

Research paper

TRANSFORMING TRADITIONAL FORMAL ELEMENTS: THE INTEGRATION OF SERBIAN RESIDENTIAL ARCHITECTURE INTO CONTEMPORARY PRACTICE

Petra Živadinović¹, Danica Stanković²

Abstract

In the context of contemporary architecture, there is a growing need for a critical reconsideration of tradition in response to the homogenization of global architectural expression. This paper explores the ways in which elements of traditional Serbian residential architecture are transformed within modern architectural design, with particular emphasis on the role of architectural form as a carrier of cultural meaning, spatial logic, and identity.

The research identifies key elements of traditional typologies: log houses, Morava houses, and Vojvodina houses and traces their formal and semantic transformation through strategies such as reinterpretation, stylization, abstraction, and reduction. Contemporary case studies show that the successful integration of traditional elements does not involve replication, but rather the critical translation of heritage into a new architectural context. The aim of this paper is to determine, through architectural analysis, transformation models that contribute to the preservation of local identity while forming a contemporary architectural language aligned with cultural, aesthetic, and technological demands.

Key words: *traditional elements, architectural form, interpretation, contemporary architecture, critical regionalism, local identity*

¹ Faculty of Civil Engineering and Architecture, University of Niš, Aleksandra Medvedeva 14, 18000 Niš, Serbia, e-mail: zivadinovicp1@gmail.com, ORCID N/A.

² PhD, Professor, Faculty of Civil Engineering and Architecture, University of Niš, Aleksandra Medvedeva 14, 18000 Niš, Serbia, e-mail: danica.stankovic@gaf.ni.ac.rs, ORCID 0000-002-9337-636X

1. INTRODUCTION

In contemporary architecture, integrating elements from traditional vernacular building practices has become increasingly relevant as a critical response to the uniformity of the international style, which often neglects climatic, ecological, and cultural specificities. Although technologically advanced, modern architectural expression frequently proves inadequate in addressing the particular conditions of the place [1]. As a reaction to such shortcomings, there is a growing tendency toward an architecture that recognizes and interprets the specificities of spatial context, materials, and tradition, thereby affirming local identity through a contemporary formal language [2].

However, the process of integrating traditional elements into contemporary architecture brings with it numerous challenges. The most significant among them is the emergence of formalism - the superficial adoption of stylistic features of tradition without understanding their cultural, spatial, and functional context. Such approaches often result in architectural solutions that resemble nostalgic quotations rather than an authentic dialogue with heritage. In this light, it becomes essential to understand how traditional elements can be interpreted critically and creatively, without reducing them to banality or decorative tokenism [3] [4].

The theoretical framework of this research is grounded in the principles of critical regionalism, which advocate for a contemporary architectural expression rooted in local context - where tradition is not imitated but transformed [2] [3] [4]. This study focuses on the analysis of traditional elements of Serbian vernacular residential architecture and investigates their transformative potential within contemporary architectural design. Various strategies of interpretation are identified - such as reinterpretation, abstraction, reduction, and stylization - that enable the preservation of the semantic value of tradition within the language of contemporary architecture. Special emphasis is also placed on the role of architectural form as a carrier of meaning, cultural memory, and spatial logic [5] [6] [7]. The aim of this paper is to identify models of contemporary transformation of traditional elements and to examine their role in preserving local identity and creating architecture that responds to current aesthetic, technological, and contextual demands.

1.1 Critical Regionalism as Theoretical Grounding

The concept of critical regionalism provides a valuable framework for understanding the integration of traditional elements into contemporary architectural expression. Initially introduced by Alexander Tzonis and Liane Lefaivre [8], and further elaborated by Kenneth Frampton in his essay *Towards a Critical Regionalism: Six Points for an Architecture of Resistance*, critical regionalism seeks to mediate between the universal aspirations of modernism and the specificities of place, climate, topography, and cultural identity [4]. Rather than replicating vernacular forms or indulging in decorative nostalgia, this approach promotes the reinterpretation of local traditions in ways that are innovative, site-specific, and materially authentic [9].

In the context of Serbian architectural practice, where traditional typologies reflect a deep connection to local materials, climate, and spatial organization, critical regionalism offers a theoretical grounding for the transformation of traditional elements into contemporary forms. By focusing on spatial experience, tectonics, and environmental responsiveness rather than stylistic citation, this approach enables architecture to preserve cultural memory while resisting global homogeneity [4][9]. As such, the analysis presented in this paper is positioned

within the broader framework of critical regionalism, viewing the reinterpretation of tradition not as a stylistic device, but as an architectural strategy that fosters continuity, authenticity, and contextual relevance.

