

**Projekat B** (2007-2009) sa sjedištem u Birminghamu je transnacionalni zajednički javni umjetnički projekat koji povezuje funkcionalnost ornamenta i njegovu prilagodljivost arhitektonskom prostoru. Na projektu rade dva umjetnika: Françoise Dupré i Myfanwy Johns u zajednici i partnerstvu sa arhitektom Sabinom Fazlic i članovima humanitarne organizacije Bosanski Kulturni Centar – Midlands (BCCM).

**sebilj** (2007-2009) sledi uspešan uvodni projekat **avilija** i njenu izložbu na 2007 New Generation Arts (NGA) Festivalu i Sedmiци Architecture u Birminghamu. Doprinos **Projekta B** Festivalu NGA 2008 *Digital Utopia?* je izložba istraživanja, razvoja i preliminarne oblika **sebilja**, velike pijevosne "flat-pack type" i nove građevine, koja treba biti izrađena 2009. Pod uticajem tradicionalnog bosanskog dizajna, a nadahnutu poznatom javnom časnom i obilježjem, sarajevskim Sebiljem, konačna lokacija ovog umjetničkog ostvarenja bit će novokupljena zgrada Bosanskog Kulturnog Centra – Midlands u Birminghamu.

Između novembra 2007 i juna 2008, umjetnici i učesnici zajedno su radili na seriji stvaralačkih aktivnosti. Dupré i Johns obavile su istraživačku posjetu Bosni i Hercegovini u aprilu 2008. Ovo putovanje dalo je umjetnicima vrijedan uvid u tradicionalni i suvremenu bosansku arhitekturu i dizajn, i priliku da se upoznaju sa bosanskim umjetnicima, arhitektima i kulturnim institucijama. Učesnici projekta bolje su se upoznali sa historijom Birminghama a posjetom historijskom kvartu Nakita (Jewellery Quarter) i Muzeju. Ova posjeta poslužila je kao nadahnuće o tradicionalnim i suvremenim vještina ma izrade nakita i sitnih metalnih objekata.

Dupré i Johns mjesечно su vodile praktične radionice na kojima su učesnici potaknuti da načine uzorke i kreiraju oblike inspirisane tradicionalnim metalno-strugarsvom, vezom i ručnim radom učesnika. Radionice su uključivale korištenje materijala kao što su plastični listovi, cijevi i žica, a diskutuje su vodene oko ugrađivanja uzoraka u gotove ploče za buduću strukturu **Sebilja**. Umjetnici gosti, Adam Williamson i Lateefa Spikes, predvodili su radionici o upotrebi i značenju tradicionalne geometrije u vjerstini i tradicionalnim umjetnostima. Učesnici su istraživali kako ovaj vid izrade oblika, sa svojim svojstvenim poretkom, izražava islamsku viziju univerzuma. Radionica od strane Dragonfly-a, izrađivača arhitektonskih modela, omogućila je učesnicima da razviju dvodimenzionalni oblik u trodimenzionalnu formu. Naredne posjete Dragonfly-a pomogle su da se predloži, kako uzorci učesnika kad se prenesu u digitalni format, mogu biti transformirani kroz industrijske procese kao što su lasersko rezanje i bakrorez. Serije digitalnih radionica uz pomoć fotografa Krystof-a Kryz-a još više su razvile digitalne vještine učesnika. Računar je korišten kao sredstvo da se generiraju, prenesu i manipuliraju skenirani uzorci kako bi se dobio veliki ili veoma mali oblik koji se dalje može klonirati. Jedna sesija dovela je do transformacije papirnog crteža tradicionalnog bosanskog braka u laserski obrađen priefinjen oblik. Nakon svake sesije oblik je analiziran radi oblaganja i kontrapunkta gdje je primjerice izrezan negativni oblik upotrebljen za obrub. Ukupni rezultati: uzorci dizajna, mali modeli i arhitektonski maketa izloženi su na 2008 NGA Festival-u *Digital Utopia?*

**sebilj** izložba pokazuje često skriveni i komplikovani proces koji se upotrebljava u istraživanju i razvoju javnog i društveno-umjetničkog projekta. Umjetnici i učesnici žele pokazati uzajamni uticaj između tradicionalnih zanata, ručno radenih objekata i digitalne tehnologije. Stvaranje ukrasa često se koristi ili je pod uticajem novih tehnika. Primjerice, kako je Birmingham nekad bio u središtu industrijske revolucije, bio je svjedokom kreativnog korištenja metala i pečene zemlje u prostornom uređenju. Sa **sebiljem**, Projekat B sledi ovi tradiciji, noseći sa sobom uticaj viktorijanskog dizajna i arhitekture. Owen-a Jones čija je plodnosa knjiga *Plans and Elevations of Alhambra* snažno izvršila uticaj na arhitektonski i unutarnji dizajn. Reinterpretacija historijskih i domaćih oblika i korištenje digitalnih tehnologija ističu povezanost novog, starog, globalnog i kulturno specifičnog i slavi trans-kulturnu prirodu **Projekta B**.

