

Graphic Design Cover Books by Professor Ahmet Hadrovic

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Abstract— Writing and publishing books (university textbooks, scientific books, monographs, studies ...) is for every university professor, in part, a legal obligation, a prescribed path in his academic advancement and certification. When these dimensions of the professor's academic profile are realized, writing and publishing books becomes "his way of life" where each new book becomes "his new face" or a confirmation of his personality. For the Author, the design of the title pages of his books is an extremely important sequence in their publication, which in the most sublime way hints at their content.

Keywords— Graphic design, book cover, professor Ahmet Hadrovic.

I. INTRODUCTION

The author of this paper in the early phase of his academic activity did not even assume that he would have the opportunity to publish a (relatively) large number of books. As he initially followed legal obligations in this regard (and was more oriented towards architectural-design activity), he left the design of the covers of his books to publishers. In time, when he overcame the legal obligation to write and publish books, writing books became the main area of his scientific-professional-pedagogical practice. He took the content of the books, their syllables and the graphic design of their covers into his own hands and thus, from his perspective, sought to achieve the "desired perception of the book" by its future readers. As most of the books were intended for students of architecture (and students of related disciplines), and as these books were available in the library of the Faculty of Architecture in Sarajevo, the National and University Library of Bosnia and Herzegovina and libraries of other universities in Bosnia and Herzegovina. a very important component of the book, its "first and most impressive picture". Namely, he wanted the student-reader to see "Professor Hadrovic's book" after the first look on the library shelves. At the same time, the author reduced the design of the books to "pure, naked information", without any "beautification".

Along with the display of book covers, the author attached a short text from the preface of the books so that their (hinted) content and title pages could be arranged.

II. BOOKS PUBLISHED IN THE PERIOD 1989-2004

During this period (1989-2000, when the author passed all academic titles: assistant professor-associate professor-full professor), the author "left the book break" and the design of its cover to book publishers (Figures 1-5). The exceptions were the books: Hadrovic, A. (1996). *Arhitektonska fizika* (Prvo izdanje) / *Architectural Physics* (First Edition), Sarajevo, AB Technics

and Hadrovic, A. (2004). *Definiranje arhitektonskog prostora na primjeru gradske kuće orijentalnog tipa u Bosni i Hercegovini, Srbiji, Crnoj Gori, Kosovu i Makedoniji / Defining architectural space on the example of an oriental-type city house in Bosnia and Herzegovina, Serbia, Montenegro, Kosovo and Macedonia*, Acta Architectonica et Urbanistica, Faculty of Architecture, University of Sarajevo, Sarajevo, where the author provided publishers with sketches of cover pages.

"Iron production and processing for each nation is a measure of its development. All previous civilizations have treated iron production as a strategic issue of their power, and consequently, legally privileged it.

Bosnia is extremely rich in iron. In addition, it is located at a geographically strategic crossroads between East-West, North-South Europe, as a result of which it was inevitably a participant in political, military, economic and cultural conflicts of the great powers. First, the Phoenicians (around the 7th century BC) began to exploit iron in Bosnia. Later came the Illyrians (4th century BC), the Romans (c. 480), the Goths, the Slavs, the Ottoman Empire (15th-19th centuries) and Austria-Hungary (19th century). Today (until the 1992-1995 war), Bosnia is a pillar of ferrous metallurgy in the SFRY.

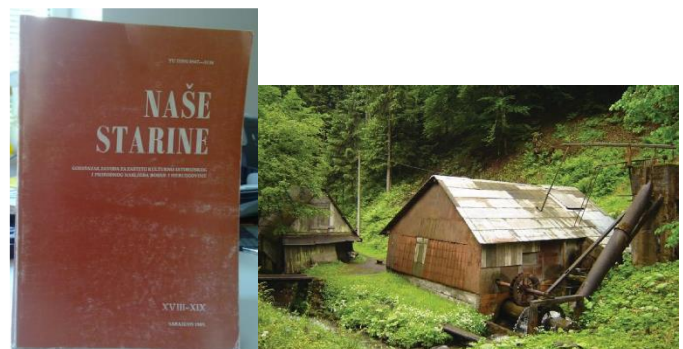


Figure 1. Ahmet Hadrovic published his first scientific paper in the "Godisnjak Zavoda za zaštitu kulturno-istorijskog i prirodnog naslijeđa Bosne i Hercegovine" / "Yearbook of the Institute for the Protection of the Cultural, Historical and Natural Heritage of Bosnia and Herzegovina":

Hadrovic, A. (1989). *Ocevijski majdani, juče, danas, sutra / Ocevlje's Maidans, yesterday, today, tomorrow*, Sarajevo, Naše starine, Godisnjak Zavoda za zaštitu kulturno-istorijskog i prirodnog naslijeđa Bosne i Hercegovine, XVIII-XIX, 1989.

Source:

Godisnjak Zavoda za zaštitu kulturno-istorijskog i prirodnog naslijeđa Bosne i Hercegovine, XVIII-XIX, 1989, left

Author (2006), right

In Bosnia, an authentic form of iron craft developed as an expression of natural benefits (iron ore deposits, watercourses, forests, roads), which in turn gave a special organization of the overall lifestyle and psychological personality profiles of people involved in this craft. The spatial-technological and organizational expression of this trade was realized in the Maidan complex. There are three main technological units of this complex: capture of propulsion water from the regulated riverbed, conversion (kinetic) energy of water into mechanical movements (rotational and tactical movements of appropriate technical-technological elements) and materialization of iron-making goods. Accompanying activities of this basic technological chain are the production of charcoal (charcoal) and trade in goods. In the past, both of these shops were a special profession (coal miners and traders-demirlije), and today they are an integral part of the Maidan organization” [1].

“To understand the spatial appearance of the Bosniak house, one should keep in mind several facts: First, Bosniaks are the indigenous people of Bosnia. They upgraded Islam to their medieval Bogomilism in the late 15th century. In doing so, Islam is understood not only as a religion but as an overall way of life. Having embraced Islam, Bosniaks entered a rich sphere of civilization that for centuries (8-16 centuries) was at the forefront in all areas of human spirit and practical activity. Thus, the house of Bosniaks, as a framework of life, took over those schemes that had already been developed to the highest standards in the world of Islam, inheriting the highest values of ancient, Persian and ancient Egyptian civilization. Second, Bosniaks have adapted the adopted schemes to the specifics of their creative spirit and natural environment. In this way, they were not only a transmission of what was already seen, but also active creators of new values. Third, Bosniaks are primarily an urban people. By linking their existence to the city, they have for centuries acquired and confirmed the character traits of understanding diversity and complexity, while managing to preserve their uniqueness and respect the uniqueness of other people“ [2].

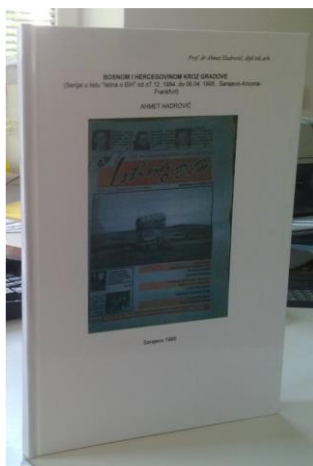


Figure 2. The book by Prof. Dr. Ahmet Hadrović published (Feljton, 1992-1995) in:

Hadrović, A. (1992-1995). *Bosnom kroz gradove / Bosnia through the cities*, Sarajevo, Istina o BiH, List za jedinstvenu Bosnu i Hercegovinu (Sarajevo-Zenica-Frankfurt-Ancona), Eminović d. o. o., Sarajevo
Source: Eminović d. o. o., Sarajevo

“Motifs of houses in the monograph *Iz nasih mahala i avlija / From our neighborhoods and courtyards* be seen by some readers in 1983 at the author's solo exhibition on the occasion of the XIV Winter Olympic Games - Sarajevo 1984. These and many other motifs were exhibited under the title “Summer Postcards 1983”. If the author's motive for the exhibition in 1983 was to show the whole world the beauty of our cultural heritage, then the basic motive in the preparation of this monograph was the protection of beauty. When we say beauty, we mean life, not only this now and now, but life as a synthesis of space and time, a stage of meeting and shaking hands here and now with our ancestors, on the one hand, and descendants, on the other. It is a great happiness when some good can be left as a testament to generations. Oriental-type town hall in Bosnia and Herzegovina is such a practical-active and artistic-creative heritage that according to the principles of its structure and its appearance as a whole represents continuity with the most sublimated values of earlier high civilizations (Persian, ancient Greek, Arab-Islamic), but also original contribution of our ancestors - people from this area. It is a paradoxical fact that people are taken away in the verandas of these houses, nurtured in their gardens, tempered in alleys, squares and bazaars, spiritualized in mosques and schools of all ranks, and vulnerable if brutal force attacks them. The living space of our ancestors was conceived and realized as a paradise in this (transient) world; in this space there is an abundance of greenery (ornamental plants of all kinds and fruits and vegetables) as natural as the air we breathe, for example. Searching for the secrets of this world, therefore, engaging in science was the greatest blessing that God could show to an individual. At the same time, beauty was the essence of scientific discovery and a reward for all the noble efforts of every human being.

The motifs presented in this monograph speak of a fraction of the beauty found in the Universe. Its perseverance, both in terms of its programmatic principles on which it is based and the physical framework in which it is expressed, is a clear confirmation of its connection with timeless human needs and values. Showing our cultural tradition, in fact, life with her, is the story of the girl Scheherazade from 1001 Nights, with which she prolongs her life. As long as we look back on our tradition, we will create new values, we will be the light of Scheherazade's spirit breaking through the night” [3].

“We have before us a paradoxical fact: buildings that at the time of their creation (15-19 century) were outside the sphere of interest and decision-making of the official government, designed by the creativity of anonymous, uneducated masters (dungeons), built of dilapidated material, have withstood the test of time. framework of life and a subject of research and an inexhaustible source of inspiration for generations of architects, painters, poets ...

If one architectural space manages to satisfy all the changes of life for almost five hundred years, and at the same time remains relatively physically stable, then it deserves attention to be placed under scientific analysis. The Oriental-type town hall is one of the greatest practical and artistic achievements of culture in the long history of Bosnia and Herzegovina. The author therefore accepted the task of opening a window to that

world. Therefore, the book is addressed not only to architects, but also to the widest readership. Most of the material presented in this book was collected in the field, on the spot, in the period from 1983 to 1987. Due to limited material and technical possibilities dictated by the conditions of the war (1992-1995), not all relevant data on the displayed buildings are given, but only the most necessary ones, and this fact will be understood by people for whom architecture is not a profession.

Today, these images of life are disappearing in the whirlwind of war. Will the current reader, and the future visitor of Bosnia and Herzegovina, find any of them [4, 5]?