2. METHODOLOGY

The methodological framework of this research is based on a qualitative, theoretical - analytical approach, grounded in a specific form of architectural reading - a comparative analysis of traditional and contemporary residential architecture. This form of analysis enables the identification of transformation patterns by juxtaposing original typological and formal characteristics of vernacular Serbian houses with selected examples from contemporary architectural practice.

In the initial phase of the study, key elements of traditional Serbian vernacular residential architecture are identified and analyzed in terms of their formal, functional, and symbolic values within their original context. These elements are regarded as having the potential for reinterpretation and transformation within the language of contemporary architecture.

The second segment draws upon insights from contemporary architectural theory in order to establish a critical framework for understanding how traditional elements can be integrated into modern design. The process of transformation is considered through four distinct interpretive strategies: *abstraction, stylization, reduction, and reinterpretation*. These strategies are synthesized into a recognizable analytical model named *ASTRRE* (from: **A**bstraction, **ST**ylization, **R**eduction, and **RE**interpretation), proposed as a conceptual framework for identifying and categorizing design approaches that engage with tradition in a meaningful way. This model *ASTRRE* may serve as a communicative and applicable tool in both academic and architectural design contexts.

The criteria for selecting the reference buildings include: residential function, realization in the 21st century, location in rural areas of Serbia, and an established relationship between traditional elements and contemporary expression. The selected examples are not analyzed as individual case studies; rather, they serve as representative illustrations of various interpretative strategies through which the formal and semantic aspects of traditional patterns are examined in a contemporary context. The aim of this methodological approach is to, through the synthesis of theoretical reflection and comparative practical analysis, identify models of successful integration of traditional forms into contemporary design, and to assess their contribution to the preservation of local identity within the conditions of modern life.

3. ELEMENTS OF TRADITIONAL ARCHITECTURE

Traditional Serbian residential architecture has been shaped according to climatic, geographical, and social conditions, where every spatial element held both functional and symbolic roles. The three main typologies - Morava house (in Serbian: "moravska kuća"), log cabin (in Serbian: "brvnara"), and Vojvodina house (in Serbian: "vojvođanska kuća"), - reflect regional differences in form, materials, and spatial organization [10]. The form of the traditional Serbian house is characterized by simplicity and clear geometry, most commonly cubic or rectangular in plan, with rational spatial organization adapted to local environmental

conditions. Regardless of regional differences, the basic design logic stems from the need for functionality, economical construction, and adaptation to local climatic and social factors.

In mountainous areas, where the log cabin typology prevails, houses are compact, and made of wood, with steep roofs that facilitate snow runoff and provide protection from cold and precipitation. Their form - simple and enclosed - responds to the harsh natural environment and the need for thermal insulation. The Morava house, typical of hilly and central parts of Serbia, features a tripartite organization with a porch (in Serbian: "trem") serving as an intermediary space between the interior and courtyard. Its spatial layout reflects a family-oriented lifestyle, the need for larger interior space, and a connection to the external environment. The Vojvodina house, developed in flatlands with narrow parcels, is elongated in the direction of the parcel's depth. It is characterized by a rectangular form, rational and linear room organization, and a long porch connecting the rooms, often serving a decorative purpose. Its form derives from parcel limitations as well as Austro-Hungarian construction regulations from the 18th and 19th centuries [11] [12].

A common thread linking all these typologies is the simplicity of form and spatial organization aimed at functionality, optimal use of available resources, and adaptation to the specificities of the natural environment. Elements of traditional Serbian residential architecture form, such as simple cubes, pitched roofs, porches, and the use of local materials, carry deep significance in Serbia's cultural history and are therefore elaborated in more detail [13].

The pitched roof is a significant architectural element of the past, recognizable in all types of Serbian houses. In traditional residential design, the pitched roof plays an important role not only functionally - as an adaptation to climatic conditions but also aesthetically, in shaping architectural expression and creating spatial visual dynamics. Two types of pitched roofs are recognized in domestic architecture: Vojvodina houses typically have gable roofs with lower pitches, prominent eaves, and decorative treatments, whereas Morava houses and log cabins have hipped roofs with steeper slopes, often with ridges, pronounced eaves, and greater pitch [10].

