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DEFINITION:

Conditional tenses are used to speculate about what could happen, what might have happened, and what we wish would happen. In English, most sentences using the conditional contain the word *if*. Many conditional forms in English are used in sentences that include verbs in one of the past tenses. This usage is referred to as "the unreal past" because we use a past tense but we are not actually referring to something that happened in the past. There are five main ways of constructing conditional sentences in English: zero (general truths), type one (a possible condition and its probable result), type two (a hypothetical condition and its probable result), type three (an unreal past condition and its probable result in the past) and mixed type (an unreal past condition and its probable result in the present).¹

2

Proces arhitektonskog projektovanja započinje naizgled jednostavnim, a opet važnim pitanjem za mnoge discipline: kakva je budućnost koju želimo? Ovo pitanje, bar u sferi arhitekture, otvara čitav spektar potencijalnih odgovora. Odabir bilo kog od njih, vodi nas ka novim pitanjima, sve preciznijim i preciznijim u svakom narednom nivou. Svako novo pitanje otvara gotovo beskonačan skup potencijalnih rešenja. S druge strane, odabir odgovora, implicira i odbacivanje svih drugih mogućnosti u svakom nivou.

Izložba *Conditional: 505* bavi se upravo time, jednim od mogućih puteva odabranih u složenom stablu odgovora. Autori su za pronalazanje odgovora na ovo pitanje koristili različite instrumente: od kompjuterskih algoritama, za koje je sentenca „if-then-else“ takođe srodna, preko analognih razmatranja raznolikih fizičkih, emotivnih, intuitivnih, značenjskih uticaja, njihovih promena, relacija, intenziteta i tokova. Kroz ovaj proces vrši se konstantan odabir informacije i veza koje se prepoznaju, apstrahuju iz našeg zajedničkog materijalnog sveta, obrađuju i definišu kao konkretan arhitektonski predlog.

3

Konačno, ostaje večna egzistencijalna i filozofska dilema: da su ulazni parametri bili drugačiji, da li bi ovaj svet mogao da bude bolji?

ABOUT:

Kabinet 505 čini grupa zaposlenih na Departmanu za arhitekturu i urbanizam Fakulteta tehničkih nauka u Novom Sadu. Tokom jedanaest godina postojanja, tim sastavljen od deset arhitekata (Jelena Atanacković Jeličić, Igor Maraš, Ivana Miškeljin, Marko Todorov, Radomir Kojić, Dejan Ecet, Milenko Radović, Saša Medić, Jelena Despotović, Jelena Jolović) i vizuelnog umetnika Saše Tkačenka, fokusiran je na stvaranje nove arhitekture kroz preispitavanje njenih odnosa s društvenom i materijalnom stvarnošću. Prožimanjem arhitektonske teorije i prakse i stvaranjem novih veza između arhitekture, informacionih tehnologija i vizuelnih umetnosti, formirana je multidisciplinarna platforma iz koje su proizašli radovi koji čine izložbu. Na izložbi je prikazana produkcija poslednjih nekoliko godina (2017-2019), a kompletna produkcija dostupna je na stranici: kabinet505.ftn.uns.ac.rs.

¹<https://www.ef.com/wwen/english-resources/english-grammar/conditional/>

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Šta ako? kao osnovni mehanizam bića arhitekta

Tatjana Dadić Dinulović

Jedno od dva zanimanja kojima sam se uvek divila je arhitekta. Arhitekta kao osoba koja smišlja, oblikuje i gradi kuće, koja zatim u te kuće ulazi svesna da je to baš njegov/njen izgrađeni prostor, koja određuje svakodnevni život običnog čoveka i čije delo postoji i kada njega/nje više nema fizički. Arhitekta kao neko ko je nad (arhi) i graditelj (tekton), dakle, ne običan nego iznad običnog graditelja. Više biće. Možda zato i nije neobično što, kao prostor za istraživanje, arhitekta, često, koristi fizički model, maketu koja je istovremeno i umanjeni svet. U ovom oživljenom, artificijelnom svetu biva uspostavljena kontrola nad svim elementima izvedena iz čovekove opsesivne potrebe da, praveći makete i modele, stvara i kontroliše svet. Ili da, možda, pomisli da može biti i njegov vladar. Ideja o oživljavanju i uređenju umanjenog sveta kutije-makete je i ideja o (zamišljenoj) pravoj, realnoj kući/prostoru. Reč je, dakle, o reprezentaciji, simulaciji ili, čak, o konstrukciji života.

Proces arhitektonskog projektovanja je postupak donošenja odluka. Neki autori tvrde da u ovom procesu biva donešeno više od 2 miliona odluka različitih ljudi, a zadatak arhitekta, onog koji započinje proces i koji ga, na kraju, zaključuje, jeste da te odluke objedini, da napravi hijerarhiju među njima, da ih harmonizuje ili da, poput ekvilajzera, podešava njihove različite nivoe, idući ka jednom, zajedničkom odgovoru, tj. ishodu. Arhitekta je, tako, u stanju neprekidnog preispitivanja, a budući da je školovan (a možda i posebno talentovan) da misli apstraktno, u glavi zamišlja projekte i stalno ih iznova pravi. Rešenje nastalo jednog dana, sutradan biva dovedeno u pitanje, pa narednog dana ponovo, i tako gotovo beskonačno. Šta ako? i Ako bi? naizgled su, kako kažu autori izložbe Conditional 505, jednostavna pitanja, dodajući da svako novo pitanje otvara gotovo beskonačan skup potencijalnih rešenja. S druge strane, odabir odgovora, implicira i odbacivanje svih drugih mogućnosti u svakom nivou.

Donošenje odluka, međutim, podrazumeva još jednu važnu temu koja povezuje potencijalnu ulogu boga i uslovljenost odlučivanja. To je tema odgovornosti arhitekta - prvenstveno prema sebi kao pojedincu i kao profesionalcu, zatim prema saradnicima koji učestvuju u procesu projektovanja, pa prema profesiji i, posebno, prema ljudima koji će koristiti prostor i čiji će životi na različite načine biti određeni tim i takvim prostorom.