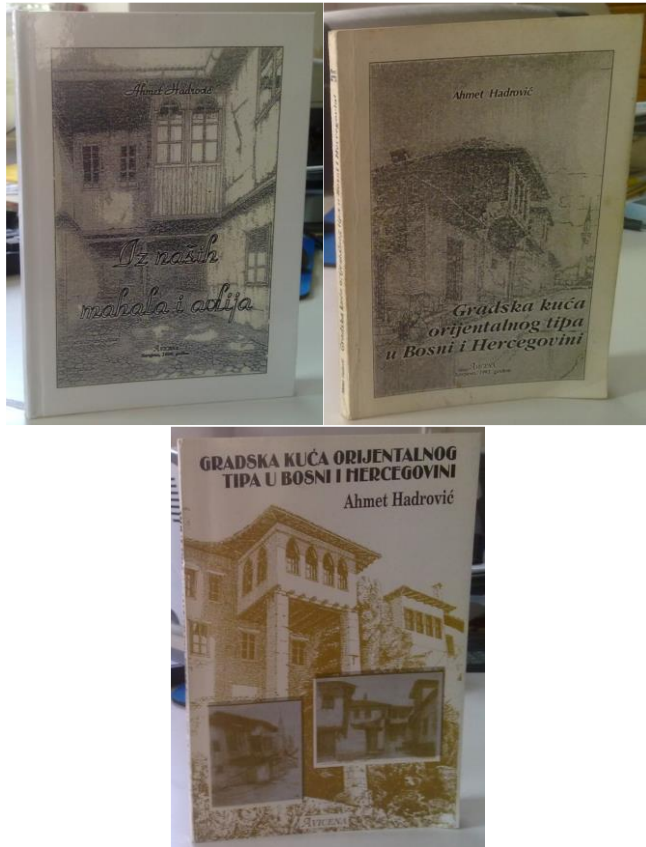


Figure 3. Two books by Prof. Dr. Ahmet Hadrovic published in 1993 and 1995:

Hadrovic, A. (1993). *Iz naših mahala i avlija / From our neighborhoods and courtyards*, Sarajevo, Avicena
 Hadrovic, A. (1993). *Gradska kuća orijentalnog tipa u Bosni i Hercegovini (Prvo izdanje) / Oriental City House in Bosnia and Herzegovina (First Edition)*, Avicena, Sarajevo
 Hadrovic, A. (1995). *Gradska kuća orijentalnog tipa u Bosni i Hercegovini (Drugo izdanje) / Oriental City House in Bosnia and Herzegovina (Second Edition)*, Avicena
 Source: Avicena

“For presenting the contents of the book *Architectural Physics*, the author applied (previously developed in his works) the method of ARCHITECTURALLY DEFINED SPACE, based on four basic elements: environment, man, boundaries and perspectives. According to this method, architecture is treated as a system, where its relevant dimensions are related to man, ie to the area of his physiological and psychological - aesthetic comfort.

The introduction of Architectural Physics in the curriculum of the postgraduate study “Architectural Structures” at the Faculty of Architecture in Sarajevo determined the author’s intention to write a book which would make its content more open and usable for a wider range of users. The user of this book will notice that it does not offer ready-made solutions, but refers to the search for solutions in the sequence of necessary steps:

1. spotting problems (i.e. getting a project task),
2. diagnosing the problem,
3. problem solving (using as accurate as possible, therefore, scientific apparatus),
4. proposing solutions (with empirical evidence of their validity).

The author hopes that readers of the book will discover their own ways of searching for architecture. In doing so, his observations and suggestions to the author will help make the next editions more complete” [6].



Figure 4. The book by Prof. Dr. Ahmet Hadrovic published in 1996:
 Hadrovic, A. (1996). *Arhitektonska fizika (Prvo izdanje) / Architectural Physics (First Edition)*, Sarajevo, AB Technics
 Source: AB Technics

“Knowledge of building materials is a fundamental assumption of architecture, given the fact of the fact that we build the construction of an architectural object, we provide its protection against a series of aggressive influences from the nature of man and the side of man, we give the object an aesthetic dimension ... Architects who know more materials, as well as their specific features, will undoubtedly be more willing to get down to business in solving complex tasks of architectural design, materialization and realization of architectural objects”[7].

“Man’s interest in space is rooted in his existence. The basic dimension of human existence is the feeling of protection, security. The first associations refer to the mother’s lap, to the hearth. In relation to them, the first man defined all phenomena with the terms: inside-outside, near-far, warm-cold, dangerous-safe...

In relation to himself, he determined things and phenomena with the terms: up-down, front-back, left-right, first with gestures, and with the development of speech and certain words.

Individual objects and phenomena, whose interrelationships refracted through man's consciousness, formed his conception of the world.

The first attempts to define this world were paintings of natural character in caves (15000-40000 years ago), and later the corresponding symbols, abstract or natural (cuneiform in Mesopotamia, around 5000 BC, and hieroglyphs in Egypt, 2000 AD). The first direct attempts of civilized man to define the term "space" lead us to the 5th century BC in ancient Greece, with the so-called philosopher "Naive realism" [7]

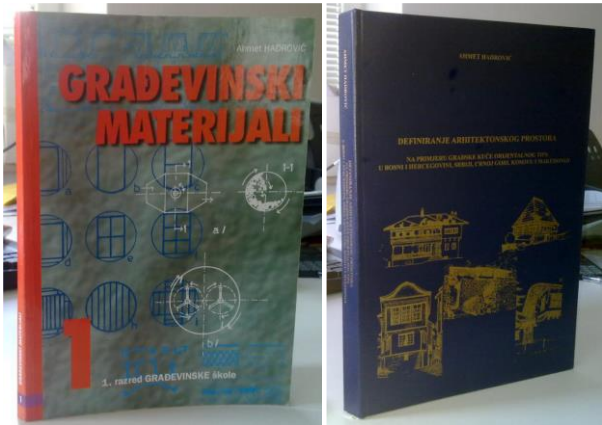


Figure 5. Two books by Prof. Dr. Ahmet Hadrovic published in 1998 and 2004:

Hadrovic, A. (1998). *Građevinski materijali / Building materials*, Sarajevo, Ministarstvo obrazovanja, kulture i sporta FBiH

Hadrovic, A. (2004). *Definiranje arhitektonskog prostora na primjeru gradske kuće orijentalnog tipa u Bosni i Hercegovini, Srbiji, Crnoj Gori, Kosovu i Makedoniji / Defining Architectural Space on the Model of the Oriental Style CityHouse in Bosnia and Herzegovina, Serbia, Montenegro, Kosovo and Macedonia*, Acta Architectonica et Urbanistica, Arhitektonski fakultet Univerziteta u Sarajevu

Source:

Ljiljan, Sarajevo, left

Samir Bekto, Grafo Art, right

III. BOOKS PUBLISHED IN THE PERIOD 2007-2022

In this period, the "break of the book" and the design of its cover is done by the Author (Figures 6-20). In this way, he gives the book a "stamp of his personality" and suggests the perception of its content by its reader. In doing so, the author is aware that to some readers the design of the book will seem "strict", and therefore not particularly active. On the title page (as well as on the back of the book cover) the author places his drawing or photograph, or a composition he designs, which strongly suggest content. The author is convinced that the content of the title page will be an incentive for the reader to search for it, by or in parallel with reading the book in question.

... "Architecturally Defined Space (ADS, architecture) treats space in the most complex way of all human activities, and as such it implies three basic components:

1. ENVIRONMENT,
2. MAN and
3. BOUNDARIES.

The first part of the book content is rounded off with the definition of these components of Architecturally Defined Space.

The second part is applicative and this hypothesis is tested on it.

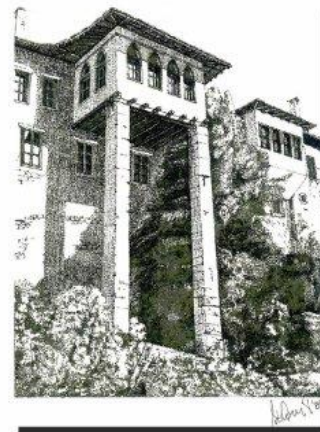
That the choice of the subject of research (oriental-type town hall in Bosnia and Herzegovina, Serbia, Montenegro, Kosovo and Macedonia) is representative, i.e. valid, we judged on the basis of the following facts:

1. Housing, i.e. the house as its objectification, is one of the three (along with food and clothing) basic human needs,
2. The town house of oriental type was built continuously under the influence of a relatively constant social environment, for a period of about five centuries, in a geographically relatively large area, and in environments that are specific in their natural-geographical and cultural-social characteristics.

The research is expected to confirm the following expectations:

1. Continuous development of a certain architectural program in a relatively long period of time should result in the emergence of refined and standardized solutions,
2. Such solutions have certain values (from the domain of spatial relations, construction, materialization, etc.) which, with respect to all the peculiarities of the present time, can be transposed into appropriate architectural programs,
3. Observe the values, check their relevance to the present time, and find appropriate modalities for their active application (the issue of continuity in architecture)" [10].

DEFINING ARCHITECTURAL SPACE ON THE MODEL OF THE ORIENTAL STYLE CITY HOUSE IN BOSNIA AND HERZEGOVINA, SERBIA, MONTENEGRO, KOSOVO AND MACEDONIA



Ahmet Hadrovic

Figure 6. Books by Prof. Dr. Ahmet Hadrovic published in 2007:
Hadrovic, A. (2007). *Defining Architectural Space on the Model of the Oriental Style CityHouse in Bosnia and Herzegovina, Serbia, Montenegro, Kosovo and Macedonia*, Booksurge, LLC, North Charleston, SC, USA
Source: Author

"Geographically, Bosnia and Herzegovina is a small 'space', but with rich nature, contraversial and tumultuous history, where all the greatest european civilisations had left abundant heritage. On one hand, realizing the secrets of architecture on the living – *in situ* – samples, and on the other hand, following

the works of a few of his professors, who were skillful in transferring old values into new architectural programmes, the author has remained convinced that the secrets of architecture should be sought within autochthonous realizations of architecture. Simultaneously, the author realised that uncritical 'imitation' of forms and frames of autochthonous architecture, so as to make new architectural realizations, for architecture, is a more destructive act than simple neglecting of the same. Flirting with tradition has proved to be a cheap way to flatter clients, environment and time.

Hadrovic, A. (2008). *Bioclimatic Architecture, Searching for a Path to Heaven*, Booksurge, LLC, North Charleston, SC, USA

Hadrović, A. (2009). *Hadre, evolucija bioklimatske arhitekture*, Acta Architectonica et Urbanistica, Arhitektonski fakultet Univerziteta u Sarajevu

Hadrovic, A. (2009). *Hadre, The Evolution of Bioclimatic Architecture*, Acta Architectonica et Urbanistica, Arhitektonski fakultet Univerziteta u Sarajevu

Hadrovic, A. (2009). *Hadre, The Evolution of Bioclimatic Architecture*, Booksurge, LLC, North Charleston, SC, USA

Source: Author

However, maybe the author has pursued an utopian thought: whether architecture owns an 'elementary code' that, in a specific frame of natural and social environment, in hands of its professionals, would lead to an unique and 'correct' solution?!

While searching the code of architecture, the author has persistently followed the word and work of the great F.L.Wright, and, at one moment, it seemed that he would find it there.

Bioclimatic architecture – Searching a Path to Heaven is a part of contents of several subjects, where the author talks about architecture, his regular and post-graduate studies at the Faculty of Architecture in Sarajevo. By paying great attention on environment and man within the context of life on the Earth, rather than series of 'carried out' examples of architecture, the author wanted to invite a future reader of this text to search for a possible code of architecture” [11, 12, 13].

