PROGRAMME
for an open public one-stage architectural competition for the preliminary design of the new building of the Faculty of Applied Arts in Belgrade

October 2021

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Competition Announcer
The Serbian Government, Ministry of Education, Science and Technological Development
Nemanjina 22-26 Belgrade
http://www.mpn.gov.rs/

endorsed by
the United Nations Development Programme
Bulevar Zorana Đinđića 64, Belgrade
http://www.rs.undp.org/

Competition conducted by:
Union of Architects of Serbia,
Kneza Miloša 7a/III, Belgrade
http://www.u-a-s.rs

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1. INTRODUCTION

1.1 Subject and Scope

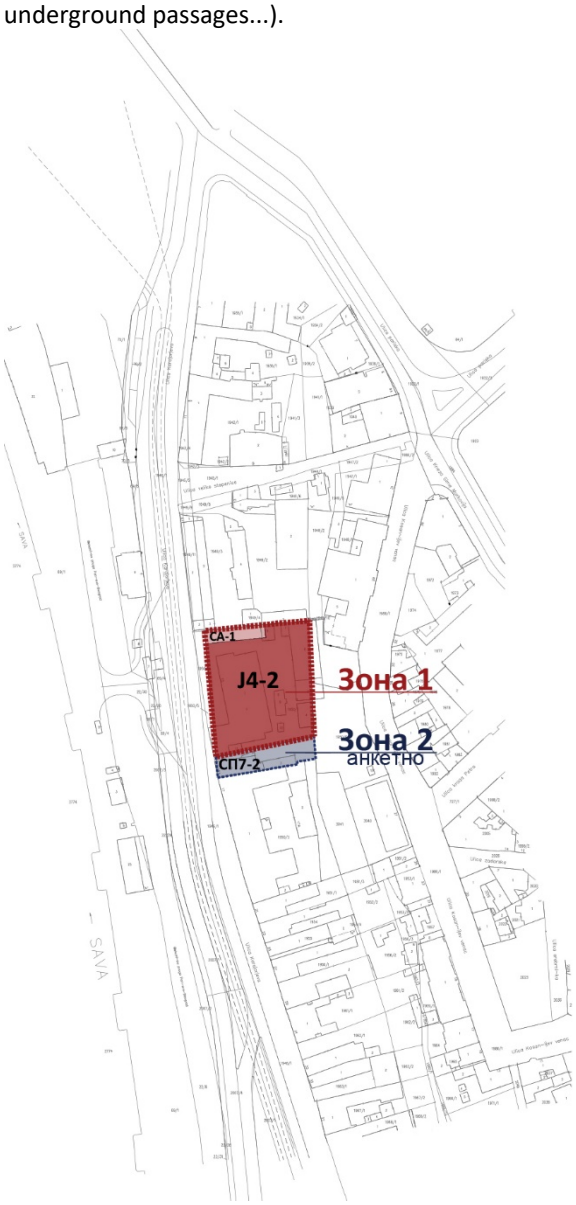
The subject of the competition is work on the architectural and urban planning design of the new building of the Faculty of Applied Arts in Belgrade, at 15 Karađorđeva street in Belgrade.

The competition's scope is the location, which, by the Amendments to the Plan on Detailed Regulation of the Kosančićev venac neighbourhood, namely for the block section between the following streets: Karađorđeva, Velike stepenice and Kosančićev venac streets, the City Municipality of Stari grad (Official Journal of the City of Belgrade, no. 76/21), has been envisaged for the stage-based execution of an architectural and urban planning competition - construction plot **J4-2** and **SA-1** (Zone 1) and construction plot **SP7-2** as the subject of a survey-based spatial and programme verification (Zone 2).

Construction plot J4-2 is intended for public-purpose areas - a higher education institution, namely the Faculty of Applied Arts.

Construction plot SA-1 is intended for an integrated road and pedestrian track for access to construction plots J4-2 and J9-1.

Construction plot SP7-2 is intended as a public area with specific requirements (a staircase and a vertical rail vehicle - an inclined elevator, a pedestrian access to the underground levels of the City Gallery, an access to underground passages...).



