

Die approbierte Originalversion dieser Diplom-/  
Masterarbeit ist in der Hauptbibliothek der Tech-  
nischen Universität Wien aufgestellt und zugänglich.

<http://www.ub.tuwien.ac.at>



The approved original version of this diploma or  
master thesis is available at the main library of the  
Vienna University of Technology.

<http://www.ub.tuwien.ac.at/eng>

## An Island as an Experiment: Case study: "Goli Otok"

Die approbierte Originalversion dieser Diplom-/  
Masterarbeit ist in der Hauptbibliothek der Tech-  
nischen Universität Wien aufgestellt und zugänglich.

<http://www.ub.tuwien.ac.at>



The approved original version of this diploma or  
master thesis is available at the main library of the  
Vienna University of Technology.

<http://www.ub.tuwien.ac.at/eng>



## Diplomarbeit

An Island as an Experiment:  
Case study "Goli Otok"

ausgeführt zum Zwecke der Erlangung des akademischen  
Grades eines Diplom-Ingenieurs / Diplom-Ingenieurin unter  
der Leitung von

Univ.Prof. Dipl.-Ing. M.Arch. (AA Dist) Tina Gregoric Dekleva  
E253/1, Abteilung für Gebäudelehre und Entwerfen

eingereicht an der Technischen Universität Wien  
Fakultät für Architektur und Raumplanung  
von

Antonela Pusic  
Matr.Nr. 1228557

Wien, März 2016

## An Island as an Experiment “Goli Otok”

“We are obsessed, excited or terrified – not necessarily in that order – by islands and their mysterious, haunting charm” (Baldachinno, 2005 p. 247; Clarke, 2001, p.9; Durell 1960, p.1)

This book explores the design methods for islands , specifically those ones that one connects with the terms of separation, isolation and uniqueness.

The detailed research is conducted for the Croatian island “Goli Otok”. This island was used as a political prison camp in the period of 1948–1956. Today this place is completely abandoned, uninhabited and neglected, with the Croatian government having no clear view of how to preserve its memory or plan its future.

The design project for “Goli Otok” will take into the account the features this space carries and act as a certain “thread” that will connect the current mental and physical condition associated with this island to its alternative futures.

## Eine Insel als Experiment: “Goli Otok”

“Wir sind besessen, in Aufregung versetzt oder von Angst erfüllt – nicht unbedingt in dieser Reihenfolge – von Inseln und ihren mysteriösen, ergreifenden Charme.” (Baldachinno, 2005 p. 247; Clarke, 2001, p.9; Durell 1960, p.1)

Dieses Buch untersucht Entwurfsmethoden für Inseln, besonders für solche, die man mit Absonderung, Isolation und Einzigartigkeit verbindet.

Die detaillierte Recherche behandelt die kroatische Insel “Goli Otok”. Diese Insel war im Zeitraum von 1948–1956 ein Gefängnis für politische Opportunisten. Heute ist es ein verlassenener, unbewohnter und isolierter Ort, für dessen Erhalt als Ort des Erinnerns und zukünftige Entwicklung die kroatische Regierung kein Konzept hat.

Der Entwurf für “Goli Otok” berücksichtigt alle Eigenschaften diesen Ortes und ist als ein “Faden” zu sehen, welcher den bestehenden gefühlsbeladenen und physischen Zustand dieser Insel mit seinen alternativen Zukunftsplänen verknüpft.

# Table of content

<b>8</b>	<b>What is an Island?</b>	<b>64</b>	<b>Project A</b>
8-11	linguistics, definitions, omissions, remarks		
12-13	<b>Identity</b>	<b>88</b>	<b>Project B</b>
14	island as a brand		
16-18	<b>Island Image</b>	<b>112</b>	<b>Project C</b>
19	carceral archipelago		
<b>20</b>	<b>An Island as an Experiment</b>	<b>138</b>	<b>Summary</b>
20-21	Insularity		
22	Islands as army laboratories	<b>140</b>	<b>Sources</b>
23	Islands as evolutionary laboratories		
24-27	Islands as prisons		
<b>28</b>	<b>Goli Otok: analysis and potential</b>		
30-31	geographical position		
32-33	timeline		
34-35	political context		
36-37	climatic conditions		
38-39	vegetation		
40-41	prison camps display		
<b>44</b>	<b>Design Concept</b>		
46-49	current and new walking routes		
50-61	photographs		
62-63	location of project A, B & C		

# What is an Island?

## linguistics

Owe Ronström (2009)<sup>1</sup> gives the most obvious answer to this question: 'It is a word', he says.

According to his research, different languages have a single, general or generic word for islands. This generic word, in all of the languages he researched, contains a basic duality. This means that, linguistically, generic words for islands are composed of two elements: 'land' and 'water'.

The research of Edmond and Smith (2003)<sup>2</sup> mentions how the Oxford English Dictionary shows that the English word 'island' includes both elements. 'Isle' that derives from a word for 'water', and in its earlier forms meant 'watery' or 'watered', and 'land' which was added to make the compound: 'is-land'.

Ronström, in addition to pointing out that it is a generic word, also highlights the importance of all of its synonyms. He noted that English, Finnish and Swedish people, who are surrounded by islands, have many island-related words. On the other hand, Latvians, Lithuanians, Germans, Slovenes and Slovaks, who are either landlocked or who only have a few islands close-by, have fewer island-related words.

Essentially, the word island, in its generic form, already displays the way one understands its meaning. It is an area of land, but distinct from the mainland, because of the surrounding water. It also suggests that linguistics might reflect the cultural significance of islands to different peoples.

## definitions

According to the Oxford English Dictionary, an island is 'a piece of land surrounded by water'.

On the other hand, the International Hydrographic Organization 'recommends' the use of the following definition: 'a piece of land completely surrounded by water'.

From a legal standpoint, taken from an online legal dictionary based on 'The People's Law Dictionary' by Gerald and Kathleen Hill, an island is defined as 'a land area surrounded by water and remaining above sea level during high tide.'<sup>3</sup>

All these definitions, with some being more precise than others, focus on defining an island through its territory (land) and boundary (water).

A 'piece of a land' and a 'land area' have different connotations. It is clear that in qualitative terms, an island is a 'land'. 'A piece', on the other hand, defines it in quantitative terms, as a unit of something larger. 'Land area' does not have this connotation, suggesting that it is a bounded space, like a 'piece of land', however it gives no suggestion of its size.

## omissions

Gloria Pugnetti (2013)<sup>4</sup> comments in her article that continents are also surrounded by water, but due to their size, they are not considered islands. She continues: "The largest island in the world is Greenland, but Australia, more than 3 times the size of Greenland is the smallest continent of our planet."

I will try to question how islands and continents are defined, with reference to Pugnetti's remarks about the biggest island and smallest continent; Is being 3 times larger or smaller enough of a size difference to create this distinction?

According to the Oxford English Dictionary, continents are any of the world's main continuous expanses of land. It could be argued that 'main' is something that is defined by default and the 'continuous expanse of land' is not a strictly defined boundary. If a human being is a measure of size, then the perception of a 'continuous expanse of land' is also dependent on a human perspective.

### Greenland

Is not Greenland, from a human perspective, also a continuous expanse of land with a surface area of 2 166 086 km<sup>2</sup>?<sup>5</sup>

The horizon, being the line that separates the earth from the sky, represents the maximum totality of what an observer can see from a standing position. If all we can see is the land not surrounded by sea, can this not be called a 'continuous expanse of land'?

Strictly mathematical (formula taken from the English Wikipedia):  
 $d \approx 3,57\sqrt{h}$  d (distance); h (height)  
(assumption: there is no obstacle limiting the view)

For an observer on the ground, with their eye level at h1=1.70 m, the horizon is at a d1=4.7 km. For an observer at h2=3694m, which is the height of the highest point of Greenland, the horizon is at a d2=216 km.

The distance from the most southern point to the most northern point of Greenland is around d(ns)=2 600km. The distance from the most western to the most eastern point of Greenland is around d(we)=1 225km.<sup>6</sup>

relation:  
 $d(ns) > d2, d1 ; d(we) > d2, d1$

This example shows that, in most cases, Greenland is seen as a continuous expanse of land. This would therefore make this island, according to the general definition, a continent.

## Australia

The smallest continent on Earth is Australia with a surface area of 7 692 024 km<sup>2</sup>.<sup>7</sup>

However, according to the previously referenced legal definition of an island, Australia also meets this criteria.

Is Australia not a land area surrounded by water that remains above sea level during high tide?

The other two previously cited definitions of islands (Oxford English Dictionary, International Hydrographic Organization) could also be applied in the case of Australia.

Australia is a piece of a land completely surrounded by water. Australia is indeed "a piece", i.e. a unit that used to be a part of a larger unit. 300 million years ago there was a supercontinent called 'pangea'<sup>7</sup> that broke into smaller pieces, one of them being Australia. As Australia is a piece of 'pangea' which was a continuous stretch of land, it follows that Australia is a piece of land.

Again, Australia meets the definitional criteria and can therefore be considered as a piece of a land completely surrounded by water, therefore Australia is an island.

## remarks

The word island, even in linguistic terms, displays a way of understanding an island territory. It is physically 'a land', but distinct from the mainland, because of the water. The cultural importance of islands could also be connected to linguistics in terms of the quantity of synonyms.

All of the aforementioned island definitions focus on defining islands through 'territory' (land) and 'boundary' (water). The only thing that differentiates island definitions from continent definitions is that the latter is, by default, defined by its 'mainland condition' and the 'continuous expanse condition' which depends on the human perspective. These conditions can also be fulfilled by entities that are not considered continents. **Neither the definition of an island, nor of a continent, is strictly resolved.**

It is proven that Australia and Greenland could be considered as being both continents and islands. Yet if we take into account the **human perspective**, it is clear that Greenland is perceived as an island and Australia as a continent. As a conclusion, one could state that "island" and "continent" are terms being only superficially in opposition to each other. In fact, a clear differentiation cannot be made as also continents are complete surrounded by water

## Identity

Ernst von Glasersfeld<sup>8</sup> mentions that the notion of 'identity' is in opposition to that of 'diversity'. The mind can consider two segments of experience as being either the same or different. If experiences are considered to be the same, these experiences could be of one individual item or of two equivalent items.

We can also try to use this statement in relation to physical places.

If experiences are considered to be the same, it is to assume that they are based on experiences of one individual place or on experiences of two equivalent places.

The way island spaces are experienced is relatively similar from one person to the other.

Godfrey Baldacchino (2005)<sup>9</sup> notes that if anyone is asked to draw an island as seen from the air, it is most likely that the person would draw a stylized image of a piece of land without much detail other than being surrounded by water. It would also most likely fit in the spatial confines of the sheet of paper and have an approximate circular shape.

However, in reality, islands come in all shapes and sizes, and clearly, the whole surface of an island would not actually fit within a square-shaped sheet of paper unless seen from space (e.g. Greenland, Madagascar).

Baldacchino explains this phenomenon through the human obsession to control, since an island, as something that is finite, might be encapsulated by human strategy, design or desire.

However, besides this obsession to control, a connection can be made between the example of drawing on a sheet of paper and with identity.

As previously mentioned, the mind can consider two segments of experience as being either the same or different. In this sense, one could conclude that **islands have a dual identity**. Experiencing a circular stylized image drawn on a blank sheet of paper as a physical place differs from experiencing the blank part of the paper as a physical space. Yet both experiences have to be taken into account.

Different people share the same experiences when it comes to islands as finite spaces and bounded territories, so one could assume that these places are places of **equivalent identity**. However, due to the identification of the sea as a void, a space of discontinuity and suspension, all islands are at the same time different from each other. They are each also places of **unique identity**.

## Island as a Brand

Baldacchino (2005)<sup>9</sup> states that an island space is easier to hold, to own, to manage or manipulate, to embrace and to caress.

The reason for this behaviour might lie in comprehending the unique identity of island spaces in relation to individual-personal identity. It also explains the fascination with island property: 'purchase' and 'ownership' are words closely connected to island territories and so is the principle of designing this territory to the 'owners' specifications .

Talking about identity of space, Lefebvre (1991)<sup>10</sup> contends that space starts from natural space and moves up to more complex identities whose significance is socially produced. To connect this to the unique identity of islands is to say that the identity of these places is a cluster of social, cultural, geographical and historical ideas. Ultimately, we know exactly what this place is and what it is not.

Our perception of islands as places of unique identity is predetermined, otherwise one could not manipulate with its self-representation (understanding manipulation in the sense of presenting just one set of selected characteristics). Uniqueness becomes singularity. Islands become a **product**, associated with an **icon**, **symbol** or a **logo**.

Islands are already complex clusters of existing and obtained features. "Given that they are already heavily themed places, we should not be surprised to find that islands typically brand themselves with a view to appeal to actual and potential visitors; in so doing, they invariably neglect, render indistinct or discount the appeal of the quality of their island life", Baldacchino (2010, 378)<sup>11</sup>.



## Island Image

Identity is an essential concept when it comes to researching island spaces, yet by definition we understand identity only through an experienced set of features.

Defining a new term is essential in order to complete this research. That is why I will introduce the notion of 'Island Image' – a notion which is not limited by personal experience.

Psychological processes of learning do not always include personal experience as a main tool of collecting information. Social learning theory (A. Bandura, 1971)<sup>12</sup> affirms that new information can also be collected through a verbal instruction model and a symbolic model.

According to these models, we learn new information and behaviours through the descriptions and instructions of other individuals, as well as through the media (movies, television, internet, literature, and radio).

For instance, person 'A' has never experienced snow with their own senses. Their sense of sight has never translated an image of real (unvirtual) snow, likewise their touch receptors have never been stimulated by the feel of cold snow. Nevertheless, person 'A' believes that snow is white and cold.

What does this mean in terms of island spaces?

'The Idea of what an island should be' is the one that defines the 'Island Image'.

Whereas identity is a relatively constant term, with the notion of 'Island image', things are not that simple.

In essence, these two terms are almost opposite; identity as something that comes naturally, and image as something that is almost imposed.

Books, movies, even political actions have helped to shape the global idea of what an island space should be. By changing the perspective towards this idea, our image of an island space also changes.

Through 'island image' we connect island spaces with bounded, separated places of uniqueness as well as with places of new possibilities and potential sites of experimentation.

Today, words such as 'isolate', 'insulate' or 'insularity' have more commonalities with 'island image', than the word 'island' itself.

The meaning these words have in the modern English language are fairly recent and are a result of a collective memory. Ronström (2009, 170)<sup>13</sup> explains this using John Gills' theory, according to which as a result of the changed perspectives that followed the continental turn in European history in the late 18th century (when the Atlantic islands moved from being central to being remote and peripheral), islands became 'islanded' in the modern sense.

By showing that changing the meaning of certain island-related words results in changing perspectives of an island space, we also show that the notion of 'island image' is constantly evolving.

It must be emphasized that 'island image' does not always encapsulate the essence of a particular island space, however we should be aware of it when planning and designing islands.

An Island space is more complex than it seems, especially in terms of a sealed **boundary**-territoriality. Therefore, the notion of 'island image' is often questioned. The boundary is dependent on the perception of the '**sea as a void**/'separator'. As soon as the 'separator' becomes a possible '**connector**', the fragility of the 'island image' is shown.

The most obvious example of how to change this perception is a ferry. A ferry directly influences the island culture since islanders become more exposed to the cultural habits of the mainland. Therefore, it can be concluded that islands that are connected with more than one frequent ferry line are perceived as less unique or separated than ones connected only by private boats. Nonetheless, an island connected to the mainland by a ferry line encapsulates the 'island image' to a large extent.

This theory, however, cannot apply to 'bridged islands'. Islands are perceived as '**less islands**' or '**no islands**' after the construction of a bridge. As mentioned by E. Pigou-Dennis (2014.)<sup>14</sup>, in most cases, the population of these islands increases, rural landscapes become urban, and their identities start to merge with the identity of the mainland.

There is also a question of 'island image' in the case of tidal islands. These islands are connected periodically to the mainland through 'natural bridges' during low tide.

However, tidal islands are not considered as 'no islands', despite the fact that they are not always completely surrounded by water. These islands, regardless of mainland influences, manage to preserve their '**image of uniqueness**', and defining them as 'no islands' was never an issue. We connect these spaces with the 'island image', although the literal interpretation of the island-definition, where islands are pieces of land completely surrounded by water, would not wholly include 'tide islands' as islands.

Ultimately, these examples show the complex relationships and importance of 'island image' in establishing a strict definition.



**Tide islands:**

Figure 1,2: Mont Saint Michel France/ low and high tide  
The island is bridged since 2014.



Figure 3: Holy Island of Lindisfarne, United Kingdom

**carceral archipelago**

'Island image' also explains the usage of the word 'island' in a wider context.

A 'bounded and separated space', 'uniqueness' and 'isolation' are just some of the keywords we connect to our idea of what an island space should be. It is then not surprising that we do not use the word 'island' exclusively in terms of a territory completely surrounded by water.

The concept of 'carceral archipelago', identified by a social theorist Michel Foucault (1975.)<sup>15</sup>, displays this complex relationship between the word 'island' and the notion of 'island image'.

- Carceral - prison
- Archipelago - cluster of islands

This theory questions the influence that surveillance systems and associated technologies have over modern society, as well as the practices of social control and discipline over the population in all areas of social life.

Although this concept is not directly related to a territory surrounded by water, the author still names his theory 'the prison as a cluster of islands'.

It could be argued that the 'island image' directly influenced the choice of 'name'. The meaning of the word island, in this case, is completely associated with the **territory of isolation and control**.

Furthermore, according to this theory, one can conclude that an urban space is just a string of islands; gated, walled, monitored and controlled.



# An Island as an Experiment

## insularity

As previously mentioned, through the concept of 'island image,' we connect island spaces with the terms 'separation', 'uniqueness', 'new possibilities' and 'potential experiments'.

In fact, the idea of a place of experiment is inspired by the understanding of islands as territories with characteristics such as: a distinct boundary, separation and isolation.

In order to better analyse the idea of 'places of experiment', as well as for the purpose of enabling comparison, the expression 'Insularity' will be used.

Noun-Island  
Expression-Insularity

'Insularity' is perceived through the 'sea as a space of suspended connectivity', as well as through our perception of the sea being an island's boundary.

The more sealed the boundary, the more 'insulated' the place is, likewise the more permeable the boundary, the less 'insulated' the place feels.

'Insularity', in terms of experiment, is closely connected to the concept of isolation. To explain the relationship between isolation and 'insularity', it is important to mention D.A. Barrowcloughs' (2010.)<sup>16</sup> Maltese example.

In it, he argues that the strengthening of the Maltese identity during the period when this island was intrinsically isolated occurred because of the 'islanders' own choice. This island was rarely cut off from the influence of Europe, but when the islanders chose to cut themselves off, it was far enough from other lands to become 'isolated'.

Ultimately, we can conclude from this example that the concept of 'insularity' and isolation refers not just to the physical state of a place, but also to the psychological idea and social **conception of isolation**.

It is also necessary to relate insularity to certain variables in order to determine which islands are indeed 'insular'.

Variables related to 'insularity' and isolation, in the context of biocultural diversity and isolation, according to Eric Clarke (2004.)<sup>16</sup> are: size, distance to a continental mainland and intensity of contact and exchange with other places.

If we consider 'isolation' and 'insularity' in terms of both biocultural and social **experiments**, these three aforementioned variables are not the only ones, and consequently the relationships between them are not necessarily proportional.

The **size** of an island, its **distance from the mainland**, the **intensity of contact, exchange with other places, microclimatic conditions, landscape, population, historical layers** etc. - all these variables influence an islands 'insularity'.

The exact number of variables, as well as the proportionality between them, is different in each specific case.

However, the relation that remains constant, and that will be used as such in this paper is: **the bigger the 'insularity', the more intriguing the idea of an experiment**.



## Experiment: Islands as army laboratories

### Cactus Dome

Enewetak Atoll is a coral atoll of 40 islands in the Pacific Ocean. It has been inhabited since 1000 BC. However, in 1948, the U.S. government forcibly relocated its inhabitants to make way for atomic bomb testing.

This act confirms the high value of Enewetaks 'insularity'. If this place were not psychologically associated with the idea of isolation and separation, it would not have become a laboratory. In this case the idea of 'insularity' has overpowered a 3000 year old culture.

After 33 years in exile, the US government decided to clear the island of radioactive waste and allow the islanders to resettle in the southern part of the atoll. 110 000 cubic yards of contaminated soil was dug up and deposited in a large crater created by a nuclear bomb named Cactus. This crater-pit was covered with a thick concrete cap and named 'Cactus Dome'.

It is a present-day witness to the idea of an island as a site of experiment.



Figure 8, Figure 9

## Experiment: Islands as evolutionary laboratories

### Charles Darwin

In some cases our psychological idea of isolation and identity influences scientific conclusions.

Charles Darwin recognised the potential of islands as natural laboratories for natural experiments – i.e. evolutionary processes.

He was inspired by the Galapagos Islands where he questioned the origin of the unique island creatures; how did so many different plants and animals arrive on the islands in the first place?

He suggested that because of their isolation, the island species followed their own, independent evolutionary process in comparison to their parent species on the mainland.

Islands of high 'insularity' can be presented as laboratories of biocultural diversity.

Not all islands of high 'insularity' have a distinct biodiversity, but it is important to raise this question when planning and designing islands of high insularity.

## Experiment: Islands as prisons

### general

'Insularity' in terms of experimentation is closely connected with the terms 'significant territoriality' and 'isolation'. The term 'isolation' is however, closely related to the term 'control'.

It is not surprising therefore that island spaces inspire the idea of being a prison. What is more intriguing to control than a bounded, finite territory that evokes personal design and desire? As Baldacchino says (2005., 247)<sup>17</sup> : "the opportunity to play God on an island is too tantalizing to resist."

The idea for an island as a prison space is in no means new. Around 700 years B.C., Homer wrote 'Odyssey'<sup>18</sup>. Already in the first episode of this epic poem, the island space is mentioned in the context of a prison. Specifically, Odysseus and his crew were imprisoned by the goddess 'Calypso' on the isle of Ogygia in the middle sea. This island is described as if it were designed, even shaped for Calypso. In this context, the psychological perception of a prison-island space for Odysseus was even more exaggerated.

If we consider 'insularity' in terms of isolation and the social control of island spaces, the relation that is constant, and derives from the previously mentioned variables defining 'insularity' is: the bigger the 'insularity', the greater the idea of an imprisoned, controlled space.

### Australia

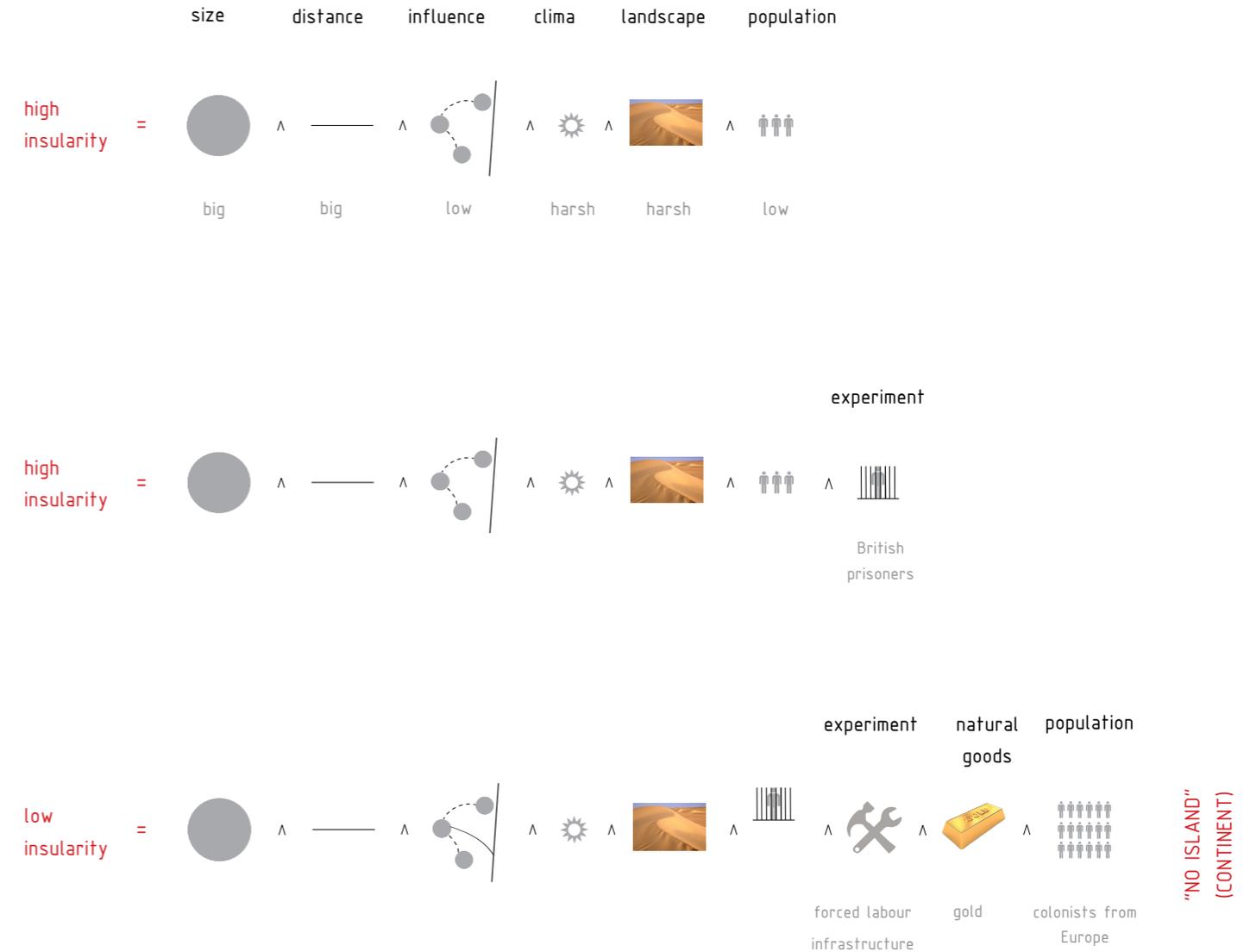
Although by default a continent, Australia was, up to the 19th century, considered as an 'island space' in the sense of comprehending the term 'island image' and of being seen as a place of 'insularity'.

Before the 18th century, Australia had a relatively small population, with the majority comprising of native tribes. The nearest mainland with significant social and political influence was considered to be Asia, while there was practically no mutual influence with neighbouring islands. Harsh climatic conditions and desert landscapes significantly limited the inhabitable area.

All these variables influenced the perception of Australia as having significantly strong territoriality and a boundary that is easy to control.

In the 18th century, the British recognised these characteristics and relocated British prisoners to this place. The place of high insularity becomes a place of experimentation.

As with many experiments, the results could not have been predicted. Due to the prisoners forced labour, new types of infrastructure were established and gold was discovered. The 'island' became easier and more 'desirable' to inhabit, the foreign population increased and contrary to all predictions, this 'prison' experiment resulted in Australia losing its 'insularity' and strengthening its identity as a continent.



## Alcatraz

Alcatraz is a small island located 2.4 km offshore from San Francisco. Ever since the Native Americans decided to keep away from it, calling it 'the evil island', the perception of this place as having 'high insularity' was established.

This island, over time, has been a private property, a military base, a military prison and a place of activist performance.

This place is specifically insular, and can be said doubly isolated. On the one hand, this island is a spatial extension of San Francisco due to its small offshore distance-**connection** to the mainland. On the other hand, due to the cold, strong and hazardous water currents, this island has a high level of territoriality-**separation**.

Because of these two distinct characteristics, people have always been fascinated with this island-property. The term 'property' is used here deliberately, to enhance the fact of its manipulation, design management and ownership throughout history.

In 1850, its characteristic as a place of isolation, while at the same time connected to the city, was officially recognised, and this island became a military reservation.

However, as soon as it became expedient, given its isolation duality, this place changed its function from that of a military coastal defence unit to a place of 'detention'. The property was perceived as a prison, isolated and separated, preventing prisoners from escaping.