“I participated in the 9th Cannes Water Symposium, on 26 of June, 2007, in the *Debussy Auditorium, Palais des Festivals* in Cannes, where I watched a documentary film of Nicolas Vanier ‘*Odyssee des glaces pour sauver la Terre*’. I was greatly impressed by Mr. Vanier, because I learned about the positive energy and the power of life. While walking along the beautiful shore in Cannes that night, I became aware of my own life experience, which was partly presented in the book *Bioclimatic Architecture, Searching for a Path to Heaven*, and now a part will be given here with this monography.

This monography will present the genesis and evolution of the Hadre village as a physical structure, conceived by a man and his community in the specific natural and social environment. As such, it is mainly directed towards architecture and is without ambitions to become a social chronicle of one period. Numerous footnotes are here to *live up* the text, and to provide other researchers with different views of this area” [14, 15, 16].

“Having had the support of his colleagues - professors, the Author in 1994 proposed the content and teaching methods for the subject *Structural Systems in Architecture*, which became a part of the teaching plan and program at the Faculty of Architecture in Sarajevo.

Students work in groups of 4 or 5, performing different types of tasks. Elaboration of tasks requires both analytic and synthesis study. During the analytical phase students have to submit a concise history of a certain structural system by presenting the most relevant realizations in the world, whereas the other phase includes the presentation of their ideas. Bearing in mind the complexity of certain architectural forms, students are obliged to use computers. While performing their tasks, students produce their own working models, after which they have a presentation of their work before their entire generation and their mentors, where they also submit their final versions of the model they had developed as a solution for the given

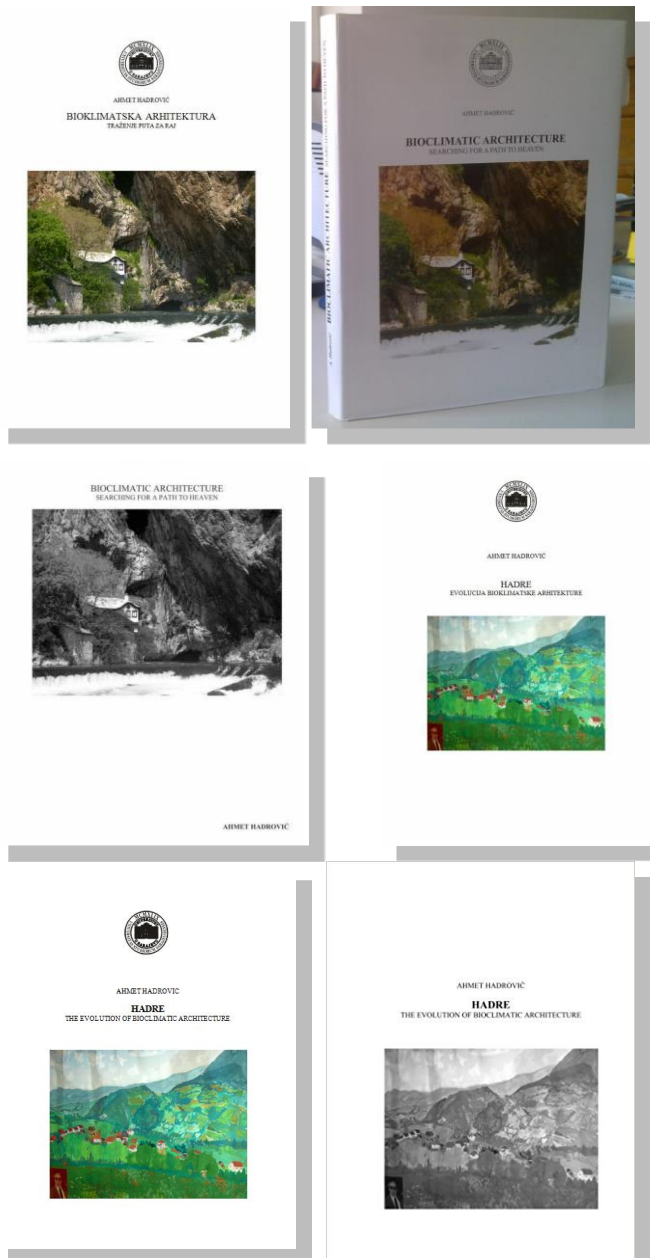


Figure 7. Books by Prof. Dr. Ahmet Hadrovic (in Bosnian and English, and published in the USA)

Hadrovic, A. (2008). *Bioklimatska arhitektura-traženje puta za raj*, Acta Architectonica et Urbanistica, Arhitektonski fakultet Univerziteta u Sarajevu, Sarajevo

Hadrovic, A. (2008). *Bioclimatic Architecture, Searching for a Path to Heaven*, Acta Architectonica et Urbanistica, Arhitektonski fakultet Univerziteta u Sarajevu, Sarajevo

problem. Since this book is primarily meant for students of architecture, the author intentionally used his personal experience so as to encourage students to search for their own paths in architecture. If students realize that space reaches only the boundaries of their imagination, and that every problem has a solution, and that the nature and humans are the most important values, then writing this book will have achieved its purpose” [17, 18, 19].

house in Bosnia and Herzegovina/ was presented at the famous book fair in Frankfurt in 1993.

Another folder contained works which the author was presenting to the public during the period between 2006 and 2009, but this time in person, throughout the world at different world symposiums.

As the very author has lost tracks of many of his works, he found interesting to collect texts on architecture and put them all to one place, confronting them; in such a manner, he, on the example of his personal and dramatic life experience, began questioning his own theoretical – practical concept of architecture – Architecturally Defined Space (ADS).

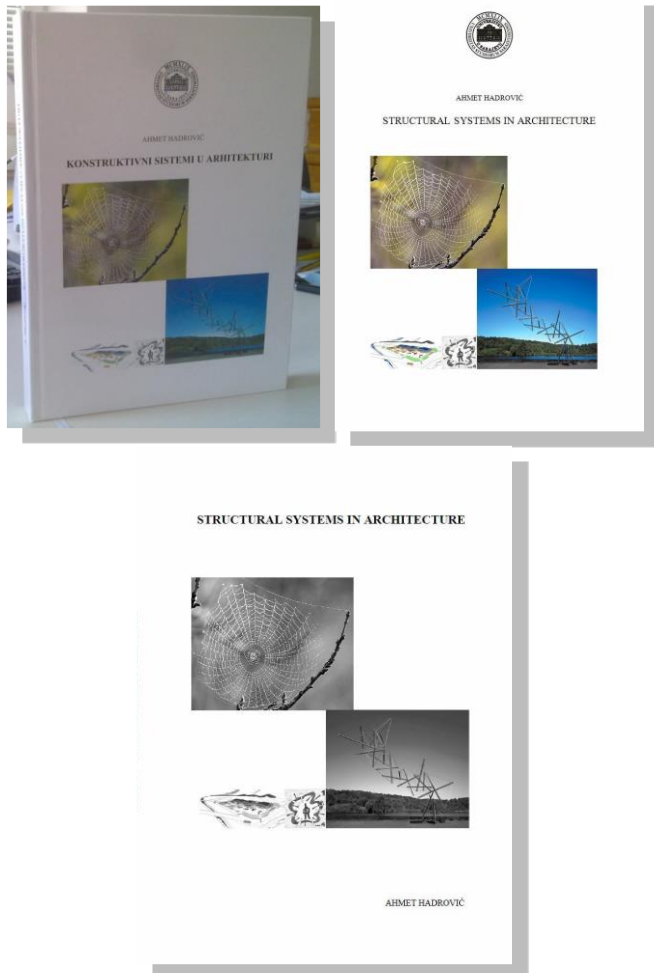


Figure 8. The book by Prof. Dr. Ahmet Hadrovic (in Bosnian and English, and published in the USA) were published in 2009:

Hadrovic, A. (2009). *Konstruktivni sistemi u arhitekturi*, Acta Architectonica et Urbanistica, Arhitektonski fakultet Univerziteta u Sarajevu, Sarajevo

Hadrovic, A. (2009). *Structural Systems in Architecture*, Acta Architectonica et Urbanistica, Arhitektonski fakultet Univerziteta u Sarajevu, Sarajevo

Hadrovic, A. (2009). *Structural Systems in Architecture*, Booksurge, LLC, North Charleston, SC, USA

Source: Author

“Most of those texts were written and presented to the public by means of many symposiums, which were organized in Sarajevo in the period between 1993 and 1995, at the time when Sarajevo was dying under the war destructions.

Some of the texts, by means of the then magazine *Truth about BiH*, reached the territories outside Sarajevo and were distributed around the planet Earth, whereas the book *Gradska kuća orijentalnog tipa u Bosni i Hercegovini /Oriental town*

Figure 9. Four books by Prof. Dr. Ahmet Hadrovic (in Bosnian and English) were published in 2010:

Hadrovic, A. (2010). *Studije o arhitekturi i ogled o arhitekti*, Sarajevo, Acta Architectonica et Urbanistica, Arhitektonski fakultet u Sarajevu

Hadrovic, A. (2010). *Research study on Architecture and Overview of the Architect's Experience*, Sarajevo, Acta Architectonica et Urbanistica, Arhitektonski fakultet u Sarajevu

Hadrovic, A. (2010). *Arhitektonska fizika (Drugo dopunjeno izdanje)*, Sarajevo, Acta Architectonica et Urbanistica, Arhitektonski fakultet u Sarajevu

Hadrovic, A. (2010). *Architectural Physixs*, Sarajevo, Acta Architectonica et Urbanistica, Arhitektonski fakultet u Sarajevu

Source: Author

The readers of this book shall soon notice that the life of the author in the period between 1993 and 1995 is similar to that of Scheherazade in the collection of stories from *1001 Nights*: by writing on architecture as metaphor of life, the author was simultaneously confronting the terrible things that were going on during the war and projecting the strength of life for better tomorrow.

On the other side, the texts written from 2006 until 2009, discuss on a general issue – place, character and the role of architecture at the beginning of the 21st century – in the atmosphere of general concern for the future of the planet Earth, under the conditions of dramatic devastation of the natural resources and climate changes provoked by human greed.

The author is aware that such open presentation is particularly brave: the readers will be able to judge on the consistency and mutual coherence of certain *STUDIES ON ARCHITECTURE*, which will on the other side make the author the subject of the *OVERVIEW OF HIS EXPERIENCE*” [20, 21].

“The very basis for the understanding of the complex issues of *architecture in context* is a good knowledge of the history of architecture, not only on a global scale, but also in individual world regions. Architecture must be viewed in the context of the specific natural environment, the history of science and technology and of all art forms, as well as in the context of social and historical events.

The basis for the understanding of the complex issues of *architecture in context* is also a good knowledge of individual architectural facility as a man-devised and man-built physical structure, which should be stable in the specific natural environment, over relatively long period of time, in its fully designed functionality.

The book is not intended as an encyclopedia of architecture, but rather as a text that calls for the analysis of architecture, as a whole and in its particularities.

Based on the selected choice of images, each reader will be able to draw his own conclusions about architecture and hence build *his own viewpoint on architecture in context*.

The Author has proposed a brand *new typology of architecture*, ensuing from his own understanding of architecture as Architecturally Defined Space (ADS). *In this way, architecture is fully leveled with Man, his generic nature and his infinite potential*” [24, 25].