Izložba Conditional 505 govori nam o sve tri navedene teme potencirajući pri tom da se njeni autori, arhitekta i umetnik, arhitekturom bave upravo kao što se umetnik bavi umetnošću. Njihov ključni aspekt rada jeste arhitektura kao poetika ili, možda preciznije, poetika arhitekture. Primenjujući sopstvene principe rada oni nam, istovremeno, pokazuju da stvaranje može biti velika radost, a da je harmonizaciju, uz ozbiljan rad i trud, moguće postići i ogromnom pozitivnom energijom. Čini se da oni istinski uživaju u poslu kojim se bave, što u savremenom načinu života i rada predstavlja retkost, bivaću pri tom odgovorni i prema sebi i prema onima kojima se svojim radom obraćaju.

What if? as the basic mechanism of being the architect

Tatjana Dadić Dinulović

One of the two professions I have always admired is being an architect. An architect as a person who conceives, shapes and builds structures, who then enters these buildings being aware that this is his/her own realised space, which determines the everyday life of an ordinary man, and whose work continues to exist even when he/she is no longer physically present. The architect as someone who is over (arhi) and builder (tekton), therefore, is not just an ordinary builder, but someone before or above it. A Superhuman. Perhaps, therefore, it is not unusual that, as a room for research, an architect often uses a physical model, a model that is at the same time a resemblance of scaled down world. In this revived, artificial world there is established control over all the elements. It derived from person's obsessive need to create and control the world by making physical and ideological models. Or, perhaps, to think of himself as a possible ruler of that world. The idea of reviving and arranging a diminished world of model is also an idea of (imagined) real home/space. It is, therefore, about representation, simulation, or even about the construction of life.

The process of architectural design is a decision-making process. Some authors claim that more than two million decisions are made by different people in this process, and the task of the architect, the one who starts the process and ultimately concludes it is to unite those decisions, to make a hierarchy between them, harmonize them, or like an equalizer, adjusts their different levels, aiming to reach one common response, i.e. outcome. The architect, therefore, is in a state of continuous reconsideration, and since he is educated (and perhaps also especially talented) to think abstractly, he imagines projects in his head, and he constantly remakes them. The solution that arises one day, the next day is put into question, the next day again, and so it becomes almost infinite. What if? and If you would? as the authors of the Conditional 505 show, seemingly, tend to be simple questions, adding that every new issue opens up an almost indefinite set of potential solutions. On the other hand, choosing an answer implies the rejection of all other options at each level.

Decision making, however, involves another important topic that links the potential role of God and conditional decision-making. This is the topic of the responsibility of the architect - primarily towards himself/herself as an individual and as a professional, then towards associates participating in the design process, towards the profession itself, and at last, in particular, to people who use this space and whose lives will be determined in different ways by such space.

The Conditional 505 exhibition tells us about all three of the above topics, emphasizing that its authors, architects and the artist deal with architecture just as the artist deals with art. The key aspect of their work is architecture as poetics or, perhaps more precisely, the poetics of architecture. By applying their own principles of work, they simultaneously show us that creation can be a great joy, and that harmonization can be achieved with serious work and effort embellished with enormous positive energy. It seems that they truly enjoy the work they are dealing with, which is a rarity in the modern way of life and work. At the same time, they show responsibility towards both themselves and the ones presented with their work.

Recenzije / Reviews:

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Autorska izložba Conditional 505 i njen prateći katalog predstavljaju refleksiju i proizvod rada grupe mladih autora zaposlenih na Departmanu za arhitekturu i urbanizam Fakulteta tehničkih nauka u Novom Sadu. Izložba prikazuje sintezu produkcije radova u periodu od 2017. do 2019. godine, u kojoj autori otkrivaju njihove manifeste i metodologiju jedinstvenog izraza i delovanja.

Prikazani radovi su odraz stvaralačke platforme autorskog tima koja se najpre temelji na preispitivanju pristupa u procesu projektovanja, a zatim i na postavljanju suštinskih i egzistencijalnih pitanja u arhitekturi. Značaj ovakvog pristupa i načina mišljenja temelji se na kreiranju sopstvenog poetičkog izraza koji je nastao tokom dugogodišnjeg istraživanja i zajedničkog rada autora, prilikom čega je formirana multidisciplinarna platforma kao rezultat prožimanja arhitekture, vizuelnih umetnosti i informacionih tehnologija.

Pitanja kojima se autori bave kroz proces arhitektonskog projektovanja, predstavljen je preciznim naslovima radova u katalogu, kreiranih sa jedinstvenim stavom koji posebno problematizuje ulogu arhitekta i temu društvene odgovornosti u arhitekturi i posvećenosti. Sagledavanjem pitanja i odgovora iz druge perspektive, autori izložbe pružaju mogućnost posmatraču da ponudi rešenje u odnosu na sopstvenu odgovornost, čime je predstavljena najviša vrednost ovog autorskog pristupa.

dr Aleksandra Pešterac, PhD, assistant professor, Scene Architecture, Technique and Design, Department of Architecture and Urban Planning, Faculty of Technical Sciences, Novi Sad, Serbia

The exhibition of authors Conditional 505 and its accompanying catalogue represent the reflection and product of the work of a group of young authors employed at the Department of Architecture and Urban Planning of the Faculty of Technical Sciences in Novi Sad. The exhibition shows the synthesis of the production of works in the period from 2017 to 2019, in which the authors discover their manifests and the methodology of a unique expression and work.

The presented works resemble the creative platform of authors, which is based primarily on reviewing approaches in the design process, and then on the establishment of essential and existential topics in architecture. The significance of this approach and way of thinking is based on the creation of one's own poetic expression, which was created during the long years of research and joint work of the authors, where a multidisciplinary platform was formed as a result of the interweaving of architecture, visual arts and information technologies.

