Urban Incubator: Belgrade

Report of Programme Year 2013
Goethe - Institut Belgrad
Dr. Matthias Müller-Wieferig / Elena Herzen (eds.)
Urban Incubator: Belgrade - a Goethe-Institut Project of Excellence 2013

“Conclusion of Programme Year 2013”
Presentation, Evaluation, and Conference
November 15th-17th 2013

Dr. Matthias Müller-Wieferig/ Elena Herzen (eds.)
With project reports from project authors and teams,
Blogs selected from website www.goethe.de/urbanincubator
And Media Report/Financial report

Spanish House. Photo: Nebojša Vasić © Goethe-Institut
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Editorial
Matthias Müller-Wiefefig

Belgrade, November 2013

When, in 2010, the Goethe-Institut Belgrade was looking for a temporary relocation, possibly a pavilion or a container village on a derelict space in Savamala, the project “Eurocode 8” was born: according to German earthquake safety regulations, a two to three year’s evacuation of the Goethe-Institut at Knez Mihailova would offer a unique opportunity to focus the activities of a prestigious and very much appreciated cultural institution in the Belgrade downtown area of Savamala.

But when, in May 2011, yet another Eurocode 8-report permitted the Goethe-Institut to stay, the idea of a “Goethe-Institut on the move”, the option to define a long-term cultural project for the re-generation of Savamala persisted. “This is the right time and place” was the bottom line of discussions about how to conceive a new bottom-up, cultural approach to contribute to the re-generation of a Belgrade city quarter - a “jewel of a city quarter” at the banks of River Sava very much neglected and cut-off - by railway tracks, congested traffic arteries or more mental borderlines - from public awareness as much as from much hope for potential improvement by investment, development or any other initiative any time soon.

This opened the path to invite local and international projects to come to Belgrade and to be part of a long-term process which would introduce local and international initiatives and approaches how, together with residents and citizens of Belgrade and Savamala, to create a new awareness about the potential of Savamala, how to create the city of the future.

By the end of 2011, a re-shaped and -focused project concept, the “Urban Incubator: Belgrade”, was conceived in collaboration with curator Tim Rieniets.

It took another year to invite project proposals, select the most appropriate ideas by international as well as local project authors.

By the end of 2012, the eventually approved and invited projects were prepared and almost ready to start:

The Goethe-Institut had signed contracts with the Municipality of Savski Venac and Dom Omladine, representing the City of Belgrade, for five hitherto unused spaces in Savamala now available to the invited projects and - including the Spanish House with a site-specific design for a temporary pavilion - covering the spatial demand of a network of individual projects which, under the umbrella of Urban Incubator: Belgrade, would spread out over the urban area of Savamala. Project partners had been found, media partnerships initiated, budgets allocated, and a fundraising campaign rolled out until the actual start into the programme year 2013 on March 22nd.

Now, eight months later, it is time to look back. This report collects project reports, blogs, and media coverage, documenting the many activities and intensive communication in and about Savamala and the Urban Incubator: Belgrade. Over the weekend of November 15-17, 2013, a “Conclusion of the Programme Year 2013” conference will internally as well as externally present, evaluate, and publicly discuss the various activities of the Urban Incubator: Belgrade projects.
FOREWORD:
In the course of the year 2012 A Model For Savamala team had a chance to work twice on the neighbourhood of Savamala in Belgrade. Once by organising a workshop, which inquired into the history of the area, and another time organising another workshop, concerned with the courtyards in Savamala. Both times we were confronted with the complexity of the neighbourhood.

It seemed to us as if Savamala was difficult to understand, to describe. Soon we discovered that this was an impression shared also by the inhabitants, local and national institutions, the merchants in the area and even the activists involved in reviving Savamala. We came across issues such as unclear urban structure, uncoordinated databases, diverse ambitions and a soon to change again property structure of the whole area. Everyone knew bits and pieces of this puzzle, but it was difficult to describe, and especially to visualize, any specific spot in Savamala in all its complexity. Savamala seemed to us a place loaded with information, but also a place where very few people, if any, were aware of the complete picture. Savamala seemed not graspable.

In a context of an approaching substantial transformation of Savamala we thought it is crucial to make the area understandable. We believed it will be of a great advantage for the area’s development if we have an as clear as possible idea on what Savamala is made of, its activities, what are the interests involved and what ambitions do the different stakeholders in the area aspire to.

For this reason we decided to make the area of Savamala transparent through the means of architectural representation, a 3D physical model of Savamala, relating to the sociological, economical and political facts.

In its basic architectural form, the model is reflecting the history and current state of affairs in the area as well as its potential upcoming developments. It represents the exiting urban morphology and typology, it goes into issues of the property structure, it indicates the intensity of commercial activities and shows where do the inhabitants of Savamala live. These data, mostly available, have never been visualised and put in relation to each other.

In this sense projects ambition was to make a model that represents the current condition of Savamala: to visualise and make comprehensible what we are dealing with when talking about this area. To target the public awareness of it and (together with citizens, visitors, developers, politicians and investors) illustrate and indicate the potential this area has.

A MODEL FOR SAVAMALA
Project leaders: Maja Popović and Boba Stanić
Associates: Ana Ugrinić, Daša Spasojević, Predrag Miloš and Miloš Kasul Nikolić

PROCESS:
The project start off was in March 2013 and it was divided into phases.
Phase 1 was based on the research, which consisted of accumulating all relevant information on the area and storing it in our database. We collected these information by doing fieldwork and desk research, gathering them both on the location and in collaboration with different higher educational institutions.

We formed a steady team by involving around 20 participants, students and young professionals in both the collection of the data, as well as in the testing of the model. Research also included the local community, their opinions, stories and reflections.

During the process, collected data were directly tested through the range of trial models, which prepared an excellent base for the final Model for Savamala.

The goal of the phase 1 was on finding a way to translate and communicate collected information through the means of architectural modelling.

We worked closely with different higher education institutions in Belgrade including Municipality of Savski venac, The Cadastre Serbia, The City Archive, Belgrade Urban planning office, Architecture University in Belgrade.

After finalizing extensive research, and building range of experimental models, we conducted a model making master-class at our workplace. For that purpose we have set up a visit of internationally renowned model-making studio from Amsterdam, Studio KU+. Head of this office, Kaita Shinagawa (Japan), came to Belgrade and gave us a series of short lectures on model making, followed by practical work and engagement in our Savamala context. This event was open for the public and was finalized by a public lecture. During the Master Class we created The Formula and on its basis we conceptualised the Model.
In July 2013 the project started with the phase 2 and moved into the Spanish House pavilion. At this stage, our team got reinforcement of four assistants: Ana Ugrinić, Dasha Spasojević, Predrag Mišić and Miloš Kašul Nikolić. The focus was on the finalising the research (resulting in the definitive shaping of the model) and start off with the model production. We were measuring facades openings and logging of the heights, sidewalks width, we were drawing internal courtyards, mapping the entrances, stairways, public spaces, functions and programs. We were collecting stories and interviews with people who live and work in Savamala. We have counted trucks, cyclists, cars and other forms of transportation...
During this period we have joined forces with several partners:

**ModelArt Arhitekti** ([http://www.modelart.rs/](http://www.modelart.rs/))

Due to the great amount of information and highly complex area we invited model-making specialists ModelArt Arhitekti from Novi Sad to be our production partner.

**Studio KU+** ([http://www.studiokuplus.com/](http://www.studiokuplus.com/)), Kaita Shinagawa from Studio KU+ is producing parts and special buildings for the model.

**Netherlands Embassy in Belgrade** ([http://serbia.nlembassy.org/](http://serbia.nlembassy.org/))

In August 2013 our project got financial support from the Dutch Embassy in Belgrade.

**Belgrade/Savamala Sound Map** ([http://www.zvucnamapabeograda.rs/](http://www.zvucnamapabeograda.rs/)). The work of Sound map is based on collecting different local narratives by using exclusively audio technique and locating them on the 2D online map of the area. As we planned to integrate interviews and sound into the model, the cooperation came naturally. The “Savamala sound map” is using our model as a 3D platform where they will integrate local stories.

**Belgrade University, Faculty of Architecture** ([http://www.arh.bg.ac.rs/](http://www.arh.bg.ac.rs/))

In September 2013 our project got financial support from the Faculty of Architecture in Belgrade.

Based on our previous experience in Savamala we believe that our proposal is important for the successful transformation of the area. Mainly because it is a proposal of a manageable scale and a clear form; we think that a model for Savamala provides a very good basis and appropriate means for the debate and the conception of the complex reality of Savamala.

Additional is the fact that such an action is in its nature open to further exploration and suitable for adding an increasing number of layers of information to it. A model for Savamala offers the beginning of a new management model for the realisation of urban transformations in complex urban situations, such as Savamala.

**A MODEL FOR SAVAMALA 2013, Maja Popović and Boba Stanić**

**Partners:** ModelArt Arhitekti, Netherlands Embassy in Belgrade-Serbia, Studio KU+, Belgrade/Savamala Sound Map, Faculty of Architecture Belgrade.

**Special thanks to:** Camenzind Magazine, ETH Zurich, Nova Iskra, KC Grad, Zavod za zaštitu spomenika kulture grada Beograda, Istorijški arhiv Beograda, Urbanistički zavod Beograda, Opština Savski venac, Turistička organizacija Beograda.

**ABOUT MAJA POPOVIC AND BOBA STANIC**

**Maja Popović** (1981, Belgrade, Yugoslavia)

is an interior designer and architect. She studied Furniture and Interior Design at the Academy of Applied Arts in Utrecht, and Architecture at the Academy of Architecture in Amsterdam. Her professional development took place in diverse Dutch architectural studios and on research teams that focused on intervention in monumental architecture and the historical context. She obtained her master’s degree in Architecture with her thesis on The Old Belgrade Fairground, a complex that, due to its difficult past, stayed suppressed in the subconscious of the city and its citizens. She gave lectures on the subject of Memory and Remembrance in Architecture and exhibited her work, both locally and internationally. Since 2011 she is a member of the research team ‘Failed Architecture’, based in Amsterdam that deals with architecture and urban environments that have been neglected, vandalized or demolished, due to specific, economic, social or political circumstances. She published various articles and participated as a lecturer at conferences held in numerous European cities including Madrid, Brighton, Nottingham, Belgrade, and Amsterdam.

**Boba Stanić** (1975, Novi Sad, Yugoslavia)

is an architect based in Amsterdam. After finishing his studies for Interior Architecture at the University of Belgrade, he moved to the Netherlands where he gained his Architectural master degree at the Academie van Bouwkunst in Arnhem. His diploma work “The Lotus Project” was selected as one of the 10 best European sustainable projects by Cité de l’Architecture et du Patrimoine in Paris and in 2009 was nominated for Archiprix International held in Montevideo. He worked at Claus en Kaan Architecten and Concrete Architectural Associates, both in Amsterdam.

Since 2010 he runs his own office for Architecture – “Boba Stanić Architect” is based in Amsterdam and it performs in field of architecture and interior design in both national and international projects.

His work was exhibited at Venice Architecture Biennale in 2008, Cité Paris, Conseil Economique et Social Europeen in Brussel, V神器um Art Museum in Sweden. Next to his work engagement in Architecture, Boba Stanić frequently participates as speaker on different design seminars and workshops in the Netherlands and abroad.
First impressions of "A Model for Savamala" – Workshop 1: Fact-finding

In a context of an approaching substantial transformation of Savamala we believe it is crucial to make the area understandable. It will be of a great advantage for the area’s development if we have an as clear as possible idea on what Savamala is made of, its activities, what are the interests involved and what ambitions do the different stakeholders in the area aspire to. For this reason we would like to make the area of Savamala transparent through the means of architectural representation, relating to the sociological, economic and political facts. For the ‘Urban Incubator’ open call we are proposing a 3D physical model of Savamala.
A) INTRODUCTION
The Bureau Savamala had the task to observe, monitor and research the UIB activities and their impacts on the neighbourhood. One of the main topics was to keep track of changes in the Savamala neighbourhood during the project period. There is not yet a clear picture to what extent the UIB activities influenced the development in the neighbourhood. The team Bureau Savamala executed a series of investigations to get hold of changes, of perceptions of inhabitants, workers and visitors.

B) OVERVIEW OF WORKS EXECUTED BY BUREAU SAVAMALA
Savamala and UIB transformation observation by the team Bureau Savamala / Biro Savamala:
- Survey May 13 (interviews with inhabitants, visitors, workers; n=29)
- Savamala Profile (extraction of bipolar profile attributes by the interviewed persons of the survey May 13)
- Interviews with UIB project leaders, experts, stakeholders about the UIB
- Media coverage report and evaluation of the most important topics of Savamala
- Observation of real estate market, house prices and rent development
- Observation of changes in shops and usage of spaces in Savamala
- Photo documentation (May / Sep / Nov) Register of all houses in the observation area.
- ‘Like - Dislike Savamala’: inhabitants taking photos of positive and negative aspects of the neighbourhood
- Publication of ‘Like - Dislike Savamala’ in the 2nd Camenzind Belgrade Journal, pp. 51 – 68
- Nightwatch: Analysis of night and party life in Savamala

C) SAVAMALA PROFILE’
Savamala Profile was part of the first series of spontaneous street interviews in May 2013. Inhabitants, working people and visitors were asked: “If you think of Savamala, please put in each row one mark in the box you think suits best to Savamala”

Legend: 1 = very much / 2 = a bit / 3 = neutral, neither / 4 = a bit / 5 = very much. Negative Labels are on the left side, positive labels on the right.
The general picture of the „Savamala profile“ is slightly positive with an average value of 3.40. Inhabitants, Working people and Visitors judge quite similar with values of 3.35, 3.55 and 3.30.

Out of the eleven polar labels there are two negative values: „rundown, shabby/chic“ (2.83) and „stressful/relaxed“ (2.87). But both of them are close to neutral (3.00). Out of the three categories the inhabitants judge Savamala the most „ugly or nasty“.

The highest value of all labels is 4.03 for the „bright future“. The inhabitants valuate this label with 4.44, the working people are slightly more skeptical about the future (3.90).

D) LIKE / DISLIKE SAVAMALA

A special method to capture the voices of inhabitants on their environments was applied by the „Substitute Photo Inquiry“. It is called substitute because not the researchers take photos but randomly selected people, inhabitants of Savamala in our case. They were given a one-way camera with a film inside. The task for them was to take pictures of the places or things they like and those they do not like – five pictures each. After that they brought the cameras back to Bureau Savamala in order to have the films processed in a laboratory. Dobrica Veselinović then organised an exhibition with the photos which was accompanied with discussions. An extended report with some of the photos and comments can be read in the Camenzind journal pp. 51 – 68.

E) PHOTO DOCUMENTATION

The photo documentation is a big help to capture changes in the physical environment of the neighbourhood. All houses were registered and many details which were assumed to undergo a change in the near future.
A first documentation of Savamala was executed in May 2013. A picture of every house in the neighbourhood was taken. A second round of pictures of all houses was taken in September 2013.

F) MEDIA COVERAGE

We applied a software to online media that extracted the keywords given in Serbian such as ‘grad’ for city, ‘gete’ for Goethe. One result was a “Tag Cloud” which shows the keywords in order to the frequency of appearing in the online media.

The media discourse is primarily about Savamala as a forgotten, abandoned and neglected part of Belgrade, but also as the part of Belgrade which has a great potential. Many of the texts point to the glorious past and speak about the rise of Savamala. Frequently mentioned in this light is Luka Ćelović, and also an initiative to erect his monument.

Revival and rediscovery of Savamala are associated with artistic and creative activities related to the Mixer festival and the urban incubator project of Goethe-Institute.

In a number of articles Savamala is discussed as a place where “night life” is good and where the high frequencies of freight traffic affect the quality of life severely. Highlighted, and most recognizable buildings are Geozavod, Spanish House, Mixer House and KC Grad.

In most of the articles prevails the belief in the “bright” future and progress of the whole area.

Keywords: Savamala, Urbani inkubator // Period: January 2012 – November 2013.


G) “NIGHTWATCH” - ANALYSIS OF NIGHT AND PARTY LIFE IN SAVAMALA

Savamala accommodates about 20 clubs, 2 cultural centers with a rich night program, and more than 10 bars. The types of entertainment in these places cover a large range of target groups, from cheap cellular (Kafana) with synthesizers and folk singers to the more expensive places in which you can enter only through the guest lists. In recent years an ‘elitization’ has taken place in Savamala. The prices for drinks in the different locations vary considerably. In some of the venues originally orientated to clients with less purchasing power this process is happening both through increases of prices for drinks and entrance.

One of the game changers in this field is the seven-day Mixer festival, held since 2012 in Savamala.

As the interviews conducted by Bureau Savamala in May and October 2013 show the local population often complains about the noise caused by the large number of nightclubs (on both sides of the river Savat). It seems that it does not interfere with the work of the clubs and their loud music after permitted 4am.

From this summer (July 6th 2013) the first club “Lasta” on the rafts has been opened on Sava riverfront. Also there are at least two new halls that are used for large events as needed.

For next fall/winter season couple of new bars, and two new clubs announced opening in Savamala (“Peron” in Braće Krsmanović 12, and “InboxBelgrade” in Karadžordeva 9).
An excellent work on the uses of houses in Savamala was executed by students of ETH Zurich in autumn/winter 2012. Bureau Savamala updated this work as for October 2013.
1. PROJECT SUMMARY
The Serbian discourse on architecture and urban planning is internationally as well as nationally surprisingly isolated. Camenzind’s intention is to improve this setting by strengthening the interdisciplinary transfer of knowledge between Switzerland and Serbia, by supporting existing as well as introducing new platforms for public discussion and by fostering networks within and outside of Serbia. Therefore Camenzind hosted several Salons, workshops and engaged in the production of four issues of КАМЕНЗИНД for the whole of 2013 in the editorial work spaces in Savamala, Belgrade.