For economic reasons, the prison stopped operating in 1963. One year later, this space adopted a completely different function, which although at first sight may appear incomprehensible, it was certainly in a reaction to the insularity of this place.

To be specific, Native American activists occupied and inhabited this property to protest against public policies that they considered inadequately dealt with the problems they faced. It is not by accident that the space of Alcatraz island became associated with the problems of the Native Americans. This space, with its high level of insularity and strong borders, only served to emphasize their performance, associated with the strengthening of their identity.

Ultimately, it can be concluded that Alcatraz is a place of specific insularity, due to its conflicted isolation- **connection and at the same time separation**. However, precisely because of this specific insularity, it is a flexible space in terms of adopting distinct performances and experiments.<sup>19</sup>

## Goli Otok: analysis and potential



## geographical position

"Goli Otok" is located in the northern part of the Adriatic sea, more precisely, it is part of "Kvarner bay".

The closest inhabited island, "Rab", is around 4km away and the closest mainland settlement is "Lukovo", around 6km away.

There are only 2 possible routes to the island and both are privately operated - there is no public transport/ferry boat.



## existing routes



## closest settlements



## history of Goli Otok

### timeline

Because of its position, the configuration of the terrain and being, in general, a wasteland, "Goli Otok" has always been an uninhabited island.

In the early centuries it was only used by inhabitants of nearby islands (mostly "Rab") as a location for their sheep to graze.

Its isolated location was first recognised by Austro-Hungary during World War I. They set up the first military camp on the island for Russian military prisoners. After the war, the camp was shut down and became the private property of "Rado Vuković", a prosperous merchant. Since he had no reason to inhabit the island, he gave Italian companies a concession to operate there. These companies ran mining operations on the island, exploring for bauxite.

After World War II, with the KPJ (Communist Party of Yugoslavia) taking over the country, the island was nationalised. In 1948, a camp for political prisoners was established on the island in 1949.

The historical irony is that only a few decades after the Russian military prisoners had been released, the island became a home for political prisoners that were considered to be supporters of USSR policy.

The first camp was created in 1949 in "Tetinja cove", and was called 'Žica'<sup>1</sup>.

In 1950 three more camps were set up:

- "Vela Draga" or "Velika Žica", which was the name given by the prisoners of a camp for men in the "Vela Draga cove"  
 - "R5", a camp for women in the "Vela Senjska cove"  
 - "R101" or "Petrova Rupa"<sup>2</sup>, a camp that was inhabited by those considered to be 'worst traitors' to the country.

The camp, in this form, operated until 1956, after when it ceased to be a camp for political prisoners. The camp's architecture and graves were partially destroyed. Political prisoners were replaced by criminal prisoners, and "Goli Otok" remained a prison until 1988 when it was finally closed down. The architecture and the structures that can be seen on the island today are, for the most part, from the period of when it was a "criminal prison".

By the end of 1989 no one remained on the island. Today "Goli Otok" is completely abandoned, uninhabited and neglected. The government has no clear view of how to preserve the memory of this place.

By the end of 1989 no one remained on the island.

Today "Goli Otok" is completely abandoned, uninhabited and neglected. The government has no clear view of how to preserve the memory of this place.

<sup>1</sup> Žica. is a croatian word for a wired fence, since the first camp was surrounded by one.

<sup>2</sup> 'Rupa' is an croatian expression that describes what the camp really was: a 'rupa', a giant whole in the ground where prisoners were settled, it was named 'Petrova' by Petar Komnenić, one of the prisoners

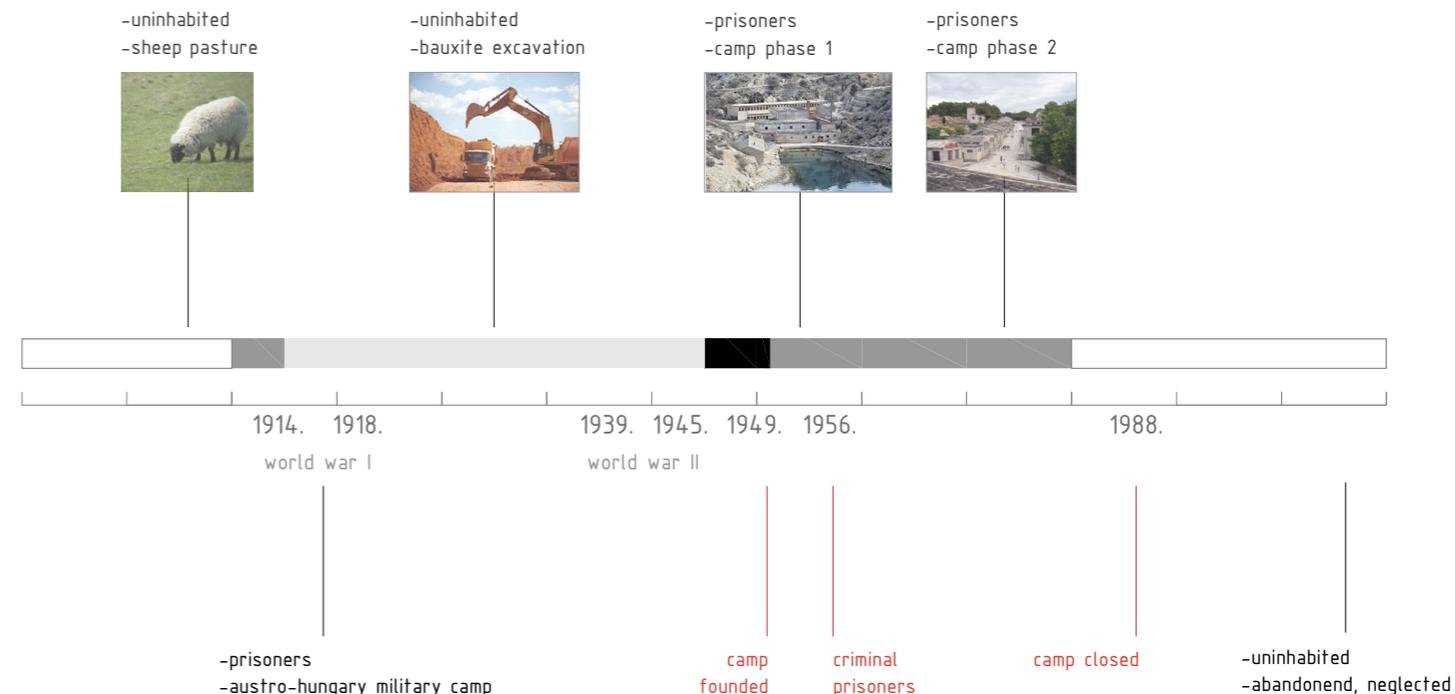


Figure10: Functional timeline of Goli Otok (additional photos: sheep pasture, bauxite excavation, camp fase1., camp fase2.)

## political context

The Goli Otok Prison camp emerged as a reaction to the IB's<sup>3</sup> 'Resolution of anti-sovietism and revisionist policy of the Communist Party of Yugoslavia' in 1948.

To better understand the historical context, it is essential to provide an overview of the 'Tito-Stalin Split', or so the called 'Yugoslav-Soviet Split'.

Josip Broz Tito, as the communist leader of the partisan resistance movement in Yugoslavia during World War II, gained the respect of the Soviet Union. By the end of the war, Tito, together with the Communist resistance, took control of the country with minimal Soviet intervention. His leading role in liberating Yugoslavia resulted in the Communist Party of Yugoslavia(KPJ) winning the elections in 1945. His strong post-war political position, coupled with the fact that his forces had been victorious during the war with minimal Soviet support, encouraged him to be more insistent that Yugoslavia should follow its own interests rather than those of the Soviet Union.

<sup>3</sup> The Communist Information Bureau—advisory body of Communist Parties (KP France, Italy, Poland, Hungary, Yugoslavia, SSSR) founded in 1947. and based in Belgrade.

The USSR, later supported by the other communist parties, criticized this policy pursued by the KPJ and Tito. This conflict of interest was hidden from the public until the IB's Resolution in 1948, that accused the KPJ of not being democratic enough, departing from Marxism-Leninism and of having an anti-soviet attitude in general.

The Yugoslav people were confused by the Resolution, having not previously been aware of these conflicts of interests between the parties, with some supporting the Resolution and others supporting Tito. In response, Tito established a political prison camp on Goli Otok, imprisoning all those who supported the IB Resolution in any way. (Figure1)

It is important to note that around 40% of those imprisoned, according to later official statements<sup>4</sup>, and as many as 95% , according to unofficial sources<sup>5</sup>, were innocent people who had no connection with the IB and who did not support the Resolution.

<sup>4</sup>The Minister of the Interior "Aleksandar Rankovic" affirmed that between 1/3 and 1/2 of im.prisoned were innocent.

<sup>5</sup>The General of the Counter-intelligence service, Jefto Sasic said that among those imprisoned less than 5% were actual IB supporters.



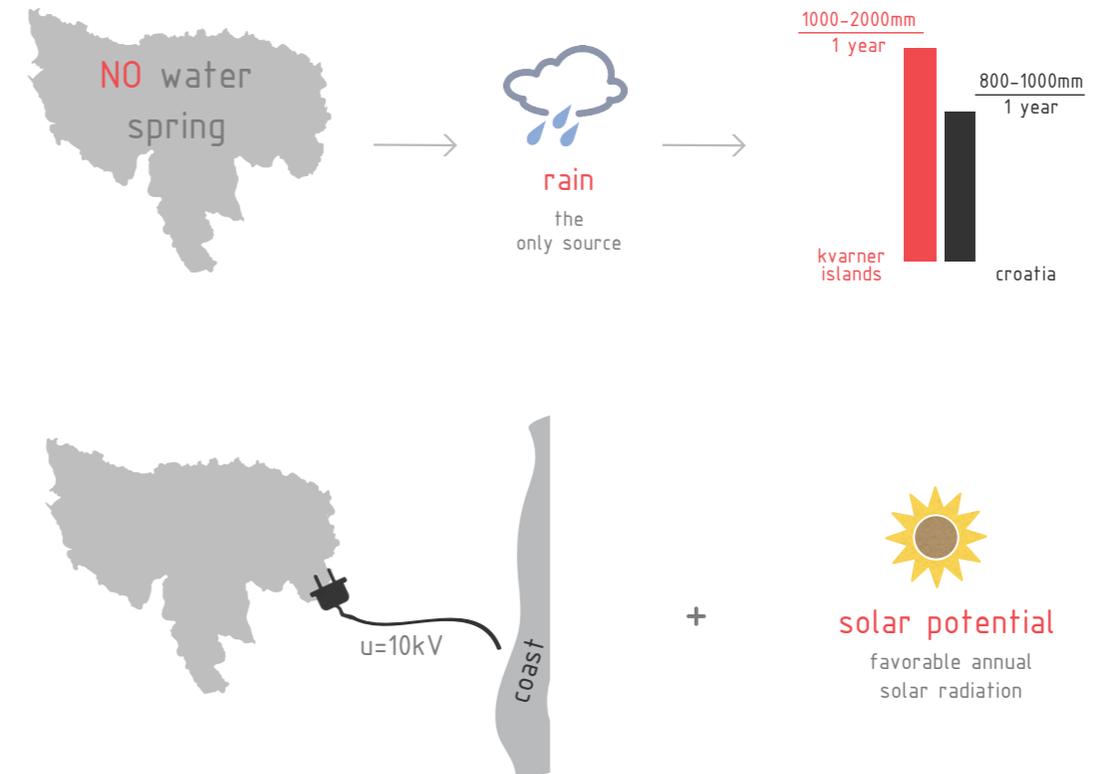
Figure9: Josip Broz Tito and Josif Visarionovič Stalin/ Their conflict caused the formation of the prison camp on Goli Otok

## climatic conditions, water and electricity

The strong wind called "Bura" is definitely one of the most significant characteristics of "Goli Otok". The strength and velocity of this wind is at its highest in this part of Croatia.

The extreme conditions are exacerbated by the fact that there is no source of drinking water on the island. The only spring is actually rainwater, which is why we can find rain water utilization systems across the island.

The island is fully equipped with electrical power, and is connected to the mainland by an electrical cable. There is the potential to use solar panel systems in the future, however, current energy needs are extremely low and the existing system is adequate.



## vegetation

Due to the strong wind that brings in a lot of sea salt, Goli Otok is a huge **bare rock**, hence the name "Goli Otok"  
 "Goli" - Naked  
 "Otok" - Island

Despite the extreme conditions and salty soil, a natural habitat of 'thin' grass is situated on the south western part of the island. This area is partially protected from the strong wind 'Bura', which allows the growth of such plants. Farmers from the neighbouring islands used to use this area for sheep pasture.

During the camp-era of the island, **forced afforestation** was used as a punishment measure for the prisoners. They worked long hours during the day planting herbs and even constructed a green house. The type of trees planted were: pine trees (*Pinus sylvestris*) and Pitospora (*Pittosporum tobira*)

After the camp closed, vegetation was neglected and left to grow and spread naturally. Today, one can clearly recognize the areas of forced afforestation, both from above - 'a bird's eye view', and from the ground - 'a human view'.

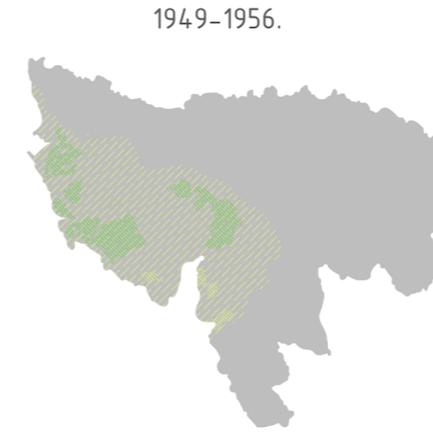
Of course, as a result of neglect, the herbs planted in the greenhouse have disappeared and the greenhouse itself has become a ruin.



-thinly grass in south-west



northern coast   salty   sheep pasture



-afforestation of camp areas



pine tree   pine cone   Pitospora   bloom

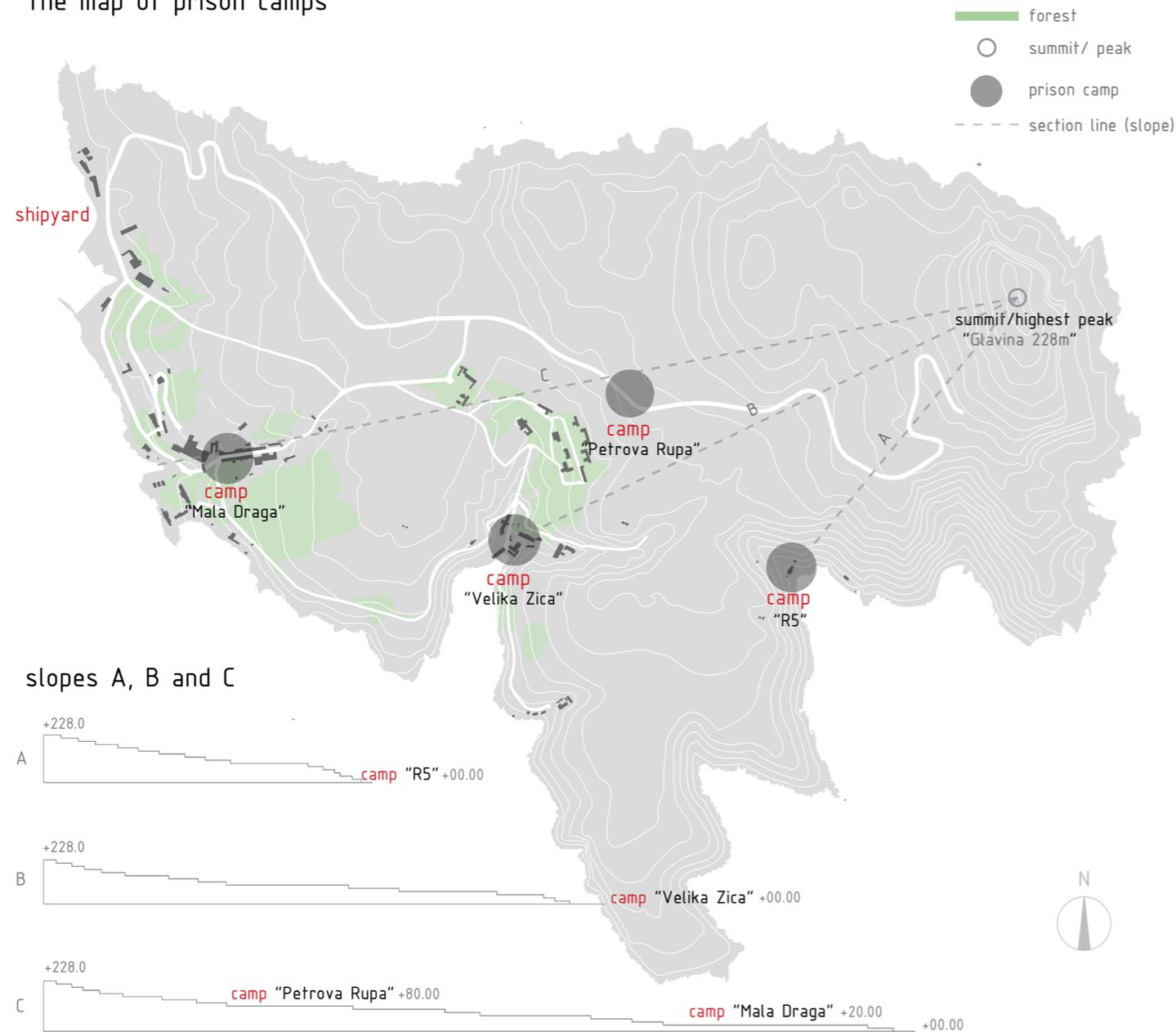


-natural spreading of afforested areas

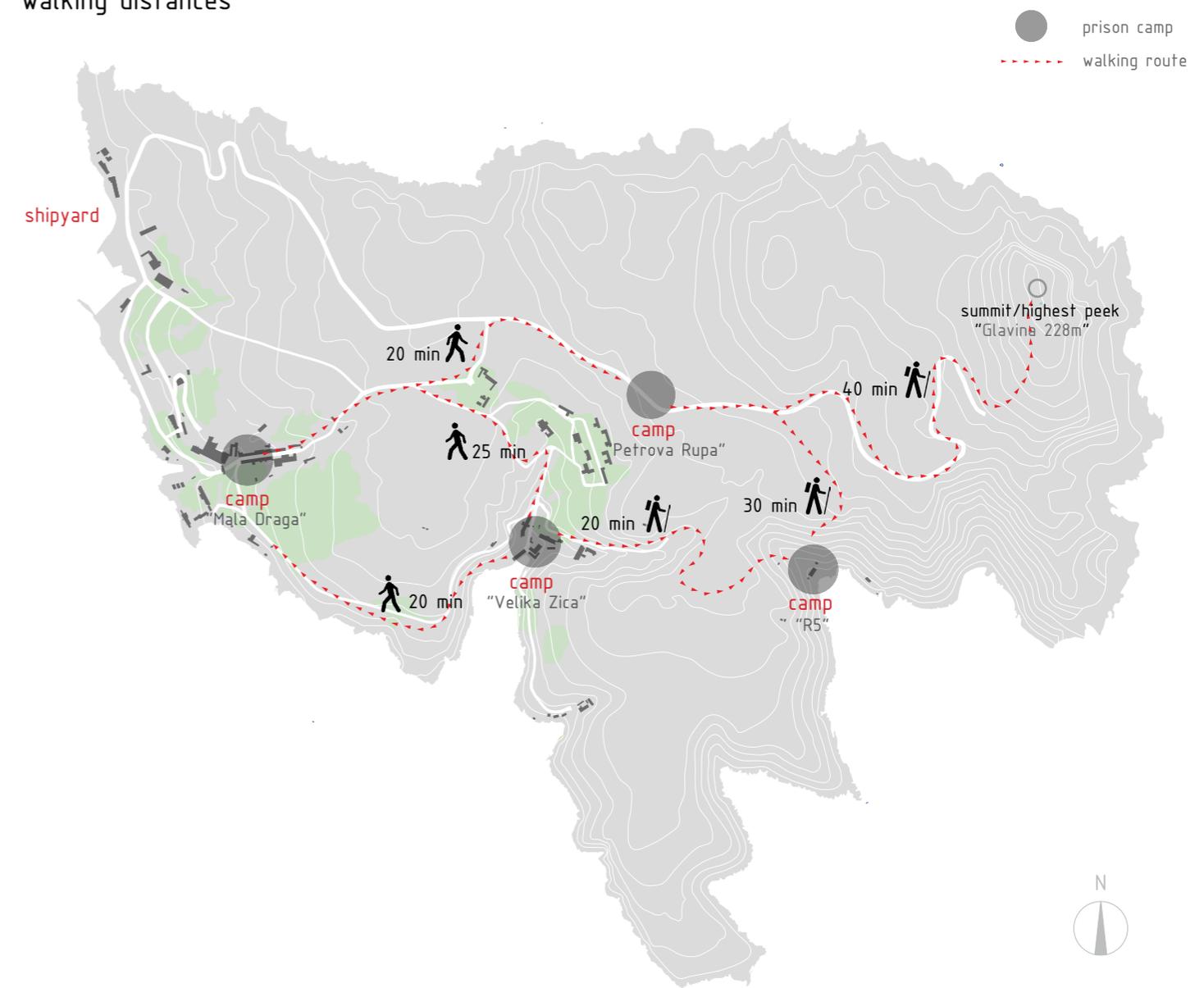


current state   current state   old greenhouse

## the map of prison camps



## walking distances



## remarks to identity

In my Goli Otok project, I will argue that the period between 1949-1956 shaped its identity.

However, to present this period as being its only characteristic would 'brand' this physical place as a 'prison island'. We should not forget that identity is a complex cluster of features. This research will try to identify other specific features in this particular case study, and will rethink them within the project design process.

Discussing and rethinking the historical legacy should be approached with caution if we are to plan this islands future. Certainly, Goli Otok should be tended as a place of memory, but this should not become its only legacy. We should not remain in a state of "THEN and THERE".

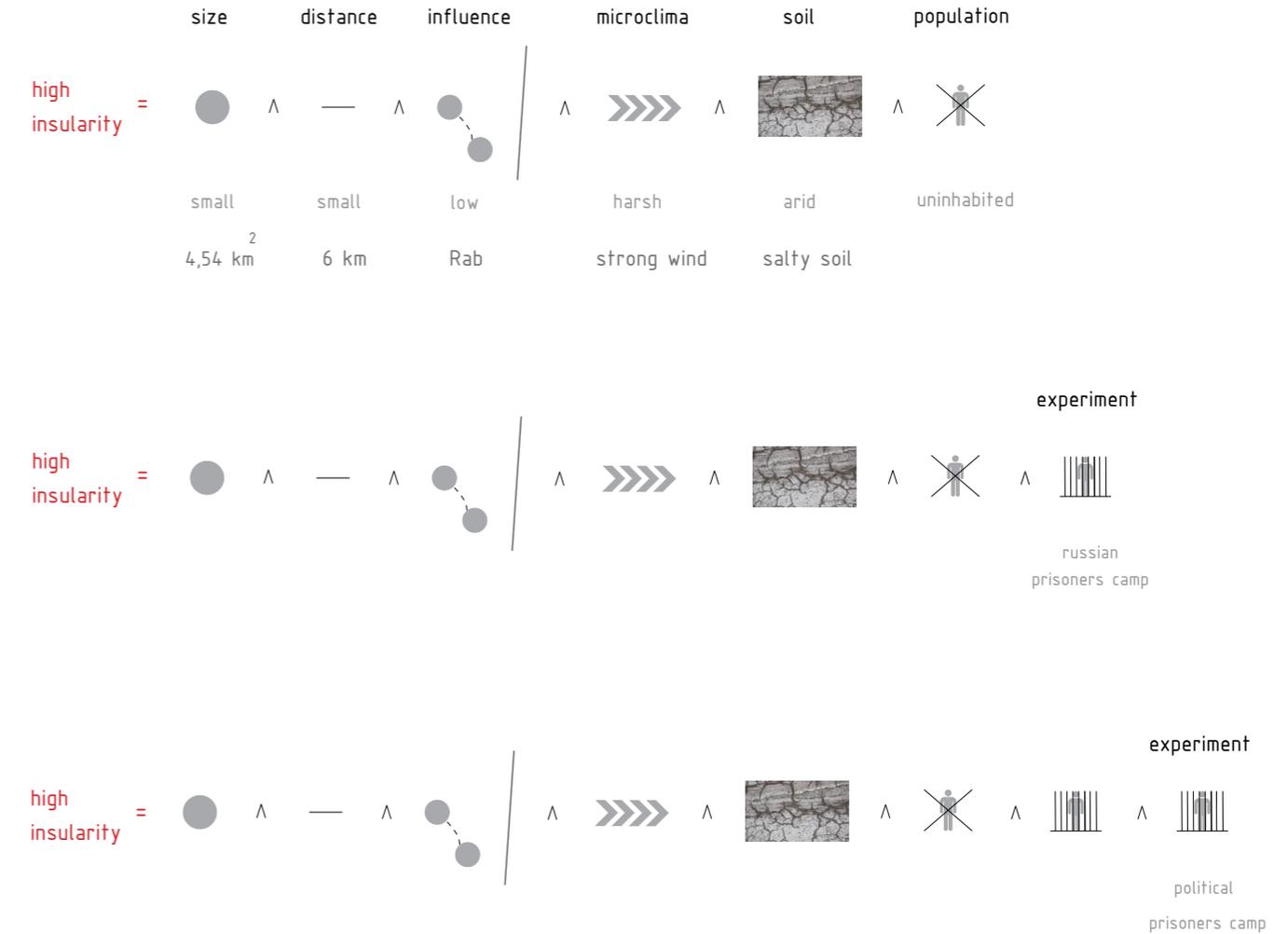
There is a potential to explore this physical place in terms of its future mental and physical reconstruction.

## remarks to insularity

Goli Otok is, overall, a place of high 'insularity'. It has always been uninhabited, with severe climatic conditions, almost no exchange of influence with the mainland and very little with neighbouring islands. Its boundaries are strongly defined and despite the relative closeness to the mainland, the sea, with a help of 'Bura', creates a strong void. It is plainly a place of isolation and separation.

This place's past affirms its high 'insularity' (it was a military prison) and so does its present (a deserted and desolate place).

I will argue that future interventions, including planning, have to also respect the characteristic of insularity. In this phase, it would mean that this island should not become a project of mass tourism and all of the interventions should be concentrated on personal experience.



NO EXPERIMENT

1. EXPERIMENT

2. EXPERIMENT

## design concept

Having taken into account all of the features of this place – starting from its history of being uninhabited, its extremely high insularity, its “forgotten” landscape identity and the need to acknowledge the past and to begin the mental and physical reconstruction – the basis for future interventions begins to form.

My project is conceived as a “thread” (PHASE 1) that connects the existing mental and physical state (PHASE 0) with alternative futures (PHASE 2).

The existing system of buildings is a complex, decaying formation that is a present day witness to past, unknown, technical decisions and building construction without regulations and standards.

