

РЕВОЛУЦИЈА Community Center Belgrade **Anastasija Ilic**

REVOLUTION REVOLUCIJA РЕВОЛУЦИЈА

Community Center Belgrade

Diplomarbeit

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

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Wien, 27.10.2022

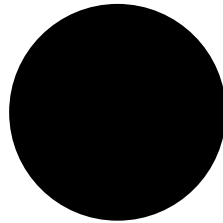
**- When rebuilding collective identities through the means of architecture
it is essential to start on the premise that the concept of identity is a process
and never complete. -**

Belgrad hat durch die vielen Kriege und politischen Auseinandersetzungen Teile seiner Identität und Motivation verloren, für einander da zu sein und die Gemeinschaft zu stärken. Neu-Belgrad wurde als neues Regierungszentrum geplant, und als das nicht funktionierte und die Bevölkerung Belgrads zu schnell gewachsen ist, wurden dichte Wohnblöcke gebaut, ohne die sozialen Bedürfnisse der Bewohner zu berücksichtigen.

In vielen Städten spielt das Gemeindezentrum eine wichtige Rolle für den Zusammenhalt der Bevölkerung und der Verknüpfung von Alters und Kulturgruppen.

Die Arbeit

Revolution - Gemeinschaftszentrum Belgrad - versucht, einen Raum zu schaffen, der die Relikte und Überreste der Vergangenheit hervorhebt und nicht auslöscht, der das Vorhandene aufwertet und die Gemeinschaft stärkt.



Belgrade has lost parts of its identity and motivation to be there for each other and strengthen the community due to the many wars and political disputes. New Belgrade was planned as a new government center, and when that didn't work out and Belgrade's population grew too fast, dense apartment blocks were built without considering the social needs of the residents.

In many cities, the community center plays an important role in keeping the population together and linking age and cultural groups.

The work

Revolution - Community Center Belgrade- seeks to create a space that highlights rather than erases the relics and remnants of the past, that enhances what exists and strengthens the community.

INDEX

INTRODUCTION MATTERS 12

II 1 NEW BELGRADE 32

A	Beginning	36
B	Semlin/Tabula Rasa	40
C	Competitions	46
D	Manifesto	50

2 MUSEUM OF REVOLUTION 52

A	History	56
B	Plans	58
B	The Artworks	76

3 COMMUNITY & CULTURE 94

A	Com(e/m)unity	96
B	References	100
C	Differences	112

TABLE OF CONTENTS

III	SITE	120
	A Leftover Space	122
	B Surrounding	132
	C Flora	148
	D Foto Essay	154

IV	PROJECT	166
	A The Concept	170
	B The Program	190
	C The Construction	244
	D The Existing	254

V	CONCLUSIO	262
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VI	GLOSSARY	266
	A Bibliography	268
	B List of Figures	272
	C Acknowledgement	275

INTRODUCTION MATTERS

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- Thus purpose and accident, nature and spirit, past and present, here resolve the tension of their contrasts - or, rather preserving this tension, they yet lead to a unity of external image and internal effect.. -

Georg Simmel 1911

(Rufus, S. 23)

Belgrade is the capital of Serbia and is subject to a long history. The inner city is 359.96 square kilometers, while the whole area has 3222.68 square kilometers. In 2011 the population was 1.659.440. Belgrade is 3,6% of the whole country and in it live about 15,8% of the people in Serbia.

Beograd.rs. „Discover Belgrade“.

Wikipedia.org. „Belgrade“.

In 2021, 21.3% of people were over 65 years old and 14.3% were under 15 years old.

The city of Belgrade is divided into 17 municipalities: Cukarica, Vozdovac, Vracar, Novi Beograd, Palilula, Rakovica, Savski Venac, Stari Grad, Zemun, Zvezdara, Barajevo, Grocka, Lazarevac, Obrenovac, Mladenovac, Sopot and Surcin.

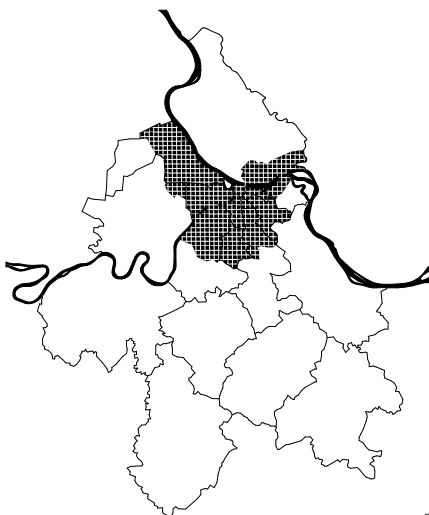
The largest municipality is Palilula with 44,661 hectares, and the smallest Vracar with 292 hectares.

The municipality with the largest number of population is New Belgrade with 212.104 in 2011, and the one with the smallest is Sopot with 20.199.

The mostly spoken language is serbo-croatian.

The ethnicity is 90,72% Serbs, then Romani, Montenegrins, Croats and Macedonians.

Eastern Orthodoxy is the religion that is statistically the highest that the population identify with.



359,96 km²



414,60 km²

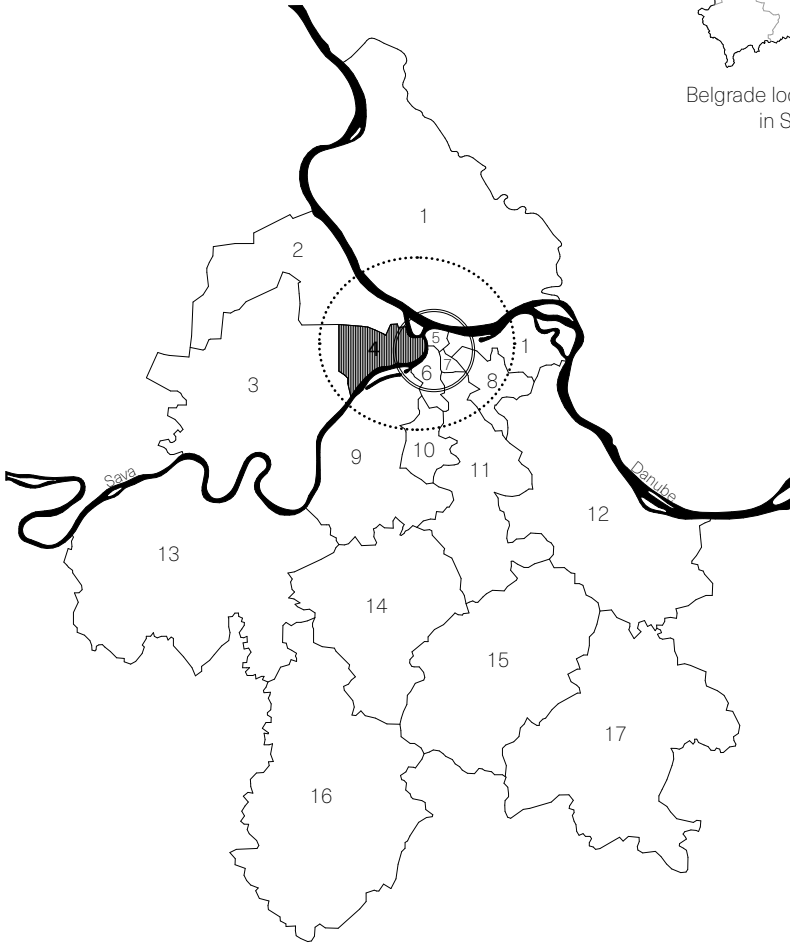
Proper City in Belgrade in comparison with Vienna

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Belgrade located in Serbia

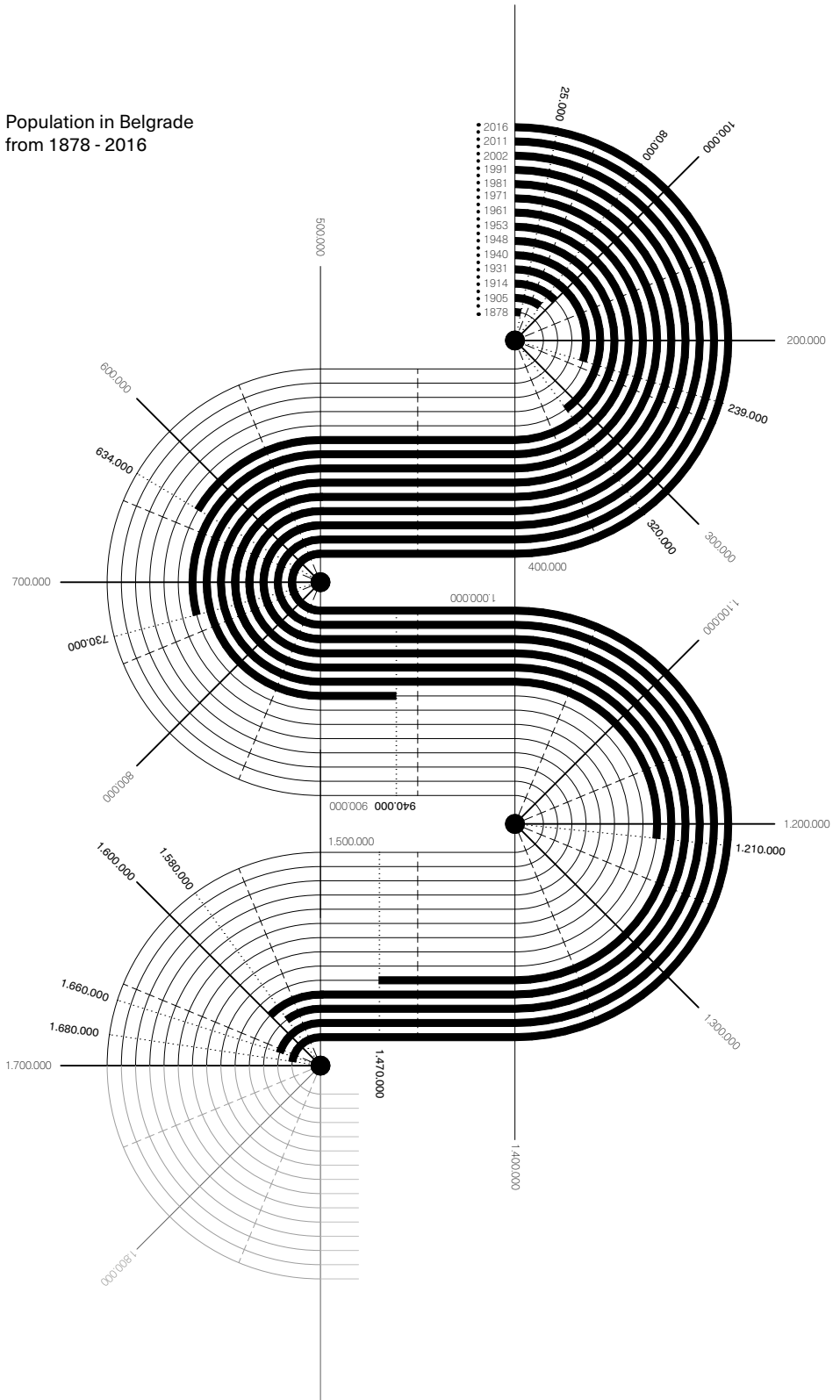


- 1 Palilula
- 2 Zemun
- 3 Surcin
- 4 New Belgrade**
- 5 Old City
- 6 Savski Venac
- 7 Vracar
- 8 Zvezdara
- 9 Cukarica
- 10 Rakovica
- 11 Vozdovac
- 12 Grodka
- 13 Obrenovac
- 14 Barajevo
- 15 Sopot
- 16 Lazarevac
- 17 Mladenovac



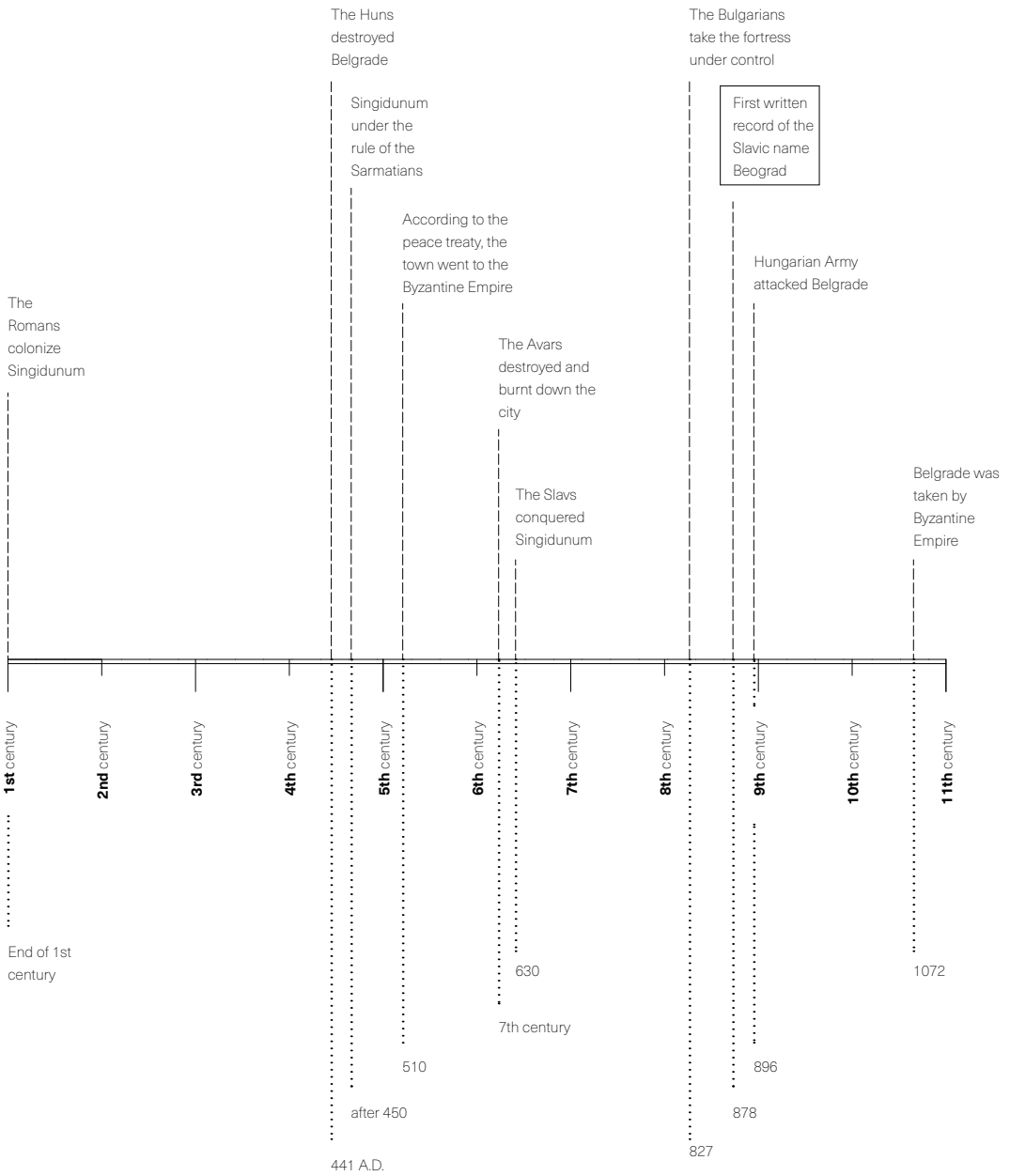
Belgrade whole area

Population in Belgrade from 1878 - 2016

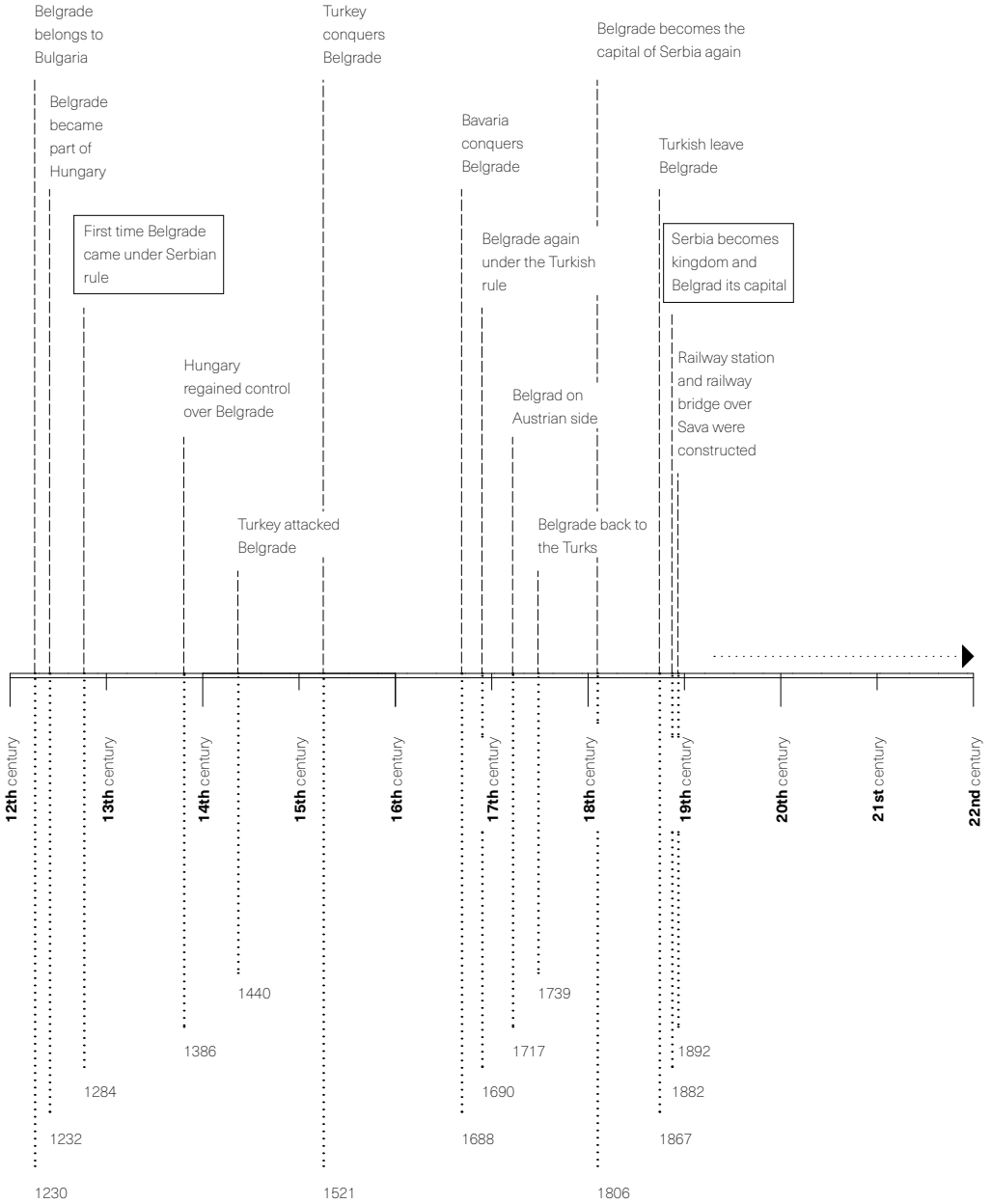




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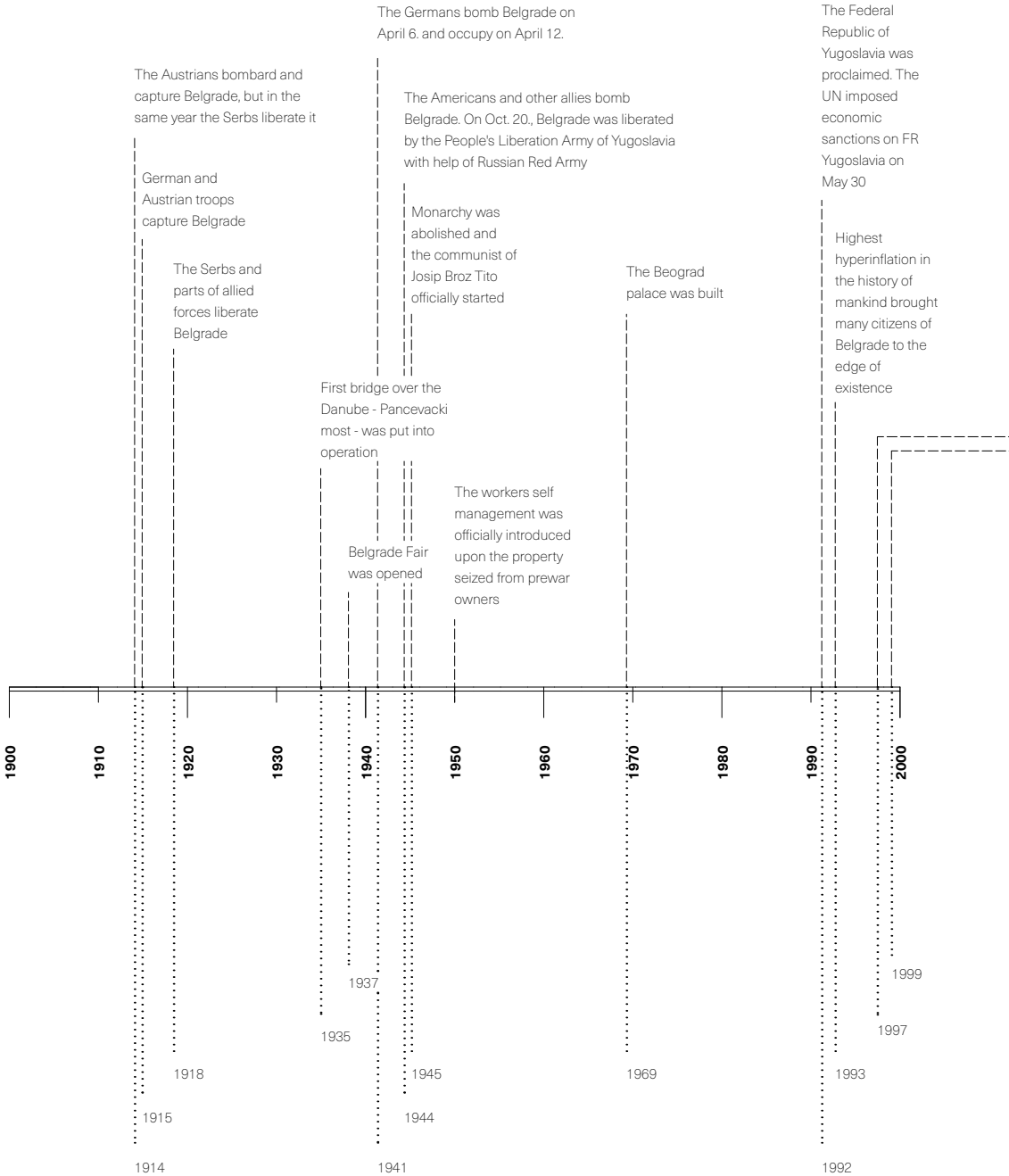


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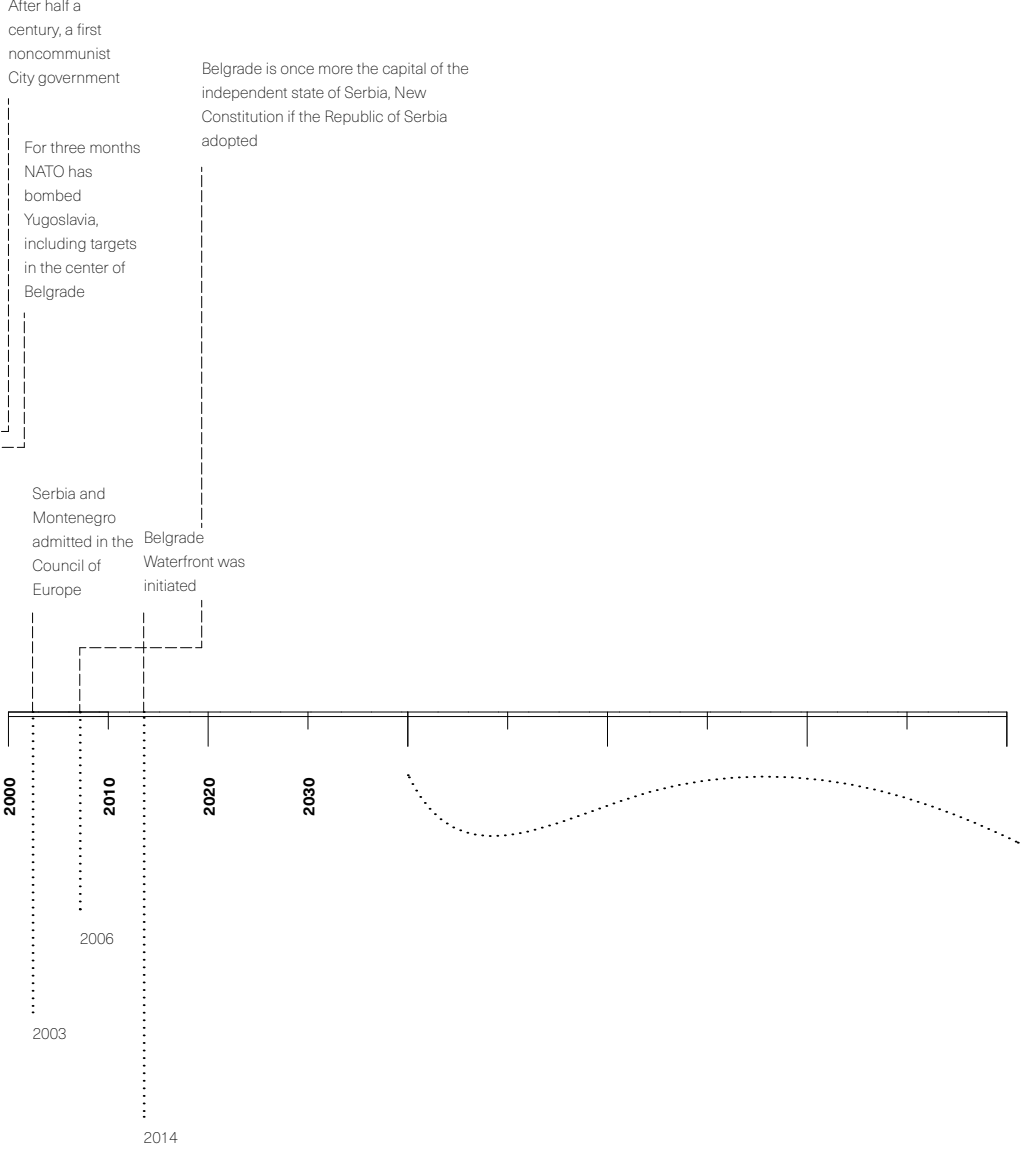


Timeline - History Serbia

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Belgrade is an intersection area of Eastern and Western Europe. It is one of the cities that were repeatedly destroyed and conquered. The city was battled over in over 100 wars and razed about 40 times. The position at the confluence of the two rivers, Sava and Danube, made the place very attractive for the conquerors. However, with each change of power, the city was rebuilt and redesigned like rarely any other. The transformation and redefinition shaped city structure again and again. Huns, Goths, Byzantines, Avars, Slavs, Bulgarians and the Hungarian army fought and captured the city one after another.¹

The landmark of the city is Kalamegdan, a fort whose foundations were built by the Romans. The white walls of the fortress inspired the Slavs 878 A.D. to name the city Beligrad - the White City.²

In 1284 the Serbian king Dragutin made Belgrade the Serbian dominion for the first time.

Thereafter, the city was repeatedly conquered and transformed between the Ottomans and the Habsburgs. With the Ottomans, Belgrade became an „important trading, administrative and military centre“.³ In 1878 Belgrade was recognized independent from the Ottomans becoming the capital of the Kingdom of Serbia.⁴

¹Lackner, Linda. „Belgrads radikale Ränder“. p. 30-31

²Hirt, Sonia. „City Profile: Belgrade, Serbia“. p. 293

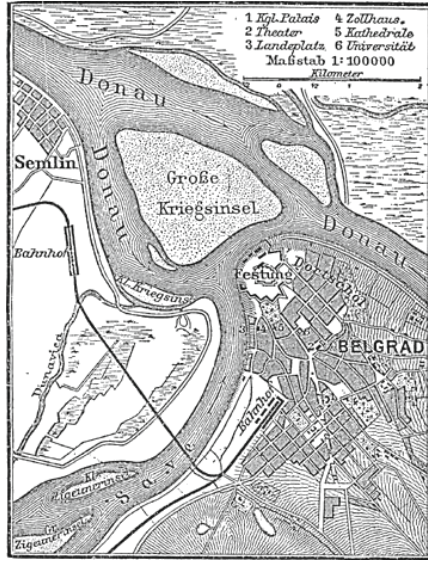
³Norris, David. „Belgrade: a cultural history“. p. 9

⁴Beograd.rs. „Discover Belgrade“.

With the beginning of the First World War, Austro-Hungary declared war on Serbia after Emperor Franz Joseph was shot by Gavrilo Princip in Sarajevo on June 28, 1914. About 25% of the serbian population was killed in WWI. After the war, the new Kingdom of Serbs, Croats and Slovenes was established (precursor of Yugoslavia). Many border shifts happened and this could be seen not only in the identity of the people, or authenticity, but also in the architecture. Young architects who fled came back to Belgrade after the war to a city that was repeatedly full of war damage. However, then began a new beginning with the desire to leave the past behind. After the end of the war, a real building boom developed and the population doubled in 1928. With the rapid development, poor construction and many slums were created where there was neither electricity, nor running water. It was already considered to extend the city over the Danube (today New Belgrade), however, the plan was stopped with the Second World War. After that Tito came to power with the communist party.

Lackner, Linda. „Belgrads radikale Ränder“. p. 31-41

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1888



1905



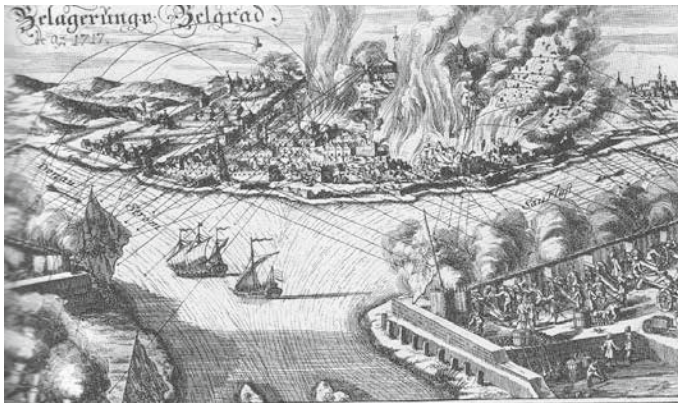
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NEW BELGRADE

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1717 - Bombardment of Ottoman Belgrade by Habsburgs

New Belgrade was for a very long time an undeveloped marshy area, which served as a buffer zone, a cordon sanitaire, of the border between the Orient and the Occident, established in 1739.

Lackner, Linda. „Belgrads radikale Ränder“. p. 31-41

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1456 - Siege of the Hungarian Belgrade by Ottomans

Despite strategic disagreements, everyone was sure that Belgrade would have to grow beyond the Danube, as the city was growing uncontrollably.

Blagojevic, Ljiljana. „Novi Beograd oder die Hauptstadt von Niemandsland“. p.34

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New Belgrad - no mans land

Only one structure was built in the marshy area: the New Belgrade International Fair Center Semlin, which was built between 1936 and 1938 and consisted of five Yugoslav pavilions, one Italian pavilion, one Romanian pavilion, one Czecho-Slovak pavilion and one of the Nikola Spasic Foundation. In the middle of all the buildings, stood a lookout tower. After 1938, a Turkish and a German pavilion were added.

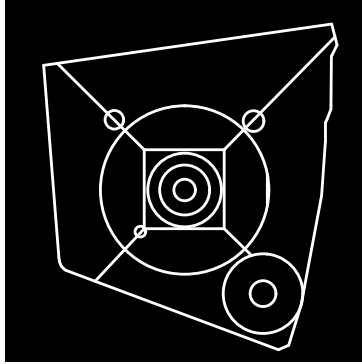
In 1941, the Nazis marched into the area and took the German and Italian pavilions as propaganda machinery. The entire trade fair area became a detention and concentration camp after it was captured by the Gestapo.

After the Germans took Belgrade, all Jews had to report for ‚immatriculation‘. These were given strict restrictions and limitations on access.

Lackner, Linda. „Belgrads radikale Ränder“. p. 104 - 126



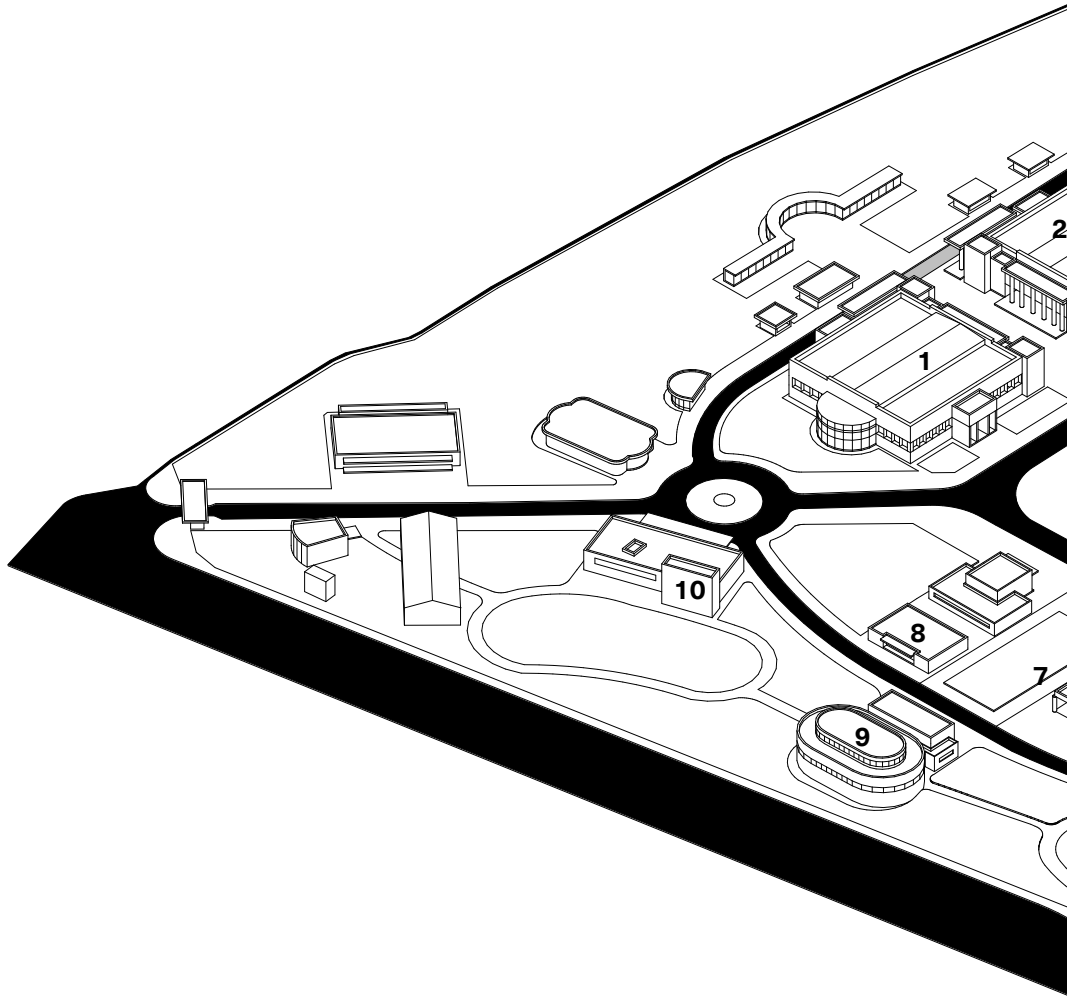
Aerial view - Fair Center Semlin



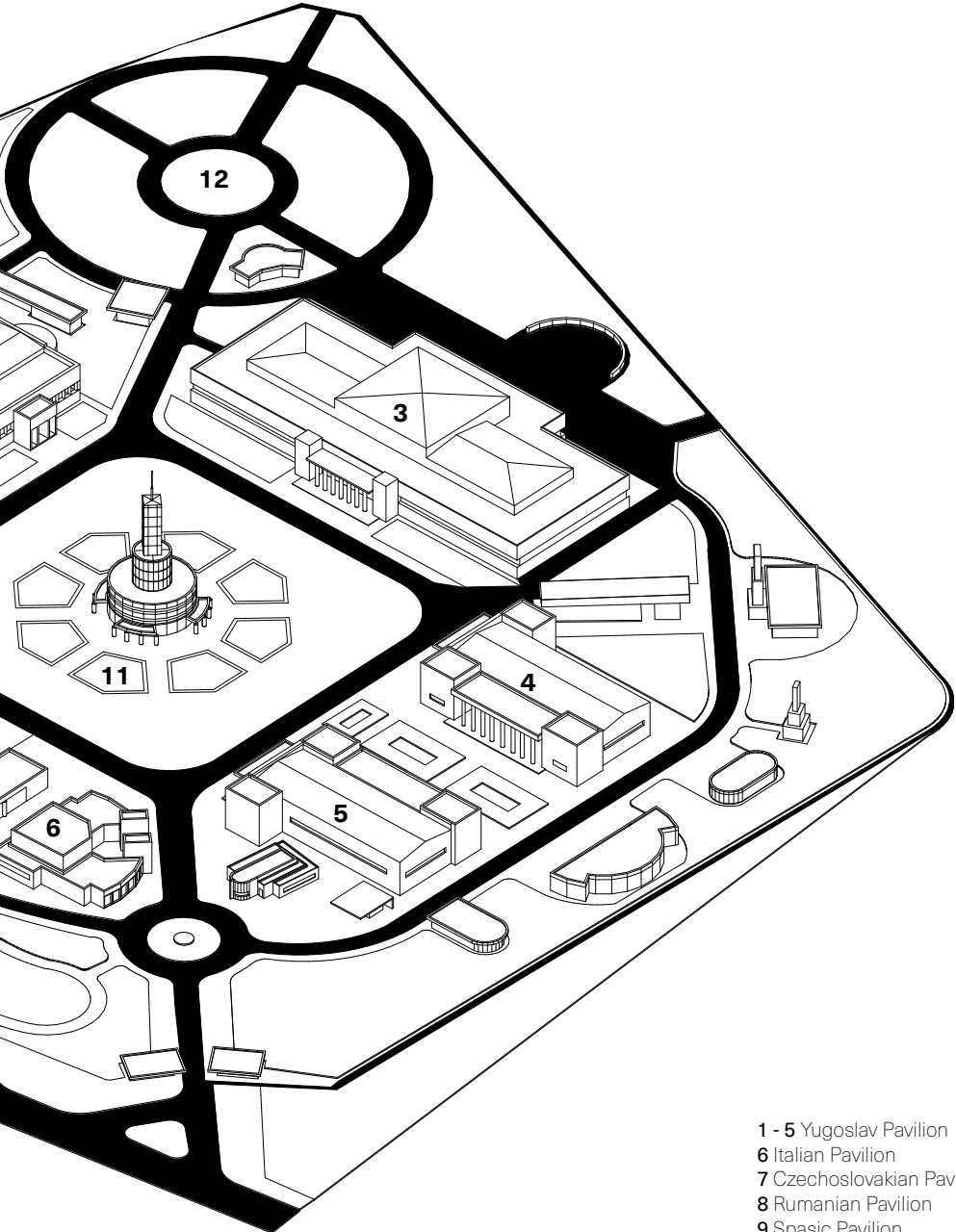
Lackner, Linda. „Belgrads radikale Ränder“. p. 127

Male Jews were executed, females and children were interned and later killed with the help of a wagon that was converted into a gas chamber. The pavilions have hardly needed any architectural adjustments, with the conversions of the houses. About 20,000 - 40,000 people were killed there. After the liberation of Belgrade, some pavilions were demolished because of their poor condition, others were converted into accommodation for young workers' brigades.

The reconstruction of Old Belgrade and the new construction of New Belgrade began.