2. INITIAL POSITION AND OBJECTIVE
Camenzind is a Swiss magazine that discusses architecture and urbanism with the help of architects as well as musicians, artists, physicists, civil engineers, art historians, economists and any other kind of inhabitant or user of architecture. Thus the magazine positions itself between shiny interior magazines and professional architectural journals. Since 2005 ten issues have been published. In addition to the general editorial work Camenzind also seeks an international exchange through its “Camenzind goes…” projects which intend to change the common perception of the built environment through an external impulse and to expand one’s horizon of knowledge and experience by an exchange at eye level. Hence the editors of Camenzind were invited by Tim Rieniets, curator of the festival Urban Incubator: Belgrade and the Goethe-Institute Belgrade to conduct a Camenzind goes… project in Belgrade. Besides Camenzind’s own agenda the assignment is also to critically reflect on the Urban Incubator.

During the preparation of Camenzind goes Belgrade it turned out that the biggest potential would lay in the reinvigoration of the local debate on the built environment among architects, decision makers and the general public while at the same time tying this debate to an international discourse. Due to the long international embargo and the paralysed Serbian building industry both of these aspects are highly underdeveloped or even non existent. Thus there is hardly anything that counters the “wild” postwar developments.

This deadlock is the result of an uneasy shift from socialism to democracy, political apathy, social disparities, the brain-drain and last but not least the social and economic isolation of the whole country. It is Camenzind’s ambition that a financially and with regards to content independent “interference” from the outside would reestablish a flow of information that would nourish a public debate.

3. PROJECT DESCRIPTION
The project consists of three different formats: the salon, the workshops and the magazine itself. With the salon coming alive, a great tradition of almost four centuries stimulates and frames a public discussion while the magazine synthesizes their results and embeds them in the national as well as international debate.

A salon is a gathering of people under the roof of an inspiring host. Camenzind therefore turned its editorial office in Savamala - where lectures, public debates, workshops and the magazine production were held throughout the whole year - into a salon. Those salons formed the core of four weeks in March, Mai, September and November. Each of those weeks were dedicated to the built environment of Belgrade and the work of specialists from abroad. The work process and all results were and will be precisely documented, filtered and published in the four issues of КАМЕНЗИНД. All four issues will result in one final publication which will be released at the beginning of 2014.

First contact of the local Camenzind team is Ana Djordjević-Petrović who graduated from the University of Belgrade in 2001. Ana works in the fields of digital video, visual arts and public space and helps, next to her work as a guest editor, to establish a committed local team that will carry on the project beyond the official program of 2013.

4. EDITORIAL BOARD OF CAMENZIND GOES BELGRADE
Camenzind was founded in 2005 by Benedikt Boucsein, Axel Humpert and Tim Seidel. 2007 the team was completed by Jeanette Beck. For Camenzind goes Belgrade they reinforced the team with Leila Peacock, a Zurich and Glasgow based visual Artist with a masters in literature, Yaniya Lee, an arts writer and cultural documentarian based in Montreal and Ana Djordjević-Petrović.

Jeanette Beck is board member of Camenzind and worked as a scientific assistant at the Bern University of Applied Science, where she focused on...
transdisciplinarity, virtual collaboration and architecture medi
Recently she started working for the City of Berne.

Benédikt Boucsein is a board member of Camenzind, partner at BHSF Architects and assistant at the chair of architecture and urban design at the ETH Zurich. He works on the fields of architecture, urbanism, architectural theory and architecture mediation. After studying in Aachen and Zurich, he completed his PhD thesis on "Grey Architecture" in 2008 and has since then worked as researcher and designer for Camenzind, BHSF and ETH Zurich.

Axel Humpert studied architecture at TU Graz (AU) and ETH Zurich. He is board member of Camenzind and partner at BHSF architects. From 2004 to 2007, he worked as project architect and project leader for Meili, Peter Architects in Zurich. Besides his practical work, he regularly teaches or acts as a guest critic.

Leila Peacock's work spans several mediums and disciplines. A practicing visual artist with a master in literature, she date, her work has manifested itself in essays, performance, lectures, drawing, video and book making. All with a satirical edge. Her work has been shown in Montreal, London, Glasgow, Toulouse and Berlin. She currently is based in Zurich.

Ana Djordjević-Petrović is a Belgrade-based graphic designer and activist, with Masters in Interior Design. During her 15 years of working as a freelancer she has worked on a wide-range of design concepts for a diverse spectrum of clients. This work has variously included book layouts, packaging design, visual identity, promotional material and video art. Recently she has expanded her field of activity, initiating several projects to improve Belgrade's public spaces.

Tim Seidel studied architecture at TU Darmstadt (D) and ETH Zurich. He is board member of Camenzind and partner at BHSF Architects. From 2005 to 2009, he worked as project architect and project leader for Meili, Peter Architects in Zurich.

Yanja Lee is an arts writer and cultural documentarian based in Montreal. In both print and audio, her practice is focused on using conversation as a productive space of exchange and exploration. She hosts the Art Talks Mit podcast, and regularly publishes reviews of art exhibitions. She is currently compiling an oral history of Montreal bohemia in the 90's.

5. SPECIALISTS

Robin The Fog is a radio producer and sound artist based in London. His work blurs the boundaries between documentary, sound art and radiophonic composition and largely concerns themes of location and memory through the juxtaposition of found sound and texts. In 2012 he released the vinyl LP 'Ghosts of Bush', for which he received widespread acclaim, as well as having his work featured on radio networks across the world, including BBC Radio 4, Radio 3 and 6 Music, as well as in the pages of The Wire magazine. Having recently completed a new project for Resonance fm for broadcast later on this year, he is currently working on a commission for Radio 3's 'Late Junction' programme; as well as working as a sound engineer for the corporation's radio drama department.

Bettina Köhler's work constructs new connections between theory and practice in different fields of design, in particular, between architecture and fashion. She studied art history, archeology and urban design and holds a Professorship at the FHNW, HKG Basel where she teaches cultural history of design as well as its conceptual framework (Bachelor and Master). Alongside this she acts as a consultant for the concept development of practical design work and adjudicates on panels assessing fashion and interior design. She publishes her work regularly and is currently preparing a book entitled The Dream of Comfort.

Florian Graf lives and works in Berlin, London and Basel. In his work, he engages with specific architectural and social situations, creating places of poetic density where imagination and reverie are bleeding into reality. He creates interdisciplinary media installation in gallery context and public spaces including sculpture, propositional objects, photocollages, drawings and films. Often he performs in situ or personally activates a situation.

Axel Langer is a curator for Near-Eastern Islamic Art at the Rietberg Museum in Zurich, where he has curated exhibitions on blue-and-white ceramics from China to Europe, on Persian textiles in the 19th century and where he is now preparing an exhibition on the interchange of artistic ideas between Persia and Europe in the 17th century. Besides his expertise in Persian art, he has worked extensively on French architecture in the 18th century, as well as publishing his research on the Swiss font 'Helvetica'. In his work he is particular fascinated by the notion of transculturation.

6. SCHEDULE

Week I, 25th - 31st of March 2013

Robin Warren centered the first week on exterior spaces and public spaces in Savamala. He also gave the Camenzind goes Belgrade team an introduction into radio production.

LAUNCH ISSUE 1, 29th of March 2013

Week II, 20th - 25th of May 2013

Bettina Köhler will center the second week on interior spaces and the aspect of comfort in Savamala. She will also be the official co-host of the second salon.

LAUNCH ISSUE 2, 9th of September 2013

Week III, 9th - 13th of September 2013

Florian Graf centered the third week on the relation between interior and exterior spaces in Savamala. He also was the official co-host of the third salon.

LAUNCH ISSUE 3, expected on the 16th of November 2013

Week IV, 18th - 22nd of November 2013

Axel Langer will center the third week on transcultural topics within the context of Savamala and Belgrade. He will also be the official co-host of the fourth salon.

LAUNCH ISSUE 4, expected in January 2014

7. WEEK I, ROBIN THE FOG

For the first workshop in March, Camenzind invited UK sound artist Robin the Fog. Robin is best known for his widely praised work, The Ghosts Of Bush, which used analogue recording technology to create a portrait-in-sound of Bush House - which housed the BBC's World Service for nearly a century - in this way focusing the entire experience of that historic space through a single sense. Robin spent a week teaching our participants how to record and edit their own radio documentaries, to seek out stories in Savamala in order to create a series of radiophonic portraits that combined history, field recordings and interviews with local people.

The first SALON SAVAMALA was held on a cool Wednesday evening on the 27th of March, 2013 at the Camenzind headquarters. Drinks were served and the space was filled with chairs to create an atmosphere conducive to open exchange. We filled up our Savamala space, people spilled out the back of the room onto the sidewalk outside. Robin the Fog was joined by local sound man Vladimir Milanič to present their experiences documenting the sounds of the city. Robin, who regularly produces radio content for the BBC, gave a short and thrilling overview of the history of musique concrete with the help of illustrative sound clips. He then unveiled a preliminary edit of his sound portrait of Savamala, and finally shared a few extracts of the sound pieces and radio documentaries made by our participants.
8. КАМЕНЗИНД No. 1
As we see it, our role is to create a research platform for a knowledge exchange on the built environment of the Savamala neighbourhood. One of the products of this exchange is this first issue that contains articles by both local and foreign participants. Reading the articles printed it seems that many touch upon where local history meets urban mythology. As Jean Cocteau famously said, I prefer myth to history because history starts with a truth that becomes a lie but myth starts with a lie that becomes a truth.

Articles:
- BUREAU DE CHANGE: TOWARDS A THEORY OF KNOWLEDGE EXCHANGE, William Davis
- MANOJLE: THE FIRST SERBIAN ICARUS, NikolGajović
- FACE - LIFTING FACADES, Sara Sopić and Marko Gavrilović
- BELGRADE WITHOUT ARCHITECTURE, Ljubomir Micić (FIRST PUBLISHED IN ZENIT 1925)
- ASHRASHING, Katarina Cinlinević-Pupović
- REMEMBERING Luka Celović, Leile Peacock
- BELGRADE THE MYTH OF THE CITY AND ITS SPATIAL-PHYSICAL FRAMEWORK, Srdjan Gavrilović
- INTERNATIONAL ARCHITECTURE, WALTER GROPIUS (originally published in ZENIT magazine, in 1926)
- ARCHITECT OF THE AVANT GARDE: Josip Seissel – Josif Jo Klek, Irina Subotić
- ON THE WIDE BLUE SAVA, Nikola Marković
- LIKE DISLIKE Savamala, Jürgen Krusche

9. КАМЕНЗИНД No. 2
From home to work, and work to home, this is how most people experience architecture. In the second issue the editors seek to add new perspectives to people's experience and understanding of the built environment, of which they are the most important users. What happens when architecture stops working for the public, when people no longer feel that they have any control over their built environment? A loss of faith in architecture itself occurs. Trust is organic, and like anything organic it rots. Trust here in Belgrade it seems needs a complete structural overhaul. Several of the articles in the second issue address the question of information, in a country when unbiased information is hard to come by and the state archives are resolutely hard to access, information, especially local history, becomes a scarce resource.

Articles:
- HOW TO READ ARCHITECTURE: State Print-Shop Building and the Vocabulary of Architecture, Marija Martinović
- IN SEARCH OF TRANSPARENCY: Furtive Manoeuvring BEHIND STAR ARCHITECT’S PROJECT FOR BELGRADE, Ljubica Slavković
- RETHINKING ARCHITECTURE AND PUBLIC SPACES: Skateboarding lesson, Ljubica Slavković
- SAVAMALA THE MYTH OF THE CITY AND ITS SPATIAL-PHYSICAL FRAMEWORK, Srdjan Gavrilović
- INTERNATIONAL ARCHITECTURE, WALTER GROPIUS (originally published in ZENIT magazine, in 1926)
- ARCHITECT OF THE AVANT GARDE: Josip Seissel – Josif Jo Klek, Irina Subotić
- ON THE WIDE BLUE SAVA, Nikola Marković
- LIKE DISLIKE Savamala, Jürgen Krusche

10. WEEK III, FLORIAN GRAF
Florian Graf was invited by Camenzind to hold a workshop with students in Belgrade during the second week of September 2013. It should deal with a specific neighborhood called Savamala. From all the applications, Florian chose students of different age and background, ranging from architecture and landscape architecture to photography and scenography. On the one hand having a somehow specific and defined task and on the other hand being unfamiliar with the city and the above mentioned area, not exactly knowing what students to expect, Florian struggled preparing the workshop. Considering the many unknown factors, he decided to make use of the tangible but open activity of drawing which is also ceaselessly accompanying his own artistic practice. Drawing lies somewhere between thought and materialization, perception and imagination, between fact and fiction. Thus, drawing can be a means of revealing our relationship with place and space. It is an instrument for measuring psychological tendencies and helps us to discover structures within the human relationship between the body, its context and both the individual and collective memory. How do we perceive our built environment? How are we drawn to it and how do we draw it into our internal map? Far from a paradigmatic claim, beyond "Gestalttheorie" (Gestalt theory) and "Wahrnehmungspsychologie" (psychology of perception), drawing allows to blur the line between formal, visual and conceptual thinking. Analytical and intuitive at the same time, it goes further than expressing a personal mood, always asking for the individual meaning within a collective.
He started drawing and discussing with the students, wondering through Savamala, harnessing the spirit of "The Image of the City" by Kevin Lynch and testing methods of the situationists. Confronting our sensual prejudices as a means of reassessing the reality of the area of Savamala.

The workshop proved to be a very fruitful week with enriching cultural exchange, creating new meaning and gaining new knowledge about Savamala.

11. IMPRINT

The editors and guest editors of Camenzind goes Belgrade are Jeanette Beck, Benedikt Bauselein, Axel Humpert, Tim Seidel, Leila Peacock and Ana Djordjević-Petrović.

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Urban Incubator: Belgrade

House, now an arts pavilion and the setting for the launch of the recently completed album 'Secret Songs Of Savamala' for me it was an extremely special moment and marked the first time that I had been able to create a ‘sonic portrait’ of a building and then to play it back into the very space that inspired it. All of the sounds on the album are purely of The Spanish House itself and no additional effects or artificial reverb have been used.

As the sounds echoed through the space, eerily lit and accompanied by Milica Nikolic Mickitić’s photos projected onto the wall, it really felt like we were bringing the ghosts home!

Special thanks to Nikola Marković and Boba Stanić for allowing us to use the space and Milica Nikolic Mickitić, Mirjana Utvić, Anita Knežić, Leila, Ana and the staff of Camenzind Belgrade.

‘Secret Songs Of Savamala’ by Howlround is released 16th September on limited edition vinyl (300 only). Produced in association with Camenzind Belgrade.

London-based Sound Artist and BBC producer Robin the Fog

http://robinthefog.com
Ghost Light at the Spanish House

The artist Florian Graf gave a lecture on his work as a start for 3rd Camenzind Belgrade Workshop (9th-13th of September 2013, 8 Kraljevića Marka, Belgrade).

Florian Graf lives and works in Berlin, London and Basel. In his work, he engages with specific architectural and social situations, creating places of poetic density where imagination and reverie are bleeding into reality. He creates interdisciplinary media installation in gallery context and public spaces including sculpture, propositional objects, photocollages, drawings and films. Often he performs in situation or personally activates a situation.

Among other works Florian talked about his project Ghost Light Light House. He lived in his light house which was aimlessly moving on Lake Constance. Like a ghost light, it was drifting on the water, visiting the different nations around the lake. The mobile ivory sculpture became an image merging with the landscape and emancipating from it at the same time.

For more of his work visit the website: http://floriangraf.ch/

Photo by Camenzind
Report: Goethe-Guerilla – activities within the project Urban Incubator: Belgrade 2013

Introduction

Building on the one-year research of the previous group, the fourth generation of the Goethe-Guerrilla with its continued presence and fundamental research during 2013 examines the special features of this neglected urban neighbourhood, dealing with Savamala, its peculiarities, problems and often hidden qualities.

What is the Goethe-Guerrilla?

At first glance, the name Goethe-Guerrilla might sound strange and perhaps a bit clumsy. How is the most famous German writer connected to a war technique? The explanation is quite simple and logical. When one says “guerrilla”, people most often think about small armed groups using unconventional means for fighting against a bigger enemy. Even though this definition is correct, nowadays it has been broadened getting new meanings. The essence of the term remains the same, but the meaning has changed: contemporary guerrillas, most often found in urban environments, act in creative and untypical ways. They are independent small groups, differing from the original guerrillas in their peaceful way of acting. Guerrilla gardening, guerrilla marketing, guerrilla filmmaking are just some of these phenomena. The GG is a new member of this family. With their actions and ideas this group of young people, supported by the Goethe-Institut, tries to turn attention of the public to some problems troubling inhabitants of the city. Besides, the members of this group advocate cultural development in their and other cities, spread German culture, and build cultural bonds between Germany and Serbia.

“Goethe in the name of this group comes from the name of the Goethe-Institut. This word stands for an institution, whereas, ‘guerrilla stands for action. The name is self-explanatory: it is a group which is free to carry out independent guerrilla actions while being a part of an institution.