“Following the already described personal experience, the author, visiting the area of the Kozica river valley in the municipality of Fojnica, came across amazing forms of self-sustainability of human life and its communities, but not stećak tombstones. This particularly attracted his attention, as the absence of stećak tombstones disrupted his already acquired security in reading the continuity of self-sustaining life and the presence of stećak tombstones in a certain area, in Bosnia and Herzegovina. In order to clarify the observed paradox, the author visited the field on several occasions over the years, "from the side" monitored the pulsation of life, talked to locals (both with those who live continuously in the observed area and those who occasionally stay, and permanently settled in Fojnica), studied the history and current circumstances in Fojnica.

This is how this monograph appeared, as an explanation of the paradox "absence of stećak tombstones in an environment full of traces of self-sustainability" and as a text that points to many questions about man and life” [26, 27].

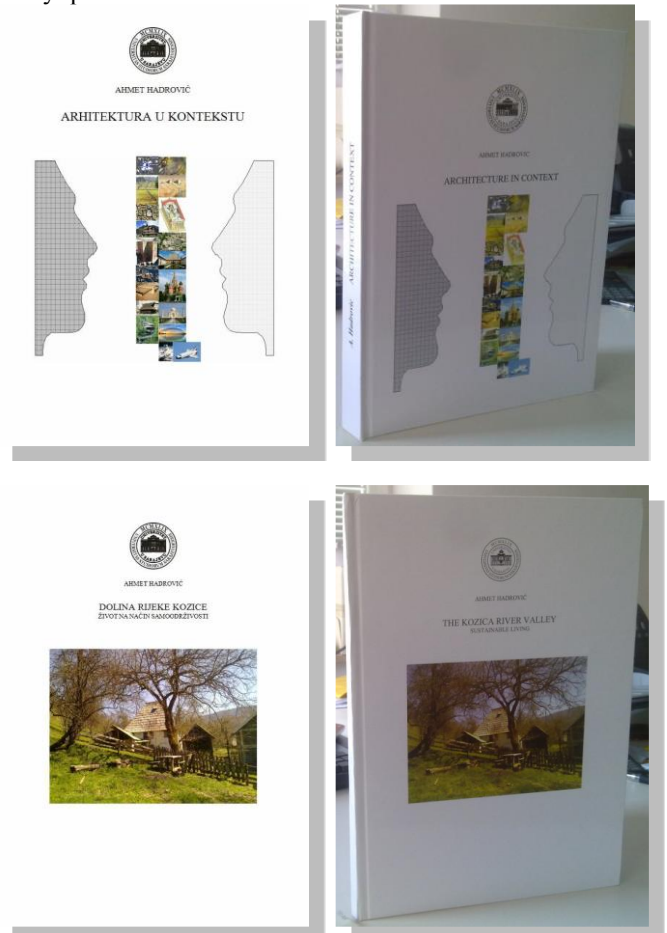


Figure 10. Four books by Prof. Dr. Ahmet Hadrovic (in Bosnian and English) were published in 2011:

- Hadrovic, A. (2011). *Arhitektura u kontekstu*, Sarajevo, Acta Architectonica et Urbanistica, Arhitektonski fakultet u Sarajevu
- Hadrovic, A. (2011). *Architecture in Context*, Sarajevo, Acta Architectonica et Urbanistica, Arhitektonski fakultet u Sarajevu
- Hadrovic, A. (2011). *Dolina rijeke Kozice: zivot na način samoodrživosti*, Sarajevo, Acta Architectonica et Urbanistica, Arhitektonski fakultet u Sarajevu
- Hadrovic, A. (2011). *The Kozica river valley: sustainable living*, Sarajevo, Acta Architectonica et Urbanistica, Arhitektonski fakultet u Sarajevu

Source: Author

“Even though it sounds paradoxical, Author’s experience in different architectural fields just further polished his sense for each one in particular, forming an opinion about architecture as an inseparable, complex and contradictory human activity which he perceived as a frame of life with all individual and collective human dimensions (not studied at the Faculty).

Regarding scientific theory, the Author determined his own direction in architecture while attending *postgraduate studies in Belgrade*, that is, while working on his PhD thesis: *Defining Architectural Space on the Model of the Oriental Style City House in Yugoslavia* (1988).

Prospective readers of this Monograph will probably at one point forget that it represents a certain author – architect, and they will instead focus on wide array of interesting people,

environments, societies and time periods for which the Author created a frame in which they are displayed” [28, 29].

“After the 1992-1995 war, the Author noticed there was a large number of public fountains built by individuals, companies or communities (or state), first around Sarajevo, and then in whole Bosnia and Herzegovina. Majority of the fountains (not because of their price, but because of their purpose and meaning) were both personal and universal as they portrayed the best human characteristics. Author also attended many world symposia and conferences on water and the future of Earth and man, which enriched his scientific knowledge.

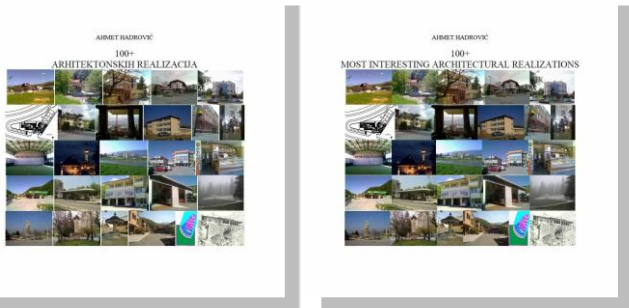


Figure 11. The book by Prof. Dr. Ahmet Hadrovic (in Bosnian and English) was published in 2012:

Hadrovic, A. (2012). *100+ arhitektonskih realizacija*, Sarajevo, Avicena
 Hadrovic, A. (2012). *100+ most interesting architectural realizations*, Sarajevo, Avicena
 Source: Author

In the past ten years, the Author has been travelling around Bosnia and Herzegovina, finding and learning new things about water and its forms, and its symbiosis with man.

This book portrays the Author's personal experience and his perceptions of water. The Author is convinced that this book is a true presentation of Bosnia and Herzegovina and its people, representing its most sublime essence, which not even wars were able to nullify [30, 31].



Figure 12. The book by Prof. Dr. Ahmet Hadrovic (in Bosnian and English) was published in 2014:

Hadrovic, A. (2014). *Voda i covjek u autohtonoj simbiozi u Bosni i Hercegovini* Sarajevo, Avicena
 Hadrovic, A. (2014). *Water and man in autoshtonous symbiosis in Bosnia and Herzegovina*, Sarajevo, Avicena
 Source: Author

“The great world exhibitions are conceived as a review of all the achievements of the individual and his communities (states, companies, various associations and groups) at the highest possible level, with the highest and most authentic representation imaginable. In that way, the topic and content of

this book is the most complex possible view of architecture, and as such, it was a huge challenge for its author. In his practice as a university professor, the author very rarely met students of architecture who were able to join one great architect with contemporaries from other scientific disciplines, art and philosophy. Similarly, for students, a huge problem was to give examples of the most successful architectural solutions on certain topics and their precise placement on the time scale. Namely, not having the idea of complete world architecture (in the entire space of the Earth and through the entire time in which we find preserved traces and complete architectural works), necessarily leads to a fragmentary knowledge of architecture, which is necessarily impoverished. Today's possibilities of getting to know architecture (like any other human achievement) around the world, leads to the emergence of plagiarism, which exceeds its ethical and legal dimension to such an extent that it can be considered the most devastating for the process of “searching for architecture”. architectural achievement in itself. The author is convinced that this book will help each of its future readers in his “search for architecture”, in the search for answers to questions about the essence of man, society, nature and their relationships. It should encourage young people that each of them, as well as the physical and social space in which they live, possess authentic values that can be expressed by their creative placement in a mosaic of universal, social and universal natural values “ [32].

“More than ever in its history, the world as a whole expresses awareness of its uniqueness in all matters, both those concerning a given reality (nature) and that reality created by man and his social communities. At the same time, issues concerning each human being, his family, local social communities and close associations are as important as the issues of larger social communities (countries, regions) and the human population on a global scale. Namely, the global world is composed of components, so a serious attitude towards them is important in order to build more complex systems from them.

Powerful means of communication, both those related to the physical traffic of people and things (modern land, water and air communications) and those that transmit information (radio, television, Internet) have enabled mass (and relatively cheap) communication of people, and modern means information traffic practically instantaneous (online) monitoring of events from any part of the world to any part of the world, including part of space.

The great and universal question of the relationship between the personal and the collective, the local (regional) and the universal-world, the current and the timeless (...) The author dealt with it in the book *The Great World Exhibition*. Architecture as a forerunner of the future I. The topics covered in this book (STADIUM) are related to the program of architectural studies, but also a large number of other studies (sports, art, cultural history, sociology, public health, organizational sciences, economics, ...). Combined monitoring of the content of both books The author recommends doctoral students of architecture and other listed disciplines so that the reader can understand the importance of detail and its place in the mosaic of narrower and wider context.

The intention of the Author was to make the reader of this book “her co-author” in such a way that each reader, in accordance with his professional profile and interest, gets to know that part of the book that will help him find answers to his questions.

The author of this book is completely convinced that future readers, thanks to the offered content, will find answers even to those questions that neither the author (at the time of working on this book) asked or saw” [33].

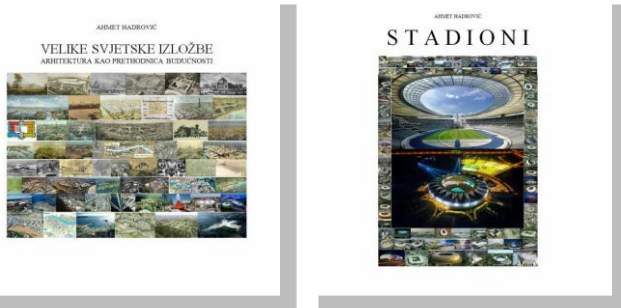


Figure 13. Two books by Prof. Dr. Ahmet Hadrovic was published in 2015 and 2016:

Hadrovic, A. (2015). *Velike svjetske izložbe: arhitektura kao prethodnica budućnosti / Great world exhibitions: architecture as a forerunner of the future*, Sarajevo, Avicena
 Hadrovic, A. (2016). *STADIONI / STADIUMS*, Sarajevo, Arhitektonski fakultet Univerziteta u Sarajevu
 Source: Author

“Publishing his specialist work (thirty-one years after his defense at the Faculty of Architecture, University of Belgrade, 1985) seemed expedient to the author for several reasons:

- Confirmation of the universal significance of the use of wood in defining the architectural space,
- Respect for universal principles of defining architectural space on the example of a specific architectural program (here, town houses of oriental type in Sarajevo),
- Confirming the importance of wood as an environmentally friendly building material whose application corresponds to the principles of the new agenda in architecture determined by the new dioptra of life on Earth,
- Developing awareness of the importance of the architectural, cultural and historical heritage of a nation and a climate as universal values of humanity and the Earth as a whole ...

The author supplemented the original version of his specialist work with several new color photographs with the aim of enhancing the visual effect that wood has in the materialization of the city oriental houses in Sarajevo” [34] ...

“New approach to architecture” means, in its lowest level of meaning, such architectural creations that will not be a “burden” for the natural environment to the extent that no differences will be noticed in the natural environment, whether or not it was a concrete architectural realization. In its higher level of meaning, “new approach to architecture” means encouraging life in the natural environment, in the direction of developing diversity and intensity of its appearance.