The questions that the authors deal with through the process of architectural design are presented with precise titles in the catalogue, created with a unique attitude that specifically questions the role of the architect and the topic of social responsibility in architecture and dedication. By looking at the questions and answers from a different perspectives, the authors of the exhibition provide an opportunity for the observer to offer a solution in relation to his own responsibility, which presents the highest value of this approach of authors.

dr Sladana Milićević, docent, Katedra za umetnost, Odsek za Scensku arhitekturu
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Multimedijalna autorska izložba Conditional 505 i njen prateći katalog predstavljaju jedinstvenu i zaokruženu arhitektonsku studiju profesionalnog angažmana Kabineta 505 sa Fakulteta tehničkih nauka iz Novog Sada. Da je reč o studiji a ne tradicionalno shvaćenoj izlagačkoj praksi u oblasti arhitekture i urbanizma, potvrđuje činjenica da je koncept izložbe pažljivo razvijan na najmanje tri istraživačka nivoa: odabir i predstavljanje arhitektonskih projekata i umetničkih radova proizašlih iz bogate arhitektonske prakse, dizajn izložbe i postavka multimedijalnih sadržaja u prostoru galerije „žad“ Muzeja primenjene umetnosti u Beogradu (gde je izložba prikazana), i konačno, ali možda i najvažnije, dosledno čitanje sopstvenog dela u ključu postavljene teme same izložbe. U tom smislu, sam naziv izložbe takođe nije samo sumirajući deskriptivni motiv izložbe, već lozinka koja otključava taj izuzetno vredan treći nivo komunikacije, koju izloženi radovi i prateći katalog ostvaruju sa publikom.

Za osnovnu temu izložbe, kabinet 505 bira pojam „kondicionala“, specifičnog glagolskog oblika koji po definiciji izražava mogućnost, uslov ili želju za određenom radnjom, određenim delovanjem. Međutim, autori krenuvši od ovog osnovnog značenja idu dalje i promišljaju kreativne potencijale pojma u procesu arhitektonskog projektovanja. Oni pronalaze da je u biti arhitektonske prakse na delu neprestano suočavanje sa izborima, odlukama, ali da se tu radi i o važnim propuštenim izborima. Imajući to u vidu, autori potom odlučuju zapitati se o sopstvenim (propuštenim) izborima, (pre)ispitati sopstvene odluke, profesionalne saradnje, uverenja, i sve to ponuditi kao jednu kreativnu samorefleksiju, datu u autentičnim, visoko estetizovanim grafičkim priložima i pratećim tekstualnim „porukama“ (nazivima radova) kroz koje ta samorefleksija postaje očigledna i bez sumnje najoriginalniji profesionalni doprinos ove studijske izložbe. Sam pojam „kondicionala“ biva tako višestruko eksploatisan - kao okvir, kao generator, te kao osnovna okosnica i kreativna nit vodilja u organizaciji i izlaganju prikazanog materijala.

Izložbom su obuhvaćeni radovi nastali u poslednje dve godine, koji otvaraju i obrađuju niz projektantskih, umetničkih, pa i filozofskih pitanja relevantnih za savremnu arhitektonsku praksu, što izložbu čini jedinstvenim presekom savremenog arhitektonskog mišljenja i delovanja, koje kao takvo predstavlja bogato i vredno „štivo“ za studente, mlade kolege, pa i kolege zainteresovane za to, kako ga sami autori formulišu, večno egzistencijalno i filozofsko pitanje: „da su ulazni parametri bili drugačiji, da li bi ovaj svet mogao da bude bolji?“.

Devetnaest arhitektonskih projekata, detaljno predstavljenih na izložbi Conditional 505 i impresivno ilustrovanih u pratećem katalogu, jedinstvena su demonstracija profesionalnog potencijala višestruko nagrađivanog, autorskog tima Kabineta 505, te ne tako česta prilika za kompleksno, produbljeno i kreativno promišljanje savremne arhitektonske teorije i prakse.

dr Slađana Milićević, PhD, assistant professor, Scene Architecture, Technique and Design, Department of Architecture and Urban Planning, Faculty of Technical Sciences, Novi Sad, Serbia

The multimedia exhibition of authors Conditional 505 and its accompanying catalogue represent a unique and complete architectural study of the professional engagement of the Kabinet 505 from the Faculty of Technical Sciences in Novi Sad. The proof that this is a study, and not traditionally perceived exhibition practice in the field of architecture and urban planning, lays in the fact that the concept of the exhibition has been carefully developed at least three research levels: the selection and presentation of architectural projects and works of art derived from rich architectural practice, exhibition design and multimedia content in the gallery "Jade" of the Museum of Applied Arts in Belgrade (where the exhibition had been presented); and last, but perhaps the most important, is simultaneous reading of one's own work in the way that theme of exhibition has been set. In this sense, the title of the exhibition is not only a summarizing descriptive motive of the exhibition, but also a password that unlocks this extremely valuable third level of communication - which the exhibited works and the accompanying catalogue accomplish with the audience.

For the basic theme of the exhibition, the Kabinet 505 selects the term "conditional", a specific verb form, which by definition expresses the possibility, condition or desire for a certain action, as a result of certain activity. However, the authors proceeded from this basic meaning, went further and reflected on the creative potentials of this term in the process of architectural design. They find that in the core of architectural practice lays constant dealing with elections, decisions, but that this is also about important elections that were discarded. Bearing this in mind, the authors then decide to ask themselves about their own (missed) elections, (re) examine their own decisions, professional cooperation, beliefs, and offer all this as a creative self-reflection, given in authentic, highly aesthetised visual contents and the accompanying textual "messages" (names of works) through which this self-reflection becomes obvious and undoubtedly the most original professional contribution of this studio exhibition. This way, the term "conditional" itself is exploited in multiple ways - as a frame, as a generator, and as a basic backbone and a creative thread of guidance in the organization and presentation of the exhibited material.

The exhibition includes works created in the last two years, which open and process a number of design, artistic and philosophical issues relevant to contemporary architectural practice. This makes the exhibition a unique cross-section of contemporary architectural thinking and practice, which as such is a rich and worthy "reading" for students, younger colleagues, and colleagues interested in, as the authors themselves formulate it, the eternal existential and philosophical question: "if the input parameters were different, could this world be better?"