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- 1 - 5 Yugoslav Pavilion
- 6 Italian Pavilion
- 7 Czechoslovakian Pavilion
- 8 Rumanian Pavilion
- 9 Spasic Pavilion
- 10 Hungarian Pavilion
- 11 Central Tower
- 12 Site of Skoda Tower



Even after the war, the prominent location was not given any importance and, as in the master plan of Nikola Dobrovic from 1946, the existing buildings were ignored and history was pushed into oblivion.

Tabula Rasa. The ground where the Jewish and concentration camps were located is described as virgin neutral ground. It was a historical untruth.

What was certain, however, was that New Belgrade had a symbolic reason for existing: to become the capital of the Federal People's Republic of Yugoslavia. This young state wanted to overturn all previous city constellations and create a center of power, but one that doesn't really belong to anyone and is a no man's land.

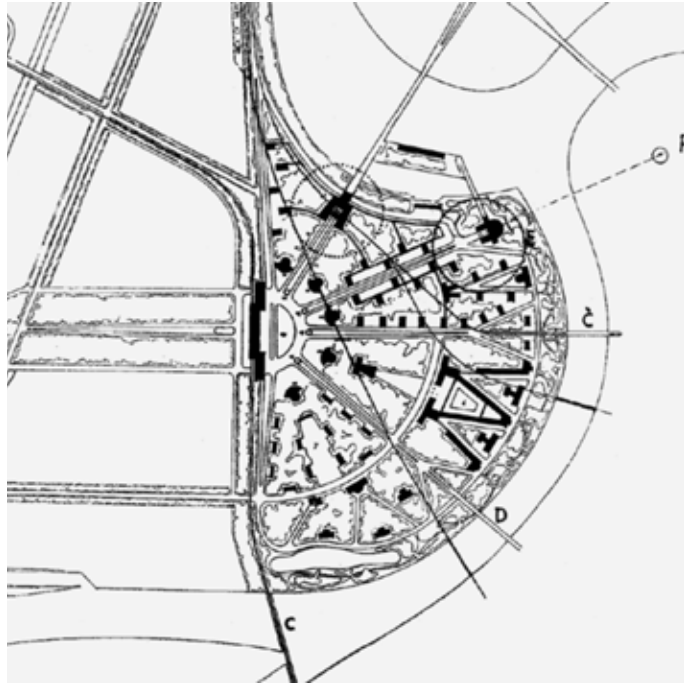
The radial plan of Dobrovic was attached to the competition in 1947, with the information that the participants should include their design also in the urban planning.

No one won the competition, but it became clear that the participants had chosen rather a orthogonal urban design than an radial design.

Lackner, Linda. „Belgrads radikale Ränder“. p. 104 - 126

Blagojevic, Ljiljana. „Novi Beograd oder die Hauptstadt von Niemandsland“. p.35 - 36

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Masterplan - Nikola Dobrovic 1947

In the competition results additionally came out that the two most important buildings of party and state should be located: in the center.

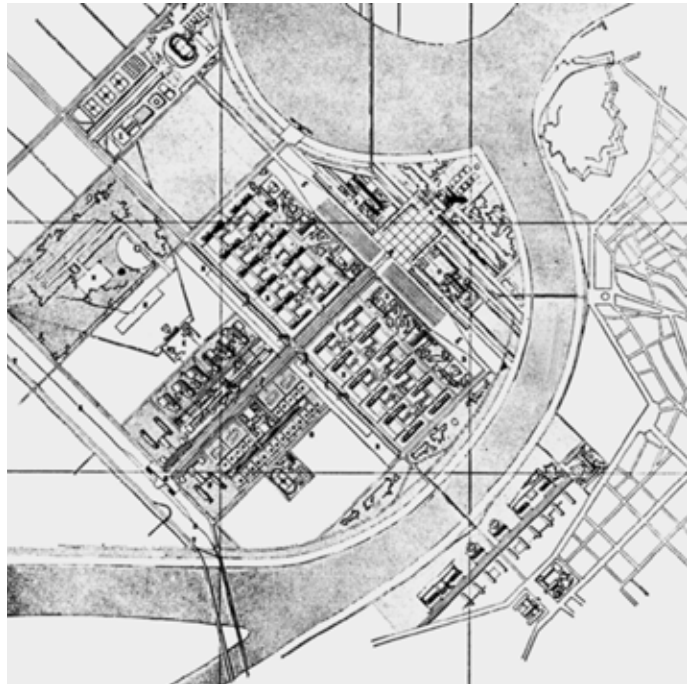
This was also the start of construction, and several young brigades worked for three years to drain the area. Through these workers' brigades also came the change to socialism. In the design of both buildings, a monumental image was required for the building for the party and a functional one for the state. Several master plans of 1948, of 1950, of 1957 and 1960 had always made the presidential palace a fixed point and indispensable.

From the plan of the government center, only the presidential palace and the tower for the party were built.

In 1950, the previous planning of New Belgrade was canceled and until 1960 it was replaced by another focus. The new focus was housing.

Blagojevic, Ljiljana. „Novi Beograd oder die Hauptstadt von Niemandsland“. p.37 - 39

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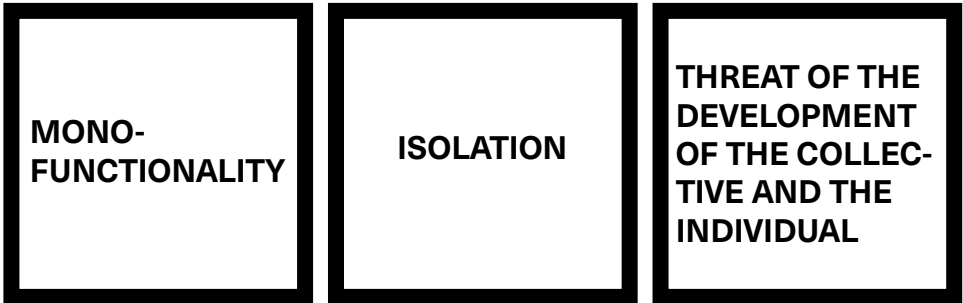
both; plans of the competition - orthogonal planning

The city was built with all the elements of modern, but actually under the CIAM concepts, for a functional city and Le Corbusier. The new social order is accompanied by basic forms of architecture. In socialism it was clear that housing was not a commodity, but that housing was a right for all. New Belgrade started to develop a mono-functionality due to the lack of commerce, office building and churches, which was filled up in the blocks until today. The city is no longer a no man's land, but neither is it an open space for community. It is a space full of borders and gradually being divided.

Blagojevic, Ljiljana. „Novi Beograd oder die Hauptstadt von Niemandsland“. p.40 - 41



Facade of dense built residential buildings



DEVELOPING TO





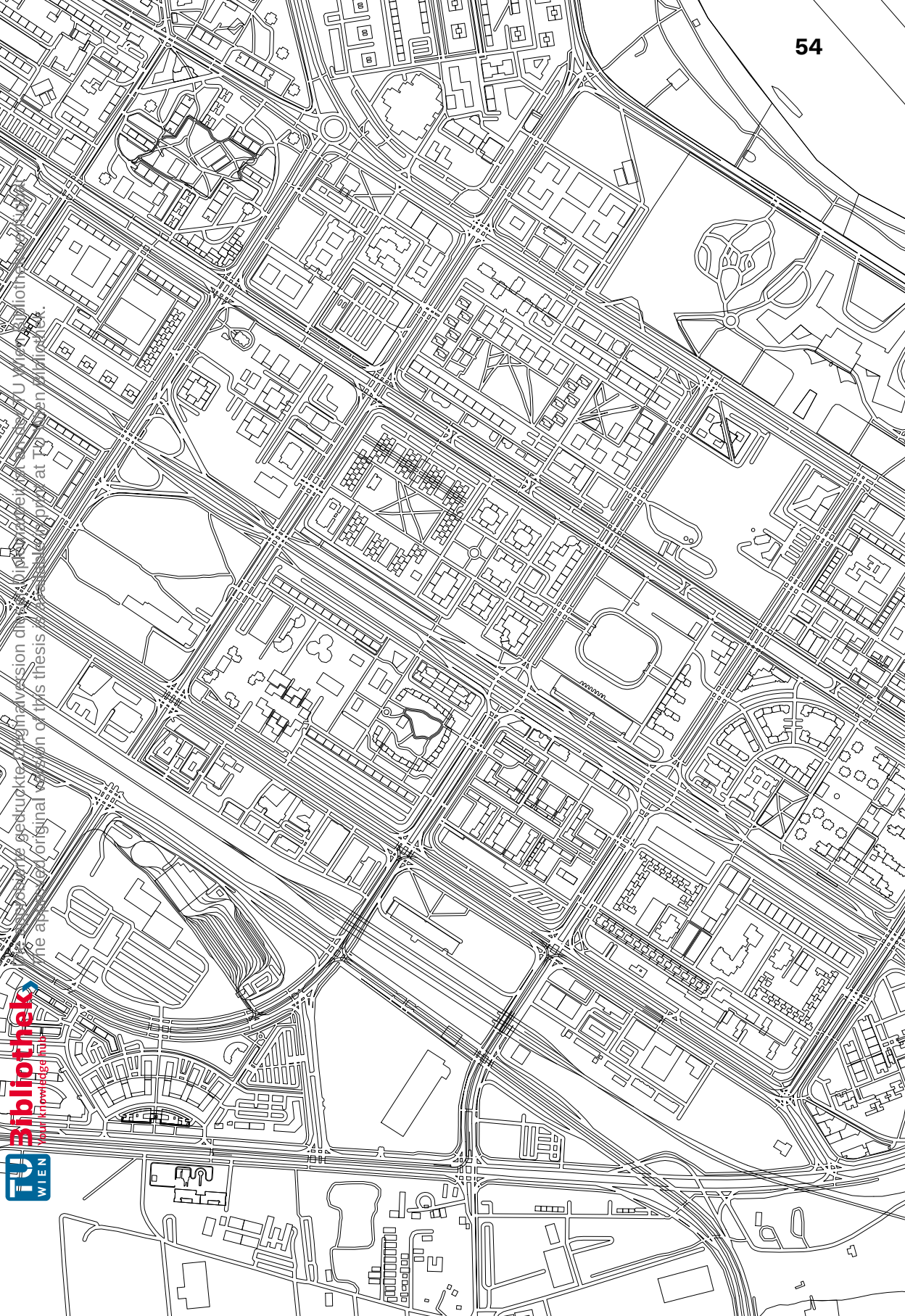
DEVELOPING TO



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MUSEUM OF REVOLUTION

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1900 1910 1920 1930 1940 1950 1959 1960 1962 1970 1978 1980 1981 1982 1990 2000 2010 2020 2021

MUSEUM OF REVOLUTION BELGRADE

conceived - main cultural + ideological institutions in the country

Architectural competition was finished, depicting a proposal by Vjenceslav Richter and Bozo Antunovic

first construction works

aiming for the 40. jubilee of the antifacist resistance the building should be finished, but by deadline only the underground was built

project was completely stopped and all the bank accounts shut down

underground inhabited by homeless people

Jankov, Sonja. „Museum of Revolution and Synthesis in Sasa Tkacenko's Eternal Flame“. p.77-79; 82-83

Achitectuul. „Museum of Revolution“.

Kaldrma.rs. „Ukleti temelji muzeja iscezle epohe“

The Museum of Yugoslav People's Revolution was aimed to be one of the first buildings of the Yugoslav Modernism in architecture. 1961 Vjenceslav Richter (1917-2002), a croatian architect, artist and theorist, planned the museum and won a year after the competition was announced. Synthesis and Abstraction was a main part of Richters theory on how to design either a building or art. His work consisted of rhythm, relief, difference and repetition. In his mind the basic principles of social ideologies stands with the synthesis and the equality of form and function. The first construction work for the building began in 1978, but three years later, when the deadline for the opening was scheduled, only the underground/the fundament have been built.

1982, for some unknown reason, the project has completely stopped and all bank accounts that financed the project have been frozen and shut down.

It was Richter's particular version of "the 'total work of art', in which each element was devised to flow into the other as if cast from a single mould, yet with enough free space retained to allow individuals as the central point of reference"

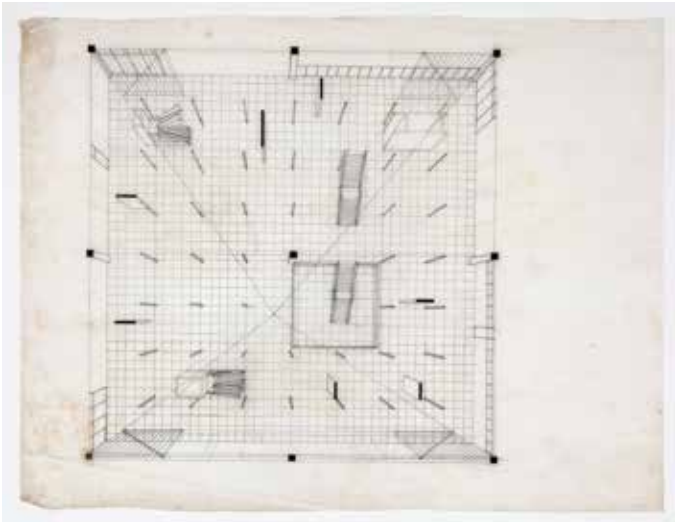
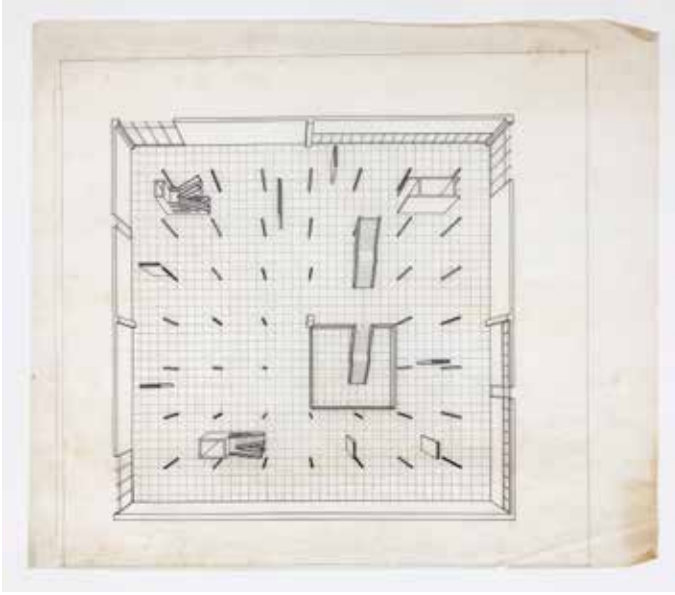
Due to many unresolved political conflicts, the museum has not been built until today. In 2016, Belgrade announced a competition for a philharmonic hall at Blok 13. In 2020, the competition was announced again.

In the museum, there was a permanent exhibition and a temporary one planned. On the ground floor should be a fluid zone for several functions, like a restaurant, foyer, store, etc. Thats also one of the reasons, why Richter let the museum float on 9 columns.

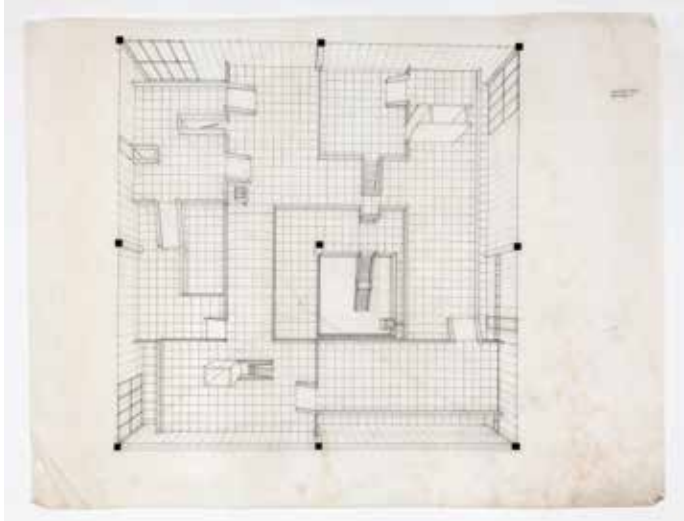
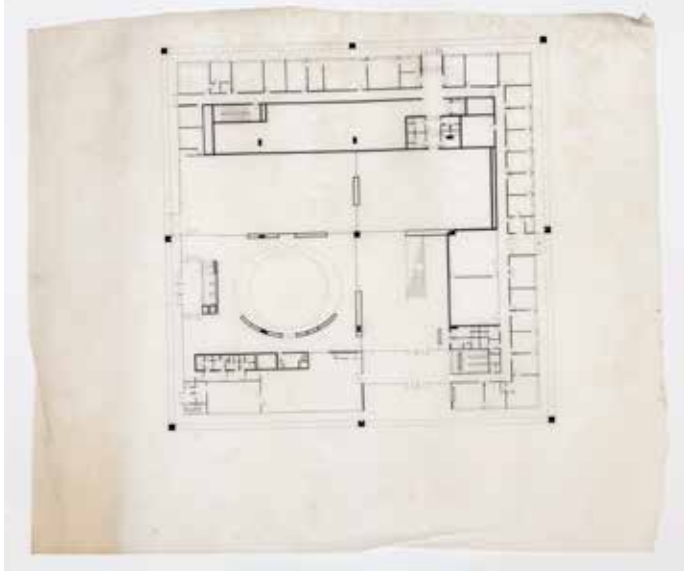
,The purpose and idea of this museum is to safeguard the truth about us. From this follows its extraordinary importance, which has found its confirmation in the assigned location. Thus it is impossible to approach solving this problem with an arsenal of conventional notions about museums, no matter how valid the solutions that follow from them may be. The embodiment of the Museum of the Revolution has to express a pervasive and great idea. Our idea and the idea of us. It is as much ours, as it is new and authentic. New ideas arise from fundamental truths and build upon them.’ -

Vjenceslav Richter (Projekt Exposé)

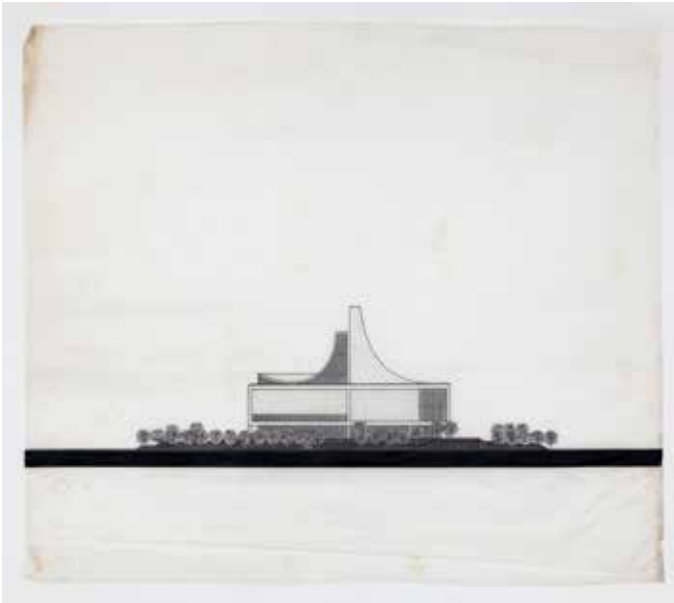




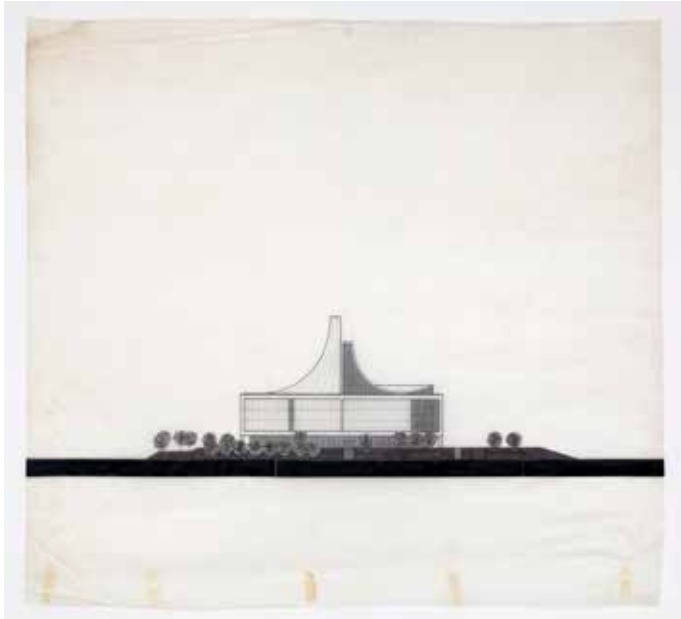
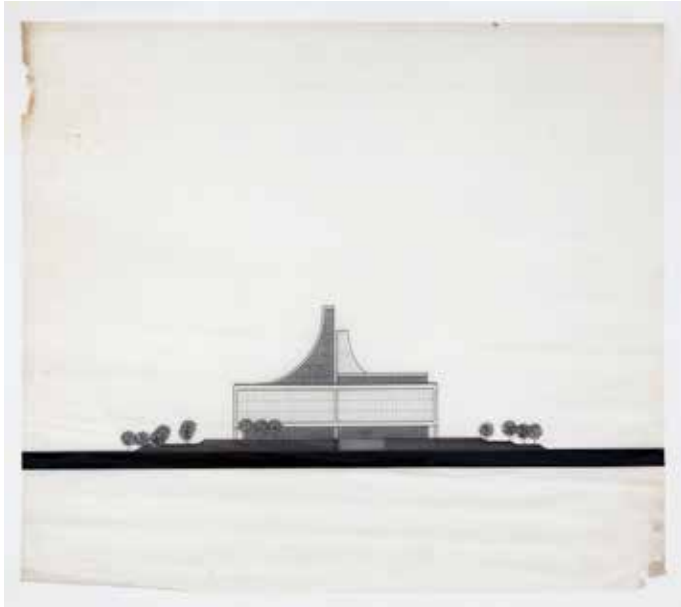
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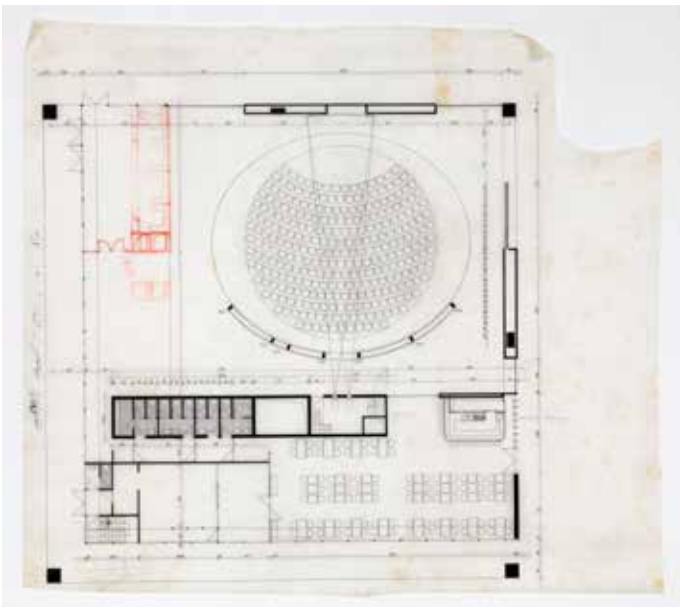
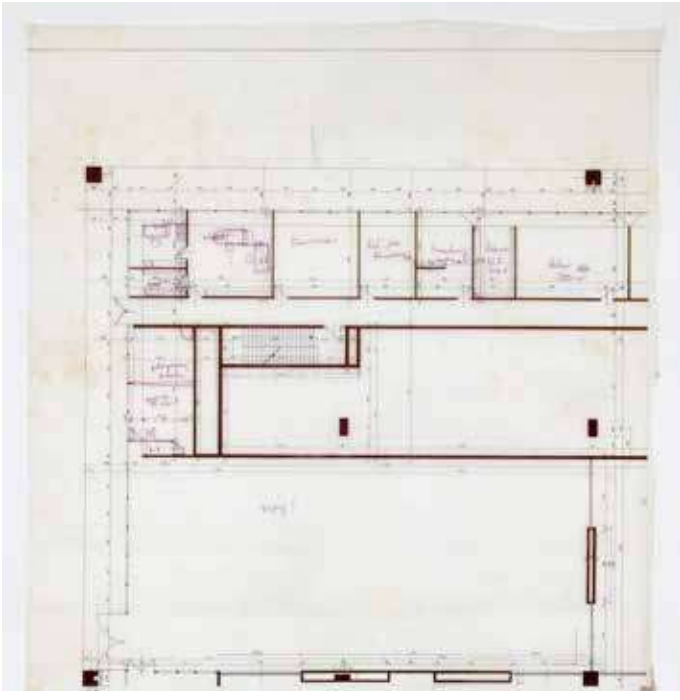
all; floorplans from Richterarchive



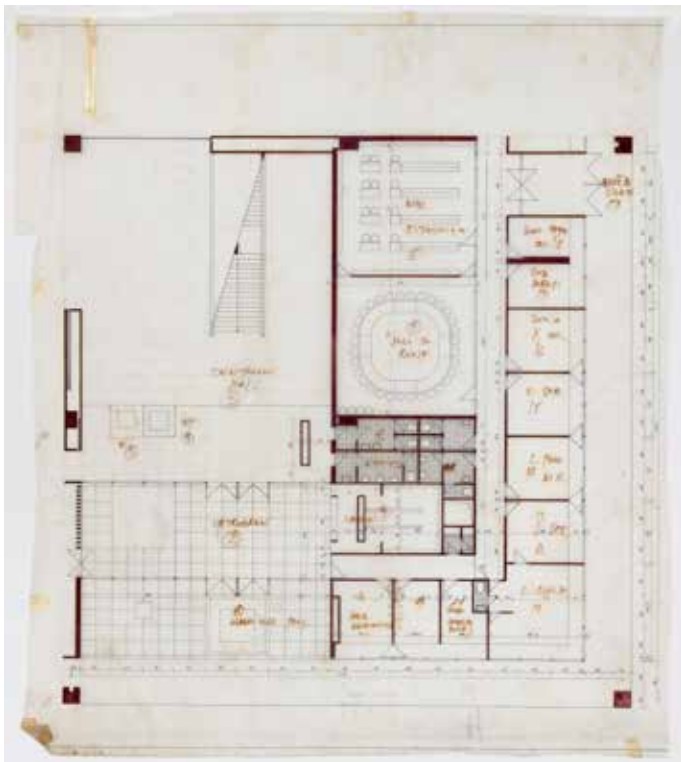
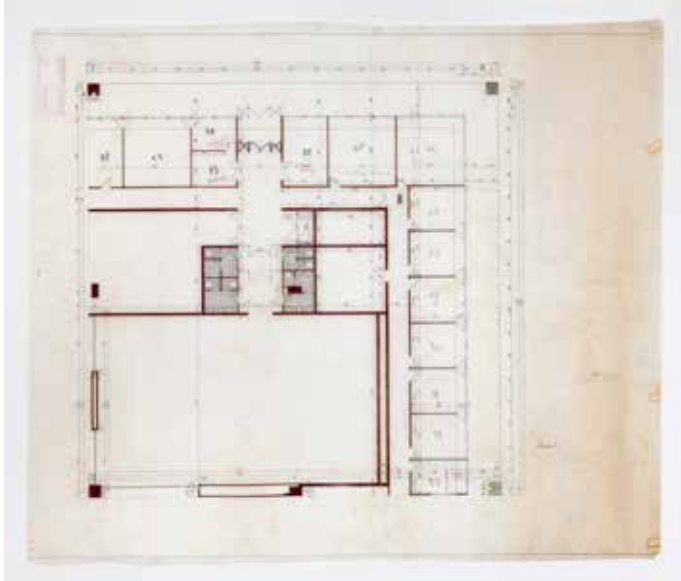
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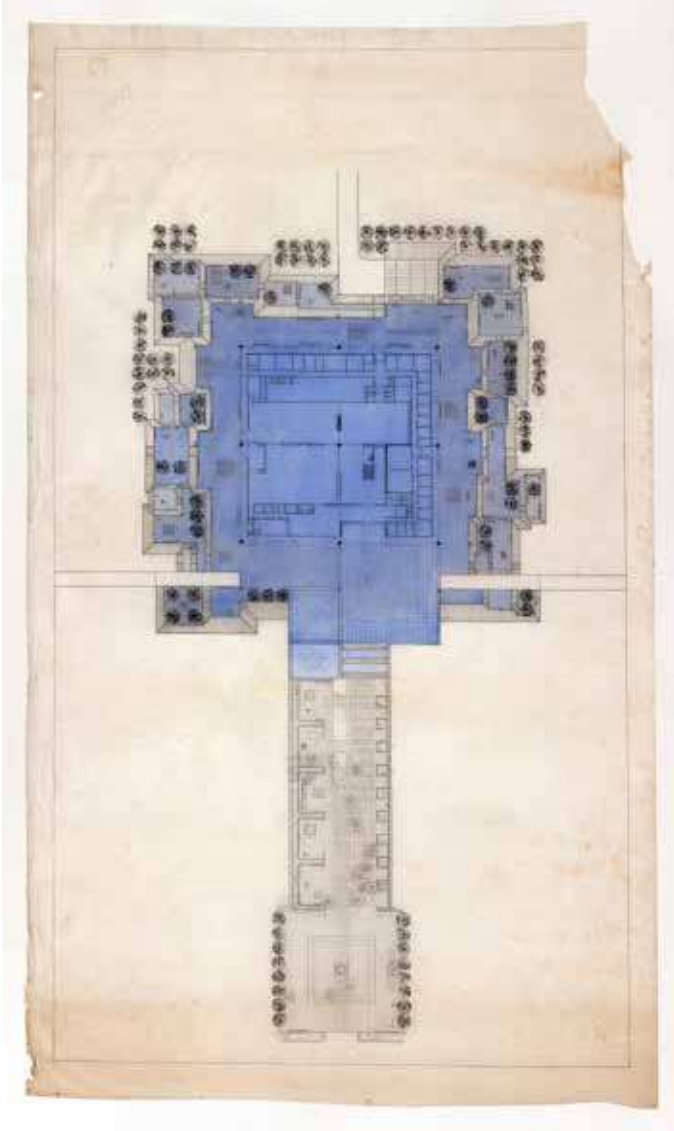
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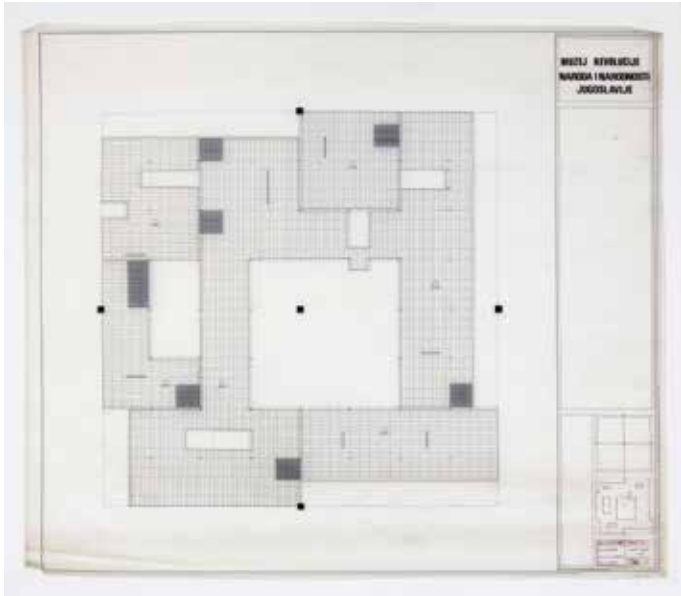
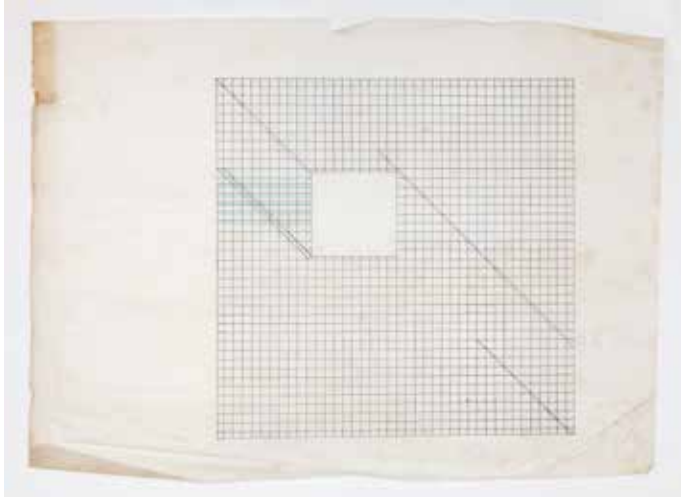
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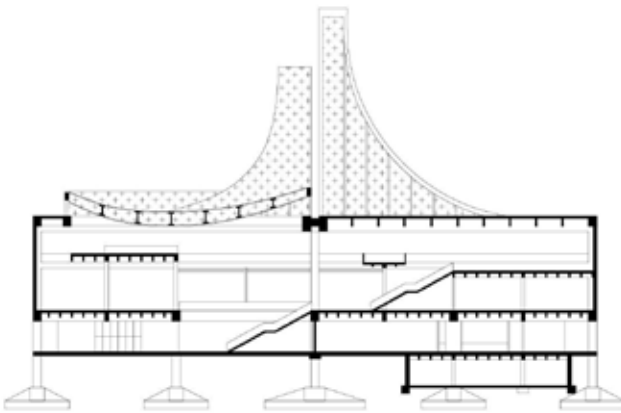
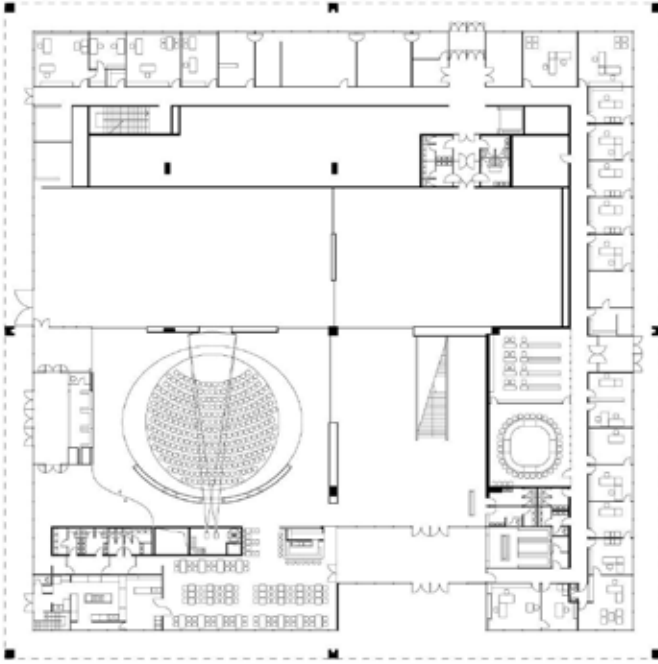
all; floorplans from Richterarchive



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all; plans from Richterarchive



Dillon, Brian (ed.). „Ruins.“ p.11

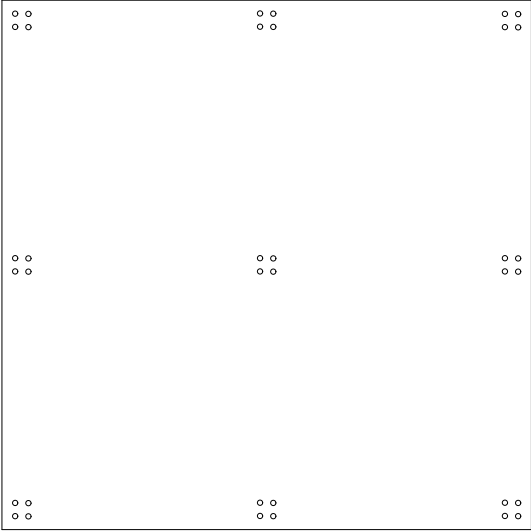
The building should have been 70 x 70 m and 14m high, with the curved roof even 18m. It was planned that the museum has 3 upper floors and one basement.

„Ruins embody a set of temporal and historical paradoxes. The ruined building is a remnant of, and portal into, the past: its decay is a concrete reminder of the passage of time. And yet by definition it survives, after a fashion: there must be a certain amount of built structure still standing for us to refer to it as a ruin and not merely as a heap of rubble.“

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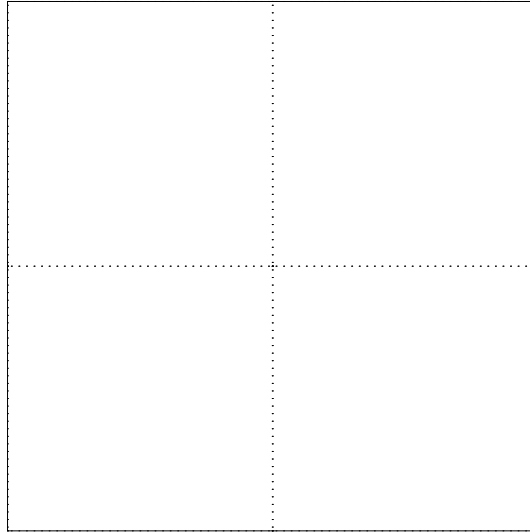
Ruins of the
Museum of the
Revolution at Blok 13
1981 - 2022



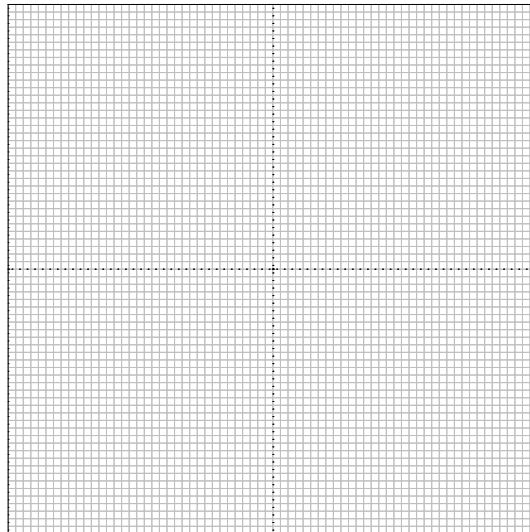
9x Column
reinforcement

1:1000

2 x 2 grid
35 m x 35 m

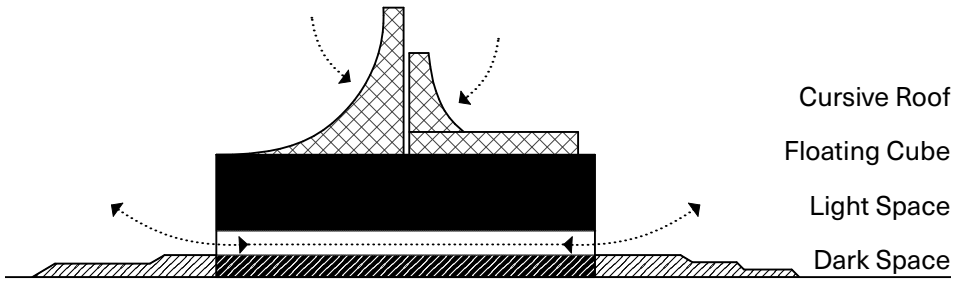







70 x 70 grid
1 m x 1 m



1:1000

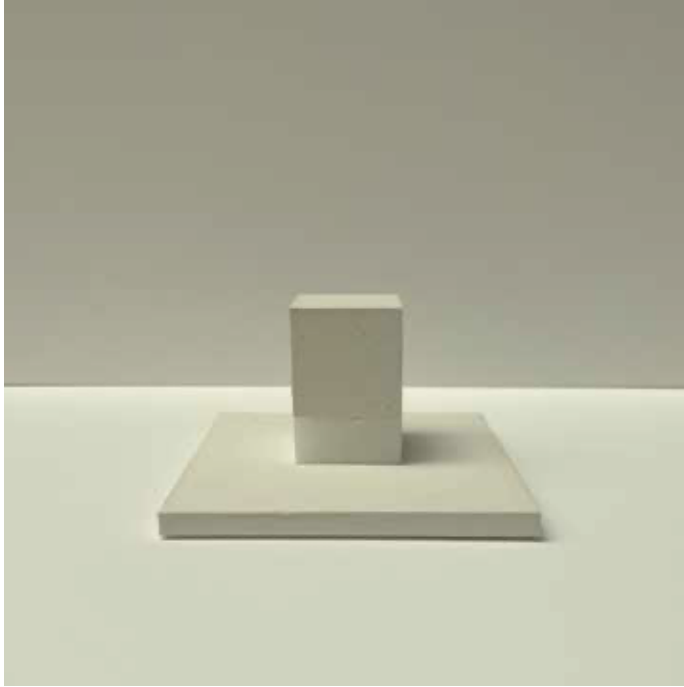
Layers of the Museum of the Revolution

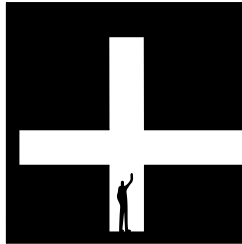
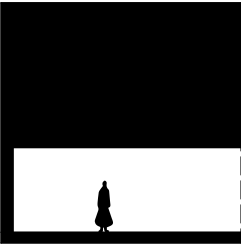
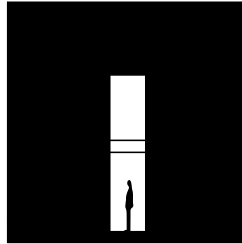
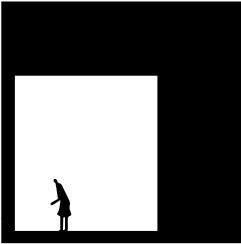


-  Roof Structure (old)
-  Underground/Cellar
-  Rock and Soil
-  Light Structure
-  Heavy Structure

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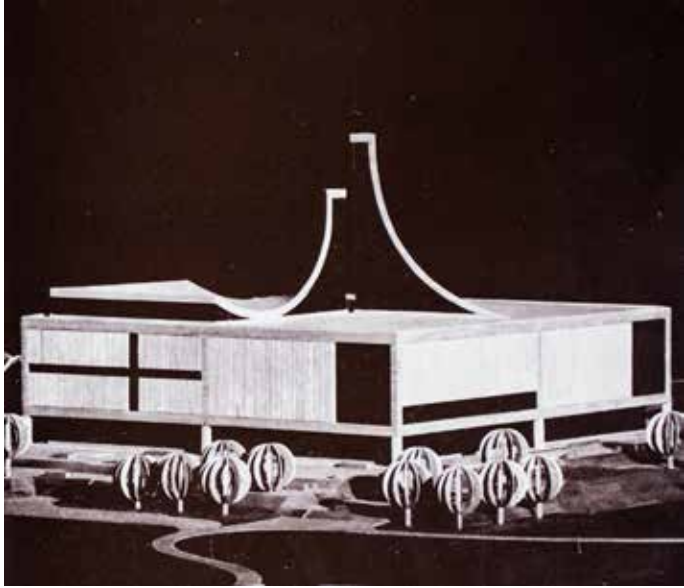




Window figures of the Museum

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Model of the Museum of Revolution

Eternal Flame

Sasa Tkacenko
Саша Ткаченко

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Sasa Tkacenko is an artist that works with the topic Yugoslavia and independence.