This “new approach to architecture” will not be accessible to people who “create” architecture in their heads without

knowledge and respect for complex parameters and their relationships in both the natural and social environment.

“The new approach to architecture” is, above all, based on knowledge and morality, while the (necessary) “creative potential” of the architect becomes a tool to reach a new architecture”[34].

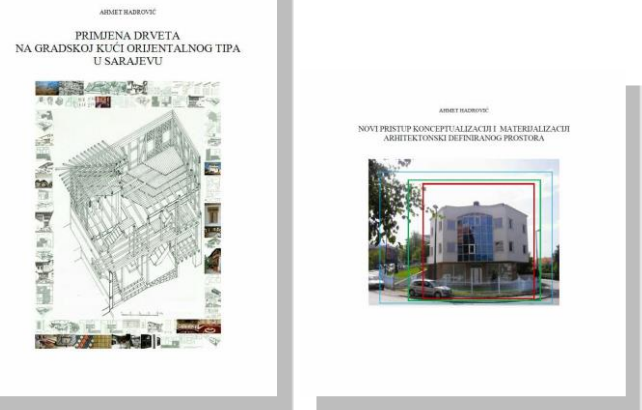


Figure 14. Two books by Prof. Dr. Ahmet Hadrovic were published in 2016:

Hadrovic, A. (2016). *Primjena drveta na gradskoj kući orijentalnog tipa u Sarajevu / Application of wood on an oriental-type city house in Sarajevo*, Sarajevo, Arhitektonski fakultet Univerziteta u Sarajevu
 Hadrovic, A. (2016). *Novi pristup konceptualizaciji i materijalizaciji arhitektonski definiranog prostora / New approach to the conceptualization and materialization of architectural defined space*, Sarajevo, Arhitektonski fakultet Univerziteta u Sarajevu
 Source: Author

“After publishing books about the oriental-type town house in the former SFRY, especially the oriental-type city house in Bosnia and Herzegovina and in Sarajevo, after a series of scientific papers and books on bioclimatic architecture, the author presents the Bosnian house čardaklija, one of those achievements of the material culture of Bosnia and Herzegovina which, with its appearance, unites the totality of the complex life of the man of Bosnia and Herzegovina. The book presents more than fifty bosnian chardaklia houses from all over Bosnia and Herzegovina. The author personally met each of them on the spot, where he performed architectural photography and photography. The photographs reflect the authentic state of the buildings, without any “tweaking”, in order to show the current state of the buildings. The house he designed and built, in which he lives in the complexity of his overall being, is the most concrete materialized image of a man, his family and the wider community in which he lives. By getting to know the bosnian chardaklia house, we will also get to know those dimensions of the being of the man of Bosnia and Herzegovina that have not been written about directly. In the field work, the author was helped by a large number of people, in various ways, from “guides” to measuring and recording objects. In the appendix of THANKSGIVING, the author mentioned the names of all these people”[36].

“The author has been dealing with the issue of cultural heritage in architecture, more or less directly, for many years.

In a wide range of architectural programs, individual buildings and extensive complexes, along with other dimensions of architecture, he sought a cause-and-effect relationship between man and the existing natural environment,

and in this reciprocity sought to discover specific (indigenous) and universal (universal). Their understanding of cultural and historical heritage in he announced architecture through a series of books.

In a book entitled *Studies in Architecture and an Essay on Architects*, he presented a number of different topics in one place, which he presented at domestic and international scientific conferences and symposia. Without any prior intention for these studies to ever be published under one title, life has been shown to have gone beyond that: some studies (and many scientific papers and books that followed) became the basis of one a new theme that became explicitly emphasized at the beginning of the 21st century; it is about energy efficiency in architecture... As is often the case in architecture (and life in general), a poor new topic, a new idea, a new diopter of looking at science, profession and practical action, is soon commercialized to the point where its essence almost disappears, when, often, the motive for profit is meaningless entirely.

This book (*Arhitektonsko kulturno-historijsko nasljeđe i energetska efikasnost / Architectural cultural-historical heritage and energy efficiency*) arose from the author's need to communicate his attitude towards a topic that is contemporary life imposed explicitly: architectural cultural-historical heritage and energy efficiency”^[37].

Text next to the book *Moj pristup projektiranju džamija / My approach to designing mosques*.

... “From the beginning of human existence, religion follows man as a more or less ordered system of beliefs and practical actions with which he determines his place in the world (in space). In many of its aspects, the common feature of all religions is man's belief that outside of him, beyond his powers, there is something stronger than him, something that governs segments of his life, segments of his natural and social environment, and the universe. Although religion (belief) can be “carried within itself” in such a way that no one outside has an insight into it, over time, various ways of its formal manifestation have been established, including the construction of special buildings for this purpose. Over time, these buildings (temples) became symbols of individual religions, larger or smaller social communities and even entire cultural, artistic and historical epochs... Bosnia and Herzegovina, as a consequence of its geopolitical position, was at the crossroads of human and socio-historical trends, where virtually all major world cultures have left their mark. Along with other traces of architecture, traces of temples from different historical epochs have been more or less preserved here. Roman veterans brought to this area (from the 3rd century to 78 BC) the belief (respect) of Roman deities (Jupiter, Juno, Fortuna ...) as well as respect for the ancient Persian deity Sun-Mitros. The remains of the miter, temples in the part of Mitros, were found in Potoci near Mostar, in Lisičići near Konjic and in Konjic itself... With the capture of the royal city of Jajce in 1463, the Ottomans became the new masters of the area of today's Bosnia and Herzegovina. It is not insignificant to point out that the Ottomans found almost entirely Bogumil Bosnia, about which V. Klaić writes in the History of Bosnia: ... The thrones' struggles and incursions of the Turks made the patorian faith unusually felt and almost

prevailed in their country ... In a relatively long period of time, whose basic feature is the continuity of one government, a rich cultural heritage has been achieved in which architecture has a particularly important place. Many mosques stand out in the multitude of architectural programs... The time of the Federal People's Republic of Yugoslavia (1945-1963) and the Socialist Federal Republic of Yugoslavia (1963-1991) is marked by socialist social relations, with a pronounced (official) departure from everything that is “national”, and favoring the universal, international. All religions, including the construction of religious buildings, have been pushed to the margins of social life.

After the disintegration (1991-1995) of the joint state of SFR Yugoslavia, Bosnia and Herzegovina began a new era of its existence. One of the important features of social life in this new state is the return to the national and religious identities of the three most numerous peoples in Bosnia and Herzegovina: Bosniaks (Muslims), Serbs (Orthodox) and Croats (Catholics). The construction of religious buildings within all three nations is becoming one of the most important features of this new historical epoch of Bosnia and Herzegovina”^[38].

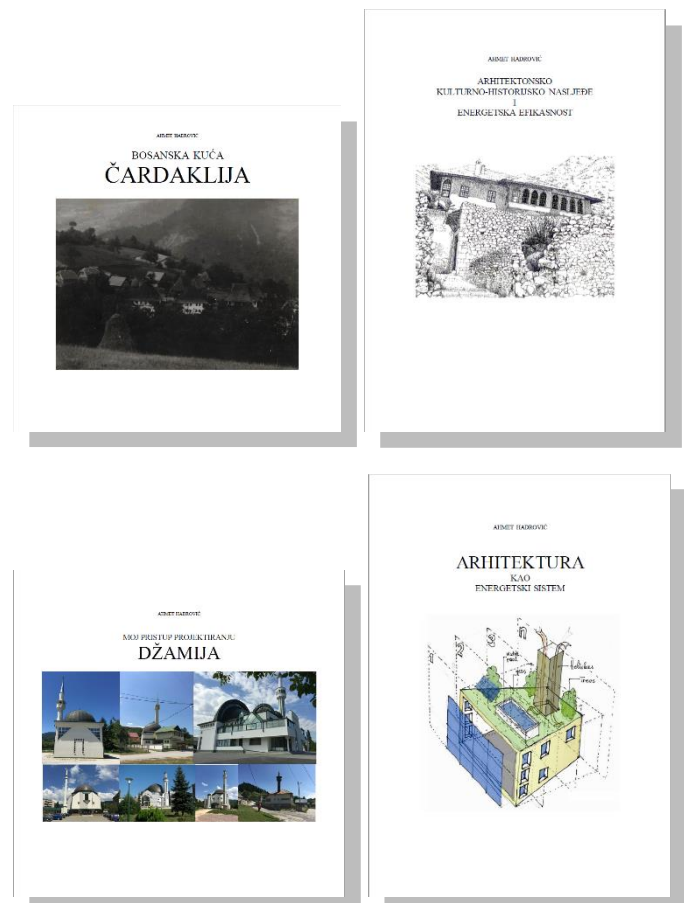


Figure 15. Four books by Prof. Dr. Ahmet Hadrović were published in 2017: Hadrovic, A. (2017). *Bosanska kuca cardaklija / Bosnian chardaklia house*, Sarajevo, Arhitektonski fakultet Univerziteta u Sarajevu
Hadrovic, A. (2017). *Arhitektonsko kulturno-historijsko nasljeđe i energetska efikasnost / Architectural cultural-historical heritage and energy efficiency*, Arhitektonski fakultet Univerziteta u Sarajevu
Hadrovic, A. (2017). *Moj pristup projektiranju dzamija / My approach to designing mosques*, Arhitektonski fakultet Univerziteta u Sarajevu

Hadrovic, A. (2017). *Arhitektura kao energetski sistem / Architecture as an energy system*, Arhitektonski fakultet Univerziteta u Sarajevu
Source: Author

“The backbone for the content of this book are lectures given by the author on the subject of *Architecture as an energy system*, which, as an elective subject, was introduced in the Bologna curriculum at the Faculty of Architecture, University of Sarajevo in 2003. As the course is situated at the very end of the master's study, it was assumed that the student has mastered the complete basic material of architecture studies, and that at the end of the study can approach the consideration of architecture as an extremely complex activity.

One of (according to the Author) the most effective approaches to understanding complexity is to treat architecture as a system. He is the author of some other topics in architecture (undergraduate, master's and doctoral study) dealt with the way of treating architecture as a system, the topic covered by the book *Architecture as an energy system* is the relationship between architecture and energy. This theme became one of the fundamental issues of architecture in the late 20th and early 21st centuries. This approach to understanding and studying architecture was founded by the author (1988) in his doctoral dissertation. This book (*Arhitektura kao energetski sistem / Architecture as an energy system*) develops an awareness of architecture as a framework of life. Architects must not only be transmitters of investors from their wishes and messages to physical architectural structures, but always creators of a framework for a fuller and richer life of people, which always includes awareness of the relationship to the natural and social environment. There are no big and small tasks in architecture, but good and bad solutions. The book says that good are the solutions that confirm the generic essence of man, values that are common to all people, coexistence with nature and respect for everyone's cultural and historical heritage”^[39].

“Since the Author has been constantly working in various fields of architecture since his student days (1976-1980) (designing, writing professional and scientific papers, writing books, managing the work of the faculty ...), over time a large number of drawings, paintings... The author has stored many projects (in printed form) in “his archive”. Aware that it would it used to be a ballast for someone, he chose some of these projects and presented them in this monograph. Most of the drawings presented in this monograph were made by the author in the period from 1983 to 1987. The author presented the drawings in 1983 through an author's exhibition entitled “Postcards of the Summer of 1983” organized in the exhibition hall (then) of the Workers' University “Djuro Đakovic” (now “Bosniak Cultural Center, BKC”) in Sarajevo, as part of the cultural promotion of Sarajevo and Bosnia and Herzegovina, and on the occasion of the XIV Winter Olympic Games in Sarajevo.