Nineteen architectural projects, thoroughly shown in the Conditional 505 exhibition and impressively illustrated in the accompanying catalogue, resemble a unique demonstration of the professional potential of the multi-award-winning, team of authors of the Kabinet 505, and also a rare opportunity for complex, deep and creative reflection on contemporary architectural theory and practice.



Title:	If the investor had invited consultants earlier, then he would have had a building with zero energy consumption.
Subtitle:	Study for the office building in Novi Sad
Authors:	Kabinet 505 + Albert Topić



Title:

If we weren't doing this pro bono,
then we wouldn't be so sensitive to changes.

Subtitle:

Smart office building in Zrenjanin

Authors:

Kabinet 505
+
Nataša Apostolović



Title: If we weren't in love with this idea,
then we wouldn't work so hard to build it.

Subtitle: Glasshouse for education of children
on healthy eating habits, Elementary school in Veternik

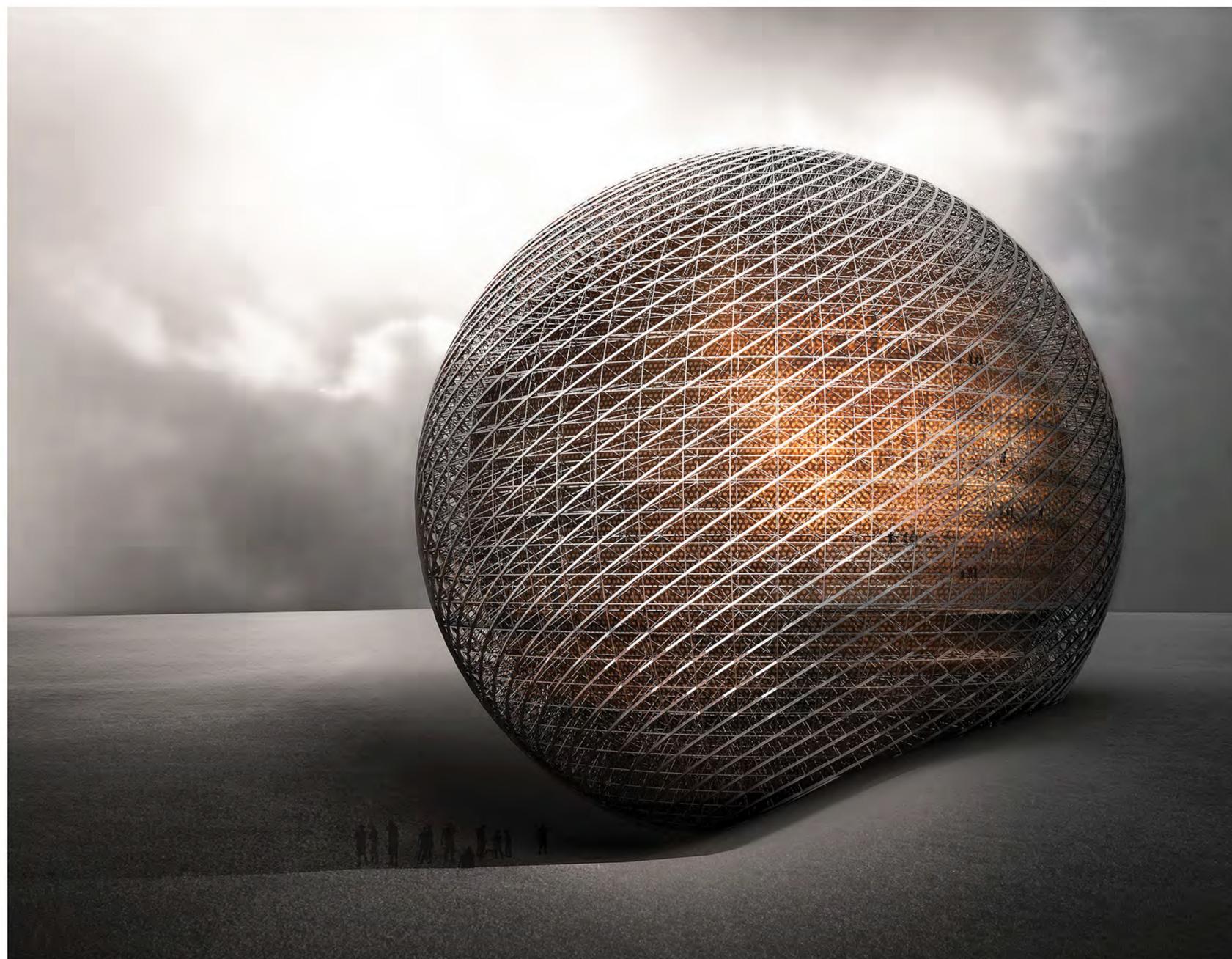
Authors: Kabinet 505
+
Marko Šarac



Title: If I had known before about your level of expectations,
then I wouldn't have designed this: one and two