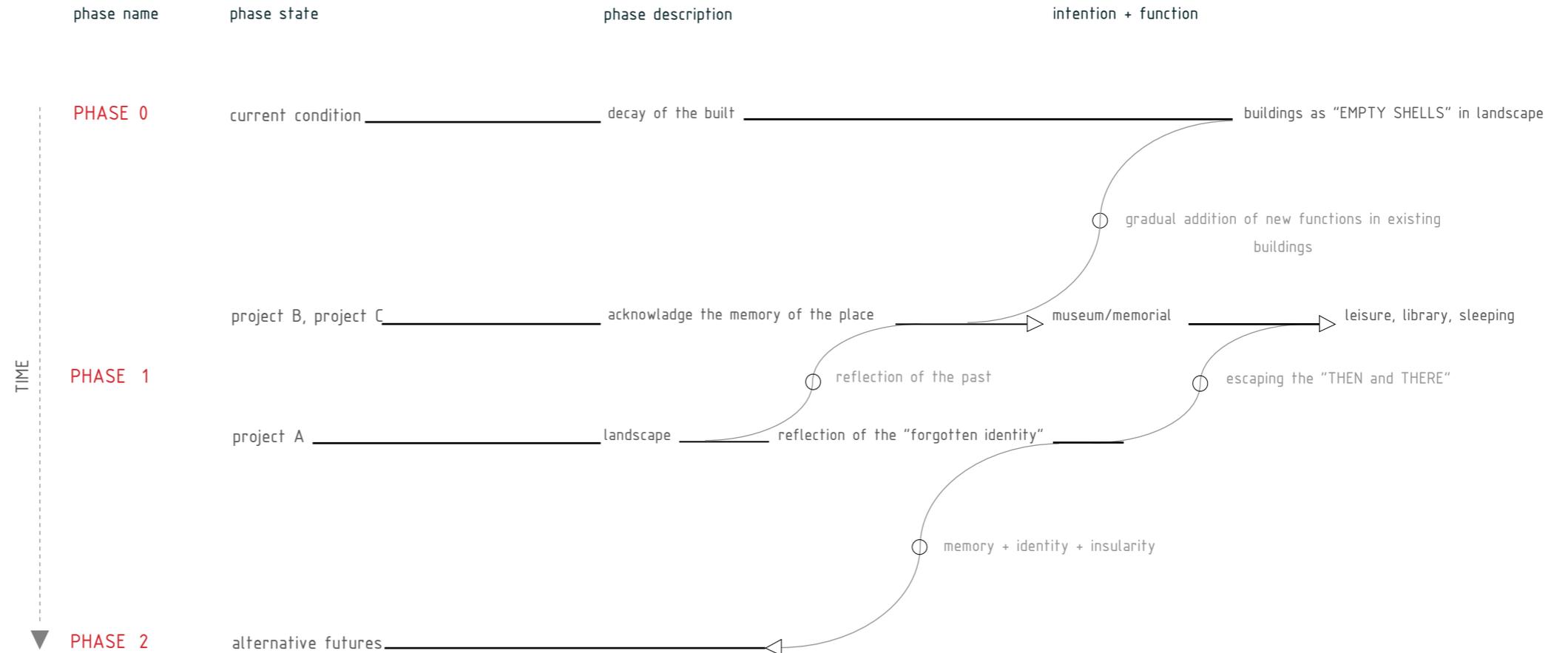
In the main, it is not possible to enter the buildings due to the risk of collapse; they are practically empty shells in the landscape.

The existing visiting tour covers only a small portion of the island. My project introduces a new walking tour route that focuses not only on the political prison, but also on resurfacing the island’s “forgotten” identity – landscape.

New functions will be added to the buildings with the highest level of decay. With this approach, safe visitor access to the buildings is provided, with additional functions added to the relatively well preserved buildings in the future – if needed.

The interventions are lightweight, one might even say experimental structures, that are, to a large degree, concentrated on subjective, personal experience.

The interventions disclose the memory of camp-prison victims, however they simultaneously emphasise the importance of escaping the “THEN and THERE”, and providing this island with a basis for possible alternative futures.

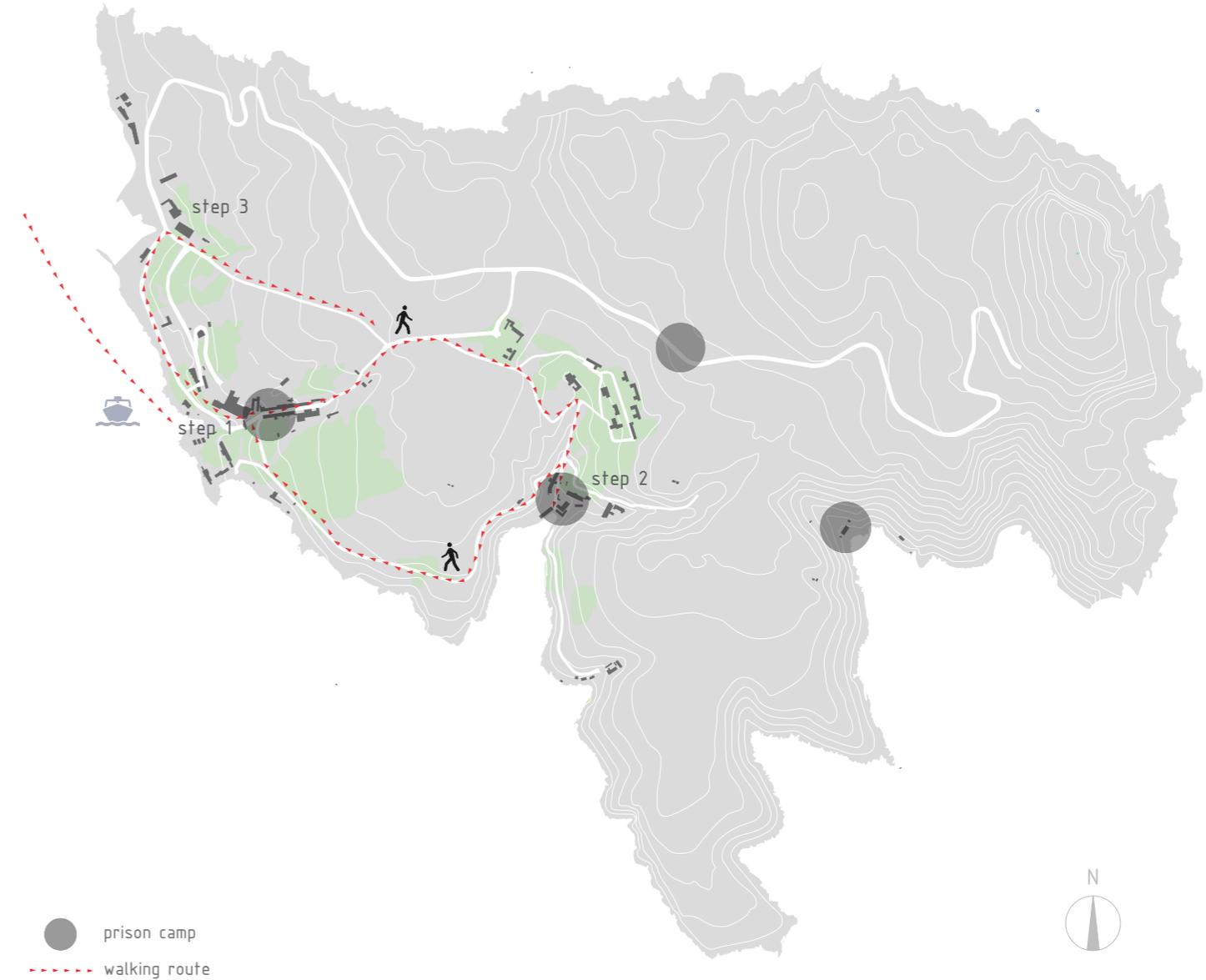


## current arrival point and walking tour

Step 1 - current arrival and departure point is camp "Mala Draga" (Figure 16)

Since currently it is not possible to spend a night on the island, the walking tour is relatively short and is concentrated mainly on camps (Step 2 - camp "Velika Zica")

The tour either finishes at that point, or the visitors get the chance to see the shipyard (Step 3) and then go back to the camp "Mala Draga" where they can refresh (food and beverage) in the only object on the island with tourist service (new prefabricated barrack).



## new arrival point and walking tour

Step 1 – new arrival and departure point now becomes a shipyard area. This part of the island is safe to dock and displays most of the islands landscape features – the accent is on contrast between the stone and afforested area.  
(Figure 11, 12, 13, 14)

This is why the Project A is situated in this part of the island, since this project represents a reflection of both island's landscape and its memory.  
(Project A, page 63)

With addition of sleeping units at step 2 (Project B, page 87), the tour is now extended and the visitors have a chance to climb the summit (step 3) and to visit all of the camps (also the ones that were inaccessible, step 4c)

A museum is located in "Mala Draga" camp and is planned as one of the last steps of the tour (4b) (Project C, page 109). It is conceived that the visitor first experiences the island's landscape, in order to get a stronger sense of the "control" and "tightness" of the camp architecture.

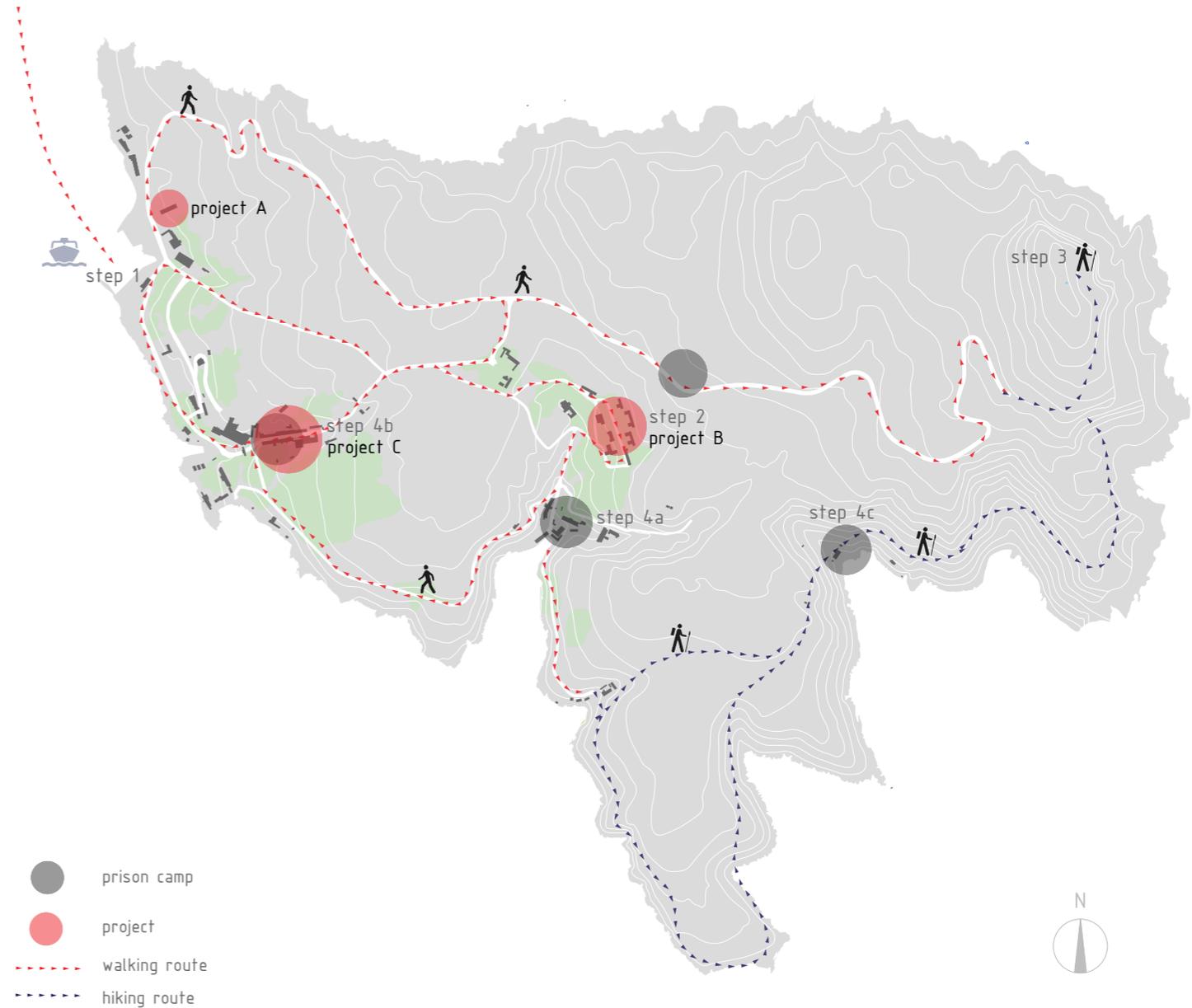




Figure11: Aerial photo of the island



Figure12: Step 1: new arrival point



Figure13: New arrival point



Figure14: New arrival point



Figure15:: New walking route (Step 2)



Figure16:: New walking route (Step 4) ; current walking route (Step 1)



Figure17:: New walking route (Step 4), current walking route (Step 1)



Figure18:: New walking route (Step 4), current walking route (Step 2)



Figure19: Textures and memories



Figure20: Textures and memories

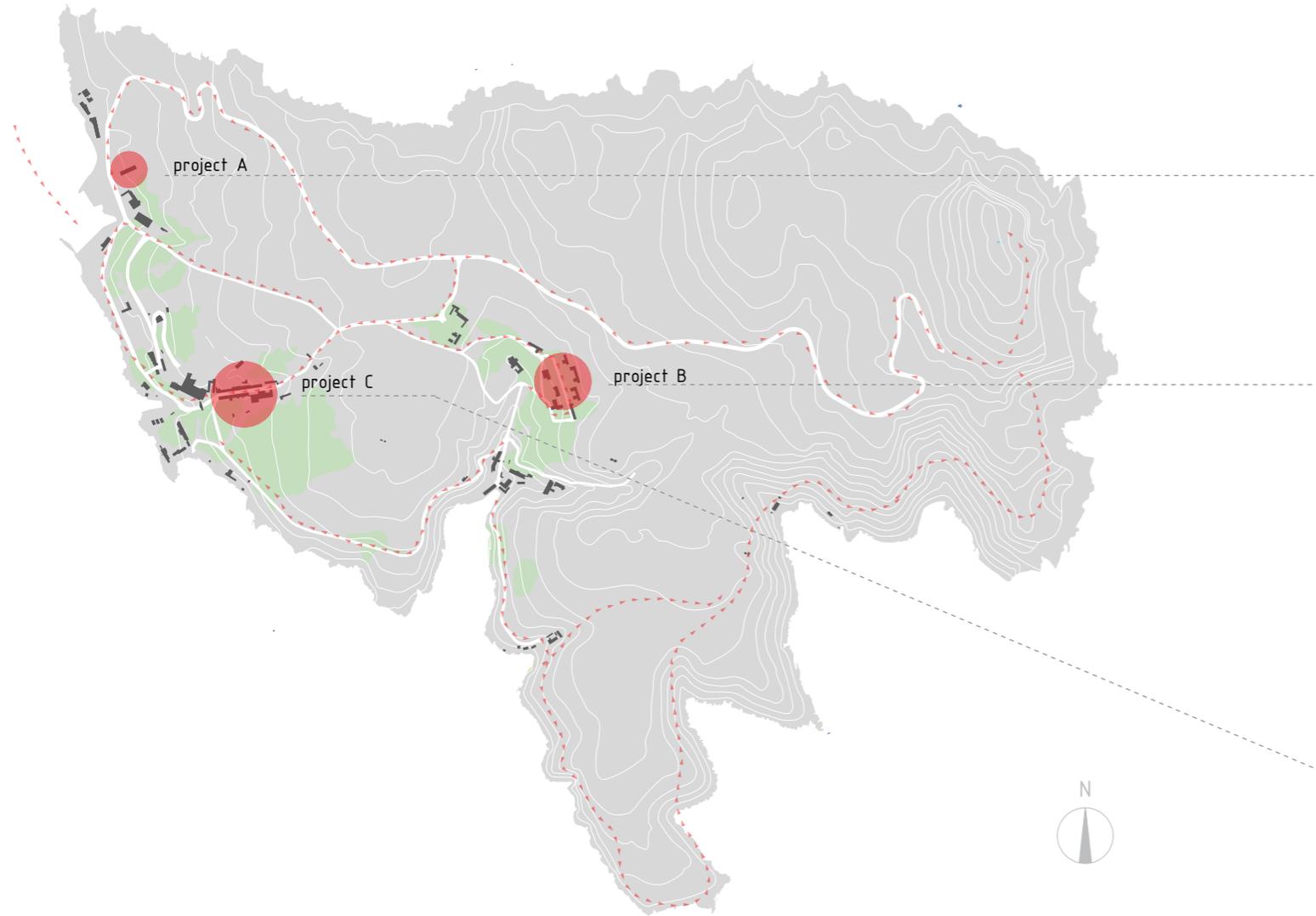


Figure21: Materials



Figure22: Materials

location of the interventions and current condition: project A, B & C



project A



current condition



project B



current condition



project C



current condition



## PROJECT A

Project A is located next to the northern dock. It is the first structure that attracts the attention of the visitor. Its shape, which is markedly different from the other buildings, is a result of its function. In fact, this structure was used to crush huge stone blocks. The stone blocks were rolled from the top of the structure, breaking into pieces on their way the bottom. The stone fragments would then be "poured" through the ventricles (chambers) into hand barrows that were then pushed by the prisoners.

It could be said that this structure was used as a certain type of stone "filter". In my design project, the concept of a "filter" is interpreted and used as a metaphor; I see this structure as the filter of my "Goli Otok" story. I am "filtering"/ crushing down through the structure all the decaying material that I removed from the buildings in projects B and C - this crushed material will stay at the bottom of the structure.

It is not possible to enter the structure in its current condition, because it was used as a non-human habitation. I place glazed aluminium panels at different levels to allow a descent into the structure. The polished aluminium acts as a mirror, reflecting the sky and landscape to enhance the "forgotten identity" while at the same time reflecting the fragmented pieces of decayed materials - the memory.

The new intervention is not designed to compete with the existing structure. That is why a detailed analysis of the existing spatial rules was conducted. The reflective panels are placed on the boundaries of the spatial divisions of the existing structure - the aim is not to create new divisions.

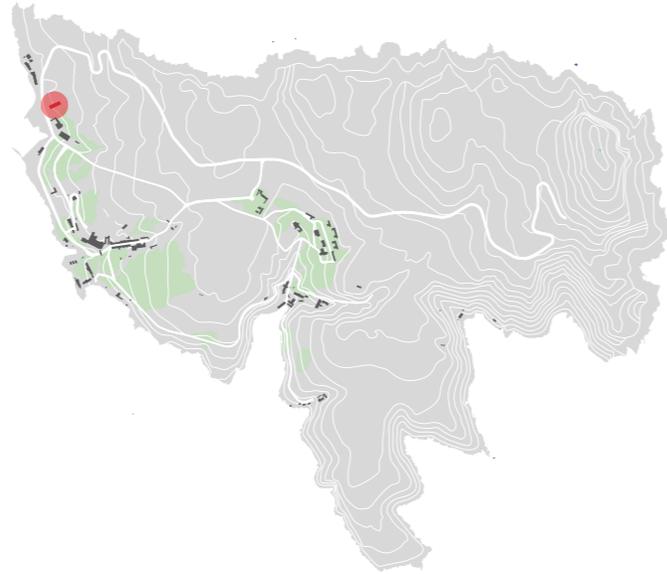




Figure23 Current condition



Figure24 Current condition



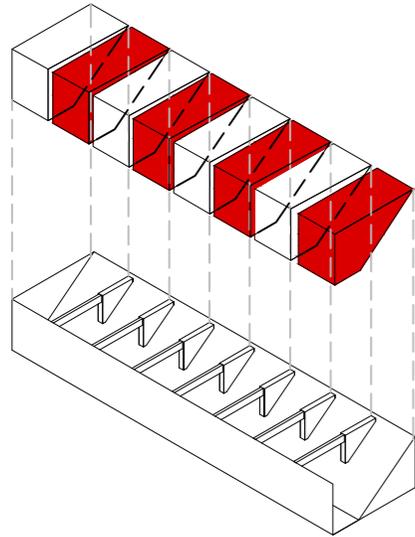
Figure25 Current condition



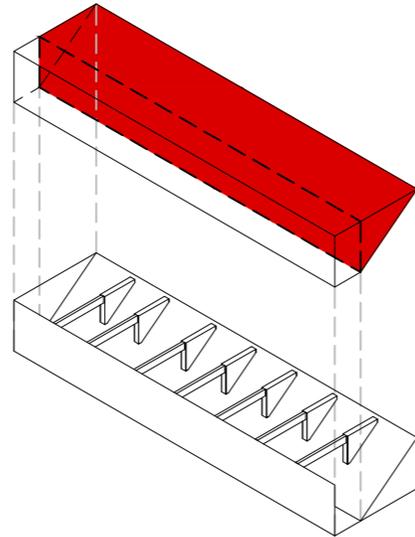
Figure26 Current condition

Existing structure ... exploring spatial divisions and defining boundaries

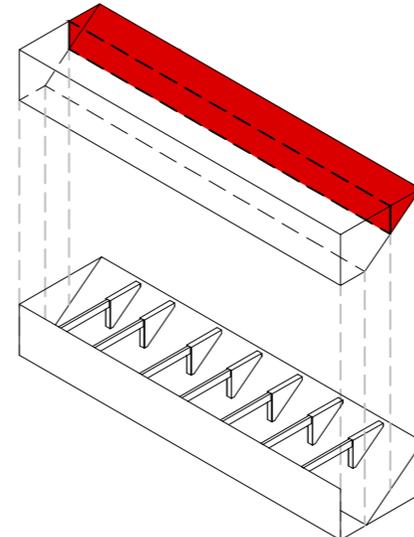
spacial division type (a)



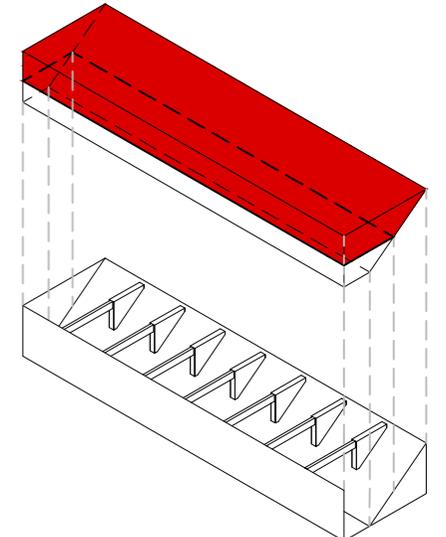
spacial division type (b)



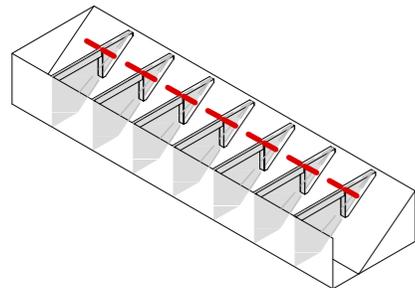
spacial division type (c)



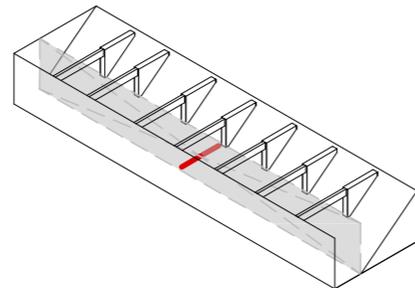
spacial division type (d)



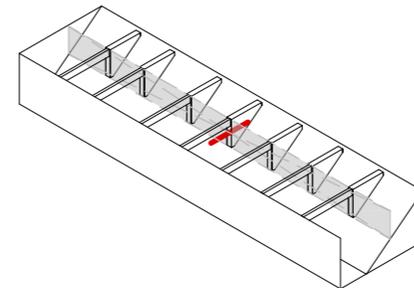
blurring boundary type (a)



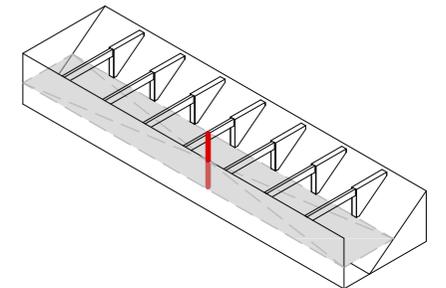
blurring boundary type (b)



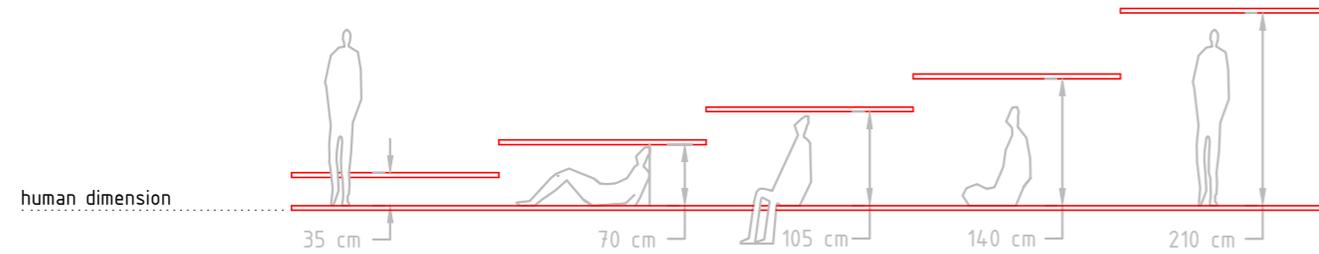
blurring boundary type (c)



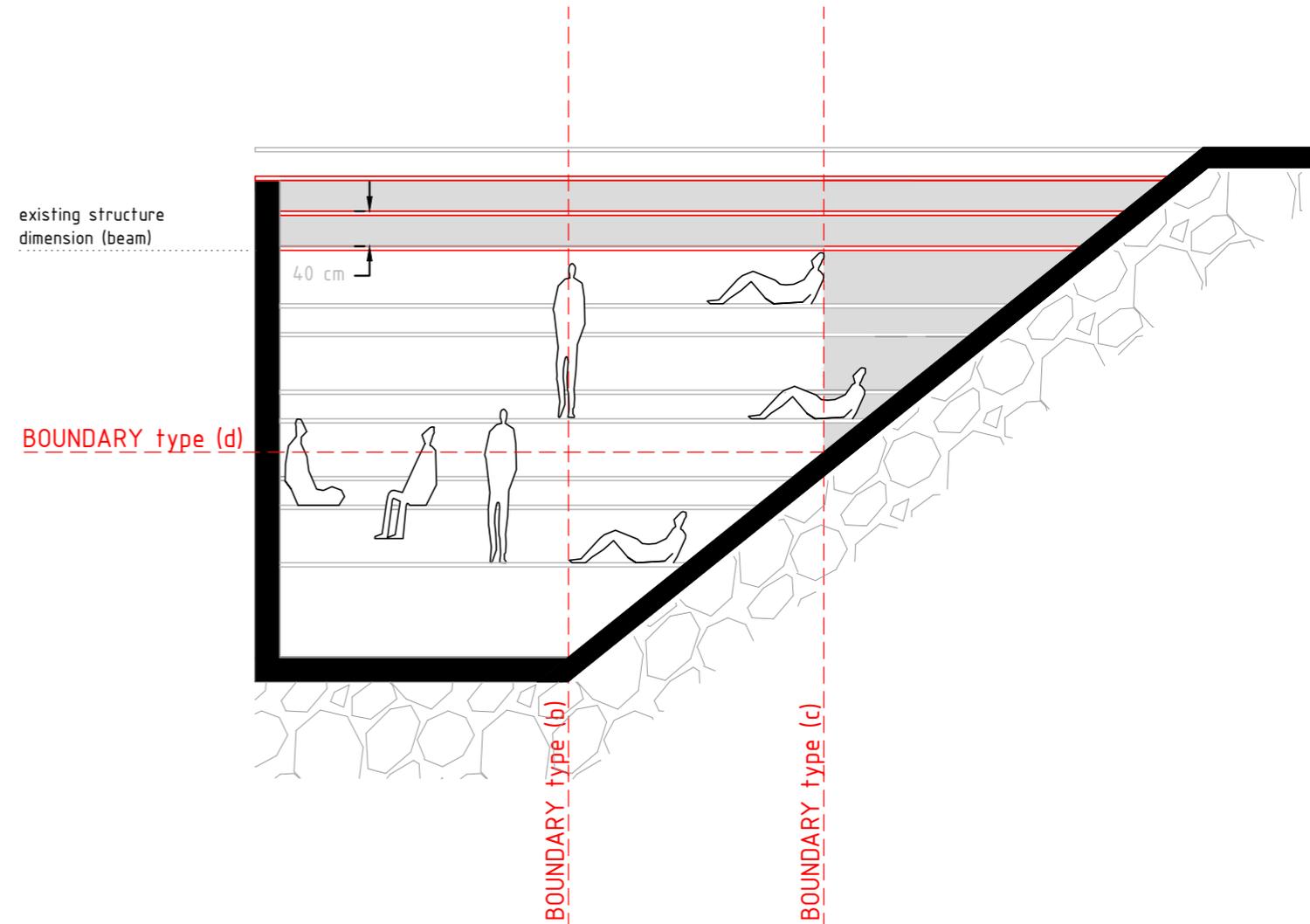
blurring boundary type (d)