Porches represent an important typological and symbolic element of Morava and Vojvodina houses. This architectural element serves as a transitional space between the interior and exterior, contributing to the integration of the building with the natural environment. Functionally, porches served as spaces for relaxation and everyday outdoor activities, while aesthetically they contributed to the character and beauty of the house, often adorned with carved wooden columns and details reflecting regional stylistic features [12]. Characteristic arcade columns were typical in Morava houses, while in Pannonian houses (in Serbian: "panonska kuća/vojvođanska kuća"), porches often extended along the entire length of the facade [10].

The use of local materials is a fundamental principle of traditional architecture. Wood, stone, and ceramic products represent the primary building materials, whose processing depends on their natural properties [14]. **Wood** is the most common material in mountainous areas for building log cabins, used both structurally and as cladding. Wooden constructions are used for primary structural elements such as walls of log cabins, timber framing, construction of columns, floors, and roofs, as well as secondary elements such as windows and doors across all house types [12] [14]. **Soil**, was most commonly used in Vojvodina due to the scarcity of forests. Initially, the soil was used as rammed earth ("rammed earth houses"- in Serbian: "kuća od naboja"), later as adobe bricks (in Serbian: "ćerpič"), and

eventually as fired bricks [12]. **Stone** was used in traditional architecture for foundations, retaining walls, and basement walls, and its massiveness and texture contributed to the stability and protection of buildings against climatic conditions [11]. Stone construction was mostly present in hilly terrains. The combination of different materials is observed in all house types; for example, combining stone and wood in log cabins creates the two-story log cabin (in Serbian: "kuća na ćelici"), while the combination of wood and soil is characteristic of the Bundwerk construction of Morava houses (in Serbian: "bondručna konstrukcija") [12].

3.1. Interpretation Methods of Traditional Elements of Residential Architecture in Contemporary Expression

The architectural form has undergone continuous transformation throughout history - it reflects not only functional requirements but also formal and cultural innovations [15]. In contemporary architectural design, traditional elements are rarely transferred directly; instead, various design strategies are employed that enable the preservation of meaning while adapting the form to the spirit of the time and contemporary needs.

Marić, identifies two principal approaches: (1) *interpretation through an eclectic approach* (copying, formalism, citation, and stylization of traditional characteristics), and (2) *critical regionalism*, which relies on a deeper understanding of context and the integration of elements into a new architectural language without mimicking traditional forms [16].

Familiarity with the typological and morphological characteristics of vernacular architecture allows traditional elements to be transformed by contemporary lifestyles and modern construction techniques. While **stylization** is often used as one of the methods for interpreting traditional architecture, its value depends on the depth of understanding of the essence of the form being transformed. Stylization implies retaining the visual recognizability of an element but modifying its proportions, materials, or details in line with contemporary expression. However, if stylization is applied without a deeper spatial-functional rationale, it risks becoming superficial formalism - decorative use of motifs devoid of essential logic and meaning. In this regard, the boundary between meaningful stylization and inauthentic formalism lies in the project's capacity to preserve the spatial, cultural, or symbolic function of the traditional element through a contemporary architectural language [17].

In the project "*Log Houses - Holiday Homes for the Employees of the Branković Bakery*" (*Altimo*), the classical form of the log cabin is retained as a starting point but is redefined through clean lines, a contemporary treatment of the facade using characteristic traditional materials such as wood and stone, along with asymmetrical roof slopes, the absence of eaves, and distinctive glazed openings (*Figure 1 and 2*) [18]. The use of stone for retaining walls and pathways aligns with traditional construction techniques on sloped terrain, where stone is used to create stable foundations and terraces. This approach enhances both the visual and tactile connection with the natural surroundings and evokes the stone ground floors typical of two-story log cabins (*Figure 2*).

The process of stylization in material expression is also evident in the project "*Rilak Family House*" in Alibunar, Serbia, (*Modelart Arhitekti*) where modern black facade brick can be contextually linked to the traditional use of brick (soil) in Vojvodina architecture (*Figures 3 and 4*) [17]. However, unlike classic terracotta brick, this example features a contemporary treatment of both material and color, clearly indicating a transformation within a stylized approach. Likewise, the use of white color in combination with stone in the project "*House in Popovica*" (*4Mind Architecture*) (*Figure 5*) can be interpreted as an allusion to "ćatmara" (the

forerunner of the Moravian houses), which were characterized by white facades and natural materials. In both cases, traditional motifs are not directly replicated but instead appear in a refined, aesthetically balanced form that establishes a connection with local heritage - without resorting to literal citation (Figure 6) [17].