Subtitle: Competition for the building of Radio Television of
Vojvodina

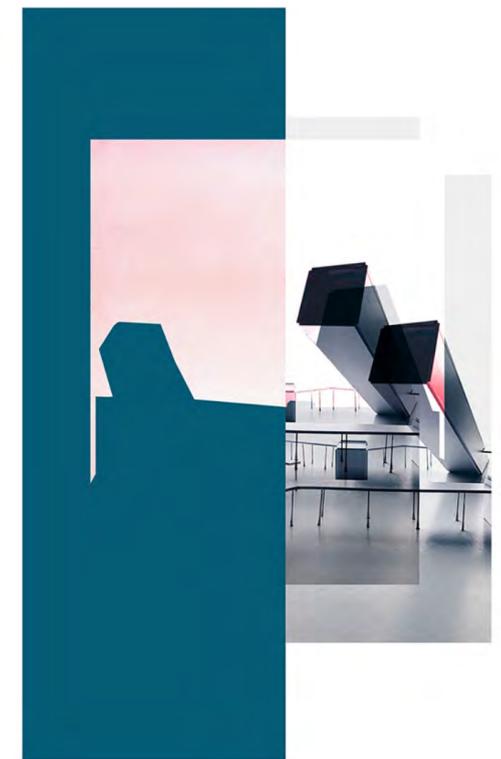
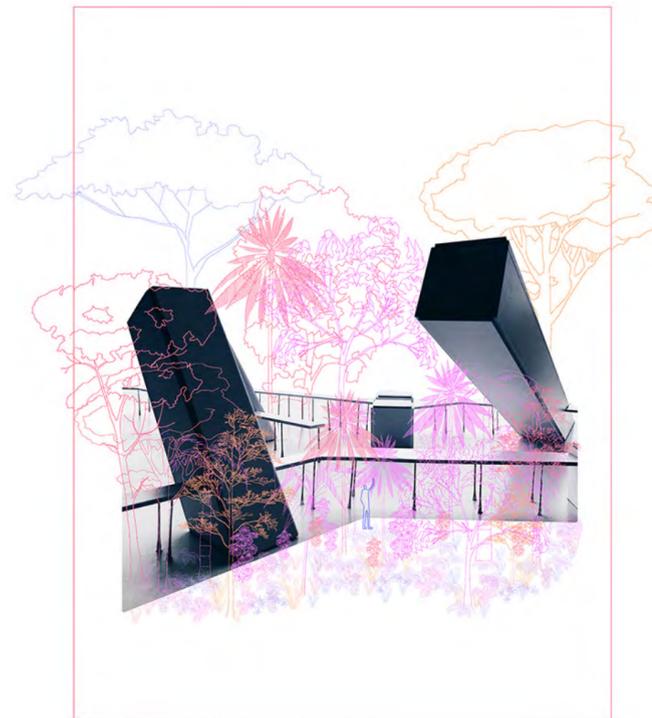
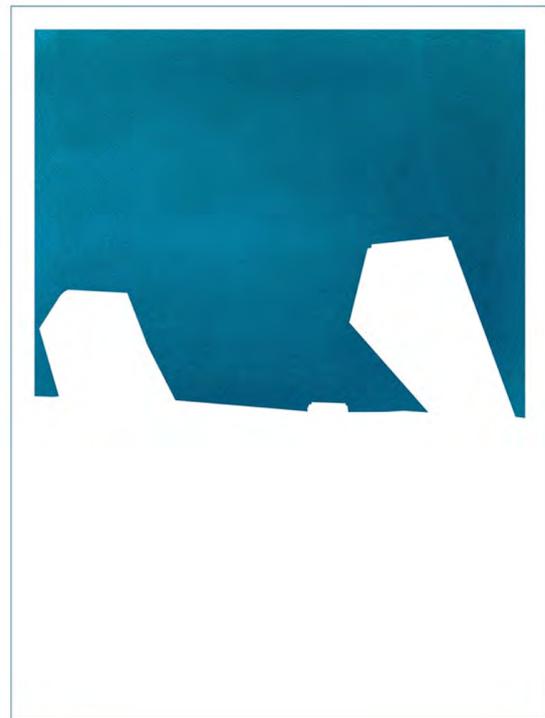
Authors: Kabinet 505
+
Stanislav Grgić
Đorđe Pušara



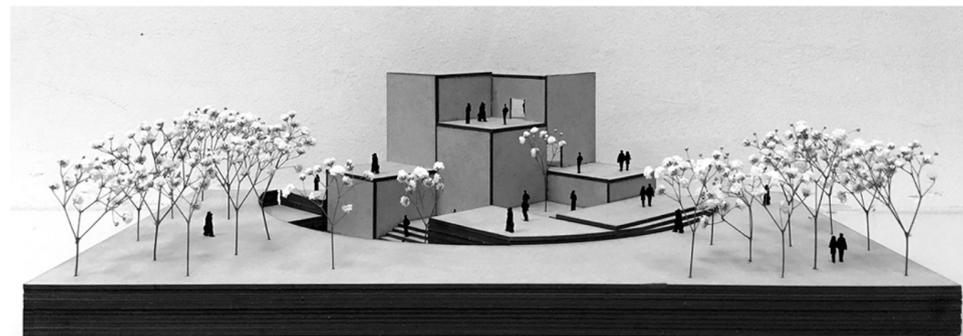
Title: If I had known before about your level of expectations,
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Subtitle: Competition for the building of Radio Television of
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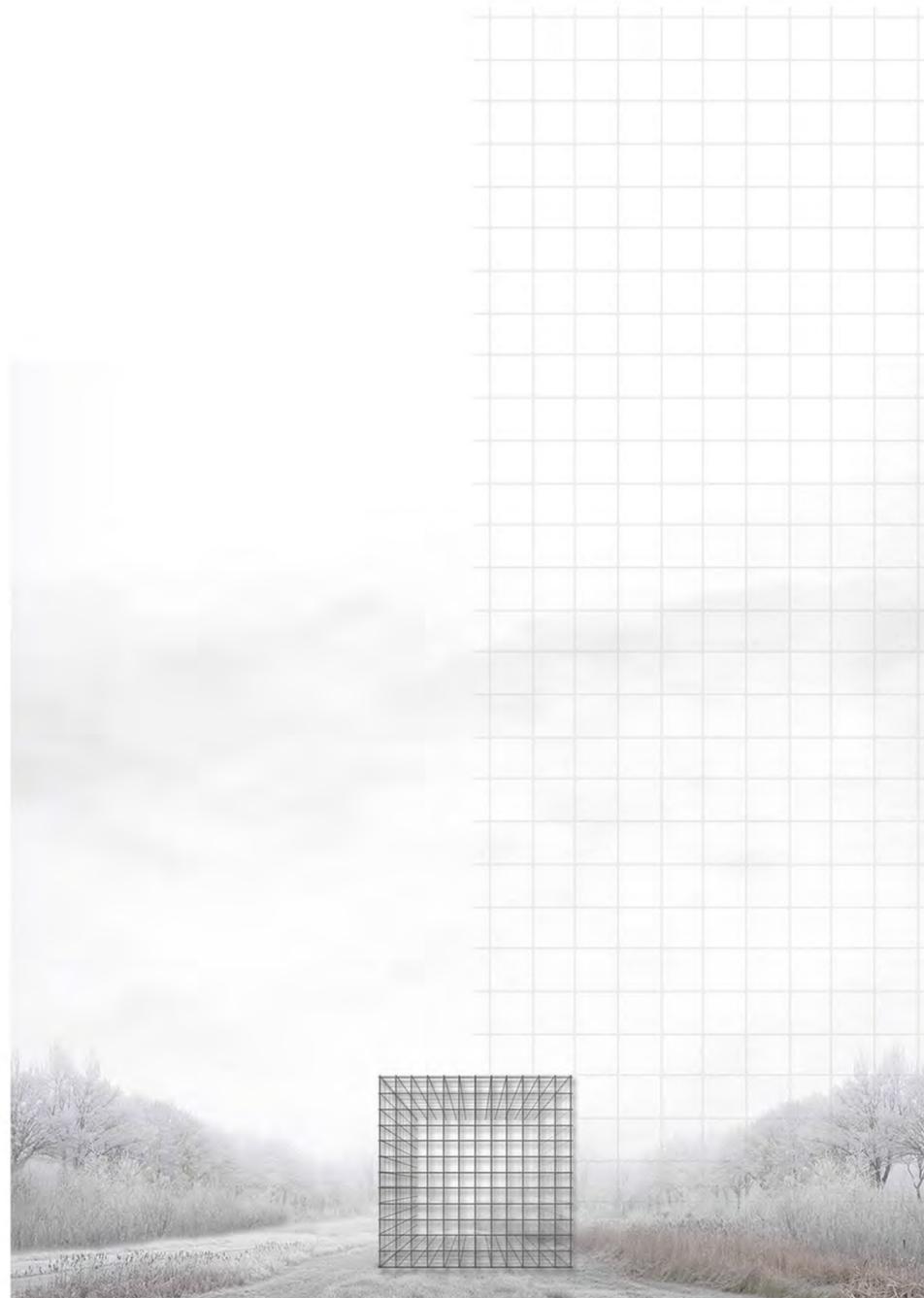
Authors: Kabinet 505
+
Stanislav Grgić
Đorđe Pušara