**Françoise Dupré** is renowned for her context-based and collaborative textile projects. Her work celebrates the vernacular and creative skills that are invisible, marginal or being lost through migration, socio-economic changes and globalisation. In 2006 she was the recipient of the Second Aleksandra Benhardt Memorial Award – a residency project at the Oxford John Radcliffe Hospital. Previous exhibitions and projects include: *Radical Lace & Subversive Knitting*, Museum of Arts and Design, New York touring exhibition, 2007-2008; *jue de faire solo* exhibition, Menier Gallery, London, 2007; *Fuqan*, Crafts Council, England exhibition *Knit 2 Together Concepts in Knitting*, London, 2005; *de fil en aiguille...snáh nasc* residency, Irish Museum of Modern Art, Dublin, Ireland, 2003. She is a senior lecturer in Fine Art at BCU, School of Art. For more information visit: [www.axisweb.org](http://www.axisweb.org)

**Sabina Fazlic** studied architecture at the University of Illinois at Chicago and is currently completing a PhD on residential sustainable towers at the Welsh School of Architecture, Cardiff University, where she is a recipient of an Overseas Research Students Award. She has worked on a variety of projects, ranging from interior designs in Chicago to tall building proposals in the UK. Her varied cultural experiences and curiosity about the influence of other disciplines on architecture have led to a contextual and site-specific design process.

**Dr. Myfanwy Johns** completed PhD research in 2006 at the University of Gloucestershire into cutting edge applications of new technologies to develop ornamentation in architecture. Johns creates geometric repeat and one-off surface patterns that envelop and define architectural structure. Her explorations into surface design include working with historic patterns, merged with her own work to create new interpretations of surface. Johns exhibits nationally and internationally including *Peppetal Portfolio* at Museo Nacional del Grabado, Buenos Aires in 2005; *TV Salon Internacional de Arte Digital*, Habana, Cuba in 2002 and *Tracing Light* at the Royal West of England Academy, Bristol in 2007. Recent commissions include a glass balustrade for Gloucester Docks regeneration scheme in 2007 and a *Museum* project at Creswell Crags Visitor centre for completion in 2008. She is a lecturer in Fine Art (part-time) at Oxford Brookes University. For more information please visit: [www.myfanwyjohns.co.uk](http://www.myfanwyjohns.co.uk)

**The Bosnian Cultural Centre-Midlands (BCCM)** is a registered company and a charity organisation which brings together Bosnians who live in the Midlands including Birmingham, Wolverhampton and Coventry. It was established in 2003 and seeks to provide practical and psychological support for people from a Bosnian ethnic background. It provides a number of social and cultural activities including a women's club, care for the elderly and disabled, supplementary schools, community events, children's activities and the Bosniak Newsletter. Previous projects include *First Bosnians in the UK* in 2005, an oral history project. For more information visit: [www.firstbosnians.co.uk](http://www.firstbosnians.co.uk)

Sebilj would not have been possible without the commitment and enthusiasm of:

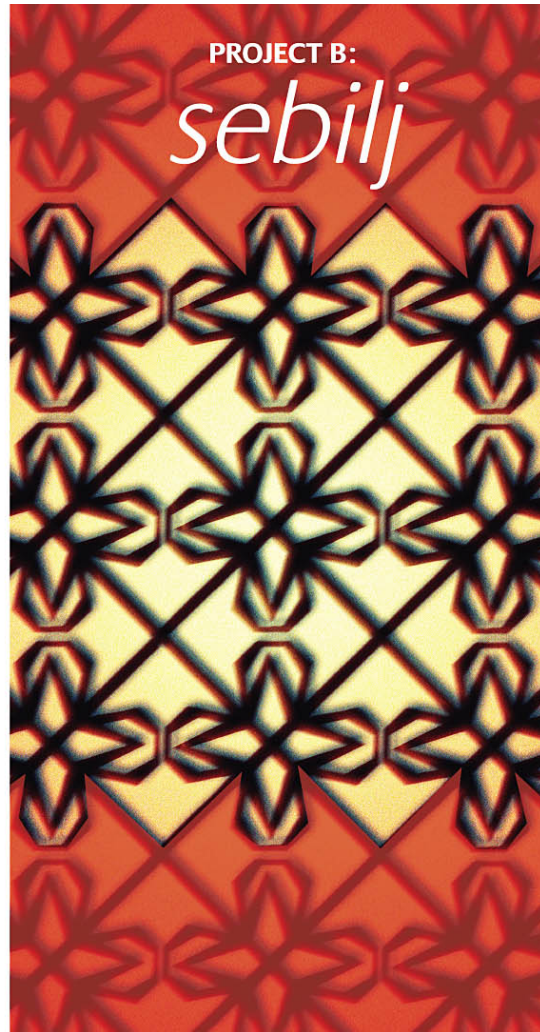
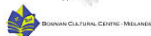
**Sebilj ne bi bio moguć bez entuzijazma i posvećenosti sljedećih osoba:**  
Project manager: Hazim Fazlic, Azra Bašić, Suada Bogdančić, Ljiljeta Čatićević, Nisha Dedić, Senida Dunić, Ramiza Dunić, Sabina Fazlic, Emina Halilović, Alen Kahriman, Abid Kahriman, Fedzha Kahriman, Amer Kahriman, Amela Karić, Samira Karić, Semra Mekić, Amra Mekić, Himzo Mekić, Amela Mekić, Hani Sarčević, Amra Vitešić, Maida Vitešić, Zaim Vitešić, Muharem Vunić, Mirsad Vunić, Šaćira Vunić.

