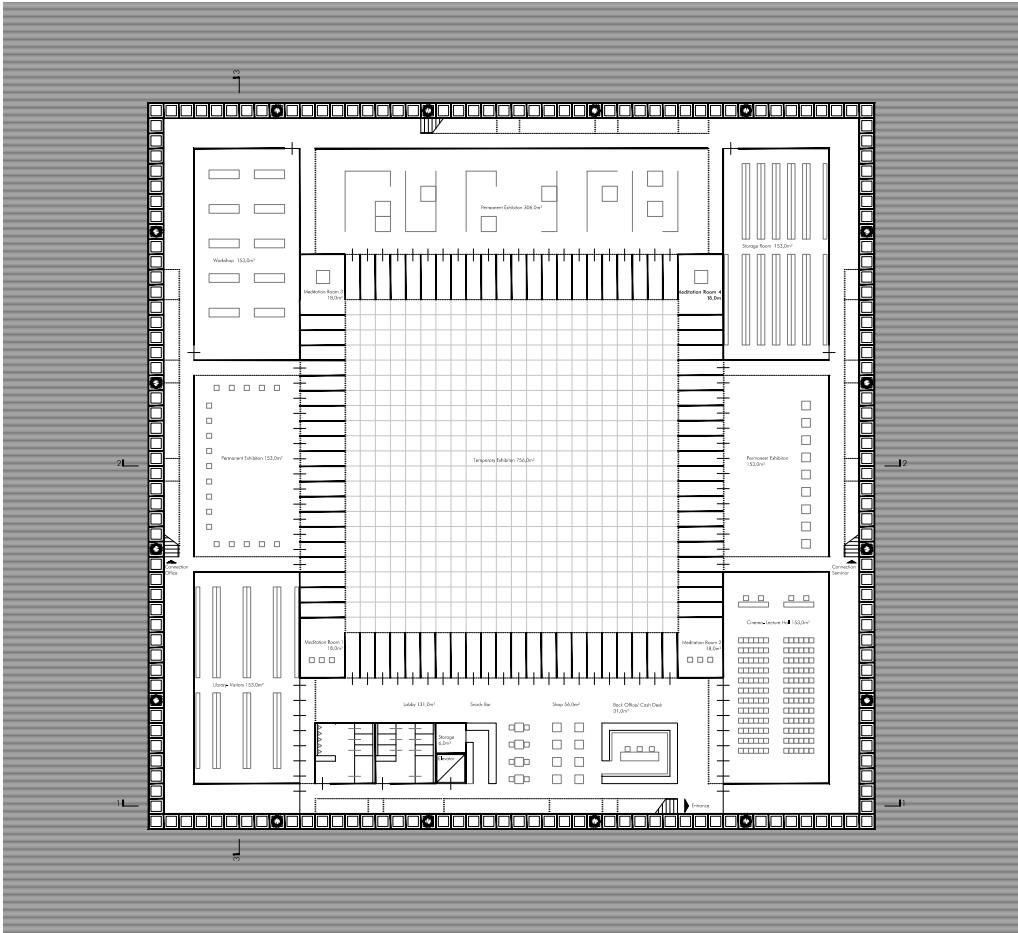




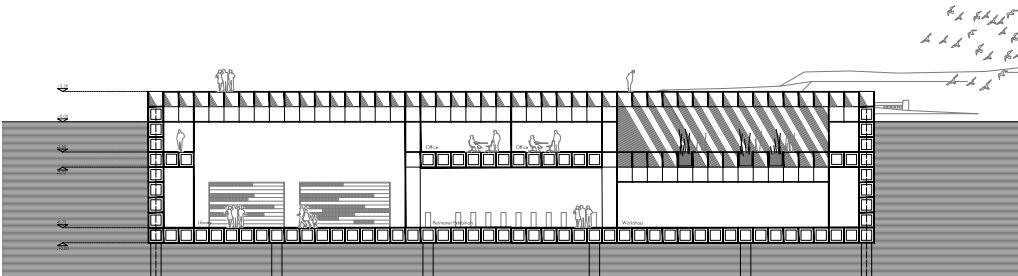
floor plan  
lower level 1



section 1



floor plan  
lower level 2

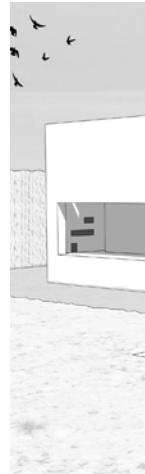
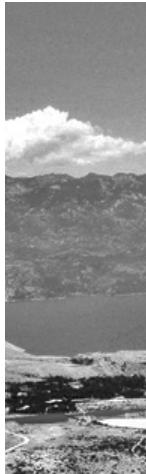


section 3





Das Bild zeigt die Innenseite eines dunklen, rechteckigen Raumes, der an eine Katakomben- oder Grabkammer erinnert. Die Wände und die Decke sind aus grobem, dunklen Mauerwerk gefertigt. Ein einzelnes, quadratisches Lichtloch in der Decke wirft ein helles Quadrat auf den dunklen Boden. In der Mitte des Raumes liegt ein großer, dunkler, zylinderförmiger Gegenstand, der wie ein zerbrochener Topf oder eine Urne aussieht. Er ist leicht geneigt und hat eine matte, erdige Oberfläche. Rechts im Bild ist ein vertikales, weißes Plakat mit Text zu sehen, das in kleiner Schrift gedruckt ist. Der Text ist in mehreren Abschnitten unterteilt und enthält Informationen über die Ausstellung, die im Jahr 1988 stattfand. Die gesamte Szene ist in einem dramatischen, fast monochromen Licht gehalten, was eine geheimnisvolle und historische Atmosphäre schafft.