Picture 1 - Cadastral Plan with the Competition's Scope

Picture 2 - An Orthophoto with the Competition's Scope

1.2 Motive and Goal

The motive for launching this competition is the need for the promotion and strengthening of university education capacities by building new structures and by reconstructing and equipping the present buildings, which has been identified and analyzed through the project entitled "Promoting and Strengthening University Education Capacities". The general objective of the project is to promote the capacities of university education in the Republic of Serbia, through the achievement of the following specific goals: (1) Construction, additional construction and equipment of university education facilities by building new ones and reconstructing the present respective facilities of the universities in Belgrade, Novi Sad, Niš and Kragujevac, (2) Improvement of the quality and conditions of education at the respective faculties of the universities in Belgrade, Novi Sad, Niš and Kragujevac, (3) Implementation of the contemporary standards of sustainable construction and use of Belgrade, Novi Sad, Niš and Kragujevac university buildings and premises. In accordance with the expressed needs for the promotion of the capacities of university education in the Republic of Serbia, namely of the universities in Belgrade, Novi Sad, Niš and Kragujevac, certain initiatives have been submitted to the Ministry of Education, Science and Technological Development, including the one for the construction and reconstruction of the following buildings of the University of Arts: The Faculty of Music, the Faculty of Fine Arts, the Faculty of Applied Arts and the Faculty of Dramatic Arts.

The goal of the competition is the selection, in accordance with the competition assignment, the programme requirements and the location's significance and potentials, of the best architectural and urban planning design for a new building of the Faculty of Applied Arts in Belgrade, which fits into the environment, is adapted to the values of the setting and corresponds with the institution's functional needs.

Picture 3 Location of the Faculty of Applied Arts' New Building - Competition Span

2. LOCATION

2.1 Introduction

The location intended for the construction of the new building of the Faculty of Applied Arts, which forms the primary scope of this competition, is in downtown Belgrade, in Karađorđeva street, on the Sava river bank slope, i.e. in the area immediately behind the right bank of the river Sava. The planned construction zone belongs to the *area of Old Belgrade* - one that testifies to the continuity of an urban settlement at this location from the Roman period to this very day and also to the historical development and growth of the town and of the *Kosančićev venac neighbourhood* within that town.

Judging by its urban characteristics, the construction typology, the value of the monuments, setting and other assets, this is the most complex and the most attractive area of the city of Belgrade. From the aspect of cultural heritage, the area is invaluable for the city's culture and identity and its numerous cultural assets (enjoying various protection levels), as well as the protected sight lines and streets have been recognized as a unit - a permanent asset of Belgrade.

Although this area belongs to the old core of downtown Belgrade, it is important for the city in terms of transportation, for, after being reconstructed (in 2020), Karađorđeva street has been relieved of the busy freight traffic, but is still very significant at the level of urban passenger traffic. The Sava river port is the only international passenger port in the city, whereas the Brankov most bridge is the primary link of downtown Belgrade with Novi Beograd, due to which the traffic in this area is extremely busy.

2.2 History of the Location - Archaeological, Construction and Cultural Heritage

2.2.1 Archaeological Heritage

Picture 4 - The position of the location in relation to the Ancient Singidunum archaeological site

The competition's span is located within the protected zone of the Ancient Singidunum archaeological site, which was proclaimed a cultural asset in 1964 (Decision of the Institute for the Protection of Cultural Monuments of the City of Belgrade no. 176/8 of 30 June 1964). In the immediate vicinity of the competition span boundary, towards the Kosancicev venac neighbourhood, archaeological findings and remnants dating not only from the period of the Roman sway in this region, but also from later periods, have been recorded.

2.2.2 Construction and Cultural Heritage in the Remote Surroundings

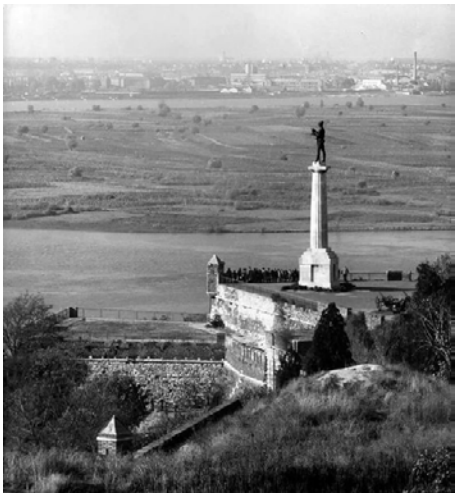
Although owing to its position by the Sava river and the Belgrade Fortress the competition's location has been busy and active since the earliest Belgrade settlements, the actual commencement of its urban development and of the formation of its physical and visual features and of the characteristics of its setting that we recognize today - both in the Moat (*Šanac*) area around the Town Gate (*Varoš kapija*) and in the *Savska varoš* town area - the then new, Serb-populated part of Belgrade outside the Moat - is associated with the enactment of the 1830 hatt-i sharif, which provided independence for the Serbian authorities.