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Photos by: Françoise Dupré, Myfanwy Johns, Edward Misset, Amar Vitešić.

Photos taken in Bosnia-Herzegovina include from Mostar: the Bileća House, the Clock Tower, the Koski Mehmed Pasha Mosque, from Sarajevo: the Bosniak Institute, the Despača House, the Faculty of Islamic Studies, Sebilj, the State Museum, the Srzso house.

Design: Lionat (info@lionat.net)



**Project B** (2007-2009) is a Birmingham-based trans-national collaborative public art community project referencing the functionality of ornament and its transformative quality on architectural space. It brings together two individual artists: Françoise Dupré and Myfanwy Johns working collaboratively and in partnership with architect Sabina Fazlic and participants from the charity organisation the Bosnian Cultural Centre-Midlands (BCCM).

**sebilj** (2007-09) follows the successful introductory project **avilija** and its exhibition at the 2007 New Generation Arts (NGA) Festival and Architecture Week in Birmingham. Project B's contribution to the 2008 NGA Festival *Digital Utopia?* is an exhibition of research and development ideas and preliminary designs for **sebilj**, a large portable flat-pack type public structure to be fabricated in 2009. Influenced by traditional Bosnian design and inspired by the famous public fountain and landmark Sebilj in Sarajevo, the artwork's final location will be the newly acquired BCCM's community centre in Birmingham.

Between November 2007 and June 2008, artists and participants worked together on a series of creative activities. Dupré and Johns carried out a research visit to Bosnia-Herzegovina in April 2008. The trip, gave the artists valuable first hand opportunities to experience traditional and contemporary Bosnian architecture and design and to make contact with Bosnian artists, architects and cultural institutions. The participants discovered more of Birmingham's history by visiting the historic Jewellery Quarter and Museum. This visit offered inspiration about the traditional and contemporary skills of making jewellery and small metal objects.

Dupré and Johns led monthly practical workshops where participants were encouraged to make samples and create patterns inspired by traditional iron work, carved wooden panels, embroidery and participants' own needle work. Workshops included the use of materials such as plastic sheet, tubing and wire and discussions were held around the re-interpretation of the samples into fabricated panels for the future **sebilj** structure. Guest artists, Adam Williamson and Lateefa Spikes, led a workshop on the practice and meaning of traditional geometry in sacred and traditional arts. Participants explored how this form of pattern making, with its inherent order, expresses the Islamic vision of the universe. A workshop by architectural model maker Dragonfly enabled participants to develop two-dimensional pattern into three-dimensional form. Dragonfly's subsequent visits helped to visualise how participants' samples, once captured in digital format, could be transformed into industrial processes such as laser cutting and etching. A series of digital workshops, assisted by photographer Krystof Kryz, further developed participants' digital skills. The computer has been used as a tool for generating, translating and manipulating scanned samples into large scale or very small repeat pattern. One session led to the transformation of a papercut drawing of a traditional Bosnian coffee pot into an intricate pierced laser pattern. After each session, pattern was analysed for tessellations and counterpoint where for instance the negative shape left behind from a cutout pattern was turned into a repeat border frieze. The overall outcomes: design samples, small models and an architectural maquette are exhibited at the 2008 NGA Festival *Digital Utopia?*

The **sebilj** exhibition reveals the often hidden complexity involved in the research and development of a public and community-based art project that engages with the interplay between traditional crafts, handmade objects and digital technology. The creation of ornamentation has often used and been influenced by new techniques. For example, Birmingham once being at the heart of the industrial revolution witnessed the creative use of metal and terracotta in the built environment. With **sebilj**, Project B follows this tradition, echoing the influence of Victorian designer and architect Owen Jones whose seminal book *Plans and Elevations of the Alhambra* strongly influenced British architectural and interior design. The re-interpretation of historic and vernacular patterns and the use of digital technologies emphasise the connectivity between new, old, global and the culturally specific and celebrates the trans-cultural nature of **Project B**.