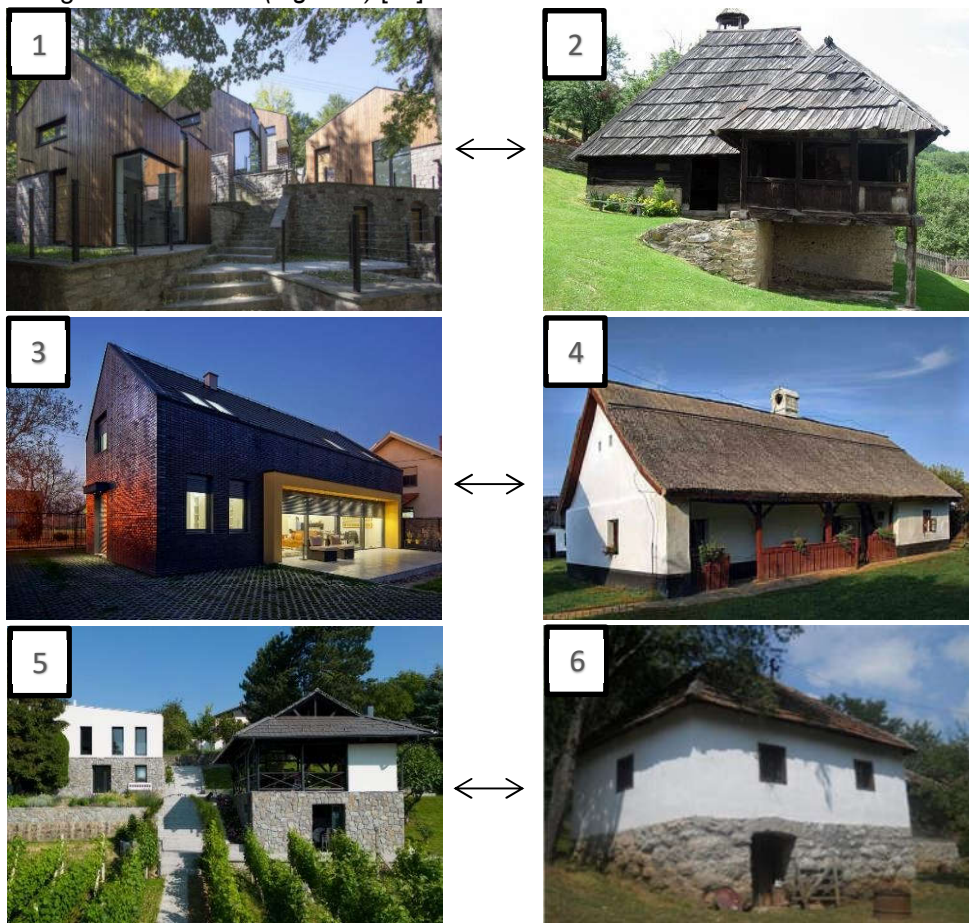


Figure 1. Log Houses - Holiday Homes for the Employees of the Branković Bakery, Alterno Inc., Vrelo, Stara Planina, Serbia, 2017, ([Branković Mountain Resort | Alterno INC](#), 03. 05.2025.)

Figure 2. Traditional log cabin, Gornja Crnuća, Serbia, ([Милошев конак у Горњој Црнући — Википедија](#), 03. 05.2025.)

Figure 3. Rilak Family House, Modelart Arhitekti, Alibunar, Serbia, 2017, (https://issuu.com/arhitektacasopis/docs/arhitekta_4_mejl/s/12440043 , 02. 05.2025.)

Figure 4. Traditional Vojvodina house, (<https://terrabija.com/110/>, 02. 05.2025.)

Figure 5. House in Popovica, 4MindArchitecture, Popovica, Fruška gora, Serbia, 2022, (<https://www.4mind.rs/projects/residential-popovica>, 02. 05.2025.)

Figure 6. Čatmara, Serbia, (<https://lepotesrbije.alo.rs/turizam/vesti/43766/zlatiborska-osacanka-kako-su-izgledale-brvnare-i-crkve-posle-srpskih-ustanaka/vest> , 01. 04.2025.)