Most of the drawings were made according to the photographs that the Author had previously done, as part of his own research on the topic of “city house of oriental type”, in the area of Sarajevo, Bosnia and Herzegovina, as well as in those areas of the former Yugoslavia (Serbia, Montenegro, Kosovo and Macedonia) in which these houses were preserved. As these drawings were used for illustrations in the specialist (1985) and

master's (1986) papers as well as in the doctoral dissertation (1988), the author worked on them with emphasized precision and their documentary nature, but “cleaned of excess details”. In this way, the author established a deep relationship with the artifacts on the spot, got to know them better and more or less “remembered for all time”, which is not the case with making photographs. Regardless of the fact that an incomparably larger number of drawings and paintings, with which the Author spoke about architecture, “scattered” over time, the author makes a retrospective of these preserved examples in order to remind himself and complete the mosaic of his image of the world.

This book, entitled *Architecture in Drawings and Paintings*, is the connective tissue that connects all the books and architectural projects that the Author has done so far”^[40].

“A serious encounter with the issue of *DETAILS IN ARCHITECTURE* the author had in 1982 when, as a young assistant, he began working on the subject of Architectural Structures III and IV at the Faculty of Architecture, University of Sarajevo. The final year students of architecture worked on the detailed design of public buildings with detailed materialization, and in their solutions (using the world's most famous magazines in this segment of architecture) followed contemporary trends in architecture, especially regarding the final materialization of envelopes of architectural structures. In order to be as ready as possible to work with students, the author introduced a special method of preparation: he would take several copies of the journal (Architectural Record, DB deutsche bauzeitung, Die Baumeister, JA (Japan Architect), The Architectural Review ...) and cross it out details in his notebook and thus understood their assemblies, the logic of their organization and remembered them in a way as if he had designed them himself. As he followed the lectures of his superior professor¹, the author (while the professor gave the introductory part of the lecture on certain topics) drew current details on the boards (4-5 of them usually) and thus exposed himself to the public evaluation of his professor and students, and acquired the necessary routine and security. When he was elected (1989) as an assistant professor in these subjects and in the subject (then) Building Physics, the attitude towards architectural constructions and details in architecture became closer and more responsible. In the meantime (while he was still an assistant), the author (fortunately) acquired the monograph book Helmut Jahn, authored by A. Glibota and published by the Paris Art Center and Ante Glibota, Paris, 1987. Impressed by the content of the book, especially the drawings (sketches) by architect Helmut Jahn, with whom, like comics, he follows his projects, from the first idea to their realization, the architect understands that the detail is not (only) a 1:1, 1:5 (...) scale but part of the whole architectural object which cannot be properly and completely understood without its context in the object and the object itself in the natural and social environment. Even then, the author started the idea of a book entitled *DETAILS IN ARCHITECTURE*, and it has been around ever since, and the author was more or less aware of that process. It sounds paradoxical that this book is published after more than thirty books published by the Author so far, but all previous books

(including more or less intensive work of the Author on architectural design) built this book” [41].

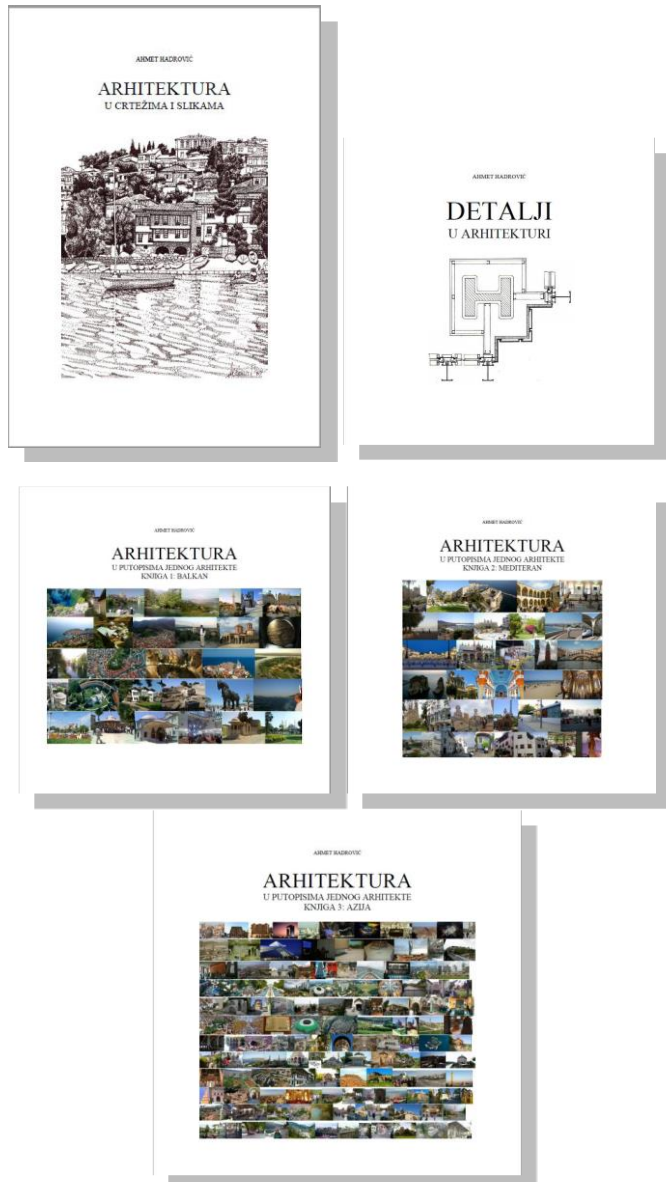


Figure 16. Five books by Prof. Dr. Ahmet Hadrović were published in 2018:
 Hadrović, A. (2018). *Arhitektura u crtežima i slikama / Architecture in drawings and paintings*, Arhitektonski fakultet Univerziteta u Sarajevu
 Hadrović, A. (2018). *DETALJI U ARHITEKTURI / DETAILS IN ARCHITECTURE*, Arhitektonski fakultet Univerziteta u Sarajevu
 Hadrović, A. (2018). *Arhitektura u putopisima jednog arhitekta. Knjiga 3: Azija / Architecture in the travelogues of an architect. Book 3: Asia*, Arhitektonski fakultet Univerziteta u Sarajevu
 Hadrović, A. (2018). *Arhitektura u putopisima jednog arhitekta. Knjiga 2: Mediteran / Architecture in the travelogues of an architect. Book 2: The Mediterranean*, Arhitektonski fakultet Univerziteta u Sarajevu
 Hadrović, A. (2018). *Arhitektura u putopisima jednog arhitekta. Knjiga 1: Balkan / Architecture in the travelogues of an architect. Book 1: The Balkans*, Arhitektonski fakultet Univerziteta u Sarajevu
 Source: Author

“In elaborating the contents of the three books of the TRAVEL BOOK (PUTOPISI), the author used the methodology he defined in his doctoral dissertation⁹ according to which architecture is understood as Architecturally Defined

Space (ADP) whose basic elements are Environment (natural and social), Man, Boundaries and Perspectives. At the same time, each city is individually presented in these Travelogues, a world for itself, each country a world for itself, and all together they form a mosaic of human life expressed by architecture. The author's effort was to factually represent each city while refraining from its "definitive conclusions", which left the readers of this text the opportunity to find cause-and-effect relationships in the relationship Environment-Man-Boundaries-Perspectives. This text enables an overview of a time through a parallel analysis of the architectural, cultural and historical heritage by individual cities and countries, which will make it possible to identify their specifics and common features. It will be possible to find the factors that divided the Balkans into its “East” and “West”, factors that generate theses about “great states”, factors that generate theses about “indigenous and non-indigenous cultural traditions” [42, 43, 44].

“Having so far published more than forty books (textbooks, monographs, scientific books) using a strict scientific methodology, the author presents the book “ČOVJEK: NEŠTO ILI NIŠTA” / “MAN: SOMETHING OR NOTHING” with a new approach to writing a book. This is the author's self-questioning, i.e. his understanding of the Universe based on personal experience, knowledge and other layers of his consciousness, which are the “basic literature” of this text. The content of this book could have had a different title and different titles of its chapters. The chosen title sheds light on a basic issue that has long been an integral part of the Author's personality. The author clarified the title of the book through his interrogations of a number of topics dealing with the question of man, in which philosophy, imagination, belief, science, affective layers of personality are intertwined ... With a wide range of questions about the Universe, and place in the Universe, man has been engaged since his inception. Hence, the arrangement of the Universe, whatever it may be objectively, from the point of view of man, makes sense only in relation to man. No matter how well researched the question of the “origin of man” (evolution of the living world), science has determined the time of the origin of the living world on Earth, where the appearance of man as we know it today is located at the very end of the evolution of the living world. However, how “something” cannot arise from “nothing” or turn into “nothing”, the biggest question remains: what is “something” in the beginning of life?” [45].

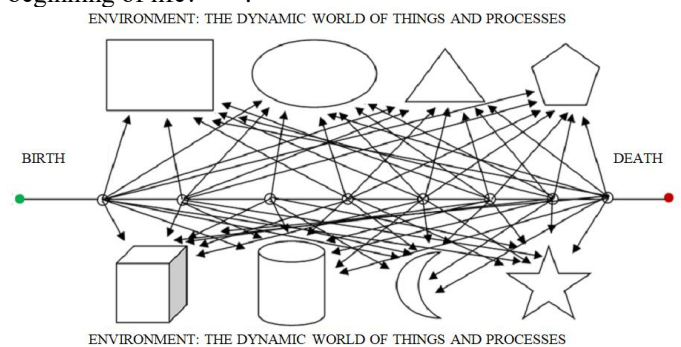


Figure 17. Man's perception of objective reality (A. Hadrović, 2019)
 Source: Author

“As a professor at the Faculty of Architecture in Sarajevo, the author, after moving to the education of architecture students in accordance with the “Bologna Process” (2003), presented “architecture carved into the rocks” through a number of subjects, through all levels of education (bachelor, master and doctoral study), within the elaboration of narrower topics of architecture: constructive systems in architecture, bioclimatic architecture, architecture as an energy system, architecture in context ... Each of these topics the author presented through published textbooks and books.

The author elaborated on the complex process of creating architecture and explaining its appearance in his doctoral dissertation “Defining architectural space on the example of an oriental-type city house in Yugoslavia” (1988) through a presentation of the model “Architecturally Defined space” (Environment-Man-Boundaries-Perspectives). Developing this model, the author in the book *Architecture in Context* (2011) proposed a completely new typology of architecture, responding to the possibility of its realization in a variety of natural environments: on land, water, soil, water, air, space and space. to other celestial bodies.

The topic “architecture carved into the rocks” was elaborated according to this model, which, on the one hand, confirmed its applicability and, on the other hand, allowed students to see the very dispersed appearance of architecture in a very systematic way, without losing sight of its basic elements: environment, man, boundaries and perspectives. Presenting the topic “architecture carved into the rocks” in one place will allow students, and all readers of this book, to expand their knowledge of architecture and more freely set out in search of knowledge of its battle” [46].