Title:	If you don't follow the steps, then you won't be able to control the result: one
Subtitle:	Pavilions in Dunavski Park in Novi Sad
Mentors:	Kabinet 505 + Shin Yokoo
Author:	Albert Topić



Title:	If you don't follow the steps, then you won't be able to control the result: two
Subtitle:	Pavilions in Dunavski Park in Novi Sad
Mentors:	Kabinet 505 + Shin Yokoo
Author:	Milivoj Filipović Nataša Apostolović Marko Šarac Sofia Rudan



Title: If you don't follow the steps,
then you won't be able to control the result: three

Subtitle: Panemoticon R 1:100

Mentors: Kabinet 505

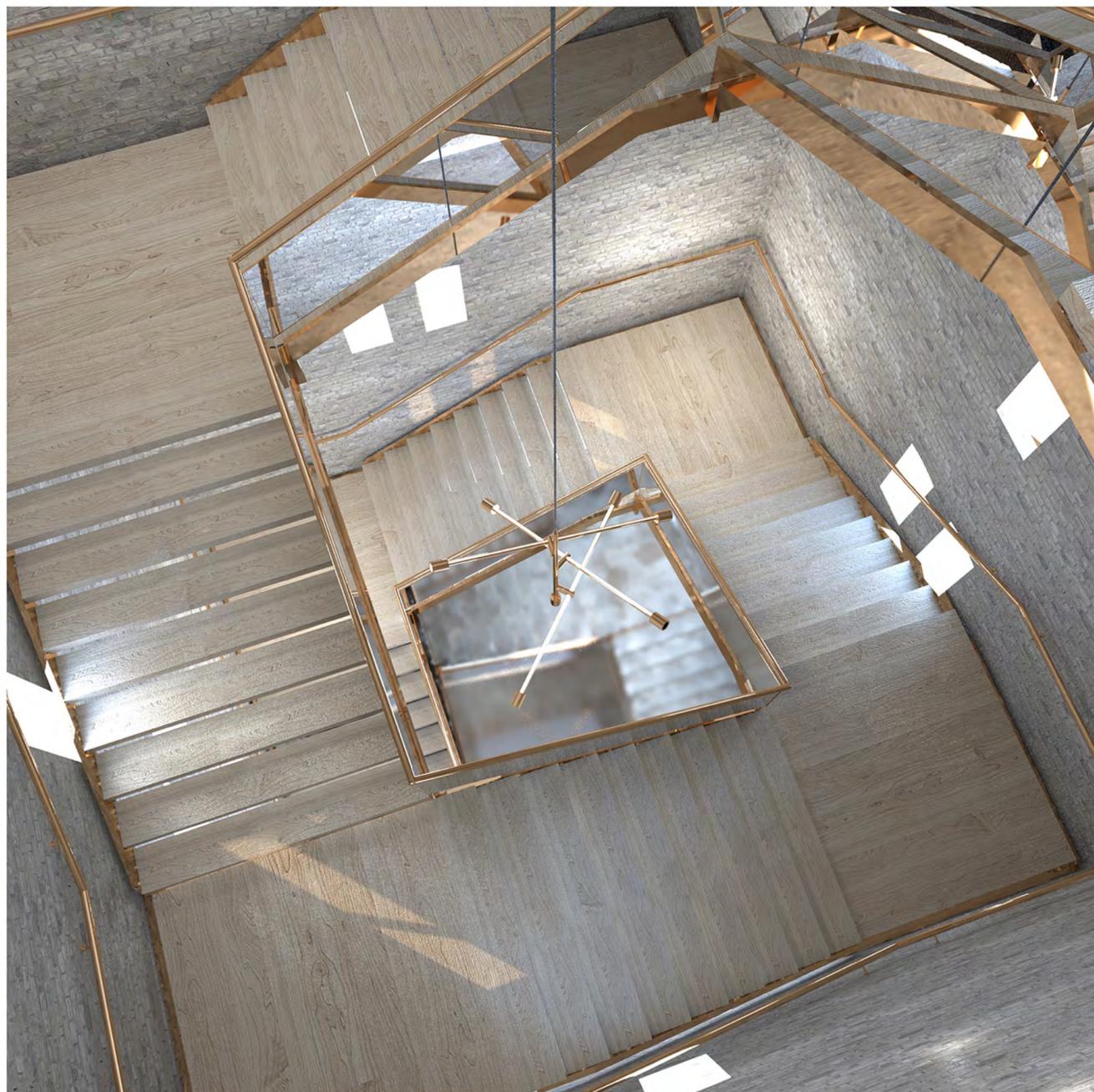
Authors: Martin Labat
Dunja Palček



Title: If the building wasn't the protected monument,
then the design process would be more entertaining.