New structural elements ... person as a measuring unit (plates h= 35 cm)

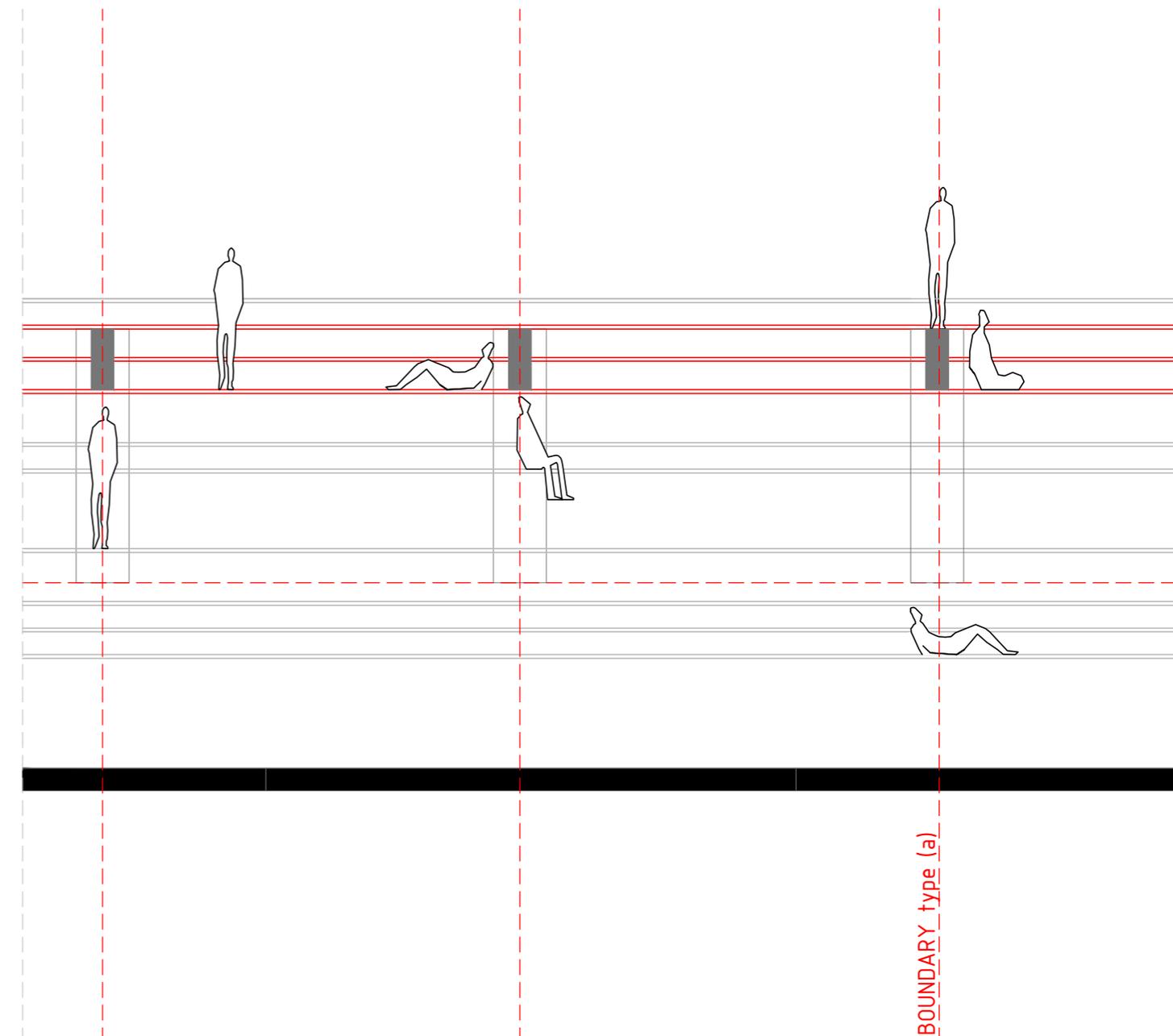
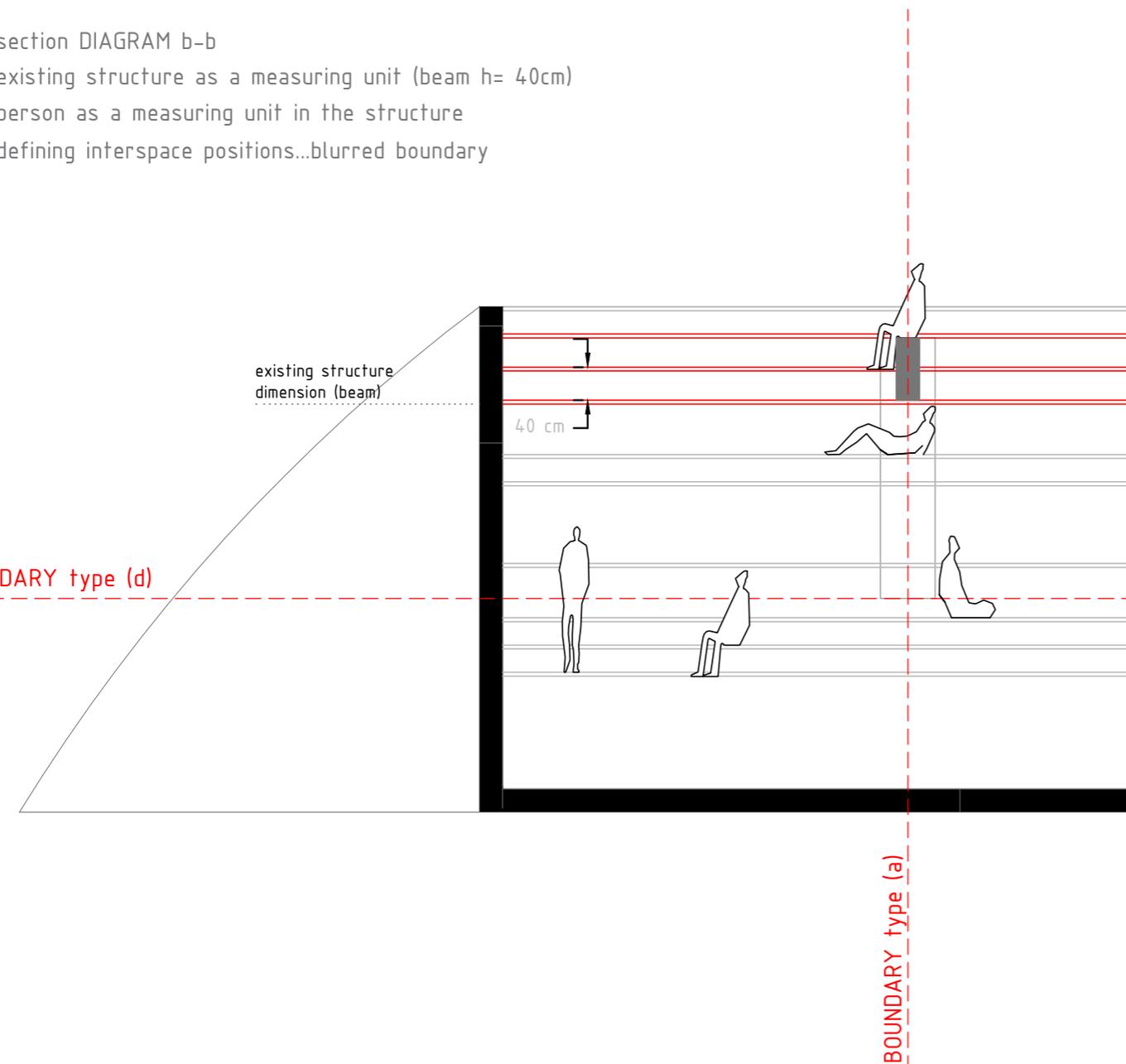


- ... section DIAGRAM a-a
- ... existing structure as a measuring unit (beam h= 40cm)
- ... person as a measuring unit in the structure
- ... defining interspace positions...blurred boundary

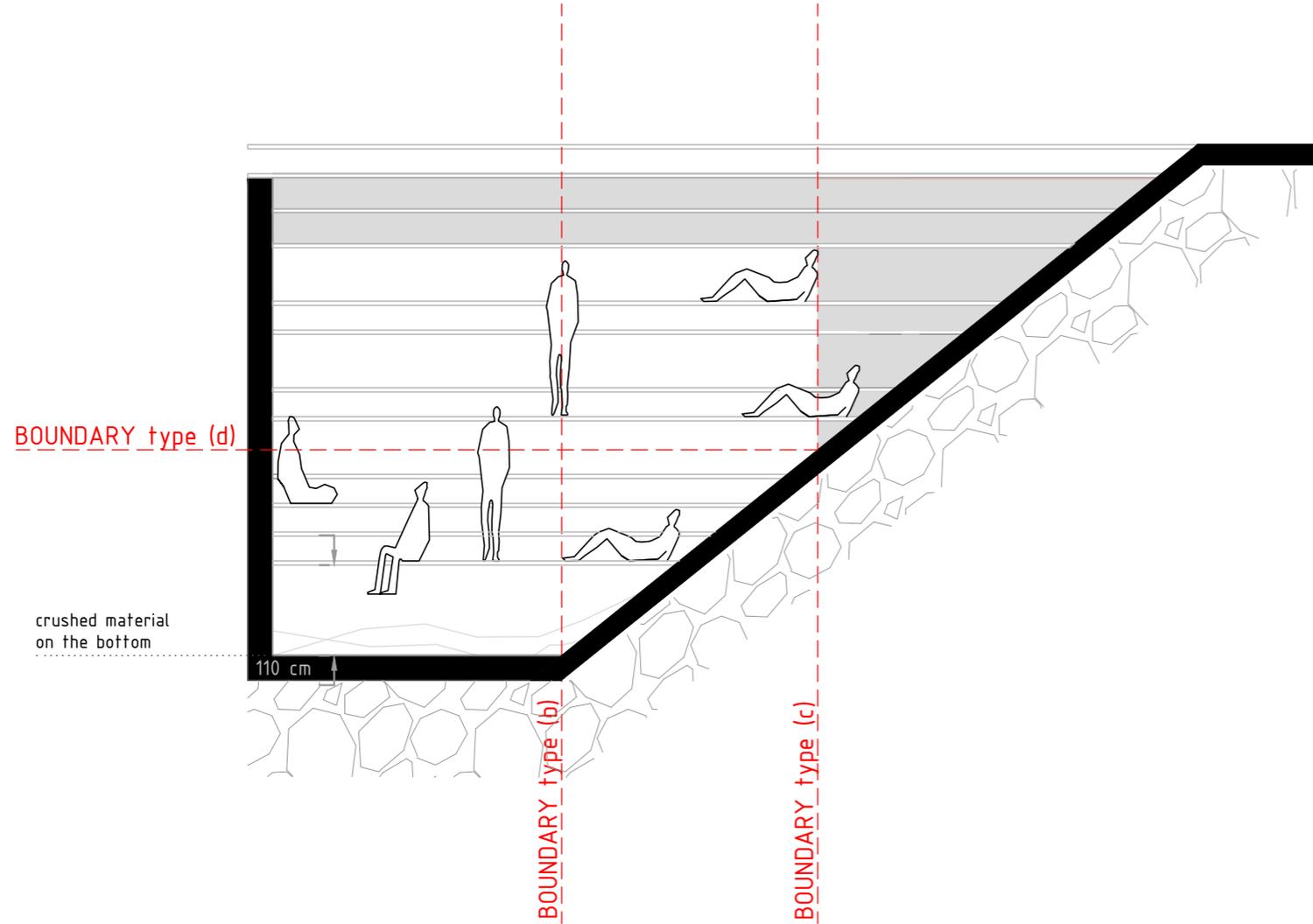


- ... section DIAGRAM b-b
- ... existing structure as a measuring unit (beam h= 40cm)
- ... person as a measuring unit in the structure
- ... defining interspace positions...blurred boundary

BOUNDARY type (d)



...all positions...UNION section diagram a-a and section diagram b-b



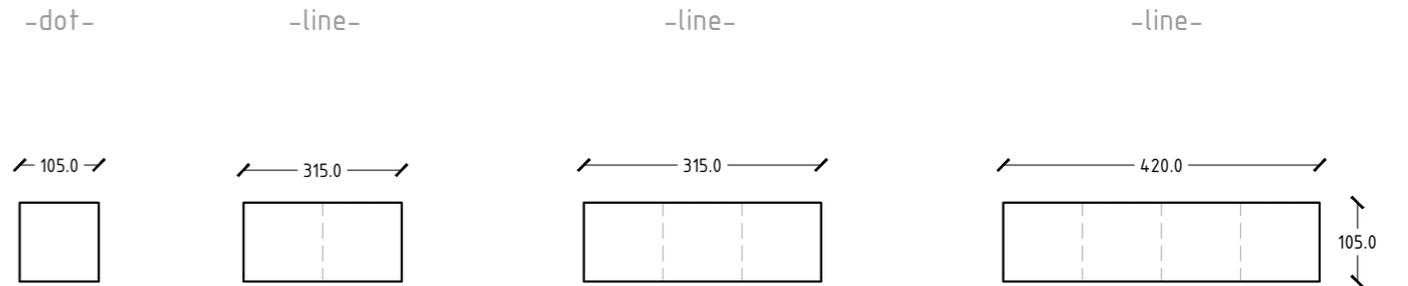
ELEMENTS (PLATES)

- new structural elements (plates) should not create additional new spaces
- they should only enhance the existing spatial qualities of the structure

- planar (2d) approach
- "line" and "dot" approach

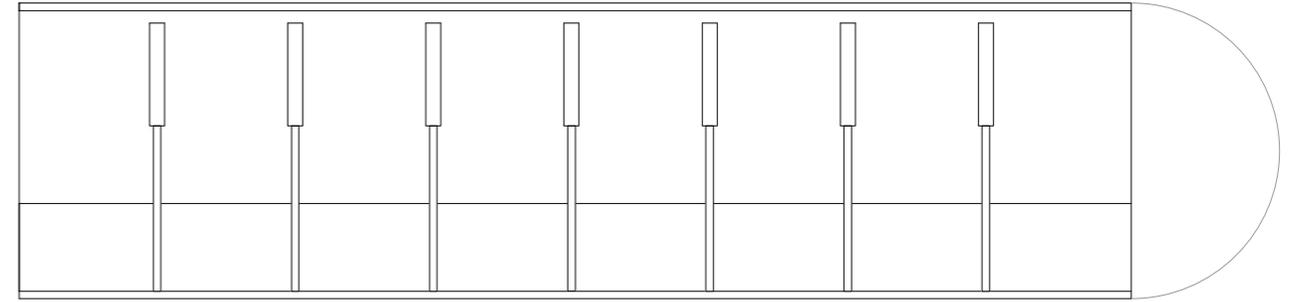


- measurements derived from height reference (h=35cm)
- structural elements (plates)



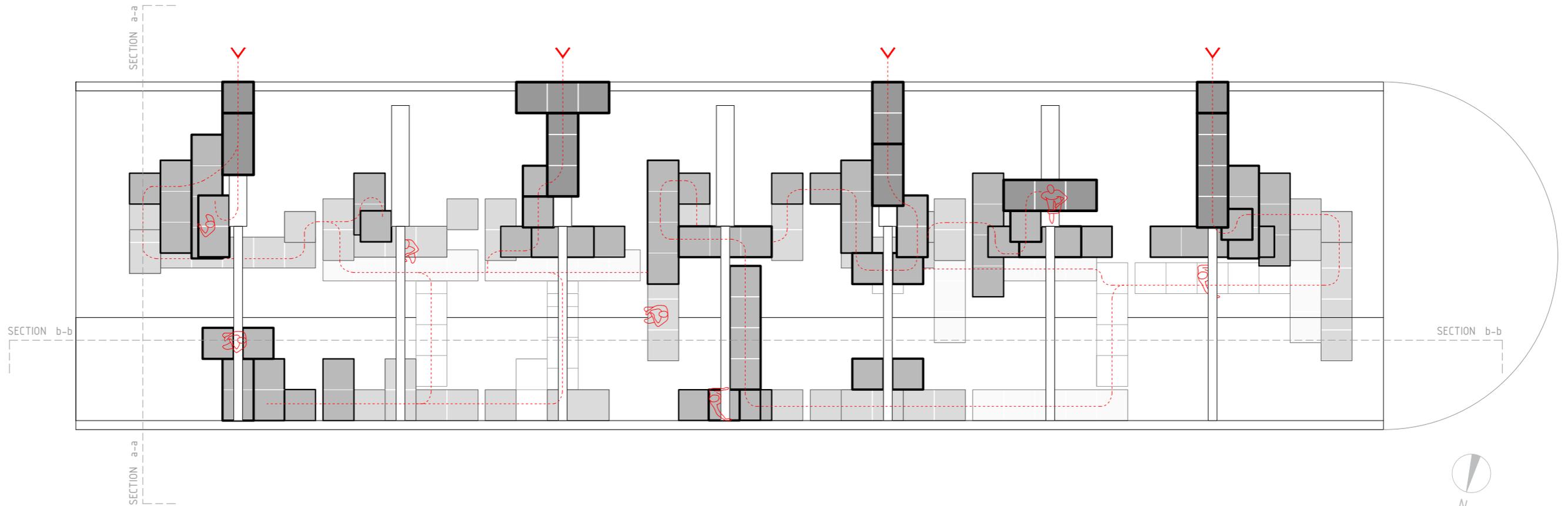
structure...current condition

... m= 1: 250



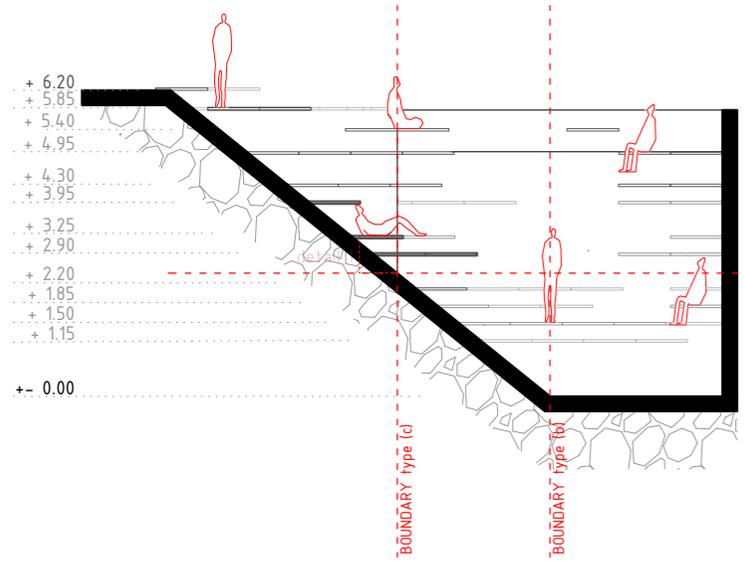
structure  
+ intervention

... m= 1: 125

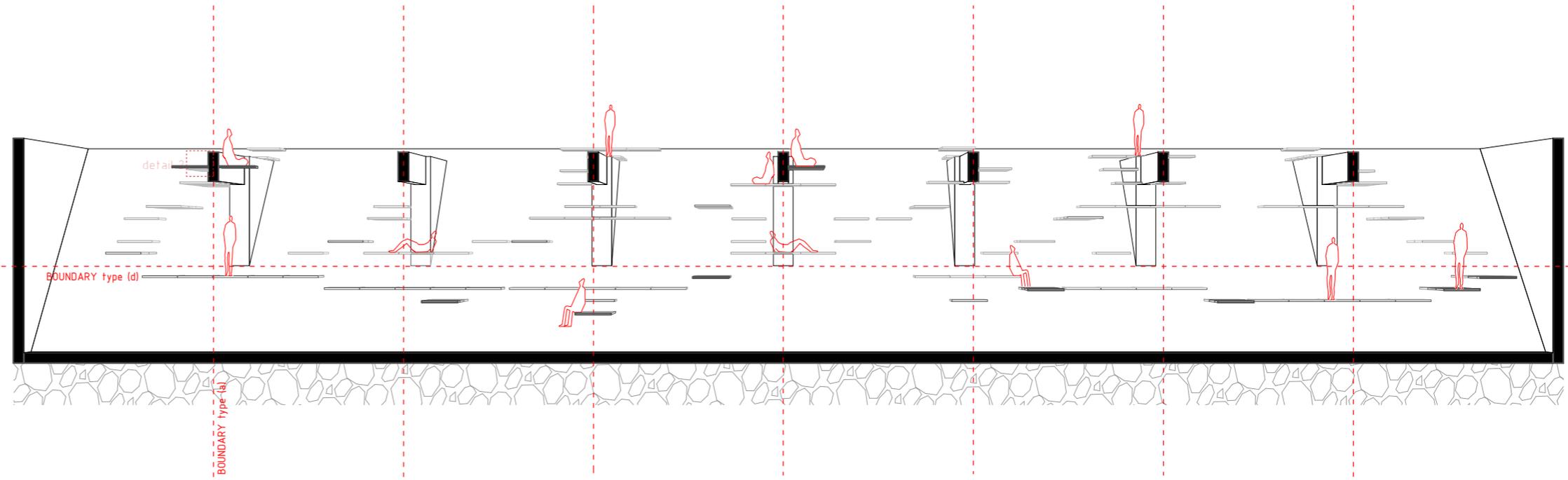


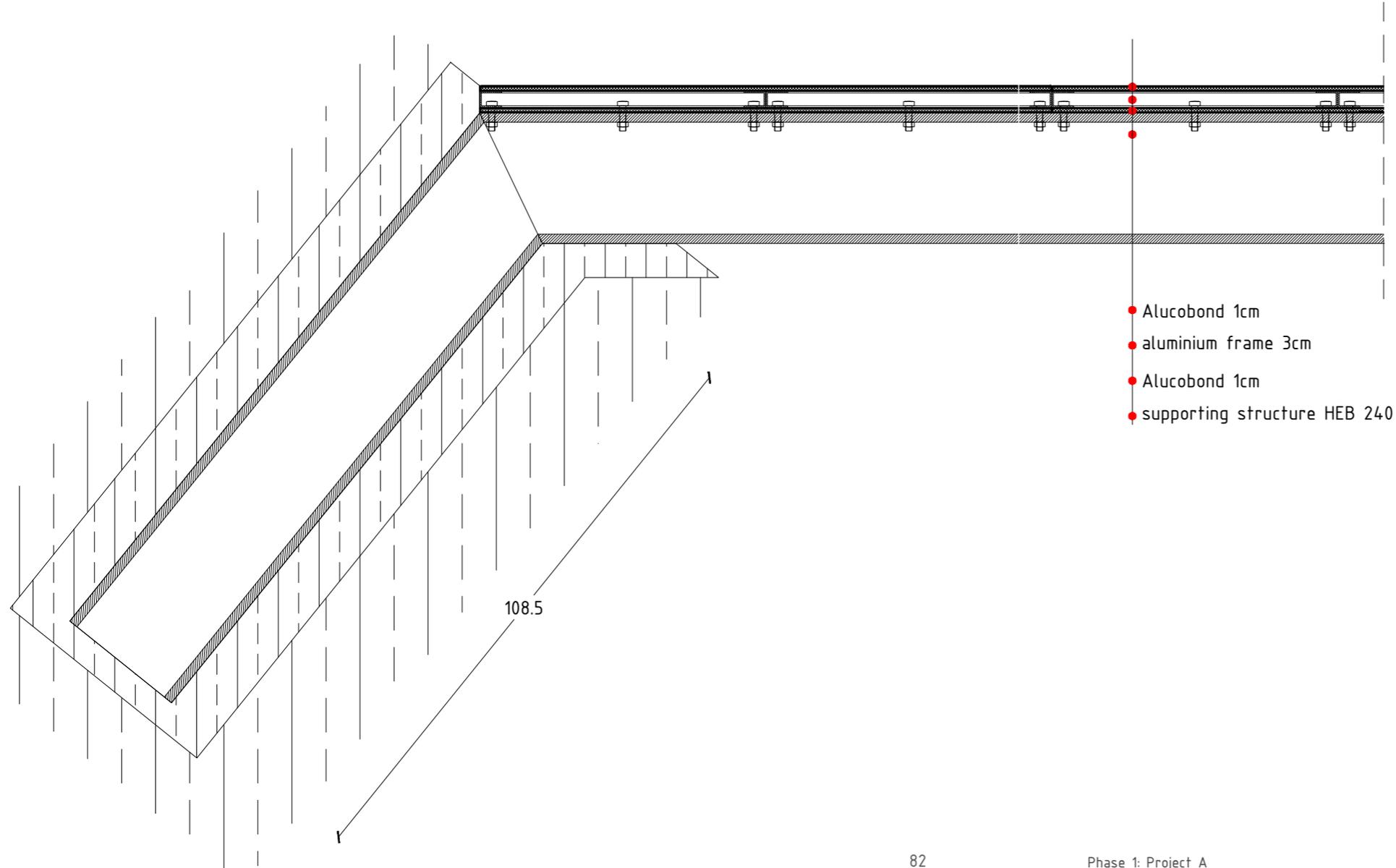
> access  
- - - - - walking route

section a-a ... m= 1: 125

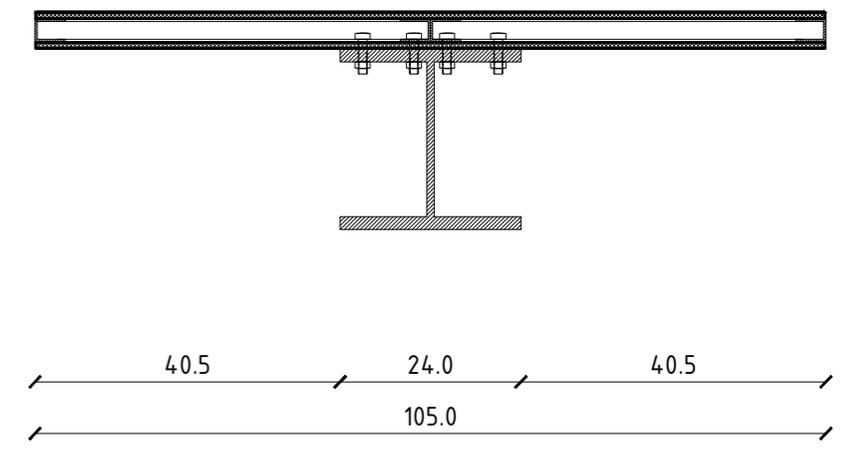


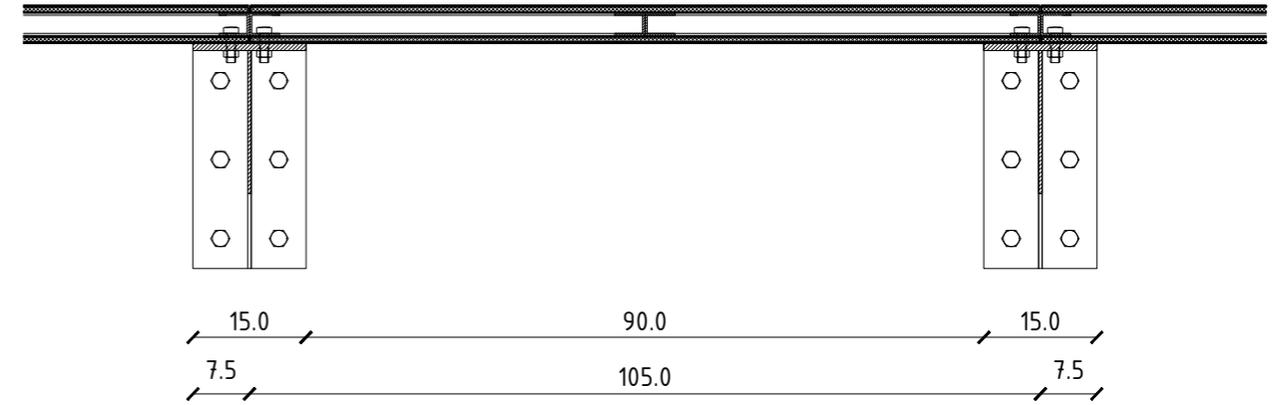
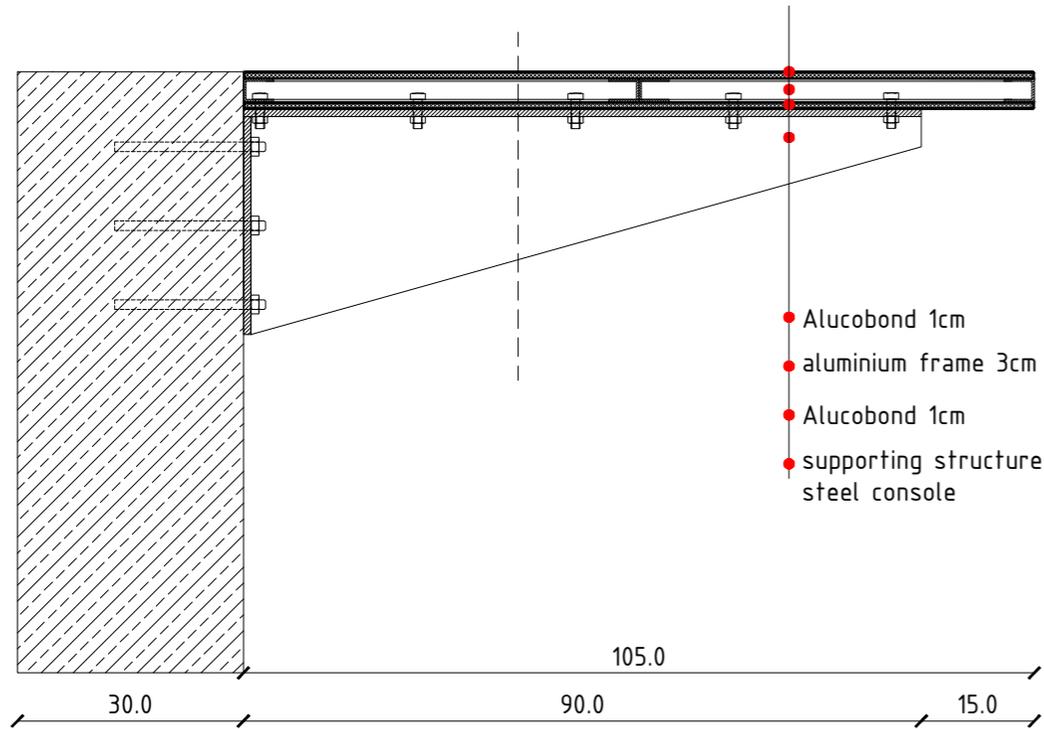
section b-b ... m= 1: 125





- Alucobond 1cm
- aluminium frame 3cm
- Alucobond 1cm
- supporting structure HEB 240







## PROJECT B

Project B is conceived as a type of "hostel". It is not currently possible to spend a night on the island therefore I am bringing this function as a part of the experience. This function is of great importance to fully experience the story this island tells. The idea is for a person to spend only one or two nights there, not more - the goal is not for this island to become the subject of mass tourism.