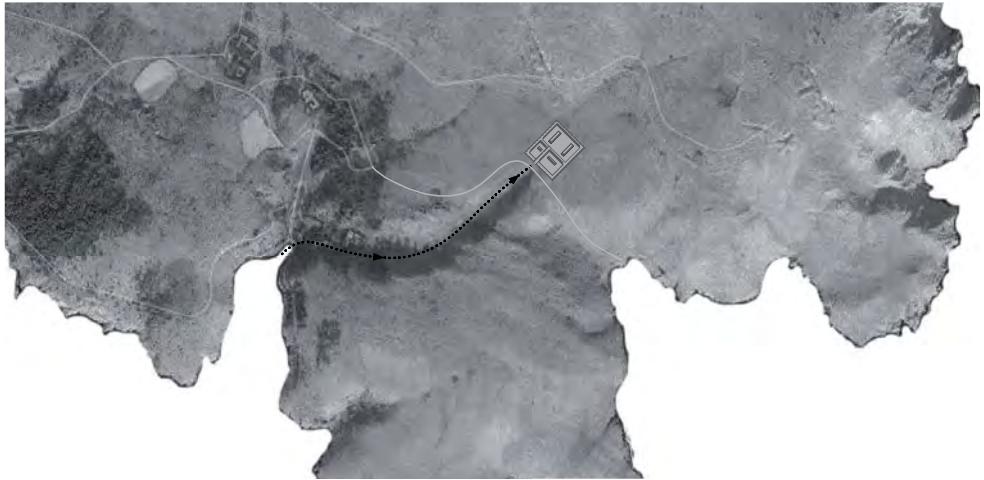
## **PRISON ISLAND - carved**

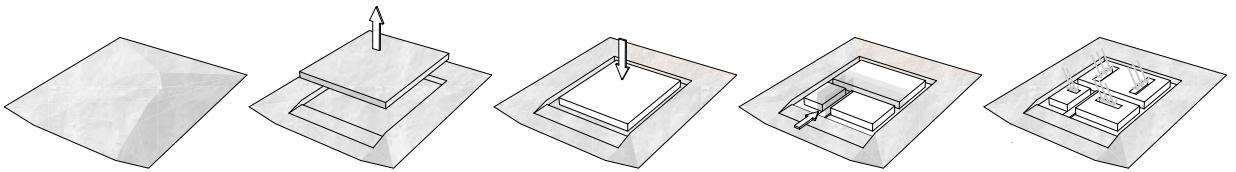
authors

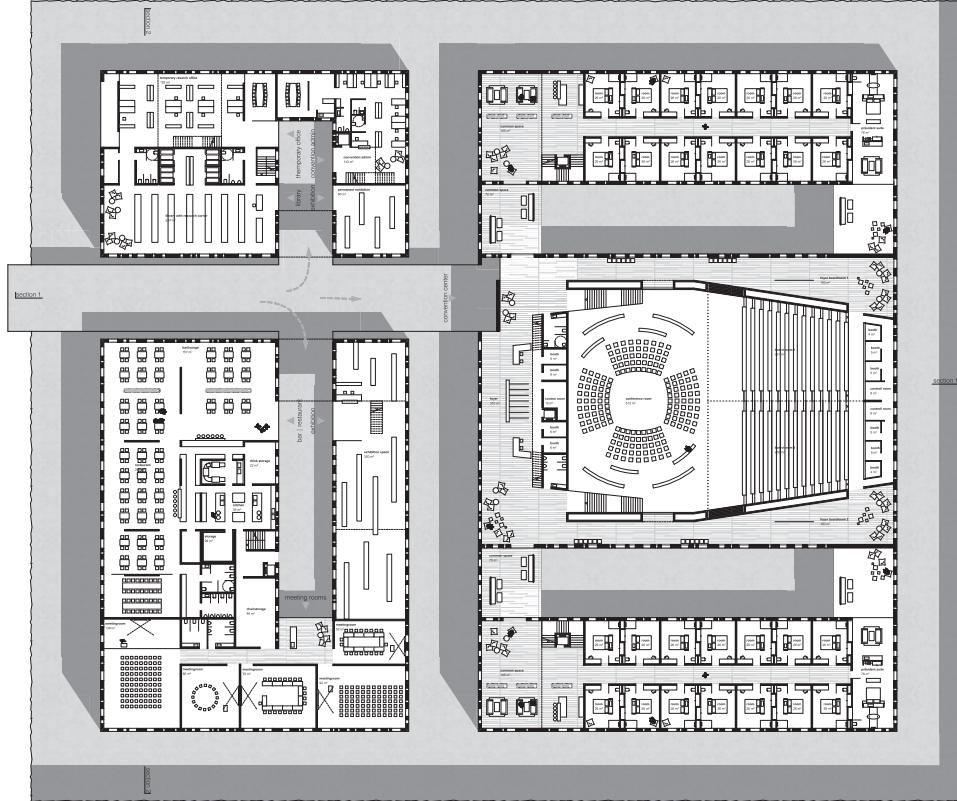
Thomas Aufreiter, Cora Christian, Ana Markovic,  
Morana Mazuran, Helmut Pessl, Matthias Prosekar,  
Thomas Valentin Wolf

# Thomas Aufreiter

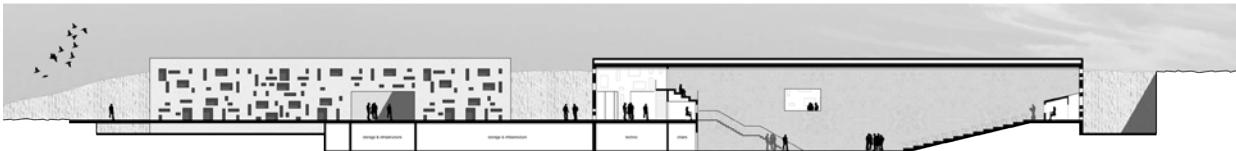
untitled



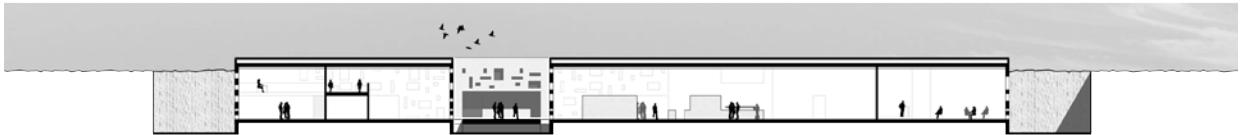
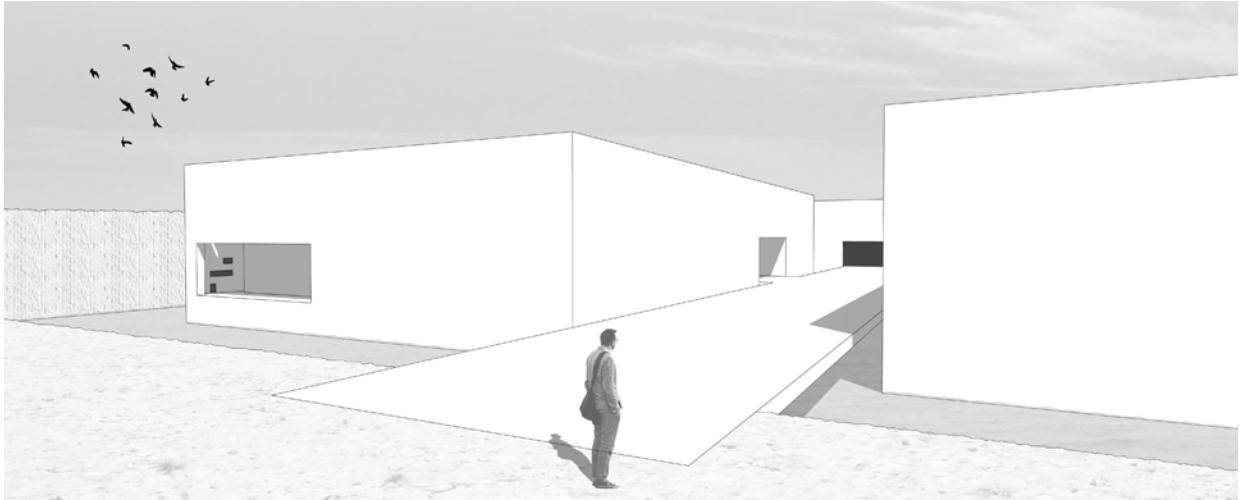