On the other hand, regionalism as an architectural approach integrates historical transformations of forms with cultural and geographical specificities, allowing traditional forms and local elements to be adapted and developed within a contemporary expression. Thus, architectural space and form, through the lens of regionalism, become expressions of local culture and history, while simultaneously undergoing physical and semantic transformations in accordance with modern demands [2] [3]. Critical regionalism strives for a synergy between concepts of national culture and global influences, opposing universality by employing elements that evoke a sense of belonging and identity through associative meanings [4]. During the design of new solutions, architects start from a prototypical architectural model, which they transform through a series of discrete manipulations, integrating forms, proportions, and indigenous materials from traditional architecture, with the connection to folk heritage realized through the application of specific details, symbols, and constructive solutions [13].

Reinterpretation, as the deepest form of transmitting tradition into contemporary architectural creation, implies a departure from direct copying of visual forms and instead focuses on the essence - spatial logic, function, and cultural significance of certain elements. The architect investigates the reasons behind the existence of a traditional form, its context, and its role in daily life, then transfers its characteristics into a new form through contemporary expressions, materials, and technology. For example, the traditional porch, which served as a transitional space between interior and exterior, can be reinterpreted in contemporary architecture as a covered platform or terrace with large glazed surfaces, retaining its functional role but expressed in a modern form. In the project "*House in Popovica*" (*4Mind Architecture*), the spatial logic of the traditional porch is transformed into a cantilevered terrace with a glazed wall, functioning as a transition from inside to outside, preserving the role of occupancy and visual openness to the landscape, but within a contemporary formal and material interpretation [19]. The auxiliary summer kitchen structure represents an example of the reinterpretation of traditional architecture, where a contemporary approach retains the spatial logic and materiality characteristic of vernacular building - the ground floor is constructed in stone, while the upper level is designed as an open wooden terrace with a small kitchen, intended as a space for relaxation and gathering (Figure 5). *Modelart Architects*, in the project "*Rilak Family House*", designed a simple concrete structure as a modern replica of the Vojvodina porch, which extends along the entire house, visually and spatially connected to the interior through large glass portals, maintaining the traditional function of relaxation and social gathering [20].

Abstraction in architectural design implies the reduction of traditional elements to basic spatial and geometric principles, omitting decorative and constructive details while preserving proportions and volume [21]. Space is defined through pure forms - wall, opening, roof - that are treated as simplified, geometrically articulated elements, thus conveying tradition through an archetypal form rather than stylistic reproduction. The *pitched roof*, as an archetypal element of traditional architecture, can be abstracted into a simple gabled volume without eaves or ornamentation, yet retaining its proportions and slope. The pitched roof, as a symbolic form of the house, receives an abstract expression in the "*Rilak Family House*". The gabled roof, without eaves or ornaments but maintaining slope and relation to the ground, remains visually recognizable and simultaneously modern. A similar abstraction is observed in the "*House in Popovica*", where the traditional roof volume is minimally interpreted through a diagonally oriented, low-pitched gabled roof, whose geometry fully integrates into the

overall form of the building without any ornamentation, while the facade remains clean and flat. In these solutions, elements are not copied, but their essence is translated into a new architectural language.

Similar to abstraction, **reduction** is an approach that simplifies traditional form to its fundamental elements by removing ornamentation, unnecessary layers, and structural complexities. Unlike abstraction, reduction often lacks semantic depth and is motivated by rational criteria: minimalism, budget constraints, technical feasibility, or aesthetic purity. The difference between abstraction and reduction can be observed in the following examples. In the holiday cabins for bakery workers designed by *Alterno Studio*, an abstraction process is evident: the traditional pitched roof of the cabin is preserved in its basic geometric shape, but without eaves or visible structural details. The volume is maintained, but the form is purified, resulting in a contemporary expression that references tradition through proportions and spatial logic rather than stylistic elements. On the other hand, alongside abstraction in the “*House in Popovica*”, the reduction of certain elements is noticeable - for instance, the complete removal of the eaves, and the roof and facade elements are merged into a unified surface without any ornamentation or roof emphasis. Although the building carries contextual logic (positioning on the slope, orientation towards the courtyard), the reduction of formal elements indicates a tendency toward minimalism and functional purity, without a direct semantic connection to tradition. Likewise, the removal of the eaves on the roof of the “*House in Popovica*”, creates a simplified roof appearance aiming for minimalism and integration of the roof and facade into a cohesive whole. A similar approach is present in the “*Rilak Family House*”, where the absence of decorative gable treatments typical of traditional Vojvodina houses shows a conscious reduction of ornamentation in favor of simplicity, clean lines, and modernism.