The members of GG are selected once a year. The group consists of about ten young people of different profiles and interests who are not acquainted with each other. New members are chosen by the ex-Guerrilla members who, at the same time, organize team-building activities for the new members. After a short team-building phase, a research phase follows, as well as the field (street) exploration. Through the interaction between the former and the current members, as well as artists and those who see themselves as less creative, a new kind of creativity emerges creating the basis for initial project ideas. During the year the group goes through the entire process from the development of an idea, planning (division of responsibilities, allocation of funds, procurement of materials), to the project realisation and its presentation in the public.

The specific quality of GG is reflected in the existence of two levels - the visible and the invisible. The invisible level is a process that takes place during the year within the group itself, whereas the visible represents results in peculiarities and similarities between different cities and their respective Guerrilla groups. Furthermore, the Guerrillas collaborate with German artists on different projects.

Short history (GG Belgrade)

The idea for creating the GG was conceived in Belgrade in 2010 - the year the Goethe-Institut Belgrad celebrated its 40th anniversary in this city. The 22 GG pioneers realized numerous projects leaving a trace in Belgrade’s cultural life. The virtual Museum of Yugoslavian Ships, speed-dating in German and puppets in forgotten places in the city are just some examples of those actions. 2011 was rich in actions. The members of the second GG in Belgrade realised, among others, “Another perspective of the city,” Trashophonie orchestra, and founded the first Open Library in Belgrade."

The members of the Third Generation Belgrade Guerrilla decided to focus their actions on Savamala, a Belgrade neighbourhood, which was completely neglected at that time. During 2012, they realised a number of projects in the Savamala area, including a “Savamala Off-Guide”, a “Cleaning Flash Mob”, the exhibition “Savamala - Encounters”, a city walk called “Savamala Flânerie”, and, in collaboration with a group of artists from Berlin under the direction of Wolfgang Kraus and Sylvia Lorenz, they contributed to the programme of the “October Salon”, the largest exhibition of contemporary art which was held in Savamala.

terms of completed projects arising from the dynamics of an internal process. It is therefore natural that the results (the projects and the activities) differ every year in accordance with the nature of the current group.

The members of GG often collaborate with groups from other countries. Such collaborations yield very interesting projects, showing at the same time
Urban Incubator: Belgrade

GG contribution to the Urban Incubator: Belgrade programme year 2013

In 2013, the fourth generation of Belgrade Guerilla has been operating within the Urban Incubator: Belgrade, a project dedicated to the re-vitalisation of the Belgrade neighbourhood Savamala.

Workshops and exhibitions

From May 6th to 10th, a spring GG workshop was conducted giving this year’s generation the opportunity to experience and “claim” Savamala. A series of projects (Street-Art Savamala, Interviews, The Face of Savamala, The Goldfish of Savamala, Savamala: The Second perspective. The Symphony Project) to be presented at the summer GG exhibition was initiated. After that, further research led to variations of previous and also ideas for new projects. Another very intensive Savamala workshop was held in autumn, from October 30th to November 3rd, yet another chapter of socialising and artistic work and to be presented at the GG’s final exhibition in December 2013.

Summer exhibition (July - August 2013)

At its first exhibition held from July 7th to August 15th 2013 in the pavilion of the Spanish house, the fourth generation of GG in Belgrade presented the results of their six-month’s field work and five-day’s workshop in Savamala. Through a series of photographs, audio and video installations, the GG transferred their own experience of the Savamala neighbourhood – the experience of “guests” who, during their stay and work there, became “locals”.

The Symphony Project

GG began to deal with sound and sound-art in 2011 - forming Guerilla’s Trashophonic Orchestra with the idea of using garbage material in order to produce various tunes. This idea eventually underwent a complete transformation. From the beginning of this year, GG spent most of their time researching the sound in Savamala because this city neighbourhood, being the crossroads of all major transport lines, has for a long time become synonymous only with a source of heavy noise pollution. In addition, there are numerous places based here, is also a largely undefined, vacant plot of land serving as an open-air storage lot – within the gated site of ŽIT (Integrated Railway Transport) where access is strictly prohibited. Nevertheless, the GG explored and examined this segment of Savamala as well, finding instruments in abandoned containers, metal structures and old wagons.

Photo: Goethe-Guerilla © Goethe Institut

Symphony of the Spanish house (February – March 2013)

Currently, one of the most endangered buildings in Savamala can be found at Brće Krmanovića 2. Known as the ‘Spanish House’, it was formerly used as a customs house, being part of a warehouse complex in this area built in the late 19th century. During the 20th century, it was used for various purposes, usually as the headquarters of numerous companies, associations and societies, which have changed many times over the years, as evidenced by residual labels and advertisements on the façade.

During 2004, it fell victim to a failed investment venture. In fact, trying to reconstruct the building and re-designing it as a hotel. Without changes of its façade, the roof and windows were removed and reinforcement of the internal structure began, by building columns and beams made of reinforced concrete. Unfortunately (or perhaps fortunately), this project was cancelled for unknown reasons.

Since March of this year, after fixing the façade membranes, pavilions were built at the initiative of the Goethe-Institut as part of the UIB project, which have become the meeting place for the local community and place where cultural events are held.

The GG members found special inspiration in this place for their sound-art project before and during its reconstruction, spontaneously turning the Spanish house into an instrument producing very distinctive sounds. By examining the acoustics of the building, from which only a ‘shell’ remained, especially the acoustics of the flooded basement, and by using their own voices and some left over objects found on site (metal rods, bottles, stones), they created a variety of melodies and sounds with very specific echoes.

The then recorded material now is a unique audio memory of sounds no longer accessible or collectible, due to the subsequent pavilion construction - the basement was closed, and the water removed from it. However, at the summer exhibition in the pavilion of the Spanish house, the visitors had the opportunity to hear how this place used to sound.

“The Symphony of the Shell” consists of raw material without additional effects. Although they are not professional musicians, the GG were able to call up the character of this “instrument” by joint improvisation.

Photo: Nebojša Vasić © Goethe Institut

Urban Incubator: Belgrade

Integrated Railway Transport Symphony (October 2013)

The main railway and bus station and parking lots in the city centre and bordering Savamala deeply mark and greatly affect the present situation and character of the district. In addition to the bus and railway stations based here, there is also a largely undefined, vacant plot of land serving as an open-air storage lot – within the gated site of ŽIT (Integrated Railway Transport) where access is strictly prohibited. Nevertheless, the GG explored and examined this segment of Savamala as well, finding instruments in abandoned containers, metal structures and old wagons.

Photo: Nebojša Vasić © Goethe Institut

Symphony of the Steamboat Župa : Una* (October-November 2013)

The first Goethe-Guerilla generation in 2010 already focused on abandoned ships next to the Sava quay. This “graveyard of ships”, as it is often called, looks like a plain museum exhibition of some incredibly valuable pieces – shipwrecks with rich history, which, after decades of sailing and water battles, had to dock in Savamala and have stayed there ever since. That was when the GG members founded the “Virtual Museum of Yugoslav Ships”, which represents the initiative to attract public attention towards these forgotten witnesses of tumultuous history.

One of these ship wrecks is the steam tugboat Una, as it was originally named, was constructed in 1913 in Budapest in the former Austro-Hungarian empire for navy purposes. In the First World War, having been in the enemy hands, she served as a warship in attacks on Belgrade. Belgrade’s defence forces managed to sink her and after several years, she was recovered and sent to her birthplace for repair. The steamboat was inactive until the Second World War when she was captured by Soviet troops who turned this elite ship into a mine-sweeper. Her fate was sealed several years later when she hit a mine at Stari Slankamen on the Danube. The Yugoslav River Shipping YRS took her out of the water in 1945 and proudly refused an offer by Hungarians who wanted to restore and convert her to a museum exhibit. Since then, the ship bears the name of Župa. This proud “old lady” and a participant of two major wars in the 20th century testifies, in a special way, the history of the people and the former owners. The Župa was declared a cultural monument and is under the protection of the Republic of Serbia, which is trying to preserve her, similarly to the plans of the Yugoslav River Shipping, in a specific condition which vividly depicts her changing fate and conditions, and their consequences during and after the war. Today, visitors can walk on her (at their own risk), discovering the authentic look of this ship which was sunk to the bottom of the river twice in her life and which will celebrate her 100th birthday this year.

A number of activities were held for the centennial of the steamboat Župa. Goethe-Guerilla was integral part of the workshops, and its members got access to the boat in order to explore the ship’s acoustics, as part of the Symphony project. The Župa turned out to be an amazing instrument, whose space below deck and the deck itself offer many acoustic possibilities.

On their symphonic journey through Savamala, the GG met with professional musicians, who, due to GG’s raw and sincere approach to sound, shared their enthusiasm and inspiration there and decided to work together. That was how they started cooperating with local musicians and composers as well as with London-based sound artist and BBC producer Robin the Fog. They also teamed up with the UIB Toolkit Project, who organised a number of workshops and performances on Župa, gathering and connecting different groups of artists.
Within the framework of the EU programme “Youth in Action”, students and members of the Goethe-Guerilla from Bosnia and Herzegovina, Germany, Hungary, Lithuania and Serbia focused on the creative actions and interventions. Aiming at the revitalising of this rather neglected Belgrade neighbourhood, 25 young and motivated workshop participants from five different cities - Belgrade, Vilnius, Sarajevo, Chemnitz and Budapest – came together to discuss problems, developments and future opportunities.

The participants took Savamala and the project “Urban Incubator: Belgrade” as a model for discussing questions about this district and how can Savamala be a model for other cities like the ones they are coming from? Self-made music instruments and first aid kits against traffic noise, an open-air “living room” at the River bank for a warm ambience at exceptional places - within six days, the “Youth in Action”-group developed own creative ideas. Their exchange of views, perspectives and ideas resulted in various, multi-faceted projects.

All of these ideas highlighted the hidden potential of Savamala and even engaged some of the residents and raised the awareness of the many different facets a city quarter has. A “Museum of Sounds”, signposting for small “Exhibitions”, or creating an “outdoor home” – small actions only brought home very impressively for small “Exhibitions”, or creating an “outdoor home” – small actions only brought home very impressively for other cities like the ones they are coming from!

But there was this amazing echo spreading around the abandoned basement which caught the Guerillas’ attention first. Metal rods, rocks, plastic bottles and their own voices – this sound material found on site inspired them to collect and produce all kinds of sounds and melodies and to further explore the acoustics of the place. Not even silence is an ordinary silence there; the surrounding noise and bustle are transformed into a very unusual murmur. For a moment you might even forget that you are in Savamala, where the sounds of different types of transportation overlap and where it is almost never completely quiet. The Guerillas decided to listen carefully to what this extraordinary basement of an extraordinary house has to say.

The Goethe-Guerillas have built most of their actions around Savamala for the last two years in a row. Their primary aim is to understand this city quarter as a concept. Apart from that, the Guerillas strive to present the origins of this name is not quite clear. What was once a building, a warehouse and a customs office in Braco Krsmanovic street, just below Branko’s bridge, today is just a façade – “The Shell”. A sad reminder of a failed attempt to reconstruct the heritage protected building in to a hotel, the Spanish house is now exposed to all weathers, its walls decaying, the basement water feel constantly rising. All which is left seems to be surreal: the walls, some modern concrete pillars, a slab of stone with armatures sticking out.

The Goethe-Guerilla Workshop Symphony Spanish House, Photo: Nebojša Vasić © Goethe Institut

EU programme “Youth in Action”

Belgrade, Vilnius, Sarajevo, Chemnitz and Budapest – 25 young and motivated workshop participants from five different cities came together to discuss problems, developments and future opportunities for Belgrade’s much neglected city quarter Savamala. What is special about this district and how can Savamala be a model for other cities like the ones they are coming from?

Self-made music instruments and first aid kits against traffic noise, a “living room” outside at the River bank for a warm ambience at exceptional places - within six days, the “Youth in Action”-group developed own creative ideas. Their exchange of views, perspectives and ideas resulted in various, multi-faceted projects.

All of these ideas highlighted the hidden potential of Savamala and even engaged some of the residents and raised the awareness of the many different facets a city quarter has. A “Museum of Sounds”, signposting for small “Exhibitions”, or creating an “outdoor home” – small actions only brought home very impressively that “a sense of home” can be developed everywhere, and that seems to be especially important in a neglected city district such as Savamala.
RaumlaborBerlin’s ambitious “Micro-Factories” project proposal was selected for their Urban Incubator: Belgrade participation in June 2012. Initial ideas included a bicycle repair unit, possibly in a railway wagon, or some local artisan and handicraft workshops and product lines to be developed and made economically sustainable in bigger spaces, for example in a trafo-station underneath Brankov bridge.

As applications to use these potential new spaces and creative industries’ incubator hubs of “micro-factories” failed, and due to other reasons such as budgetary restrictions and problems finding other, adequate, rather exposed and publicly accessible spaces for public workshops and interventions, RaumlaborBerlin took various other rather routes how to, with some small-scale activities, directly and indirectly contribute to the project.

First of all, they re-designed and renovated the then unused shop-window space of Crnagorska 5 which was to become the shared project space and workshop basis for the community project of “School of Urban Practices” and “Design Support Studio Savamala” for their social design of a community space of the residential building “C5”. There, they designed and produced specimen furniture for other newly attained UIB project spaces and especially a series of community furniture which they designed, produced, and publicly displayed during a workshop including public presentations at the Sava River banks and in the Spanish House.

In the meantime and parallel to the UIB project year 2013, Savamala has seen a variety of local “micro-factories” coming to the once derelict and underdeveloped city quarter – including a vintage bicycle repair and show-room, the proBike-shop, some small businesses like “Wurstplatz” or the “Perron” culture center and club. Various temporary initiatives, for example – the Remake-initiative during MIKSER festival – and also several legal or informal club and disco venues indicate the direction Savamala, for the better or the worse, might take culturally and economically as a future alternative tourism, entertainment, and creative district.

A future Urban Incubator: Belgrade project perspective arose when, together with the “School of Urban Practice”, RaumlaborBerlin shaped the idea of an independent, collaborative architects’ studio in Belgrade, possibly based at “C5”.

Dr. Matthias Müller-Wieferig/Tim Rieniets
Urban Incubator: Belgrade

Savamala Generator workshop starts tomorrow!

The Savamala Generator workshop is an experimental building workshop in public space. For this workshop we designed a set of modules that can be assembled to pieces of furniture as well as microarchitectures. The material used is collected material from abandoned apartments and second hand material from building sites. For the production of the different types of building elements the store front in Crnogorska 5 is further refurbished and converted in a little carpenters shop. From Wednesday 26th of June from 10a.m. - 10p.m. in Crnogorska 5 people are invited to build, bring in ideas for variations on the principle and uses. Possible uses range from private uses to the reconfiguration of the courtyard space in Crnogorska 5, Belgrade as well as placemaking in public spaces. On Thursday 27th of June from 10a.m. - 10p.m. the prefabricated modules are taken to the river banks of Sava close to the Spanish House, Braće Krsmanović 2 and the modules are tested as building material to create microarchitectures for the public space. A manual sketchbook with a variety of configurations is handed out to participants and further possibilities are developed and discussed.

Raumlabor in Action – Open Furniture Workshop

Photos: Matthias Müller-Wieferig
NEXTSAVAMALA (BUDUĆASAVAMALA)

is an independent crowdsourcing platform for urban development in Savamala, Belgrade.

Its goal is to create a vision for Savamala together with the Savamala community, giving them a platform, a voice, space to reflect and discuss their ideas for future development of their neighbourhood. Nextsavamala is a project by Nexthamburg, a German citizen-based think tank for urban development in Hamburg, and part of the URBAN INCUBATOR: BELGRADE - a project of the Goethe-Institut.

Nexthamburg has developed an own concept with instruments and workshop strategies at various workshops, events and participation processes. This concept has been adapted and compacted to fit a more focussed vision-building process for Savamala, Belgrade but also to experiment with those instruments and concepts in a new context.

The first phase of Nextsavamala started in March 2013 with the open platform nextsavamala.net to gather visions for Savamala in 2050, discuss and develop them with a broad online community. During three workshops and several urban activities throughout the year, the local community was involved into the vision process in addition to the platform. Children, students and adults from Savamala developed several visions and ideas and set the framework for the future vision of Savamala. Other urban activities were the Nextsavamala space, vision mailbox, vision telephone, the ping pong action for crowdsourcing visions all over Savamala and in the Belgrade city center.

During the second phase of Nextsavamala in November 2013, all visions and ideas collected and discussed online, during workshops and urban activities are re-organized within project ideas. Questions and obstacles for realizing those project ideas are identified. During the Nextsavamala Week in November 2013, citizens and experts are invited to find answers to the open questions - in order to make those project ideas concrete. All project ideas are bind together in the Nextsavamala Vision - a comprehensive future image for Savamala based on the citizens’ project ideas.

The next step after publishing the Nextsavamala Citizens’ Vision would be the realization of its projects: Debating the Vision and working on making the projects real.

Help us to make the Nextsavamala Vision real!

This is your moment! Join in and take action.

Debating and working on the realization of the projects.

The published Vision is the starting point for the next phase of Nextsavamala: This is your moment! Join in and take action.

Help us to make the Nextsavamala Vision real!
DIALOG PHASE 1: POST YOUR VISION

The online crowdsourcing platform nextsavamala.net and its social media channels offer a stage to an international community to discuss and develop ideas for Savamala together.