floor plan ground floor



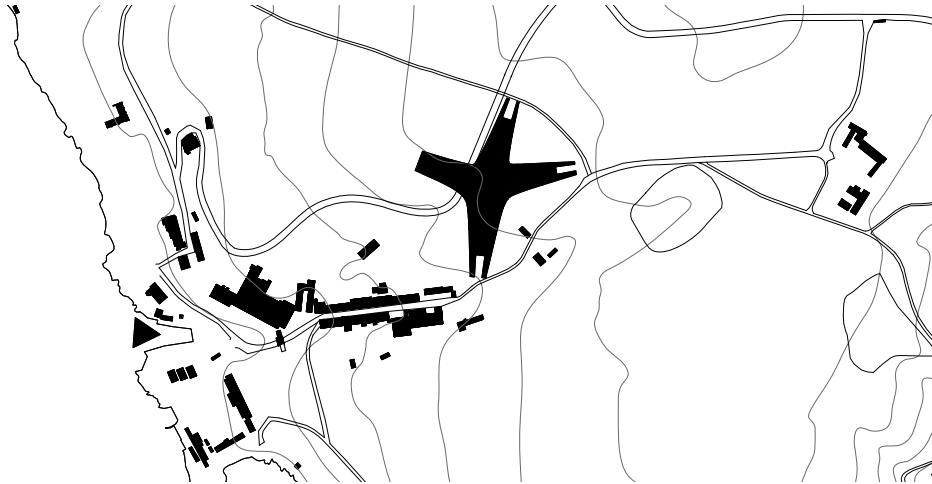
section 1



section 2

# Cora Christian

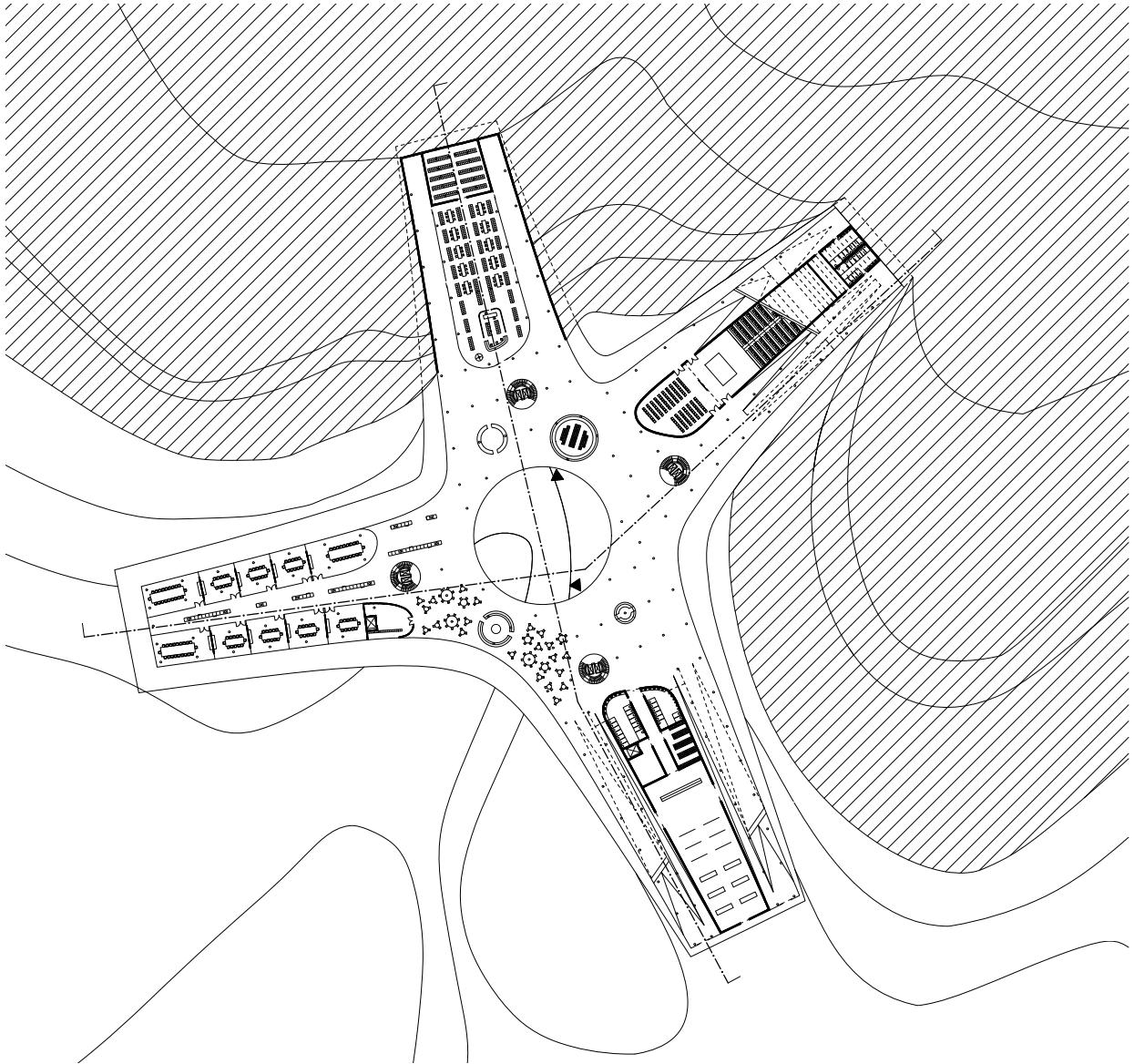
untitled



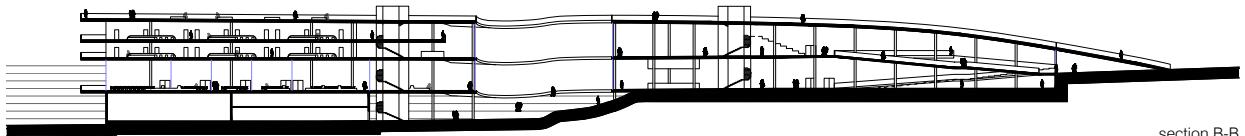
The draft tackles the issue of 'foreign bodies on trees' which are introduced to the island from outside. The seed first roots and then germinates. Vital connections and infrastructure are created; without the existing soil the rootstock cannot exist and thus it finally forms a symbiosis with the existing landscape.

Integrating a building in such a strong countryside does not implicate the separate deployment of an object, but the appropriation of function to the land. Hence, the draft reveals that the germinating rootstock strikes stronger roots and ultimately even elevates the ground.