The prisoners used to sleep in wooden "barracks". There were 120 prisoners per barrack according to Milinko B. Stojanovic (1991)<sup>8</sup>. The measurements of what is presumed to be the remains of the barracks (all of the barracks were destroyed when the camp was closed) suggest that the dimension of one single barrack was 19m x 11.5m. We can therefore calculate that the surface area per prisoner was just 1.82m<sup>2</sup>. The concept takes this measurement of 1.82m<sup>2</sup> and uses it as an initial unit for all the services that a "normal hostel" would offer. Therefore, the "hostel" is designed as a cluster of units, where each unit has a specific function: sleeping, cooking, dining, dressing/changing or bathing. The position of the units can be changed along the rails which are set on the existing floor.

The buildings I have chosen to host this particular function are ones where the roof structure is in a state of deterioration.

A set of rules will be implemented which defines the position of the units and rails inside the different buildings. The roof structure is to be removed in order to secure the space but not to rebuild it; the goal is to feel the outside air, to hear the sound of wind passing through the trees and the rain dropping down the floor. The façade structure acts only as a membrane, framing the space inside.

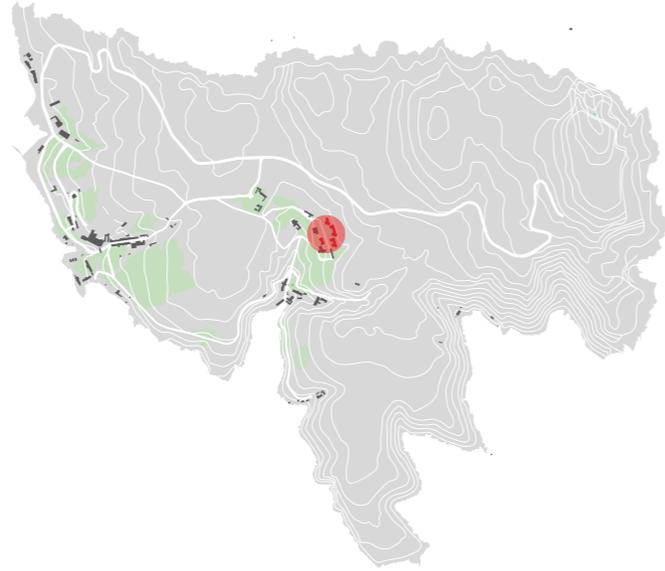




Figure27 Current condition

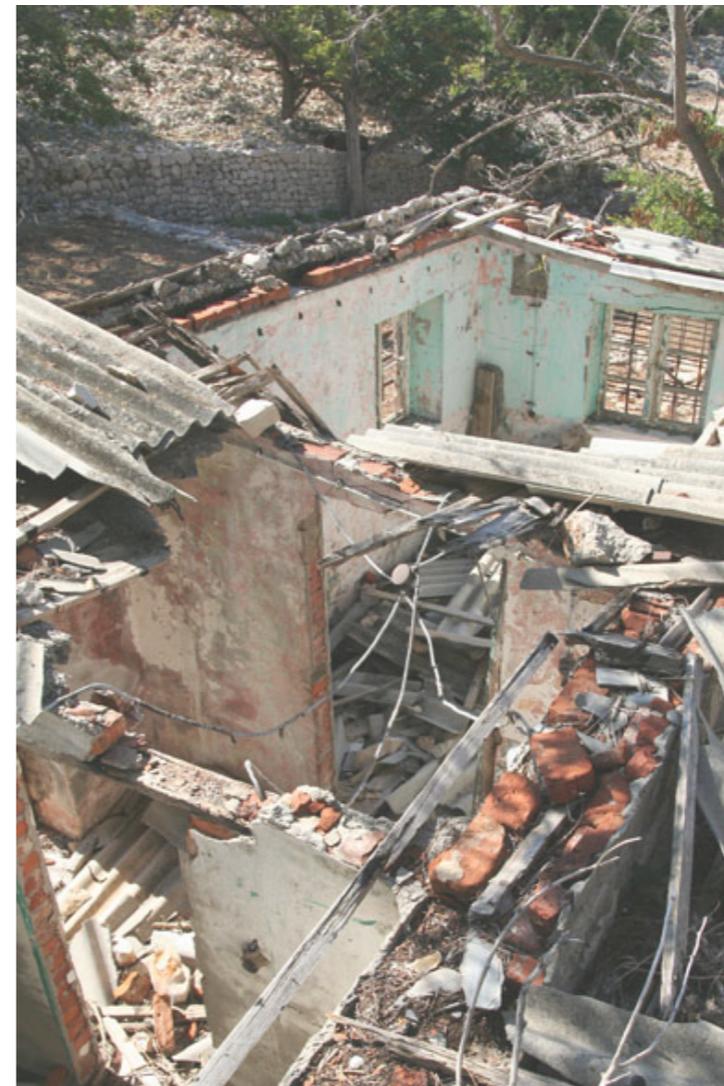


Figure28 Current condition

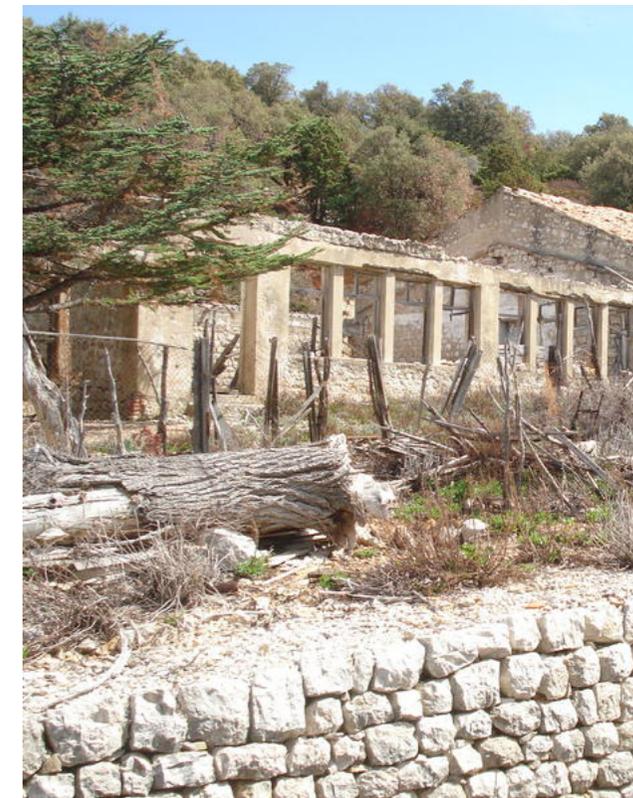
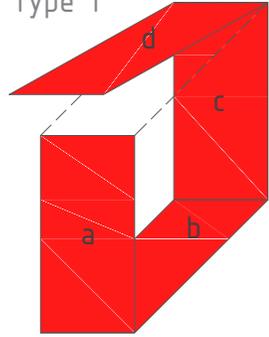


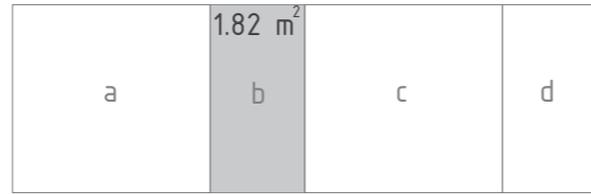
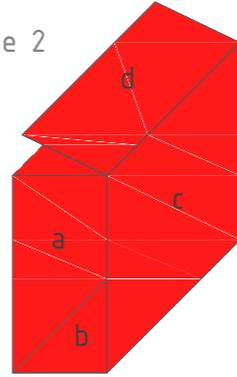
Figure29 Current condition

unit (box) definition

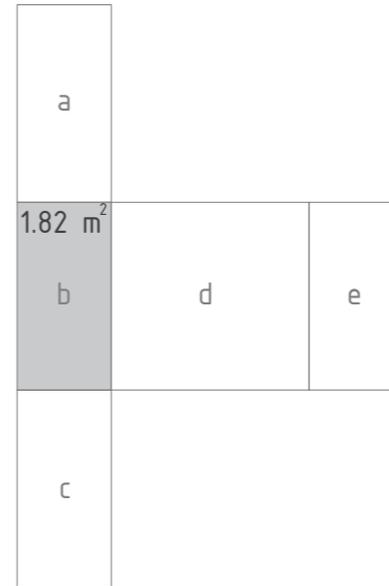
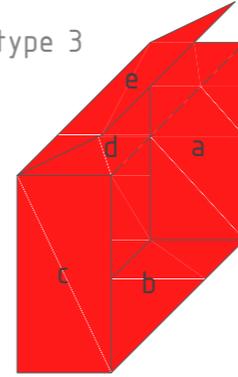
folding type 1



folding type 2

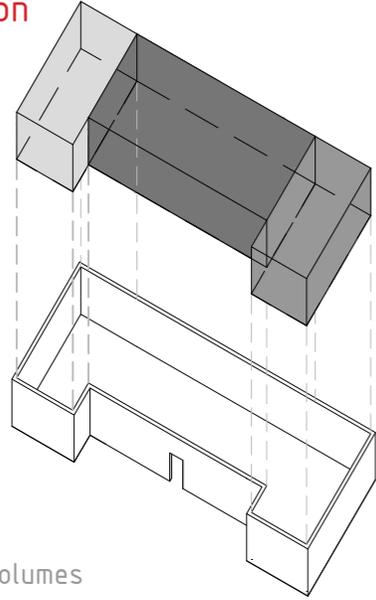


folding type 3



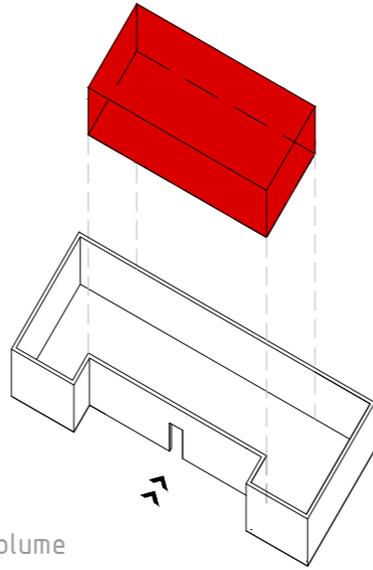
system definition

step (1)



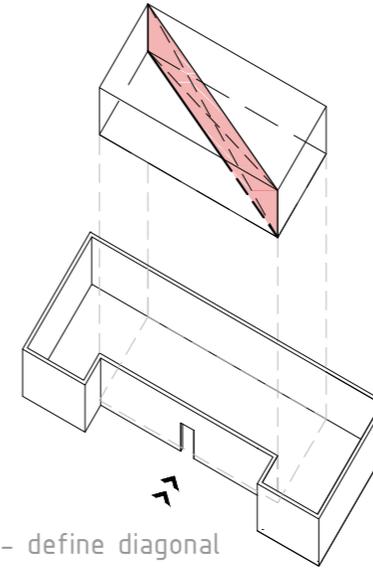
define separate volumes

step (2)



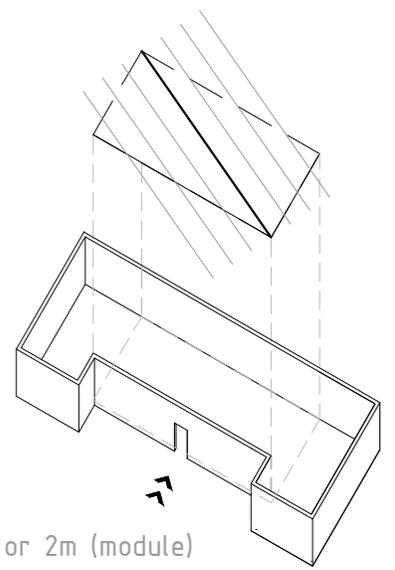
define entrance volume

step (3)



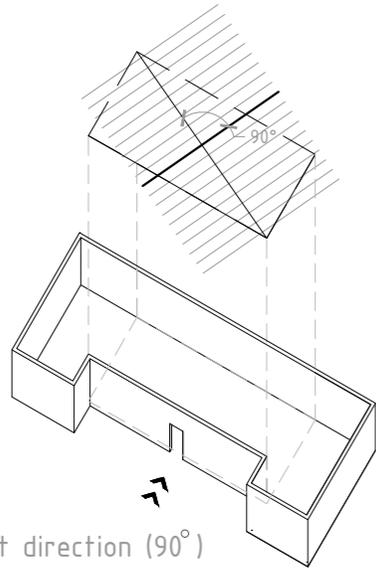
entrance volume - define diagonal

step (4)



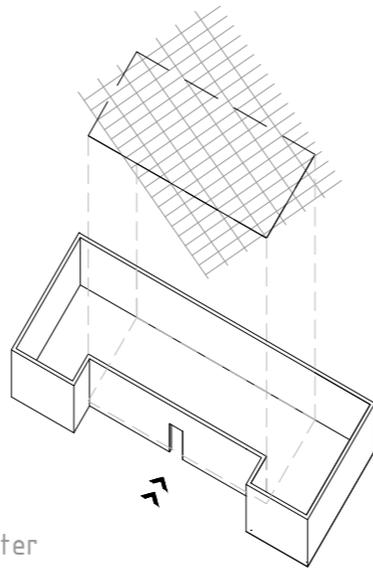
offset diagonal 1 or 2m (module)

step (5)



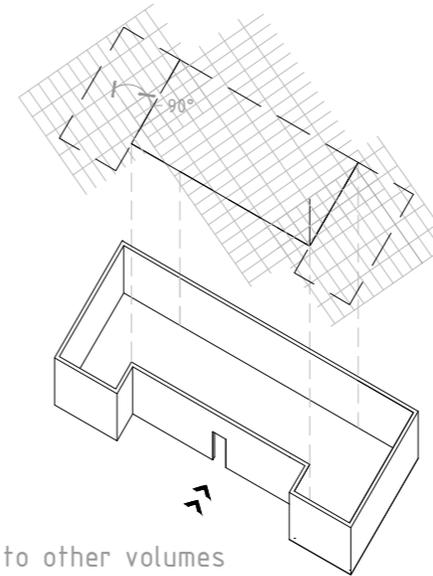
offset in different direction (90°)

step (6)



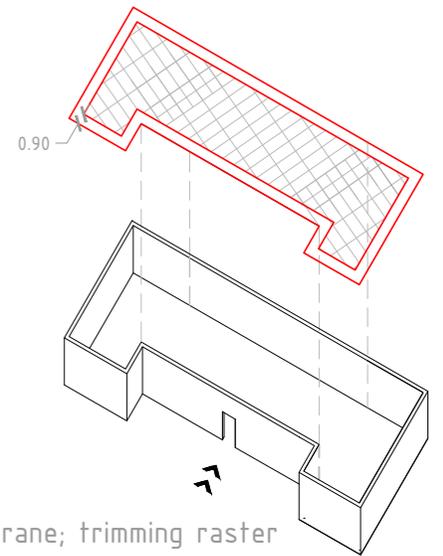
union of lines=raster

step (7)



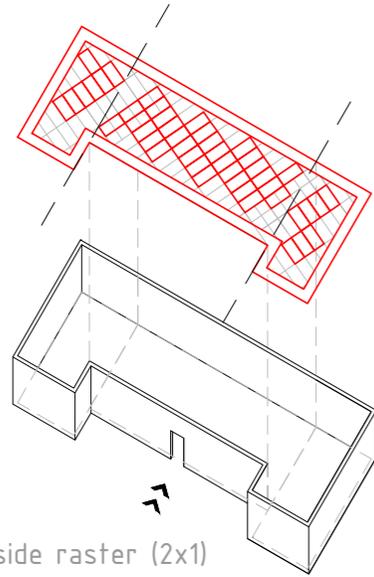
extend raster to other volumes

step (8)



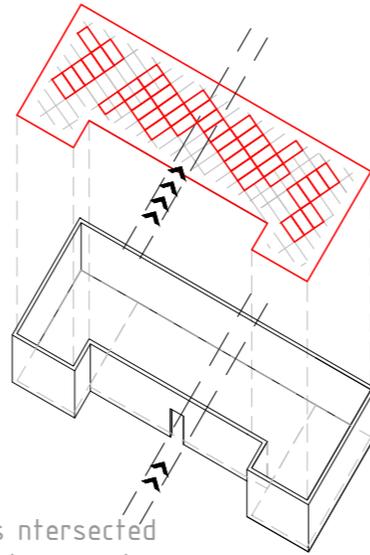
creating membrane; trimming raster

step (9)



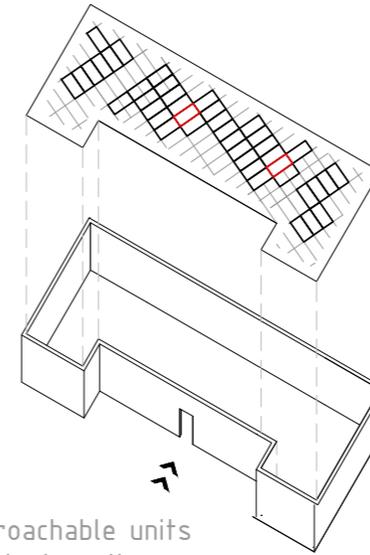
inserting units inside raster (2x1)

step (10)



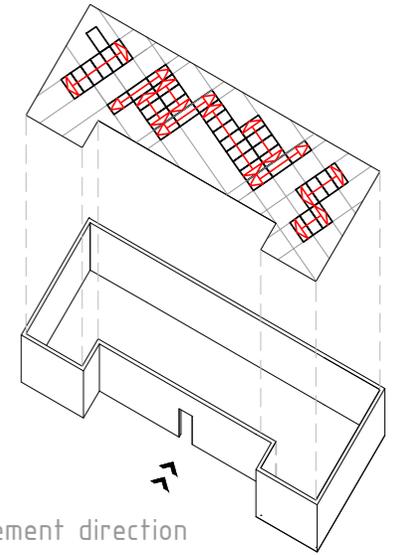
first row of units intersected by entrance lines is erased

step (11)



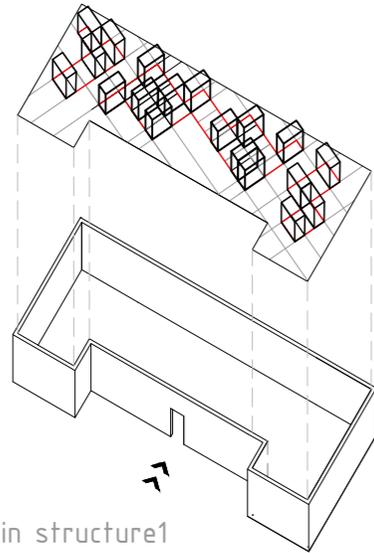
-detecting unapproachable units  
-deleting the obstacle units

step (12)



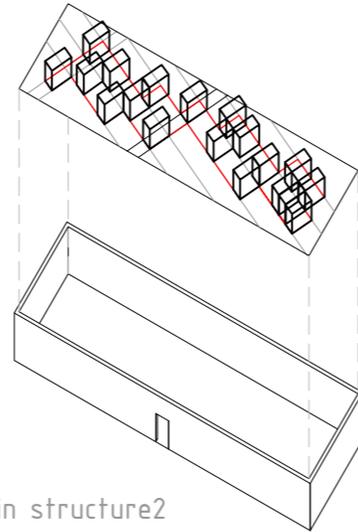
defining the movement direction

step (13)



example of units in structure1

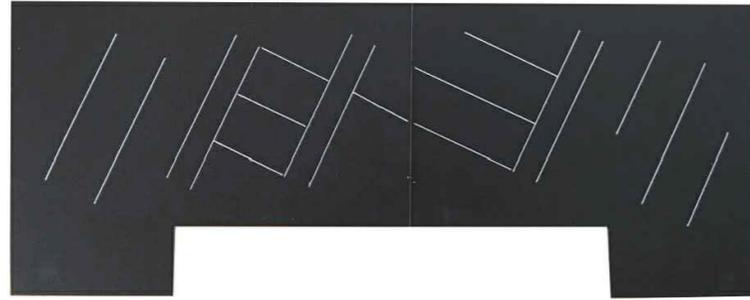
example 2



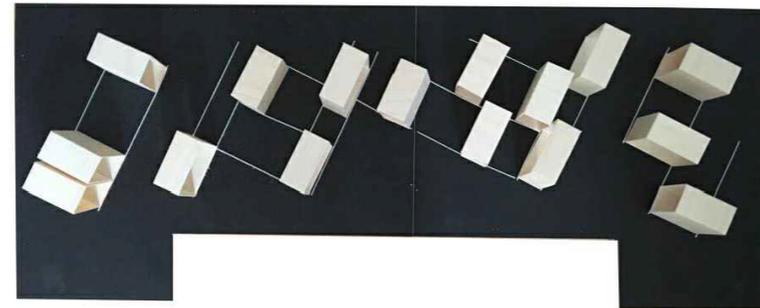
example of units in structure2

system display

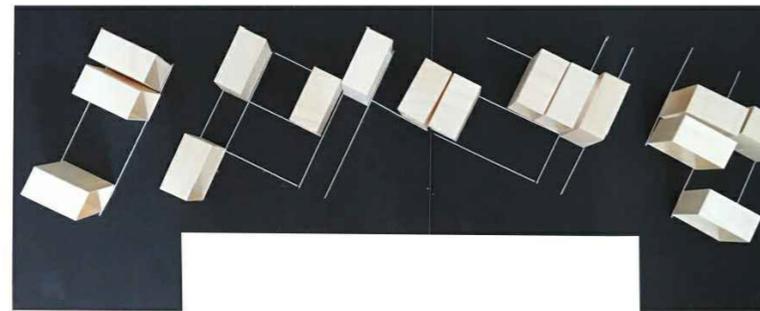
rails



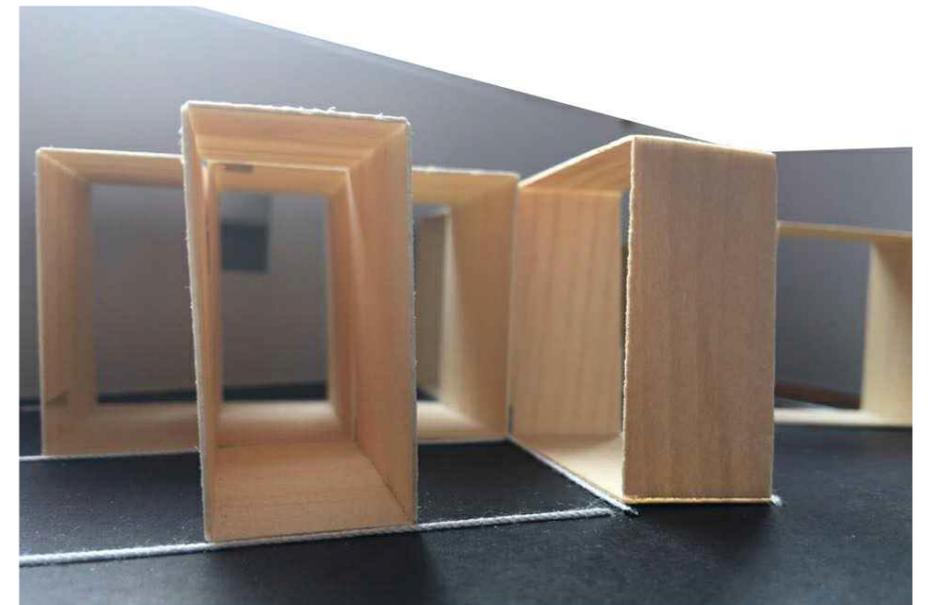
units: scenario 1



units: scenario 2

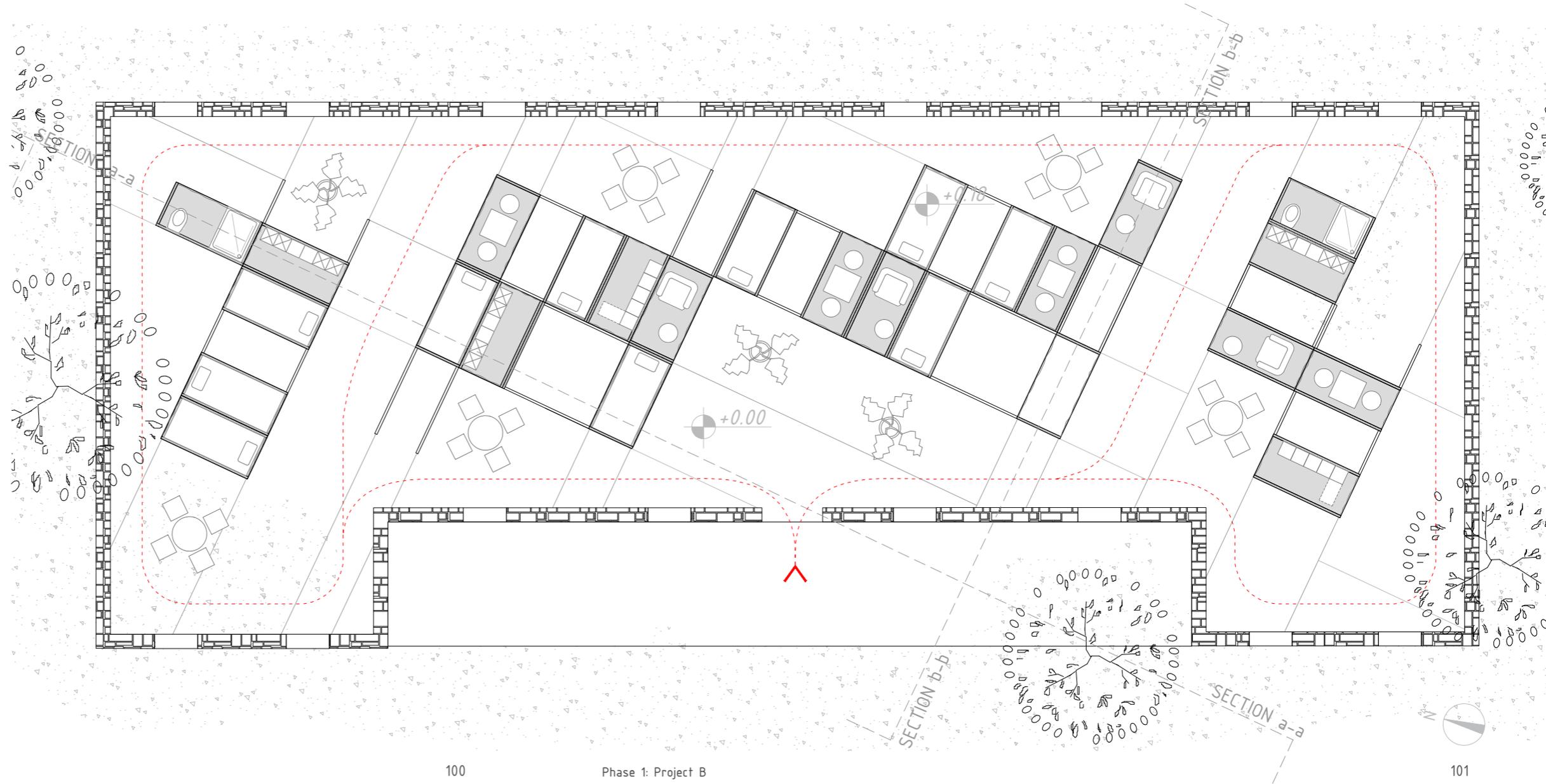
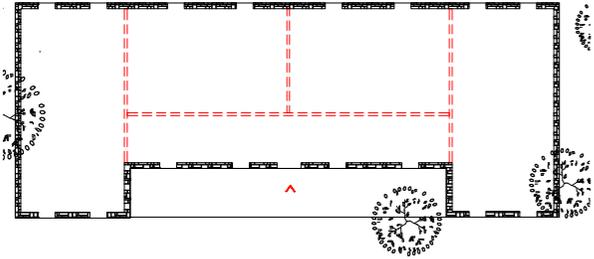