We are convinced by all means that ideas and visions of all citizens can have influence on political debates and decision making processes when they are provided with a public platform, a secure space, where any ideas are taken seriously, discussed, cross-connected and deepened within the community and with experts.

NEXTSAVAMALA IN NUMBER
65 visions
253 likes
113 dislikes
9 comments
807 Facebook fans

DIALOG PHASE 1: WORKSHOPS AND URBAN ACTIVITIES

Vision Postcard spread all over Savamala during the first weeks of Nextsavamala to get in contact with the local community. The Vision Mailbox is attached to the Nextsavamala office wall where people can also get informed about the project and leave their visions.
At the Student Workshop #1: Living and Studying on May 18th design students developed a living project for future students in Savamala with regard to the existing local conditions.

Children from “Isidora Sekulić” elementary school painted their personal visions for Savamala in 2050 at the walls of their school at the second Nextsavamala Workshop.

Idea Speeddating at the third Nextsavamala Workshop where contents from the platform nextsavamala.net and own visions where developed and a common vision was defined.

“NextSavamala – Visions”

The fourth edition of the workshop “Nextsavamala – Visions” took place on the 3rd of September in the Knez Mihailova street.

We have invited citizens to share their visions with us, and in return they could play a game of table tennis. We have posed three main questions, and the passers-by pinned their answers to the big cork board. To the question what Savamala means to them, we have collected various answers, all of which were reflections of their personal experiences. Some of them emphasized Savamala to represent noise and smog, others complained that it was “only a potential and an eyesore which should be given its old glory back.” There were those who have claimed that Savamala was a place that gives them inspiration, as well as a place for relaxing and hanging out with friends. For some, Savamala meant business and pleasure altogether.

Responding to the question on Belgrade’s disadvantages, the citizens have above all, demanded bigger and better organized green spaces. There were some very concrete ideas, such as the one that is about converting the Geozavod building to a museum. The other ideas included the one to restore all the old buildings and to build more soccer grounds. The opening to the river was one of the main wishes. Besides the changes in exterior, Belgradians feel the lack of the urban culture from their fellow citizens, which would lead to a more active cultural scene, especially on the local community level.

Belgradians felt that they would be motivated to go down to the river if it would be better maintained, have cleaner facades, but also if the heavy traffic would be relocated. Some citizens are wishing an art quarter to be formed there, which would resemble similar places in Berlin or Amsterdam, and the others wish an open cinema and amphitheater, as well as a sofa-bar. By the opinion of many, mostly younger citizens, what lacks in Savamala are the sports courts – for example, a table-tennis court. The rest of them would be satisfied simply by – the silence.
SAVAMALA DESIGN STUDIO

The Toolkit Project

HfbK-Hamburg

Urban Incubator: Belgrade

Urban Incubator - Belgrade, 2013
“Design for the Living World”

www.designforthelivingworld.com
The Hochschule für bildende Künste Hamburg (HFBK) / University of Fine Arts in Hamburg
www.hfbk-hamburg.de
Prof. Marjetica Potrč

Savamala - A Place for Making
Dates: March 23 till November 16 2013
Locations: Studio at Kraljevića Marka 8 (Studio KM8); Župa boat in Savamala

Participants: Students: Finn Brüggemann, Maria Christou, Basak Güi, Johanna Padge, Johan Romme, Amalia Ruiz-Larrea, Julia Suvalski, Nuriye Tohermes, with guests of the class Ron van den Akker (artist, lives in Berlin), Emilia Josipović (free-lanced architect, Belgrade), Maja Mijatović (HCU HafenCity University Hamburg), Olivera Petrović (free-lanced architect, Belgrade), Nele Urbanowicz (Buchkunst / Burg Giebichenstein Halle), Radoš Vujaklija (Time-related Media, HfBK Hamburg), Tessa Zettel (artist, lives in Sydney), Mai Shirato (designer, Hamburg)

Partners: Residents of Savamala and groups active in Savamala, such as Iva Milovanović and Jovan Curčić (Applied Arts Academy, Belgrade), Drustvo Savamala and Goethe-Guerilla.

Supported by: Goethe-Institut Belgrade, the City of Belgrade and the Municipality of Savski Venac and Hochschule für bildende Künste (HFBK) Hamburg

Acknowledgments: Kamen Srbije (Stone of Serbia association), www.kamensrbije.org.rs

Special thanks to: Ivan Kucina, Dušan Milanović, Nebojša Milikić, Miško Šuvaković, Vanja Terzín and many others.

For further information see: www.designforthelivingworld.com

Relational objects: The Župa boat and the Savamala Design Studio (Savamalski dizajn studio)

The Župa boat and the Savamala Design Studio are available spaces that are being reclaimed for the Savamala community and transformed into places for sharing skills and knowledge. Relational objects are tools that communities use to change their culture of living.

Performative actions: Župa Activations (ceremonial washing, cleaning, and rechristening of the boat; Zminka I, Zminka II, Župa Sounds, textile workshop, domino tournament, open-air cinema, among other things), and workshops at the Savamalski Dizajn Studio. On the Župa boat, collective performative actions create new images of public activities. The Savamala Design Studio is a platform for rebuilding the idea of a shared space. Here, groups that share the workshop space form an association that can serve as an agent and practice for developing the commons.

Performative actions are an important part of redirective practice: they demonstrate the process of cultural remaking.
SHORT PROJECT DESCRIPTION

The Toolkit Project / Savamala - A Place for Making

By transforming the Župa boat and the Savamala Design Studio (Savamalski dizajn studio) into places where communities in Savamala hold workshops we make visible the process of place-making. The performative actions on the Župa boat create new images of public activities. The Savamalski Dizajn Studio is a platform for rebuilding the idea of a shared space. Here, the association of groups that share the workshop space serves as an agent and practice for developing the commons. Through the partnerships we have created, the Župa boat and Savamalski Dizajn Studio will continue to serve as workshop spaces even after we leave Savamala.
SAVAMALA MAKERS

Zupa: An Available Space is turned into a Place for Sharing

An abandoned boat rethought as available space is turned into a place where community activities in Savamala have space for workshops and communal gatherings. By sharing skills and knowledge they become users and caretakers of a no-man's space in a time of perpetually delayed privatization processes. In the absence of regulations and an owner, the current situation gives us an opportunity to rethink the concept of Zupa as an available space - officially a public monument, the boat is used temporarily by fishermen who do not maintain it, while the appointed caretakers Parobrod cultural center neither use nor manage it.

Performative Actions and Place-Making

Zupa Activations, a series of collective performative actions carried out by Design for the Living World and people from the neighbourhood from October 1 - November 15, 2013, have become one of the agents in the process of reclaiming Savamala. Place-making is a process of recognition of a group of people in society - any group that wants to be recognized in the processes of change in a neighborhood needs a physical space. Place matters when it becomes a place. We understand that one of the necessary processes if people of Savamala want to have a voice in the upcoming development of their neighborhood.

De-Territorialization and Gentrification

Place-making counter-balances de-territorialization, which is an agent of the aggressive for-profit development that is expected to take over Savamala soon. Although de-territorialization is popularly understood as a consequence of the process of gentrification, in the case of Savamala, populated primarily by owners, the notion of gentrification does not necessarily apply. During the process of imminent development, the owners of the apartments in Savamala are expected to gain a higher quality of life and not necessarily a higher valuation. Even if a no-man’s space will be rethought by people in various ways, they will not necessarily apply. During the process of imminent development, the owners of the apartments in Savamala are expected to gain a higher quality of life and not necessarily a higher valuation. Even if a no-man’s space will be rethought by people in various ways, they will not necessarily apply. During the process of imminent development, the owners of the apartments in Savamala are expected to gain a higher quality of life and not necessarily a higher valuation.

Disregard of Public Space and the Power of Place-making

When you walk in Savamala, the streets look like no one cares. It’s not only about noise pollution from heavy traffic, but also about human presence if you walk beside large trucks passing through small streets. Disregard of public space is a continuation of the steady decline of public space since times of socialist Belgrade. Paradoxically, while the pre-1990s social political system celebrated the idea of participatory living in matters of state - who can possibly forget the concept and practice of self-management and cooperatives in Ex-Yugoslavia - people's minds public space represented the state and was expected to be maintained by the state. The public space that belonged to everyone then, slowly turned into a no-man’s land. In fact, the term “public space” as understood in Savamala - that public space which is recognized in the neighborhood as a service of quality. Although one cannot see his shadow, everyone knows that it is inhabited by some people. He has extended his space several times and has a large carpentry workshop. The invisibility of his service points to the oral communication in Savamala. Instead of advertisements, people rely on word-of-mouth communication. As Sasa says: ‘The word of mouth is the best advertisement!’ When a gathering happens, people bring and share food. Sharing is at the base of communication in Savamala. We have heard people say that there do not communicate between themselves. We don’t agree with this. Sharing and the idea of “public space” as present in every day’s interaction level. We can say that sharing is a basic human element of community building. With the transformation of Zupa, the public space is no longer suppressed in current neoliberal discourse. One should feel free to ask ‘Is development a human right?’, and if yes, what next? For Savamala to reclaim the commons is not only a vital element in their hope to attain socially conscious development of the neighborhood. To rethink human rights here for the benefit of people is actually to accept the present practices - how things are done here. Reclaiming the commons means redefining the present, and the socialist past as well - to accept the present practices and to look into the past with curiosity in order to claim the future. It is important to have a future.

Reconstruction of the Commons Matters

For us, Savamala is a laboratory of human consciousness. We find that the strategies that Savamala makes use of are those that cities searching for sustainability want to adopt. For example, local workers maintain a loop of regional, if not local, food production and consumption. In another side, extreme mobility and word-of-mouth connectivity in the world without regular jobs brings the savamalski dizajn studio to Savamala as a proposal for our local communities to learn from.

Urban Incubator: Belgrade

Marjetica Potrc, Nov. 2013

Power of (inter)action

A neighbourhood, noise and musical production is a study of workshop cycles as an instrument of exploration and sounds. They were organized by Rosie Rain from Sapporo, Sydney, Istanbul and Belgrade - and where the participants are those that cities searching for sustainability want to adopt.

Toolbox for (inter)action

We wanted to explore what is the medium for sound-producing object related to space “like grrrr, grating, the 'white noise'” and related to objects in space “persons, identities, houses”. We used the Toolbox (Instruments/tools to work with clay), Toolkit (a workshop on wheels of architectural attributes of our group and part of all activities. The Toolbox had performative and practical value, as we could perform workshops at the Studio and in the city regardless of weather conditions. During the second and the third session, feedback informing builds a network of trust and mutual respect. These two sessions took place in our room ‘Savamala dizajn studio’. We received additional support and knowledge regarding to sound from Dražko Mašović, from the Laboratory of Articulations at the School of Electrical Engineering. An active participation allowed all participants to express their knowledge and experience in a creative way, and to express their emotions and ideas in search of solutions. At the same time, they developed a sense of personal responsibility for the adopted solutions as such as the ideas and their implementation. Through the presentations we opened up an exchange of practical experiences of Bratislava, Belgrade, Sapporo, Sydney, Istanbul and Belgrade and the projects got in the middle of our discussion. For example the students were unsatisfied with their school program not being applied to real-life environment.

Marjetica Potrc, Nov. 2013

Project Statement:

The Power of (inter)action project is a series of workshops, which present the power and potential of workshops organized as collective sharing of skills and knowledge among Design for the Living World participants and local residents. The intention of the present project is to express the unheard life of Belgrade residents and in particular, the life of the Savamala citizens during the time of urban transformation. With our work we stimulate social change through collective craft practices. We strongly encourage a critical attitude toward our urban environment. We understand workshops as a platform for exchange and creation of new networks in the long-term period. Ron van den Akker and Julia Suwalski

Inspired by the intensive soundscape of Savamala, we added noise and music to our themes for the workshops. In the first session fracking was discussed, sound-producing object related to space “like grrrr, grating, the ‘white noise’” and related to objects in space “persons, identities, houses”. We used the Toolbox (Instruments/tools to work with clay), Toolkit (a workshop on wheels of architectural attributes of our group and part of all activities. The Toolbox had performative and practical value, as we could perform workshops at the Studio and in the city regardless of weather conditions. During the second and the third session, feedback informing builds a network of trust and mutual respect. These two sessions took place in our room ‘Savamala dizajn studio’. We received additional support and knowledge regarding to sound from Dražko Mašović, from the Laboratory of Acoustics at the School of Electrical Engineering. An active participation allowed all participants to express their knowledge and experience in a creative way, and to express their emotions and ideas in search of solutions. At the same time, they developed a sense of personal responsibility for the adopted solutions as such as the ideas and their implementation. Through the presentations we opened up an exchange of practical experiences of Bratislava, Belgrade, Sapporo, Sydney, Istanbul and Belgrade and the projects got in the middle of our discussion. For example the students were unsatisfied with their school program not being applied to real-life environment.
In their view the locals would appreciate an active community and a growing network. For this workshop we collaborated with Velimir Vukčević and the Faculty of Fine Arts in order to use a kiln and fire some of the ceramic objects. Velimir is a Professor of Sculpting. We fired objects at both the Academy and his private home. Velimir Vukčević is a favoured professor of the Department, because of his ability to give the students the possibility to make mistakes. He supported the project and underlined the need of a open place to experiment and network.

Zupa Sounds

The Zupa Sounds project brings different groups related to sound together, to explore sound-making and empower the existing network and further to encourage a broad reflection on the understanding of sound.

The Zupa Sounds project started with a clay workshop organized by Ron van der Akker, Julia Suwalski and Johan Romme at the Studio at Kraljevića Marka 8 during October 23-26. This was a collaboration between The Toolkit Project group, several students from the Applied Arts Academy, Sound Engineer Draško Masović from Faculty of Technical Engineering, and Head of Audio - Bojan Netko with students from SAE Institute Beograd, as well as Vladimir Radinović from Radio NOFM.RS and Goethe Guerilla.

The groups collaborated on creating new instrument experiments with their different knowledge, and ended up playing the instruments while recording. On Saturday Oct.26 Vladimir Radinović and the Goethe Guerilla group joined the Toolkit participants and friends on Župa boat. They explored the sounds of Župa boat, including an interactive sound installation by Johan Romme from The Toolkit Project. During the weekend of Nov.9 and 10, groups will gather again on Župa, taking the boat in use as a giant instrument, to share different understandings of sound-making.

The Zupa Sounds project empowers the network of groups who are already active in Savamala. Their sound exploration develops towards a collective understanding of sounds and will culminate in powerful images of gathering around sound-making and shared performances using the boat as an instrument.

Savamala Diary with Beuys’ Tree and Stone

Savamala Diary with Beuys’ Tree and Stone includes a diary, an oak tree and a stone erected on Savamala riverbank in front of Župa boat. The diary uses form of storytelling to document relationship of Belgrade residents with Savamala. Planting of the tree and the stone is inspired by the acclaimed artist Joseph Beuys’ 7000 Oaks project, which he started in 1982 at the Documenta 7 and which people around the world continue to disseminate by planting oak trees and stones in their cities.

When Basak Gol stayed in Belgrade during research trip of the class in May 2013, her home town Istanbul experienced occupation of the Gezi Park by residents. They protested against plans to turn the park into a shopping mall, an unwanted development. Protection of the trees in the park turned into a symbol of their protest, along with gatherings of residents organized around cultural activities. Her personal experience of the Gezi Park uprising inspired her project Savamala Diary with Beuys’ Tree and Stone in Savamala, a district of Belgrade in the process of similar (un)wated development. Collected statements of residents document their relationship with Savamala and their intent to participate in shaping the future sustainable Savamala.

An important part of the project is reflection on the notion of ecology as it was understood in the 1970s when Joseph Beuys started the 7000 Oaks project, and the notion of sustainability in contemporary city, which builds on residents’ everyday sustainable practices. Both notions reflect on residents’ aspirations to participate in shaping the city they want to live in.
Between luxury and necessity – “Design Support Studio Savamala” finds simple design solutions for a Roma family in need

A month ago, the improvised small backyard house of a Roma family was almost destroyed by a fire. Sleeping, living, cooking – everything turned a huge problem in a rather unfriendly neighbourhood. The Urban Incubator project “Design Support Studio Savamala” – Jesko Fezer and his students from University of Fine Arts of Hamburg – offered their design expertise and practical help to the family – which in turn found the 12-year-old son of the family help sawing, glueing, and painting. In 3 days they together designed and build a set of stackable chairs, a sofa changeable into three beds, a schoolwork desk, a portable cabinet system and a computer sideboard.

Župa activation #1

Revitalizing the riverboats on the River Sava – this is one of the foremost wishes of Savamala residents. Through community events students of the Urban Incubator: Belgrade project Savamalski dizajn studio engaged with locals during the last weeks and learned about of the Savamala past, when the waterfront was a place for gathering. A particular place of interest are the boats at the waterfront, most of which are either wrecked, or have been renovated for commercial purposes. Together with the residents, the students used the historical steambat Župa for a gathering, trying to re-thinking the usage of the Župa and the riverfront in Savamala.

With a first event on Sunday, October 20th, a movable, informal lightweight pavilion was brought on board of the ship. Together with residents, the students celebrated Zimnica (pickled vegetables), a traditional practice, which embraces history and every-day food preparation and preservation – Zimnica as a picture of preserving knowledge through action.

This gathering may hint at a future use of the boat: The students, fishermen and locals, tried to come up with ideas for the everyday use and the destiny of the Župa steamboat. The aim is to establish the waterfront and the boat as meeting places.