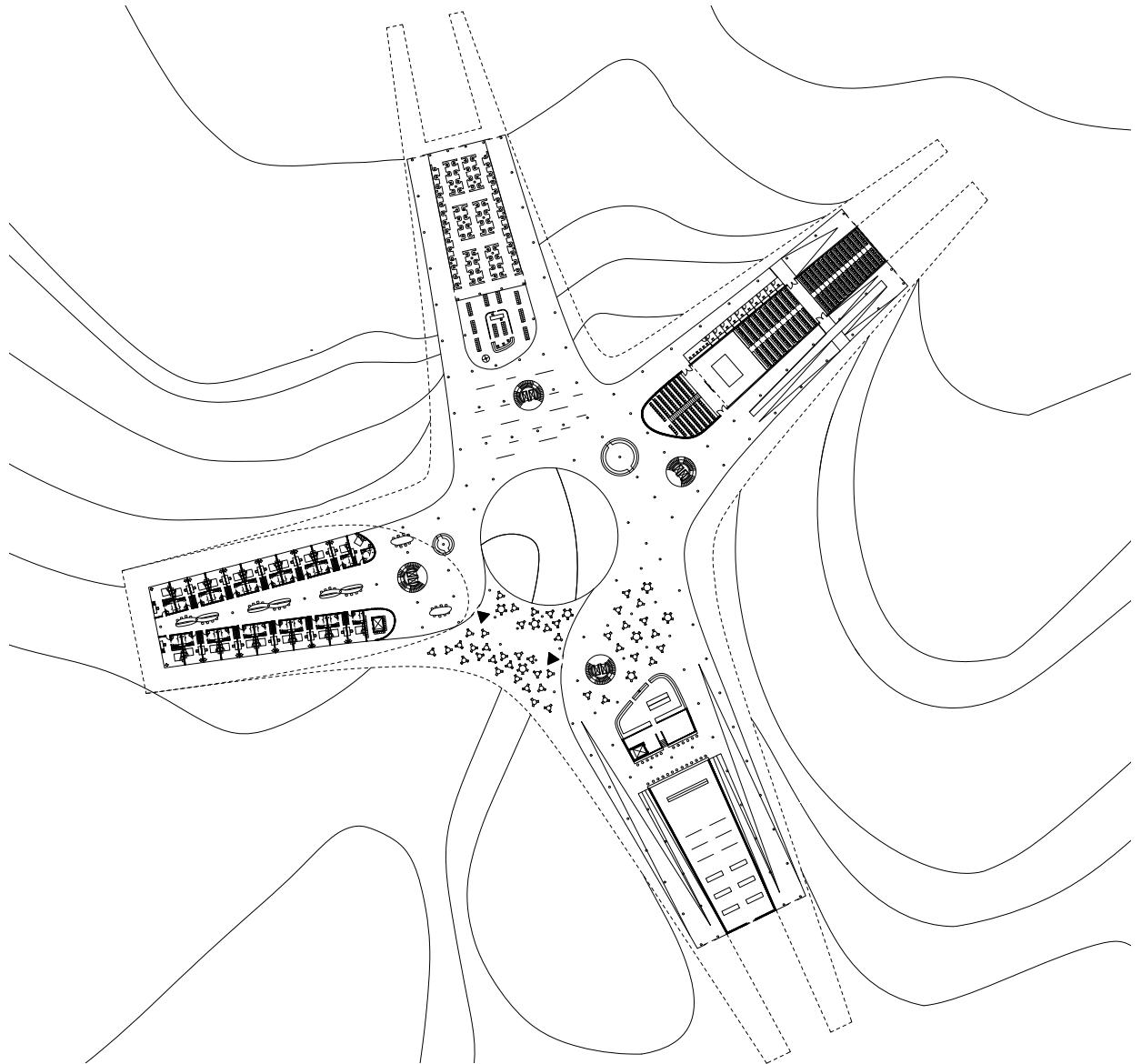




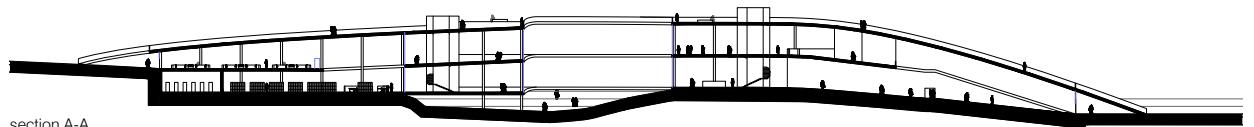
floor plan ground floor



section B-B



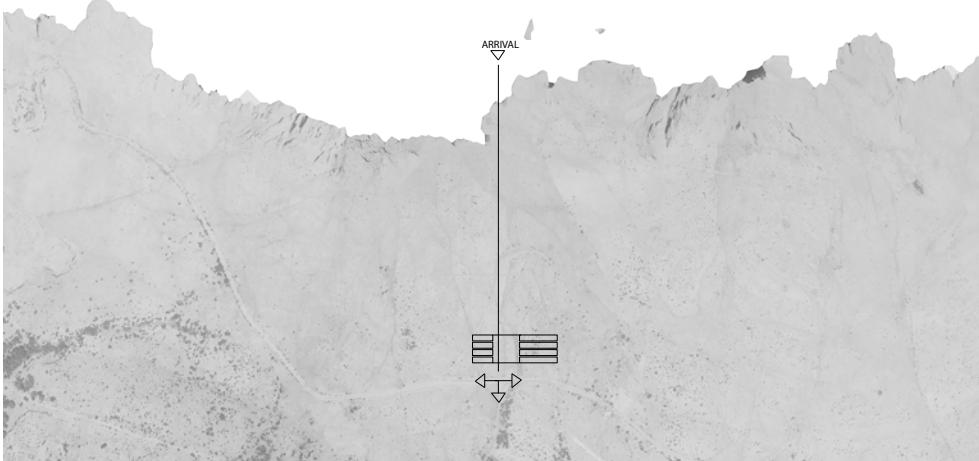
floor plan first floor

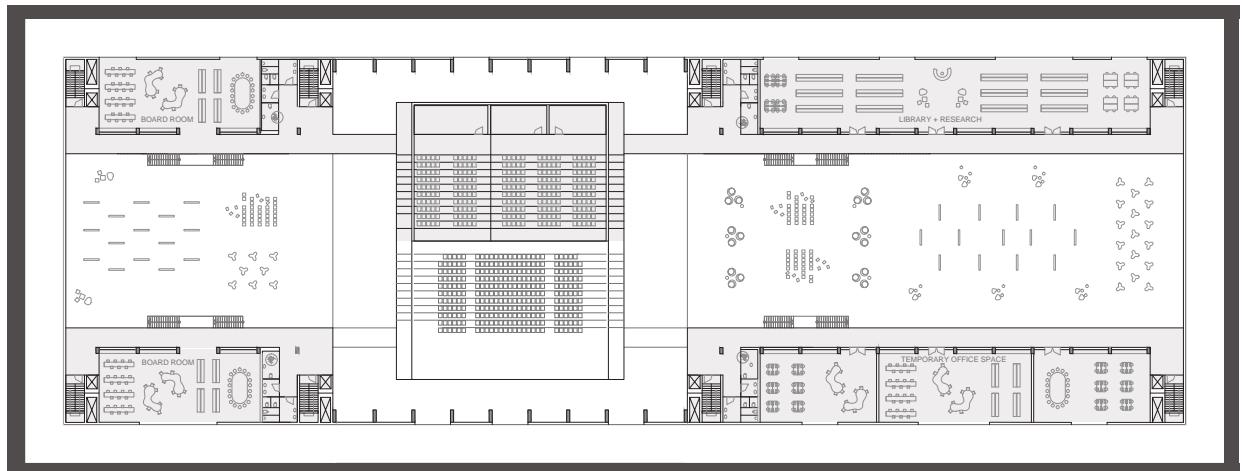
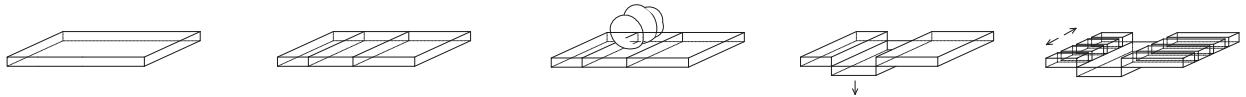


section A-A

# Ana Markovic

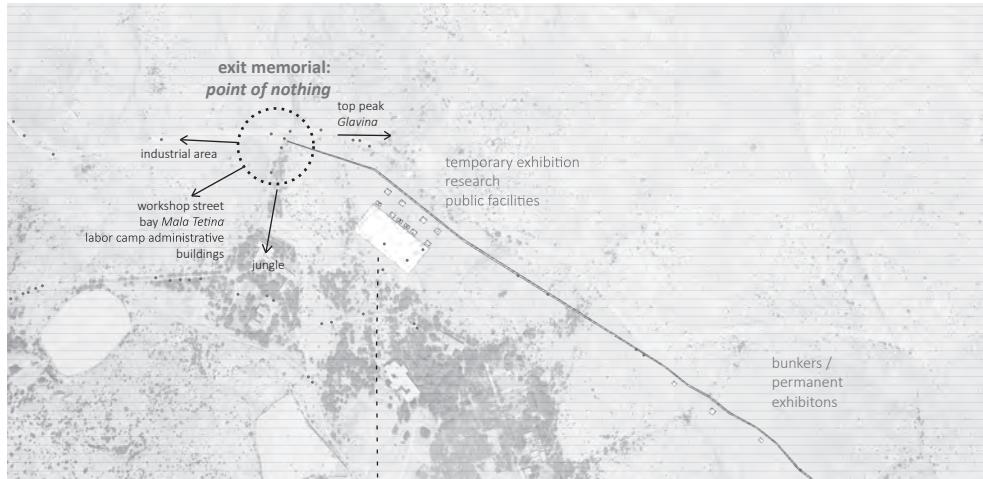
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# Morana Mazuran

untitled



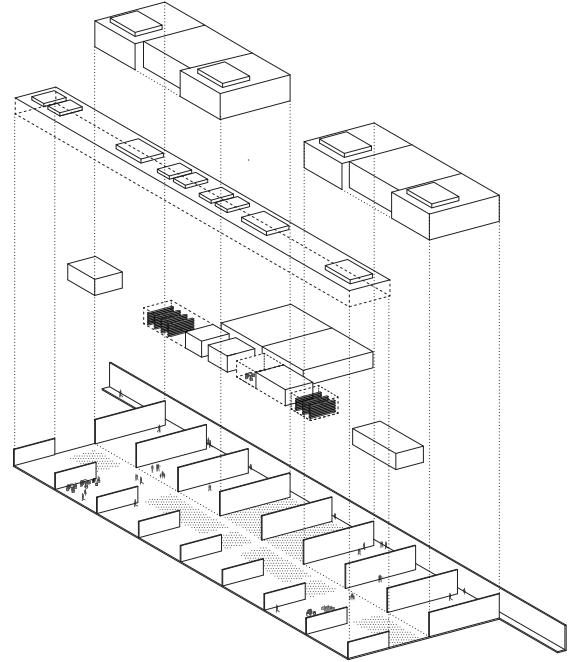
The leading idea is to create a space which would force linear movement in one direction, representing the psychological one way journey of the prisoner - from the moment of arrival at the island to the moment of his final break down.

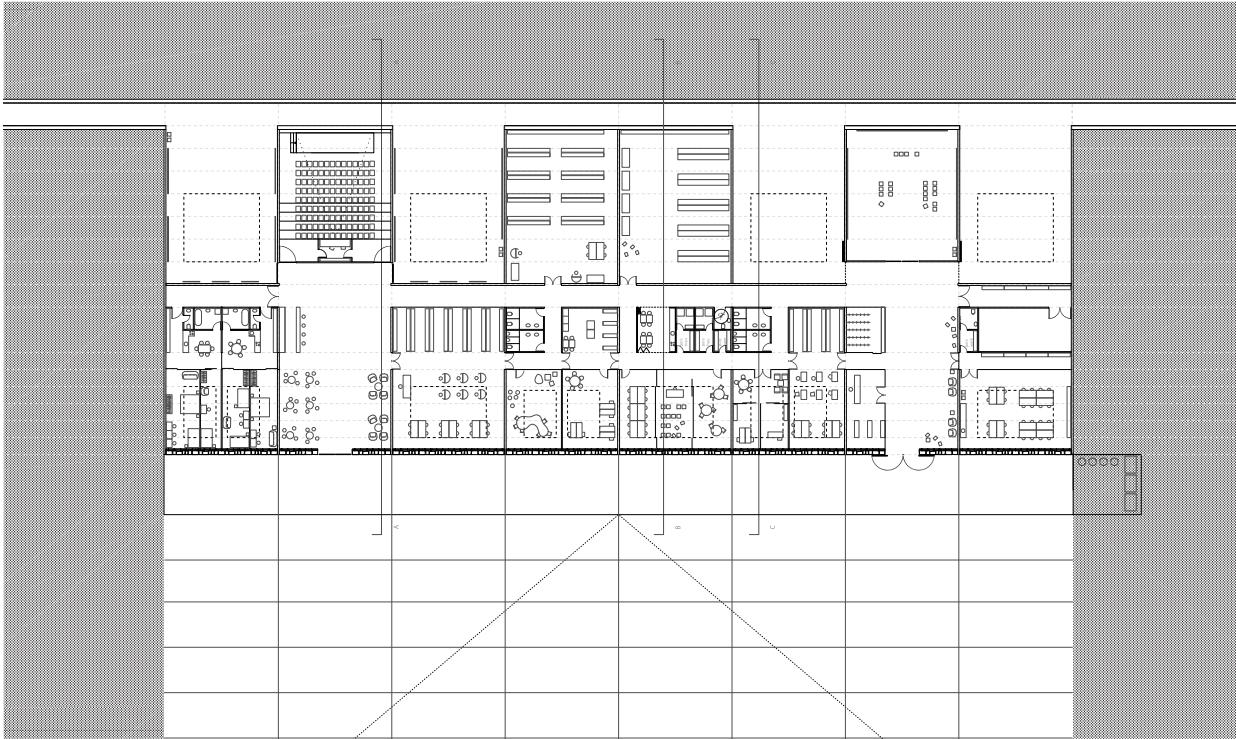
The long route with no point aims to interpret the key aspect of the whole story. The nonsense of this ideology refers to making human life become nonsense in itself.

The core element of the project is a 1.6 km long route through a narrow corridor between two walls, which connects the points of nowhere (arrival) and nothing (destination).