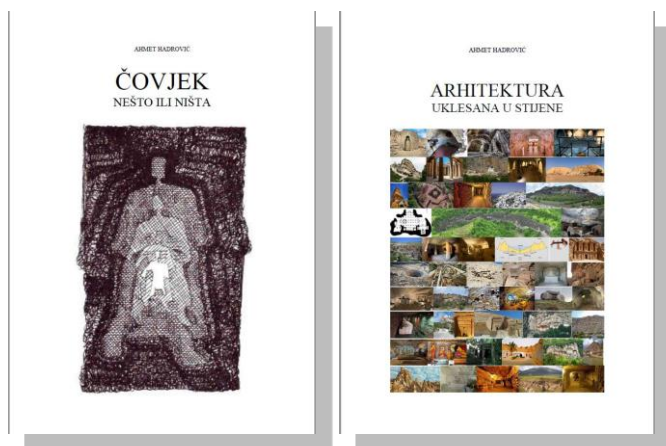


Figure 18. Two books by Prof. Dr. Ahmet Hadrović were published in September 2019:

Hadrović, A. (2019). *Covjek: nesto ili nisto / Man: something or nothing*, Arhitektonski fakultet Univerziteta u Sarajevu

Hadrović, A. (2019). *Arhitektura uklesana u stijene / Architecture carved into the rocks*, Arhitektonski fakultet Univerziteta u Sarajevu

Source: Author

“Almost all books published so far have been written by the author on the basis of the scientific methodology he founded (1988) in his doctoral dissertation, i.e. on understanding architecture as an extremely complex human activity consisting of four basic elements: Environment, Man, Boundaries and Perspectives. Depending on the thematic orientation, in all

these books there was, more or less, talk about every fundamental element of architecture, including the element of Perspective.

In this book (*PERSPEKTIVE ARHITEKTURE / PERSPECTIVES OF ARCHITECTURE*), the author draws attention to the element of Perspective (in architecture) thus emphasizing its exceptional importance in understanding architecture as a whole. At the same time, this element cannot be separated from the other three elements (Environment, Man, Borders) since it builds architecture with them as a single whole” [47].

Text next to the book *Plato Bjelašnice: život na način samoodrživosti / Bjelasnica Plateau: life in a way of self-sustainability*.

“The author visited the Bjelasnica plateau for the first time in the pre-Olympic period (1982-1983) working in the design team of Prof. Dr. Zivojin Vekic on the design of structures made of spatial gratings (information and advertising billboards). After the 1992-1995 war, visits to Bjelasnica were frequent, almost every weekend. The visits were arranged for the purpose of rest and recreation, when he visited a different locality on the plateau each time. After publishing his book *Hadre: The Evolution of Bioclimatic Architecture* (2009), and then the book *The Valley of the Kozica River: Life in a Way of Self-Sustainability* (2011), the author's visits to the Bjelašnica plateau became more and more scientific. on the relation natural environment-social environment-man-architecture.

The first thing he noticed was the abundance of public fountains that appeared along the roads, in the villages and in the open (on meadows and pastures). These fountains were included in the content of his book *Water and Man in Indigenous Symbiosis in Bosnia and Herzegovina* (2014).

Working (2017) on the book *Bosanska kuca cardaklija / Bosnian chardaklia house*, the author elaborated on two houses-čardaklija, in Lukomir and in Cuhovici, while he processed some examples of autochthonous architecture from the area of the Bjelašnica plateau in his scientific papers. In order to get to know the natural and social environment and man and architecture as deeply and directly as possible, the author personally visited each village and cruised the plateau on foot, experiencing his paintings from different perspectives. Visits and tours were organized in all seasons.

According to its content, this book is a story about architecture in context and the life of people in a specific natural and social environment. As such, it is intended for students of architecture at all levels of education, researchers of architecture and all those who deal with issues of nature, society and life” [48].

“The book *Kriva Rijeka u dolini rijeke Krivaje: život na način samoodrživosti / Kriva Rijeka in the valley of the river Krivaja: life in a way of self-sustainability*, was written in a period of several decades, that is, from the time when its author began to remember, until today. Hence, it seems paradoxical that the author is publishing this book after publishing more than forty books so far, and this circumstance reminds him of *Santiago - the protagonist of the novel Alchemist (O Alquimista, 1988)* by Brazilian writer Paulo Coelho.

Awareness of the natural-geographical and socio-mental values of Kriva Rijeka, the author gained in other parts of the world (in La Mura near Barcelona, in the Alps, Vienna, Oslo, Munich, Cannes, Trabzon, Mardin, Sanliurfa, Bursa, Safranbolou, Jeddah, Riyadhu, Mekhi, Albania, Malaysia...), during scientific symposia, where he presented the most famous examples of traditional (bioclimatic) architecture of Bosnia and Herzegovina. So, far from her, the author became aware of the uniqueness of Kriva Rijeka, but also its belonging to the unique space of the Earth. Sometimes it even seemed to him that if Kriva Rijeka somehow “pulled out” of the Earth, it would collapse.

The author “taught” the physical, social and mental space of Kriva Rijeka on the spot, in different periods of his life, in different seasons, different social and state systems, different personal psycho-physical conditions - in short, in the way “everything in its time ... Every man-individual will be aware of the transience of all that is at some point in his life. Transience is, at the same time, a constant series of disappearances, but also a continuous series of occurrences, new births. The author understood the writing of this book as his contribution to shedding light on the phenomenon of “life” and the great importance of some of its links, which we are not even aware of when they are at our fingertips and when they are obvious. The book is primarily intended for students of architecture, especially doctoral students who are dedicated to the search for the battle of architecture, “architecture as a framework of life” [49].

Text next to the book *Biografija jednog arhitekta. Dio 1 / Biography of an architect. Part 1*, Arhitektonski fakultet Univerziteta u Sarajevu... “Ever since he started asking questions “about himself and the world in which he lives” (and this began to happen in his twelfth year of life), the author noticed that at the same time he was interested in things in their detail and in their narrower or wider context with other things in the natural and social environment. The school and the atmosphere it generates was “his environment” in which he felt best, since he was interested in all disciplines, almost equally: physics, mathematics, chemistry, geography, fine and musical arts, physical culture, geography, (...), and in high school: physics, logic, philosophy, languages and literature. He “determined a place in each of his disciplines in his space of perception of the world”, and he knew exactly “where his knowledge of physics and mathematics is, and where of his music, for example”. His idea of the world was a “mosaic” in which he could discern “empty spaces” that needed to be supplemented with knowledge, while he already refreshed the already “filled spaces in the mosaic” from time to time with new knowledge. The author has never seen the opposition of physics and history, or mathematics and physical culture, for example. Likewise, he did not draw sharp boundaries in time, dividing it into past, present, and future. On the contrary, he understood time as a continuum through which every human individual, and every being and thing, passes. He understood that every man, every being and thing has “its time”, that is, its past, present and future, which does not coincide with “the time of another man, being or thing”. The author realized early on that only a mother is a friend who never betrays. Everyone else,

even a father, brother or sister, in certain life circumstances, chooses “themselves” over “you”. By choosing “you” and not “herself”, the mother protects you and herself in a special way, and this seems to be a quality that God has given her. It seems to the author, therefore, that the whole Universe rests on mothers. Nature has always been the best friend of the Author. Whenever it was difficult for him, when he thought that people did not understand him or that he did not understand people, he went to nature and learned the right answers there. Once nature was a river, sometimes a forest, sometimes a stream or spring, sometimes just a tree or a stone ... The author was convinced that the knowledge of the laws of nature is a way to become “sinless”, where “sinlessness” is the human attribute that can bring happiness to man. However, man is so weak that he must “practice his sinlessness” every day, hour and minute, which means he must be “awake”, constantly open to the “signs of nature” around him” [50]...

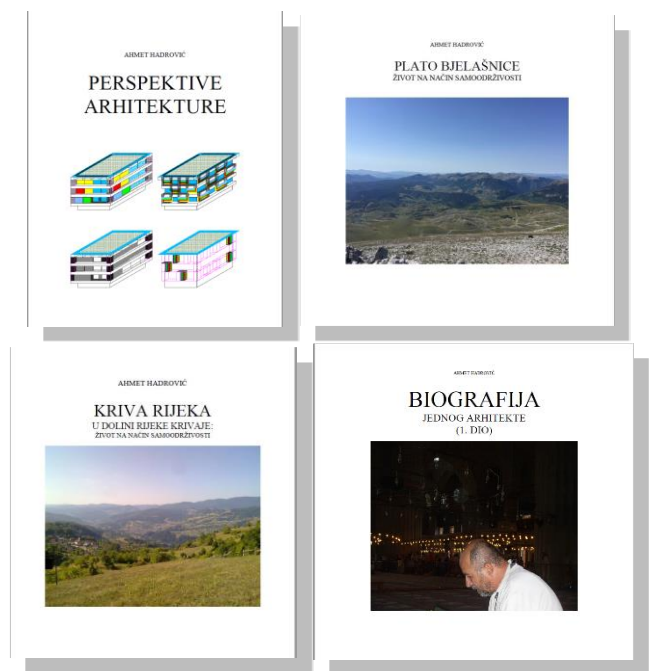


Figure 19. Four books by Prof. Dr. Ahmet Hadrovic were published in June and September 2020:

Hadrovic, A. (2020). *PERSPEKTIVE ARHITEKTURE / PERSPECTIVES OF ARCHITECTURE*, Arhitektonski fakultet Univerziteta u Sarajevu
 Hadrovic, A. (2020). *Plato Bjelasnice: život na način samoodrživosti / Bjelasnica Plateau: life in a way of self-sustainability*, Arhitektonski fakultet Univerziteta u Sarajevu
 Hadrovic, A. (2020). *Kriva Rijeka u dolini rijeke Krivaje: život na način samoodrživosti / Kriva Rijeka in the valley of the Krivaja river: life in a way of self-sustainability*, Arhitektonski fakultet Univerziteta u Sarajevu
 Hadrovic, A. (2020). *Biografija jednog arhitekta. Dio 1 / Biography of an architect. Part 1*, Arhitektonski fakultet Univerziteta u Sarajevu
 Source: Author

“During his studies at the Faculty of Architecture in Sarajevo, the author met several students who came to study there, from the Middle East (Jordan, Syria, Yemen, Palestine / Israel) and Africa (Libya, Sudan, Ghana). In their student projects, he noticed visible traces of their geographical origin and indigenous culture. This observation was even richer when, as a young assistant professor, he mentored the dissertation of

several students (from Jordan and Palestine / Israel). Their experience was interesting, which they shared with the Author, after they, as architects with some design experience in their country, came to Sarajevo again. Informed about the knowledge of architectural physics at the Faculty of Architecture in Sarajevo, they were confused that their countries “do not make calculations in architectural physics”, or more precisely, that the problem of thermal protection and parodiffusion in their indigenous countries is not a problem.), but the problem is “thermal stability on the summer regime” whose solution is a fundamental thing in architectural design solutions. The author was lucky to get to know directly those parts of the Earth whose architecture is the subject of this book: the polar climate area (near Innsbruck in Austria), the desert climate area (Mecca, Jeddah and Riyadh in Saudi Arabia) and the tropical rainforest climate area. Penang and Kuala Lumpur in Malaysia). And while his stay in the Alps was one of the most beautiful life experiences, he experienced desert and tropical conditions as, for him, extremely unfavorable natural environments. Even then, he had the idea to have fun researching these environments, that is, architecture as a framework for the lives of people living in these environments. More than fifteen years have passed since his travels in these three, climate-specific, different natural environments, when they became the subject of his interest. The study of architecture, both vernacular and contemporary (authorial), seemed to him like solving the most difficult mathematical problems. The author teaches this and similar topics at the Faculty of Architecture through several subjects: Architectural Physics, Bioclimatic Architecture, Architecture as an Energy System, Conceptualization and Materialization of the Boundaries of Architecturally Defined Space.