Župa activation #2

2013 Cleaning and jamming the boat was the second round of re-activating the Župa steamboat that lies at the riverside behind the Spanish House.

Students of Savamalski dizajn studio, a project of the Urban Incubator: Belgrade, and the Goethe-Guerilla met on Saturday, 26th of November, to clean the old rusty boat so it gets ready for future gatherings. The cleaning action was followed by a jam session and community cooking on the Župa steamboat. While eating together and sharing food with
Savamala Civic District

The program for the bottom up urban transformation of Savamala is based on the conceptual idea of extending the civic life of Belgrade by infusing small-scale educational, cultural and artistic practices, crowd sourcing activities, urban manufactories, and self organized cooperatives. This conglomerate of citizens’ initiatives strives to physically transform the Savamala neighborhood and to influence the long-term process of urban transformation that is based on public interest rather than on real estate speculations. In the long-run it will change its urban structure by encouraging local community participation, converting abandoned warehouses into socially productive facilities, activating riverfront for the public use, attracting new visitors to the neighborhood, and finally revalorizing and repositioning the Savamala neighborhood within the physical and functional scheme of the whole city of Belgrade. Therefore, the priority goal of the program is to create a sort of civic district as a long-term participatory realm for taking the most of a range of opportunities for non-institutionalized, flexible and dynamic activities through various levels of sharing knowledge and creative practices.

It has been conspicuous that although this creative impulse and the new network of provisional public spaces that made Savamala a very lively environment spread almost unstoppably, its urban structure stays the same with its run-down buildings, derelict empty plots and open spaces. Moreover, while the presence of activists in the neighborhood contributes to the transformation of urban space it is at the same time the precondition for gentrification. However, such new context comes as a result of this first phase of the program and craves for the next round of actions that will more actively involve the authorities, official planning institutions, and powerful economic actors in order to link these.

The priority goal of the next phase is to create a permanent platform for collaboration among citizens and authorities whereby citizens commit on the basis of cooperative self-organizations and city authorities play the role of catalyst in promoting collaborations. Collaboration encourages a wide variety of urban actors to join the program and contribute their talents, and to present and incorporate their social and cultural particularities to the platform for social exchange. It is the economy of social exchange that is continually contributing to the improvement of the district. Exchanges among different urban actors produce a diversity of projects and increase opportunities for a
variety of proposals that corresponds to the needs, demands and resources of contemporary urban context. Plot by plot, building by building, and street by street, a series of emergent citizens’ interventions facilitated by the city authorities develops a new kind of on-going urban development model. City becomes an interactive system with an unlimited potential to originate diverse opportunities for the new rounds of social exchanges that will produce a new round of urban interventions. The procedure in which the bottom up initiatives meet and question the top down frameworks is imagined as a cycle of step-by-step change through phases of ideation, building, measuring and learning that feeds back into itself to foster continuous improvement.

Citizens’ participation redirects urban projects from its orientation to physical objects toward the negotiation and collaboration with people. Students do not impose their visions, but instead they create a platform for idea exchange in order to carry the process toward the agreement among many different citizens’ standpoints. Participatory process is strengthening relationships among citizens evolved and ensuring awareness to mutual dependence and solidarity that are necessary in upgrading their common environment. Building together is helping citizens to understand the importance of collaboration and sharing for enlarging their capacities to change their city for the good of all. By working on the site and exchanging aspirations with local community entrepreneurs, School of Urban Practices develops its proposals based on critical engagement with contemporary issues of urban commons. In the time of extreme urban deprivation it is important to use any opportunity offered to build common spaces together with citizens who are going to use them. Almost as a side effect, collaboration with citizens reveals an opportunity for architecture design and urban planning to reestablish their social and cultural influence. Contemporary architecture just needs to develop a new sense of commonality in order to become a relevant force in today’s society. Architects are the ones who could articulate demands of the citizens and influence authority to put forth the alternative program of urban transformations through bottom-up spatial upgrading that transforms the disintegrating effects of the accepted urban development model into an integrative impetus.

It is the economy of social exchange and collaboration that is continually contributing to the integration of the city. Exchanges among different urban actors could initiate a diversity of projects that corresponds to the needs, demands and resources of the real context. Urban transformation process is relied on communication among individuals, citizens’ associations, public services and private entrepreneurs as equal participants in the societal realm. City that is transforming embraces the creative contamination of contradictory relationship among them. It is no longer based on any of their fantasies of order and omnipotence, but it is the staging of their discussions and collaborations. It no longer aims for stable configurations but for the creation of open fields that accommodate processes that are making it. Congestion of diverse initiatives generates instability and dynamism that will continually take care about further development. Once this process gets on the run, it may become a role model for many similar cases in which unused and deprived space can be upgraded into commons. Positive contamination may than turn Savamala district into an unstoppable series of bottom up transformations.

At the beginning of the participatory process students were questioning residents in order to create their group’s profile. Questionnaire was used as survey about the future content of the common space, but as instrument that detects what residents cannot formulate or express: unmet needs, motivations, triggers and symbolic capital. Students’ interpretations of the residents’ answers were as important as the answers themselves. This method manages to avoid the situation in which residents pass on something that they already saw somewhere as their personal vision. The profile of the group does not constitute a simple sum of the properties of those questioned, nor their general thoughts, nor their lowest common denominator, but rather a complex value that bears the most vital and often contradictory properties that the interpreter considers important for defining the elements of the project.

On the next level, based on group profile, students were making mock-up that suggests the elements of the project, but does not define either their final shapes and size or their final positions. The unfinished mock-up serves as a means of discussing the project within group consisting of students and questioned residents participating in a joint workshop. Working together
for one week, they reflect and suggest, add and reject, increase and decrease, move and fix the elements of the working model, creating the contours of the project that the students, as more professionally competent, processed and defined after the workshop. Agreements are always achieved through discussions that are articulated in such way to allow residents to question each other, and in each stage of the process to questions the previous decisions. The very possibility of agreement gives a sufficient reason for project to thrive.

The plan was to present the upcoming proposal to all the residents at a public debate and to decide upon the project elements that satisfy them all, to make project documentation of that will be delivered to the authorities in order to get the building permit, and to start fund raising for project realization. Since the participatory process became compromised by the participation of some residents and rejection of others, School of Urban Practices in collaboration with Marjelica Potic’s studio Design for the Living World from Hamburg made a serial of actions In order to attract them to join discussions. These actions that included personal invitations, cleaning of the courtyard and Sunday morning coffee meetings, failed in their intention. Residents’ mistrust and rejection to authorities should play the role of catalyst in promoting collaboration whereby citizens need their support in order to take back their city away and offered commercialized scene manifest itself only in relation to the others with whom they are sharing their living space. In order to take back the city citizens have to start working together and by working together they are regenerating a lost sense of community. Collaboration encourages everyone to join the program and contribute their talents, and to present and incorporate their social and cultural particularities to the platform for social exchange. Architects and authorities should support and encourage the organizing collaboration whereby citizens need their support to commit on the basis of self-organizations. Self-organized citizens are the only ones left to develop a relevant influence that can turn decay into prosperity.

What to Do?

Project postponing is rather a consequence of general frustration of the citizens of Belgrade caused by the long lasting political and economical crises, than a disagreement about participatory process. A life shaped by everyday struggles and lost hopes in the surrounding determines to diminish usual initiatives and overwhelming corruption has implanted deep scared in peoples’ minds. Since they have been treated badly by authorities who were suppose to protect them and robbed by business developers who were tracing any public source to privatize it, it is understandable that residents believe that everyone who is approaching them has a hidden goal. After so many years of sustaining self protective attitude they lost the ability to distinguish good intentions from evil ones. They would rather believe to unrealistic theories of conspiracy that may appear in their backyard than to the evidence proven in front of their eyes. All these reasons are providing enough arguments to sign participation as futile endeavour. However, under austerity measures, without capital investments and with bankrupted state, it seems to be the only way left to stop devastation and develop the city. Citizens’ initiatives need to be stimulated and nurtured in order to become everyday practice.

Beside the crises, citizens’ rejection has to do with the larger historical collapse of the socialist ideology and raise of the neoliberal order. During socialism citizens were declared as equal and unified in a collective society that was prospering toward the bright future. In theory citizens’ role was celebrated although in practice it was always limited by the rigid administration and reduced life opportunities. In the
“Maybe we can overcome the barriers” –

How in Crnogorska 5 an urban project for a community space gets started

Paving of the inner courtyard, flower boxes, a rooftop terrace on a pavilion – the first ideas are out for Crnogorska 5. The “C 5” project team met with residents over the weekend and introduced their first proposals – as a paper model. For the basement, they took up the residents’ ideas to make space for a workshop, to be used by everyone in the house, a big table for social games or talk, and some locker compartments. Space for bicycles is included for sure, for washing machines? Let’s see, maybe. “Now we would like to hear your reactions,” the young people ask members of the community association and their president who invited them to help them mediate this process.

12 students from Belgrade and their professor, Ivan Kucina, plus four from Hamburg, and their professor, Marjetica Potrč, are eager to open the debate with all the residents, seventeen parties in the apartment block. It was a busy weekend, cleaning of the inner courtyard and basement done, a leisurely Sunday morning breakfast prepared.

“A vision for Savamala 2020 – how can we know?”, answers Ivan Kucina to a question of radio b92 reporter. “But at Crnogorska 5, we have the chance to start step by step. Involving all the residents, talk about joint efforts to make the place a better one. This is my idea about re-vitalizing Savamala.”
SLUŠAJ SAVAMALA!
Écoute Savamala! Listen Savamala!

www.savamala.rs
GingerEnsemble (CH)

Project Idea and Realization GingerEnsemble Switzerland
Cyrill Lim (Zug/Berlin), Valerian Maly, Klara Schilliger (Bern)
Lara Stanic (Zurich/Belgrade)

In Cooperation with
Miroslav Miša Savić(Belgrade)

Collaborations with:
NOFM (Web Radio), KC Grad, Camenzind / BHSF Architekten,Treći Beograd, Academy of Arts Bern (HKB Bern), CULTURESCAPES Basel, House of Electronic Arts Basel

SLUŠAJ SAVAMALA! is a sound art project that incubates the Belgrade district Savamala with sound from Savamala: The GingerEnsemble – in cooperation with Miroslav Savić and guests – will set off on a kind of journey of discovery “with their ears perked up”: The district of Savamala will be subjected to a forensic investigation of sound. Specific sounds will be collected and transformed in several interlocking compositional processes in the incubator – a media lab that will be temporarily set up on site – into a sound happening that will grow and proliferate simultaneously over the course of several months, to be set free again in Savamala.

Radio offers the perfect platform for this. A broadcasting station will be set up that will cover the district with a fixed broadcasting frequency and will establish itself during the course of the project with public interventions, such as, for example, public listening events.

The primary aim here is not to produce conventional format radio or continuous airplay, but to create the possibility of using the radio station as a kind of stage or platform with pre-announced events.

Content
Over the course of the nine months, the radio program will be fed with content in the form of features, soundscapes, compositions, live broadcasts and special reports. Thematically, we will be orienting ourselves on Rudolf Archibald Reiss. Reiss (1875 – 1929) was a pioneer in the development of forensic science, a journalist, chemist and professor at the University of Lausanne where he founded the “Institute of Police Science”. On invitation from the Serbian government, in 1915, he researched and documented Austro-Hungarian war crimes in Serbia during the First World War.

The rumors and stories of Savamala will be researched and investigated with microphone and forensic reasoning. Savamala – city district of bygone beauty – will be subjected to an autopsy and recorded as a radio report, feature or composition.

L'oreille extérieure – l'oreille intérieure

Based on the “œil extérieur”, a common term in the theatrical context – the view from outside, as a dramaturgical accompaniment, not as something involved in the production – we direct our ears to the city district of Savamala.

L'oreille intérieure

Media artists, sound artists, composers and musicians will develop works in Savamala which performances, the public listenings, and an ever-present logo, such as the image of the ear, which, for instance, will call attention to actions & events, a type of brand will be created which will which will become cemented in the public consciousness.

At the same time, it is important to us to have direct contact with the populace, which, at first, will be integrated into the project as recipient, but later also as producer. With publicity actions, such as the distribution of small hand radios, we would like to make our program attractive for the residents of the city.

Sustainability
We would like to give the people of Savamala and the district not only the radio station, but, with these themes and the works that grow out of them, we'd also like to preserve a piece of the past, enable an alternative experience of the present, and offer a perspective for the future. Likewise, thanks to the mobile broadcasting van, we not only have the possibility of literally bringing something to Savamala, but also, conversely, of taking voices and sounds out of Savamala and making the Belgrade populace aware of the neglected city district.

Starting at first as a small broadcast station, the radio should establish itself to such an extent that it can be given over to the populace in November 2013 – possibly under the direction of the Goethe-Guerrilla - and continued.

For this reason, SLUŠAJ SAVAMALAI would like to mark its presence from the beginning and also be active on the advertising side.

The mobile broadcasting van is an important component here! Together with the broadcaster, we not only have the possibility of literally giving the radio station over to the populace in November, but later also as producer.

We'll do it with art! For “Radio Savamala” we'll create broadcast formats and programs. The workshop is addressed to artists, musicians and composers, but is also open to interested persons of every stripe.

EVENTS 2013
RADIMO RADIO I Workshop
March 22 – 29, 2013, daily 11 am – 6 pm

With the GingerEnsemble (CH) and Martin Bezzola, Sound designer Radio SRF (Radio and Television Switzerland)

Location, Gavrila Principa 2, Savamala

How does radio actually work? Let’s make radio - from scratch: Radimo Radio! We’re launching “Radio Savamala”: By building a radio station and a broadcasting antenna ourselves: with nimble fingers, we’ll solder the receivers and learn something about recording techniques, editing, content, and production.

We’ll get involved in Savamala – we’ll broadcast, and we’ll do it with art! For “Radio Savamala” we’ll create broadcast formats and programs. The workshop is addressed to artists, musicians and composers, but is also open to interested persons of every stripe.

Festive Act of Foundation: Founding of the art radio station “Radio Savamala” with the broadcasting program
Urban Incubator: Belgrade

“Slušaj Savamala” and first live broadcast.

RADIO SAVAMALA
Foundation Act and First Broadcast
March 30th, 2013 7 pm – 7.30 pm
Performance along the streets of Savamala - “Savamala Hymn”
GingerEnsemble, choir - Katarina Antanasković and guests
8 pm – 9 pm Live from KC Grad
First Broadcast and Public Listening
FM 99.9
Concept and Editorial GingerEnsemble, Martin Bezzola and participants of workshop RADIMO RADIO! – WE MAKE RADIO!
Moderation: Ana Avramov (Radio Savamala) and Vlado Rukavina (Radio Savamala)
In cooperation with NOFM.RS Vladimir Manovski
Recording and live stream by NOFM.RS
Guests: Miroslav Miša Savić, Miljana Kostić, Camenzind, inhabitants of Savamala
http://www.savamala.rs/page/2/

STA JE MUZIKA? WHAT IS MUSIC?
Concert and second Broadcast
April 18th, 2013 8 pm – 22 pm
Concert GingerEnsemble and Miroslav Miša Savić
Experimental electronic music
Gallery G12 HUB, Karadordeva 59, Beograd
Program:

Miroslav Savić (*1954)
From Cage to Bach, 2013

Milimir Drašković (*1952)
Unfinished Symphony no.12

Cathy van Eck (1979)
Wings, 2007/08
For big white shields, three microphones, one loudspeaker and three performers

Valerian Maly
Champaign! / Electric Guitar II 1994

Klaara Schilliger (*1953)
SGO2, 2012
for Sinus generator und crystal glasses

Alvin Lucier (*1931)
Chambers, 1968

Lara Stanić (*1973)

Cyrill Lim (*1984)
Shift, 2012
Moderation: Ana Avramov and Vlado Rukavina
In cooperation with NOFM.RS Vladimir Manovski Live stream and recording
http://www.savamala.rs/en/sta-je-muzika/

WAVES, SOUND AND SPACE
Workshop, Concert / Performance and third Broadcast
Workshop
July 2 – 6, 2013, daily 6 pm – 10 pm
With Cyrill Lim / GingerEnsemble (CH) and Katarina Antanasković
Concert / Performance:
July 6, 9 pm – 10 pm
Spanish Pavilion,
Braće Krsmanovića 2, 11000 Belgrade
How do sound and space interact? What sound is being made by the building architecture and how can we make it audible?
In the workshop waves, sound and space basics of room acoustics and voice training will be imparted on a musical and compositional level. We explore sound as a medium and sharpen our senses with experiments of electronic and vocal sound production within space. The goal: On the late evening of July 6th the Belgrade district of Savamala is being transformed into one large performative sound installation by means of choral singing and radio.
The performance will be a part of a radio broadcast of the newly founded “Radio Savamala” (www.savamala.rs).
In turn the broadcast itself will be a component of the whole installation. The workshop is addressed to artists, musicians, composers and singing-enthusiasts, but is also open to interested persons of every stripe.

http://www.savamala.rs

„URBAN SOUNDS“
Exhibition
September 20th to November 4rd, 2013
House of electronic Arts Basel / Haus fur elektronische Künste Basel
The project “SLUŠAJ SAVAMALA” is a part of the exhibition Urban Sounds at the House of Electronic Arts Basel, in cooperation with the Hochschule der Künste Bern, department Music & Media Art.