The upper edges of the walls follow the topography 0.9 m above the ground line, while the floor surface constantly inclines, going deeper into the ground and rising up again, provoking the feelings of confusion, disorientation and anxiety. To emphasize these sensations, the corridor is slightly varying in width as well, following the proportion of the height variation.

The only view is predominantly directed to the sky above. On a few spots the edge of the wall lies beyond the eye level. The view of the surrounding stone and sea is facilitated - yet only for a short moment.





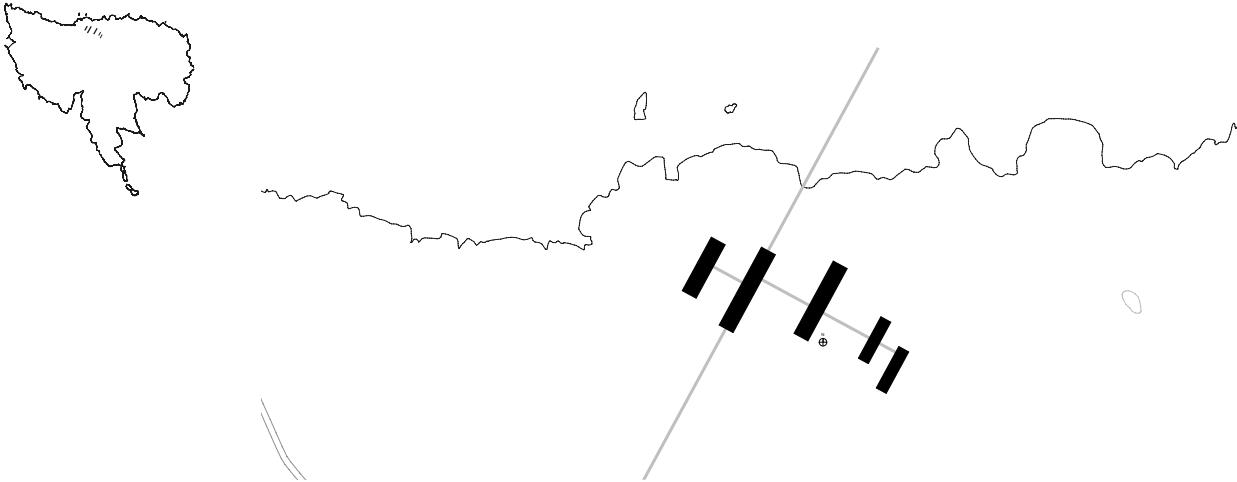
floor plan ground floor





# Helmut Pessl

Prison island



From 1949 to 1956 Goli Otok - also known as 'naked island' - served as a labor camp for political prisoners. Thereafter, it was used as a prison until 1989.

In order to remember the island's history the design task suggests the establishment of a visitor and convention center on the island.

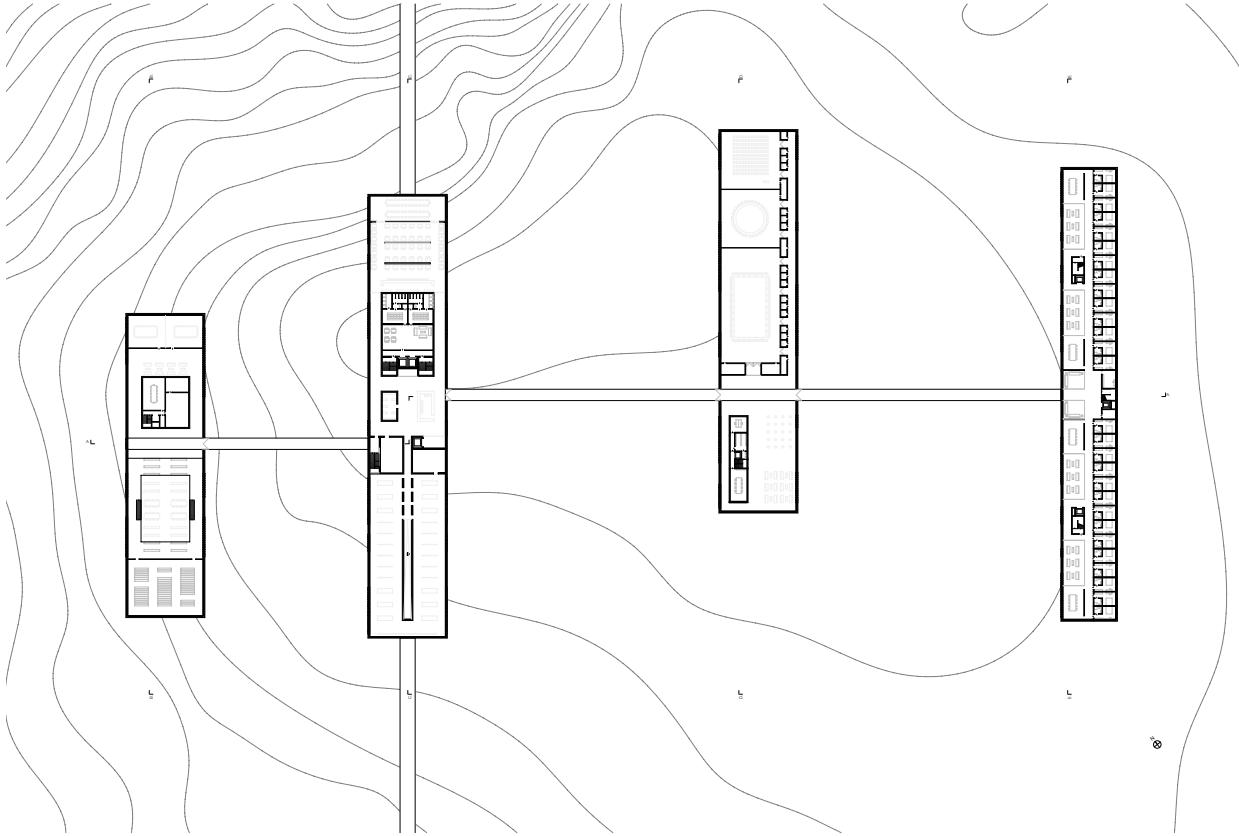
The access to the island, which also serves as access to the building complex, has been redefined. The former pier, which lies in the

south-western part of the island, is no longer used.

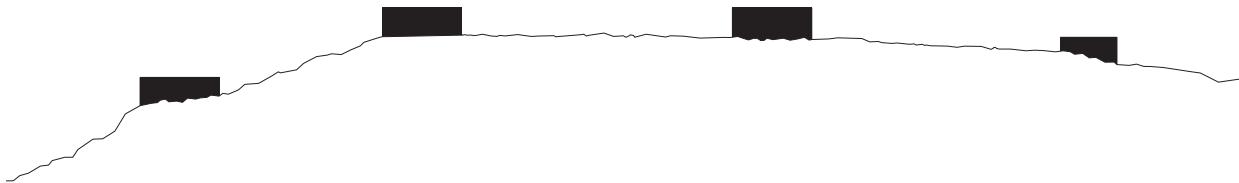
The new entry which can be regarded as a kind of portal is located in the northern part of the island.

Due to the insurmountable vertical barrier constituted by the hundred meter high cliffs, a 120 m long road cuts into the area and defines an axis which leads up to the inspection area of the prison camp.