model photographs

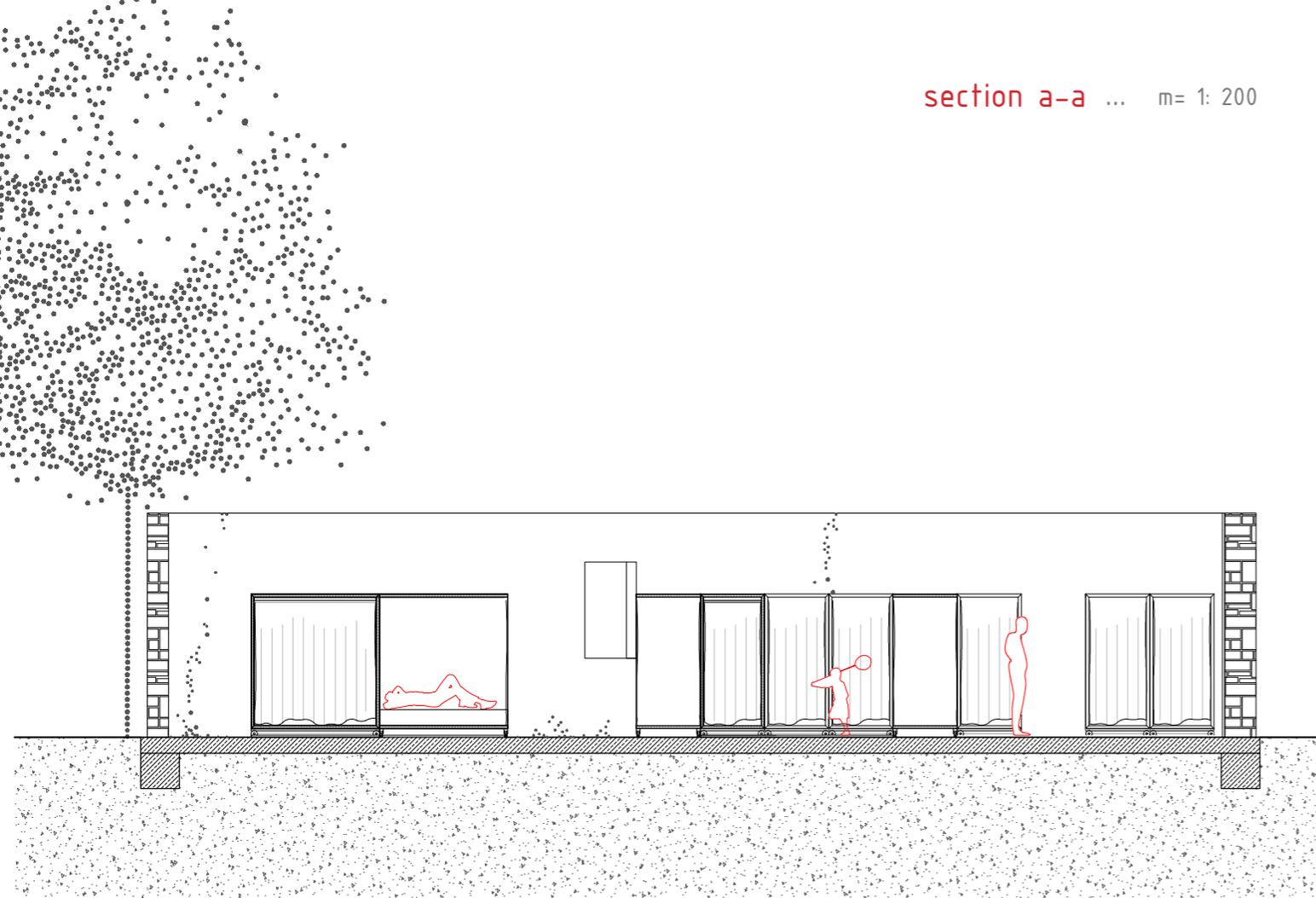


building...current condition ... m= 1: 400

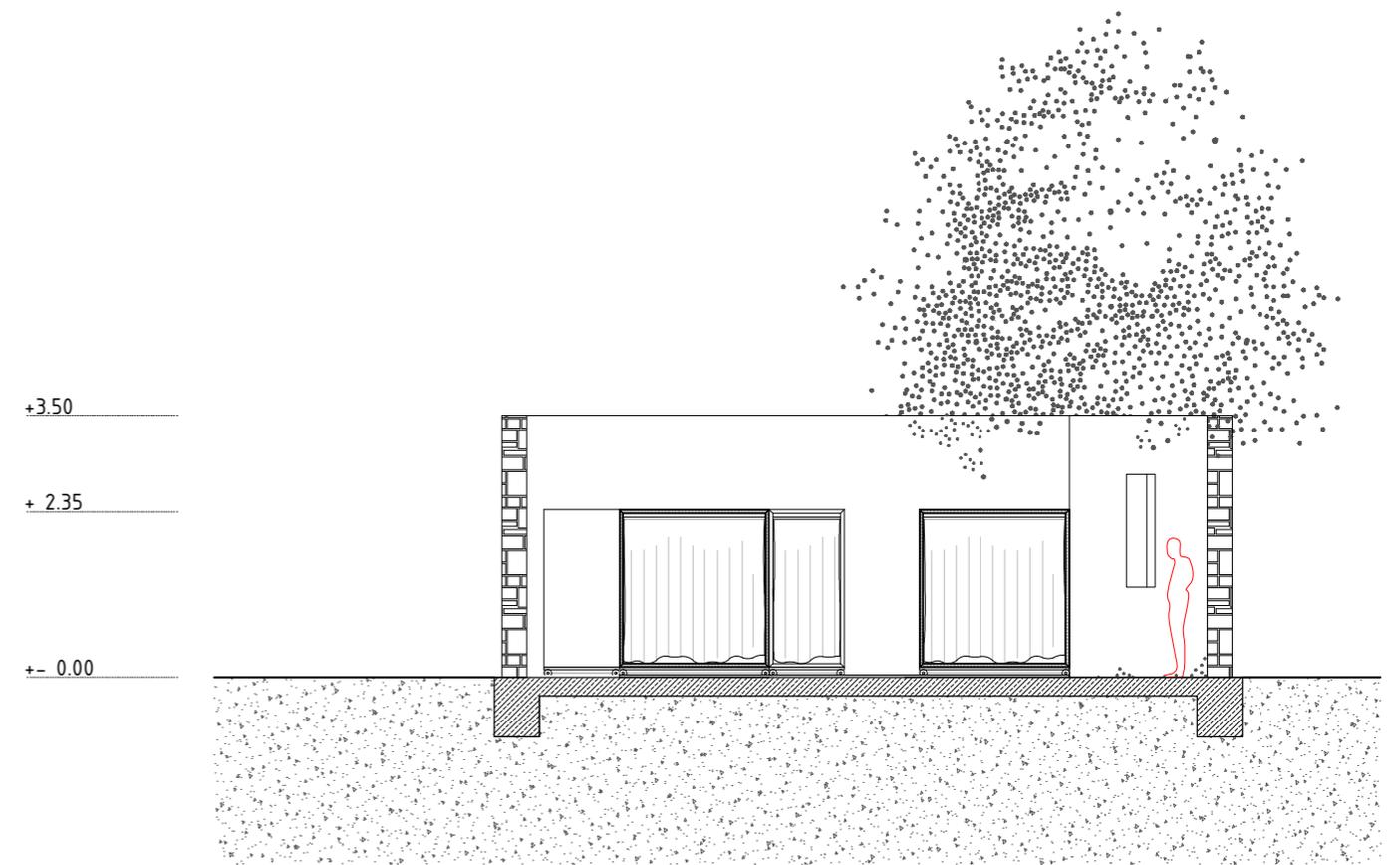
building + intervention ... m= 1: 100



section a-a ... m= 1: 200



section b-b ... m= 1: 200



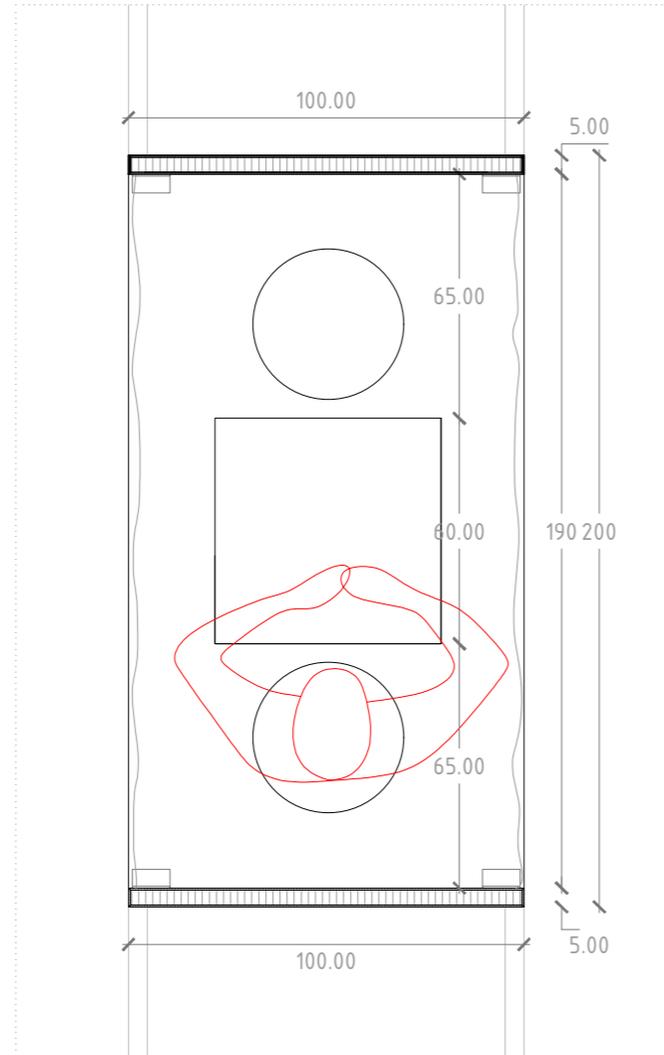
# units (boxes) floor plan

m= 1 : 20

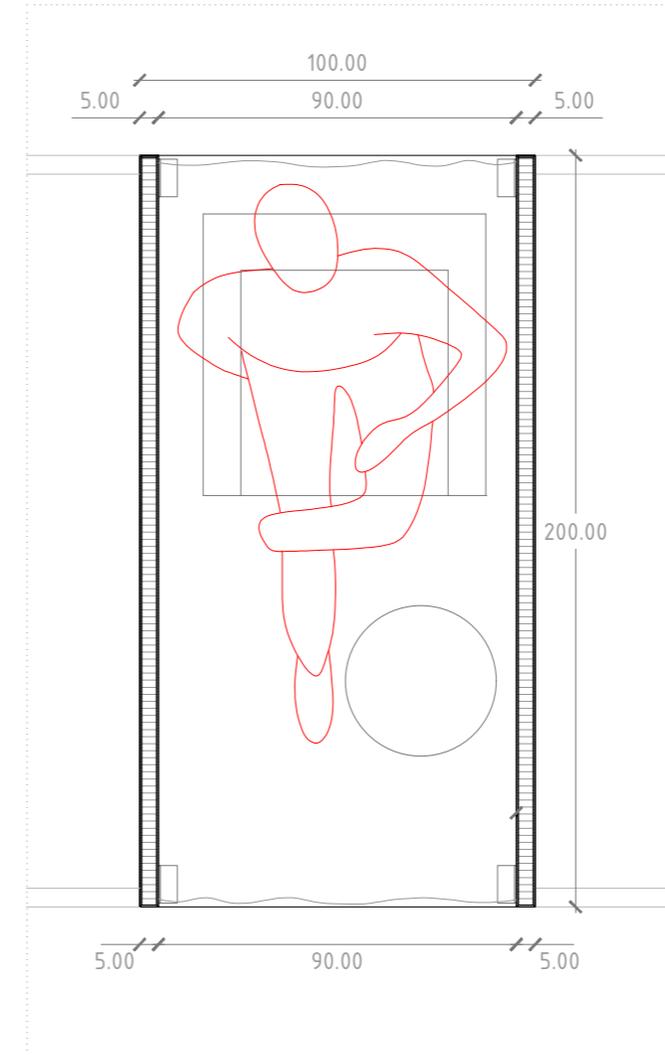
type a: inserting furniture

- dining box
- leisure box
- sleeping box

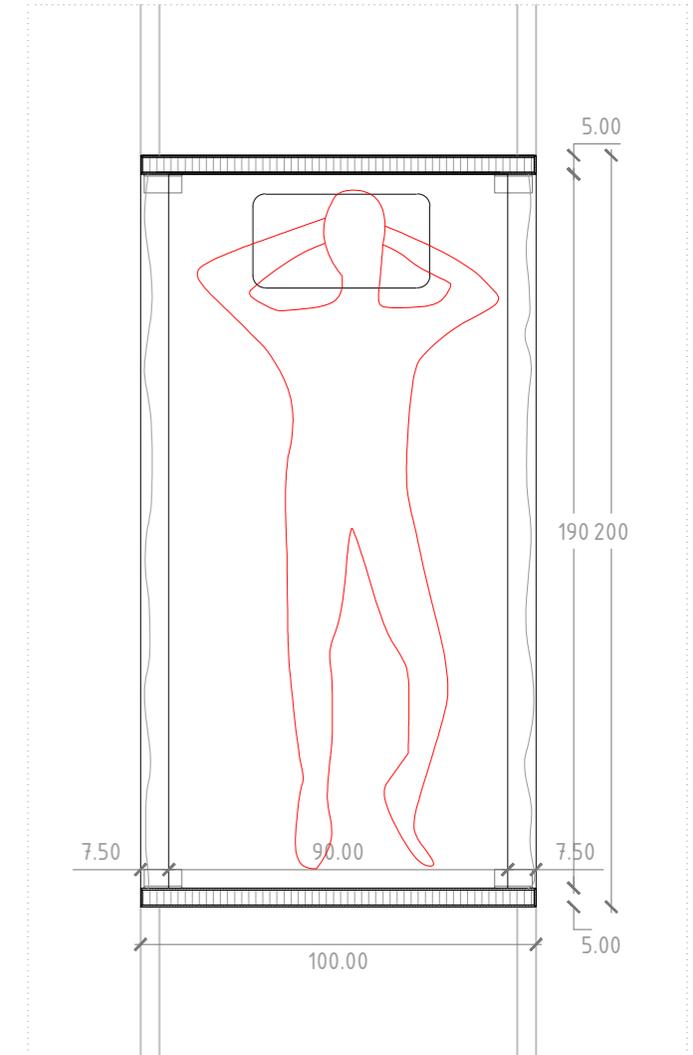
### dining box



### leisure box



### sleeping box



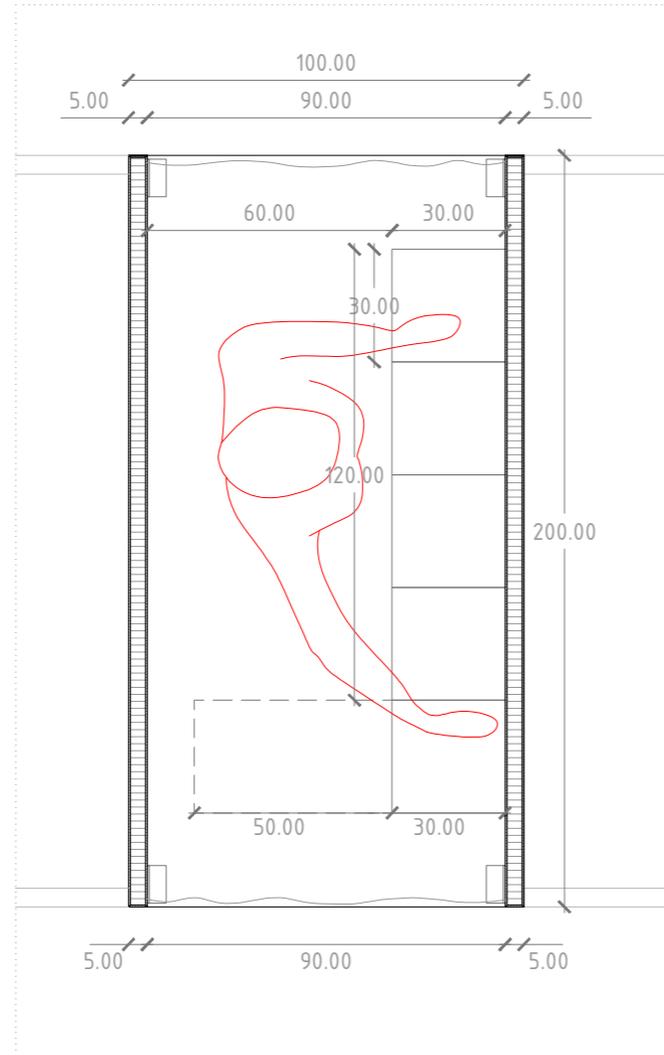
# units (boxes) floor plan

m= 1 : 20

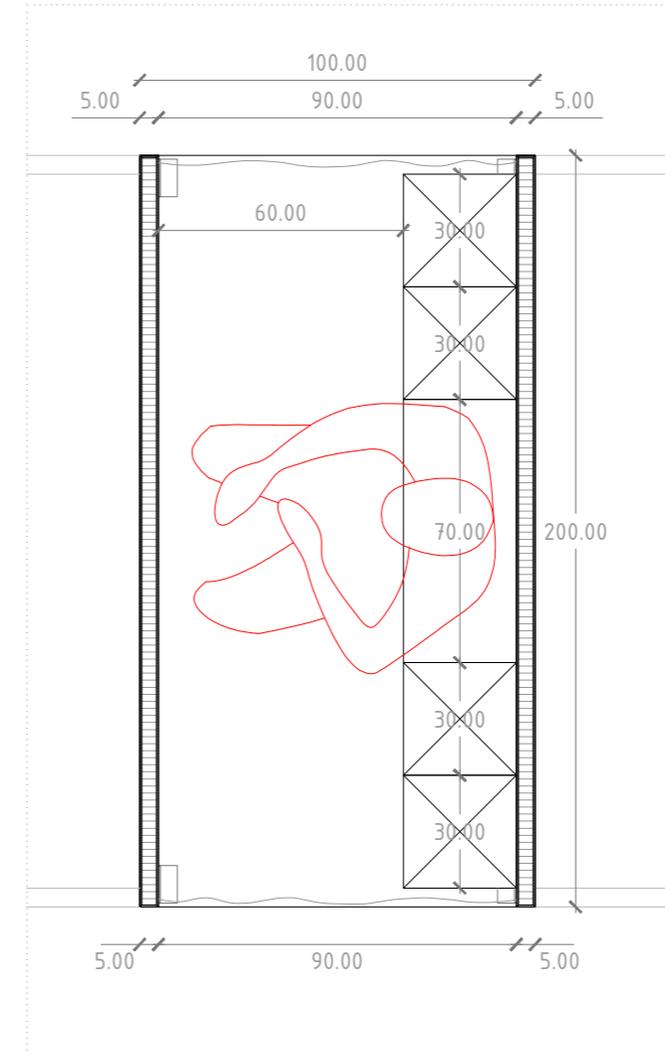
type **b**: fixed furniture

- kitchen box
- lockers box
- bathroom box

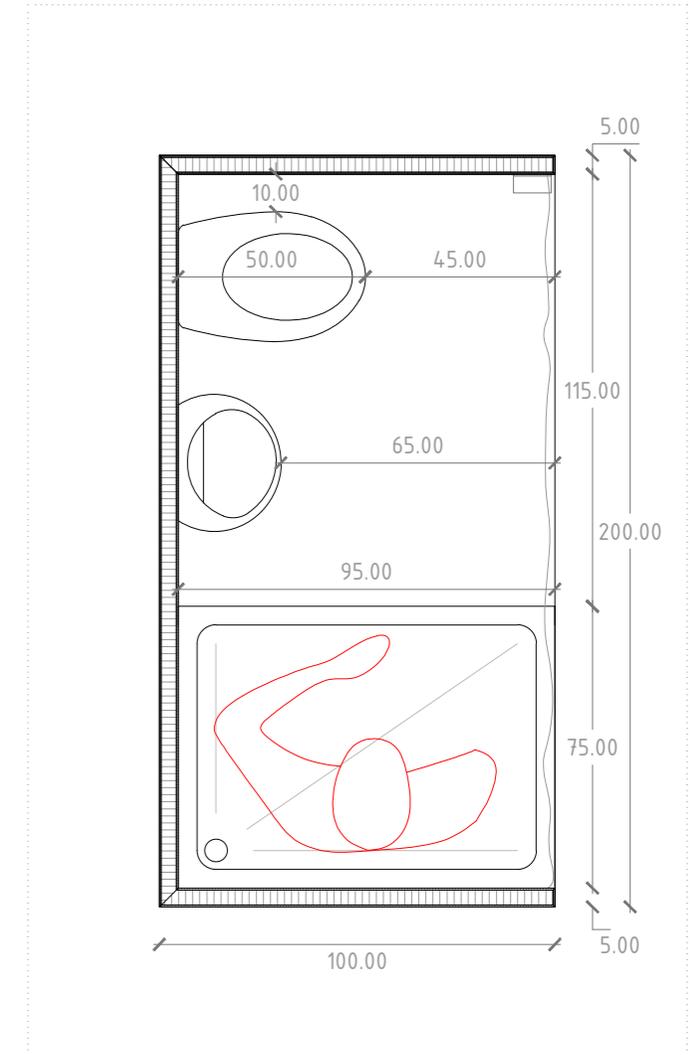
### kitchen box



### lockers box



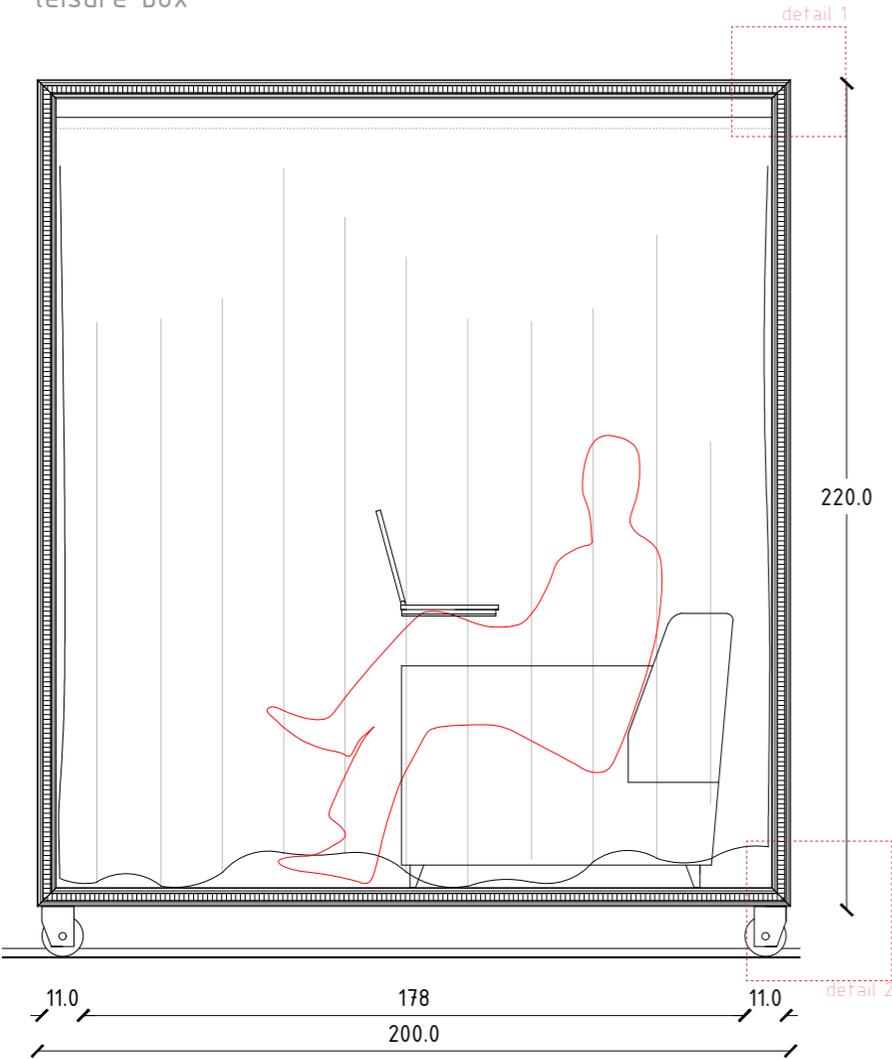
### bathroom box



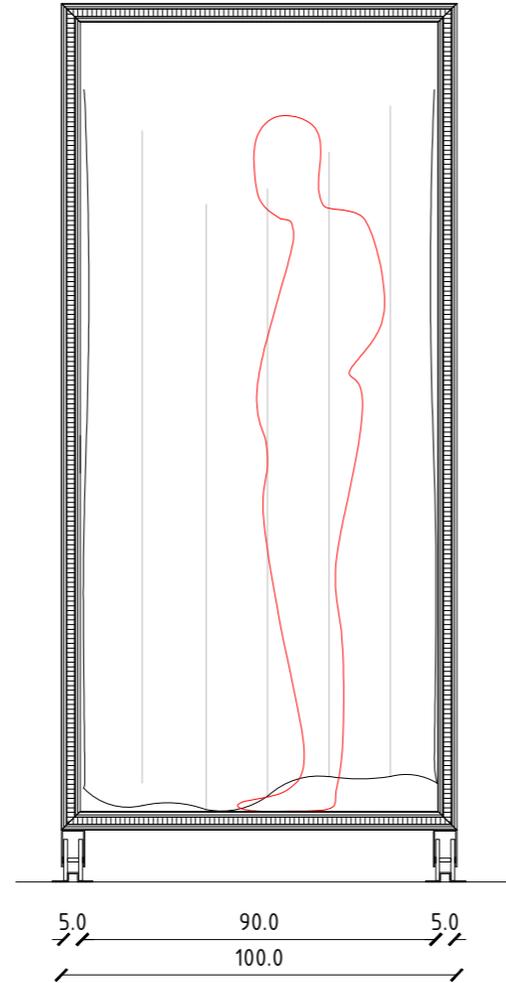
units (boxes) section

m= 1 : 25

leisure box



storage/lockers box



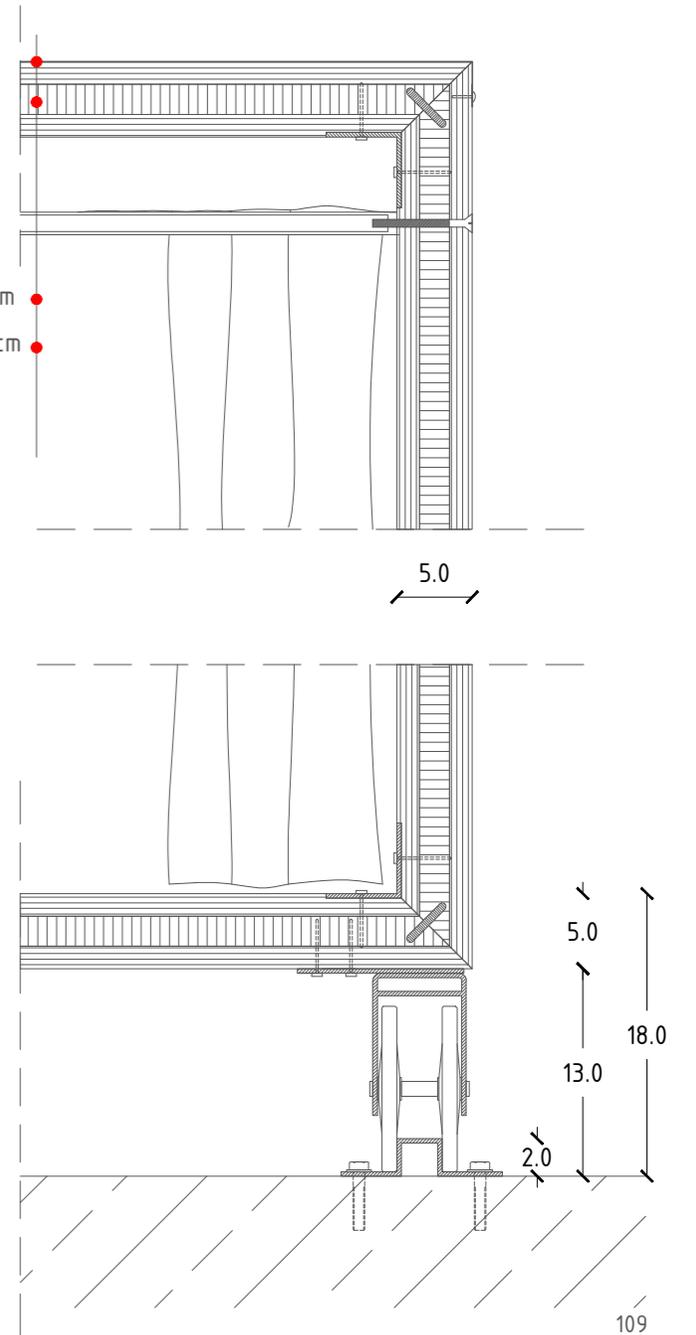
detail 1

m= 1 : 5

detail 2

m= 1 : 5

sheet metal 0.07 cm  
glued-laminated timber 5.0cm





## PROJECT C

It is intended that Project C, on the one hand, serves as a museum and a library, as a symbol of remembrance to the victims of the political prison, and on the other, to offer new potentials for the usage of the existing structures.

This project is located in the area that used to function as a working area.

The northern part of the street is in a higher level of decay, and the typology of the way it was constructed indicates that the original (construction of the buildings dates from the earlier period of the camp.

The facade of this part of the street displays buildings as separate objects, but the volumes are in fact connected to one another by a small staircase.