Normally we conceive changes of urban spaces with visual means, with photographs, images, or plans. The sound art project Slušaj Savamala of the GingerEnsemble listens out for the changes of the area Savamala in Belgrade, and alters it audiably: old and new sounds are collected and in the shape of installation, concerts and radio broadcasts fed back into the urban space.

http://www.haus-ek.org/en/content/gingerensemble

Project week with 16 students and three instructors of the Bern Academy of Arts from the Departments of Music and Media Art and the Masters of Contemporary Arts Practice with contributions for Radio Savamala and final concert in the KC Grad.
Works:
Sound installations, electronic dance and „Savamalesian“- studies

Photo: Nebojša Vasić © Goethe Institut
Urban Incubator: Belgrade

Beo90grad
Nicolas Brunner, Pablo Stalder, Daniel Steiner, Claudia Steiner
Live performance based on Savamala recordings

PATIO
Johannes Wernicke
Inspired by its wild uncontrolled architecture I took pictures of different walls of an inner yard. The Yard works now as a "hard drive" in which I assigned memories of 3 citizens of Belgrade to each wall. Some of its spaces remain empty and can be filled with own memories.

Belgrad-uation
Babak Golestani
This is all about tonal textures and dynamics and pictures of the city of abandoned places full of life and the home of dark walls that telling stories.

Talking Beograd
Timmy Schenk
A composition for Serbian sentences and live electronics "Word Music" Part I & II
Anouk Fürst, Henri de Saussure

Edited Serbian Podcasts
http://www.savamala.rs/radimo-radio-iv-tongue_language

Urban Incubator: Belgrade Blog
March 30, 2013

A world premiere: “Radio Savamala” made its voice heard!

Savamala-savamala-savamala-savamala-savamala-savamala-savamala

Equipped with their homemade antenna, Gingerensemble’s opening act of “Radio Savamala” performed their word play on “Savamala” on the street: supported by the choir “Svetonazori”, the sound-art ensemble led a street parade through Savamala from Kraljevića Marka 8 to KC Grad. There, on a balcony, the radio antenna was fixed in a ceremonial act.

Supported by NOFM Radio, the first radio programme on Savamala was produced over a one week workshop “We do radio”, and also went live on the internet.

“Svetonazori”, the sound-art ensemble led a street parade through Savamala from Kraljevića Marka 8 to KC Grad. There, on a balcony, the radio antenna was fixed in a ceremonial act.

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Ceremonial opening act of “Radio Savamala”, Photo: Nebojša Vasić © Goethe Institut
The Spanish House is a dilapidated building in Savamala, which after attempts at renovation and reconstruction was left unfinished. This seemingly useless investor’s ruin will be transformed into a central space for events organized within the Urban Incubator: Belgrade. The Spanish House will serve as a symbol for the metamorphosis of Savamala.

The Spanish House is a historic customs house that has been in a dilapidated condition since Tito’s era. After the introduction of free market reforms, a private investor intended to turn the building into a hotel. Due to financial problems the investor had to withdraw from the project after the building had already been gutted and partially reconstructed. In 2012, temporary right of use of the premises was conferred to the Goethe-Institut Belgrad. Now, the Spanish House will be converted into a communication venue that will contribute functionally, programmatically, and symbolically to the revitalization of the quarter.

The temporary architecture of the Spanish House is reflected in construction elements that are typically used on building sites for casting concrete. The pavilion is a “space of enablement”. It was designed to provide adequate working conditions for both Urban Incubator: Belgrade project participants and for the residents of Savamala. The space provides public access to information about the project and is a venue for cultural events, such as exhibitions and workshops as well as other social events.

Historical components of the original building, together with new concrete elements, create a unique atmosphere and leave a sculptural imprint on the ruins of the “Spanish House”. The pavilion does not attract attention as a building in its own right but as a design that integrates the characteristics of the place as it is: emptiness transforms into space, the weeds into gardens, and the concrete elements into sculptures. The metamorphosis of the “Spanish House” is a symbol of the renaissance of the whole of Savamala.

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The architect’s illustrated guided tour: Pavilion in the Spanish House – Tim Rieniets about the pavilion’s concept and symbolical value

When you approach the ruin of the Spanish House underneath Branko’s Bridge, you don’t see anything special – just a dilapidated house, a historic façade. At second glance, though, you will notice some bright yellow elements inside, shining through the walls’ openings.

You will enter the Spanish House at its former main entrance and walk up a rough but beautiful flight of concrete stairs. The purpose of these stairs was most probably to lead to a new hotel reception. In the 1990s, the Spanish House was given to an investor who wanted to convert the historic building into a modern hotel. He took out all interior walls, ceilings, and the roof and started to rebuild it from the inside. But due to financial problems he couldn’t accomplish his plans and left the Spanish House with a second layer of dilapidation: A new but unfinished concrete basement, some columns and an open elevator shaft – the remains of an unfulfilled future, which are now in stark contrast with the natural stones of the historic facades.

Once inside the Spanish House, you will be confronted with a third layer: bright yellow formwork, usually used to cast concrete, is now positioned inside the ruin in between the left-over concrete elements of the hotel investment. “Are these yellow elements remains of the investor’s concrete works, too?” you may ask. No, they are a new temporary construction, turning the seemingly useless space of the Spanish House into a temporary event space.

This decision to use formwork was made for many reasons. Firstly in order to be able to build the event space in a short period of time and with a very small budget only. The formwork technology can be put up and removed, at the project’s defined end of tenure, without leaving traces and without having even touched the interior structure of the heritage protected façade which was left as an empty shell by the former investors.

Secondly, the decision was taken for aesthetic reasons: The concrete formwork pays tribute to the general impression of the rough and the unfinished.

And thirdly, the formwork puts emphasis on the transitory nature of Savamala and the Urban Incubator:
Formwork is never built to stay, it is always built for something else to become real. However, the formwork panels inside the Spanish House will not be filled with concrete, but with ideas, creativity, encounter and fun, before they will be eventually removed and reused at another building site.

Moving around in the Spanish House, you will understand the general lay-out of the event space consisting of three closed boxes made of formwork, dividing the floor space inside the ruin into a sequence of open spaces.

The first open space is the entrance area; the second one is the central space, or square, of the pavilion, connecting all elements of the event space with each other; the third open space is a rather small and intimate one, allowing a glimpse at the river Sava.

Framed by the three boxes, the left-over concrete elements in between look like perfectly staged sculptures in an open space. Again, this gesture stands for the Urban Incubator as such revealing the true value of a seemingly poor and neglected neighborhood.

From the central open space you will enter one of the boxes. Once the rough and dusty exterior is left behind, you will find yourself in a smooth and bright shell, without any unnecessary details. The plain walls are just perforated by double doors and the roof by simple skylights. These skylights are integrated into a ventilated roof construction, which is covered by yellow translucent plastic panels. During the day, soft sunlight is coming in from outside. At night, electric lamps, which are integrated in each skylight, are illuminating both the inside and the outside of the event space.

While you are inside the Spanish House you may witness an event of the Urban Incubator; maybe you will join others who are enjoying the quiet and peaceful atmosphere inside the ruin; or maybe you are alone, just you and the artifacts of three different periods of Savamala’s history.

“**Urban Incubator featuring . . .**

Spanish House, 
Braće Krsmanović 2
Urban Incubator: Belgrade

Urban Incubator featuring . . .
Spanish House, Braće Krsmanović 2

The Urban Incubator featuring programme line was conceived as a series of events – workshops, seminars, exhibitions, gatherings – which would offer the Pavilion in the Spanish House, its location at the banks of Sava River, and its site next door to the Cultural Center Grad to local initiatives connected or very close to the Urban Incubator: Belgrade concept. Curated and managed by the Urban Incubator: Belgrade project team, the Goethe-Institut Belgrad steered this ambitious programme line covering most of the UI project period 2013.

After some delay due to difficult planning and actually building procedures, the pavilion and thus, the Urban Incubator: Belgrade managed by the Urban Incubator: Belgrade project team, the Goethe-Institut Belgrad steered this ambitious programme line covering most of the UI project period 2013.

Previous to the opening, some special events had already contributed to marking the Spanish House as a unique location and a metaphor for Savamala to be re-awakened by cultural events, musical and visual exploration. The Berlin jazz ensemble “Heliocentric Counterblast” developed from first improvised notes inside the then building site of the pavilions a more and more lively, spirited and, thus, optimistic music walk through Savamala, carrying the Jazz legend’s Sun Ra’s mood and melodies into the neighbourhood.

The programme was as diverse as the projects which were invited because artists, citizens, and project authors alike appreciated the very special atmosphere of the rough, unfinished sculpture of the pavilion within the ruin, the “shell” as it became to be called by young activists. Exemplary was the experience of the Youth-in-action workshop participants who felt like owning the Spanish House as a kind of private property, where, however public the space was, they found shelter as well as a spectacular backdrop to their individual and collective ideas.

Some of the residents, who were eager to explore the new space taking the events as their first motivation to come and experience the potential of this once culturally connotated building which, once in its long history, had been designed to become a Sava Shipping Museum, among many other “destines” waiting for it and never to become true. Residential groups came for exhibition openings at first, only to later come back for more social events and gatherings independent from programme events. Even a music video production came in, unannounced, to use the Spanish House as a creative and inspiring location. Some artists and local activists, especially musicians, sound-artists, and visual artists, were inspired by the house and took the creative impulse from the Spanish House out into the streets and spaces, even the ships just there into the sometimes rough and unfinished, at times even hostile environment of the neglected city quarter, outside the Spanish House.

On many occasions, the Spanish House becomes the place to celebrate a new, cultural and alternative life, in Savamala. Together with next door neighbour Kultumi Centar Grad, within the context of many festivals and initiatives such as “Mikser Festival”, “Beograd – Velograd”/”Beograd – Bicycle City”, “City acupuncture”, musical education programmes like GRUBB (Gypsy Roma Urban Balkan Beats) or a Savamala Neighbourhood Weekend, the Spanish House was the ideal place where to meet and to locate central activities, such as fish soup-cooking, bicycle repair-workshops, or talks and debate about the history and future of Savamala.

A Model for Savamala“, Raumlabberlin, Goethe-Guerrilla and other project groups as well as visiting artists like Robin the Fog used the Urban Incubator featuring platform and the Spanish House environment as a starting point for their interventions – leaving specimen of locally produced community furniture, sound-art compositions, and numerous memories from lovely open-air nights of concerts, impromptu installation, video and film, and informal gatherings, talks, music and drinks as traces of “their” Savamala experience behind.

For many activists, visitors, and, eventually lovers of the Urban Incubator: Belgrade alike, the Spanish House has become the creative center and the physical landmark representing the spirit of the place, of the city quarter, and of the project fundamental idea.

Matthias Müller-Wiefering/Nikola Marković

Urban Incubator: Belgrade Blog


Sunday 16th, the Dutch ambassador started a bicycle rally with more than 500 participants on the far side of Branko Bridge: “Op de fiets!” “Mount your bikes” he called and led the corso. “Beograd Velo-grad” activities, conference and celebrations in Savamala included the Urban Incubator featuring... Beograd Velograd workshop by Novi Sad activists who shared their “bicycle kitchen” bar and café experience, bicycle manufacturing products from used frames, and repair skills.

RISHA-Project – Exhibition in the Spanish House

The political situation and changes as seen by comic artists and illustrators see the social and political changes of their countries around the Mediterranean Sea and Southeast Europe. The “Arabian Spring” is among their topic as well as the Turkish city protest re-claiming their public spaces. The art works and short interviews with the artists provide insight into important elements of their individual poetics, approaches and views.

The curators from Elektrika gallery, Pancevo, who are part of the Goethe-Institut programme “Creative Innovators Network”, and Serbian authors and contributors took part in the exhibition opening. The exhibition is open every day until 30th of October (12 – 18.00h).

RISHA Project: http://www.rishaproject.org/
Four years ago, Treći Beograd/Third Belgrade was initiated as an artist collective who shared the same artistic strategy. The most important element of their utopian concept was a physical and a mental space. While the physical space was defined by a House of Art on the opposite side of River Danube - a “third Belgrade” not yet, physically or mentally, connected with the existing two Belgrades, the old city on this side of the Sava and Danube river banks and New Belgrade on the opposite side of the Sava – the mental space was constituted by a consistent concept of an artist collective as well as the interaction with other artists. This was the starting point for the Treći Beograd contribution to the Urban Incubator: Belgrade project, too, - the utopian imagination of a collaborative and interactive art practice in a network of very diverse positions, languages, generations, mentalities, and media.

The Treći Beograd project – “We also love the Art of Others” – aimed at inviting eminent local and international artists, representatives of different schools, to work in the context of Savamala. These artists were selected on the principle of love, the common principal being that you can only love what you know and understand very well. This idea should then be mirrored in the context of Savamala. For Treći Beograd/Third Belgrade, this was an experiment with an unpredictable outcome. In no way it was intended to court a rather popular taste and reception of art but rather to raise the awareness of Savamala’s residents about another, contemporary visual language.

The initial questions for the programme year’s work were: How can artistic quality be achieved and in which ways do the people who live in Savamala benefit thereof? What effects can visual artists have in Savamala?

Treći Beograd from the very beginning confronted an ethical dilemma that could result from a heightened artistic energy in a city-quarter: gentrification. It was not about a possible increase of property value, gentrification should be avoided by all means. The aim was rather to add a new quality to the Savamala neighbourhood through Treći Beograd’s contribution and to enable a long-term benefit for the local residents. Treći Beograd artist collective was very much aware that the realization of their ambitions would not be easy and
that enormous energy would be required to motivate the people and that it would take much more time than given within the framework of the Urban Incubator: Belgrade project in order to change the opportunistic attitude of those who prefer the usual to yet uncharted territory. Also, Treći Beograd had to face the challenge to develop and visualize an alternative to the often brutal tendency within the contemporary art scene and beyond. The common principal of love in “We also love the Art of Others” exemplifies the need for long lost social values and a better world which should be reflected in Savamala.

From the artistic perspective, the Urban Incubator: Belgrade involvement caused fundamental change: Our conception of an urbanian common ground has undergone significant change, even experienced a break-down through the Savamala experience. Our own artistic strategies were questioned by the scope and intensity of the project work within the Urban Incubator and had to be de-constructed and re-constructed. Our experience of various forms and approaches of collaborative art practice in Savamala made it very clear to us that artistic strategies in the future would have to face and to accommodate to new challenges.

Three art projects which Treći Beograd programmed for the conclusion of the programme year 2013 are representative for these artistic works and new challenges. They will be active over the weekend November 15-17th and will for the first time be presented publicly in their project spaces Kraljevića Marka 8 and the adjacent “Magacin”-gallery, Kraljevića Marka 10:

Internationally acknowledged Serbian artists Nina Todorовић and Predrag Terzić present, in KMB, the result of their long-term research project into lost and forgotten public places in Savamala. “Kafana” artistically seeks traces of historical cafés and pubs, some of them vanished, in the city-quarter. (in one of those “kafanas”, Gavilo Princip, the “Black Hand”-movement led by Serbian nationalist Apis prepared for their assassination of Archduke Franz Ferdinand which, in 1914, somehow triggered the outbreak of World War I.) This exhibition’s follows the basic assumption that a profound and analysis of Savamala – in terms of history, continuities, and an adequate artistic language of today – is required to re-define spaces like Savamala.

An intensive – and following some legal conflicts – of not quiet un-dramatic co-operation and work in progress between artist Branislav Nikolić and Roma architects will be presented in the “Magacin” gallery. A Roma architect in his “roma mobile” collects discarded material in Savamala for the 1:1 re-construction of a typical Roma settlement house – a house in a house, reality transformed into sculptural expression. A documentary projected inside the Roma house visualizes the process conducted by the artist as an agent of reality, as commissioner and observer.

The artists couple Milica Milićević and Milan Bosnić (diSTRUKTURA) in their work, the third example to be presented, relate to the situationists´ movement. At the beginning of the programme year, Treći Beograd had invited art historian Jelena Stojanović to talk about the situationists´ interaction within an urban organism. From this psycho-geographical approach, diSTRUKTURA develop their own work to visually mark sites of specific interest on the Savamala city map.

Among the all in all 20 programmes conducted by Treći Beograd in 2013, these three artistic works exemplify the changes. The artist, conceptualizing a long-term artistic project like in the Savamala context, has to face, in his or her artistic strategy, complexity to a higher degree. Savamala, as the urban background for an experimental field study in artistic approaches, requires a long-term commitment, a new sensibility for continuous, consistent research and work taking more time than just one year in order to be true and to reach a new quality.

This much has been achieved by Treći Beograd within the curatorial principal of the Urban Incubator: We were present on site and active over the whole project period, and we created new “mental spaces” – a new direction and perspective especially addressing the “next generation”. It was mainly the students who attended the new programme format we called “Savamala Art School”. It is the young artists and people who now understand better that Savamala is a new platform, a field for experiments and artistic practice from where new approaches can be derived.

A project initiated in and for Savamala 2014 – conceived and guided by Prof. Radoš Antoniövić (Faculty of Arts, Belgrad) and Sandra Stojanović (co-ordinator of the students´ class) – indicates a new perspective: Based in the UIB Kraljevića Marka 8 project space, the “New collection” project will examine topics such as continuity and discontinuity, the shaping of artistic identity of today, and will within the Savamala neighbourhood develop and present their “new collection”.