Subtitle: Extension of Pasteur Institute of Novi Sad

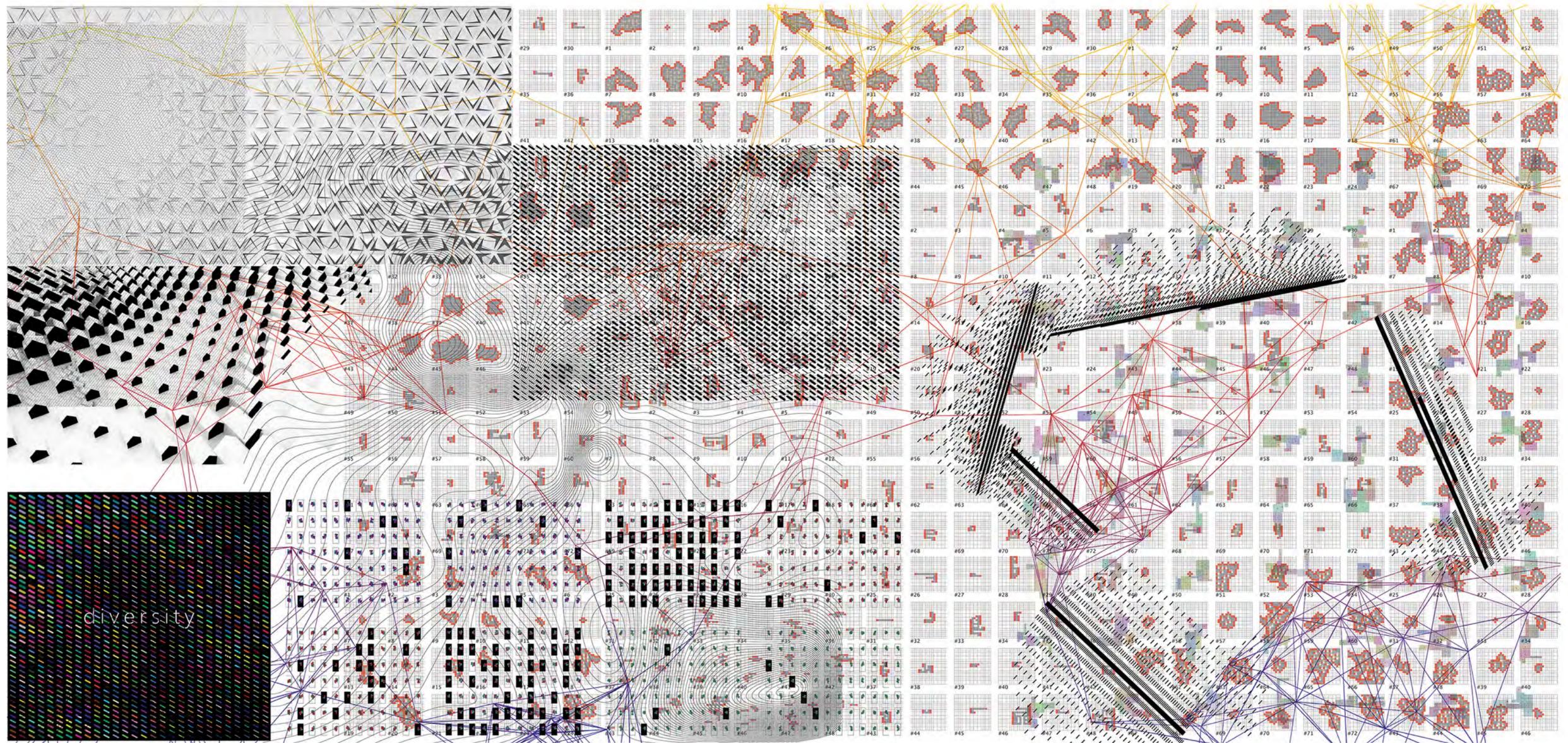
Authors: Kabinet 505
+
Mirjana Sladić
Martin Labat
Dunja Palček



Title: If we hadn't climbed the stairs,
then we wouldn't have seen the whole picture.

Subtitle: Extension of Apatin Town Hall

Authors: Kabinet 505
+
Mirjana Sladić
Martin Labat
Dunja Palček



Title: If we hadn't believed for it to be possible,
then we would have never tried it.

Subtitle: Studies on using computer algorithms in architectural design

Authors: Kabinet 505
+
Milan Rapaic
Mirna Kapetina



Title: If the terrain wasn't so steep,
then you wouldn't be so pleased with the view.

Subtitle: House in Varnice

Authors: Kabinet 505
+
Stanislav Grgić



Title: If your café had been a little bigger,
then I wouldn't have asked you to buy so much mirrors.

Subtitle: Café in Bijeljina

Authors: Kabinet 505
+
Stanislav Grgić



Title: If your café had been a little bigger,
then I wouldn't have asked you to buy so much mirrors.