4. DISCUSSION

Through the analysis of selected architectural examples within the contemporary Serbian context, this study explored how traditional elements are formally and semantically transformed in present-day architectural practice. These transformations are most commonly achieved through the strategies of abstraction, reduction, stylization, and semantic reinterpretation. Rather than replicating historical forms, contemporary projects adopt traditional typological and formal elements in abstracted, symbolic, or purified expressions, enabling new architectural languages that retain recognizable local codes while addressing current aesthetic, functional, and technological demands.

4.1. Interpreting tradition through the ASTRRE model

In contemporary practice, the integration of traditional forms occurs not through direct replication but via interpretative strategies that enable meaningful transformation and contextual relevance. These approaches aim to preserve the cultural and spatial essence of tradition while adapting it to modern life. The ASTRRE model proposed in this study systematizes four key strategies of formal transformation and provides a structured framework for analyzing contemporary projects that engage with heritage. When critically applied, each strategy offers a distinct mode of engaging with tradition and supports the creation of identity-conscious, contextually grounded architecture.

The most common patterns of formal transformation include:

- **Abstraction and reduction of the object's form** - Traditional pitched roofs and porches are transformed into geometrically simplified shapes, stripped of decorative details, as seen in the "Rilak Family House" and the "House in Popovica." Here, the roof becomes a continuous flat surface, the eaves are reduced, and elements such as porches are simplified into platforms and covered terraces. Abstraction preserves the volumetric essence of a traditional form but expresses it in a minimalist, often tectonically reduced language. This process is particularly effective in creating continuity with tradition while aligning with contemporary aesthetic tendencies toward minimalism. However, while reduction can contribute to sustainability and clarity of form, it must be applied with caution, as excessive simplification can lead to the loss of cultural meaning. For this reason, reduction should aim to refine form and construction while preserving those features that embody local identity.

- **Reinterpretation of the function of elements** - Elements such as porches, which once served as transitional and leisure spaces, acquire new roles. Instead of classic wooden porches, glazed loggias, semi-covered entrances, or spaces open to the courtyard now appear. In the "*House in Popovica*," the auxiliary structure reminiscent of traditional Serbian buildings acquires a new function as a storage facility, while the upper-floor terrace functions as a summer kitchen. On the same object, the main house's large terrace serves a dual purpose: it provides access to the house and functions as a leisure area. In contrast, the porch in the "*Rilak Family House*" functions as a contemporary veranda - an extension of the living zone and a mediator between the interior and the landscape. These examples show how reinterpretation maintains continuity with tradition while fully embracing contemporary design principles. Reinterpretation avoids direct visual reference with tradition and instead focuses on transforming the logic, function, and cultural role of traditional elements into new architectural configurations.

- **Use of traditional materials in contemporary design** - Wood and stone, as dominant traditional materials, are used in new technological contexts. In the projects "*House in Popovica*" and "*Log Houses – Holiday Homes for the Employees of the Branković Bakery*", these materials are processed and applied according to contemporary construction standards while retaining their symbolic association with the local context. Traditional materials are not used literally, but placed in a new constructive and aesthetic context; through reinterpretation, their symbolic value is preserved, while their expression is transformed and stylized through a contemporary visual interpretation. "The Rilak Family House" is entirely clad in black facade brick, giving the house a modern appearance while simultaneously evoking a connection with heritage, as brick is the dominant building material in Pannonian houses.

- **Critical regionalism as a framework for the sustainable development of identity**

The ASTRRE model closely aligns with the principles of critical regionalism, offering a framework for resisting architectural homogenization through context-sensitive design. When applied reflectively, its strategies support an architecture that is both contemporary and rooted in local identity. This is evident in examples like the "*Log Houses*" on Stara Planina and "*The family complex*" on Fruška Gora, where the buildings follow the terrain, use local materials, and engage with the climate. Such an approach reflects Frampton's concept of tactile, place-based architecture, grounded in memory, material, and landscape. Rather than treating critical regionalism as a style, the study adopts it as a methodological and ethical

lens, confirming that thoughtful reinterpretation of tradition can preserve cultural identity without slipping into formalism or pastiche.