The title refers to the collection of contemporary Serbian art which was housed and displayed on the opposite side of the River Sava: The ‘old collection’, however, is invisible because the Museum of Contemporary Art Belgrade, the caretaker for the continuity of Serbian art tradition and contemporary art practice has been closed for the last eight years. Relocated from the museum while renovation and partial re-construction are under way, the valuable collection is stored away in the safes of the National Bank of Serbia, hardly visible nor accessible. In order to remedy the continuity lost, the young artists in their project will create new dialogue with their predecessors’ works. Talking with the curators, artists, and other experts of the “old collection”, they will create individual approaches to relations with individual, “invisible” objects of art. In numerous and very diverse spaces spread over Savamala – shops, cafés, pubs, workshops – they intend to mirror the archive and the cultural memory in a clearly defined geographic vis-à-vis, thus reflecting adequate artistic strategies to find out for themselves what is – in real time and place and the social context of Savamala and today – necessary to be an artist today.

Selman Trtovac (Treći Beograd/Third Belgrad)
Urban Incubator: Belgrade

III.

Since March 2013, Third Belgrade has invited various artists within the framework of We also love the Art of Others, the Urban Incubator: Belgrade. The artists were engaged in Savamala and exhibited their work in the gallery of Third Belgrade, Kraljevića Marka 8.

A small selection of 3BGD’s programme:

Production of Space

The discussion was meant to define a wide platform for contemplation over a particular way of action in Savamala, as well as about Savamala. At the same time, it opened possibilities to discuss the genesis of idea regarding PRODUCTION OF SPACE, which has its roots in the writings of the French theoretician Henri Lefebvre and his thoughts about urbanism and industrialisation, and their role within society, culture and art. Jelena Stojanović provided basic guidelines for interventions planned to take place between 25th and 27th October, named Situationists in Savamala which would consist of exhibition, workshop and discussion.

diSTRUKTURA

diSTRUKTURA has been invited by Third Belgrade to be part of its project. We also love the Art of Others and investigate artistic research and intervention in a forgotten place that, in future, could again stimulate Belgrade’s city life. Therefore, Third Belgrade has worked on its project, making a psychogeography of this neglected neighbourhood, inspired by Situationists’ philosophy and unitary urbanism.

Savamala ArtSamples: Artist talks with Ksenija Jovišević & Ana Banduka

Savamala ArtSample artist talks, as part of Third Belgrade’s 3BGD.edu programme at Urban Incubator: Belgrade project, took place on the monthly basis thus gathering young art enthusiasts in Savamala. In line with the mantra We also love the art of others, through Savamala ArtSample, the Third Belgrade aims at promoting young artists by facilitating their presentation to the audience in the context of other artists, theoreticians etc. Within the ArtSample, the invited artists talk about their work and give a lecture about other artists and theoreticians who influenced them. From March to November, numerous artists have been invited to the ArtSample: Ksenija Jovišević, Ana Banduka, Lidija Delić, Jovana Vasić, Marina Markovic, Boris Šibar, Bojana Atljija, Anastasia Tasic, the members of Karkatag - Aleksandar Popović, Ana Dimitrijević and Marko Dimitrijević – and Tijana Radenković and Andrea Drmićanin.

The Line for Savamala

The question of the future of Savamala as paradigm of the entire Serbian society, the region, and the entire planet was the topic of an artistic dialogue titled “The Line for Savamala.” The two artists Veljko Pavlović and Selman Trtovac, members of the Third Belgrade (3BGD) presented a collaborative artistic work consisting of three elements: drawing, video and performance.

‘The Line for Savamala’ as a dialogue between Veljko Pavlović and Selman Trtovac can be understood as an exploration and contemplation over the context of continuity in Savamala and beyond.

Boats: Spaces of Imagination – Interdisciplinary Workshop by Julia Blawert

The one-day workshop was based on a performative seven months boat project from Frankfurt to the Black Sea (from April to October 2014), and inspired by Michel Foucault’s idea of boats being the “the greatest reserve of the imagination.” The workshop dealt with the question of how functional and non-functional boats can be used for artistic, social and/or scientific research purposes in Belgrade. First, a close look was taken at different boat metaphors and the more abstract question of what boats can represent and stand for was discussed. Furthermore, the gallery space was left to walk along the Sava River to get inspiration by the many ship wrecks lying around; to work on ideas and try to transform those into a concrete visual outcome. The workshop participants presented the developed ideas and envisioned works in the gallery.

I am not my body by Jovana Popić

Third Belgrade supported the I am not my body project by Jovana Popić as part of We also love the art of others programme pertaining to the Urban Incubator: Belgrade.

The project focuses on the content of graffiti messages in Mostarska Street, which is located in Belgrade’s district of Savamala. The goal was to present utopism and idealism of young people who live in the area. Conceived as an opposition to the society they belong to, their specific utopian worldview is characterized by downfall and tragedy, and could be inherently a part of fundamentally passive, autistic attitude of young creative individuals in Belgrade toward their surroundings. On the other hand, in their unflagging belief in true values of human society and a better world, lies a potential energy which could be used to alter Serbian society.

The artist regards the inarticulate, chaotic space in Mostarska Street as part of a decomposition process of the body of Serbian society. Thus, the title of the project – I am not my body. Having in mind that the medium of sound, as a carrier of emotions and messages, is capable of polarising the space and change viewers perception of it, the project I am not my body emphasis that art and willingness to resist could be used as a moving force behind changing the state of apathy and absence of ideals in the world that surrounds us.

Full Stop, Coma by Bojana Atljija and Jevrem

The ‘Full stop, coma’ exhibition was essentially a dialogue between Bojane Atljija and JEVREM as part of the We also love the art of others programme pertaining to the Urban Incubator: Belgrade project. Through an installation in mix media, initially inspired by paradoxes in Savamala, two artists explored the boundaries of relations between sculpture, photography and sound.
Secondary Architecture
Branislav Nikolić

Project Communication Report
Media & Digital
Milena Berić, PR / Communication ext.
Goethe-Institut Belgrad
UIB Media Aims and Strategies

The Goethe-Institut Belgrad as an important, independent and credible entity on the Serbian cultural scene and in Serbian society in general, aims to ensure high impact and visibility for their Urban Incubator: Belgrade project of excellence 2013. This international, critical, and non-profit cultural project addresses the Serbian but also the global public by employing both modern integrated communication campaigns and best practice in communication standards.

The Urban Incubator: Belgrade is by definition a local project, which engages in the city quarter of Savamala. But at the same time, the Urban Incubator: Belgrade is connected with an international network of institutions and individuals using the expertise and technology of modern communication, such as internet, radio, social media, sound recordings and so forth. The Urban Incubator is thus an attempt to utilize high technology and global communication to monitor a site specific urban project and approach and at the same time supporting media coverage in Serbia by local and traditional media in Belgrade and beyond.

From the first press conference related to the “Urban Incubator Belgrade” project launch in September 2012, we have faced high interest among Serbian and international media. Goethe-Institut relations with the major media in Serbia has ever since even further strengthened and, therefore, resulted in media partnerships with the leading Serbian media houses such as: TV B92, Politika, Blic, 24sata and Danas daily.

Over the programme year 2013, full media coverage ensured the project’s high visibility and impact and a widespread, targeted recognition and awareness among Serbian but also international audience about the urban re-development initiated in Savamala and thus contributed to raising the awareness of new approaches of bottom-up, participatory urban approaches.

Internationally, the media strategy was embedded into the Goethe-Institut central public relations operations. Various press conferences, PR and fundraising campaigns, background talks and liaison with national and international journalists representing, for example, Neue Zürcher Zeitung (CH), Standard (A), die tageszeitung (D), and presentations of the Urban Incubator: Belgrade to various publicity agencies as well as potential project and sponsoring partners were conducted. The media attention, institutional and public awareness created contributed to ensuring our project partners’ and sponsors’ goals.

The appreciation and attention received indicate both: the positive result and the project’s achievements and, as a rather ambivalent effect, some signs of public and media expectations beyond the possibilities and resources of a cultural temporary project.

Evaluation

Media Resonance Analysis:

We have followed PR best practice and “free of charge” PR approach by creating valuable, creative, as well as social responsible and impactful content. Therefore, our PR evaluation shows that in the 12 months’ period of the Urban Incubator: Belgrade, the project has reached:

- 245 print announcements/authorized PR texts in the major print media in Serbia,
- 36 TV announcements in average length of 3.5 minutes within main Serbian TV stations’ prime time,
- 24 Radio announcements in average length of 7 minutes,
- More than 300 announcements among Serbian but also international web portals.

Media Equivalent Value Analysis*

Approx. over 170,000 EUR net total, based on the official media pricelist of Serbia.

*equivalent monetary value of a comparable advertisement, based on the size of the editorial report
Radio Belgrade is a state-owned and operated radio station in Belgrade, Serbia. The predecessor of Radio Beograd, Radio Beograd-Rakovica, started its program in 1924 and was a part of a state wireless telegraph station. Radio Beograd, AD started in March 1929. Its program consists of music, news, radio-drama, broadcasting from theaters, etc. Radio Belgrade within its main channels: channel 1, channel2 and radiobeograd202 have been following our project on a weekly basis with up to 10 minutes announcements (including life interviews in talks shows) in its prime time broadcasts.

Tanjug: The biggest media agency in Serbia and former Yugoslavia has been reporting on a weekly basis with photo, video, internet and print reportages. The top selling dailies, TV stations and Internet portals in Serbia and the region, too, covered the Tanjug agency reports on a regular basis.

Blic and 24sata are the bestselling daily newspapers in Serbia. Blic as well as the 24sata daily are owned by the Ringier Axel Springer Media AG which is a leading integrated multimedia company in Central and Eastern Europe. Both are media partners of the Urban Incubator: Belgrade and have been continuously publishing authorized articles about the project.

POLITIKA is the oldest daily in the Balkans. Being one of the Urban Incubator: Belgrade media partners, they published authorized articles about the project on a nearly daily basis, for example widely covering the project launch.

The respected cultural and economic weekly „NIN“ - initiator of the most prestigious Serbian literary award – on April 4th, 2013, reports on the Goethe-Institut initiative “Urban Incubator: Belgrade” and their various artistic, social, and urbanistic projects – using the human body and its organs to illustrate the project activities within the city organism.

Danas was established in 1997. Right from the start, the paper employed a strong independent editorial policy in relation to their overview of the Milosevic regime. Today, Danas is a left-wing oriented media voice, promoting issues related to former Yugoslavia, social-democracy and European integration. It is one among the rare media supporters of Serbian NGO activities towards human rights and minorities’ protection. Danas is project media partner and reports about Urban Incubator:Belgrade activities on regular basis.

„Savamala on a wallpaper“, Casaviva 24.04.2013

“Official opening of the pavilion in the Spanish House within the Urban Incubator: Belgrade” project, ELLE Serbia, 08.06.2013

“New shine to Savamala”, 25.03.2013

National Geographic Serbia about the „Župa“ steam tagboat´s 100th anniversary celebration within the Urban Incubator: Belgrade project, 3.11.2013

PROFIT Magazine is a special business publication of CAPITAL MEDIA, designed as informative-educational magazine for middle and senior management, entrepeneurs, people working in small and medium-sized companies, students at final years of business schools as well as to all those people improvement-oriented in their work.

PROFIT is a bilingual magazine (Serbian/English), aiming at presenting potentials of domestic and regional markets to foreign companies. PROFIT Magazine has dedicated 3 full pages to the UIBr project in their summer issue.

Casaviva is a well-known magazine for architecture and interior design and belongs to “Attica Media” which is the second-largest media group in Serbia.
**Website and blog**

**www.goethe.de/urbanincubator**

Goethe-Institut Belgrad, for the UIB digital media communication, developed the Urban Incubator: Belgrade trilingual website according to their Corporate Design using media technology and support from Goethe-Institut Central Office in Munich. Launched on March 22nd, 2013 coinciding with the UIB project start, external blogging started in order to keep records of UIB’s activities as an effective publishing and promotional cutting edge model. Thus, posts and comments are easy to reach and follow over a programme year due to centralized hosting and generally structured conversation threads. External corporate blogs, by their very nature, are biased, though they can also offer a more honest and direct view than traditional communication channels. Nevertheless, they remain public relations tools.

93 blog stories with original photo and video material have been developed by the GI project team as well as Urban Incubator: Belgrade project authors in order to document the project’s development phases.

According to corporate external blogs professional guidelines (i.e. Hoffmann Agency) a digital platform is supposed to reflect strategic leadership as well as to communicate memorable views on the issues at stake. Following this line, the UIB digital publishing strategy aimed at addressing the main Urban Incubator: Belgrade topics and issues, especially targeting decision makers and the interested general audience alike.

In a period of 7 months, figures show a high increase among GI website visitors for the Urban Incubator:Belgrade project webpage as well as increase in the visitors engagement (as recorded by “webtrekk” for Goethe-Institut region South-East Europa SOE):

**YouTube**

An Urban Incubator: Belgrade YouTube channel was created in April 2013 as a platform for the video content placement and promotion. In order to assure professional project coverage, a production team - Vesna Grba, Nebojša Vasilić, Sava Sajko and Majda Banjanović - was engaged externally. In coordination with the GI project team, they produced valuable, creative content recording and documenting the main UIB protagonists and events. Thus, visual material of more than 1800 hours of HD video and more than 3000 documentary as well as artistic photographs have been published or archived, fully covered by Goethe-Institut copyright.

Facebook penetration in Serbia is 48.61% compared to the country’s population. The total number of FB users in Serbia is reaching 3 570 380 (penetration 47.6% of country’s population and 85.1% of Internet users). The largest age group is currently 18-24 with total of 1 094 900 users, followed by the users in the age of 25-34 which collides to our mayor project audience that we are communicating with.

*Source: www.socialbakers.com/facebook-statistics/serbia*
FINANCIAL REPORT

Dr. Matthias Müller-Wieferig, Director Goethe-Institut Belgrade and Project Lead UIB/Milica Lalić, Project Administration, Goethe-Institut Belgrad

URBAN INCUBATOR: BELGRADE
Savamala – A City Quarter Re-Invents Itself
A Goethe-Institut Project 2011-2013

FINANCIAL REPORT

Project Budget – general: sources of funding

2011
“Eurocode - a cultural development opportunity”:
Goethe-Institut Belgrad Project Development: 10,000,-€

2012
“Urban Incubator: Belgrade”
Goethe-Institut Belgrad Setting the scene: 27,000,-€

2013
“Urban Incubator: Belgrade” Programme Year 2013:
Goethe-Institut Belgrad/Initiative of Excellence/WELTSTADT/EU 270,000,-€
GI partner/sponsoring contributions 38,000,-€

2011 – 2013 total:
Goethe-Institut + GI partner contributions and sponsoring 345,000,-€
*Excl. institutional/administrative project cost contributions (staff/administration/office et. al.)

Individual Project contributions and Partners/sponsors
Urban Incubator: Belgrade – Project Budget and Expenditures 2011-2013
ca. 35,000,-€

Total: 380,000,-€
# Urban Incubator: Belgrade

## Project Budget – Breakdown of Budget 2013:

### a. Goethe-Institut:
- Initiative of excellence funds: **120,000,- €**
- GI Belgrad programme budget 2013: **66,000,- €**
- Other funds Goethe-Institut: **65,000,-€**
- WELTSTAEDT project funds: **10,000,- €**
- EU-programme Youth-in-Action matching funds: **9,000,- €**
  
  *excl. institutional/administrative costs GI (staff cost/office/other*

### b. Other resources:
- Project Partner contributions and fundraising Goethe-Institut
  - City of Belgrade/Dom Omladine: **20,000,- €**
  - Savski Venac: **18,000,- €**
  - Spanish House re-enforcement work: **ca. 80,000,- €**
  *excl. in-kind sponsoring/rebate /PERI d.o.o.