Through history, the ideology of the city has become very fragile. The fire that sticks out from the roof of the model highlights this problem. „The concrete model was meant to replace the physical non-existence of the original building in an indirect way, emphasizing the impossibility of realizing both the object and the idea itself.“

The gas flame that dances out of the model is connected to a gas bottle that stands under the model, which gives an illusion of infinite fire, but no one consciously considers that the gas bottle will one day be empty, as the idea of the unbuilt museum.

SasaTkacenko.com „Eternal Flame“.

eternal flame
points to determination
and continuity in preserving
ideas

awakens us from
sleep and returns
us to reality

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Art is either plagiarism or revolution, or:
something is definitely going to happen here

Bik van der Pol
Бик ван дер Пол

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As a public event on a day in December 2007, 12 am. until 6 pm. Bik van der Pol and four filming crews recorded all action on the platform of the ruin until it was dark outside.


Bik van der Pol. „Art is either Plagiarism or Revolution, or: something is definitely going to happen here.“ in Differentiated Neighbourhoods of New Belgrade. p. 191 - 196

The role and the conduct of the public is continuous shifting the roles of actors, participants and observers.


„The action emphasizes on the possibility and impossibility to present, show, conserve and exhibit an experience.

It explores different levels of communication, like excitement, boredom and the wish to recall.

The making of the film is meanwhile evolving as a continuous project: Bik Van der Pol continue to work with bands and musical groups on a score reflecting on revolution, community and the issue of tim(e)(ing).“



to present, show,
conserve and
exhibit and expe-
rience



reflecting on revo-
lution, community
and the issue of
time



Museum of the Revolution; 2021 film

Srdjan Keca
Срђан Кеца

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Museumoftherevolution.uzrok.com „About the film“.

Srdjan Keca has dealt with the inhabitants of the ruin. He made a film about the society in 2020, that were transformed by the capitalism.

In the deep dark rooms of the foundation of the unfinished museum, live Romni people.

Srdjan Keca describes the idea of the movie as a „desire to tell a parable about life inside a structure built of aborted dreams. To me, this has been the core experience of post-Yugoslav societies, fast-tracked into neoliberalism and staggering levels of inequality. The film focuses on those left most vulnerable by this process, and finds them in the darkness of a space that sets off the story's allegorical layer. From there, I wanted to see how far I could push a character-based observational documentary into becoming an essay film, while keeping the essential qualities of both forms intact.“

safeguard the
truth

society reshaped
by capitalism

life inside a
structure built of
aborted dreams

core experience
of post-yugoslav
societies, fast tracked
into neoliberalism,
and staggering
levels of inequality

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Museum of Revolution

Marko Lulic
Марко Лулић



Marko Lulic was born in raised in Vienna. He studies arts on both Viennese Art Schools. With his roots, he is connected to the serbian history.

He „addresses such themes as architecture, monuments, public space, and the legacy of Modernism in Eastern and Western Europe on various levels, relying on references, (false) translations, and transfers. On the basis of formal aspects and cultural, social, and political issues, objects and places are furnished with entirely new meanings through subtle shifts in materiality or conceptuality.“


Belvedere.at „Marko Lulic“.

„For Lulic, this museum is a model case of how dreams or revolutions can peter out and how manifestos of a new dawn can turn into symbols of decline.“, is how the Belvedere described Lulic's thinking about the ruin on Blok 13 in Belgrade.

When the 21er Haus was under construction, Lulic had an installation mounted on it as billboard-like red lettering ‚Museum of Revolution‘.

Lulic describes the word revolution as an emotionally charged, utopian term, that every individual can interpret on its own.

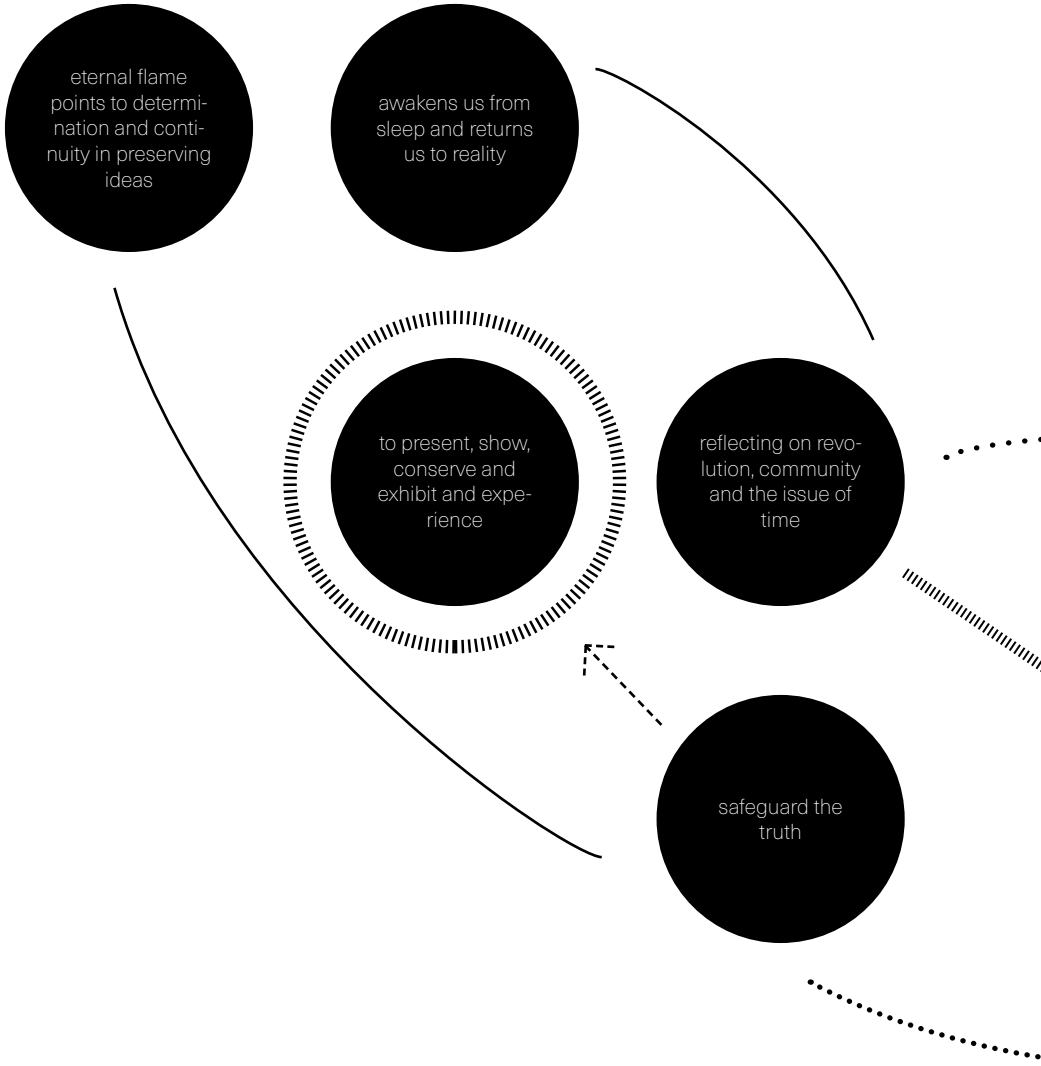
The artist is inviting the viewers of this installation to think about what the sign means to them and to find out about their future expectations of and dreams about this place (the museum).



,to find out about
their future ex-
pectations of and
dreams about this
[place]'

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Eternal Flame

Art is either plagiarism or revolution, or:

Museum of the Revolution

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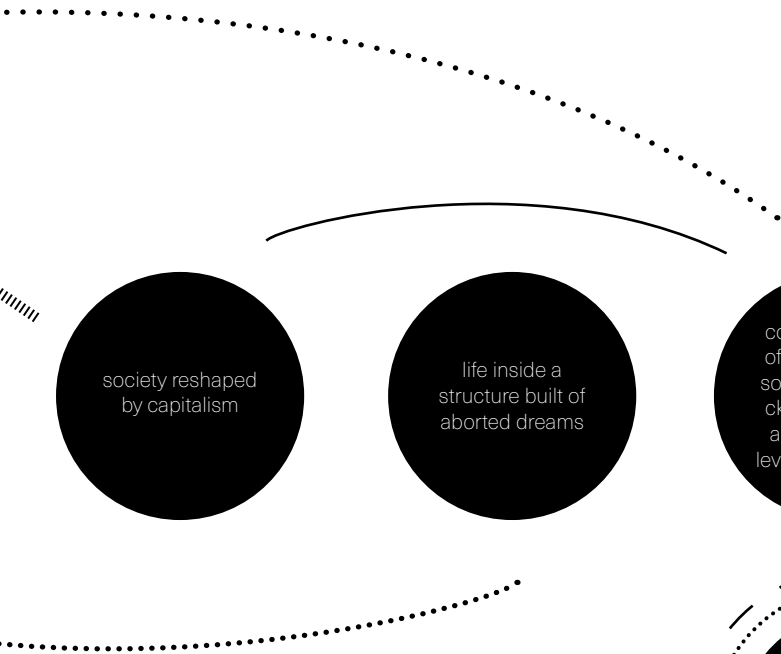
society reshaped
by capitalism

life inside a
structure built of
aborted dreams

core experience
of post-yugoslav
societies, fast tracked into neolib.
and staggering
levels of inequality

'to find out about
their future ex-
pectations of and
dreams about this
[place]'

COMMUNITY



COMMUNITY AND CULTURE

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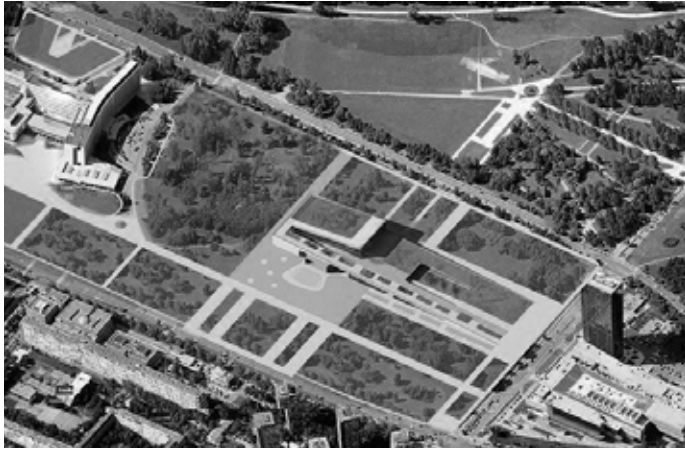
At Blok 13, a competition was announced in 2016 for a design of the Belgrade Philharmonic Hall.

Arh.bg.ac.rs. „Rezultati konkursa urbanisticko-arhitektonski konkurs za deo bloka 13 na novom beogradu“.

The competition represented, among other things, a review of the spatial and functional capacities of the site, as well as an evaluation of the possibility of realizing the new construction of the Belgrade Philharmonic Hall, and the selected solution will be the basis for the preparation its urban planning documentation. The solutions from the competition also determined the morphology of the newly planned building, especially about the location of the existing foundations of the previously planned Museum of the Revolution and the arrangement of the open spaces, as well as their relationship with the surroundings, especially in relation to the famous cultural monument of New Belgrade - the Palace of the Federal Executive Committee.

The competition was organized by the Directorate for Construction in Belgrade in cooperation with the Association of Architects of Serbia, and a total of 34 competition entries were received by the end.

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Belgrade Philharmonic Hall first prize,
Dragan Marcetic & Milan Maksimovic, 2017

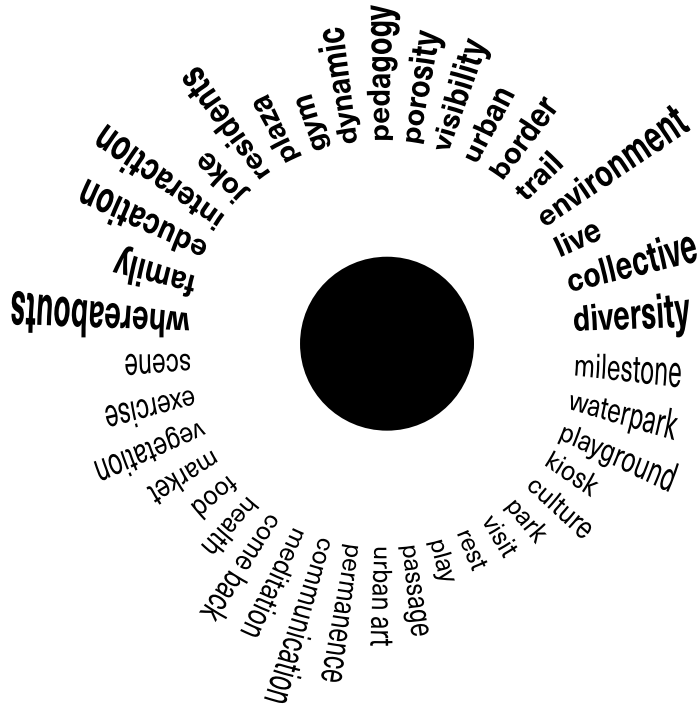
The Community Center started to be an important issue in society and an important part of the planning of a new city in the late 19th - early 20th century. The loss of the community has a lot to do with how quickly political influences change and thus shape the togetherness and cohesion of the community.

However, even with the digital age, the definition of community is changing into a form that did not exist before. People sit in front of electronic devices more often than they would meet with someone. People communicate more digitally than they used to in real life. With the digital age the living situations are also changing: apartments are getting smaller and working and living are coming closer together. The community center has the task to bring people from different cultures and ages together and to practice common activities, such as sports, dance, books, etc. Through different people you are surrounded with, you also learn many new things and spend time socializing. It is important to remember that the community center alone would not appeal to so many, so it is important to maintain events and various programs on a regular basis. It is also important to analyze the interests of the population and issue the right offer. One of the oldest places that brought people together, besides the Forum, has always been the library. It is a place of communication, history and identity. Sport is also an activity that has brought together people of all ages and cultures for centuries. Older people usually have a feeling of being alone. Senior centers give them something to do, create an environment and look after them.

A community center works best when different areas work together and give back to each other. The principle of networking is important in such centers to maintain them.

Speech:Community Center, „Introduction“

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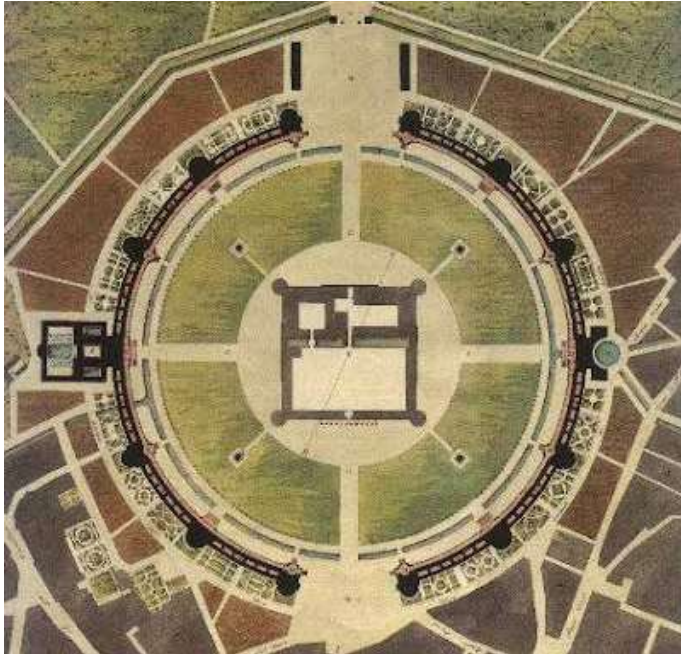
Foro Buonaparte; Milano, Italy

GIOVANNI ANTONIO ANTOLINI

„The project is a complete reflection of this democratic and independent society and consistently fulfills all the essential functions of a capital: the square becomes a forum, defined by civil buildings and the portico; All the main public objectives find a harmonious place in it: culture and leisure [...]. Ultimately, Foro Bonaparte offers itself as the center and the beginning of a new city.“

Castelbolognese.org. „Il Foro Bonaparte di G A Antolini“.

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SkySpace; Lech, Austria

JAMES TURRELL

James Turrell's guiding principle 'seeing yourself seeing' highlights the special nature of the connection between the landscape and the natural habitat. The project is located at 1780 m altitude in Oberlech. In the main room is a round skylight, which points to the sky and lets you feel the sensuality of his motto.

Skyspace-Lech.com. „About“.

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AROS Museum, Rainbow Panorama; Aarhus, Denmark

OLAFUR ELIASSON

Eliasson explains the project as: “Your rainbow panorama establishes a dialogue with the existing architecture and reinforces what was already there, that is to say the view across the city. I have created a space that can almost be said to erase the boundary between inside and outside – a place where you become a little uncertain as to whether you have stepped into a work of art or into part of the museum. This uncertainty is important to me, as it encourages people to think and sense beyond the limits within which they are accustomed to function.”

Aros.dk. „Your Rainbow Panorama“.



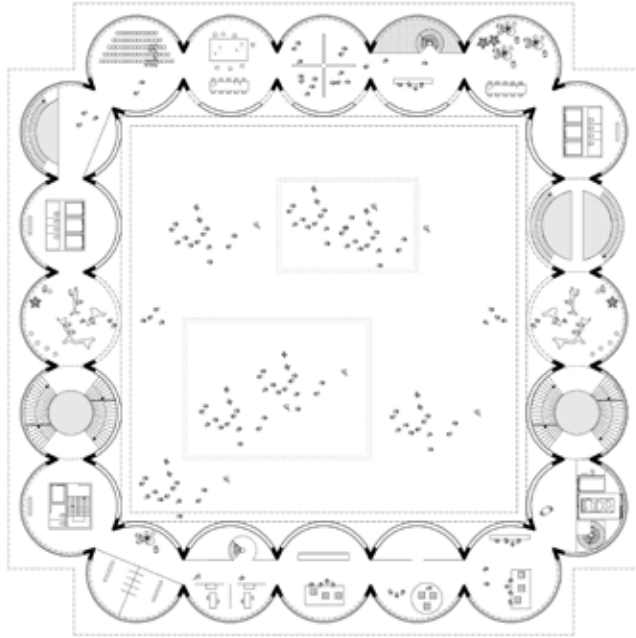
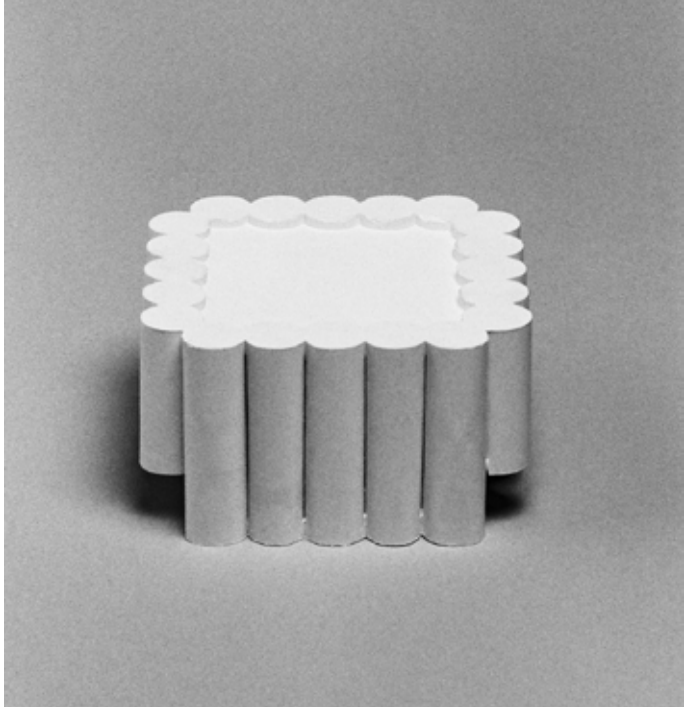
20th Century Museum; Berlin, Germany - competition

BRUTHER

„We want to rebuild the idea of a common ground as the basis of a Forum, in which a new almost immaterial volume of translucent matter (representing new spaces for Culture) is added,[..]“, was the statement of Bruther on the competition for a museum in Berlin.

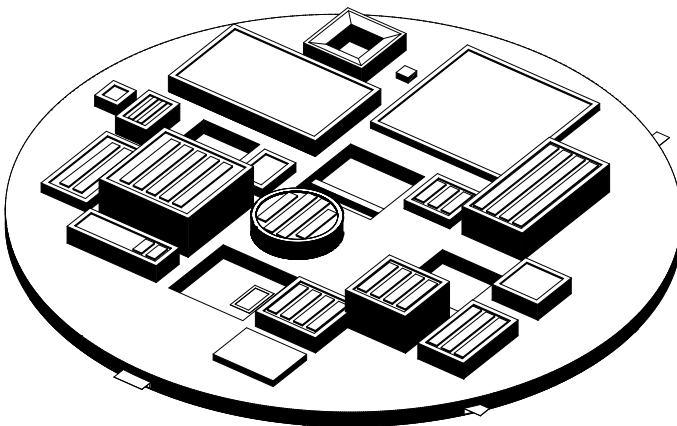
Afasiaarchizine.com „Bruther global“.

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21st Century Museum; Kanazawa Japan

SANAA



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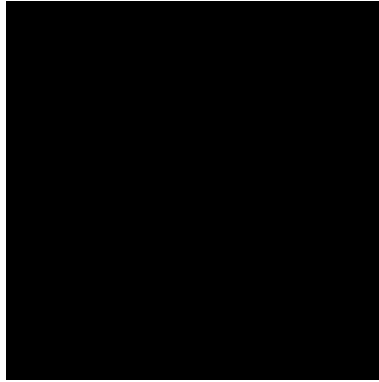


„The building includes community spaces such as a library, lecture hall, and children’s workshop, as well as museum spaces. The public and museum spaces are organized to relate to each other, with the public spaces enclosing the museum.“

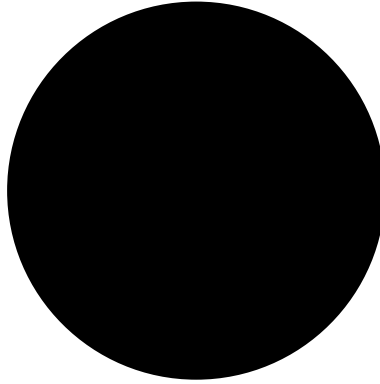
Divisare.com „Sanaa/Kazuyo Sejima + Ryue Nishizawa, 21st Century Museum“

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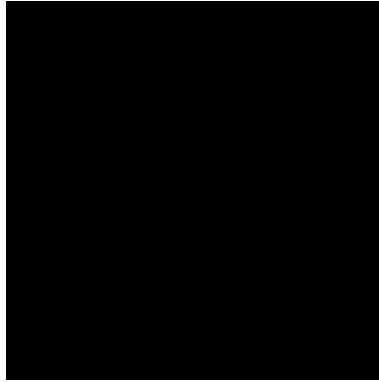




OLD
ISOLATION
LOSS
DREAM
PAST
HISTORY
CLOSED
DARK
FRAGILE CORE
FULL
MEMORIES
ORNAMENT
FUNDAMENT
HARD
ALONE

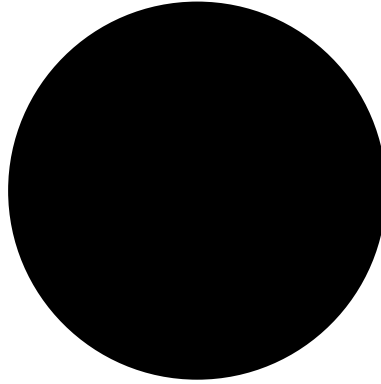


YOUNG
COMMUNITY
RECOVERY
REALITY
FUTURE
NOW
OPEN
LIGHT
HARD CORE
EMPTY
EXPERIENCE
BANALITY
ANNEX
SOFT
TOGETHER

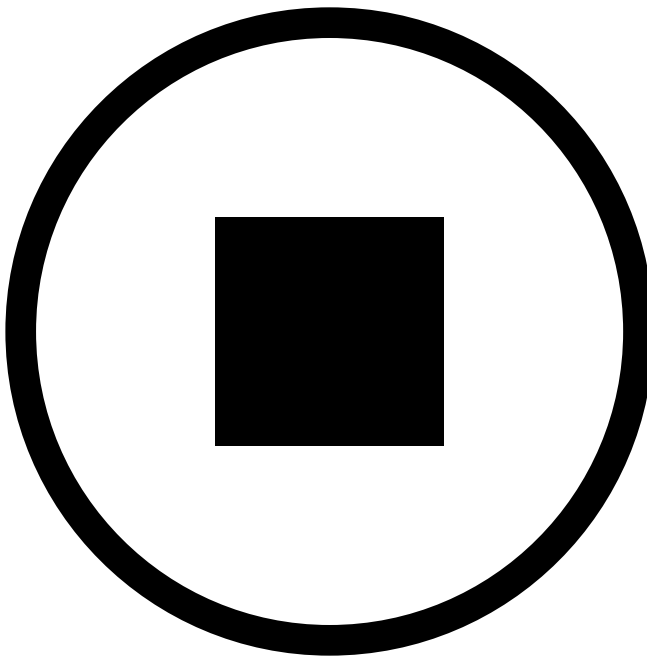


OLD
ISOLATION
LOSS
DREAM
PAST
HISTORY
CLOSED
DARK
FRAGILE
CORE
FULL
MEMORIES
ORNAMENT
FUNDAMENT
HARD
ALONE

STAGE
PLAYGROUND
OPEN SPACE
SPORTS
WORKSHOPS
ART



NO PREDETERMI-	YOUNG
NED ENTRY	COMMUNITY
PUBLIC LIVING-	RECOVERY
ROOM	REALITY
CAFE/RESTAURANT	FUTURE
MARKET	NOW
ATELIER	OPEN
WORKSHOP	LIGHT
SHOP	HARD CORE
KINDERGARDEN	EMPTY
SENIORCENTER	EXPERIENCE
URBAN GARDENING	BANALITY
LITTLE FACTORY	ANNEX
	SOFT
	TOGETHER



**THE CUBE PROTECTED BY
THE CIRCLE**

OR

**ISOLATION PROTECTED BY
COMMUNITY**



- ...the circle is related to the divine: a simple circle has since ancient times represented eternity, since it has no beginning and no end. -

Bruno Munari 1964
(The Circle)

●
CHINESE
CULTURAL
CENTER

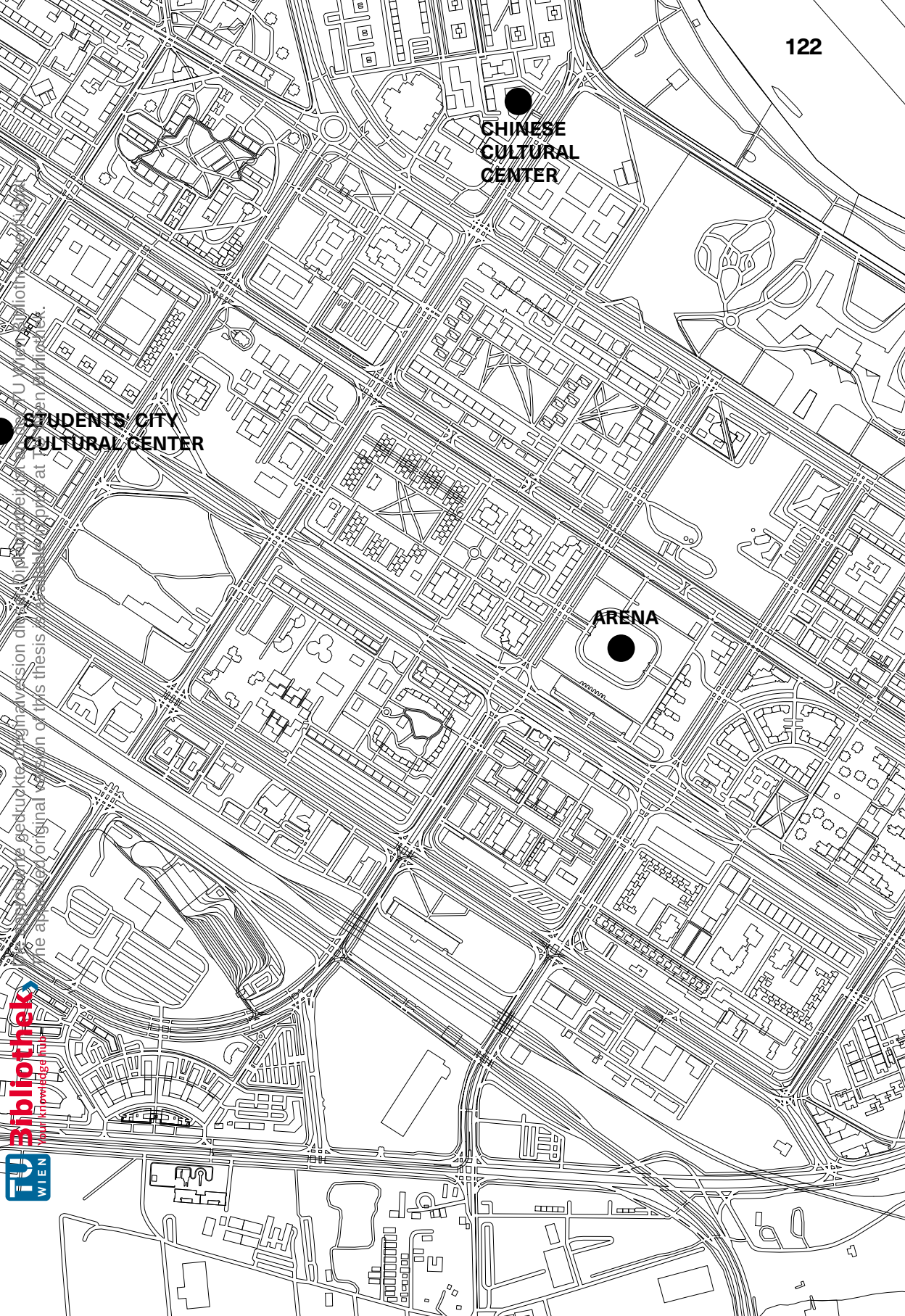
●
STUDENTS CITY
CULTURAL CENTER

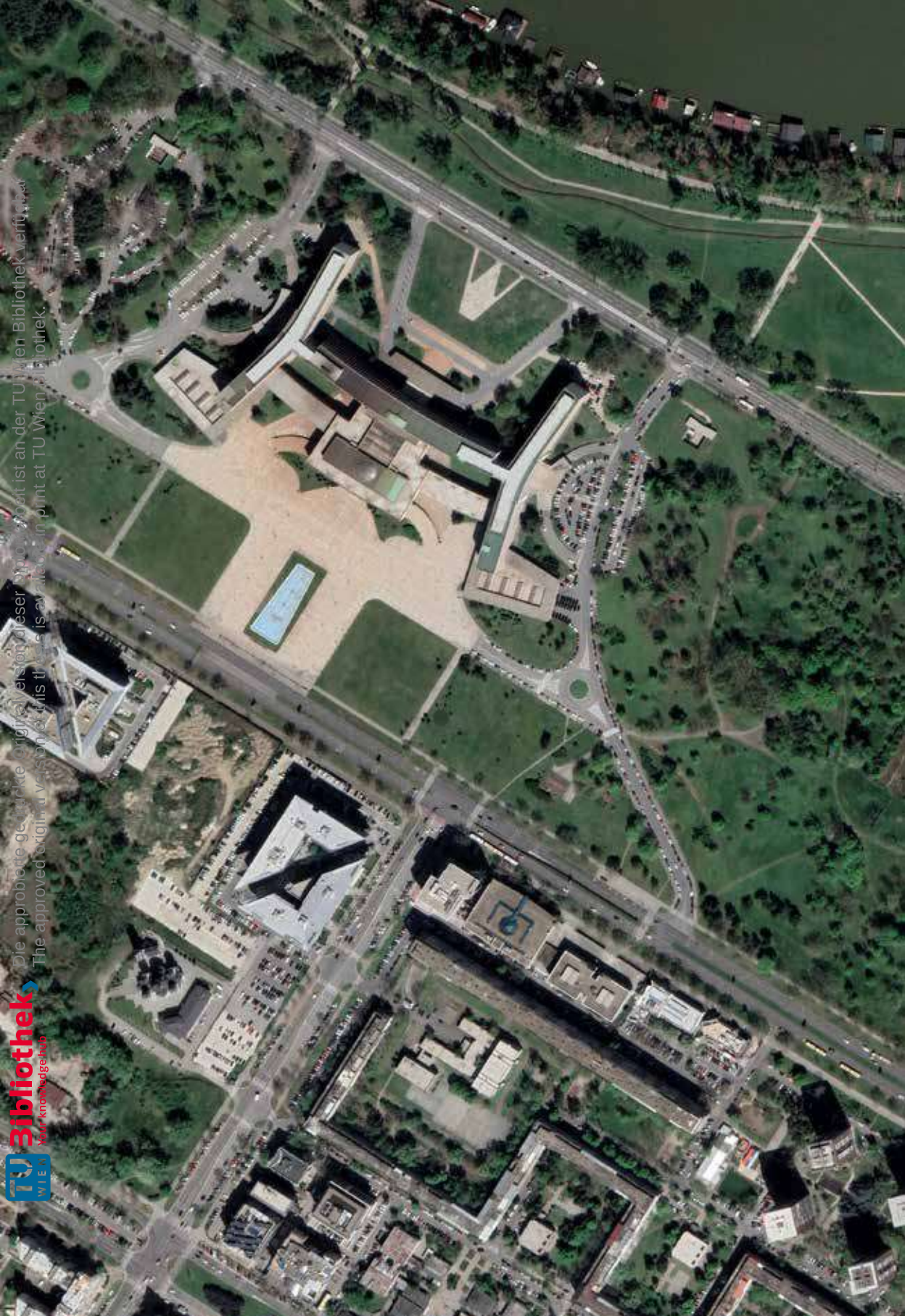
●
ARENA

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Abb. X

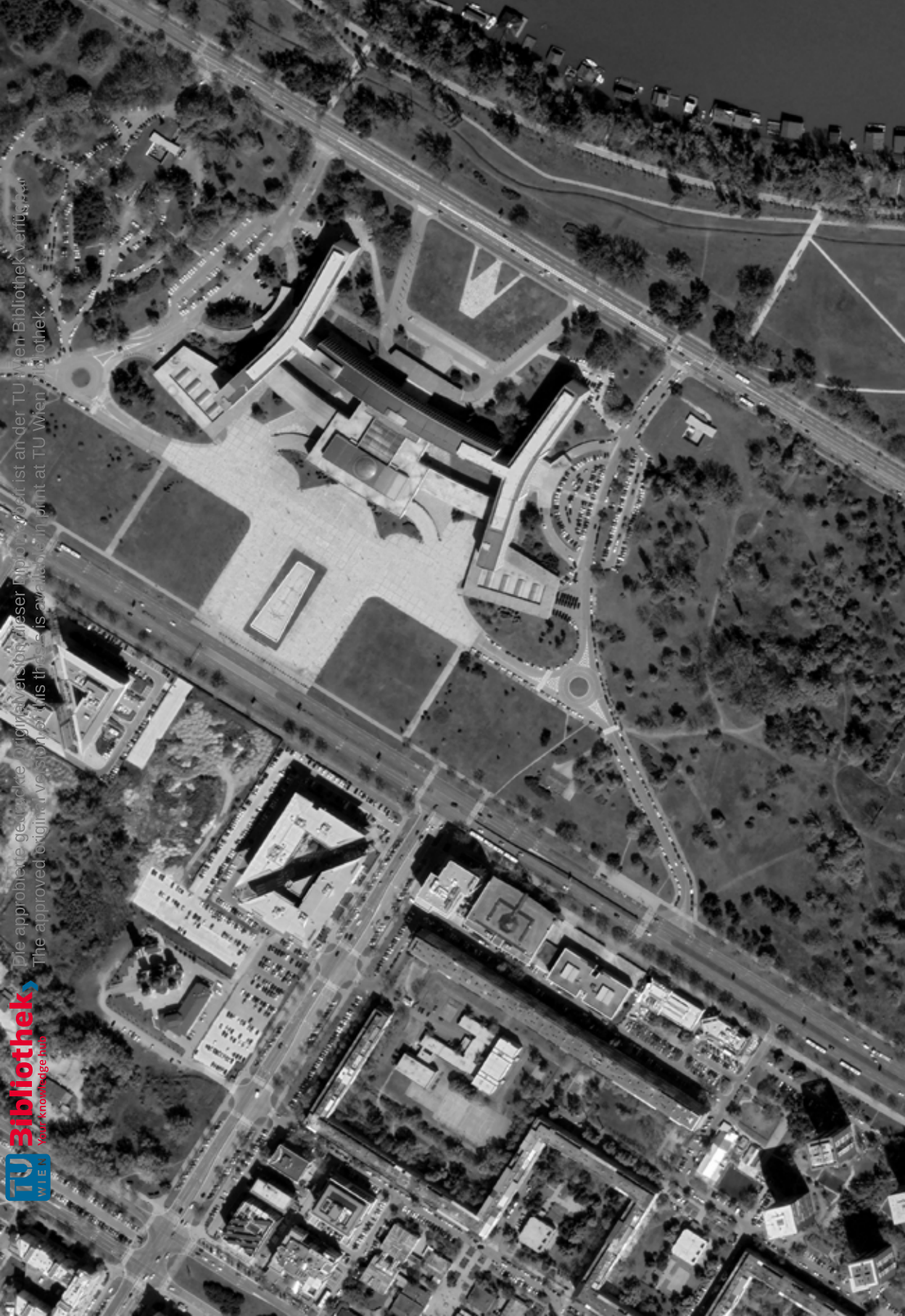




Abb. X

Lopez-Pineiro. „A Glossary of Urban Voids.“ p.11

“LEFTOVER SPACES

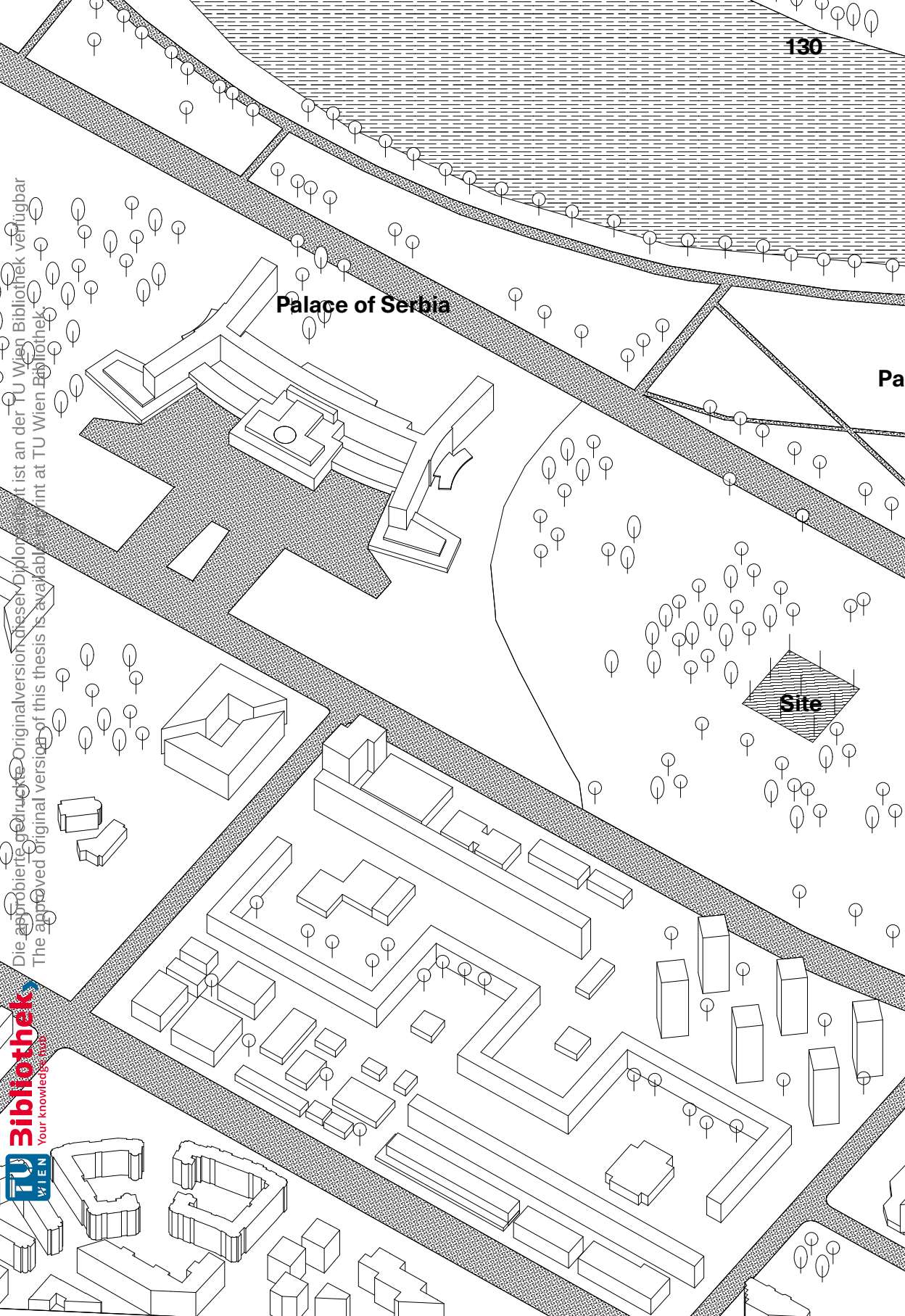
resulting from processes of urban abandonment that originate from kind of obsolescence or loss (economic value, spatial integrity, urban connectivity, etc.). Besides their obvious consequences, these processes of abandonment also open up the space, liberating it from previous ideological frameworks (financial, capital, cultural etc.) and allowing for alternative counter-dominant spatialities to emerge. In consequence, the demise of urban space that comes out of processes of abandonment also transforms the resulting space (urban voids) into potentially unique agents in the construction of the public realm. Despite their losses, then, processes of abandonment bring along opportunities for the imagination and conceptualization of an alternative public space.“