4.2. Between Identity and Representation: Balancing Authenticity in Contemporary Practice

One of the most complex challenges in the integration of traditional elements into contemporary architecture is maintaining a balance between authentic expression and superficial representation. This issue is particularly present in rural contexts, where traditional styles are often uncritically replicated through pitched roofs, decorative wooden elements, or covered porches without adaptation to the realities of contemporary life and without understanding their functional or symbolic roles. As a result, many buildings that visually evoke the past lack a genuine connection to their place and context [2]. As Antešević points out, “to emulate tradition does not mean to copy and transfer its morphological, spatial, or constructive elements, but rather to understand its broader axiological significance within social and cultural contexts” [17]. In this sense, the challenge is not in preserving the form itself, but in translating its semantic value into an architectural language that reflects both cultural continuity and contemporary relevance. On the other hand, the misuse of traditional elements for the sake of purely aesthetic effect leads to a disconnection between form and content, resulting in an impoverished architectural experience.

The projects analyzed in this study demonstrate that traditional elements can be meaningfully integrated into contemporary architecture through a careful understanding of context - topography, climate, material culture, and social patterns - in combination with thoughtful design strategies. Within the proposed ASTRRE model, four interpretive approaches serve as tools for the critical transformation of tradition without resorting to imitation. For example, *abstraction* allows for the transformation of the pitched roof into a clean, minimalist volume that preserves its geometric logic, free of decoration, as seen in the *Rilak Family House project*. *Stylization*, when grounded in spatial reasoning, enables the modernization of traditional forms while preserving their recognizability. *Reinterpretation*, as in the *House in Popovica* project, transforms the typological essence of the porch into a cantilevered glazed terrace - retaining its function in a completely new form - while reduction is often present across other strategies as a way of achieving a contemporary, often minimalist, design language in relation to recognizable traditional styles. These examples show that traditional architectural elements - formal simplicity, pitched roofs, porches, local materials can be reimagined not as visual symbols, but as active spatial agents that respond to the site and program. Their success lies not in how closely they resemble the past visually, but in how meaningfully they reinterpret its essence. This critical approach aligns with the principles of *critical regionalism*, which advocates for architecture rooted in place sensitive to natural conditions, cultural memory, and material specificity, while also resisting the homogenization imposed by the global architectural discourse [4] [9]. In this sense, the ASTRRE model represents not just a classification of design strategies, but a practical framework for navigating the space between heritage and innovation. Through subtle formal transformation, material sensitivity, and contextual awareness, contemporary architecture can achieve a balance in which tradition is not imitated, but evolved - where identity is not preserved as a static image, but sustained through dynamic reinterpretation.

5. CONCLUSION

This paper presents a comprehensive analysis of the integration of traditional elements of Serbian vernacular residential architecture into contemporary architectural expression and investigates how these elements are transformed within modern design practices. The research first identifies the key formal, functional, and semantic characteristics of traditional typologies as a foundation for further interpretation. The focus then shifts to the strategies of interpreting these elements in contemporary design, analyzing approaches such as reinterpretation, stylization, abstraction, and reduction.

The aim of the study - to identify models of transformation of traditional elements and to examine their role in preserving local identity and shaping contemporary architecture that responds to current aesthetic, technological, and contextual demands - has been successfully achieved. The research has demonstrated that architectural form, as a bearer of cultural meaning, memory, and spatial logic, is a key medium through which tradition can be preserved and translated into a contemporary language. Findings indicate that the successful transformation of traditional elements is not a matter of stylistic citation, but rather of deep understanding of their meaning and context. Projects that apply the approach of critical regionalism - focusing not on mimicking the form, but on capturing the essence - show the greatest potential for creating architecture that is both innovative and authentic. The use of local materials, preservation of spatial logic, and reinterpretation of culturally significant elements such as the roof, porch, or building proportions have proven to be effective mechanisms in the process of preserving cultural identity. The research confirms that critical regionalism offers a sustainable architectural strategy by fostering dialogue between global trends and local values, supporting contextual design and efficient resource use. This approach affirms cultural heritage while also opening the way for high-quality architectural solutions, with the ASTRRE model offering a valuable methodological framework for identifying and systematizing strategies for meaningful reinterpretation of tradition in contemporary practice. The model offers a structured yet flexible tool for future research and design experimentation, supporting a critical and creative engagement with heritage. These findings provide a basis for future research into the relationship between tradition, innovation, and context, and for expanding the ASTRRE model toward developing design methodologies that strengthen cultural identity in a globalized era.

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