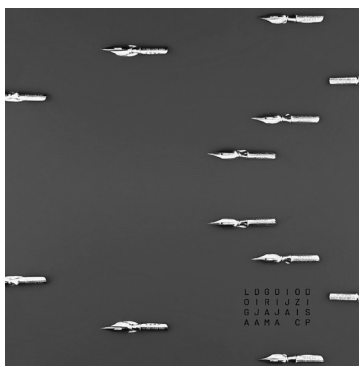


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DISPOSITION
– DIALOGUE DIAGRAMDISPOZICIJA
– DIJAGRAM DIJALOGA

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The book *Disposition – Dialogue Diagram* bring together the results of a multiannual pedagogical and artistic research project which took place across a number of workshops and exhibitions which started at the Modulor Gallery in Zagreb and then extended to other cultural venues such as the SC Gallery, Žitnjak Atelier and others. Conceived by Stanislav Habjan, Bernarda Lukač and Ivana Tutek, who acted as mentors of the workshops, editors of this book and generators of a broader interdisciplinary dialogue. The publication is structured as a document of the process as well as an autonomously designed medium which inherits the logic of its own content: diagrammatic, fragmented and open-ended.

Disposition – Dialogue Diagram exceeds being a catalogue documenting a series of workshops and exhibitions. The publication operates simultaneously as an archive, a pedagogical manifesto, and a reflection on the possibilities of diagrammatic thinking as a mode of artistic and architectural inquiry. Bringing together five years of collaborative experimentation, it demonstrates how architecture can become a meeting ground for literature, music, film, dance, and visual arts through processes of translation and transcoding. It also provides a valuable testament on the importance of extramural experiences for students of architecture which aid in broadening their horizon on other disciplines, as well as applying an architectural and artistic mode of graphic synthesis to articulate immaterial and tacit understandings into a visual language.

The chronology of workshops, exhibitions and performances which took place between 2020 and 2025 presents evidence of a gradually evolving methodology, in which each iteration extends the conceptual framework established by the previous one. The gallery spaces themselves became active participants in the dialogues, influencing the modes of presentation and expression, functioning as laboratories and enabling the transition

from classroom exercise to public cultural production.

Perhaps the publication's most significant contribution lies precisely in its insistence on the value of extracurricular educational formats. Situated outside the constraints of regular studio teaching, the workshops create conditions for experimentation that conventional curricula rarely permit. Students are encouraged to operate without predetermined outcomes, embracing uncertainty and free interpretation. In this way they extend their architectural thinking into a construct of relationships and abstract narratives. The book demonstrates that meaningful architectural education can occur in the contexts in which disciplinary boundaries become porous and where learning unfolds through dialogue with other artistic practices.

Central to this approach was the concept of the diagram, which was understood as an operational device, a generative mechanism capable of activating space, movement, and imagination. Throughout the publication, diagrams appear simultaneously as analytical tools, compositional strategies, poetic constructs, and performative scripts. They mediate between the material and the conceptual, between existing space and projected possibility, recalling philosophical interpretations of the diagram as an abstract machine rather than a static representation of existing realities. In this context, drawing becomes an act of thinking, while the process of diagramming itself emerges as a form of artistic research freely flowing across disciplines. Literature becomes spatial sequence, music becomes rhythm and structure, film informs montage and temporality, while dance introduces movement as a constitutive architectural element. These translations extend literal equivalence and generate productive misalignments through which new forms of architectural imagination emerge. The publication convincingly argues for new forms of expression which often reside beyond disciplinary expertise, in the friction created when one medium attempts to inhabit another.

The editorial and graphic conception of the book reinforces these ambitions. Designed by the authors, the book refuses the conventional hierarchy between text and image. Typography, photography, diagrams, and documentation are composed as equal actors within an orchestrated visual field. The publication itself becomes diagrammatic: nonlinear, layered, associative, and open to multiple paths of reading. Its language reproduces their experimental logic inviting readers to navigate relationships rather than consume information sequentially.

The process of the workshops is highlighted, as the publication foregrounds sketches, intermediate states, conceptual notes, and propositions. This emphasis aligns with contemporary understandings of design-driven research, where knowledge is generated through making rather than merely communicated after completion. In doing so, *Disposition* documents what students produced as well as how they learned, negotiated, and transformed ideas.

The collaborative nature of the authors conceiving the project deserves particular attention. The interaction between architect and educator Ivana Tutek, architect and musician Bernarda Lukač, and multimedia artist and writer Stanislav Habjan establishes a pedagogical model based on complementary expertise rather than disciplinary authority. Students encounter architecture through conversations with poetry, performance, sound, and visual media, acquiring methods that extend beyond architectural representation. Such encounters aid the cultivation of interpretative flexibility, qualities pivotal to contemporary architectural practice. In this regard, the activities brought together in this dual-ended volume make an argument for rethinking how architectural knowledge is produced and shared, proposing diagrams as vehicles of dialogue. It also advocates for extra-institutional environments as fertile grounds for expanded understanding and interdisciplinary negotiation in which students learn to converse with the broader cultural environment.