Palace of Serbia

Pa

Site

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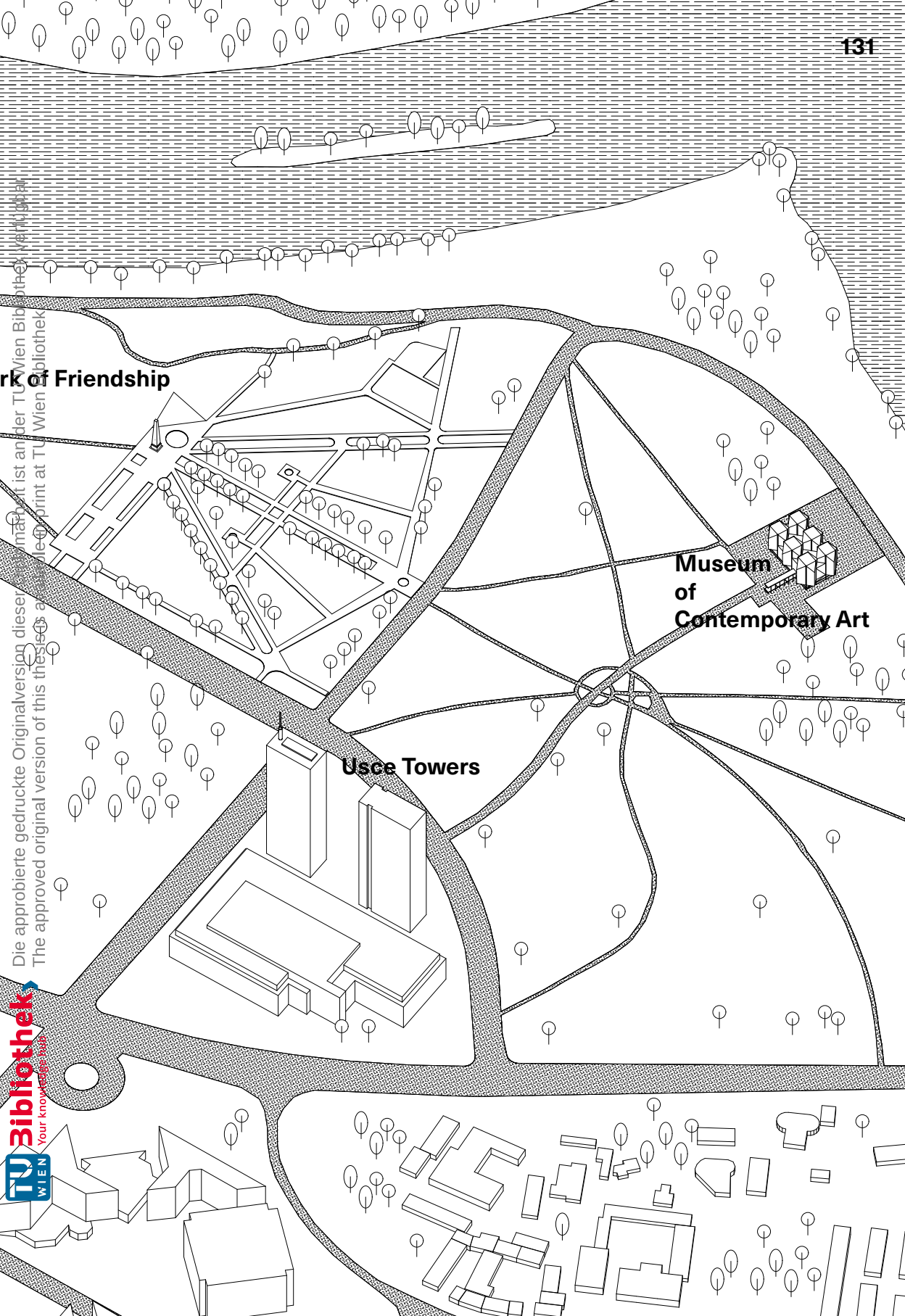


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Park of Friendship

**Museum
of
Contemporary Art**

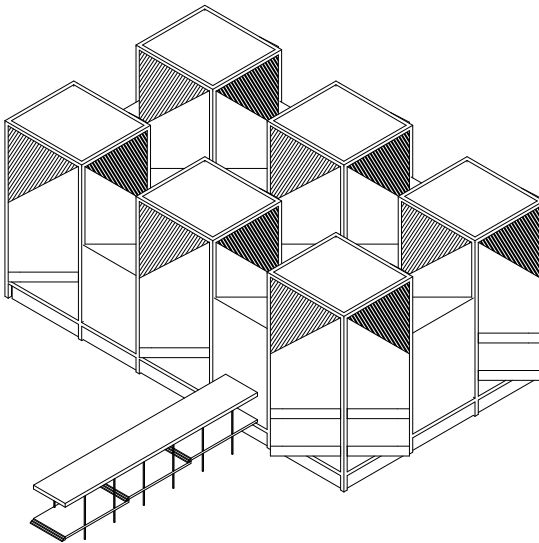
Usce Towers



Art Museum

Museum of Contemporary Art

Музеј савремене уметности



Mdub.org.rs. „History“.

1958 the Executive Council of Socialist Republic of Serbia decided that the city needs a museum, that has all the standards of museological principles which occurred at this time.

On October 20, 1965 the Belgrade Museum of Contemporary Art opened its doors.

The museum is positioned on the river and is in local connection with the fortress Kalamegdan. The building has about 5.055 square meters and the generous space and its functionality makes the exhibition spaces, that are connected without corridors or vertical partitions on five floor, unique.



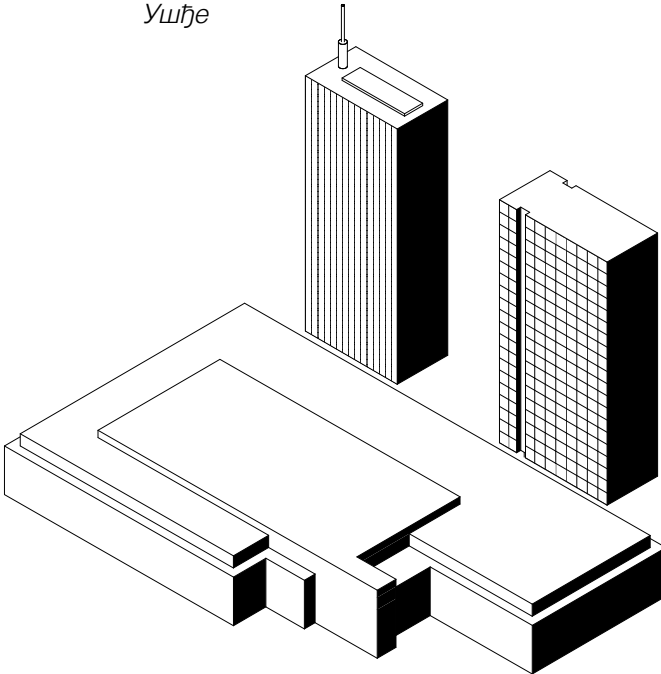
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Business Towers

Usce Towers *Ушће*



Worddisk.com. „Usce Towers“.

The tower was one of two government buildings built in the 60s. It was built for the League of Communist of Yugoslavia and opened in 1962. In 1999 NATO bombed and destroyed the tower. From 2003 it was rebuilt again. In 2020, a twin, another tower was built next to the existing one.



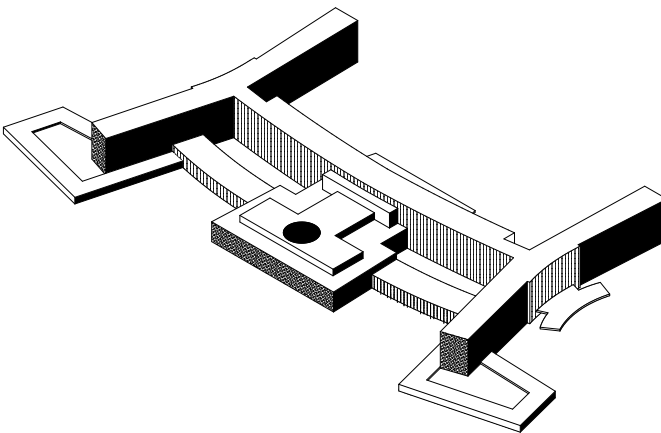
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Political Space

Palace of Serbia *Палата Србије*



Beotura.rs. „Palace of Serbia/
The Federal Executive Council
Building“.

In 1961 the Palace of Serbia was opened, after 14 years of building it, and held the First Conference of Heads of State and Government of Non-Aligned Countries in Belgrade. The building which is built like the letter ‚H‘ is filled with art from many serbian artists. It sits between two parks, that are full with plants around the world. It is about 65.000 squaremeters big.



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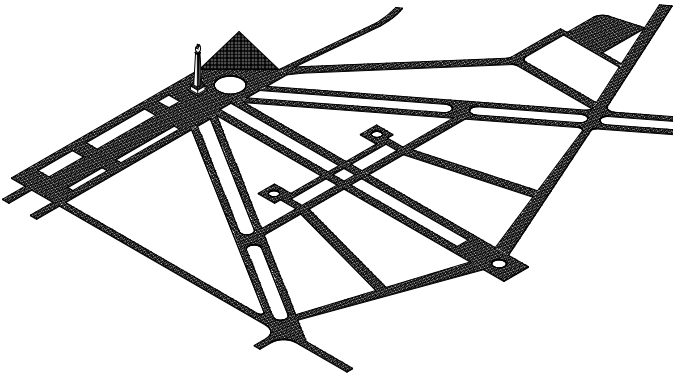
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Park

Park of Friendship

Парк Пријателства



Wikipedia.com. „Park of Friendship, New Belgrade“.

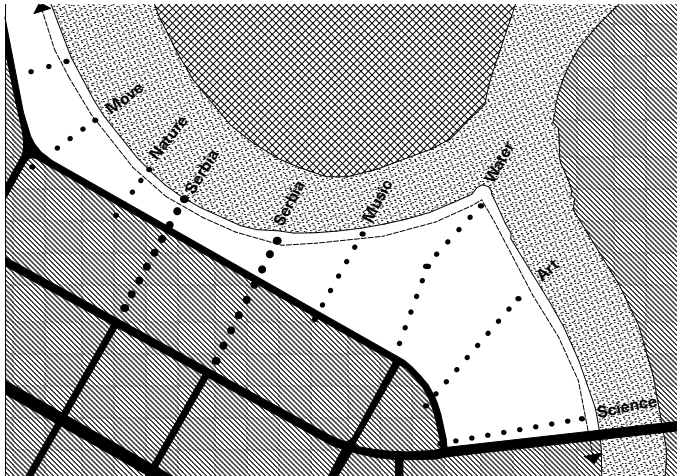
On the park of friendship stands the statue of the eternal flame. It was erected in memory of the soldiers and civilians who died in the NATO bombing. The statue was unveiled on June 12, 2020, to mark the one-year anniversary of the bombing. The statue is 78 meters high, and represents the 78 days of the bombing.

There are numerous trees planted by famous people in the park, and they are displayed with a plaque.

The park has a long running track and some sports areas, many green areas and is a very quiet and peaceful place. It is directly connected with the river, where there are several boats where you can temporarily live, eat, or spend your time.

The Park of Friendship is the largest park in Belgrade, in 2016 a collaboration with the Danish architect Jan Gehl was published to redevelop the park complex. The park has 80 hectares and is located on the Danube and Sava rivers. The biggest problem with the park is that the footpaths are hardly connected. The new concept is to develop 9 new promenades, each with a different theme. The paths will be directed so that the park is better connected with the Bloks. The themes are movement, nature, Serbia, music, water arts and sciences.

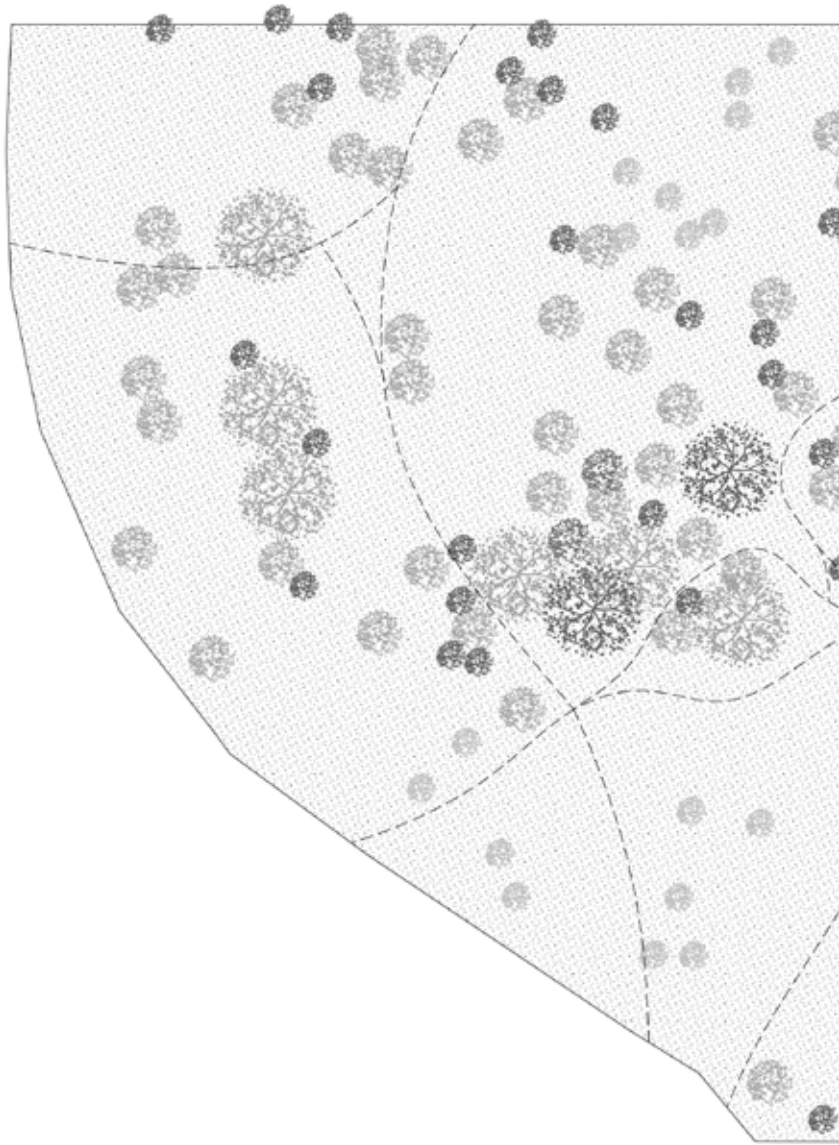
Beobuild.rs. „Predstavljeno idejno rešenje parka Usca“.



Masterplan Jan Gehl

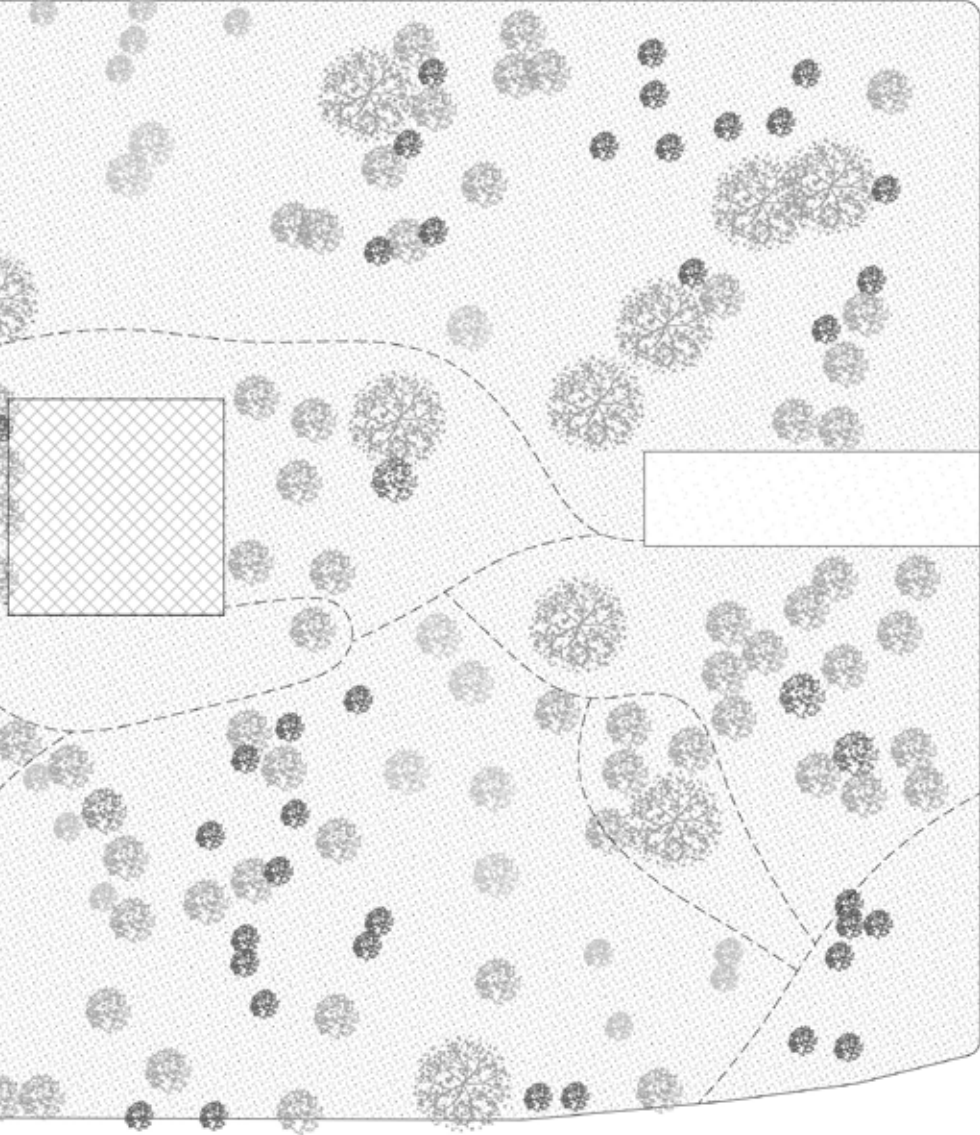
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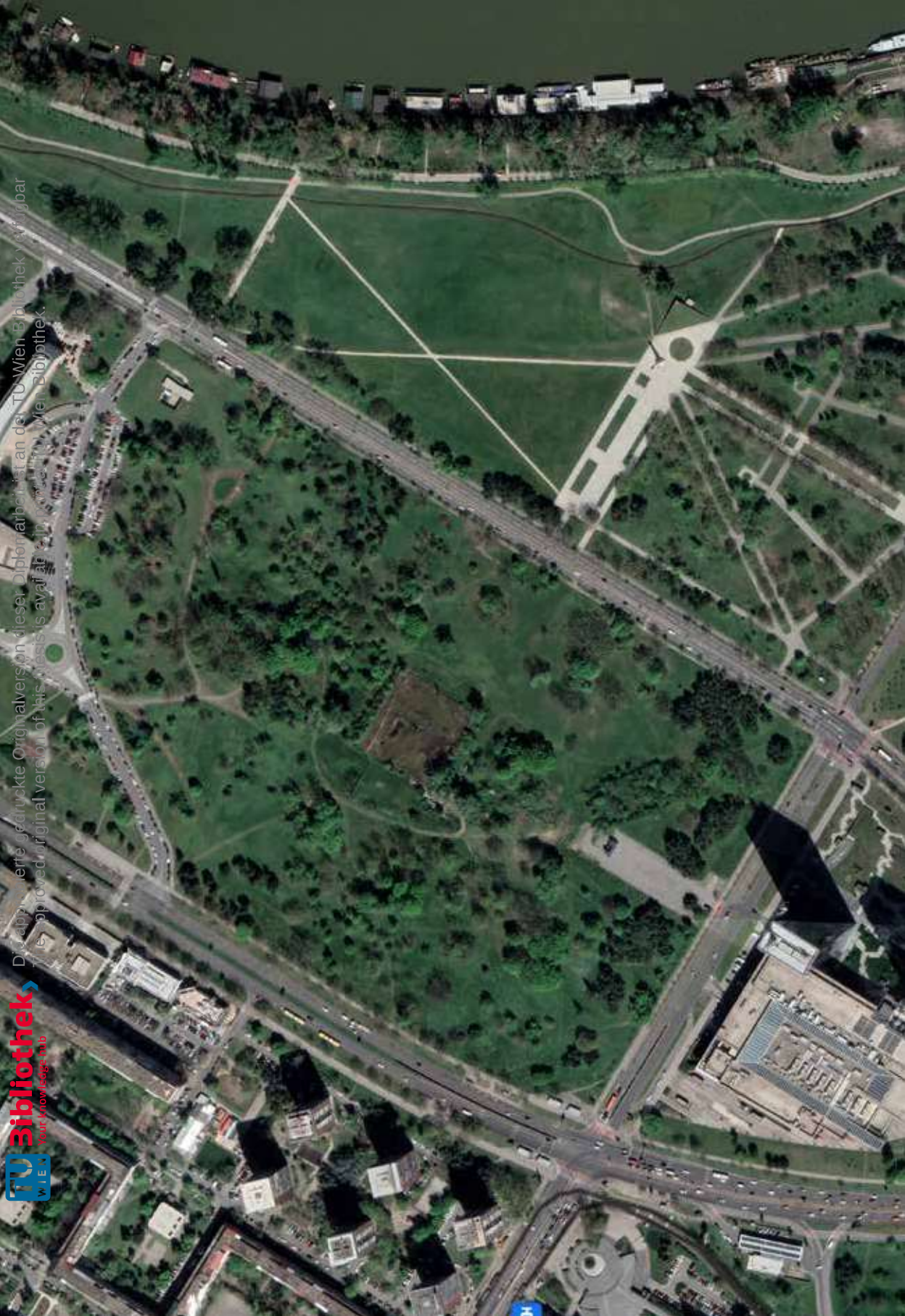




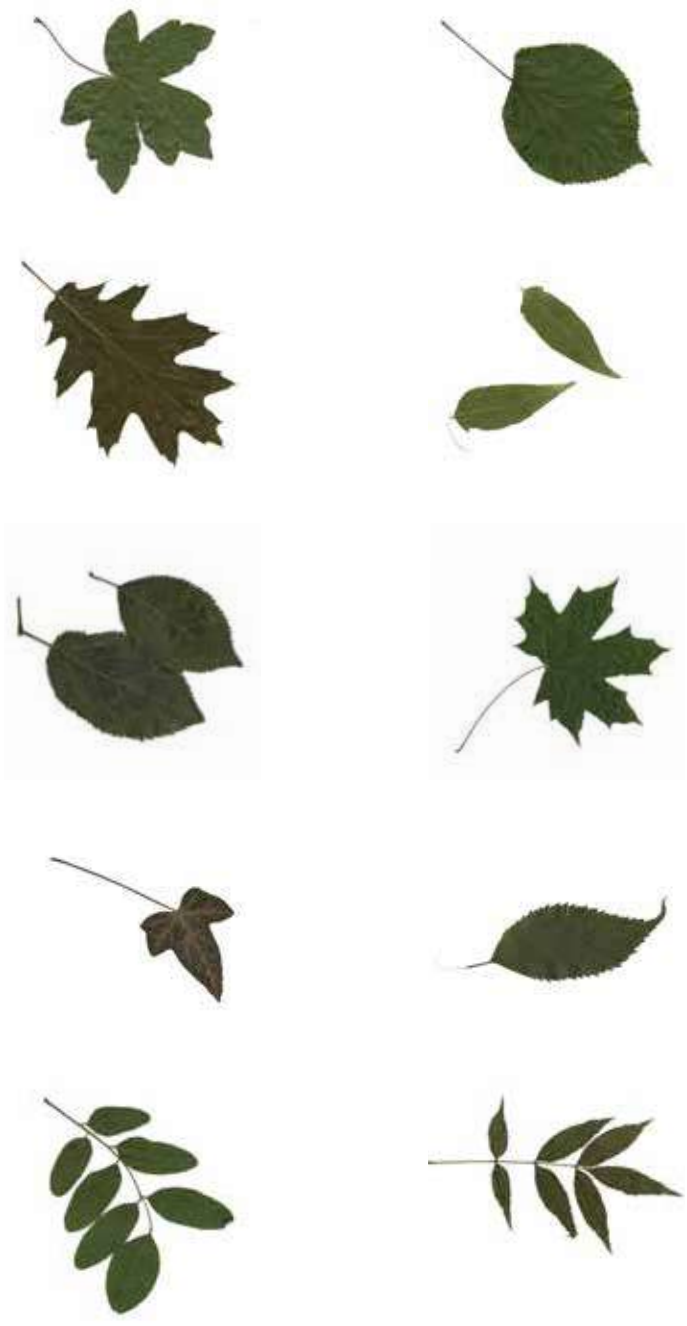
The site consists of traces that pedestrians left on their way finding their path through the urban wilderness, of an area filled with pebbles, of trees that developed throughout time without any human planning, and of a ruin that stands for itself.

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Flora variety; leaves found on site



Standing in front of Blok 13, you notice the vastness of the green space, the many trees, the paths that can be read on the ground and the ruin that sits in the middle.

However, what is really striking is the localized very densely treed places, and the places where several meters no tree exists. It resembles, or is a city wilderness that does not discourage, but invites you to spend time in it.

The tree species are mixed. There are deciduous and coniferous trees, grasses, bushes, ivy, and many birds that build their nests there or look for food. From time to time you can meet a person, but most of the time you are alone when you walk through the place.























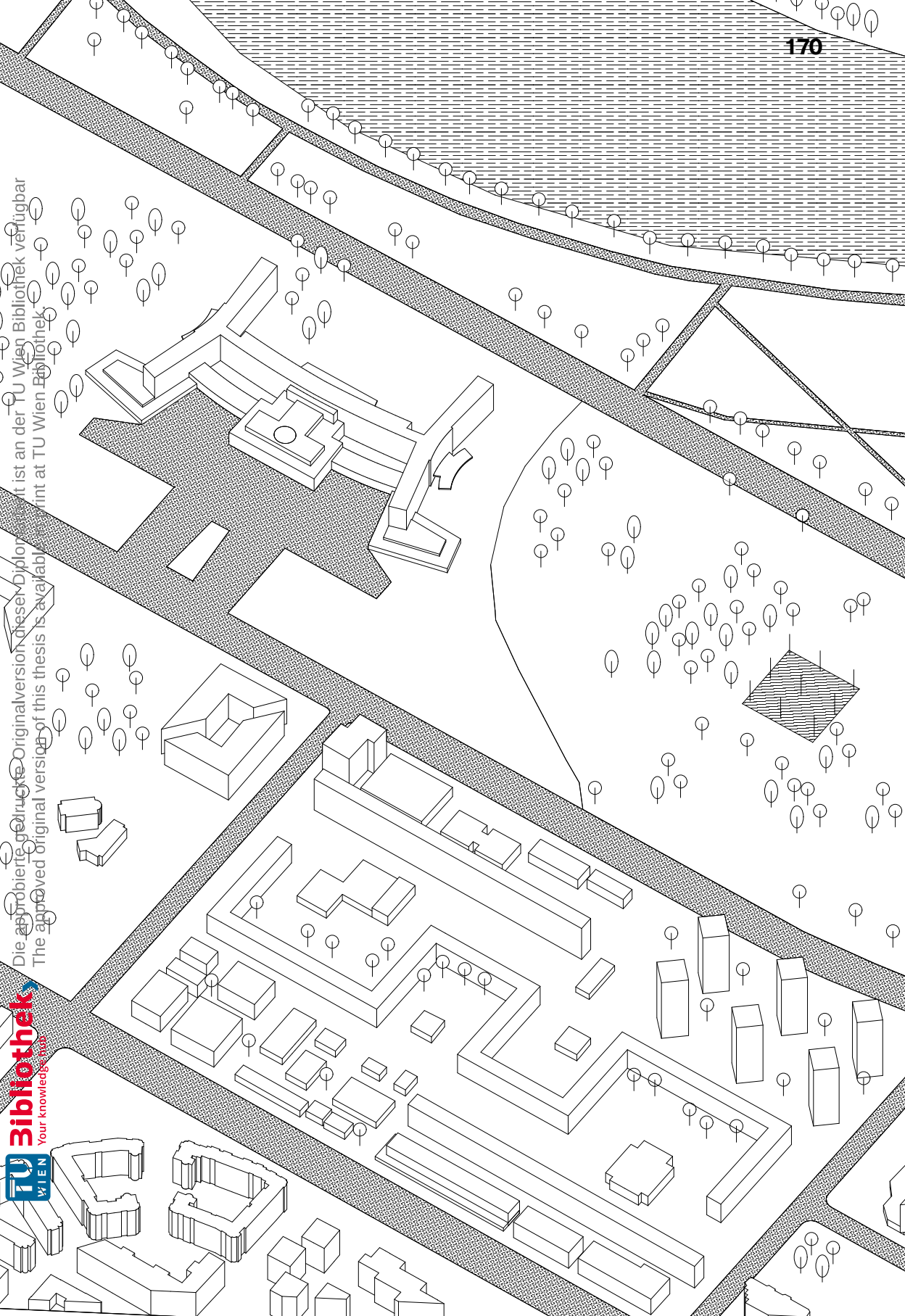


THE PROJECT

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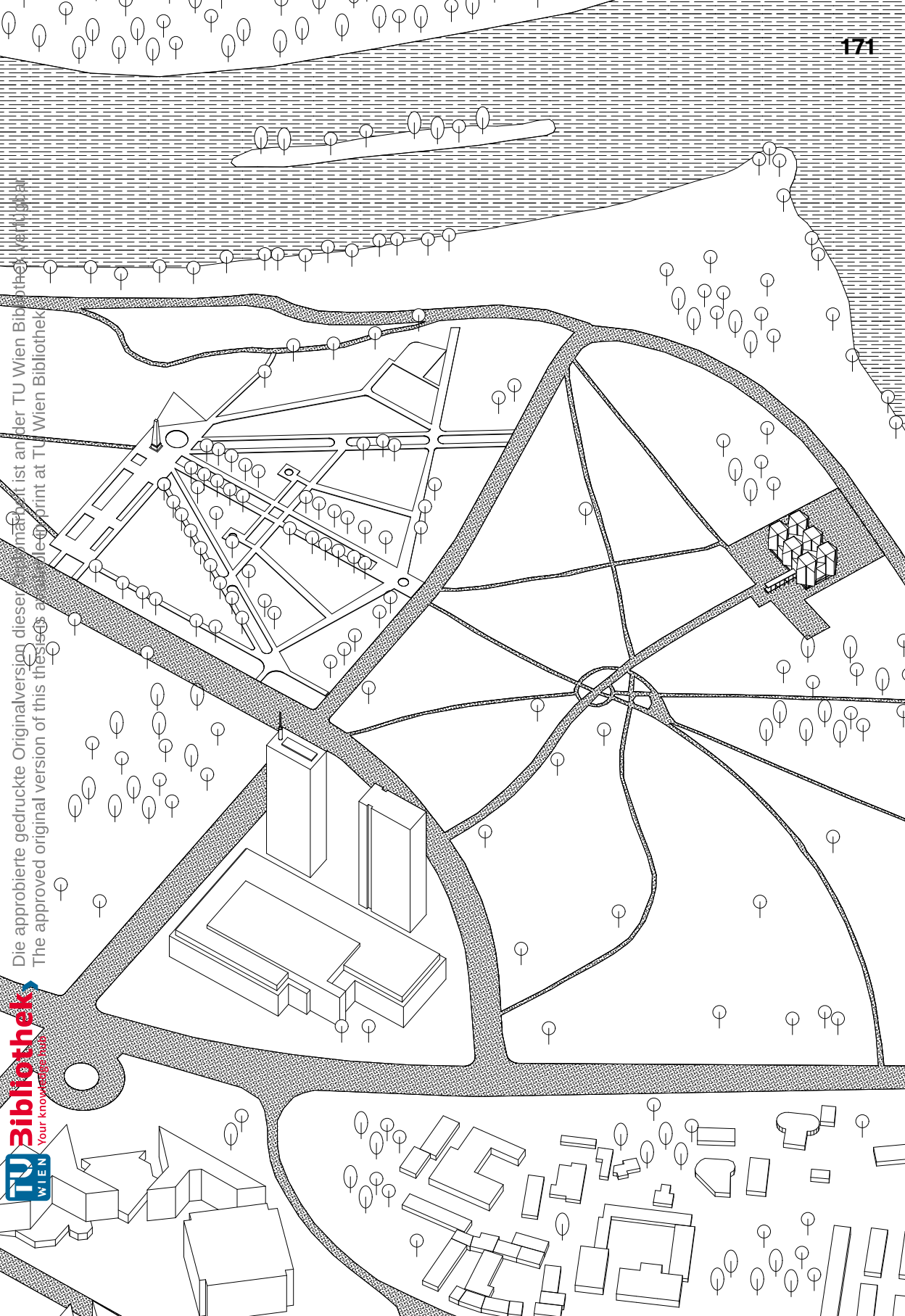