The intervention acts as a "coulisse"/ theatrical scenery for the existing structure. The connection of the buildings from the "inside" is now comprehensible on the "outside" as well. A new continuous corridor is created on the second level of the volumes, allowing views and perspectives onto the existing structure that were not previously possible. The first level brings a new set of functions that can be expanded into the old structure.

To enhance the idea of a "coulisse", the facade of the intervention consists of vertical corten panels placed in different density. The positioning of the vertical lines creates a new rhythm, alternating between empty and full lines. The view from the street to the inside of the existing buildings remains, but is now framed.





Figure30



Figure31



Figure32

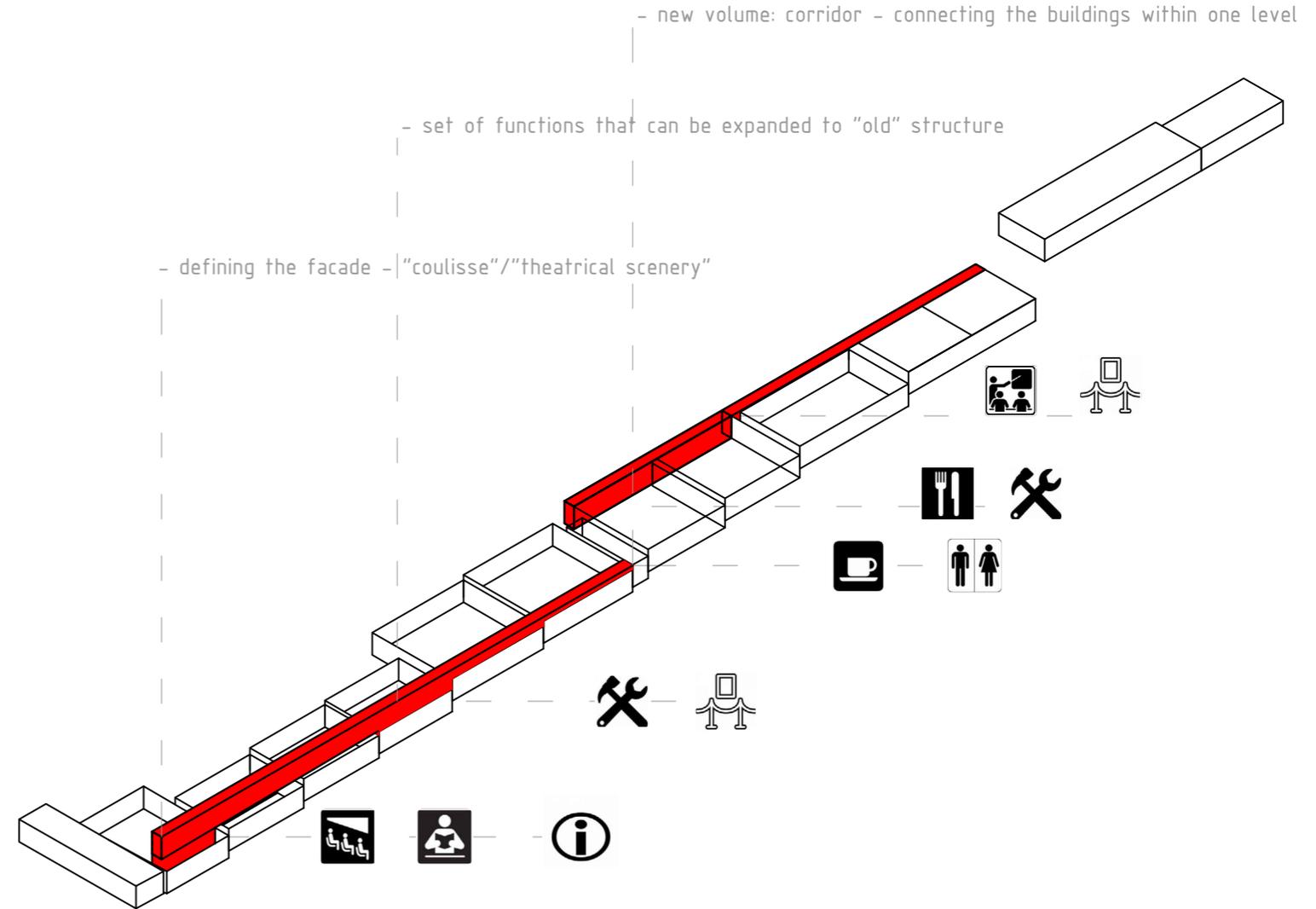
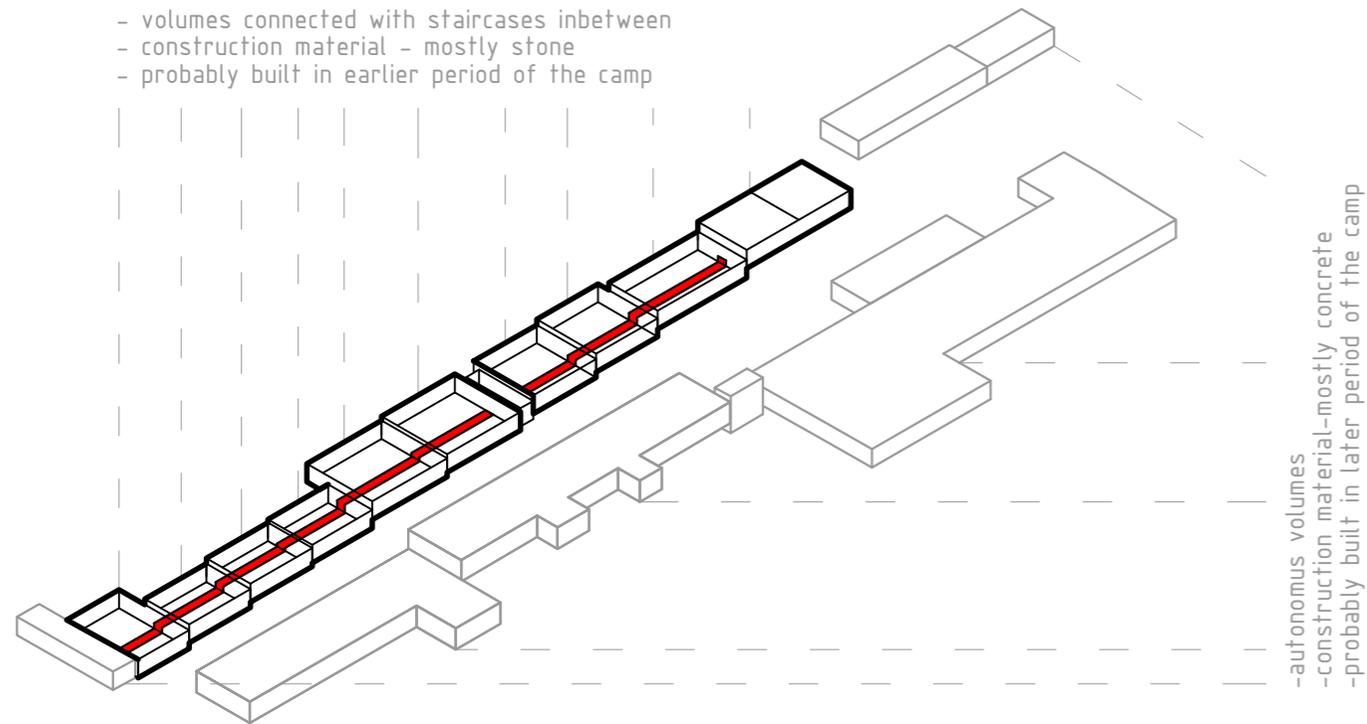


Figure33



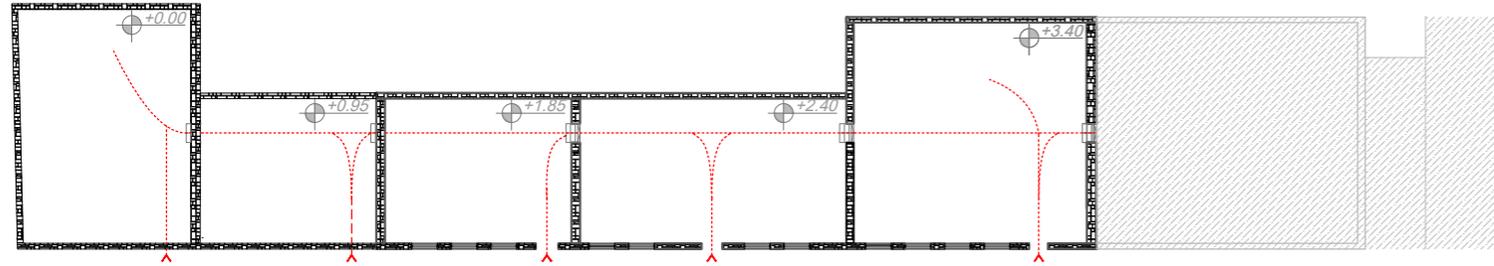
Figure34

# Street analysis ... existing structures and current potential



## structure...current condition

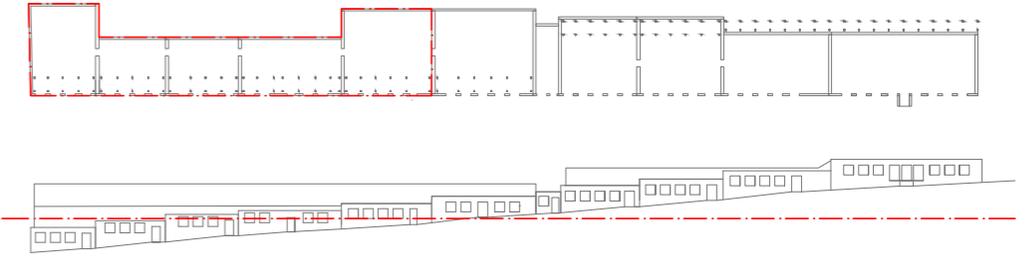
... m= 1: 400



> access

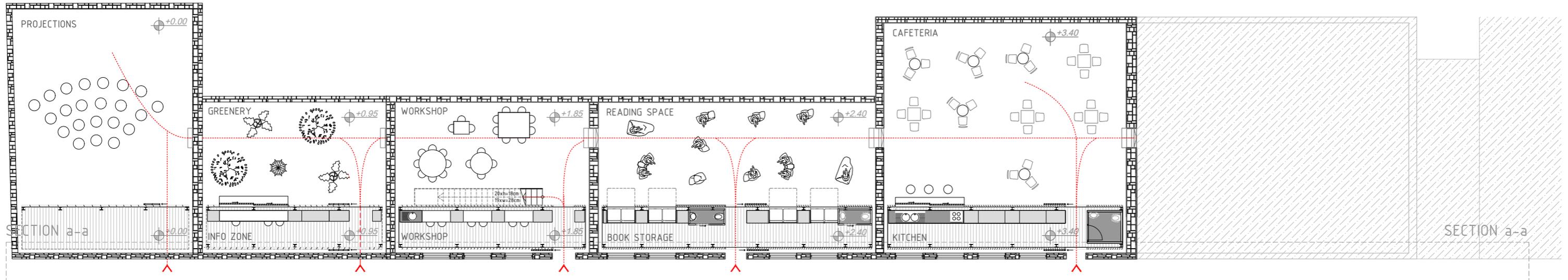
--- walking route

cutting plane h= +3.40



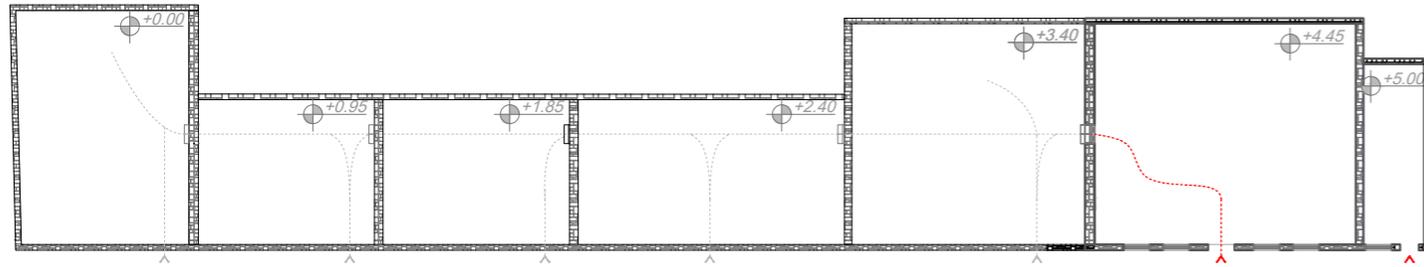
## structure + intervention

... m= 1: 200



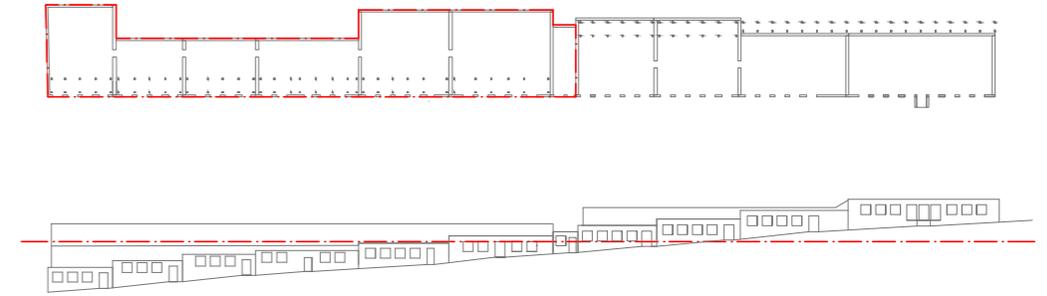
## structure...current condition

... m= 1: 400



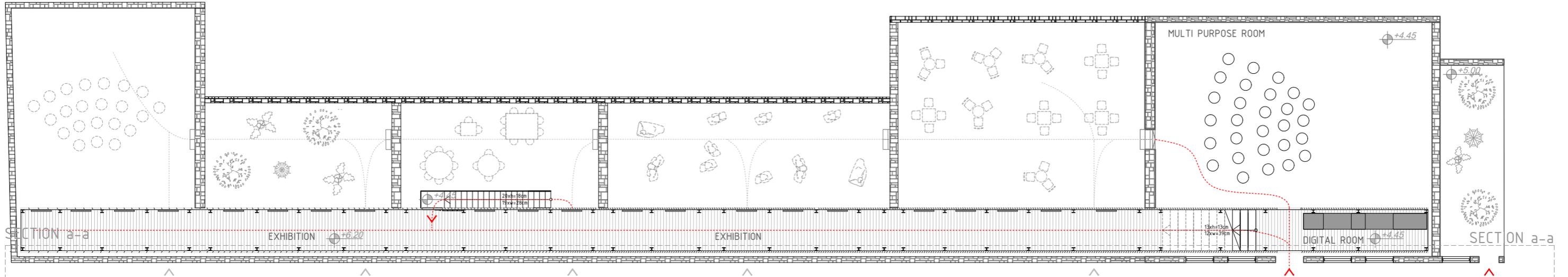
- > access
- > access (level below)
- ..... walking route
- ..... walking route (level below)

cutting plane h= +4.45



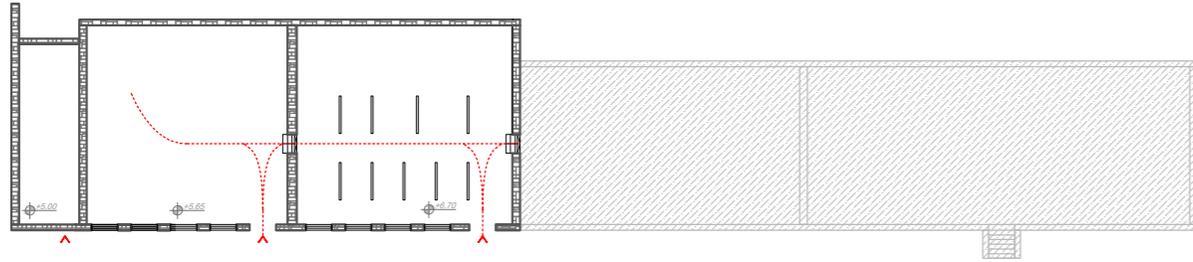
## structure + intervention

... m= 1: 200



## structure...current condition

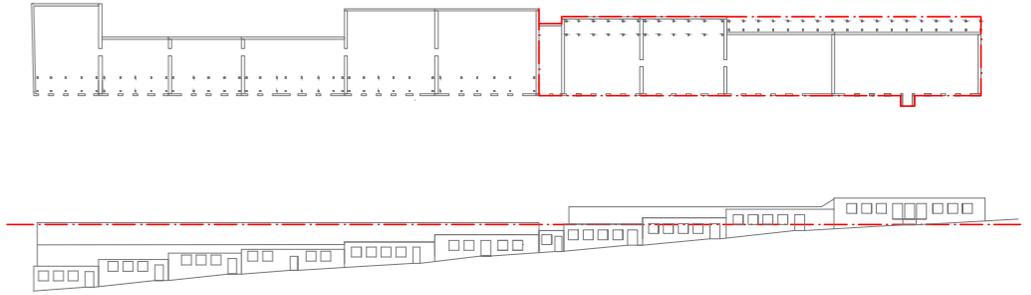
... m= 1: 400



- > access
- walking route

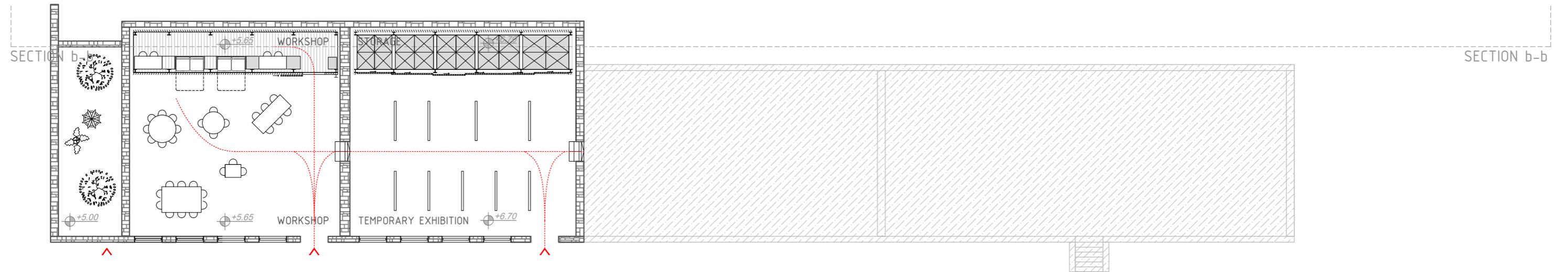


cutting plane h= +6.70



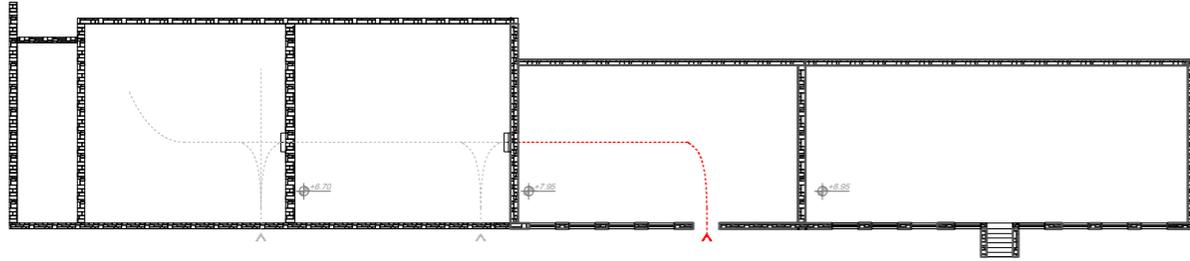
## structure + intervention

... m= 1: 200



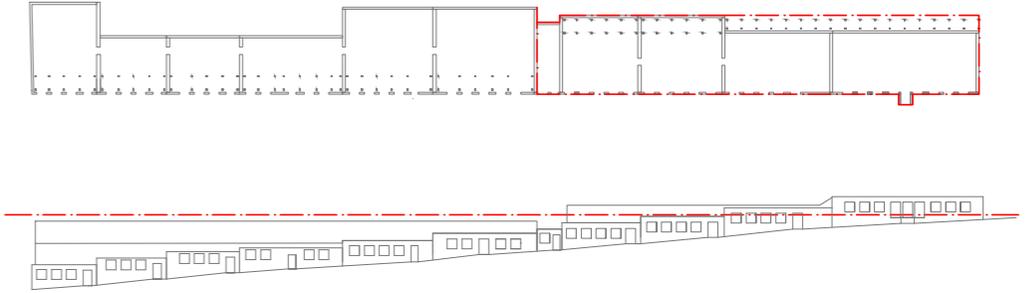
## structure...current condition

... m= 1: 400



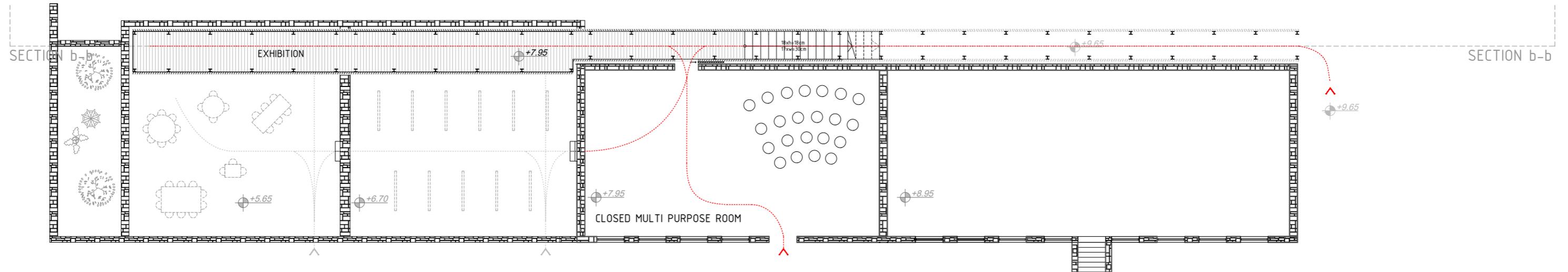
- > access
- > access (level below)
- ..... walking route
- ..... walking route (level below)