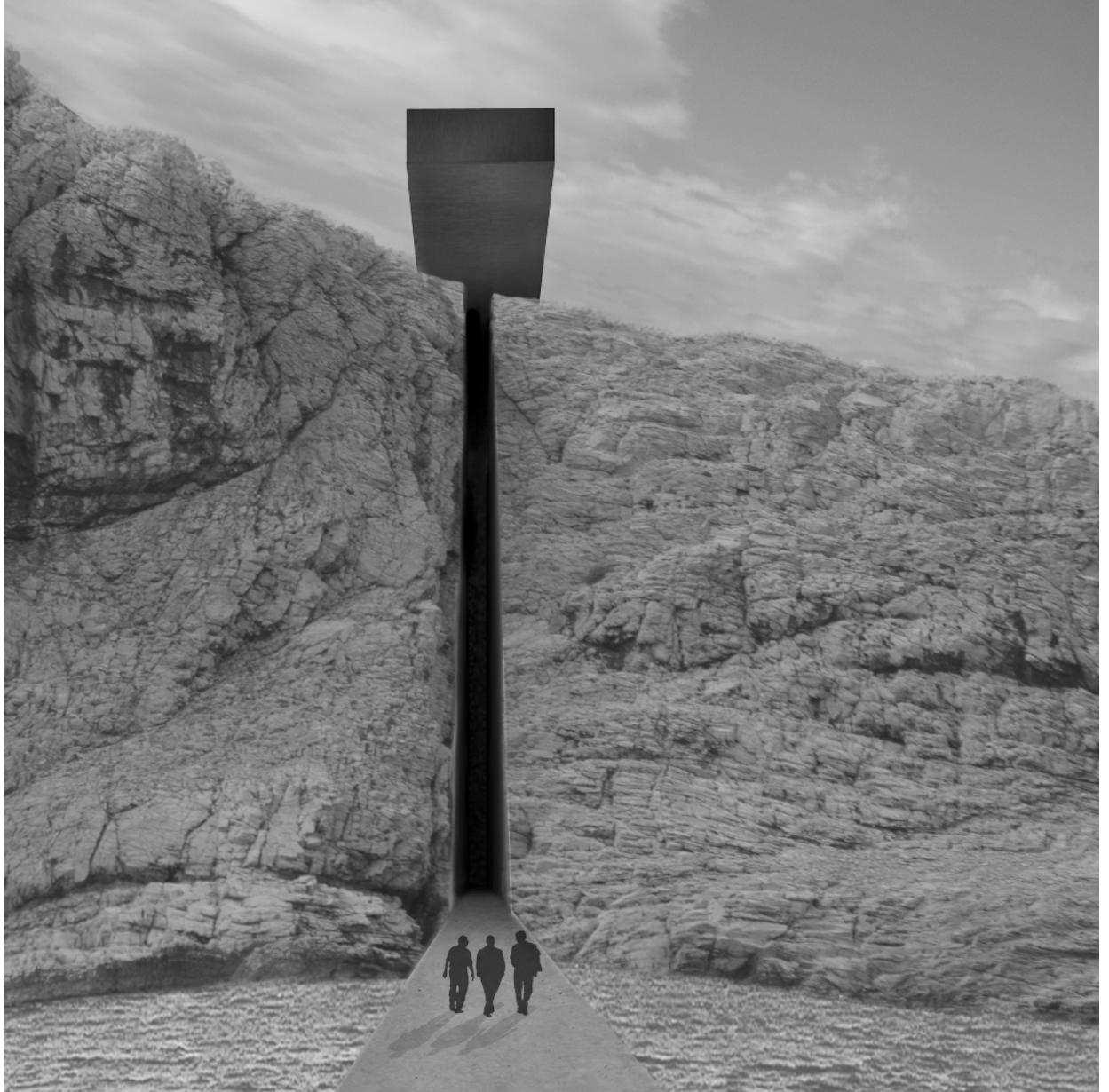




floor plan upper level

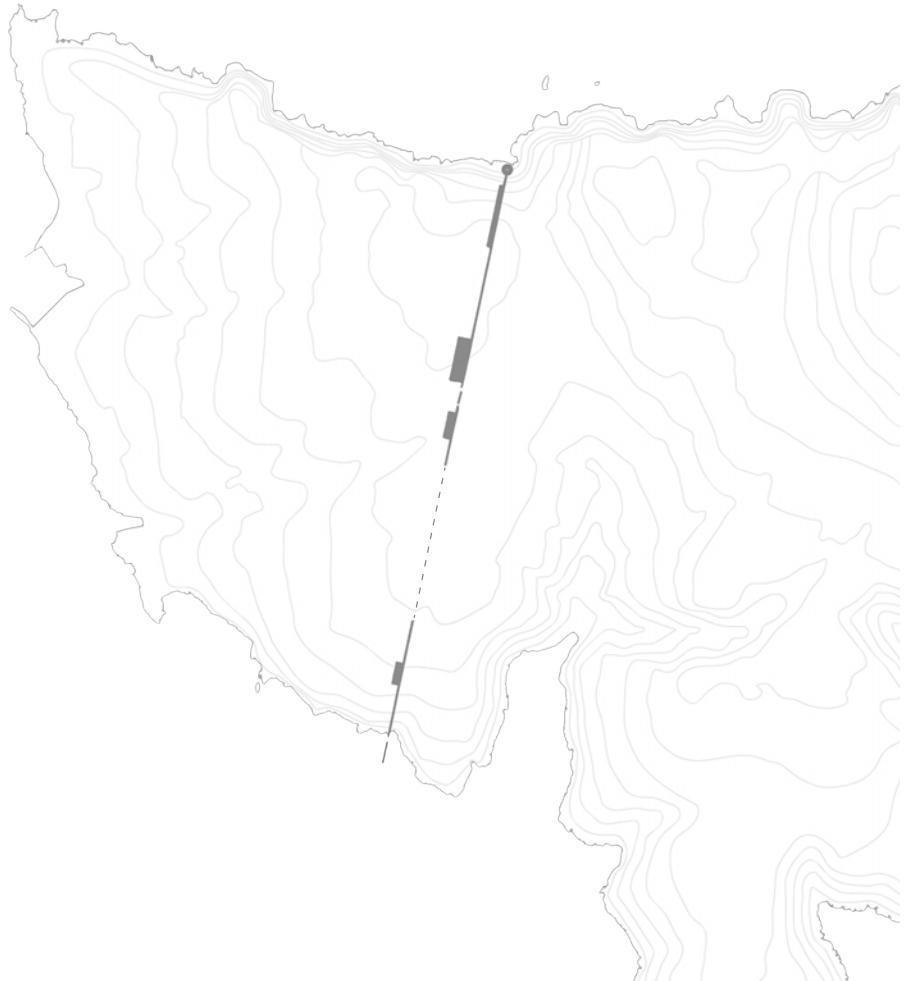


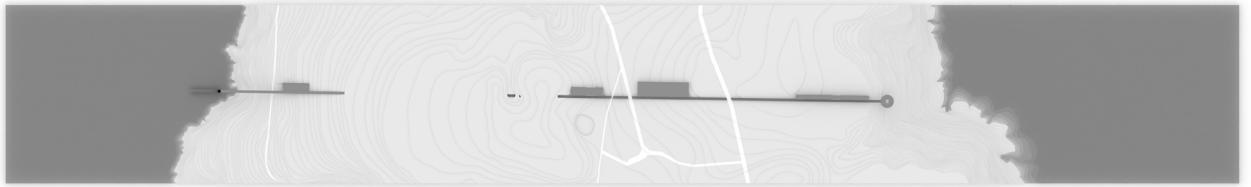
elevation

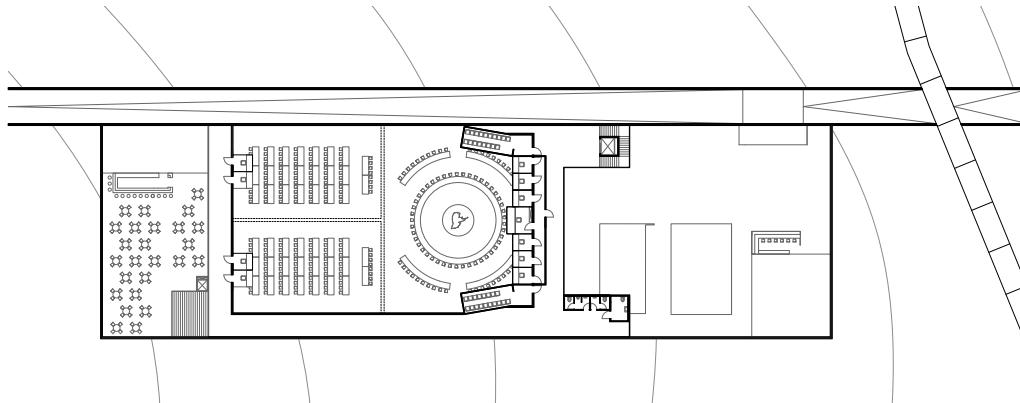


# Matthias Prosekar

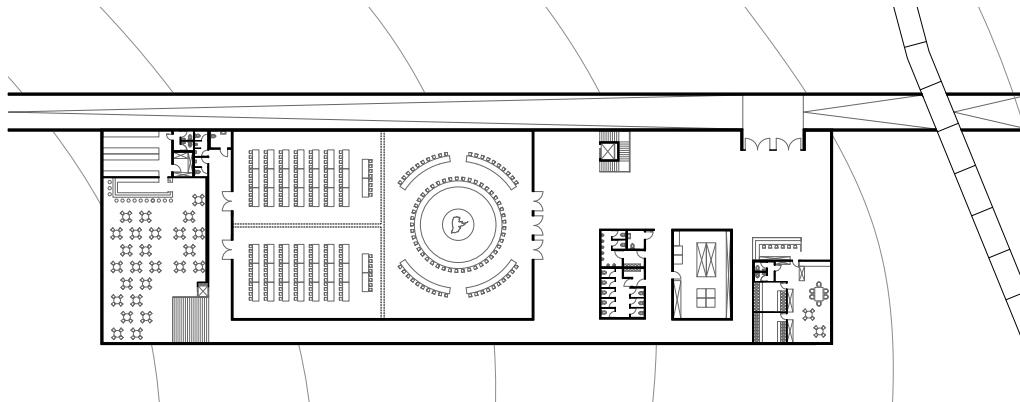
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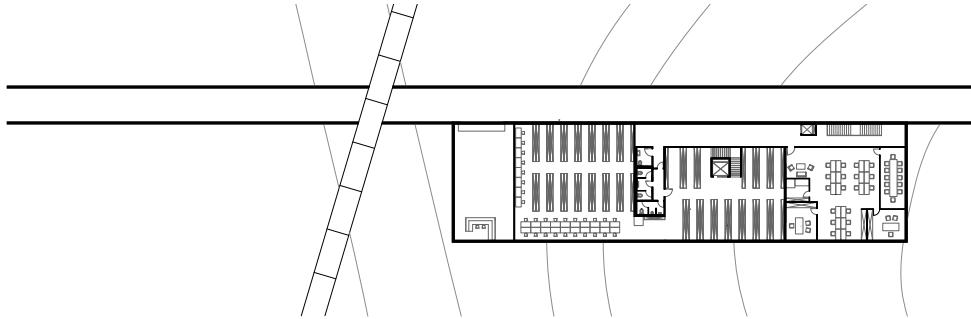