The book (Architecture in extreme climatic conditions) is, above all, intended for students of architecture and, of course, for all those who are interested in architecture as a “framework of human life”, regardless of their life profession and profession” [51].

Text next to the book *Mreza puteva arhitekture: trajektoriji bioklimatske arhitekture i arhitekture apstraktnih formi / Network of architectural paths: trajectories of bioclimatic architecture and architecture of abstract forms.*

“As the Author knows (based on vast academic and professional experience) that there are always those students (and people in general) who seek beauty in other directions, different from the one suggested by “bioclimatic architecture and architecture of abstract forms”, he presented in this book a relatively wide array of the history of architecture and other arts, and somewhere, where it seemed particularly important to him, an insight into philosophy, science, and technical achievements. In this way, students will find it easier to follow the “trajectories of bioclimatic architecture and architecture of abstract forms” and find answers to their questions about architecture, different from the question suggested by the title of this book (Network of architectural paths: trajectories of bioclimatic architecture and architecture of abstract forms)” [52].

“The book *SVJETLOST U SAKRALNOJ ARHITEKTURI / LIGHT IN SACRED ARCHITECTURE* covers and complements all curricula of subjects that the Author teaches at

the Faculty of Architecture, University of Sarajevo. Moreover, the author is convinced that this book will inspire architecture students (and architects in general) to pay special attention to LIGHTS IN ARCHITECTURE, which will lead them to successful and beautiful architectural projects and realizations” [53].

“The book *ARHITEKTURA U ZRAKU / ARCHITECTURE IN THE AIR* is one in a series of books that were created by deepening the general typology of architecture defined by the Author in the book *Architecture in Context*. After mastering (and settling) almost all natural environments on the Earth's surface, man, for various reasons (scientific, economic, military, adventurous ...) stepped into environments that are not “natural” for his existence: underground (in the rocks - architecture carved into the rocks), underwater (underwater architecture), areas with perpetual ice (polar architecture) ...

The study of architecture in these environments gave the author not only scientific displeasure but also great satisfaction, because through this research, which he presented in published books, he repeatedly contributed to his theory of Architecturally Defined Space (ADS), which he defined (1987) with his doctoral dissertation.

This book, along with *EARTH WATER ARCHITECTURE* and *EARTH WATER AIR ARCHITECTURE*, will provide architecture students with valuable information and new diopters for viewing and understanding architecture, especially since these types of architecture study programs) are studied in the most famous schools of architecture in the world. Creating architecture in such (“new”) environments will require architecture students a lot of knowledge that at first glance is not “architectural in nature”, but concerns physics, chemistry, mechanical engineering, electrical engineering (software and hardware creation, automation, electricity generation .. .), robotics, medicine, psychology, philosophy, religion ...

Although architects will be part of a complex team of specialized professionals, they will have “big ideas” about architecture as a framework of life” [54].

“The book *ARHITEKTURA NA VODI / EARTH WATER AIR ARCHITECTURE* is a single unit with the books *EARTH WATER ARCHITECTURE* and *EARTH AIR ARCHITECTURE* written simultaneously by the author. Although each of these books represents a “complete whole for itself”, their simultaneous monitoring (especially of architecture students) will contribute to understanding the general typology of architecture and the theory of Architecturally Defined Space (ADS).

The author deals with the topics covered in these books at the Faculty of Architecture through several subjects: Architectural Physics, Bioclimatic Architecture and Conceptualization and Materialization of the Boundaries of Architecturally Defined Space. In the subject Bioclimatic Architecture, for example, each year, the author, as a student task / exam, assigns the processing of bioclimatic architecture in different geographical areas of the Earth. However, as a student who (in a given school year) covers one specific location on Earth has no insight into other, countless, locations across the Earth, the author decided to publish a series of books / textbooks when students could have a valuable overview in

one place. architecture in general. Prior to these books, and with the stated goal, the Author has published several books.

The author is convinced that in this way he not only “breaks the fear of the unknown” but encourages students to try to realize their design ideas in “unusual natural environments”, especially since it is a certain future of humanity” [55].

Hadrovic, A. (2021), *EARTH AIR ARCHITECTURE (ARHITEKTURA U ZRAKU)*, Arhitektonski fakultet Univerziteta u Sarajevu
 Hadrovic, A. (2021), *EARTH WATER AIR ARCHITECTURE (ARHITEKTURA NA VODI)*, Arhitektonski fakultet Univerziteta u Sarajevu
 Hadrovic, A. (2021), *EARTH WATER ARCHITECTURE (PODVODNA ARHITEKTURA)*, Arhitektonski fakultet Univerziteta u Sarajevu
 Source: Author

“In many books published so far, the author often used the phrase “architecture is the framework of life”. It is an extremely concise way of expressing his theory of architecture - Architecturally Defined Space (ADS), according to which architecture consists of four basic elements: Environment, Man, Boundaries and Perspectives.

The content of the book *PODVODNA ARHITEKTURA / EARTH WATER ARCHITECTURE* has been compiled and elaborated according to the stated theory of architecture. In addition to the books published so far, this book will further support and enrich the theory of Architecturally Defined Space (ADS), and its readers will gain insight into a special world of architecture that has not been officially studied at the Faculty of Architecture, University of Sarajevo.

As “underwater architecture” has become an extremely attractive topic for businessmen in the last decade (in the field of tourism), architects have an unimaginably wide field of activity. “Underwater world” is a completely new natural environment, in many ways different from “environment on the surface of the planet Earth”, which requires new concepts of spatial structures of architecture, materialization of its boundaries (envelopes) and providing the necessary conditions in terms of human comfort. lighting, acoustics, security ...

The author is convinced that the topic of *EARTH WATER ARCHITECTURE* will soon be included in the curriculum of architectural studies, first as an „elective subject” and then as a “compulsory subject” where he will parse all “classical disciplines of traditional architecture teaching”: architectural constructions , constructive systems in architecture, design, theory and history of architecture and urbanism. The book is primarily intended for students of architecture at all levels of academic education, architects, students of all technical faculties and design, and students of performing and musical arts“ [55].

IV. CONCLUSION

All these books are available in hard copy in the library of the Faculty of Architecture - University of Sarajevo and the National and University Library of Bosnia and Herzegovina, and many of them in libraries of other universities in Bosnia and Herzegovina and the wider region of Southeast Europe (COBISS.net). Also, a large number of these books are available in major national libraries (The British Library, Bibliothèque nationale de France, National Library of the Czech Republic, National Library of Serbia...) and in libraries of world famous universities (Harvard University Library, Yale University Library, Stanford University Library, University of California-Los Angeles Library, University of Illinois-Urbana Library, University of Portsmouth Library, Near East University Grand Library, IRCICA Kütüphanesi/IRCICA Library...). Some books are also available in digital form through various platforms on the Internet.

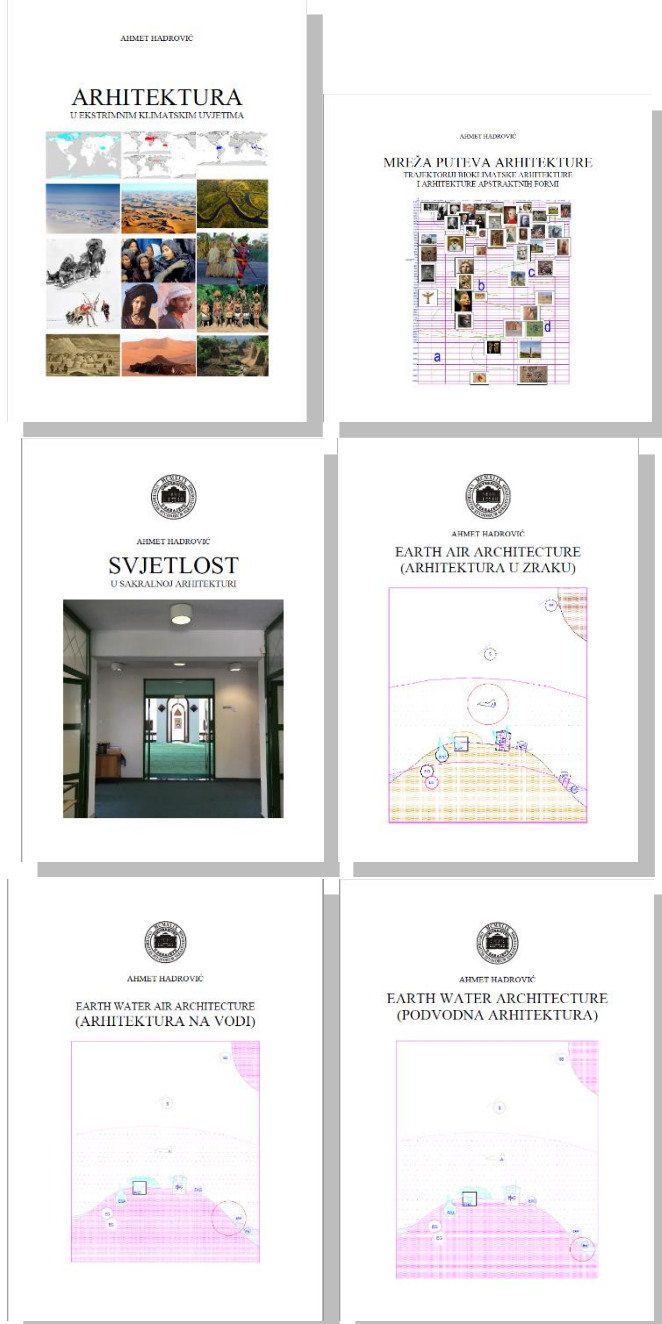


Figure 20. Six books by Prof. Dr. Ahmet Hadrovic were published in June and September 2021:

Hadrovic, A. (2021), *Arhitektura u ekstremnim klimatskim uvjetima / Architecture in extreme climatic conditions*, Arhitektonski fakultet Univerziteta u Sarajevu
 Hadrovic, A. (2021), *Mreža puteva arhitekture: trajektorije bioklimatske arhitekture i arhitekture apstraktnih formi / Network of architectural paths: trajectories of bioclimatic architecture and architecture of abstract forms*, Arhitektonski fakultet Univerziteta u Sarajevu
 Hadrovic, A. (2021), *Svjetlost u sakralnoj arhitekturi / Light in sacral architecture*, Arhitektonski fakultet Univerziteta u Sarajevu

This paper aims to comprehensively “unite” the published works of Autar in which he sought to “weave” the architectural, cultural and historical heritage of Bosnia and Herzegovina into the mosaic of architectural thought and practice of all mankind.

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