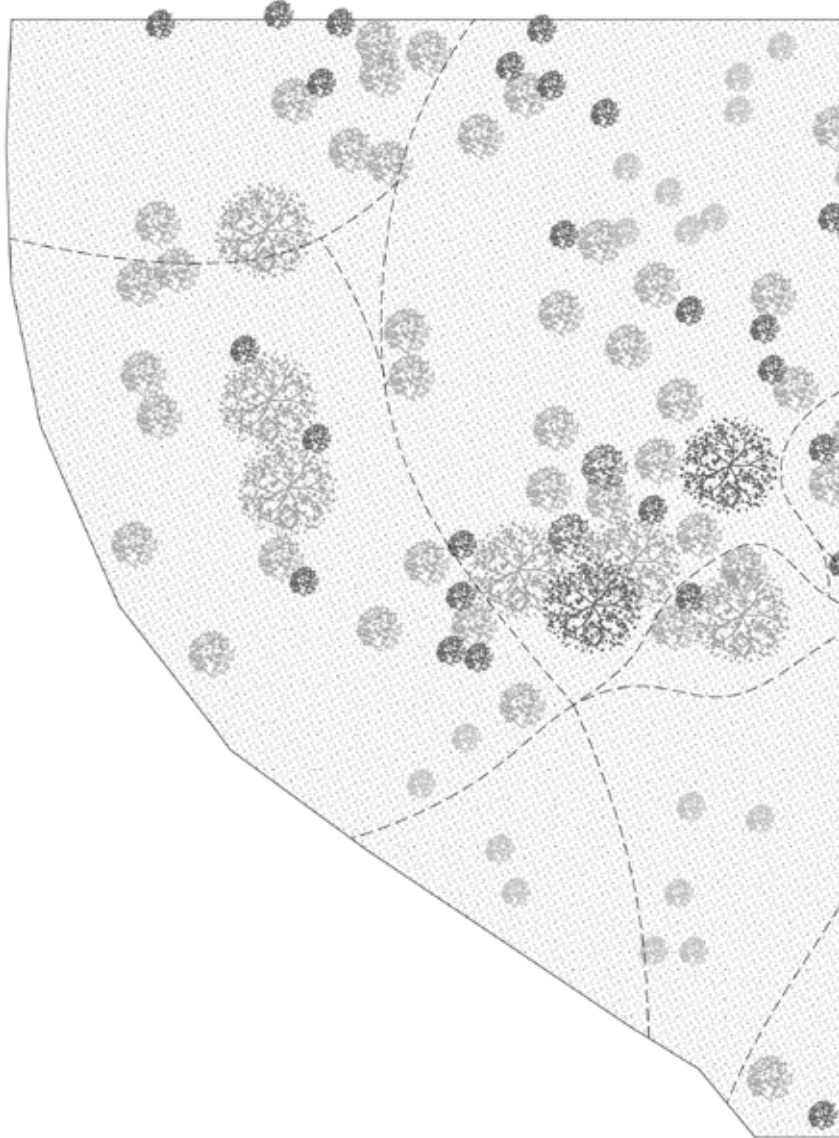


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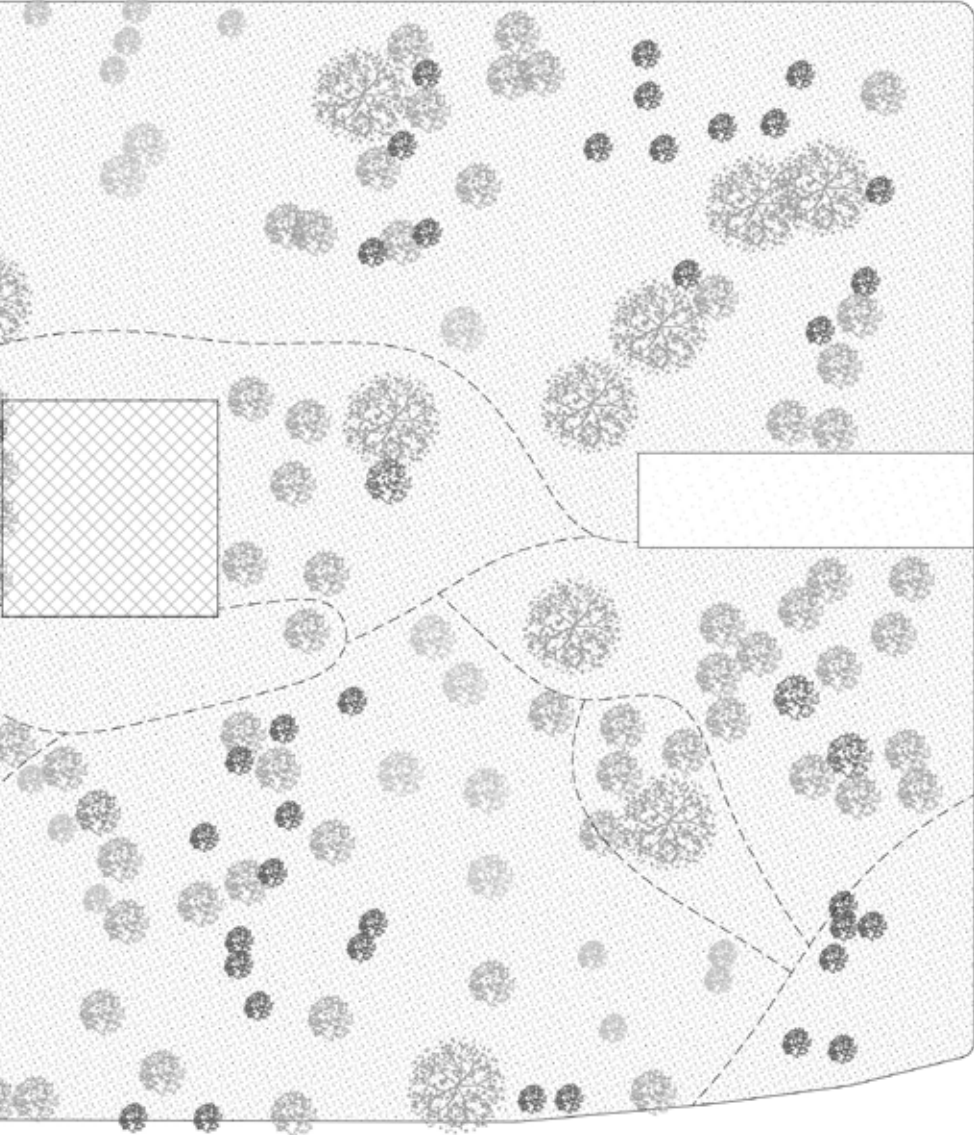
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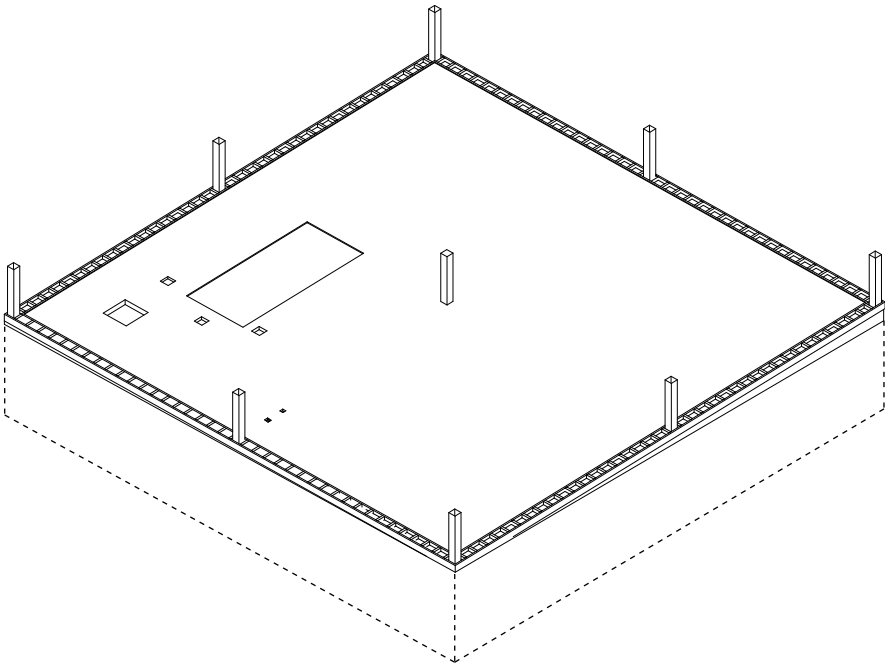


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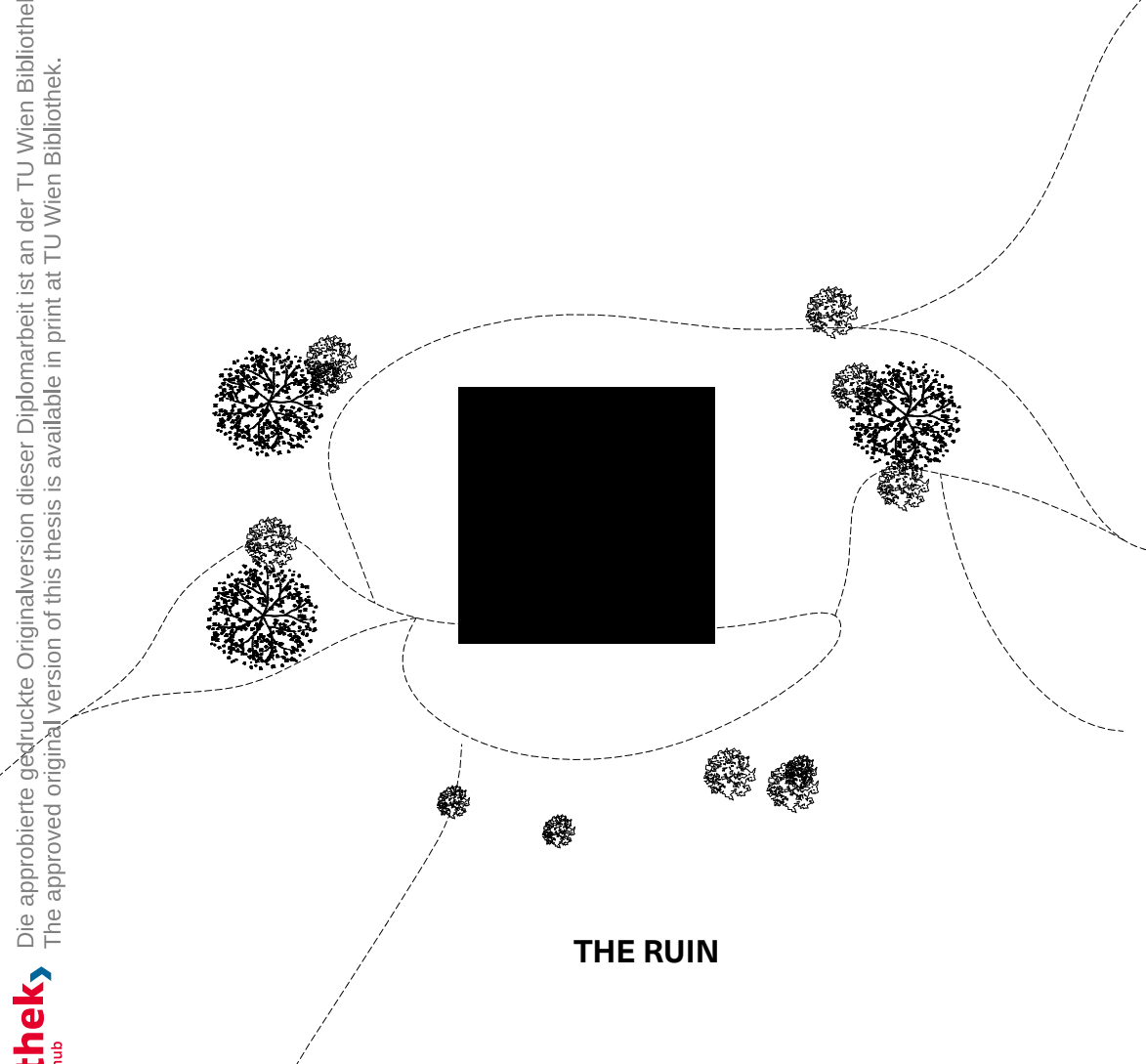
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**UNPROTECTED
RUIN
ISOLATED AND
IMPORTANT**

The ruin sits in the middle of Blok 13 with its protruding and rusted reinforcements. All alone and forgotten.

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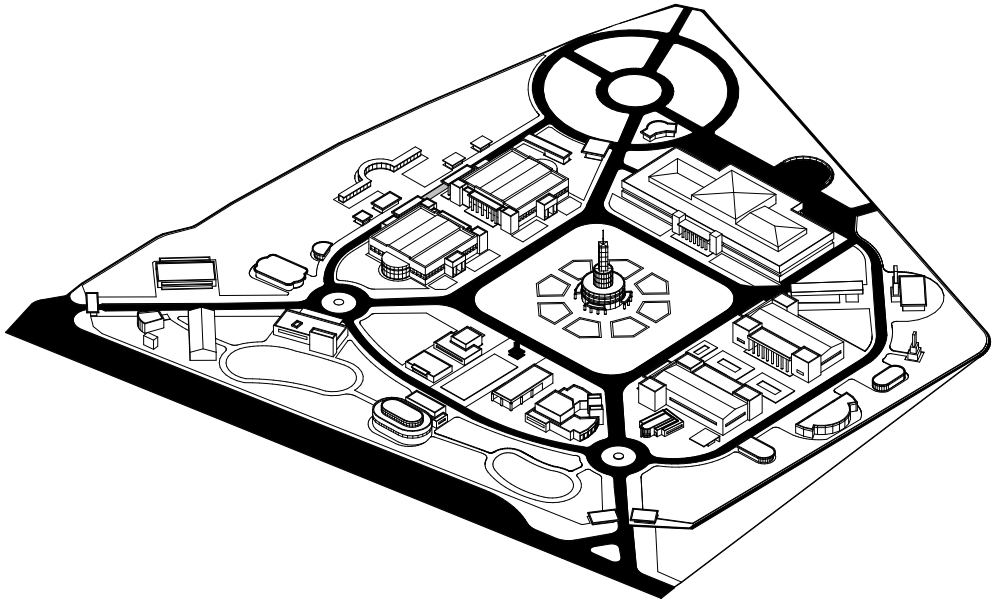


THE RUIN

**THE SQUARE
PROTECTED BY
THE CIRCLE**

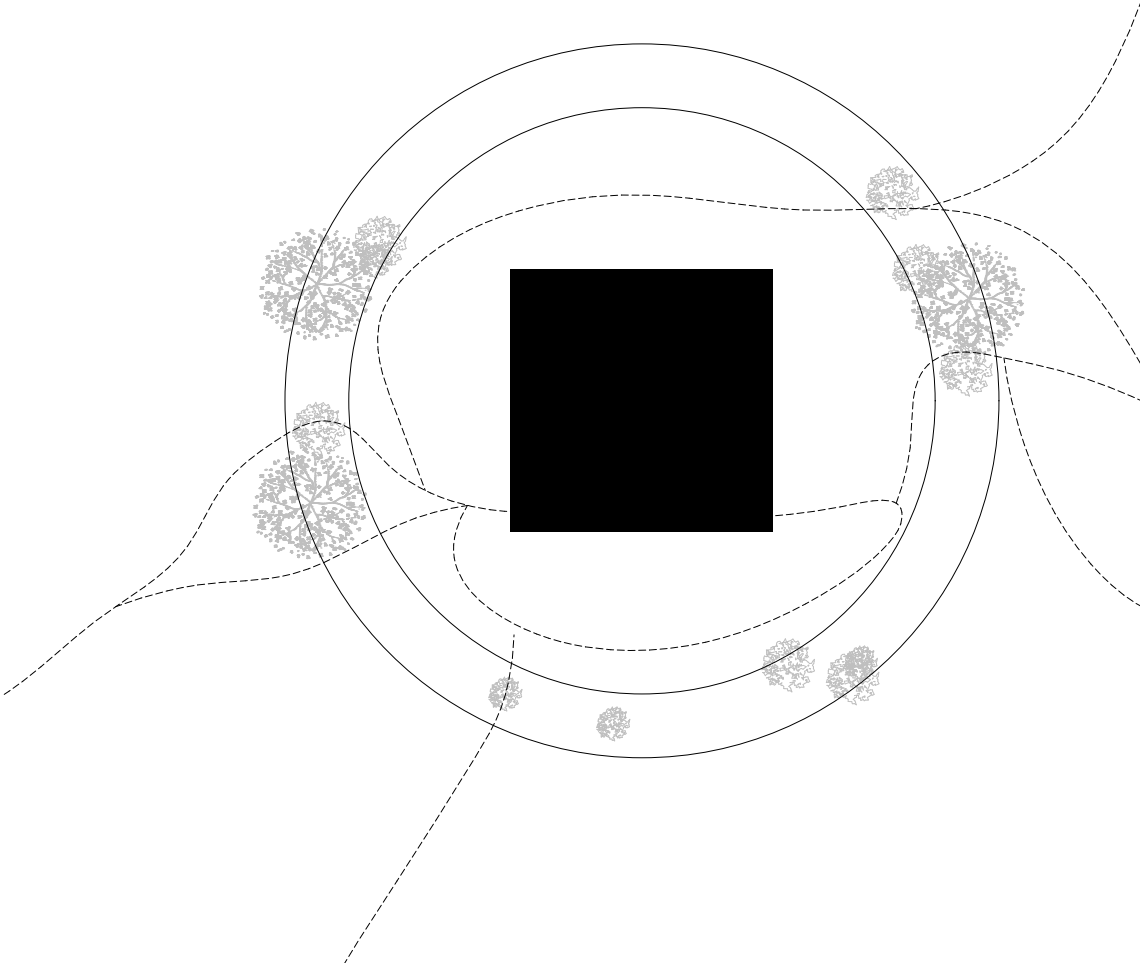
OR

**ISOLATION
PROTECTED BY
COMMUNITY**



Wrapping a ring around the isolated ruin, as protecting it from social decay and remembering the Sajmiste concentration camp that was just erased to mute the history.

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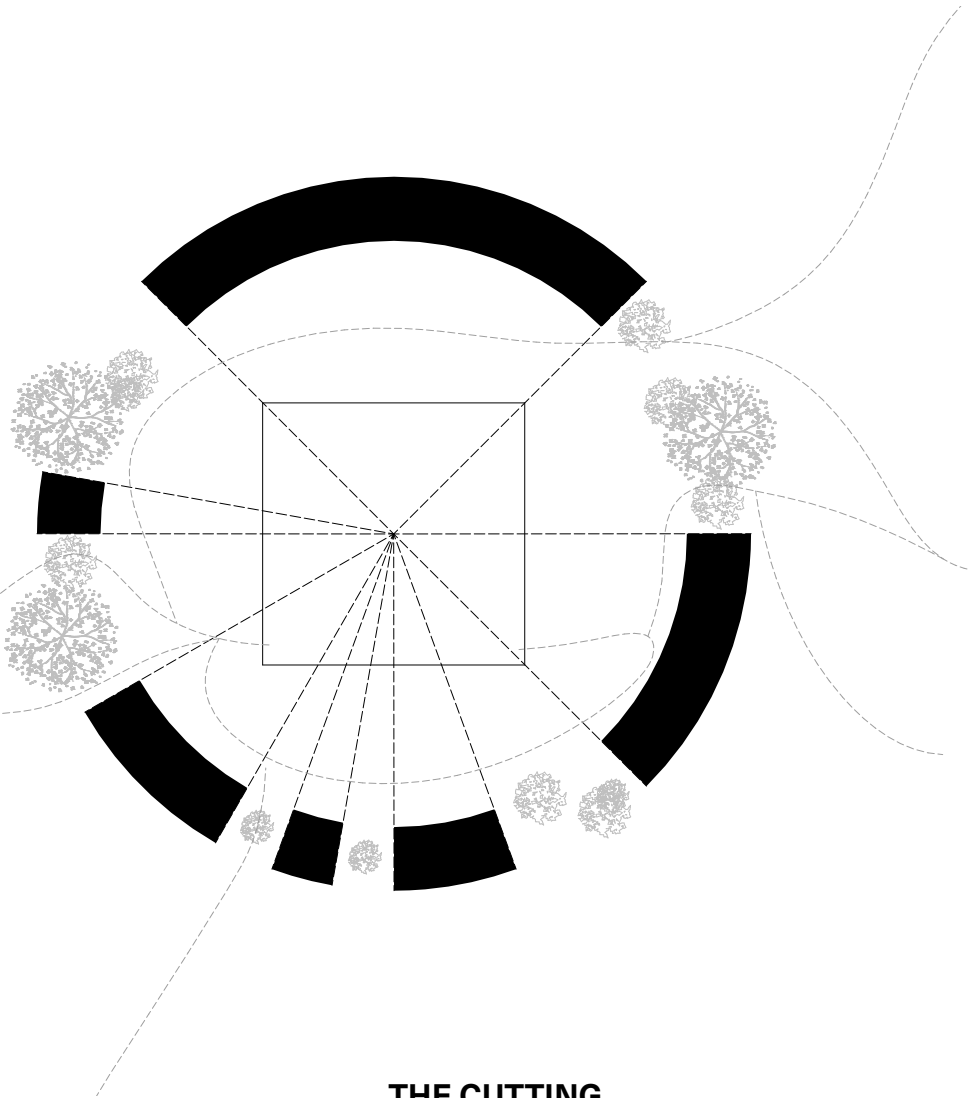


THE WRAPPING

**NOT TOUCHING
THE RUIN, NOT
TOUCHING THE
CONTEXT, NOT
TOUCHING THE
SURROUNDING**

Cutting the ring where existing trees and paths are located. With the cutting 6 buildings are formed with different sizes in the circumference of the ring. 6 open spaces are also formed.

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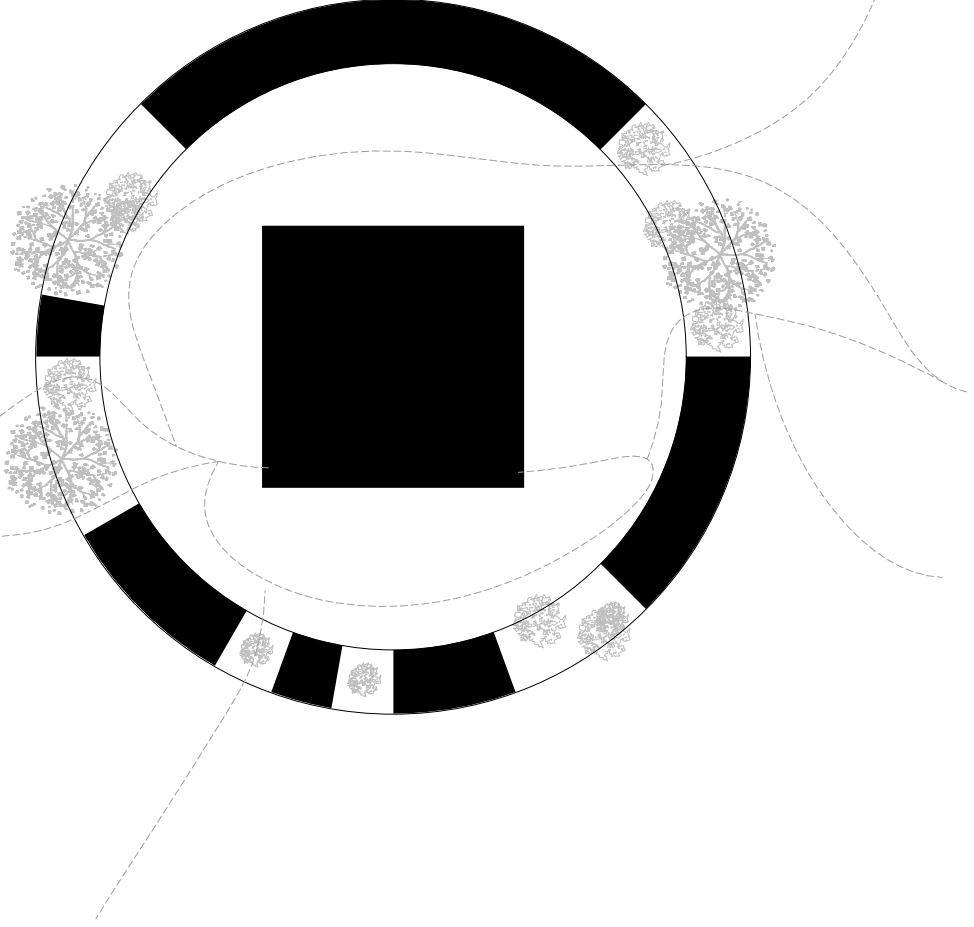


THE CUTTING

PROTECTING AND CONNECTING AS A FULL RING

Connecting the buildings again with a balcony, so the transition to all buildings through the next building is made possible.

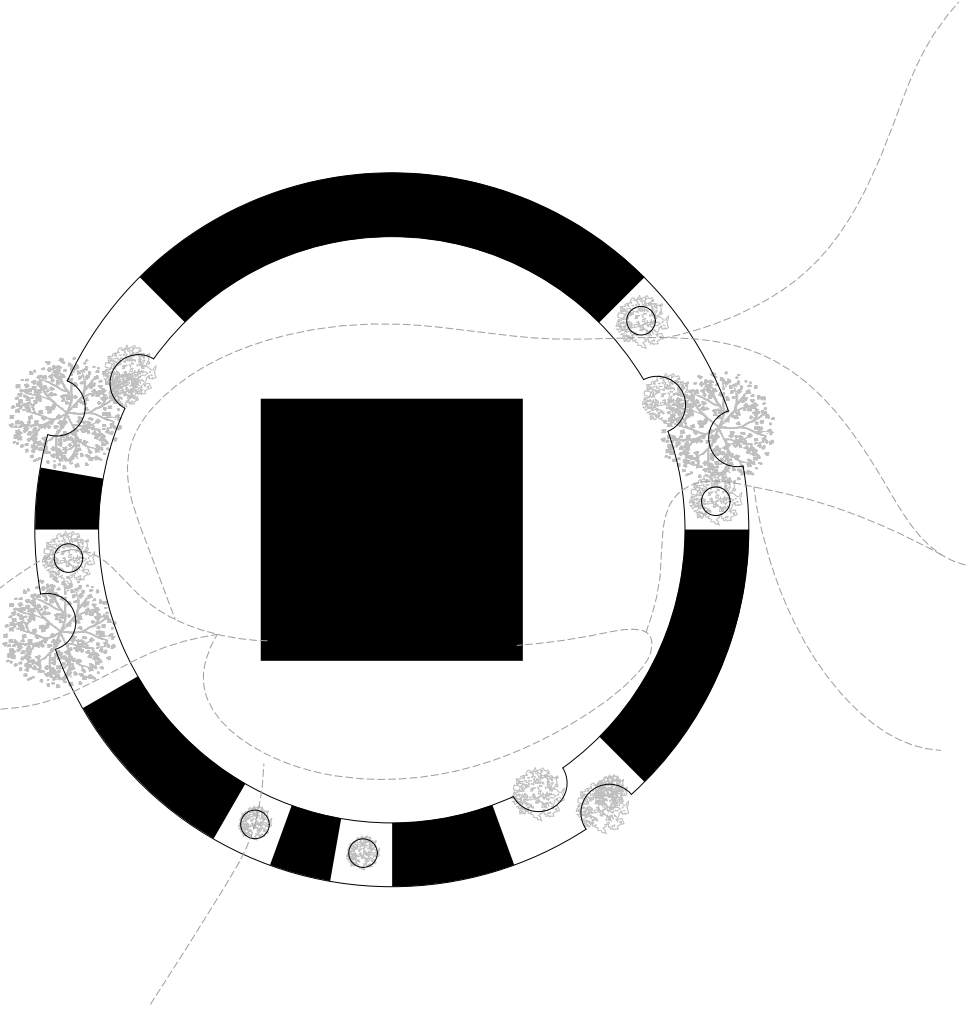
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THE CONNECTION

MAKING SPACE FOR THE EXISTING

Cutting out holes in the balcony for the existing trees, so they have no border growing and blooming.

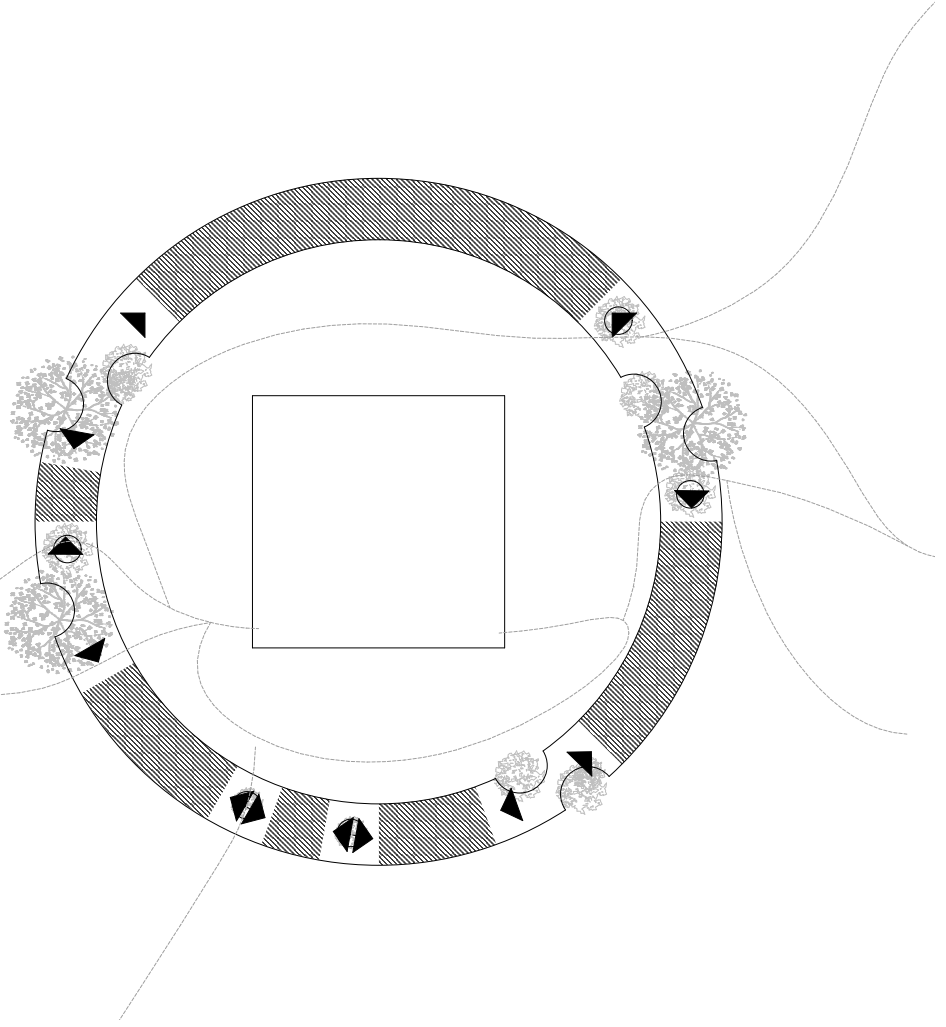


CUT OUTS FOR NATURE

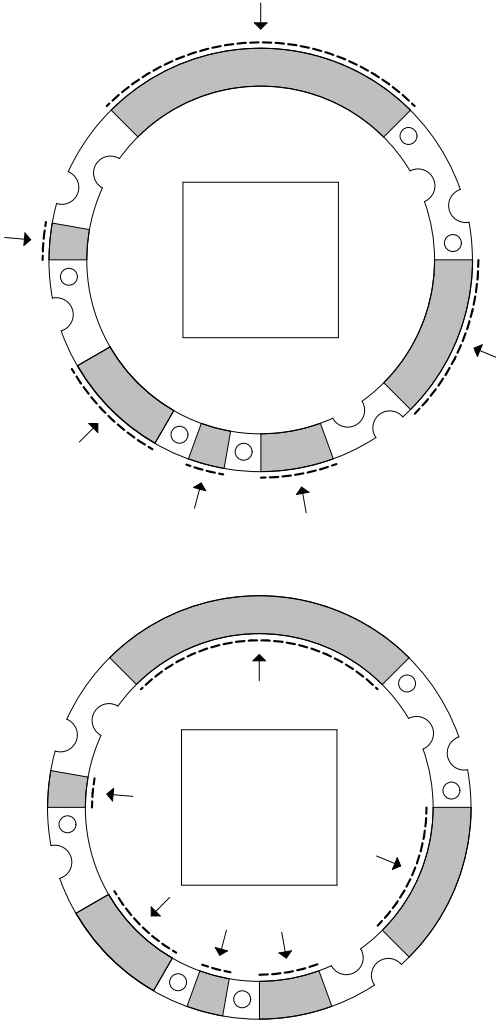
**COMMUNITY ?
COMMUNITY!**

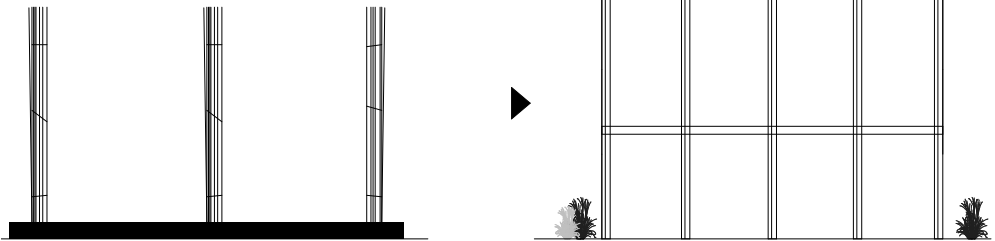
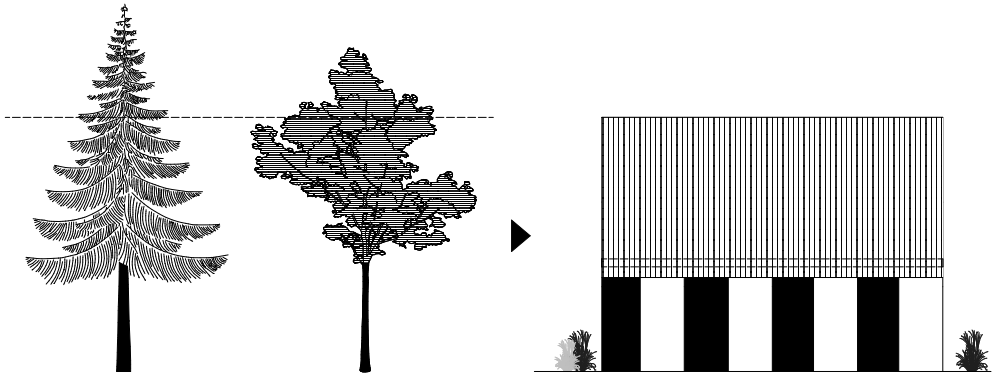
The entrances in both floors are in the ring level, covered and protected. The circular form leaves it free to explore the building from all directions, because it has no real front or back.

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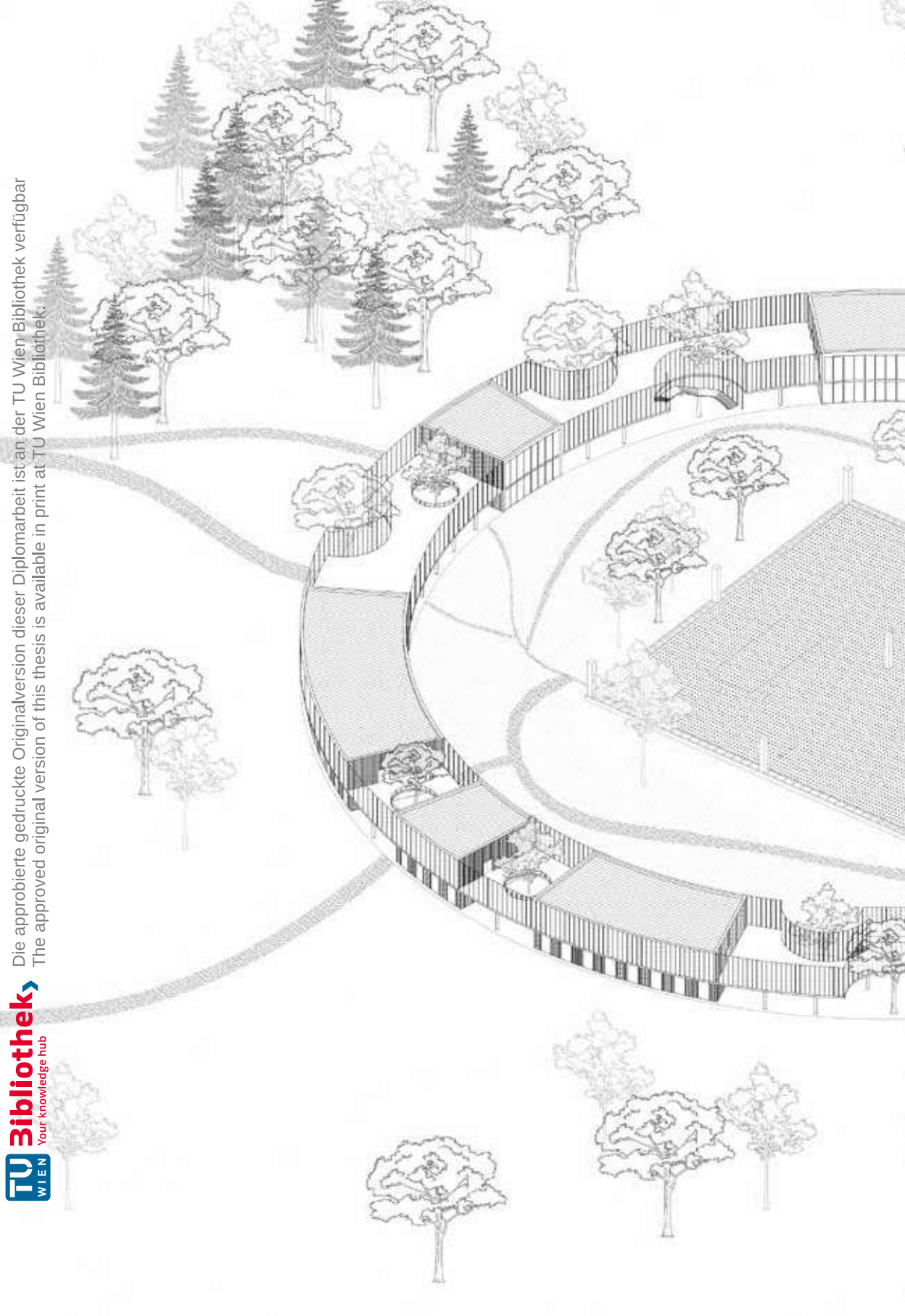