conference rooms - floor plan first floor

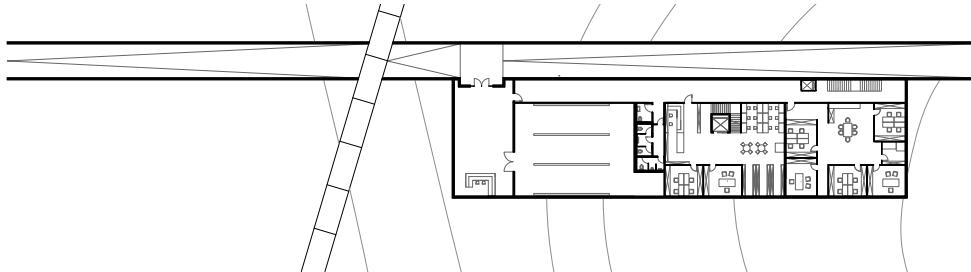


conference rooms - floor plan ground floor





library - floor plan first floor



library - floor plan ground floor



**Thomas Valentin Wolf**

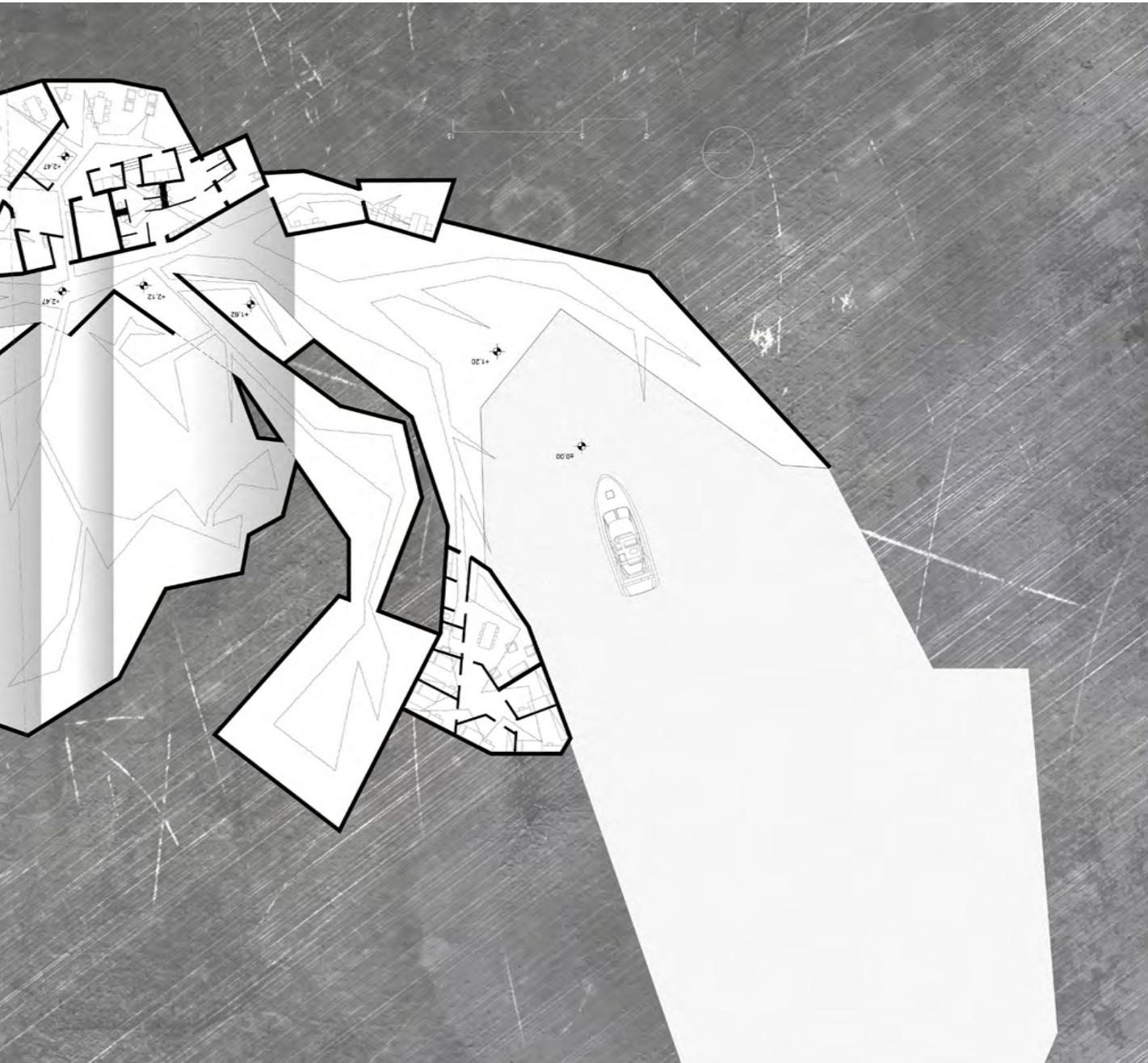
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floor plan





*„Does the substance of Goli Otok  
vanish with the last survivors?“*

## Final presentation

Graz University of Technology, Graz Open Architecture



Graz Open Architecture,  
online <https://www.tugraz.at/fakultaeten/architektur/veranstaltungen/graz-open-architecture>  
[17/02/16]



Final presentation:  
Dean Prof. Peters  
Vice Dean Prof. Riewe  
Rector Prof. Kainz



! Table nicht beschreibbar !!



Final presentation (front row, left to right):  
Ziga Kresevic, Marisol Vidal, Grigor Doytchinov,  
Roger Riewe, Armin Stocker









## Depicting memory

### A photography competition

Apparently, the term 'photography competition' is a euphemism - it was far from our minds to launch an actual competition in a place like Goli Otok. The idea was rather the introduction of creative and actually cheerful elements to the individual visual research of the site. After a physically and psychologically excruciating first visit to Goli Otok with former convict Vladimir Bobinac, the idea hit on us while resting.

We introduced the 'competition' to the students preceding their second visit to the island. Submitted photographs were supposed to capture diverse and in-depth comprehensions of given spaces; a final selection is presented below. The assumption was that the collection of impressions, perceived in their wholeness, would transcend the existing record of the place – which had been restricted

to a barely visual documentary. Therefore, the call for photographic contributions did not aim to find the 'best' picture but was rather supposed to motivate students to use photography as a medium for exploring space in terms of thoughts, emotions and experiences. The award presentation was entertaining rather than utterly serious - nevertheless, it seems appropriate to mention three particularly interesting contributions:

*Hanna Wackers's* delicate view of omnipresent structural reminiscence of the camp (next spread, right), *Angelika Mock's* powerful notion on memory of the landscape (next Spread, left) and finally, *Helmut Pessl's* precise metaphor of human struggle and strength (left), which has become an iconic picture for the whole endeavor.