### d. Individual Project contributions and Partners/sponsors:
- “A Model for Savamala” **ca. 3000,- €**
- Camenzind/BHSF Architects: **12,500,- €**
- 3BGD/“We also love the Art of Others” **8300,- €**
- Slušaj Savamala: **10,000,-€**

*estimate as of 12.11.2013 – based on individual project reports/costs - income (other than GI)
16.-23.03. Workshop "Furniture generator" Raumlabor Berlin Crnogorska 5

22.-29.03. Workshop Radio portraits from Savamala with Robin the Fog Camenzind Kraljevića Marka 8

22.03. Opening Savamalski dizajn studio opens its doors Savamala Design Studio Kraljevića Marka 8

23.03. Opening Roofing ceremony – the Spanish House opens its doors Spanish House Braće Krpanović 2

23.03. Opening Launch of Savamala ArtSample #1: Artist talk with Marina Marković & Boris Sribar Kraljevića Marka 8

23.03. Opening Launch of We also love the Art of Others Kraljevića Marka 8

23.-29.03. Workshop Establishing of "Radio Savamala" Slušaj Savamala! Gavrila Principa 2

27.03. Salon "Savamala" with Robin the Fog Camenzind Kraljevića Marka 8

27.03. Discussion Production of Space 3BGD: We also love the Art of Others Kraljevića Marka 8

29.03. Launch Premiere of "Radio Savamala" Slušaj Savamala! KC Grad, Braće Krpanović 4

01.-06.04. Workshop Workshop 1: A Model for Savamala – Fact-finding A Model for Savamala Kraljevića Marka 8

01.05. Community Picnic at the Spanish House Urban Incubator: Belgrade featuring... Spanish House, Braće Krpanović 2

06.-10.05. Workshop Symphony Spanish House Savamala ArtSample #1: Artist talk with Ksenija Jovišević & Ana Banduka Goethe-Guenilla Spanish House, Braće Krpanović 2

11.05. Talk Talk with Ksenija Jovišević & Ana Banduka 3BGD: We also love the Art of Others Kraljevića Marka 8

13.-17.05. Workshop Workshop 2: A Model for Savamala – The Formula A Model for Savamala Kraljevića Marka 8


13.-20.05. Workshop Phase Two Savamala Design Studio Crnogorska 5

18.05. Workshop NextSavamala – Student housing in Savamala NextSavamala Kraljevića Marka 8

20.-31.05. Workshop Viewpoints Intensive Workshop with Lori Baldwin 3BGD: We also love the Art of Others Kraljevića Marka 8

21.-24.05. Concert Street Parade through Savamala with Heliocentric Counterblast Urban Incubator: Belgrade featuring... Spanish House, Braće Krpanović 2

22.05. Salon "Savamala II" Camenzind Kraljevića Marka 8

24.05. Launch Camenzind: First issue Camenzind Kraljevića Marka 8

25.05. Radio broadcast Radio Savamala BASEL - BELGRADE Slušaj Savamala! KC Grad, Braće Krpanović 4

25.-26.05. Workshop Workshop Collective Bicycle workshop by Karkatag Urban Incubator: Belgrade featuring... Kraljevića Marka 8

26.-30.05. Film festival, exhibition VIVISEC Fest of Human Rights Urban Incubator: Belgrade featuring... Cmogorska 5

26.05. Exhibition Fallen angels of communist ideology 3BGD: We also love the Art of Others Kraljevića Marka 8

28.05. Presentation Urban Incubator: Belgrade at the Mikser Festival 2013 Urban Incubator: Belgrade Mikser House, Karadordeva 46

28.05.-03.06. Tournament NextSavamala open table tennis tournament – Collecting visions NextSavamala Kraljevića Marka 8

30.05.-04.06. Workshop Phase Three School of Urban Practices Cmogorska 5

30.05. Talk Savamala ArtSample #2: Artist talk with Marina Marković & Boris Sribar 3BGD: We also love the Art of Others Kraljevića Marka 8

03.-07.06. Workshop Workshop 3: A Model for Savamala – Anatomy A Model for Savamala Kraljevića Marka 8

06.06. Opening Official opening of the Spanish House Pavilion Spanish House, Braće Krpanović 2

08.06. Workshop RPoint Foundation Urban Incubator: Belgrade featuring... Spanish House, Braće Krpanović 2

08.06. Community Picnic II on the roof Urban Incubator: Belgrade featuring... Mikser House, Karadordeva 46

14.-16.06. Workshop Nebograd – Experimental Sound Workshop Urban Incubator: Belgrade featuring... Cmogorska 5
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
<th>Organizers</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.06.</td>
<td>Concert Beograd Velograd – Concert</td>
<td>Kč Grad Braće Krsmmanović</td>
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<tr>
<td>15.06.</td>
<td>Talk Savamala ArtSample #3: Artist talk with Lidija Delic &amp; Jovana Vasić</td>
<td>Kraljevica Marka 8</td>
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<tr>
<td>16.06.</td>
<td>Workshop Beograd Velograd Workshop</td>
<td>Spanish House, Braće Krsmmanović 2</td>
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<tr>
<td>21.-23.06.</td>
<td>Workshop Furnishing in your own style</td>
<td>Spanish House, Braće Krsmmanović 2</td>
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<tr>
<td>22.06.</td>
<td>Exhibition Integral urban design in urban regeneration of Savamala – Faculty of Architecture</td>
<td>Spanish House, Braće Krsmmanović 2</td>
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<tr>
<td>26.-27.06.</td>
<td>Workshop Savamala Generator</td>
<td>Micro Factories</td>
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<tr>
<td>02.-06.07.</td>
<td>Workshop &amp; Concert Waves, sound and space</td>
<td>Spanish House, Braće Krsmmanović 2</td>
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<tr>
<td>05.07.</td>
<td>Performance The Line for Savamala</td>
<td>Kraljevica Marka 8</td>
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<tr>
<td>07.07.</td>
<td>Exhibition Savamala. New Materials</td>
<td>Spanish House, Braće Krsmmanović 2</td>
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<tr>
<td>07.07.</td>
<td>Exhibition Re-positioning by Vuk Ninković</td>
<td>Kraljevica Marka 8</td>
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<tr>
<td>14.07.</td>
<td>Workshop Savamala – Visions of the present and the future NextSavamala</td>
<td>Kraljevica Marka 8</td>
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<tr>
<td>14.07.</td>
<td>Exhibition Like/dislike Savamala</td>
<td>Svetozara Radica 3</td>
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<tr>
<td>20.07.</td>
<td>Talk Savamala ArtSample #4: Artist talk with Marina Marković &amp; Boris Snibar</td>
<td>Kraljevica Marka 8</td>
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<tr>
<td>17.08.</td>
<td>Talk Savamala ArtSample #5: Artist talk with Bojana Atija &amp; Anastasia Tasić</td>
<td>Kraljevica Marka 8</td>
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<tr>
<td>24.08.</td>
<td>Exhibition Paradox Landscape by Magali Sympheazer</td>
<td>Kraljevica Marka 8</td>
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<tr>
<td>03.09.</td>
<td>Workshop tennis in Knez Mihalova street</td>
<td>Knez Mihalova 50</td>
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<td>04.09.</td>
<td>Presentation Secret Sounds of Savamala by DJ Robin the Fog</td>
<td>Camenzind</td>
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<td>04.09.</td>
<td>Workshop Boats: Spaces of Imagination – Interdisciplinary Workshop by Julia Biewert</td>
<td>Kraljevica Marka 8</td>
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<tr>
<td>09.-13.09.</td>
<td>Workshop 3rd Camenzind Belgrade Workshop</td>
<td>Camenzind</td>
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<tr>
<td>17.-20.09.</td>
<td>Exhibition I am not my body by Jovana Popić</td>
<td>Spanish House, Braće Krsmmanović 2</td>
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<tr>
<td>18.09.</td>
<td>Launch Camenzind: Second issue</td>
<td>Camenzind</td>
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<tr>
<td>26.09.-05.10.</td>
<td>Exhibition Full Stop, Coma. by Bojana Atija &amp; Jevrem</td>
<td>Spanish House, Braće Krsmmanović 2</td>
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<tr>
<td>28.09.</td>
<td>Workshop „NextSavamala – Visions“ at Days of Savamala</td>
<td>NextSavamala</td>
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<tr>
<td>29.09.</td>
<td>Workshop Savamala ArtSample #6: Artist talk with Karkatag collective</td>
<td>Kraljevica Marka 8</td>
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<tr>
<td>06.10.</td>
<td>Talk Savamala ArtSample #6: Artist talk</td>
<td>Kraljevica Marka 8</td>
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<tr>
<td>16.10.</td>
<td>Exhibition Seed by Seed – Barackon, Brick by Brick – Palace by Marica Radiofić</td>
<td>Kraljevica Marka 8</td>
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<tr>
<td>16.10.-30.10.</td>
<td>Exhibition RiSHA-Project</td>
<td>Spanish House, Braće Krsmmanović 2</td>
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<td>20.10.</td>
<td>Community Župa activation #1</td>
<td>Savamala Design Studio</td>
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<tr>
<td>23.-26.10.</td>
<td>Community Župa Sounds</td>
<td>Savamala Design Studio</td>
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<tr>
<td>20.-27.10.</td>
<td>Fair Urban Incubator: Belgrade at the Belgrade International Book Fair 2013</td>
<td>Urban Incubator: Belgrade</td>
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<tr>
<td>20.10.</td>
<td>Community Župa activation #2</td>
<td>Savamala Design Studio</td>
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<tr>
<td>23.-26.10.</td>
<td>Community Župa Sounds</td>
<td>Savamala Design Studio</td>
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<tr>
<td>02.-03.11.</td>
<td>Workshop Symphony on the steamboat Župa</td>
<td>Goethe-Guerilla</td>
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<tr>
<td>02.-03.11.</td>
<td>Workshop “NextSavamala – Visions” at Days of Savamala</td>
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<td>Workshop “NextSavamala – Visions” at Days of Savamala</td>
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<td>10.11.</td>
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<tr>
<td>11.11.</td>
<td>Workshop “NextSavamala – Visions” at Days of Savamala</td>
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<td>12.11.</td>
<td>Workshop “NextSavamala – Visions” at Days of Savamala</td>
<td>NextSavamala</td>
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</table>
Urban Incubator: Belgrade

09.11. Talk
Savamala ArtSample #7: Artist talk with Tijana Radenković & Andrea Dramićanin

15.-17.11. Conference
Conclusion Conference of the Urban Incubator: Belgrade
Goethe-Institut Belgrade, Knez Mihailova 50 and all project rooms

17.11. Launch
Camenzind: Third issue
Camenzind Kraljevića Marka 8

17.11. Launch, exhibition
Presenting A Model for Savamala
Kafana by Nina Todorović, Predrag Terzić Kraljevića Marka 8

17.11. Exhibition
Secondary architecture by Branislav Nikolić
“Magacin” Gallery, Kraljevića Marka 8

Total number of events: 74
Urban Incubator: Belgrade

November 15. – 17th, 2013

Conclusion of the Urban Incubator: Belgrade – Programme Year 2013. Internal and public evaluation, dialogue, and presentation

Friday, November 15th

Arrival of the project authors and teams until 1 pm

all morning: Preparation for the public tours (Saturday) at the individual UIB project rooms by project authors/teams.

Internal discussion – auditorium of the Goethe-Institut Belgrad, Knez Mihailova 50

2 pm: Welcome by Matthias Müller-Wieferig, Tim Rieniets and Axel Humpert

Presentation of projects (10-15 min max.): Examples of activities and projects implemented during 2013 – results, effects, feedback

3:30 – 4:00 pm: Break

4:00 – 6 pm: Presentation of projects (10-15 min max.), summary of results

Conclusion of the Urban Incubator: Belgrade – Programme year 2013

Public Programme November 16th

Saturday, November 16th: Evaluation – Focus Groups

11.00 – 13.00h Savamala and the Urban Incubator: Belgrade – Starting Point, Impact, Perspectives

3 focus groups at 3 locations in the city (Map provided) - Appointed participants/audience admitted

Focus group 1: Urban Incubator: Belgrade – Project authors

Location: Instituto Cervantes, Čika Ljubina 19

Moderators: Tim Rieniets, Curator Urban Incubator: Belgrade

Axel Humpert, Architect (BHSF)

Focus group 2: External partners and stakeholders

Location: Geozavod, Karadordeva 48

Representatives of the City of Belgrade, municipality Savski Venac (Savamala), KC

Urban Incubator: Belgrade

Grad, MIKSER, Belgrade European Capital of Culture 2020 Initiative, Embassy of Switzerland, Embassy of the Netherlands, et al.

Moderators: Nikola Marković, Project Manager, Urban Incubator Belgrade

Dr. Matthias Müller-Wieferig, Director, Goethe-Institut Belgrad

Focus group 3: UIB Project Communication and the Media

Location: Business Center of Savski Venac Municipality, Kneza Milosa 47

Media partners of the Urban Incubator: Belgrade – BLIC, POLITIKA, B92, Communication scientists, et al.

Moderators: Milena Berić, Ext. Public Relations, Goethe-Institut Belgrad, N.N.

Saturday, November 16th: Savamala Walking Tour

15.00 – 17.30 h Urban Incubator: Belgrade – Public Presentation and Launches

Examples of activities implemented during 2013

Project spaces (Savamala map provided) - Open all afternoon

Recommended tour schedule and meeting points

15.00: Pavilion in the Spanish House - Braće Krsmanović 2

Goethe Guerilla – Presentation of work in Savamala

“Walking-listening tour” by GingerEnsemble: - starting from Pavilion “Spanish House”

Župa (Steam tugboat at Sava river bank): “A Toolkit Project” – Presentation (HfbK Hamburg)

16.00: Kraljevića Marka 8 - Kraljevića Marka 4

- Magazine launch: CAMENZIND#3 goes Belgrade

- Launch of Catalogue “We Also Love the Art of Others” Treći Beograd/MediLab

- Exhibition opening: “Kafana” - Nina Todorovic und Predrag Terzić

- “A Toolkit Project” – Presentation (HfbK Hamburg)

- Exhibition: “Secondary architecture” by Branislav Nikolić, Magacin Gallery in Kraljevića Marka 4

- Exhibition: “Psychogeography of the suburb in the city center” by diSTRUKTURA (Milica Milčević), Milan Bosnić - Kraljevića Marka 4

16.30: Crnogorska (Arches under the Branko bridge)

Launch: “A Model for Savamala”

17.00 - Gavrila Principa 2 - Crnogorska 5

- Exhibition on NextSavamala work – Gavrila Principa 2

- School of Urban Practices - Crnogorska 5
Urban Incubator: Belgrade

Saturday, November 16th: Public Presentation and Debate

19.00 – 22.00 h:  How to make the City of the 21rst Century?
Goethe-Institut Belgrad

7 – 7.30 pm   Presentation of Focus Group results
Urban Incubator: Belgrade – resumée of Programme Year 2013

7.30 – 8.00 pm  Key-note speech
Tim Rieniets, StadtBauKultur Northrhine-Westfalia - Curator Urban Incubator: Belgrade:
How to make the city of the 21st Century - Learning from the Urban
Incubator: Belgrade?

8.15 – 10.00 pm  Launch and Panel discussion:
WELTSTADT-Journal: Belgrade – “Performative Urbanism”

The “WELTSTADT – Who creates the City?” project monitors 16 cities worldwide:
From Bangalore, Curitiba and Sao Paolo to Milan, New York and Ulan Bator.
The 2nd edition of WELTSTADT Journal focuses on the “Urban Incubator: Belgrade”
and the development and perspectives of Savamala.
The WELTSTADT Belgrade special edition, about “performative urbanism”, takes the
Savamala experience as a starting point for reflecting on how to plan for the cities
of the future.

WELTSTADT is a project by the Goethe-Institut Central Office, Munich, and the
Ministry of Urban Development of Germany, Berlin, in cooperation with the
German Center for Architecture, Berlin, et al.

Sunday, November 17th – Goethe-Institut

Follow-up: Internal part

10.30 – 12.30 am Perspectives of the Urban Incubator: Belgrade (internal discussion with
guests)
Location: Goethe-Institut
Moderators: Dr. Matthias Müller-Wieferig, Axel Humpert, Tim Rieniets
2. Perspectives of the Urban Incubator: Belgrade and its projects
   - How sustainable was the Urban Incubator: Belgrade? Opportunities for
     sustainable project development UIB 2014
   - The future of the Urban Incubator: Belgrade in Savamala

Urban Incubator: Belgrade

3. Reproduction and transfer of the Urban Incubator: Belgrade – New approaches
   in Skopje, Thessaloniki, Athens?

4. Research and teaching
   - Academic network
   - The future role of the Goethe-Institut

Official End of Conference approx. 12:30 am

5.00 p.m.  Transfer to RTS Studio in Kosutnjak by Bus – departure from Studentski Trg,
   opposite Kolarac Kafana

70 participants (limited number / by invitation list only)
Live-TV-Broadcast Munich - Sao Paolo – Belgrade - RTS-Studio Belgrade

7 – 9 pm  “Cities of the future” – an intercultural discussion (Engl./Serb.)
In Belgrade:  Tim Rieniets, Urban Incubator: Belgrade – Curator; Ivan Kucina, Faculty of Architecture
   – UIB-Author “School of Urban Practices” and moderator Branko Veselinović, RTS Srbija
In cooperation with the Goethe-Institut Munich, the Munich Days of Science, the Sao Paolo Architecture
Biennale, the Urban Incubator: Belgrade, RTS Srbija, et al.
Credits

Urban Incubator: Belgrade - a project of excellence 2013 of the Goethe-Institut Belgrad

Curator: Tim Rieniets
Co-Curator: Axel Humpert (from October 2013)
Project Lead: Dr. Matthias Müller-Wiefering
Project Manager: Nikola Marković
Communications: Milena Berić
Photography: Nebojša Vasić/Vesna Grba
Copyright: Goethe-Institut Belgrad

With contributions from Camenzind (“Camenzind goes Belgrade”), Axel Humpert, Tim Seidel, Benedict Boucein, Jeannette Beck, local coordination Ana Djojdević; NextHamburg (“NextSavamala”), Julian Petrin, Cynthia Wagner, local coordination Katarina Nina Antanasković and Ilja Lazarević; “A Model for Savamala”, (Boba Stanić, Maja Popović, Treći Beograd/Third Belgrade (“We Also Love the Art of Others”, Selman Trtovac); Institute for Contemporary Art Research, ETH Zürich (“Bureau Savamala”, Jürgen Krusche, Klaus Philipp, Dobrica Veselinić); GingerEnsemble (“Slušaj Savamala”, Clara Schilliger, Lara Stanić, Valerian Maly, Cyril Lim); The Hamburg University of Fine Arts (“Savalski dizajn Studio”, Jeszko Fezer, Marijetcia Potrić and students); Goethe-Guerilla 2013; The Faculty of Architecture, Belgrade (“School of Urban Practices”, Ivan Kucina and students from the University of Belgrade)

Special thanks to:
Ivan Kucina, Dejan Vasoči, Dejan Ubović, Angelika Fritz, Katja Assmann, Dušan Dinčić, Nemanja Fetić- Petovar, Nemanja Petrović and Tanjug media agency
Susie Vasović-Bohse, Zorica Milisavljević, Milica Lalčić, Elena Herzen, Rosanne Baltzer, Sandra Filipovski, Saša Vlahović and Edi Kostić

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