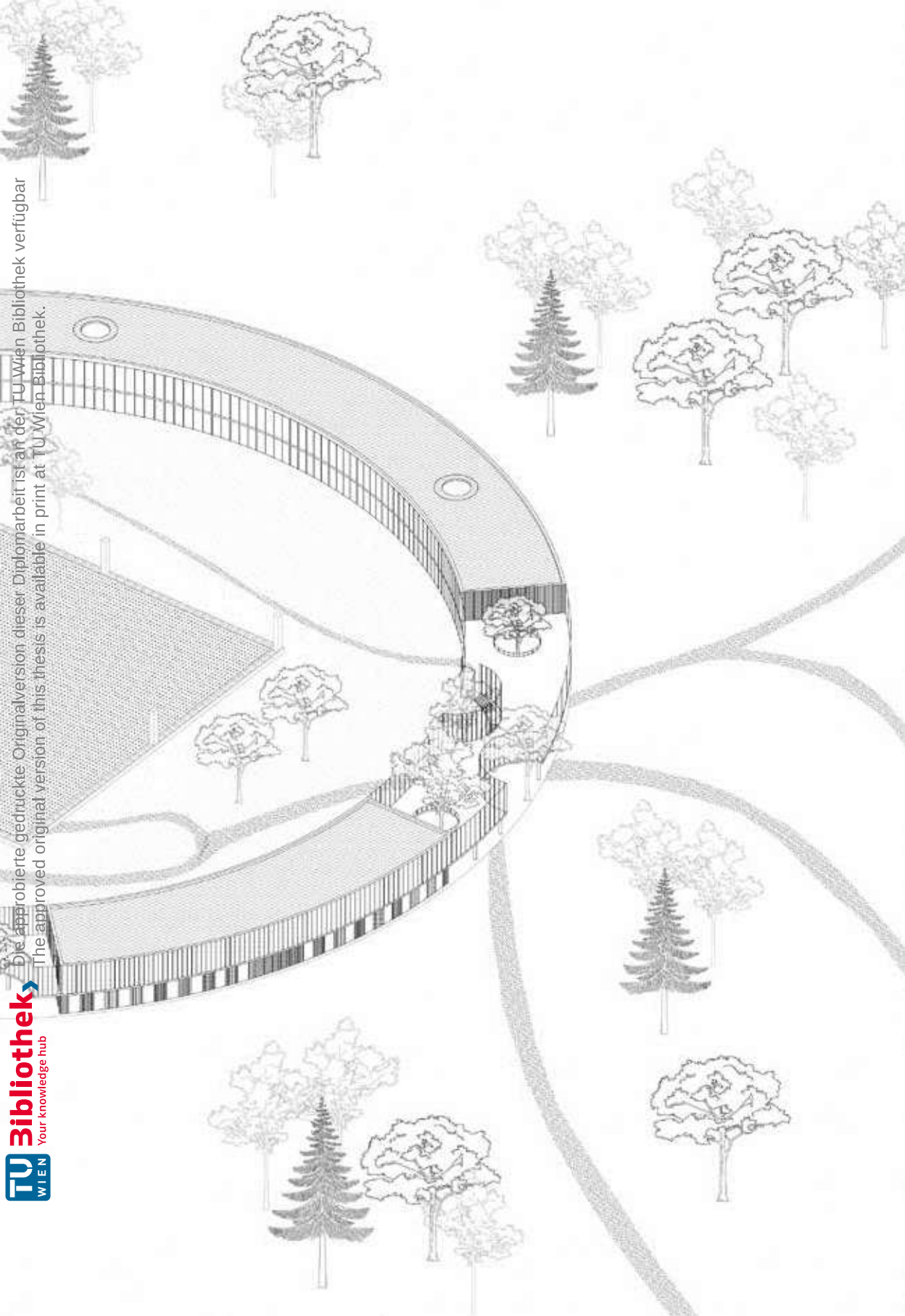
ENTRY

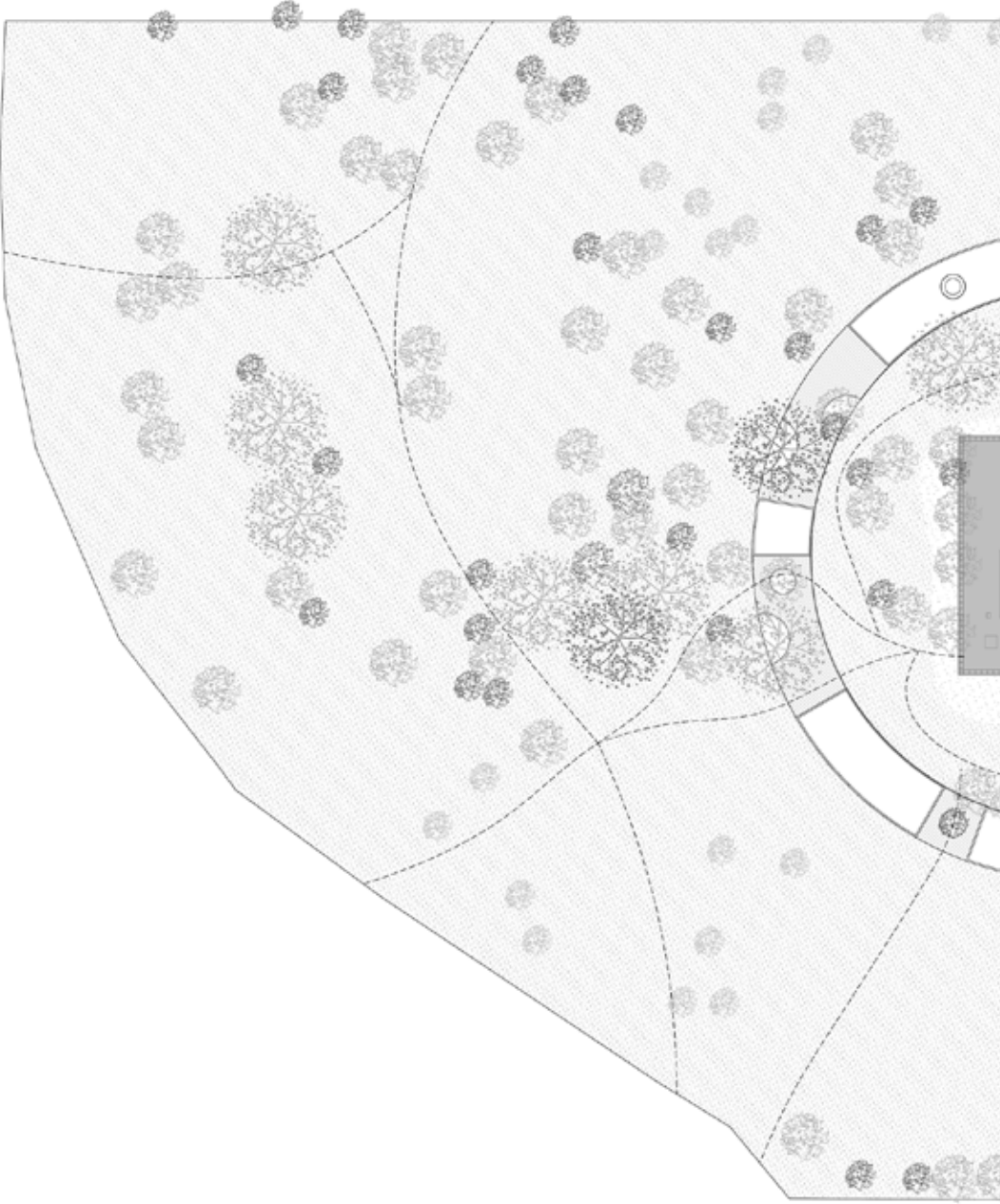




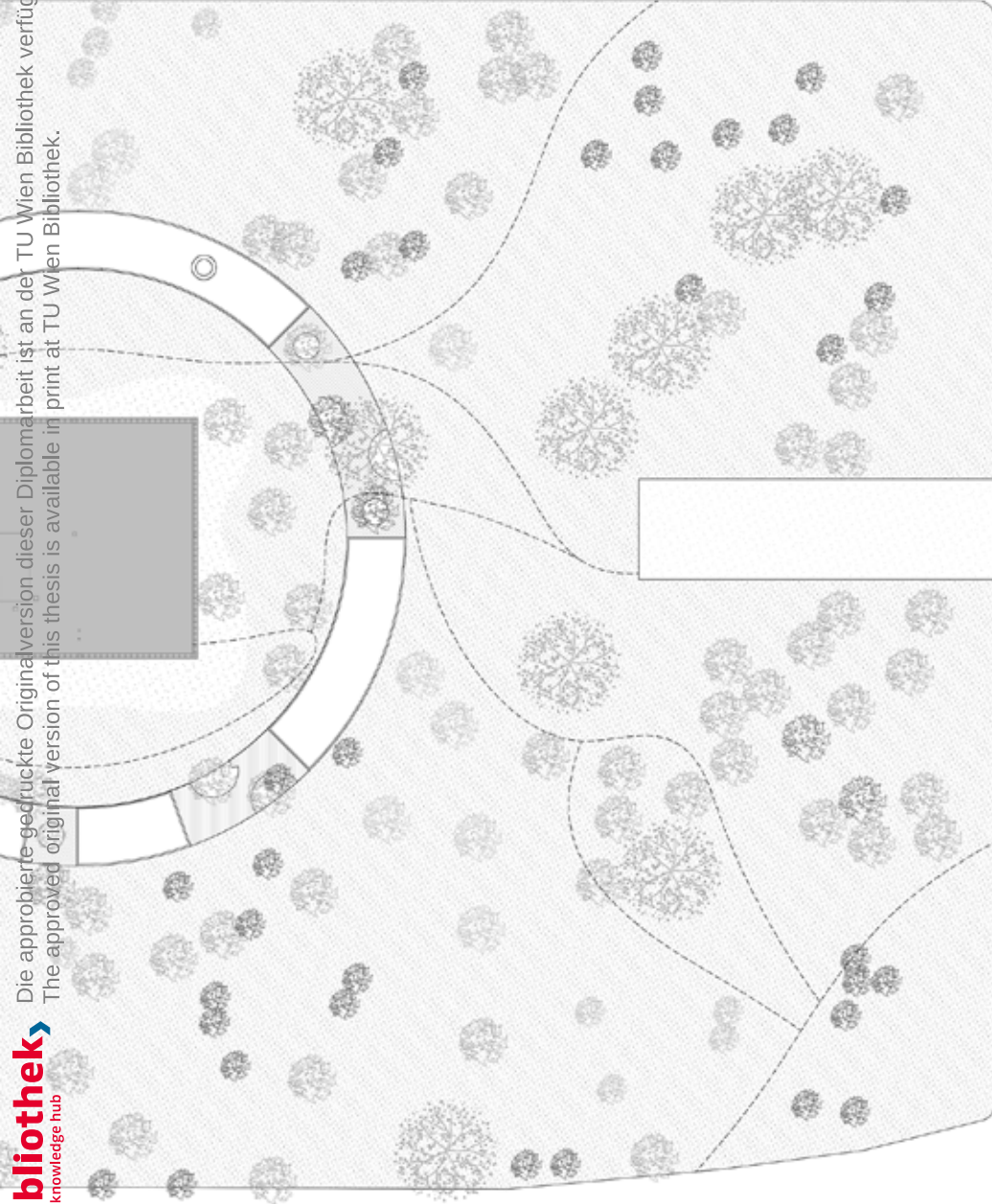
The facade mirrors what its surrounding is giving.
On the inner Facade the protruding reinforcements, on
the outer facade the trees.







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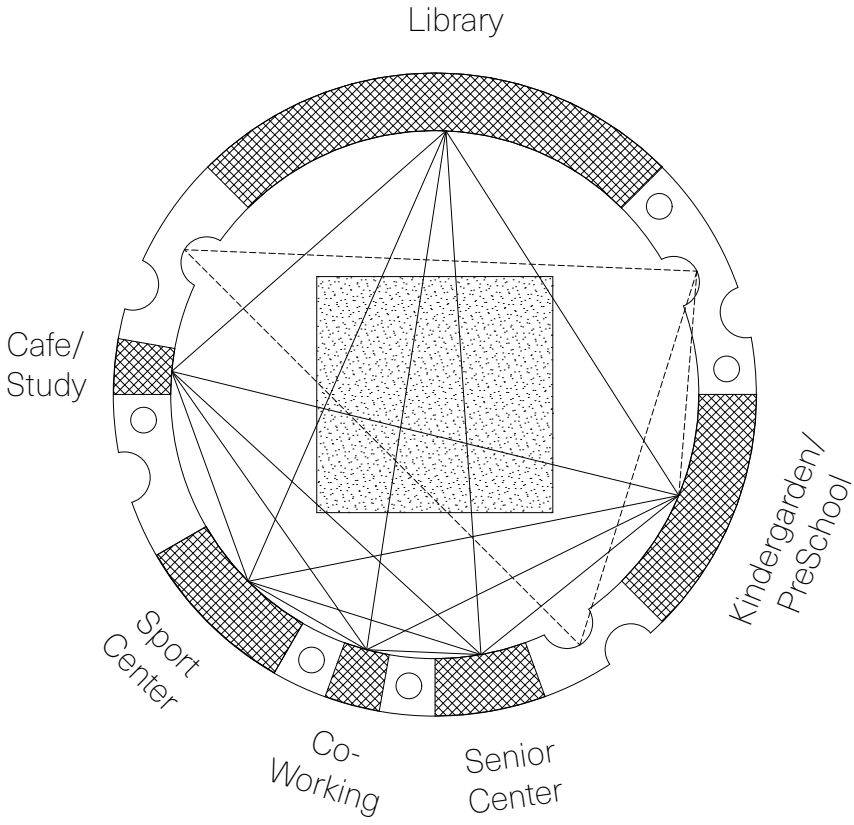


The building complex consists of 6 different community spaces:

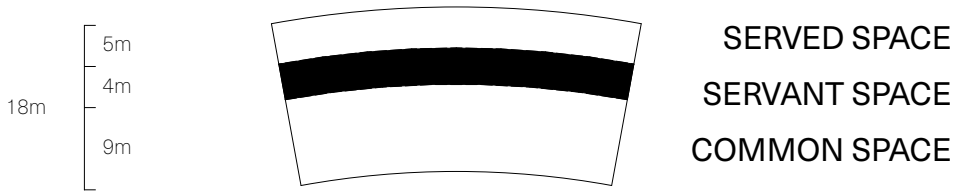
Library; Kindergarden/PreSchool á 2 groups; Senior Center; Co-Working Spaces; Sport Center - mainly for gymnastics, but can be used differently & Cafe/Study.

Many of these community spaces does not exist in the immediate neighborhood, nor somewhere near in New Belgrade.

Those community spaces also work with each other, like the Senior Center has some group activities with the Kindergardeners, the Library and the Working Spaces work together, etc.

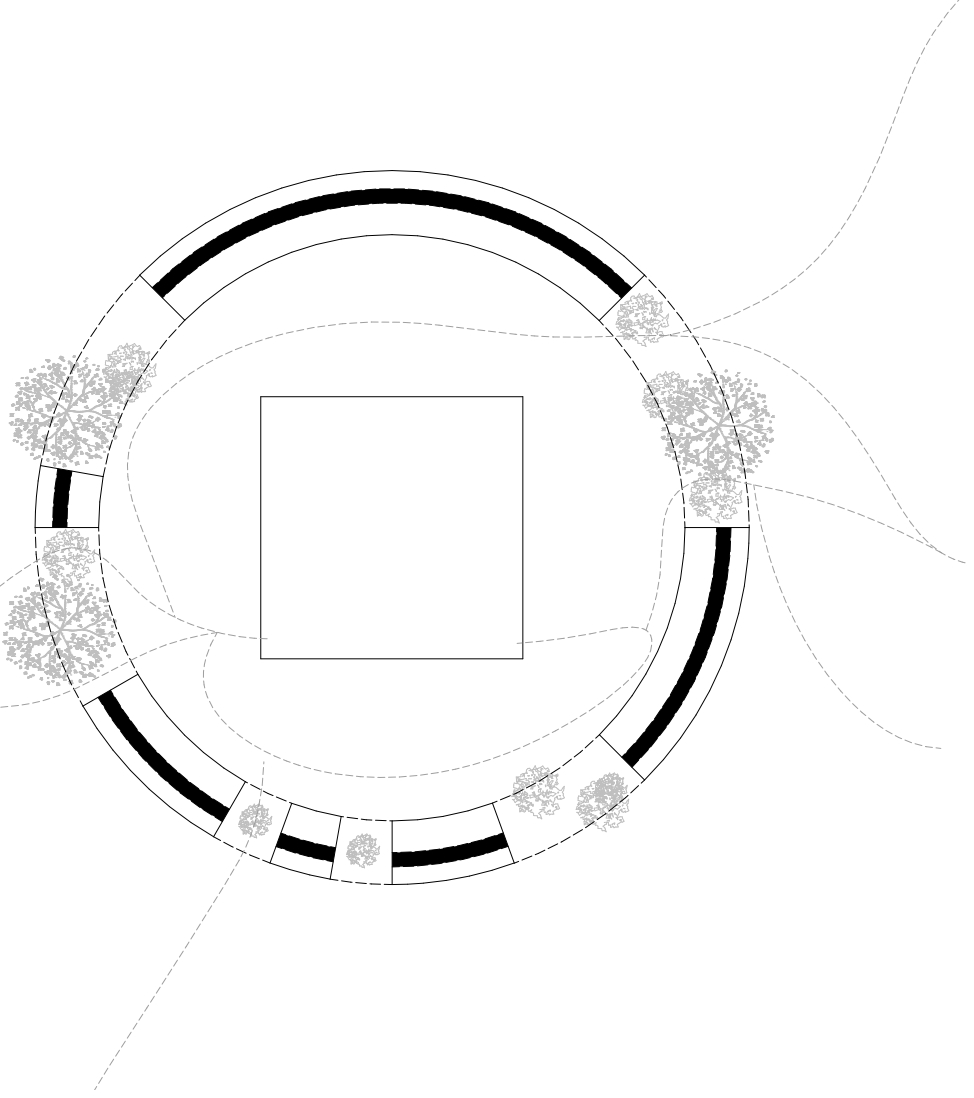


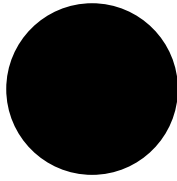
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As in the theory of Louis Kahn, the ring is divided into 3 parts: the served, the servant and the common space. Through this division, rules of floor plan layout can be made clearer and all buildings can be drawn through the same principle with changes in function.

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LIBRARY

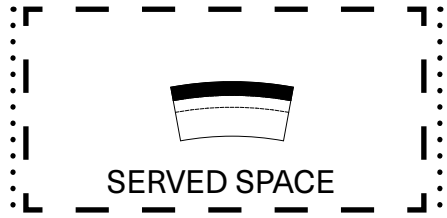
KINDERGARDEN/
PRE SCHOOL

SENIOR CENTER

SPORT CENTER

CAFE/STUDY

CO-WORKING



LOCKER, CHECK ROOM, READING NOOK, MEETING POINT

WARDROBE, WAITING AREA, GROUP ENTRY

WARDROBE, QUIET AREA, MEETING POINT

CHANGING ROOM, EQUIPMENT SPACE, GYM

DELIVERY, KITCHEN, DISHWASHING

KITCHEN NOOK, WARDROBE

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SERVANT SPACE

RESTROOM, TECH,
STORAGE, ESCAPE
STAIRS, ESCALATOR

RESTROOM, TECH,
STORAGE, TEACHER-
ROOM, ESCALATOR

RESTROOM, TECH,
STORAGE, ESCALATOR,
DOCTORS OFFICE,
STAIRS

RESTROOM, TECH,
ESCALATOR, STAIRS,
GYM

RESTROOM, BREAK-
ROOM, FRIDGE, TECH,
WARDROBE, STORAGE

RESTROOM, TECH,
STORAGE



COMMON SPACE

BOOK SPACE, WOR-
KING, CO-WORKING,
EXHIBIT, READING,
LISTENING

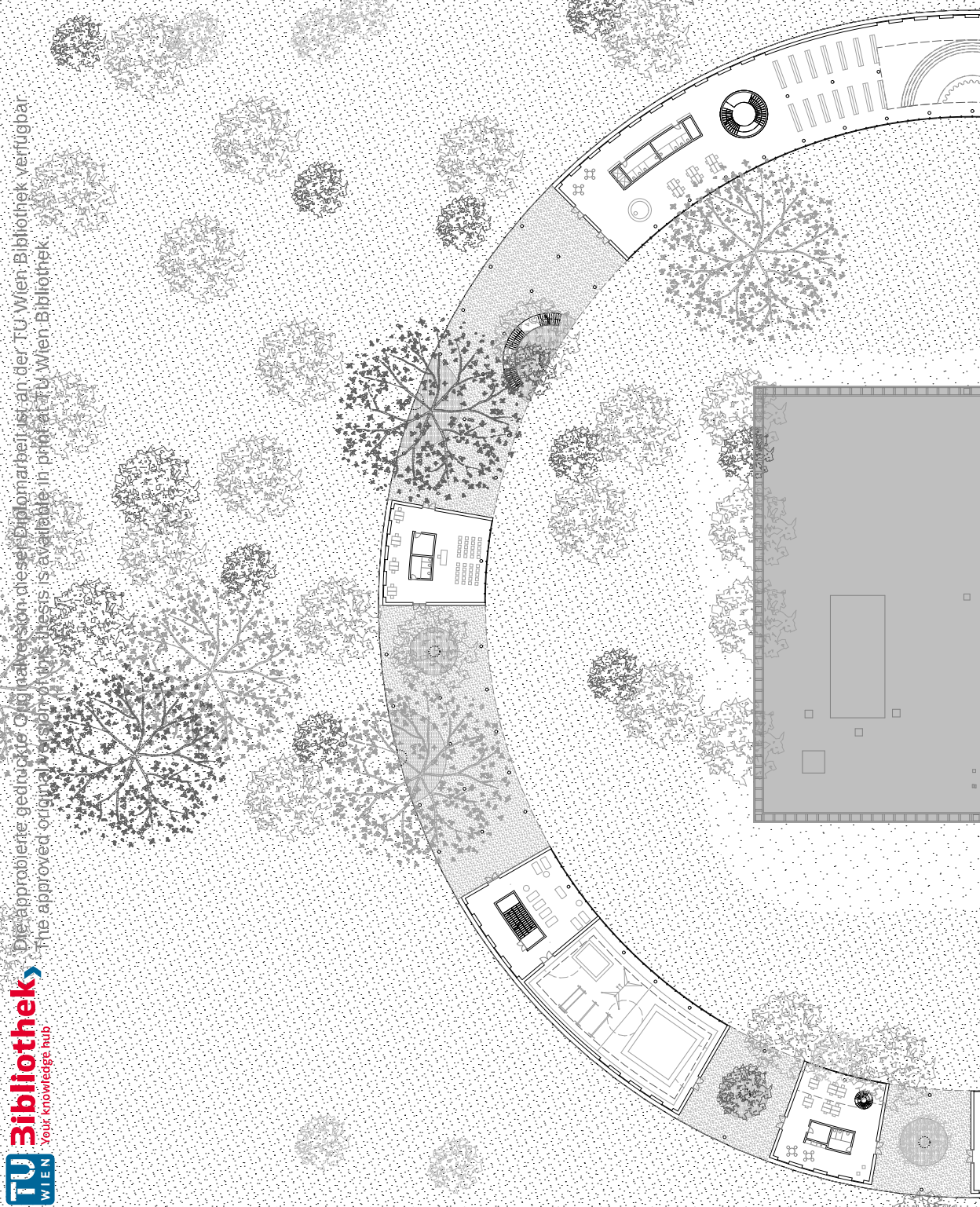
GROUP SPACE (4x),
FOOD COURT

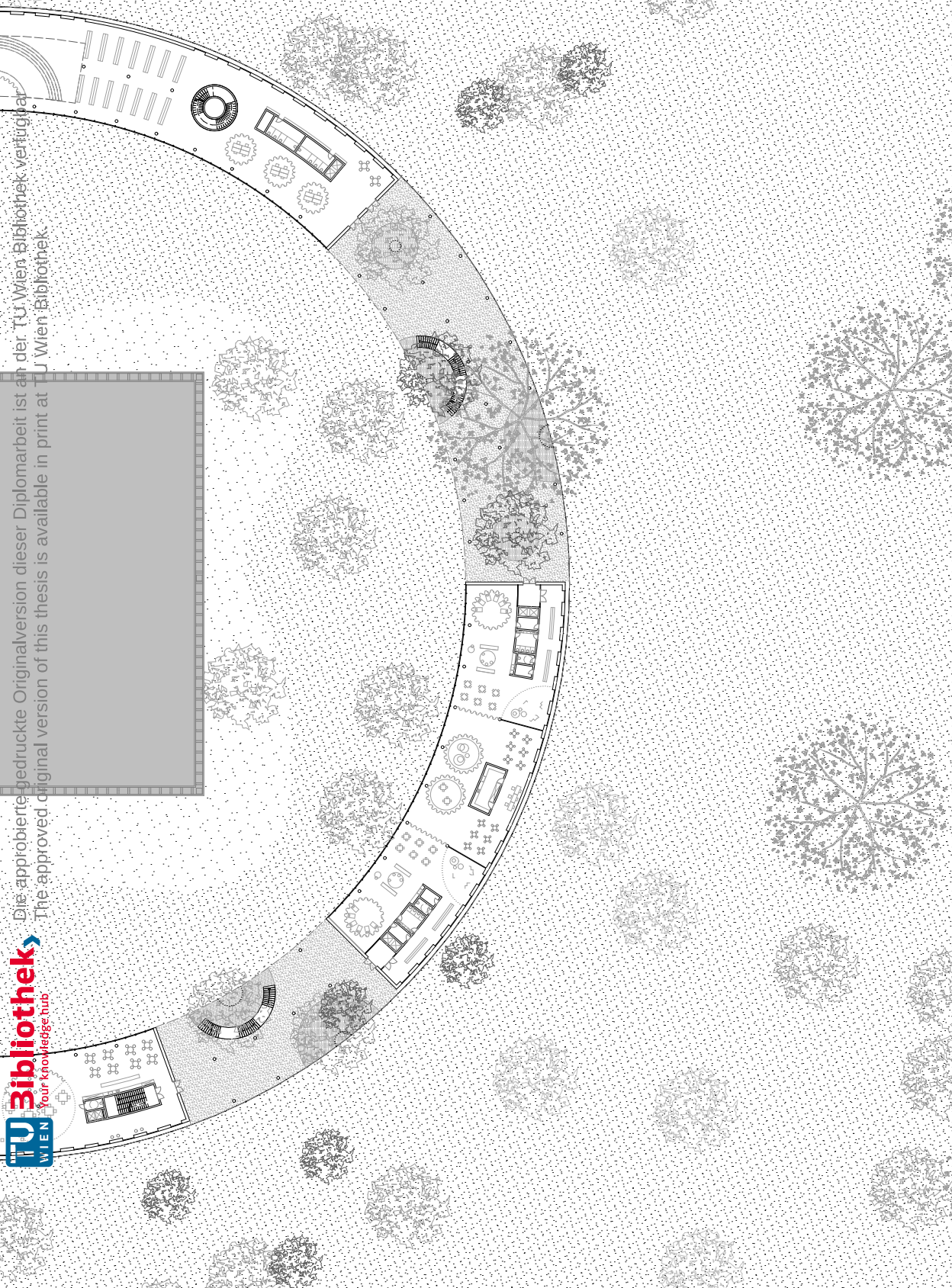
MULTIFUNCTIONAL
ROOM, GAMING,
DANCING, ARTS AND
CRAFTS

LOUNGE, GYM

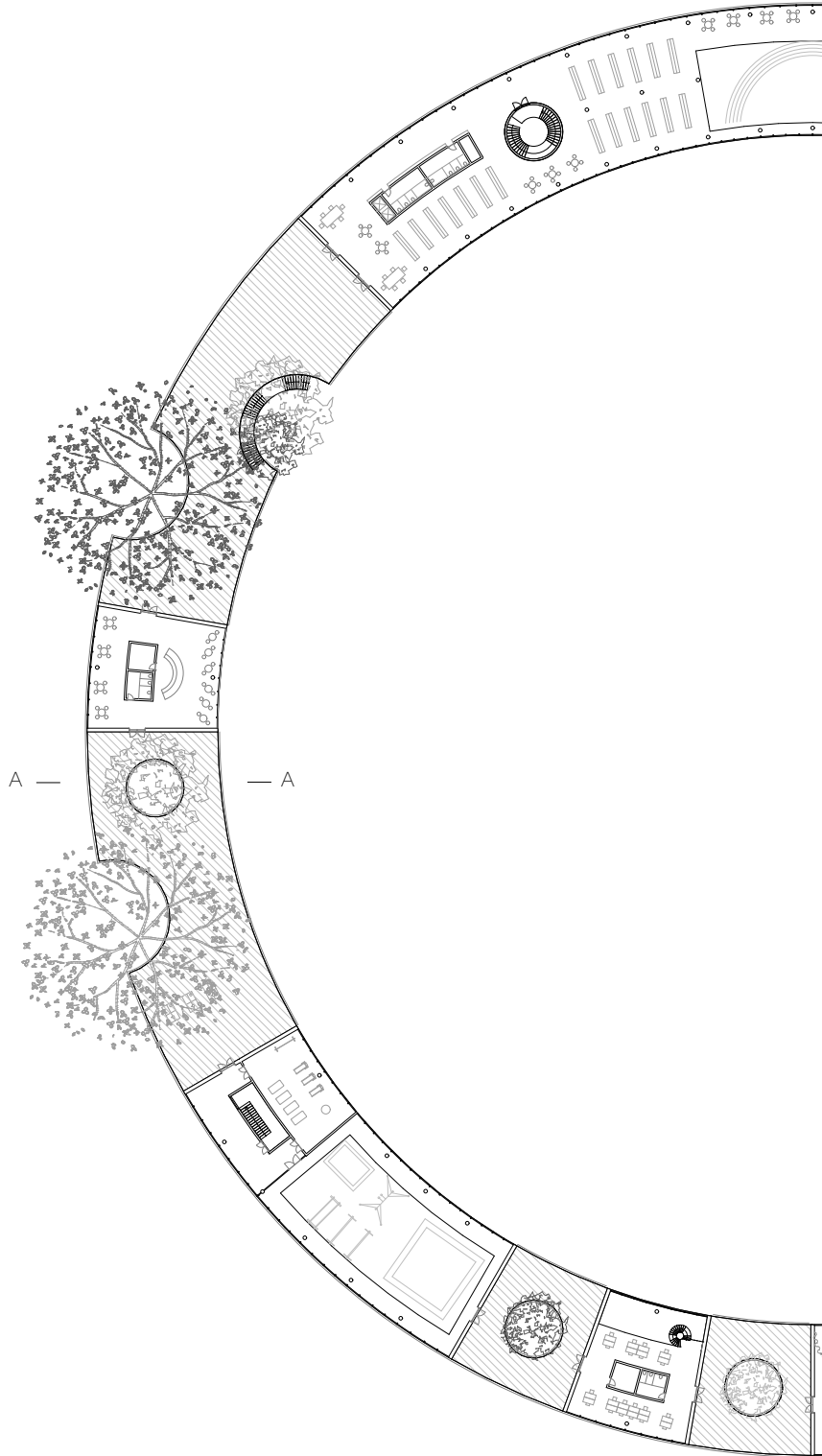
RESTAURANT, BAR-
AREA, LOUNGE

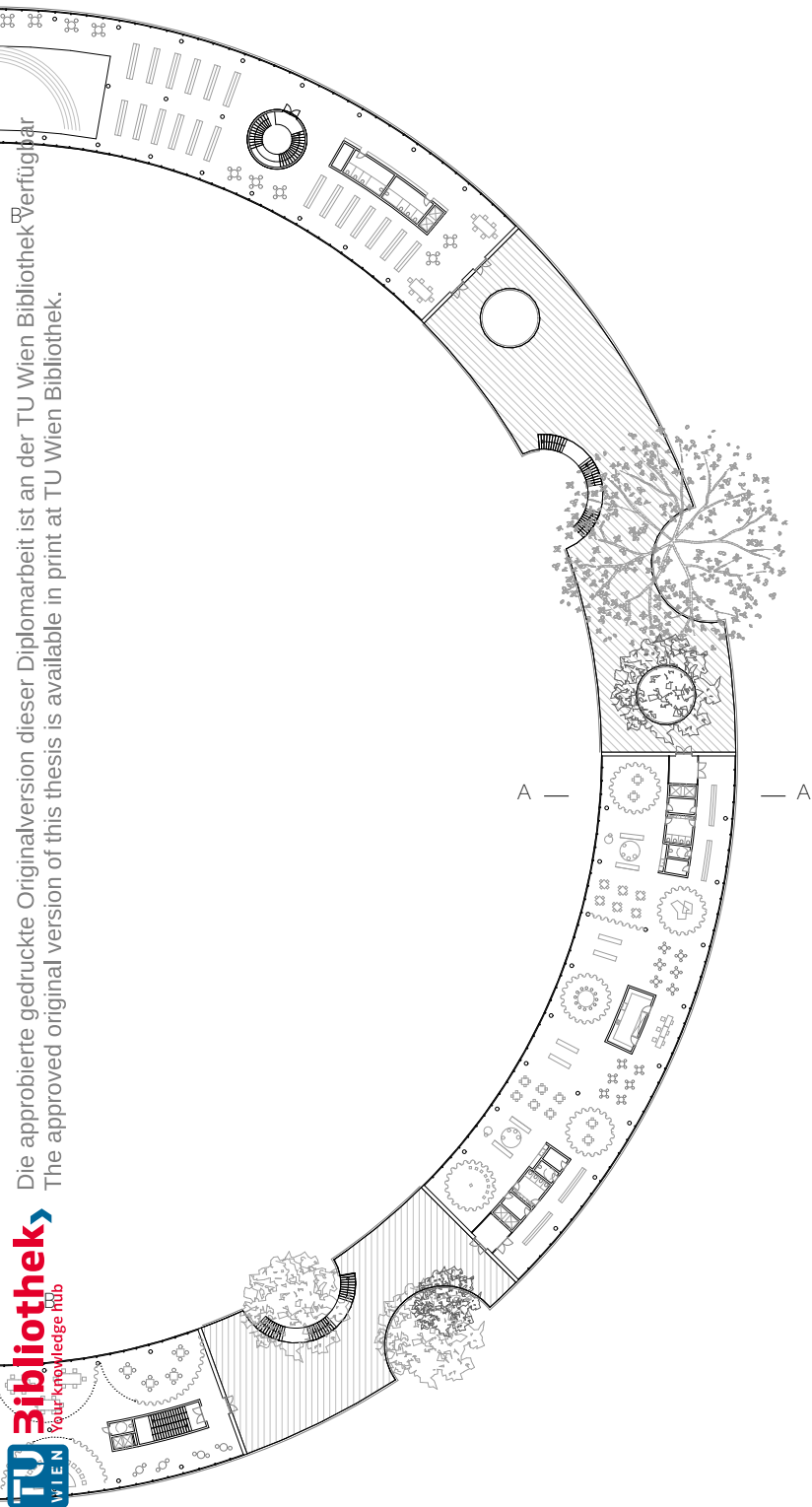
WORKING SPACE





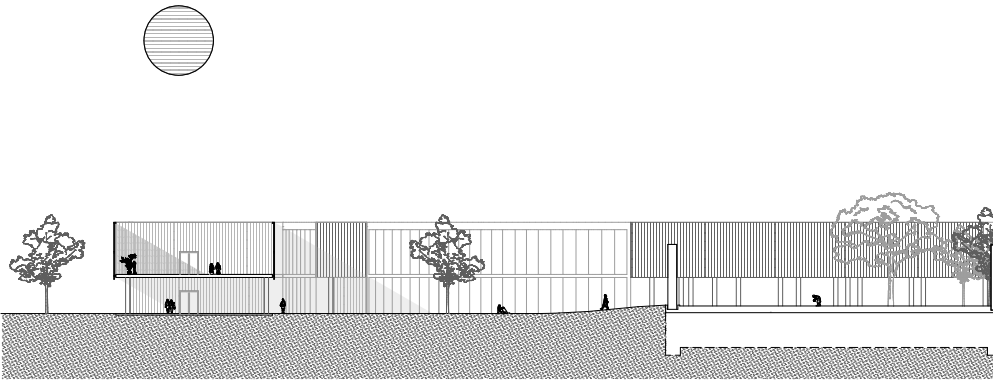
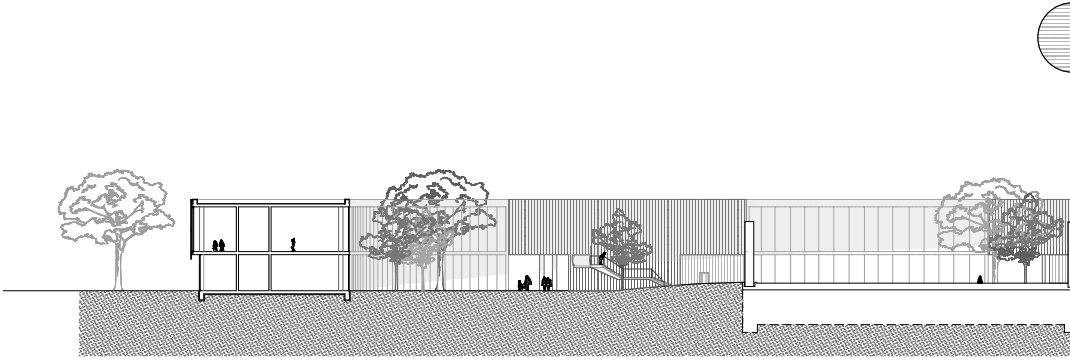
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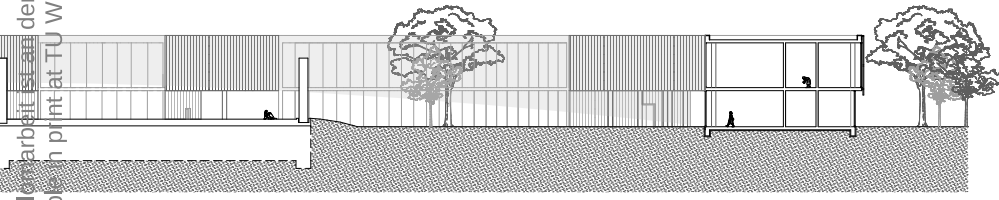
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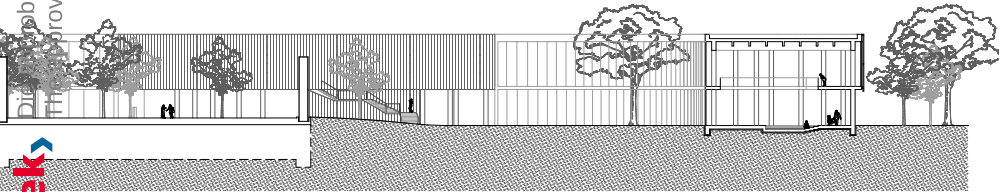


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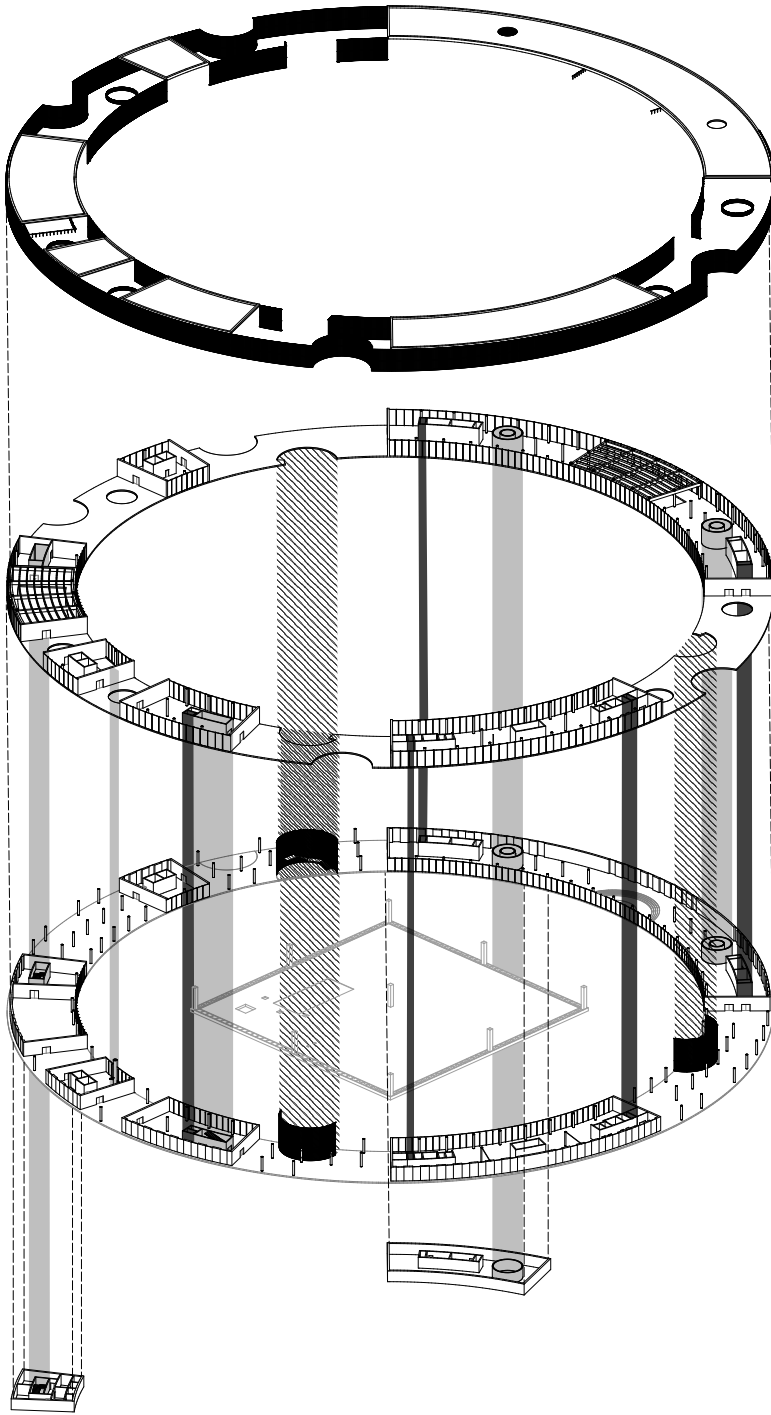





A - A



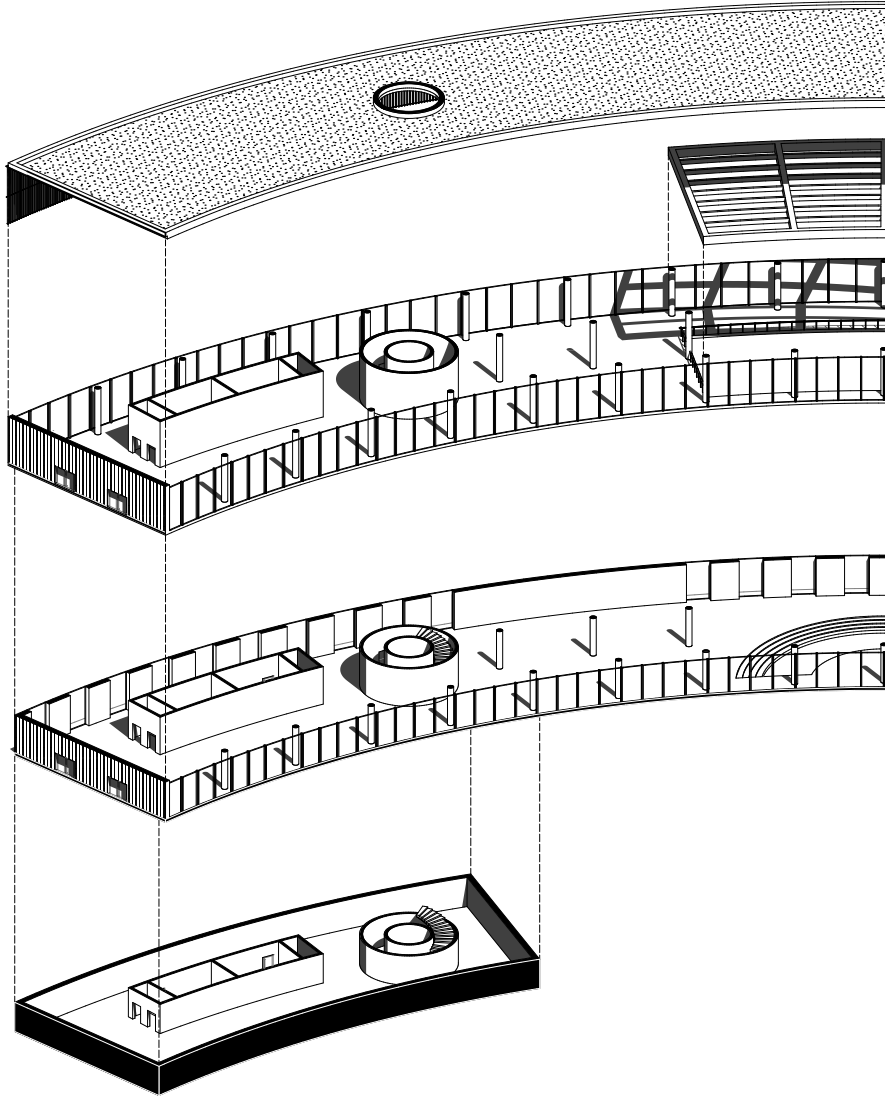
B - B

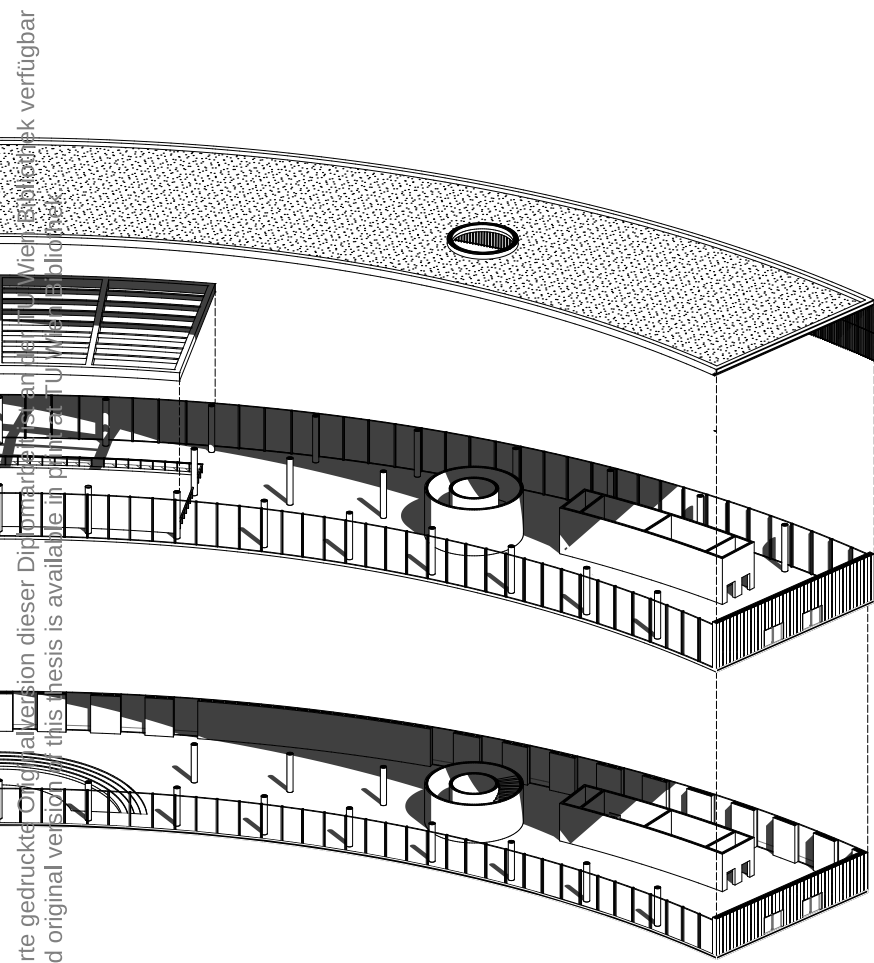
The building complex is connected on the one hand by the stairs on the balconies, which are on the inside of the ring, where there is a circular cutout and by escalators and stairs inside the buildings.