Subtitle: Café in Bijeljina

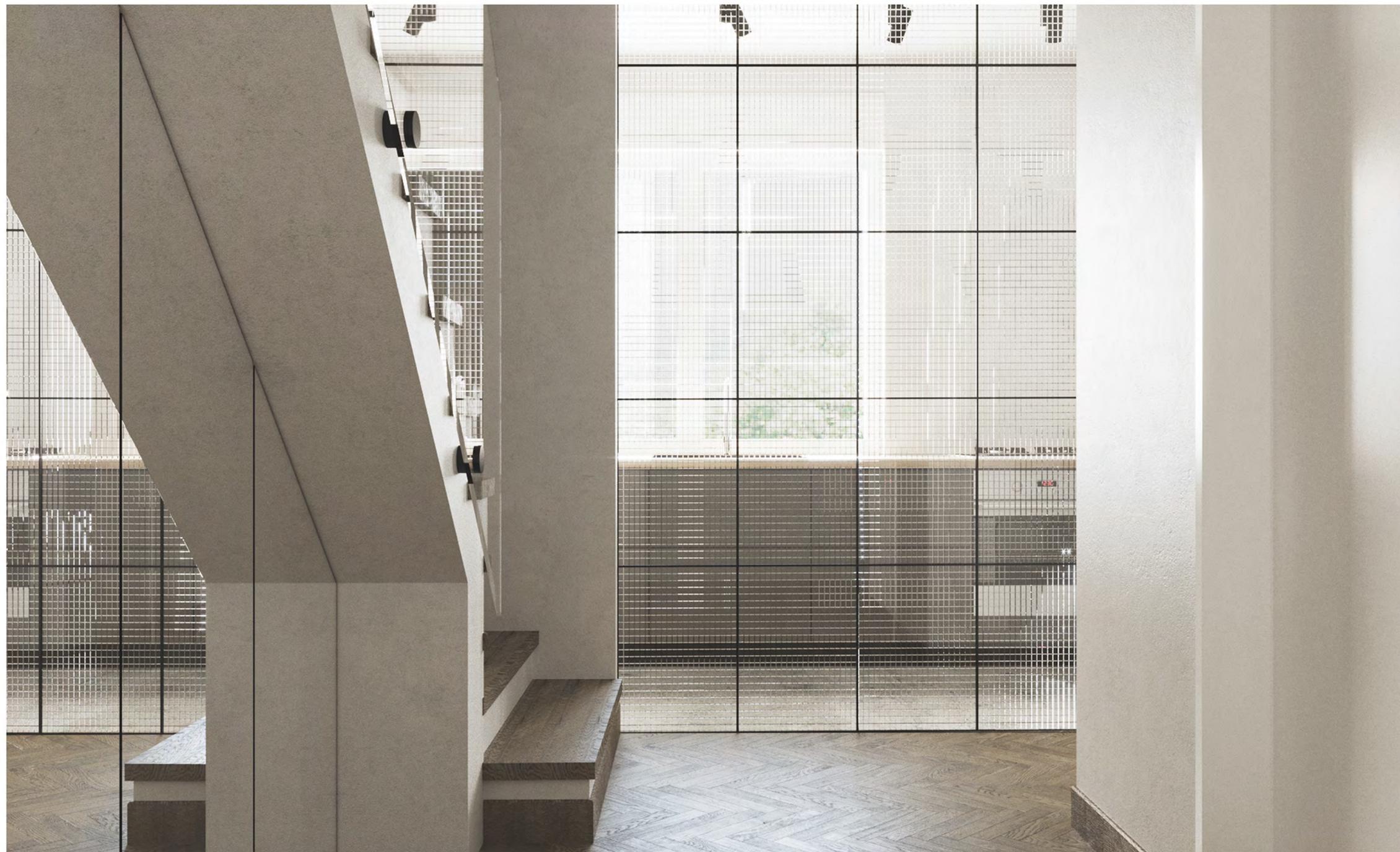
Authors: Kabinet 505
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Stanislav Grgić



Title: If your café had been a little bigger,
then I wouldn't have asked you to buy so much mirrors.

Subtitle: Café in Bijeljina

Authors: Kabinet 505
+
Stanislav Grgić



Title: If the kitchen installations hadn't been positioned at the entrance lobby, then we would have built it much easier.

Subtitle: Apartment 31 in Novi Sad

Authors: Kabinet 505
+
Stanislav Grgić



Title: If you had asked us, then we would have given you much more solutions to choose from.

Subtitle: Study for Fair building - Chapter One

Authors: Kabinet 505



Title: If the initiator wasn't a physicist,
then we would be in a much more complicated situation.

Subtitle : Educational Center in Stari Slankamen

Authors: Kabinet 505
+
Milivoj Filipović



Title: If the initiator wasn't a physicist,
then we would be in a much more complicated situation.

Subtitle : Educational Center in Stari Slankamen

Authors: Kabinet 505
+
Milivoj Filipović



Title: If the initiator wasn't a physicist,
then we would be in a much more complicated situation.

Subtitle : Educational Center in Stari Slankamen

Authors: Kabinet 505
+
Milivoj Filipović



Title:	If urban conditions had been so important, then someone would have recognized them.
Subtitle:	Competition for the Center of Novi Sad - selected chapters
Authors:	Kabinet 505 + Stanislav Grgić Tihomir Janjušević Bojana Miškeljin Dragana Pilipović Albert Topić
Consultants:	Prof. Radivoje Dinulović, PhD Prof. Tatjana Dadić Dinulović, PhD





Title: If this object hadn't been built,
then we would have never been able to make this video

Subtitle: Endless material - reflections on the Central University
building in Novi Sad

Authors of
design and
video: Kabinet 505
+
Bojana Miškeljin



Title: If we hadn't believed for books to be important,
then we would have never designed it.

Subtitle: Hyde Park Library

Authors: Kabinet 505



Title: If the landscape wasn't so surprising,
then you wouldn't see the green stones shining.

Subtitle: Landscape magnified - Lanzarote Music Factory

Authors: Kabinet 505

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**IF A CERTAIN CONDITION IS
TRUE, THEN A PARTICULAR
RESULT HAPPENS.**

**IF YOU MAKE A MISTAKE,
SOMEONE WILL LET YOU KNOW.**

**IF SHE WAS RICH, THERE
WOULD BE PLENTY OF MONEY
AVAILABLE FOR THIS PROJECT.**

**IF I HAD KNOWN, I WOULD HAVE
DESIGNED SOMETHING NICER.**

**IF YOU HAD DONE YOUR JOB
PROPERLY, WE WOULDN'T BE
IN THIS MESS NOW.**



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