cutting plane h= +8.95



## structure + intervention

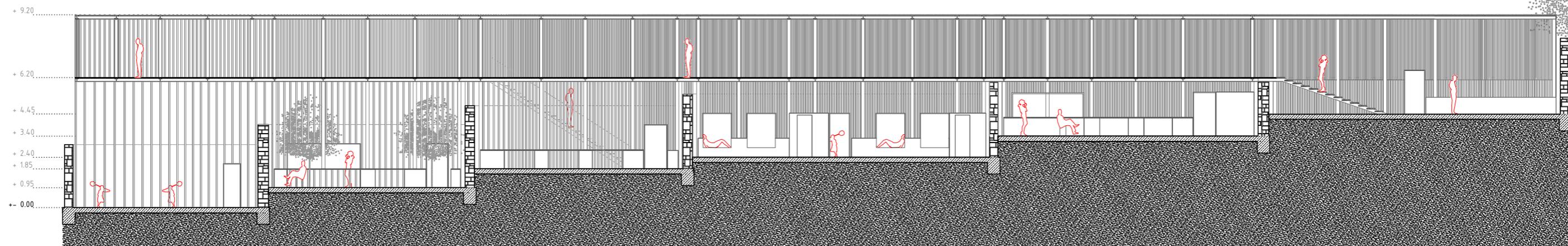
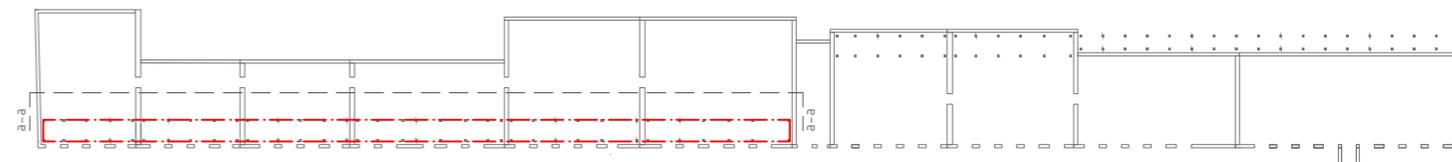
... m= 1: 200



section a-a

... m= 1: 200

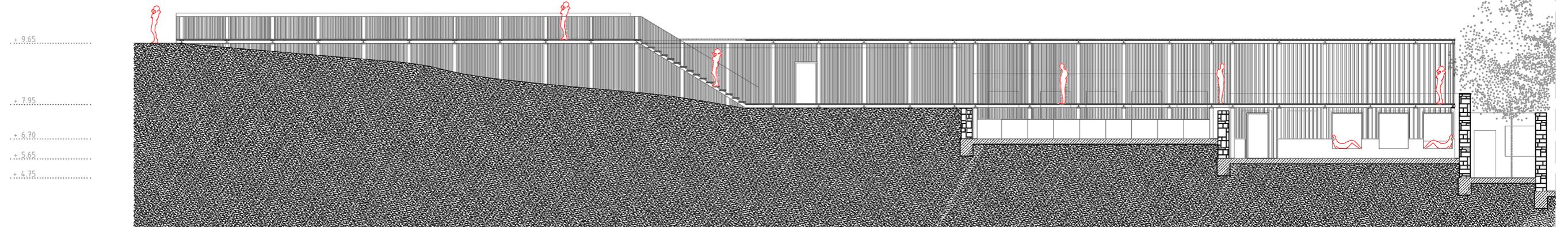
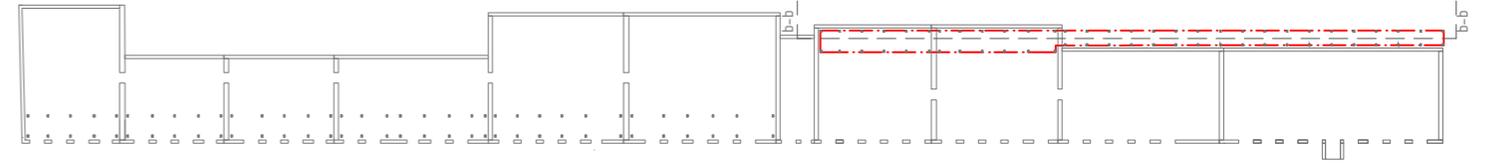
display of the cutting section in the existing structure



section b-b

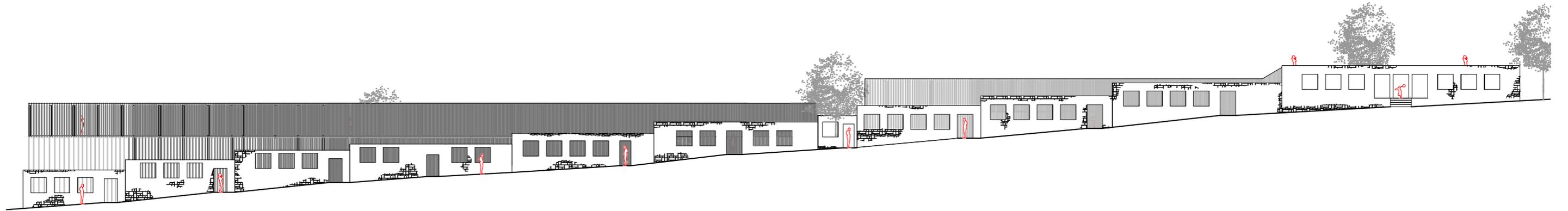
... m= 1: 200

display of the cutting section in the existing structure



# south facade

... m= 1: 350

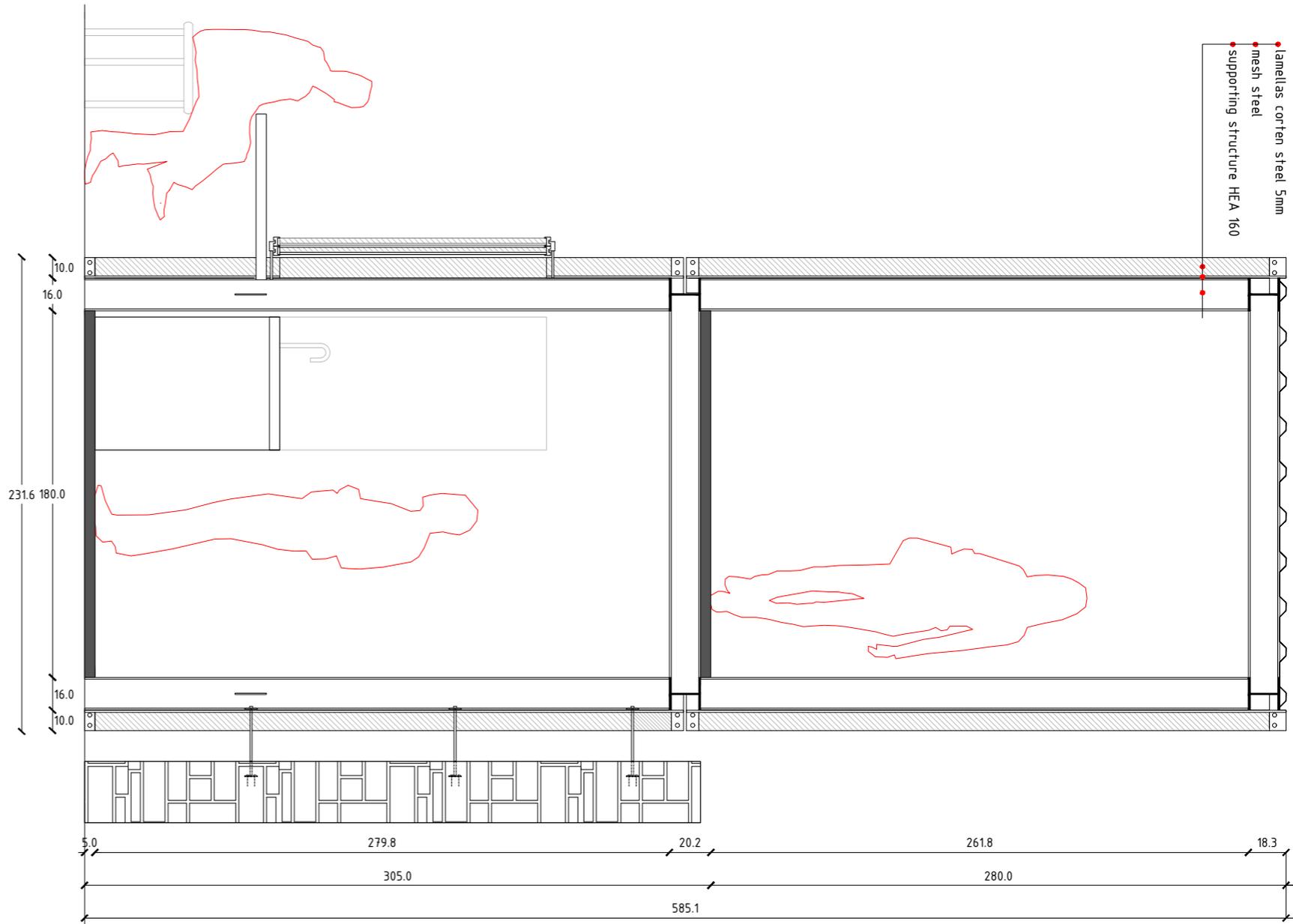
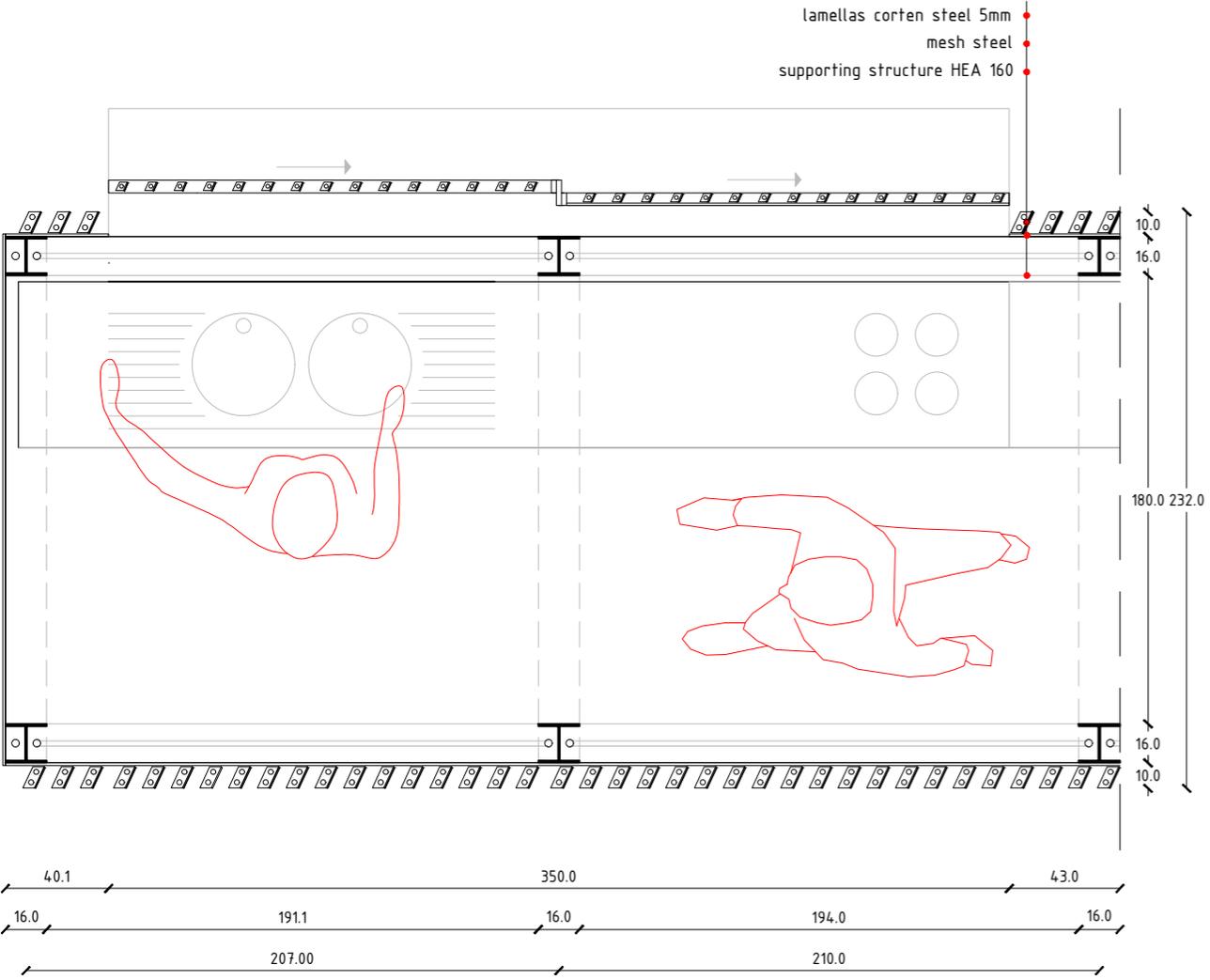


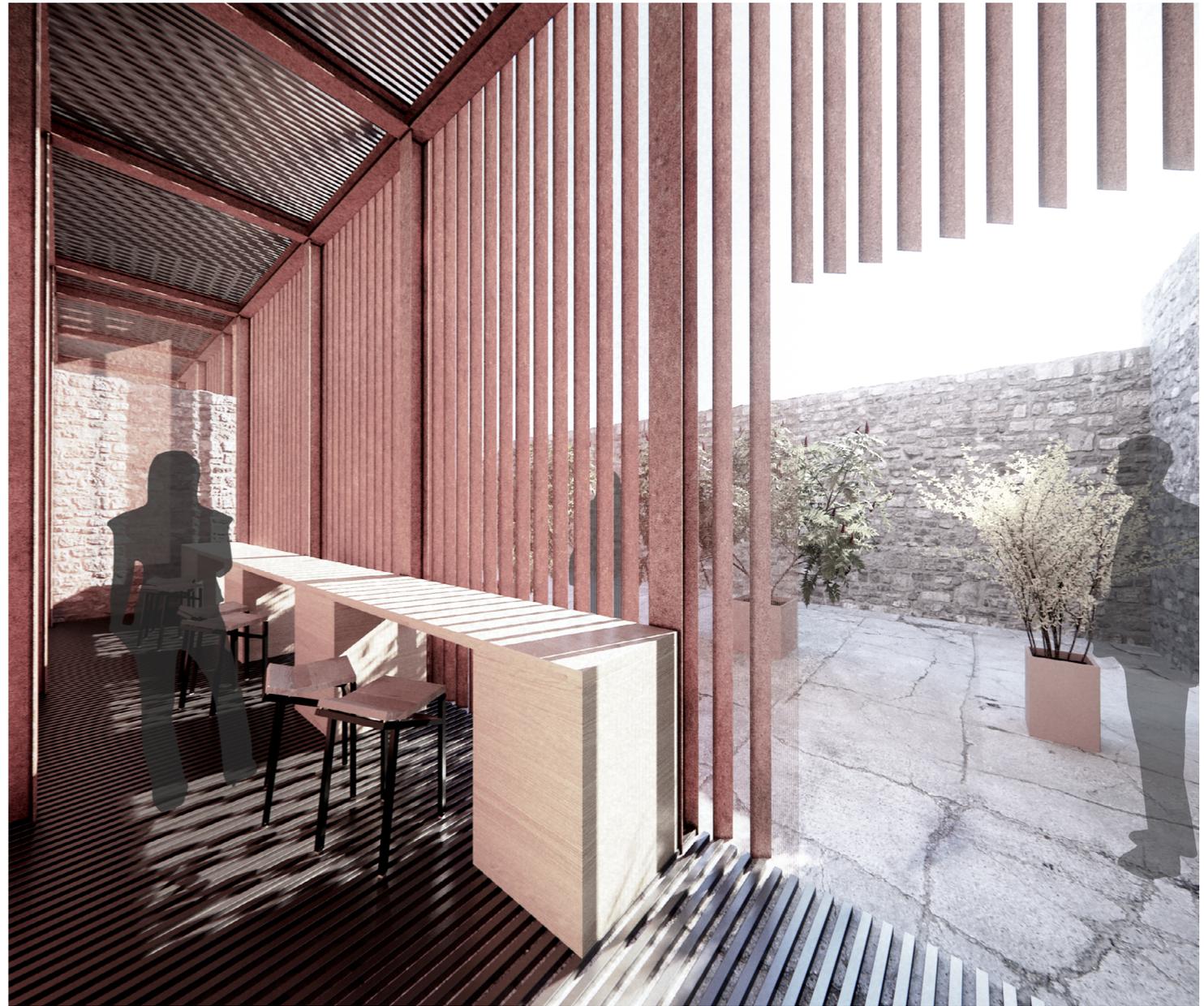
existing and new textures



detail ... floor plan and section

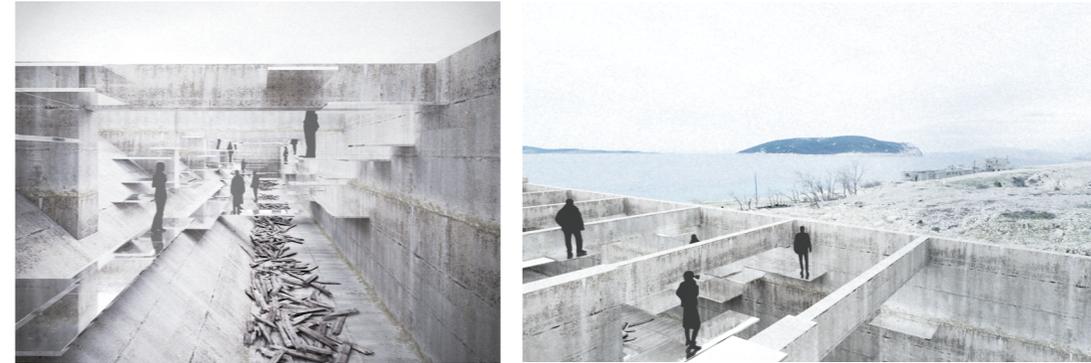
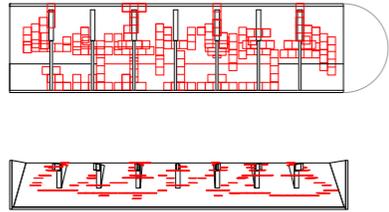
... m= 1 : 25



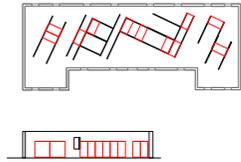


summary... comparison of project sizes m... 1: 1000

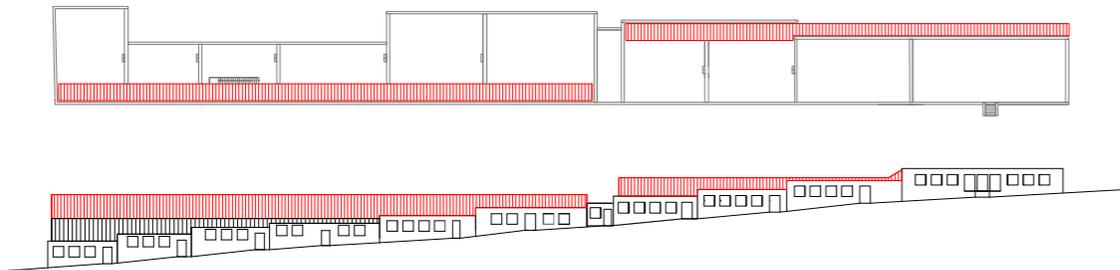
project A



project B



project C



## Sources

- <1> Owe Ronström (2009) Island Words, Island Worlds: The Origins and Meanings of Words for 'Islands' in North-West Europe/ published in Island Studies Journal
- <2> Rod Edmond and Vanessa Smith (2003) Islands in History and Representation
- <3> Oxford dictionaries 2014 <http://www.oxforddictionaries.com>
- IHO 2014 <http://www.iho.int/srv1/index.php?lang=en>
- Legal dictionary/ 2014 <http://legal-dictionary.thefreedictionary.com>
- <4> Gloria Pungetti, 2013, Islands, culture, landscape and seascape. Published in 'Journal of Marine and Island Cultures'
- <5> English Wikipedia 2014 <http://en.wikipedia.org/wiki/Greenland>
- Horizon formula 2014 <http://en.wikipedia.org/wiki/Horizon>
- Geography of Greenland 2014 [http://en.wikipedia.org/wiki/Geography\\_of\\_Greenland](http://en.wikipedia.org/wiki/Geography_of_Greenland)
- Measurements 2014 <https://www.google.hr/maps>
- <6> Australia info 2014 <http://en.wikipedia.org/wiki/Australia>
- <7> Pangea info 2014 <http://en.wikipedia.org/wiki/Pangaea>
- <8> Ernst von Glasersfeld (1984.) Thoughts about Space, Time and Concept of Identity
- <9> Godfrey Baldacchino (2005) Islands: Objects of Representation
- <10> Henri Lefebvre (1991) The Production of Space Trans
- <11> Godfrey Baldacchino (2010) Island brands and 'the island' as a brand: insights from immigrant entrepreneurs on Prince Edward Island (Page 378)
- <12> A.Bandura(1971.) Social Learning Theory
- <13> Elizabeth Pigou-Dennis (2014) , Accidental and ideal cities: islanding processes and urban design in Belize City and the urban archipelagos of Europe/ Issued in 'Island Studies Journal' Vol.9
- <14> Michel Foucault (1975.) Discipline and Punish
- <15> Eric Clarke (2004.) The Ballad dance of the Faroese: Island Biocultural Geography in an Age of Globalization

<16> Godfrey Baldacchino (2005) Islands: Objects of representation (page 247)

<17> Homer-Odyssey, ancient Greek epic poem, 700. B.C.

< 18> Milinko B. Stojanovic (1991) Anatomija Zlocina

General information about the island: Vladi Bralic (2012), Goli Otok: Novi hrvatski turizam, issued in journal "Fantom slobode" (page 255-262)  
: Branko Cerovac (2012), Goli Otok: Bez taka i boje, issued in journal "Fantom slobode" (page 266-278)  
: Pavao Ravlic (2012) , Basic facts about Goli Otok

## Images

unlisted images or diagrams were made/taken by Antonela Pusic

<Figure1> 2015 ,online under: <http://theworldyourhome.com/2012/09/05/mont-saint-michel-the-sanctuary-of-the-archangel/>

<Figure2> 2015, online under: <http://en.moulineducey.com/133-mont-saint-michel/809-hihg-tides-in-the-bay-of-mont-saint-michel.html>

<Figure3> 2015, online under: <http://www.ness-st.co.uk/images/Aerial%20-Holy-Island-large.jpg>

<Figure4>2015 online under: <http://2015.gregmcneal.com/wp-content/uploads/2015/03/citysurveillancemcneal.jpg>

<Figure5>2015 online under: [https://upload.wikimedia.org/wikipedia/commons/5/5a/Katchi\\_abadi.jpg](https://upload.wikimedia.org/wikipedia/commons/5/5a/Katchi_abadi.jpg)

<Figure6> Yann Arthus Bertrand , 2015 online under: <http://widelec.org/p/3849/paryz-z-lotu-ptaka-by-yann-arthus-bertrand/6/>

<Figure7>2015, online under: <https://sloezjkin.files.wordpress.com/2012/02/12042010bloeyendael1gr2.jpg>

<Figure8> 2015 online under [http://isithombe.blog.pl/files/2014/05/stare\\_fotografie\\_56.jpg](http://isithombe.blog.pl/files/2014/05/stare_fotografie_56.jpg)

<Figure9> 2015 online under: [http://www.blastr.com/sites/blastr/files/styles/width\\_1280/public/images/enterprise-cactusdome.jpg?itok=7UpKH\\_vd](http://www.blastr.com/sites/blastr/files/styles/width_1280/public/images/enterprise-cactusdome.jpg?itok=7UpKH_vd)

<Figure11> 2016 online under: <https://pbs.twimg.com/media/CeAEbLnXEAQ4b1y.jpg>

<Figure12> 2012 Hari, album collection, online under: <http://www.adriaforum.com/kroatien/threads/gef%C3%A4ngnisinseln-goli-und-grgur.70102/>

<Figure14> 2016 online under: <http://static.panoramio.com/photos/original/661977.jpg>

<Figure 15 & 29> 2016 online under: [http://pinia.hr/upload/publish/17/0000024652l0vtx8xy\\_502b98a9ba818.jpg](http://pinia.hr/upload/publish/17/0000024652l0vtx8xy_502b98a9ba818.jpg)

<Figure 18> xandroid, 2009, online under: <https://www.flickr.com/photos/xandroid/4122942486/in/photolist-7hkaah-zjsK1H-7N7ZHW-JWcVV-9ZyvM6-btLXaW-9Zyv4F-9Zyw5V-cwRfm-cwQV9-dFEEBT-gaK4B4-dFEEPI-9ZBnuU-7hkc9L-9Zywga-9ZyuWH-9ZBnDy-8mMafk-a6DKG5-3SUWf1-bGFBGP-9ZBoWj-bGFAsT-bGFJPT-btLSJE-btLM3N-btLSLC-btLJAC-9ZBoGE-bGFEfn-cwR7h-btLL1C-btLUrN-dFEE8e-9ZBnPq-9ZBopN-8wH-Vqp-7hgy58-cwQQL-bGFCTc-bGFDJg-cAvQYh-bGFBhT-9ZyvPT-bGFyie-zjxbWU-9ZywdX-bGFzbx-dFL6G3>

<Figure 19> ilpini, taken in 2010, online under: <https://www.flickr.com/photos/11422699@N00/4924978418/in/dateposted/>

<Figure 20> Guilame Michelet, 2011, online under: <https://www.flickr.com/photos/guillaumemichelet/7561731228/in/photolist-cwRfm-cwQV9-dFEEBT-dFEEPI-a6DKG5-cwR7h-dFEE8e-cwQQL-zjxbWU-dFL6G3-cwQyh-73tLFU-73pPoa-dkJEy7-dkJzBp-73pPix-gMBXzJ-dkJDoY-dkJC73-aiNzAv-dkJDNK-73tMom-73tKUu-73tL5G-73pMVP-ct8fxu-73pPcg-dkJB3V-73tKNj-gaKeX5-xTh2mw-dkJCoz-gajdYD-pD2b2F-dkJDVA-9gdxu-80rx6w-bGFHLR-9ZyuUr-9ZBo9j-2jw5jf-9Zyvve-7hkaah-7N7ZHW-JWcVV-9ZyvM6-btLXaW-9Zyv4F-9Zyw5V-gaK4B4>

<Figure 21> xandroid, 2009, online under: <https://www.flickr.com/photos/xandroid/4123015108/in/photolist-bGFECD-7hg9mT-7hkdXj-y5YnTC-y5ZATG-y65ApX-y65Tqa-yoiBvi-y65Vc6-ynAxKD-y5Ydfu-yoiPGc-y5ZEGy-xqz9tE-yoiTKZ-xqGwfv-ykhaCS-7hksQh-7hk7WG-9ZBo6m-nUjjub-9ZBovY-fyyRiU-7hkwKo-7hgccR-7hktR1-btLRno-7hkb63-bGFA7g-7hguh4-9ZBnJm-7hkn9Y-7hgp54-7hkb5-btLVtu-ePkQBW-8zfhBz-JWcO6-9ZyvsT-fyyuaG-fyzcmw-7hkfqY-9ZywD2-7hgsU4-7hkess-pwtQvp-7hk7of-7hkia3-2pqBM2-JW3Kb>

<Figure 22> xandroid, 2009 online under: <https://www.flickr.com/photos/xandroid/4122945604/>

<Figure 28> Guillaume Michelet, 2011, online under: <https://www.flickr.com/photos/guillaumemichelet/7610508026/>

<Figure29> 2012 Hari, album collection, online under: <http://www.adriaforum.com/kroatien/threads/gef%C3%A4ngnisinseln-goli-und-grgur.70102/>

<Figure33> Guillaume Michellet, 2011 , online under: <https://www.flickr.com/photos/guillaumemichelet/7561729118/in/album-72157629078505996/>

<Figure34> Guillaume Michellet, 2011 , online under: <https://www.flickr.com/photos/guillaumemichelet/7561730114/in/album-72157629078505996/>

# "Thank you"

Tina Gregoric!

... for all that I learned

Lucas

... for infinite "Unterstützung" from the beginning to the end

and Clemens!

... and for your generous help and lovely company

mama, tata, Patre i Toja!

... zato jer se tako pise u zahvalama (a i za ljubav i podrsku)

giculjama!

... jer zasto ne

drustvu arhitekata sreće!

Jurica!