Erika Petric

Winner photo competition:  
Helmut Pessl (photo left)

Second place: Angelika Mock  
(photo following spread left)

Third place: Hanna Wacker  
(photo following spread right)







photos by

Marianne Hufnagl (left)  
Alen Celeketic (right)





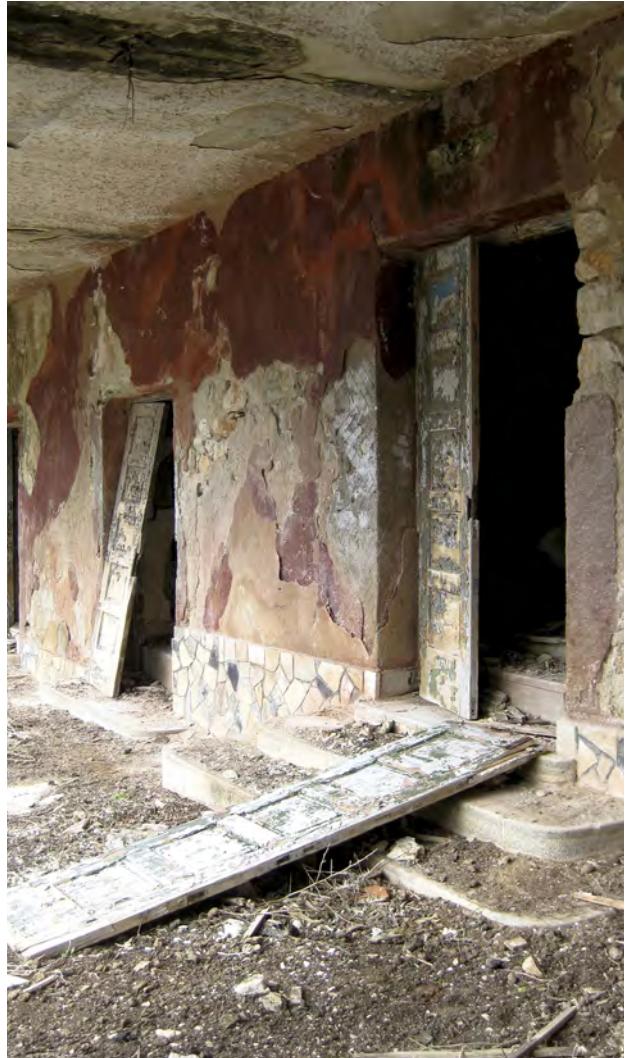


photos by  
Kwan Nok Chu (left)  
Anna Christian (right)









photos by

Hanna Wacker (left)

Natalie Cervenkova (right)

previous spread

Marija Malinovic (left)

Patricio Rui (right)





photos by  
Morana Mazuran (left)  
Patricio Rui (right)



## To keep the place in memory

text and photos by Davor Podbregar

The Second World War changed the European landscape. Its end created a new political order - the promised life in peace and reconciliation after two bloody battles within only half of a century. The dark shadows of the atrocities during the war, however, had permanently entered the memory of the surviving humans. After the allies' liberation of the concentration camps the extent of misery inflicted on people who had suffered and died there was revealed. As the moral pointing finger of secular leaders was still impending, emphasizing their warnings that such incidents were not to happen again, a new place of horror emerged in one of the victorious countries of the recent war; a place of sudden transformation, where colleagues, peers and comrades were changed to adversaries overnight.

Hunger, hard work, summer heat and the winter Bora were not seen as major causes

of suffering; the biggest enemy was solitude. In contrast to other concentration camps of the Second World War, where inmates shared their fate with each other, the prisoners of Goli Otok were left to themselves. This classification scheme resulted in total dehumanization and maintained itself - without strong incentive from outside.

Mr. Vladimir Bobinac was detained for two years. The history student's only sin was not to nourish enough hatred towards Stalin during the days of Soviet Information Bureau. Even later he could not bear such enormous hatred towards those responsible for his suffering. He did not comply with the wish for retribution. He did not raise his moral pointing finger to the authorities, who had transformed the Adriatic island into one of the darkest chapters of national history. He wanted to memorize and remind of the events on the island of Goli



Otok, so that such incidents were not to happen again. Although he was aware that this might sound like a cliché, Bobinac evoked an optimistic outlook on life and a strong belief in a better world.

In spring of 2014 I was one of the last people that wandered over the island of Goli Otok accompanied by Mr. Vladimir Bobinac; the island to which he had returned again and again; the island and which he had never really left. He had shared this fate with thousands who had been marked by this the island. Despite the tragic events he was able to keep had kept his heart in the right place and remain human. James Nachtwey is a renowned war correspondent and photojournalist who, in his opus, reported about the conflict areas from Rwanda to and Chechnya and to Bosnia to and Kosovo;. He he outlines that documentary photography should not reflect any personal

feelings of the photographer. The task of the photographer is to take no position and to not align oneself with one of the parties involved. The photographer is an objective witness to the events; photography is a means that conveys information about consequences and effects of wars and humanitarian disasters to the public; thereby enabling everyone to form their own opinions.

This photo collection displays no documentary photographs in the classical sense and in the sense of the photojournalist James Nachtwey. The centre of the photographs is not occupied by the act itself. They rather represent a place, which is characterized by human catastrophes - with a historical distance. The photographs do not attempt to comprehend and describe the complicated and elusive history behind the demolished walls. They don't look for a scapegoat. They merely attempt to keep the place in memory.





















**Roger Riewe**, professor for design and construction and head of the Institute of Architecture Technology at Graz University of Technology. He was trained at the RWTH Aachen, Germany. He then founded Riegler Riewe Architekten in Graz, Austria in 1987. Further offices were founded in Berlin, Germany and in Katowice, Poland.

The office has become internationally renowned with projects in Austria, Germany, Poland, Croatia, Korea, Switzerland and USA. The focus is on public buildings, infrastructure projects and urban design. The realized projects have received numerous international awards and distinctions.

Roger Riewe has been guest professor in Prague, Houston, Barcelona, Aachen, Calgary and Graz. He has lectured worldwide with a specific focus on structure, space and technology. In 2001 he was appointed professor at the Graz University of Technology, where he is since then head of the Institute of Architecture Technology. The Institute of Architecture Technology, with its laboratory IAT/LAB, has a strong focus on research, especially in the fields of densification and public space, as well as in building and façade technologies. The institute's research work is generally embedded in international research networks as well as bilateral research agreements.

**Armin Stocker**, assistant professor at the Institute of Architecture Technology. He studied at Graz University of Technology and graduated as Master of Science. He worked as a lecturer at the Institute of Housing and the Institute of Urbanism at Graz University of Technology from 2001 to 2007.

Since 2012 Armin Stocker is employed as an assistant professor at the Institute of Architecture Technology. He is writing his doctoral thesis about the link between literature and urbanism. He holds the position of vice - president of the Austrian Architects Association in Styria since 2014.

Armin Stocker was founding partner and head of design of S.DREI Architektur, Graz. He worked on international construction projects in Europe and Asia from 2002 to 2012.

Armin Stocker has been presented with The International Architecture Award from the Chicago Athenaeum & European Centre for Architecture and Design in 2010 for the Neumann International Office in Paris as well as the „best architects 10“ award for the project “Appartement 8” in Graz. In 2009 Armin Stocker was presented with the Leonardo Award 2009 and the Project of the Year award in Israel. His work has been featured in many international magazines and books.

**Ziga Kresevic**, assistant professor at the Institute of Architecture Technology. He was born in Maribor (Slovenia), received the Ziga Zois scholarship for his study of architecture at the University of Ljubljana and earned his title with honors. During his studies he gained extensive experience in architectural offices in Maribor and Ljubljana. He won several prizes for his competition entries.

As part of the planning of “Maribor - European Capital of Culture 2012” Ziga Kresevic has worked as a consulting architect in renovation issues as well as temporary use and reuse of existing spaces.

From 2012 to 2013 he taught as Assistant Professor at the University of Maribor at the Department of Architecture, Faculty of Civil Engineering. His focus as a lecturer in the Bachelor and Master study were visualization, open urban spaces and sustainable design, where he led lectures, tutorials and seminars. Since 2013, Ziga Kresevic has worked as assistant professor at the Graz University of Technology, Institute of Architecture Technology. His teaching includes lectures, seminars and workshops in the areas of construction and design. His competitions and theoretical essays have been published in numerous specialized publications.



*Erika Petric* was born and raised in Croatia and graduated in Architecture from the University of Ljubljana (Slovenia). After her graduation she moved to Vienna, where she worked as an architect and project manager.

In 2008 she moved to Graz to engage with teaching and research and to study photography. Till 2013 she was Assistant Professor and then Lecturer at the Graz University of Technology (Institute of Architecture Technology). Currently, she is a PhD-candidate at TU Graz writing on her thesis on the phenomenology of photography as a medium for representing architectural space experiences.

The main target of her work is a phenomenological definition of architectural photography and discussion of its position within architecture technology. She particularly addresses female-specific strategies in the use of photography technology.

She has been exhibiting, lecturing and writing on architecture and photography internationally. She lives and works in Graz.

*Davor Podbregar* was born 1986 in Trbovlje (Slovenia). He studied Architecture at the Faculty of Architecture of University of Ljubljana and at Wien University of Technology. He graduated from the Faculty of Architecture in Ljubljana in 2012.

Since 2013 he has been living and working in Vienna.

While focusing on architectural design work, he has regularly researched architectural practice and theory of present and past - which he tries to represent critically within his writings. He regards photography as an obvious consequence of a research process - the ability of capturing the sense and spirit of a space and including their own interpretation at the same time.



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