-  Stairs Balcony
-  Elevators
-  Stairs Inside

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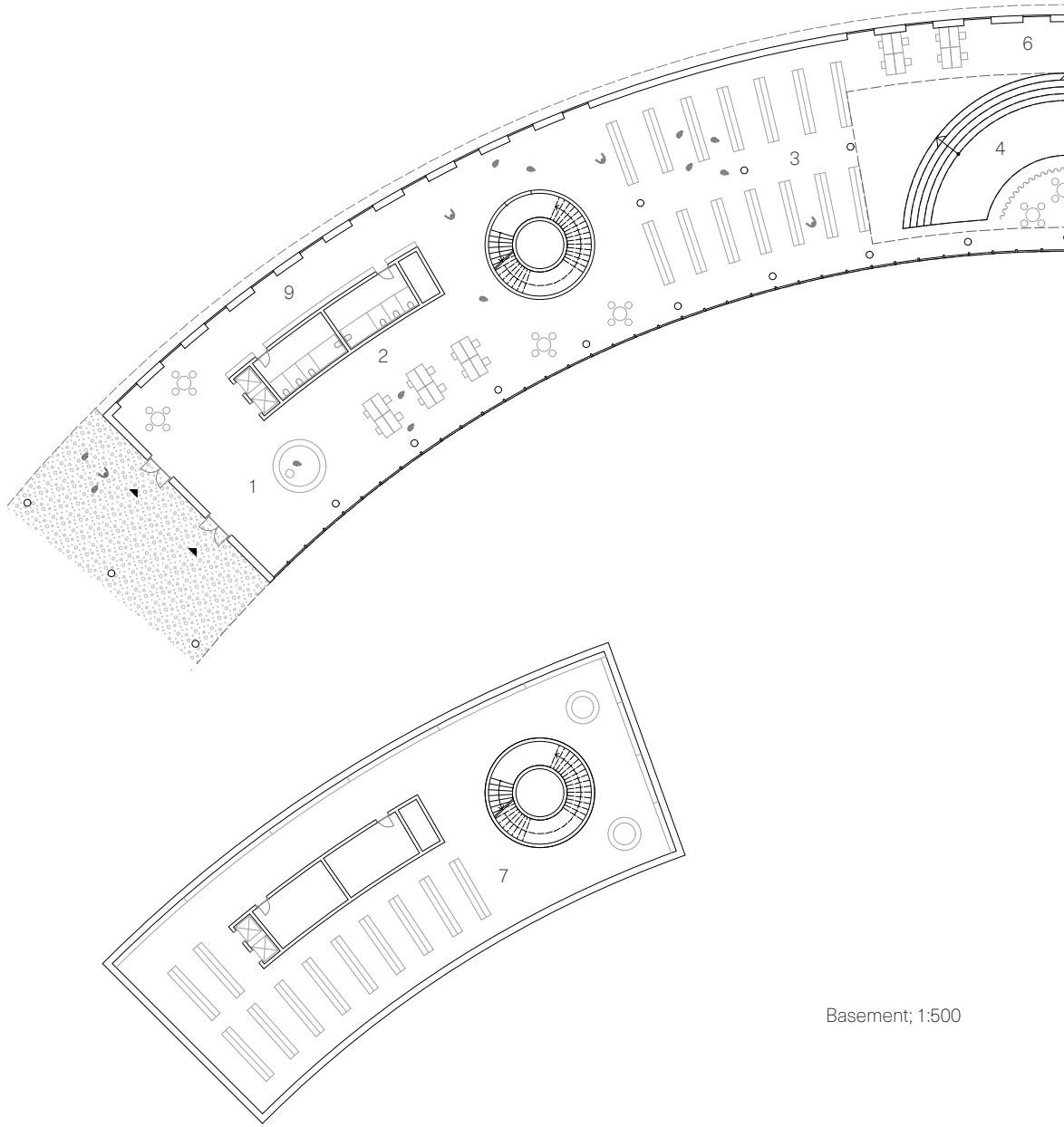


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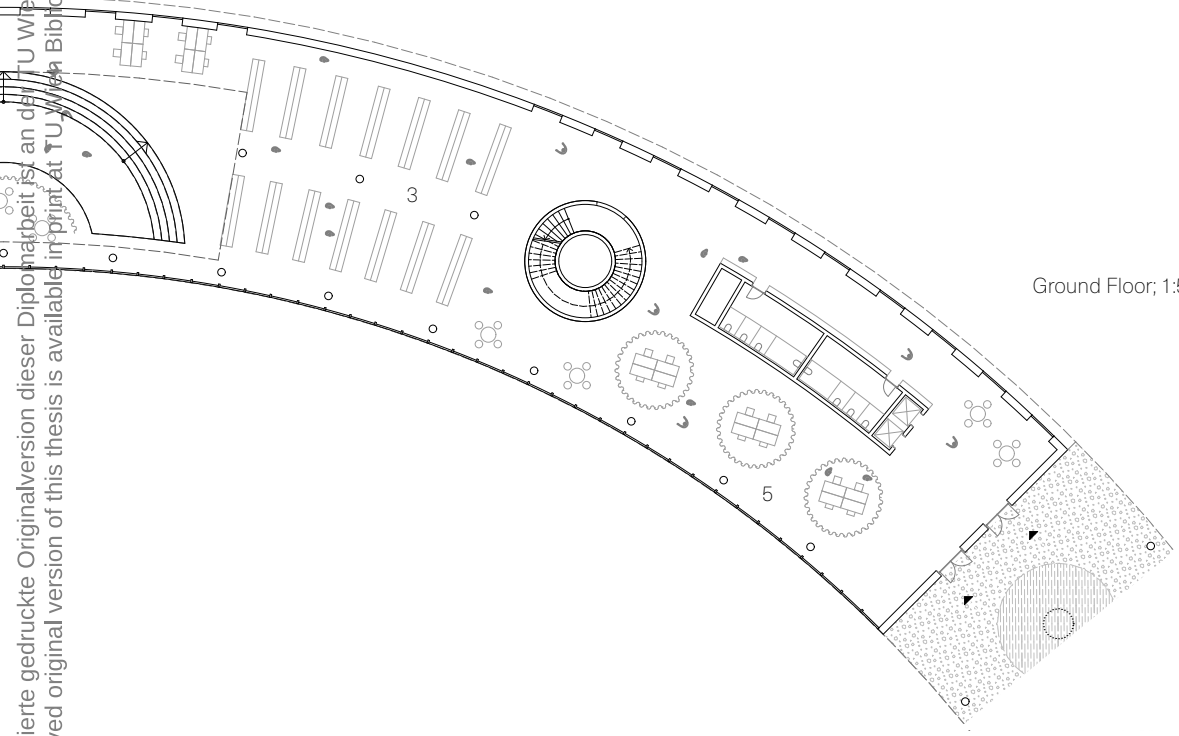
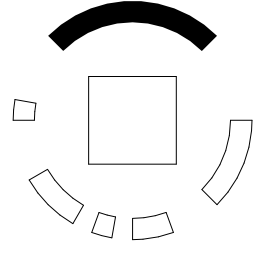
BOOKS ON BOOKS ON BOOKS

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Basement; 1:500

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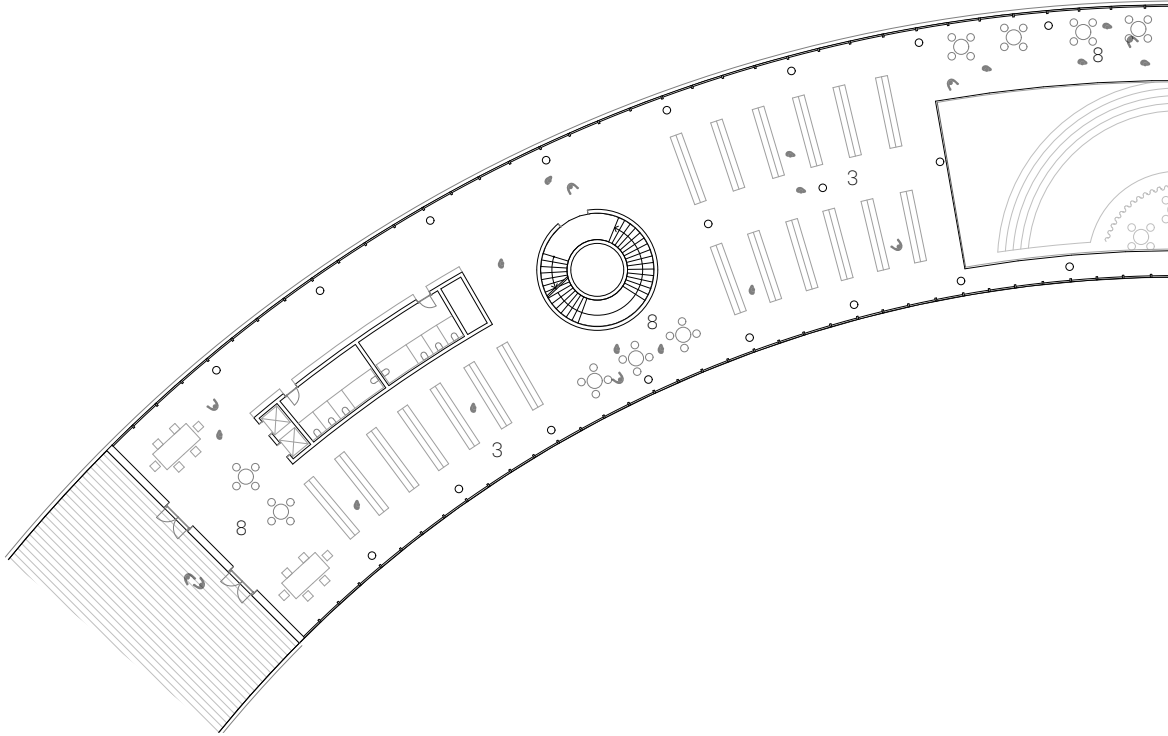


Ground Floor; 1:500

- 1 Reception
- 2 Workingspot
- 3 Shelves
- 4 Amphitheater
- 5 Quietnook
- 6 Readingspot
- 7 Storage
- 8 Read&Work
- 9 Cloakroom



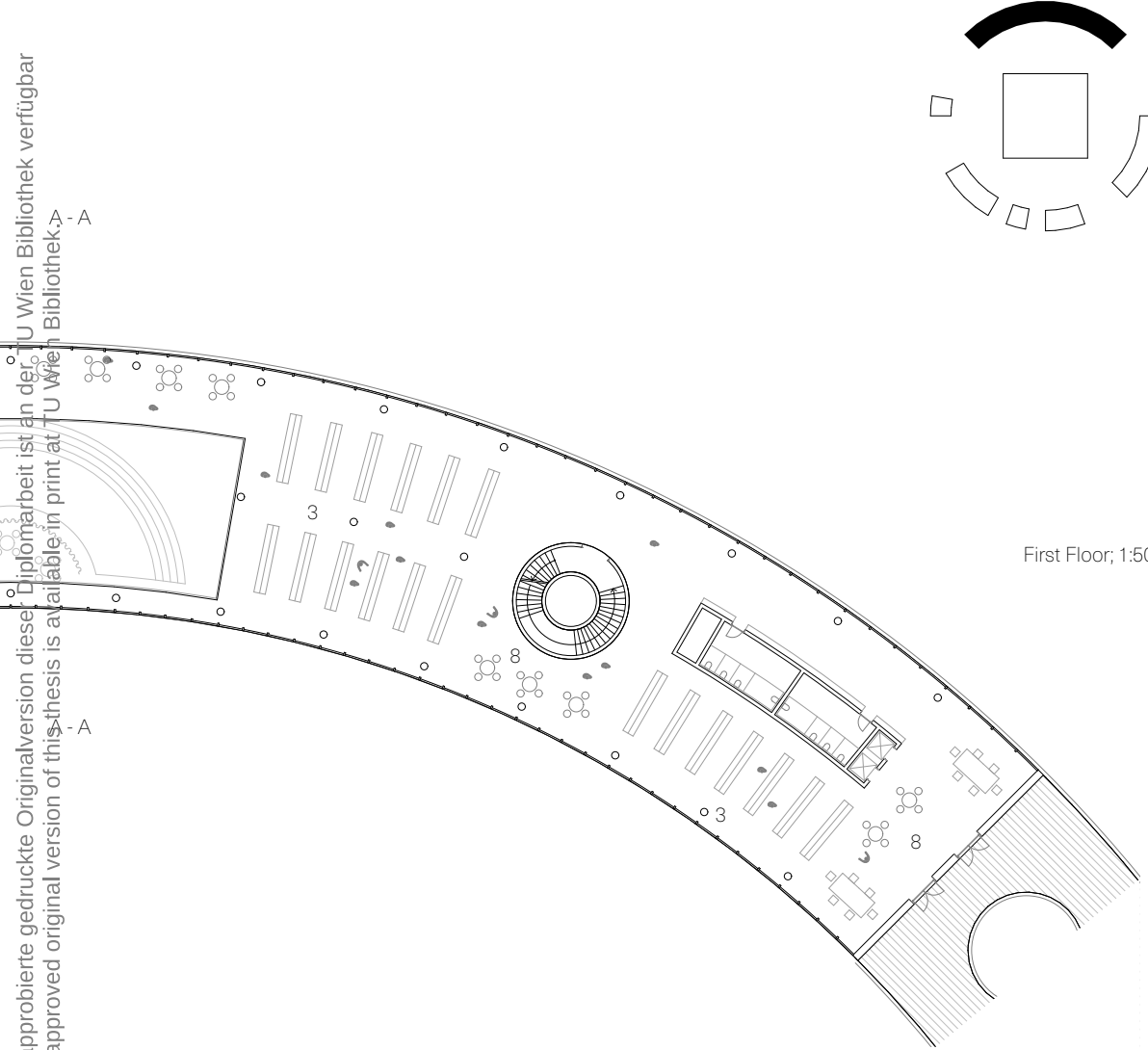
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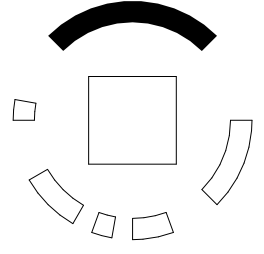


A-A
A-A



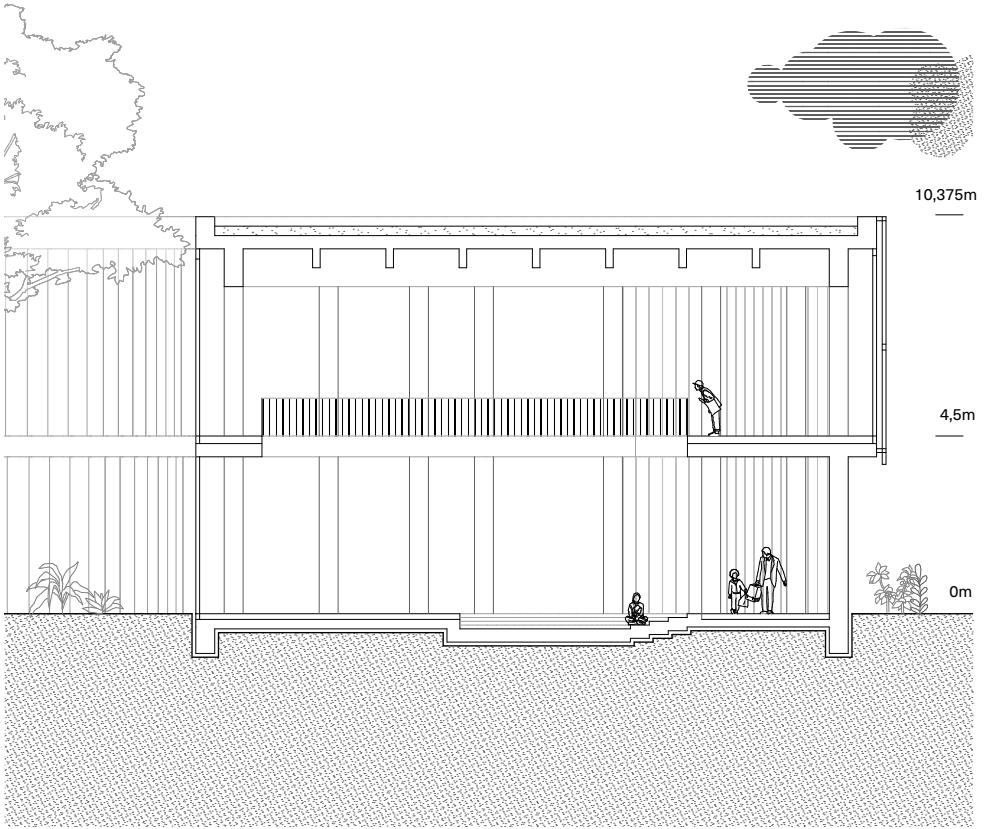
First Floor; 1:500

- 1 Reception
- 2 Workingspot
- 3 Shelves
- 4 Amphitheater
- 5 Quietnook
- 6 Readingspot
- 7 Storage
- 8 Read&Work
- 9 Cloakroom



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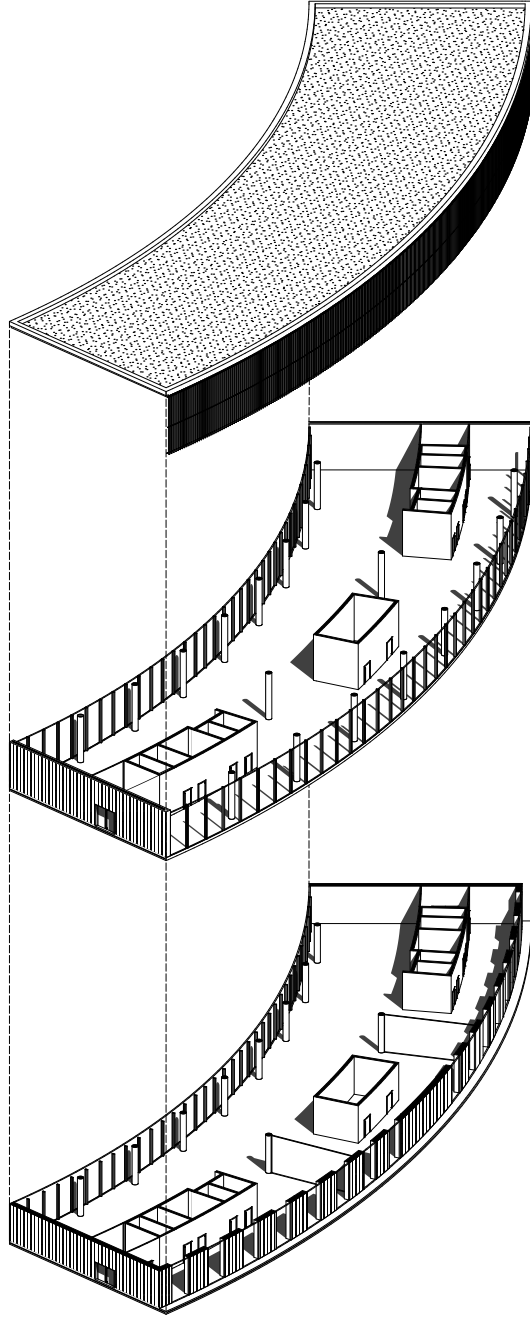
Section A - A; 1:200

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PLAYFUL

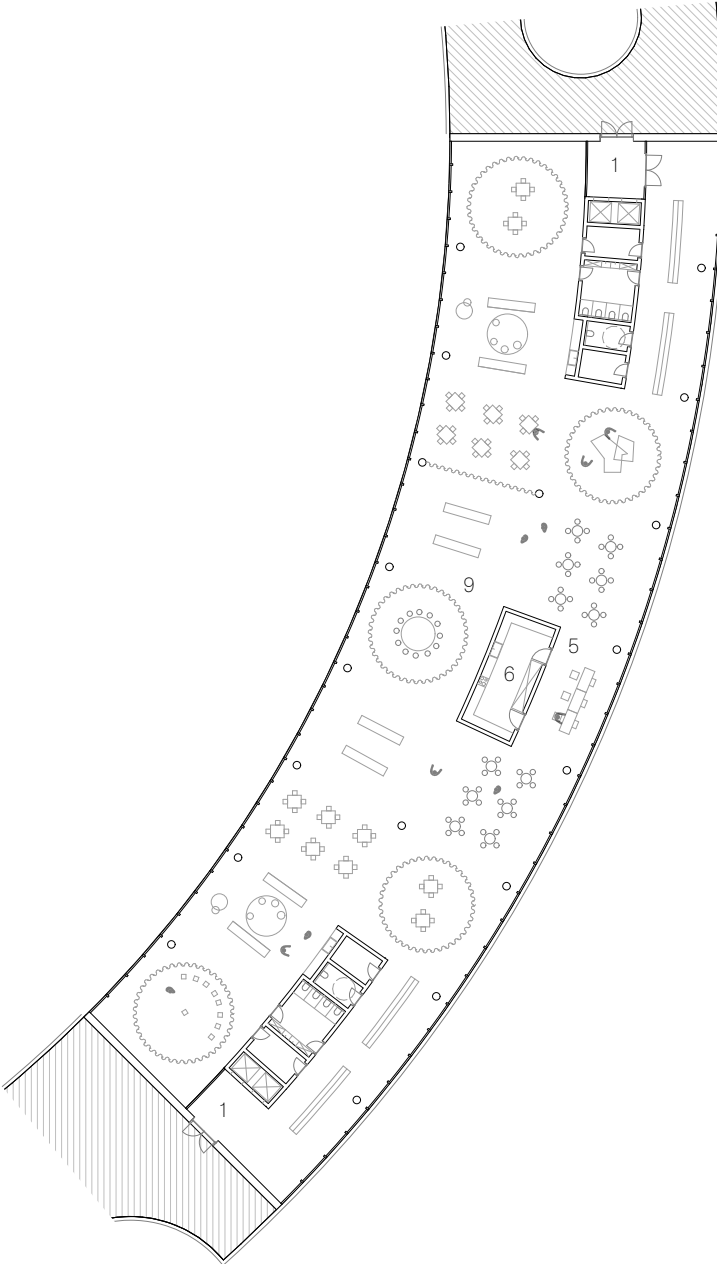
GROWING

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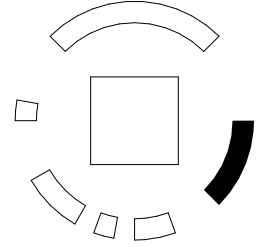
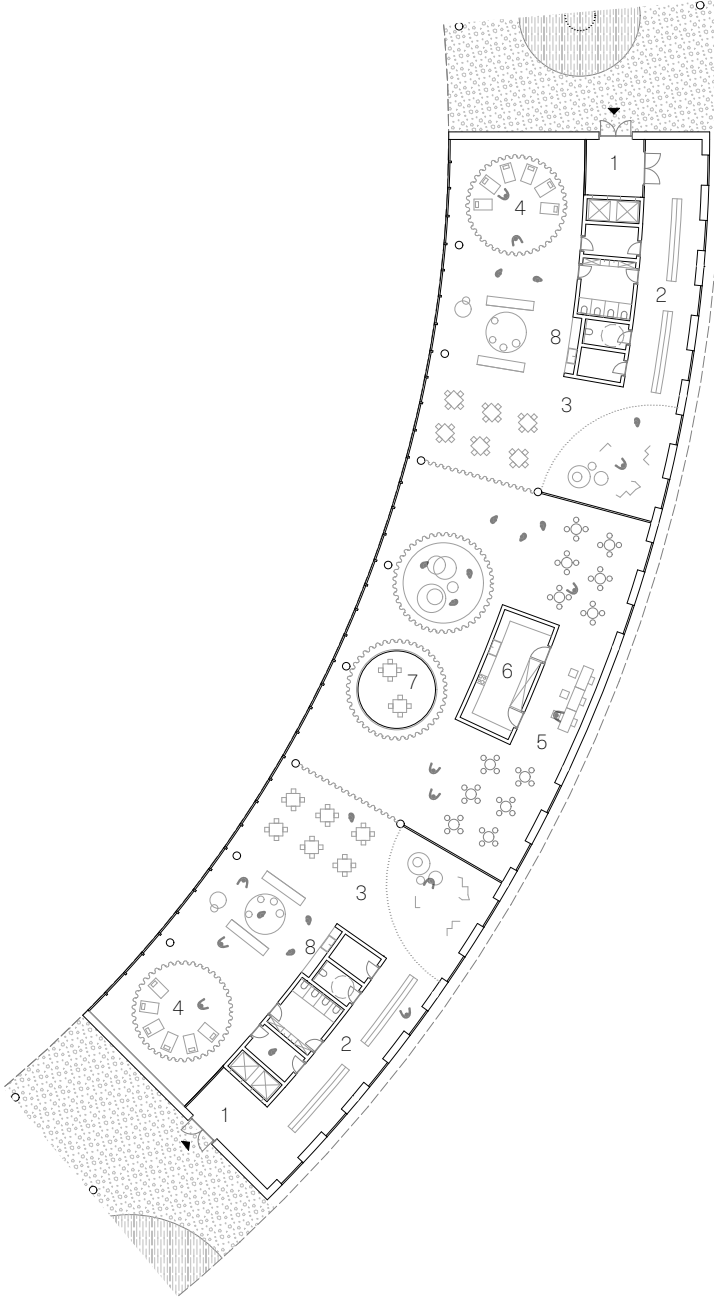


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First Floor; 1:500
Preschool



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Ground Floor; 1:500
Kindergarten

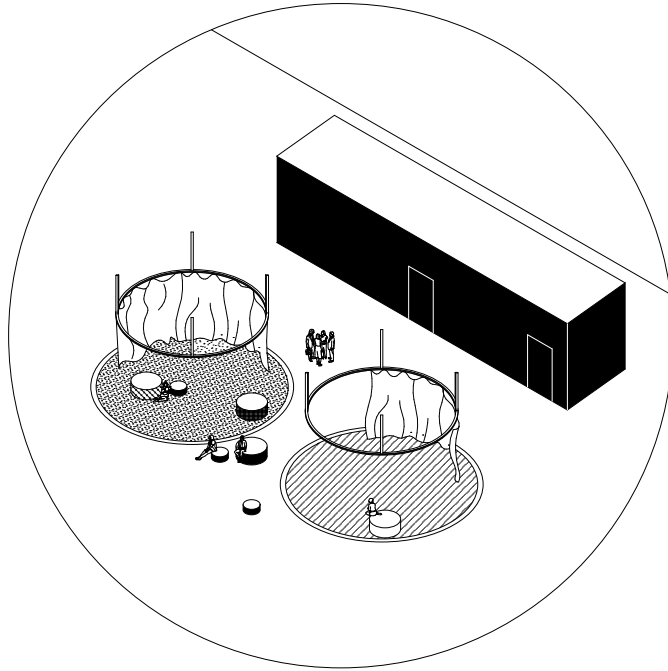
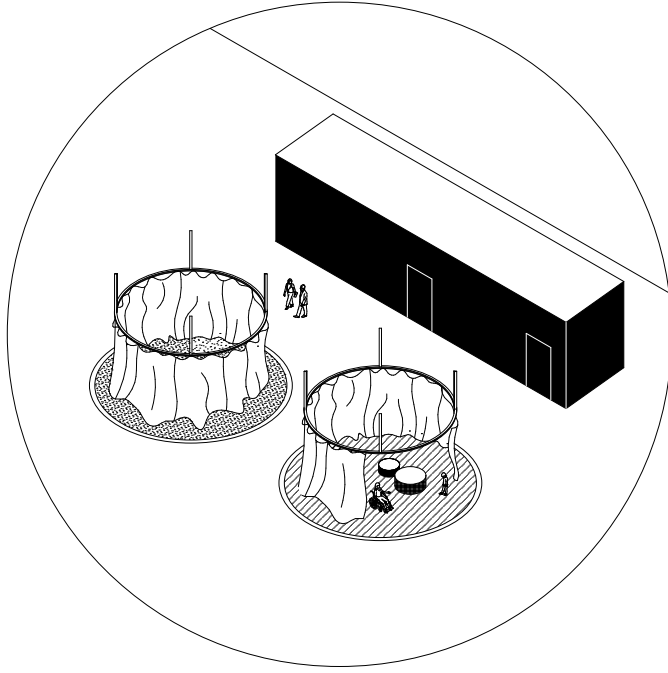
- 1 Entry
- 2 Cloakroom
- 3 Playspace
- 4 Sleepnook
- 5 Lunchroom
- 6 Kitchen
- 7 Learnnook
- 8 Kitchennook
- 9 Group Activities



Children like to engage in different activities, but this also requires different room sizes.

With the curtain zones, smaller spaces can be created and, if needed, the room can be quickly and easily enlarged. In addition, they have an acoustic purpose, so the noise is largely shielded when the curtain is closed. However, this curtain system is not only used for the children, but also in the library and in the senior center.

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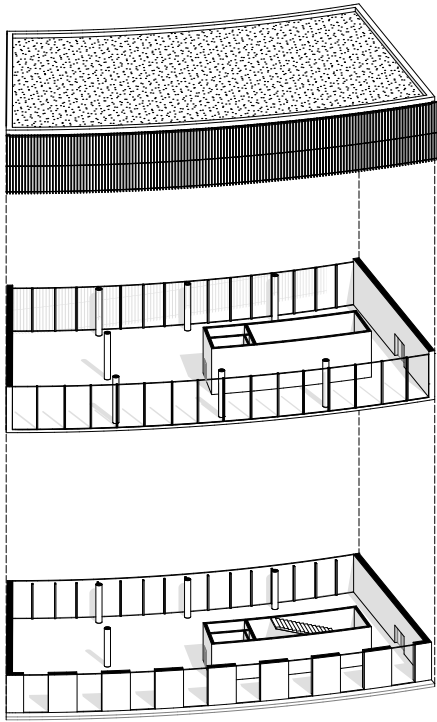
YOU

ARE

NOT

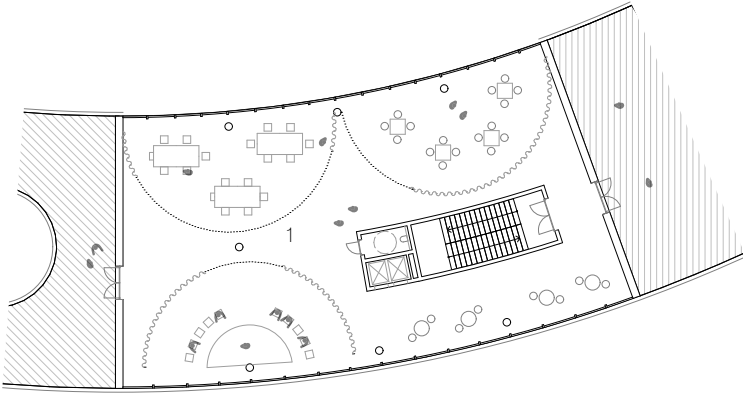
ALONE

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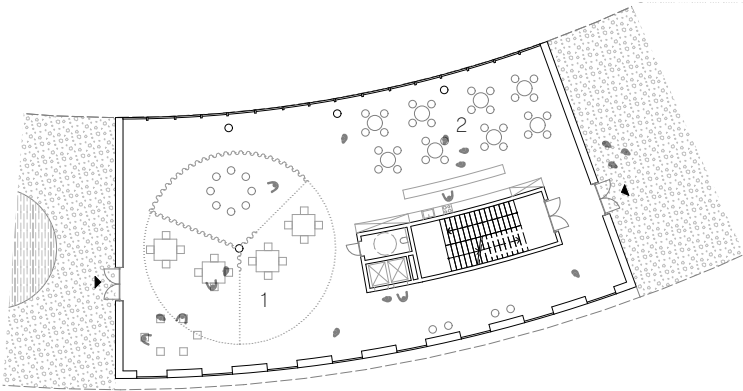




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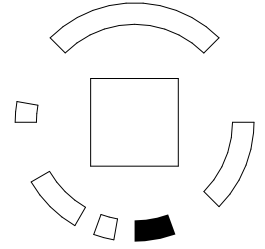


First Floor; 1:500



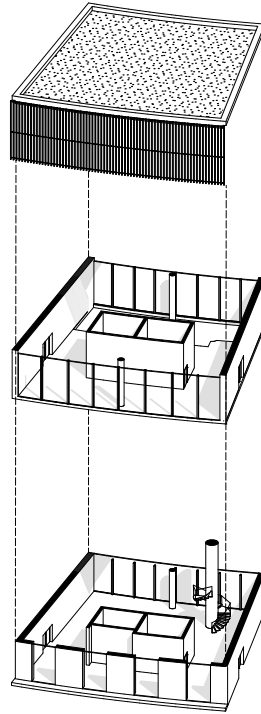
Ground Floor; 1:500

- 1 Multipurpose-room
- 2 Lunchroom



**CO-WORKING;
LEARNING FROM EACH OTHER**

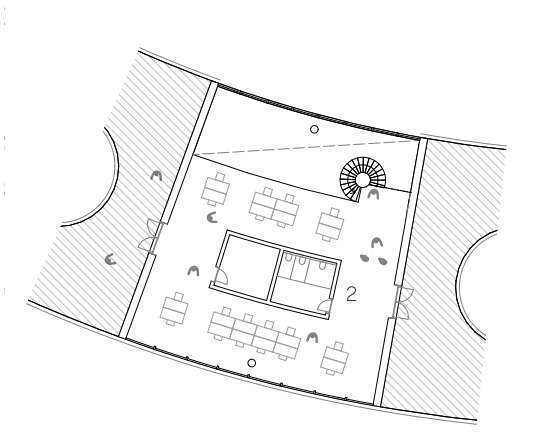
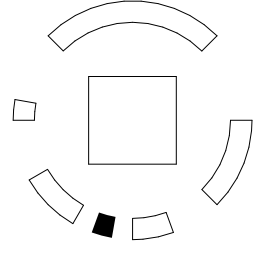
**SHARING;
EACH OTHER**



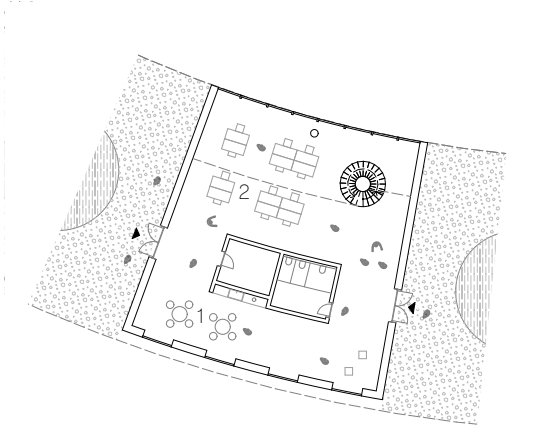
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First Floor; 1:500

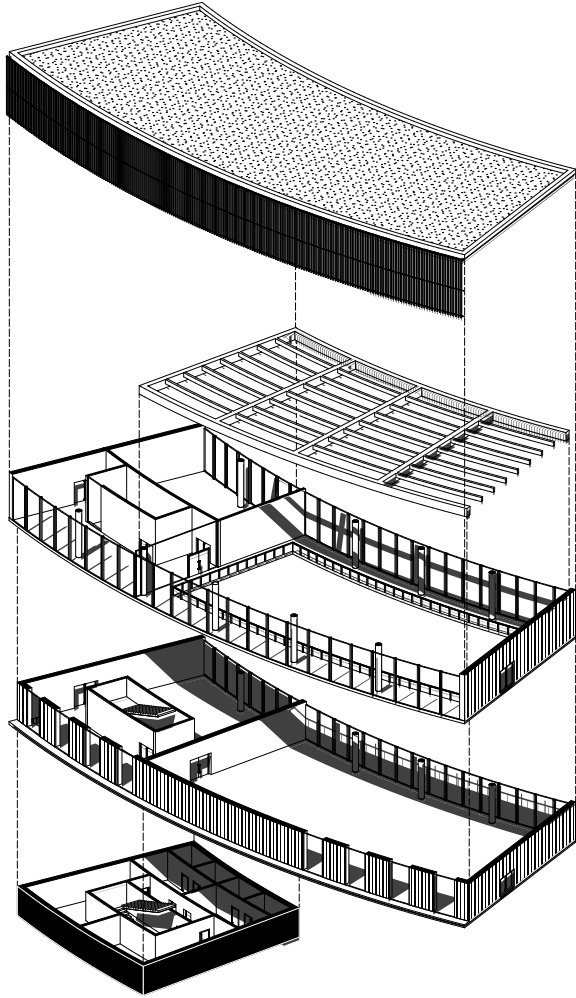


Ground Floor; 1:500

- 1 Coffee Kitchen
- 2 Workspace

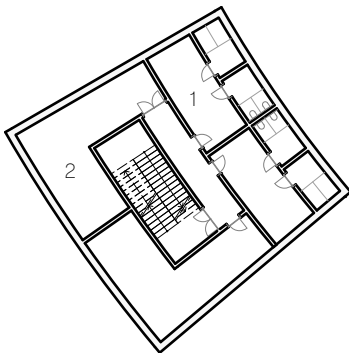


THE GYM FOR GYMNASTICS AND OTHER

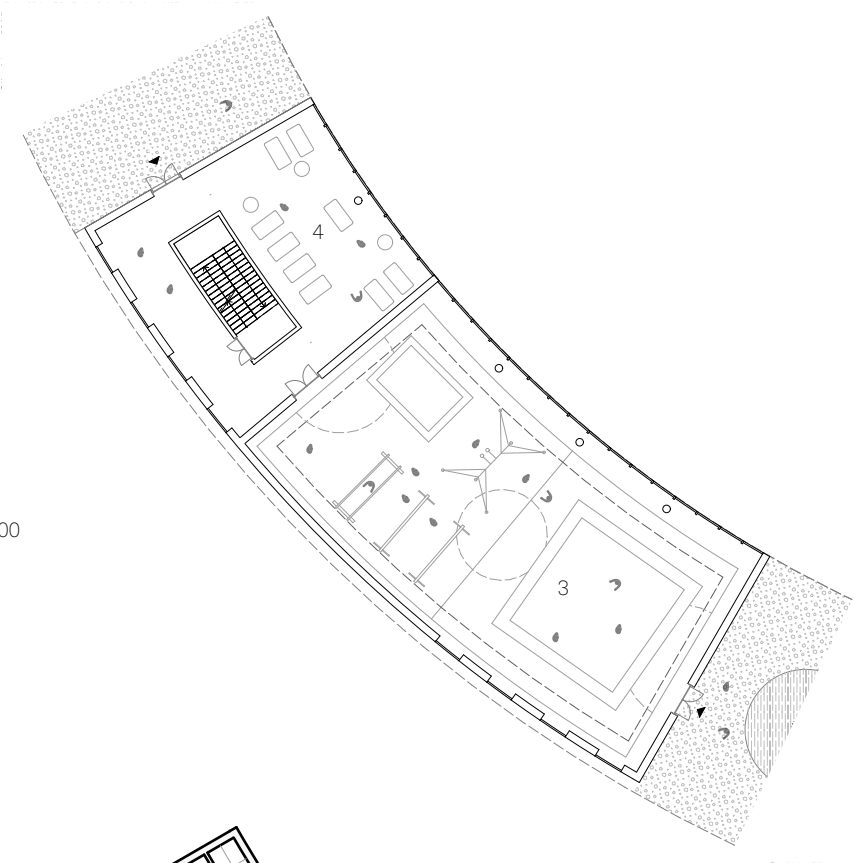


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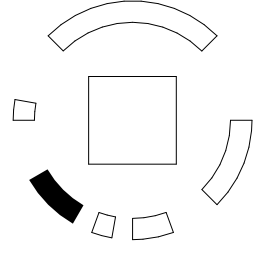
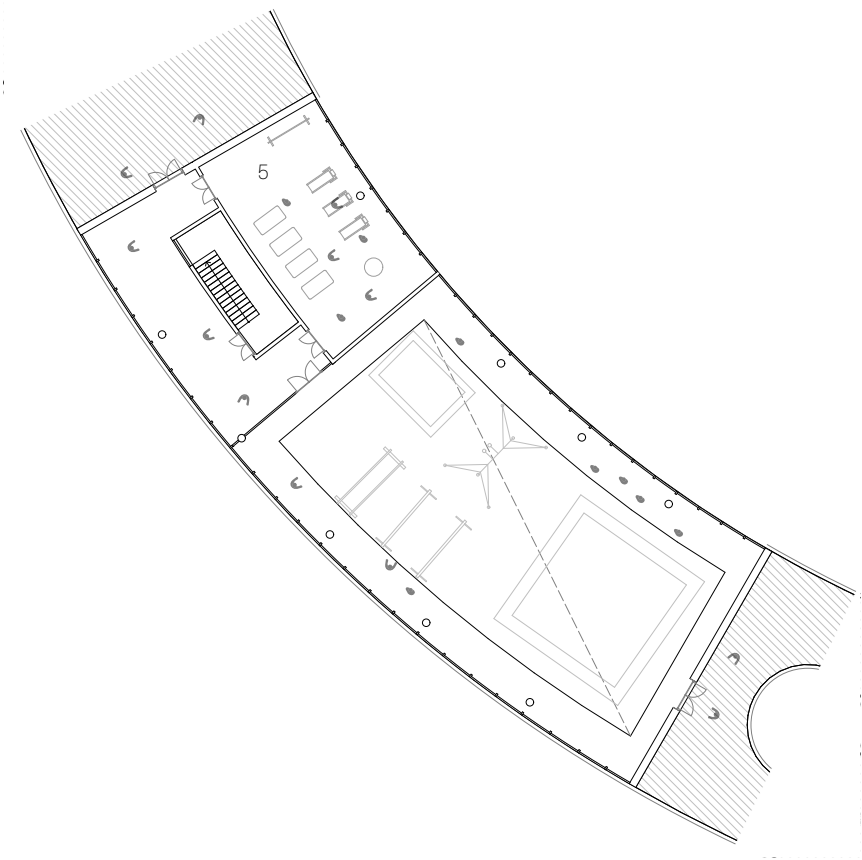
Basement; 1:500



Ground Floor; 1:500



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First Floor; 1:500

- 1 Changing Room
- 2 Storage/Tech
- 3 Gym (Gymnastics)
- 4 Aerobic
- 5 Fitness

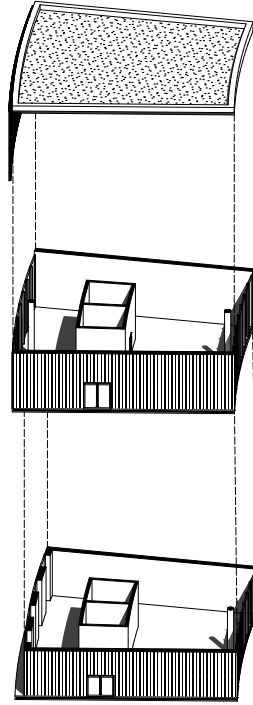




**A CUP OF COFFEE OR A WORKSPACE
OR
BOTH**

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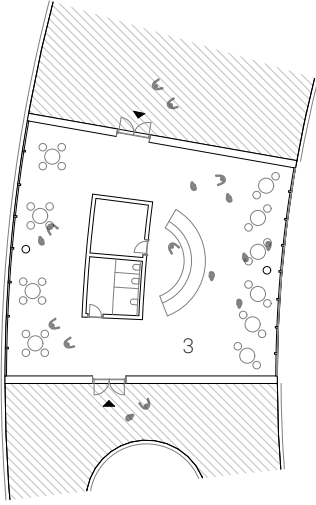
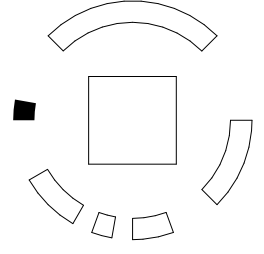
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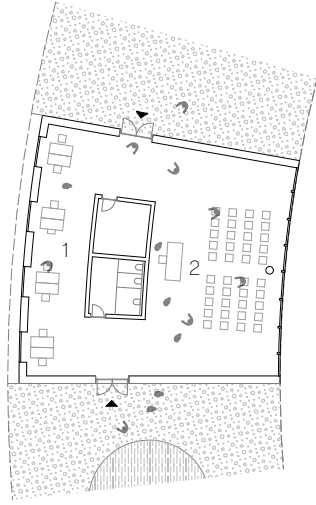


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First Floor; 1:500



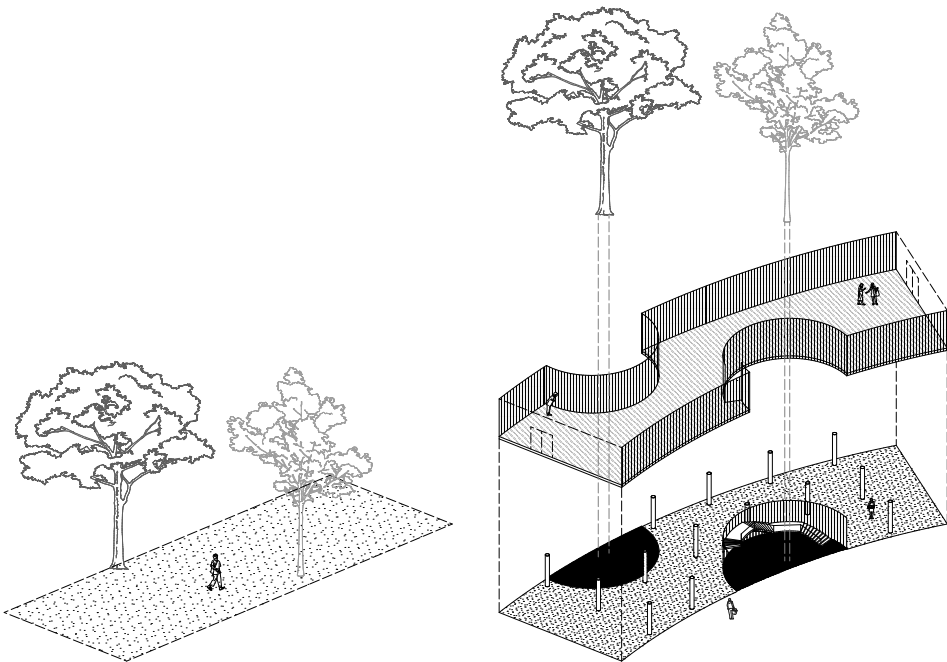
Ground Floor; 1:500

- 1 Study
- 2 Lecture
- 3 Cafe

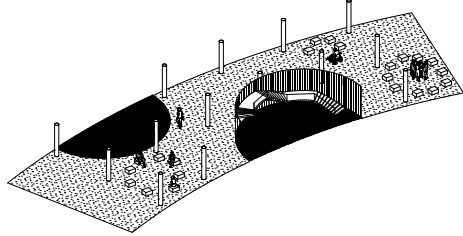
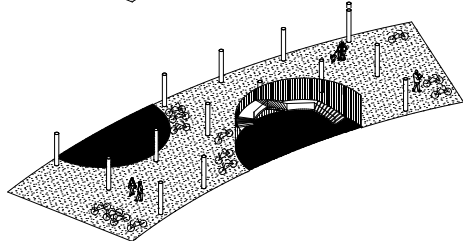
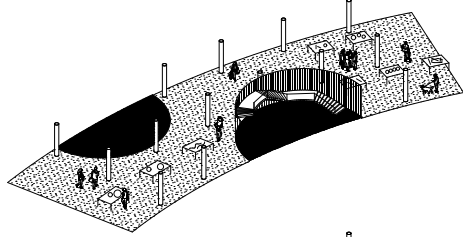
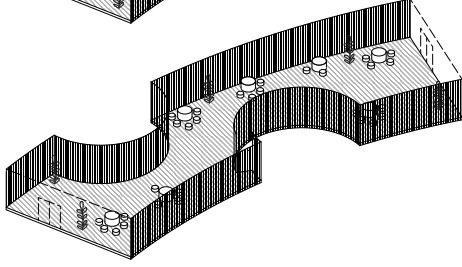
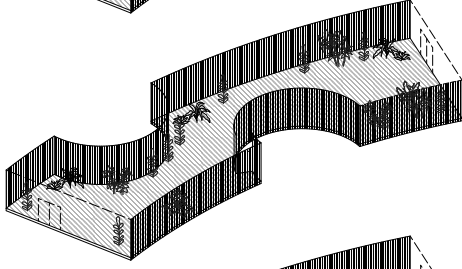
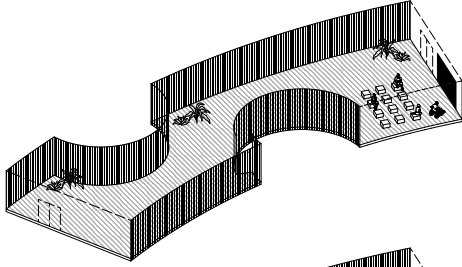


MINDFULNESS OF THE EXISTING

The existing trees will not be demolished, nor moved, they will be integrated into the design and shown off more by being circled. Connecting the buildings through the balcony, the lower floor creates on the one hand a weather-protected space and on the other hand a space full of possibilities like Flea Market; Pop-Up Market; Rooftop Cinema; Open Gardening; Sport Lessons; Dancing Lessons; Workshops; Picnic; Bike Parking; Theater; and more.. The cut out for the trees also provide a place for the stairs that connect both floors.



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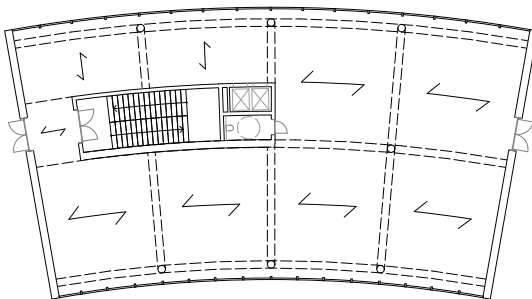
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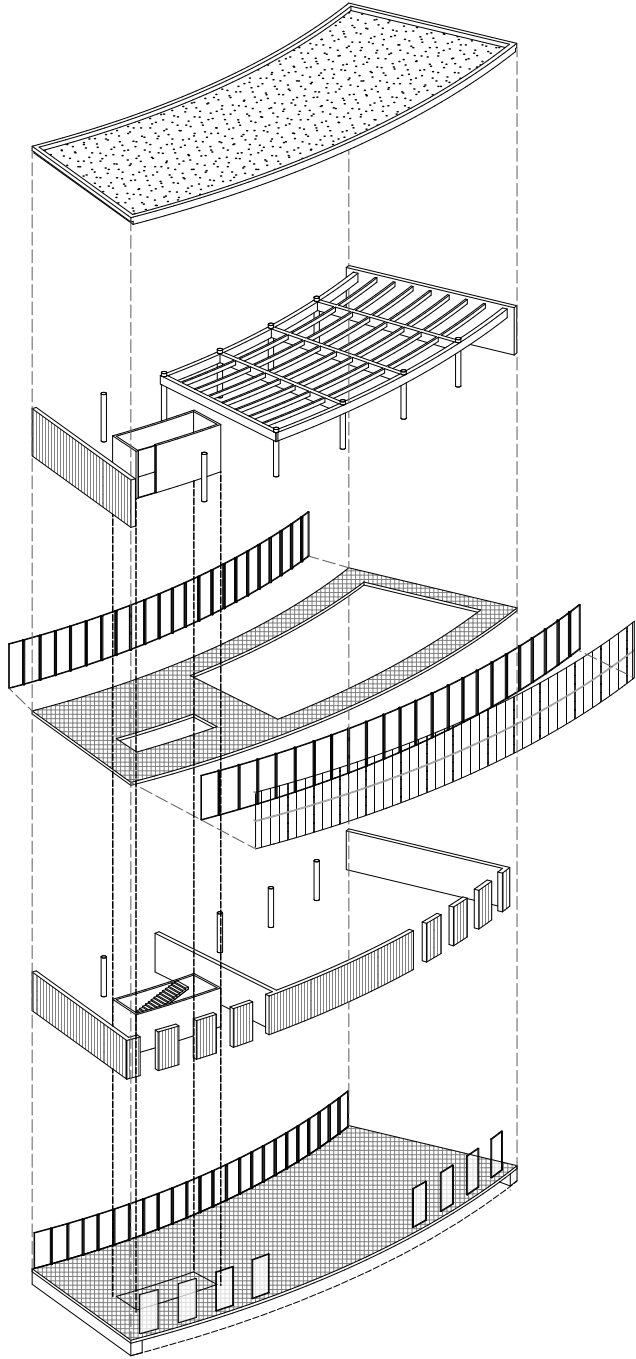
PREFAB**STRUCTURE**

The structure consists of a simple system of as many precast elements as possible, since all 6 buildings follow the same principle, and so do all 6 terraces.

Precast elements would be the columns, the cores, the beams, the joists and the stairs.



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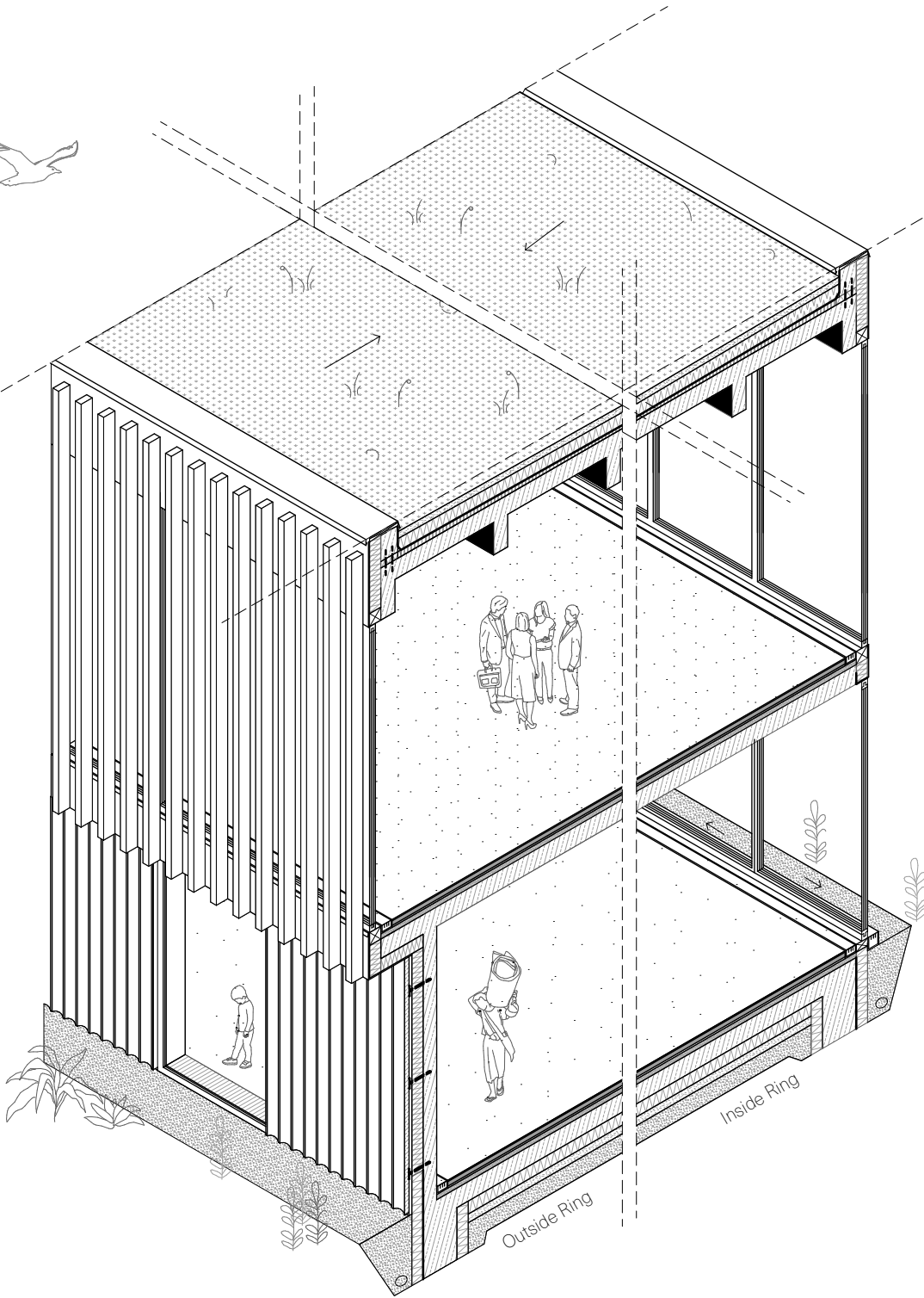
WHOLE FACADE AND CONSTRUCTION

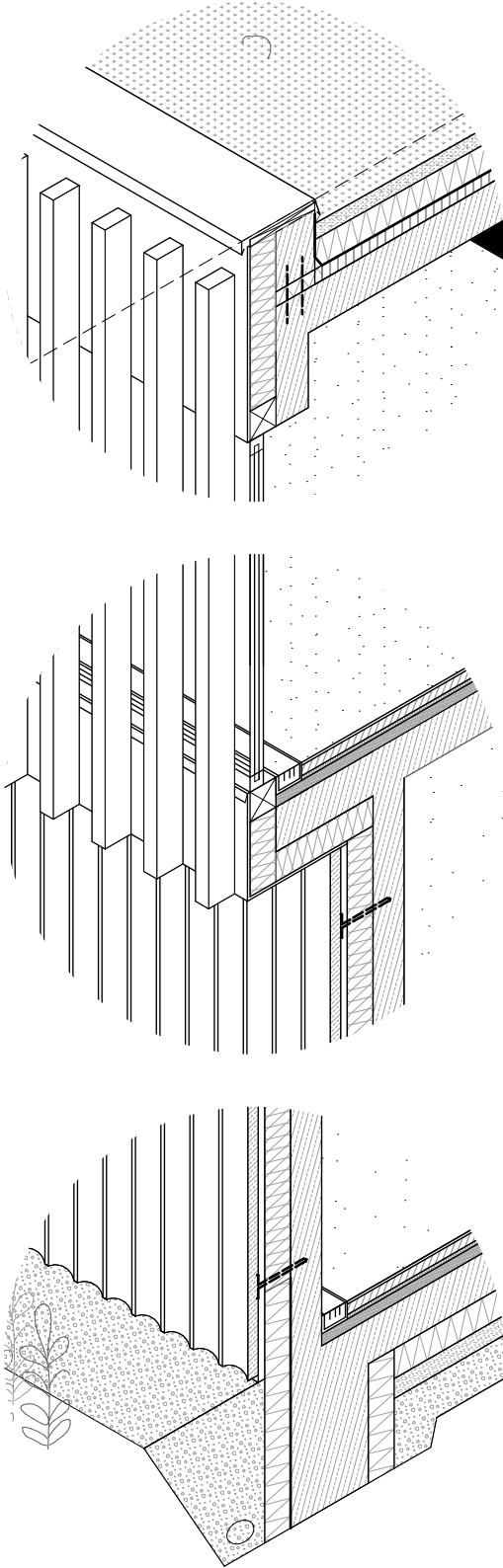
In the inner ring side, the facade is almost completely glazed, with vertical struts that anchor to the protruding reinforcements of the ruin.

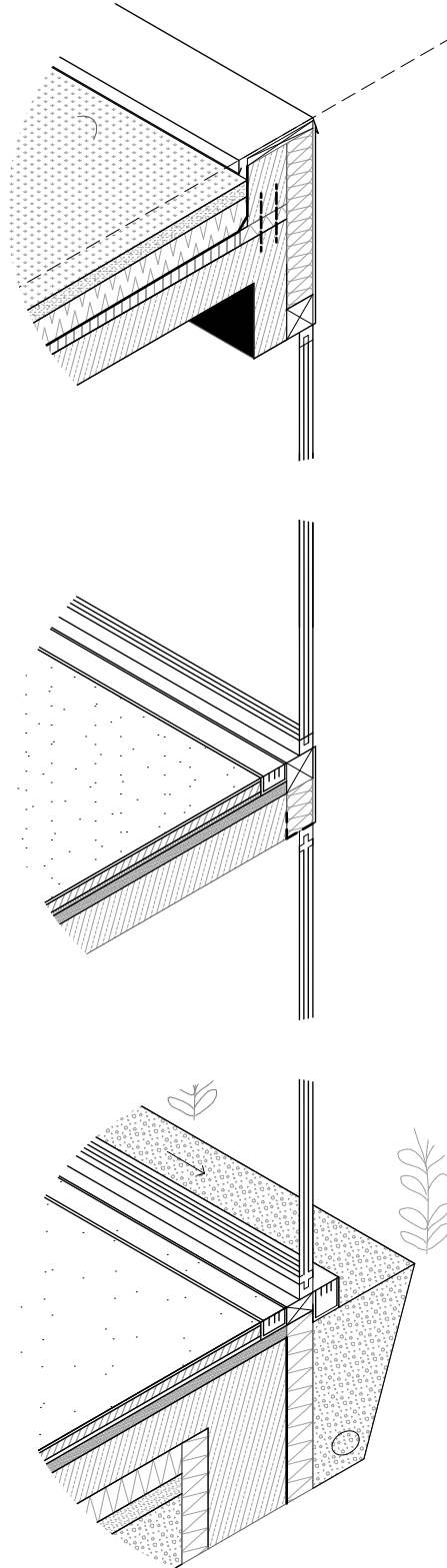
In the outer ring side sits a louvered crown, that goes seamlessly around the entire circle, on the firmer concrete wall, which has perforated concrete slabs.

The groundfloor is 4,2m high and the upper floor 5,2m.

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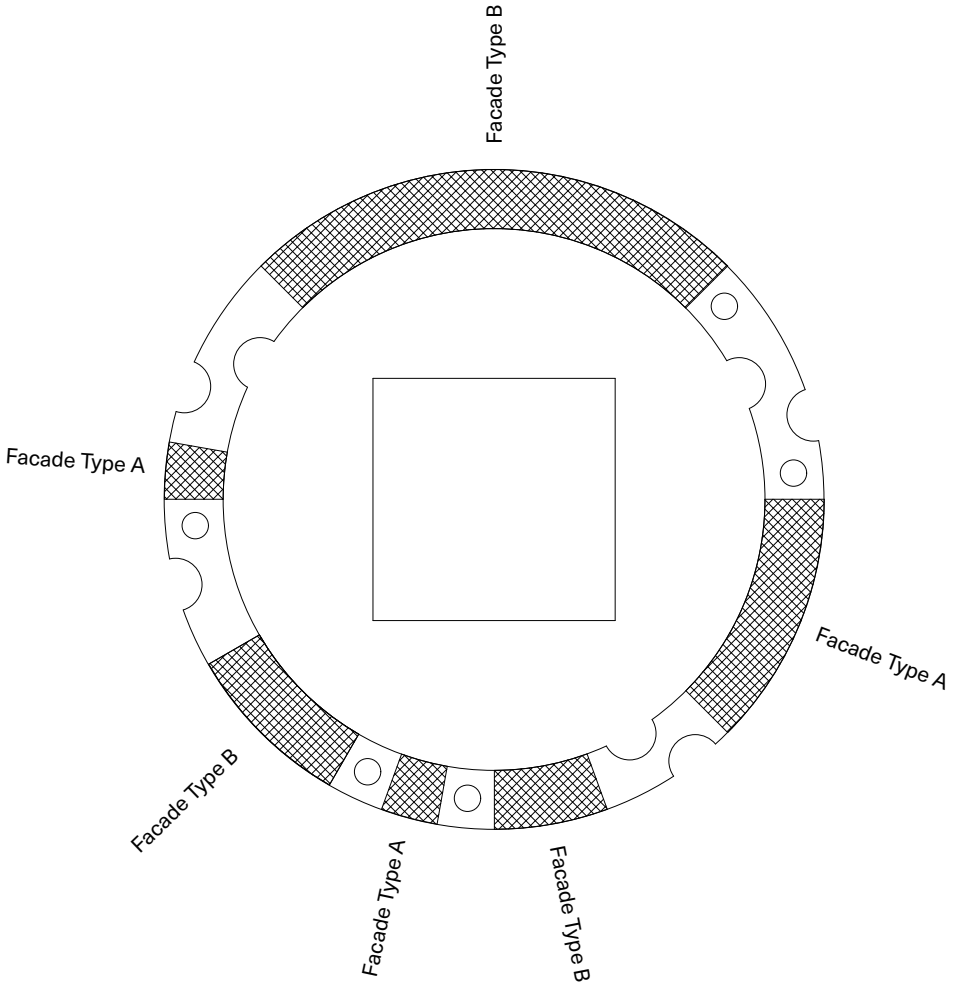
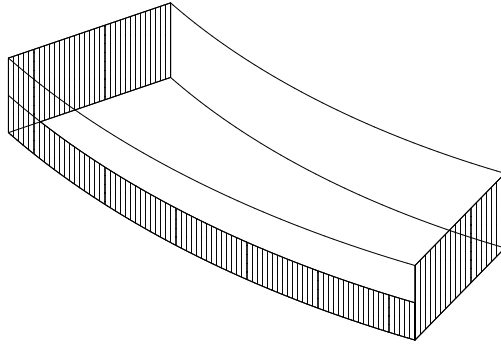


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LOAD**BEARING****FACADE**

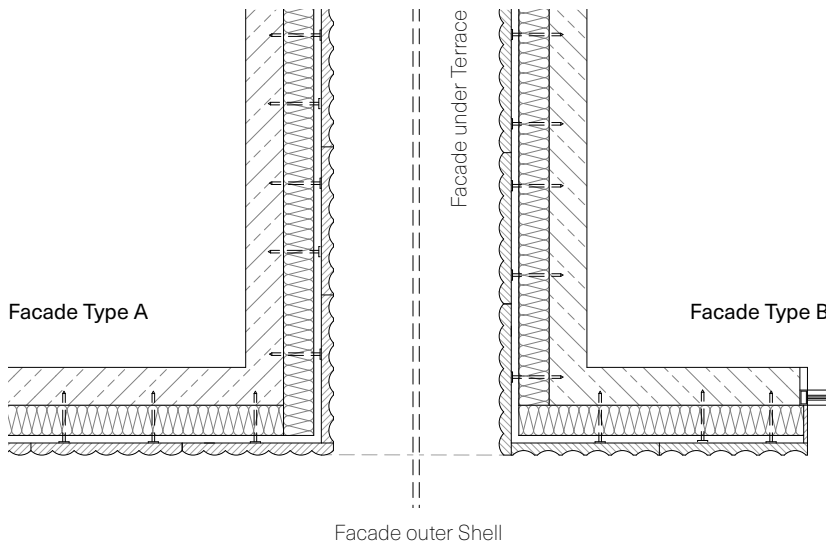
The exterior of the load-bearing facade walls are covered with pre-hung concrete panels to create a haptic effect. The concave and convex panels subtly reinforce the distinction from one building to another. With the interplay of the slabs (type A and type B), a kind of joining comes together, like pieces of a puzzle.

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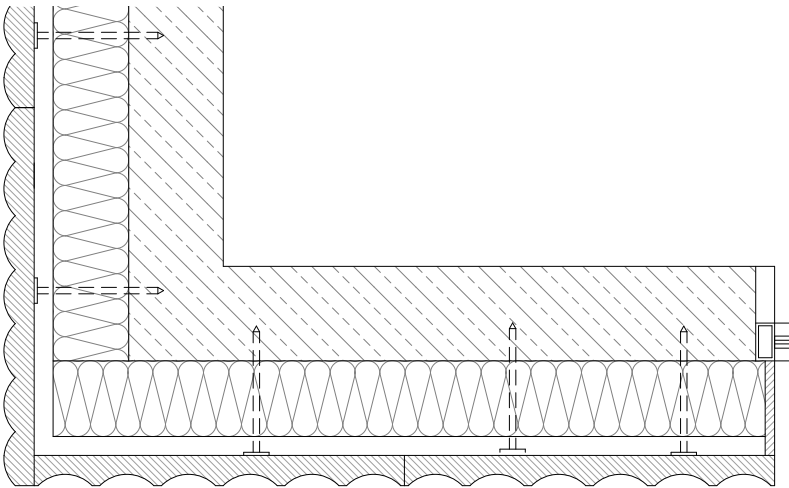


Concave Panel



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Convex Panel



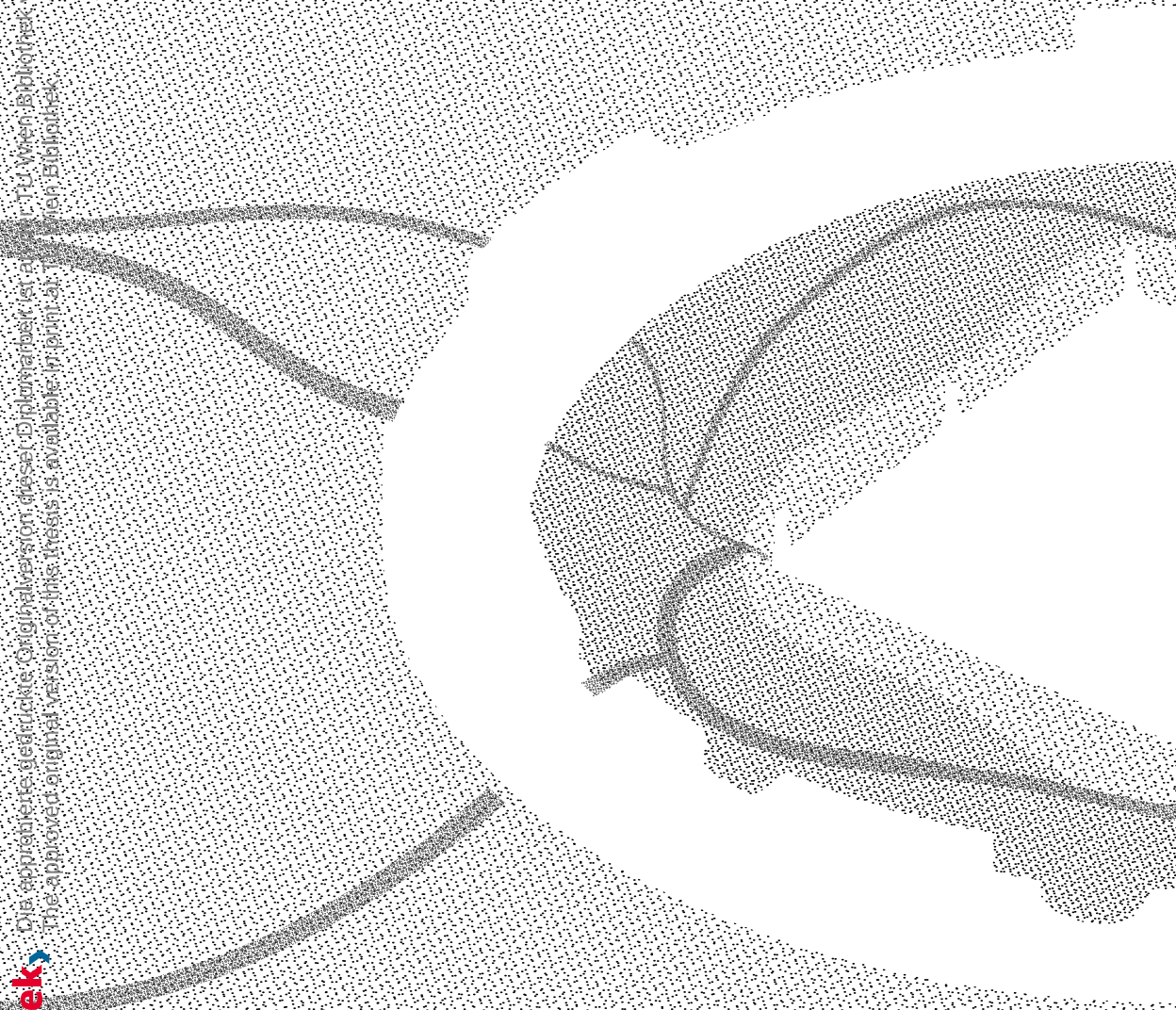
PATH

There are no predefined paths that are implemented in terms of planning. Like the already existing paths, new paths should form naturally through traces of everyday life and create new connections through the use of the area, which can be read on the ground.

WAYS

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THE

RUIN

The ruin has existed for 50 years and is a symbol of abandonment. However, this ruin offers much more than just a concrete block in the ground. For some it is a home, for others a potential to create art and for others it is a place to linger and walk. In this project, the ruin will not be touched, except that guardrails will be placed around the large holes on the surface for safety reasons.

However, through the project, which is meant to protect the ruin, it is also meant to become a place that may or may not be used or reused organically.



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- Ruins tell stories in ways that are quite different from stories told by restorations. The story told by a ruin is as incomplete as the ruin itself: it has a beginning but no end. A restoration, on the other hand, has no story but merely an end [..] -

Thomas A.P. van Leeuwen in Mackie, Ana 2016
(Mortal Cities & Forgotten Monuments, S.96)

CONCLUSION

In the history of mankind, political influences have usually had more impact on the lives of the inhabitants than the people have had on themselves. Through several wars and the disintegration of communism and socialism, Belgrade has lost part of its community will.

New Belgrade was for a long time a no-man's land and was then violently transformed into something where the inhabitants did not get the urban quality in which one could lead a good social life. They live in huge concrete buildings close to each other. In Blok 13, a ruin of the unfinished Museum of the Revolution stands in the middle of the urban wilderness as a symbol of a failed era.

Areas that have a lot of potential and stand empty because of old ruins, because people don't know how to deal with them, exist in almost every country. In this case, one should try to understand what the population is missing and inject those program points into or with the ruins.

APPENDIX

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- p. 16-17: **Google Maps**
 p. 21: **Wikimedia Commons, NASA Landsat 8**
 p. 27: **Rijksmuseum**
 p. 29: **Wikimedia Commons, Meyers Konversationslexikon**
 p. 29: **Perry-Castañeda Library Map Collection, The University of Texas at Austin**
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 p. 45: **Blagojevic, Ljiljana**
 p. 47: **Blagojevic, Ljiljana**
 p. 59 – 68: **Vjenceslav Richter Archive, Zagreb**
 p. 75: **Vjenceslav Richter Archive, Zagreb**
 p. 77: **Sasa Tkacenko**
 p. 79: **Sasa Tkacenko**
 p. 81: **Bik van der Pol**
 p. 83: **Bik van der Pol**
 p. 85: **Srdjan Keca, Movie: Museum of the Revolution**
 p. 87: **Srdjan Keca, Movie: Museum of the Revolution**
 p. 89: **Belvedere Sammlung**
 p. 91: **Belvedere Sammlung**
 p. 99: **castelbolognese.org**
 p. 101: **Florian Holzherr**
 p. 103: **Detlef Both**
 p. 105: **Bruther**
 p. 107: **RASMUS HJORTSHØJ - COAST**
 p. 109: **Sanaa**
 p. 122-124: **Google Maps**
 p. 149: **Google Maps**

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Ich danke meinen Eltern für die Unterstützung, Geduld und Liebe in den vielen Jahren. Hvala, volim vas.

Ich danke meinen FreundInnen für die schöne Zeit während des Studiums, vor allem Severin und Laura.

Ich danke meinem Freund Felix für die Ruhe und Liebe während dieser Arbeit.

Ich danke meinen KollegInnen für den Austausch während meiner Studienzzeit.

Ich danke allen BetreuerInnen, die mir Wissen weitergegeben haben, vor allem Tina Gregoric.