The Belgrade Fortress

The Belgrade Fortress is a city fortification, a multi-layered archaeological site and a complex of monuments that emerged and developed in the time span from the 1st to the 19th century AD and around which today's Belgrade

has grown. The strategically favourable position of the reef located at the place where the river Sava flows into the Danube, which prevails over its surroundings and provides conditions for control over the plains stretching towards the north and the east and above the two rivers, has been used for settlements since the prehistoric age.

Picture 5 - Belgrade Fortress 1914



Picture 6 - Belgrade Fortress in the 1960s

Throughout the long period of their formation, the Belgrade fortification evolved from an ancient military camp - the castrum of the Roman Flavia Felix legion (2nd century AD), through a Byzantine castle and the mediaeval fortified town of the Serbian Despotate, a contemporary Austrian/Ottoman artillery fortress bastion, to the moment when, at this very location in 1867, the Belgrade's Ottoman commander handed over the keys to the town to Prince Mihailo Obrenović. It was then that the significance of the Belgrade (*Kalemegdan*) Fortress as a military stronghold began to dwindle - however, the Fortress remained subjected to the Serbian army's military needs, playing its latest great warfare role during the First World War. The various acts of building, demolishing and reconstructing the ramparts of the Belgrade Fortress throughout history reflected the rises and falls of the city of Belgrade and the significance of its role in the past.

Today, the complex of the Belgrade Fortress (the Upper Town and the Lower Town), in spatial and functional terms, forms an integral unit with the Kalemegdan Park (the Great Kalemegdan Park and the Lesser Kalemegdan Park), the planned development of which, at the site of the former Fortress field, which gave *Kale-megdan* its name, began in 1890, when the army handed the park over to the Belgrade Municipality. The today's park boundaries were formed in 1931, when the park expanded to include the Upper Town as well. Together, the Belgrade Fortress and the Kalemegdan Park constitute a cultural asset, which was put under protection in 1946 and was proclaimed a cultural monument of exceptional significance in 1979 *(Official Gazette of SR Serbia no. 14/79).*

Another valuable asset of this area is a series of public monuments, which have been continuously built since the early 20th century - the most famous of them all being a monument that is a symbol of Belgrade - the Monument to the Victor (*Pobednik*) - a triumphant work of art created by sculptor Ivan Meštrović, which was set up in 1928 to mark the tenth anniversary of the Salonica Front breakthrough.

The Sava River Port

For centuries, ships and boats have been sailing into Belgrade's harbour on the river Sava's right bank, playing an essential role in Belgrade's commercial life. However, up to the early 19th century, before the vassal state of Serbia took charge of transport and customs affairs, the main Belgrade port was on the river Danube.

Picture 7 - the Sava river bank slope and the Sava river port, the second half of the 1880s

Although, after Serbia took charge of the river transport, the Sava river port was urgently established by Prince Miloš's decision and served for freight and passenger transport all the time, its urban and technological development was not so dynamic. The riverfront was much closer to today's Karađorđeva street and the entire area up to today's Brankov most bridge was practically a terminal where ships reached the banks and, with certain kinds of ramps, were then connected with the warehouses, i.e. underground passages (*lagums*) in Karađorđeva street. The position and shape of the riverfront established in the port zone, which we recognize today, was formed in the 1930s, or, more precisely, in 1939, when the Concrete Hall (*Beton hala*) structure was built to serve as a customs warehouse.

Since 1961, the Sava River Port has been intended for international passenger traffic only, whereas the freight traffic port has been retransferred onto the Danube.

Kosančićev venac

Back in 1815, an old church was situated at the site of today's Belgrade Orthodox Cathedral, on the Sava river bank slope, within the Town in the Moat. The settlement around the old church was inhabited by the Serbs, whereas the Danubian bank slope area was populated by various peoples. The Moat, which encircled the town's area, spanned the area starting from the Sava river port, along the Big Stairs, then along today's Kosančićev venac, Topličin venac and Obilićev venac streets, up to the Trg Republike square, from where, along today's Francuska street, Gundulićev venac street and the Dorćol neighbourhood, it reached the Danube's bank.

Picture 8 - Kosančićev venac neighbourhood in the early 1930s

The development and establishment of an administrative, cultural, religious and social centre and the architectural formation of a new Serbian town of Belgrade began in the late first quarter of the 19th century, around today's Belgrade Orthodox Cathedral, with the construction of the *New Residence (Princess Ljubica's Residence)* in 1830. It was very soon, when the *Savska varoš* town emerged in the area behind the Sava riverfront, that this activity spread to include the area outside the Moat.

However, it was only several decades later, after the Ottoman Turks left Belgrade, that Kosančićev venac turned into an organized neighbourhood. In the second half of the 19th century, the neighbourhood became closely connected to Knez Mihailova street, Obilićev venac street and the Belgrade Fortress, as well as to Kralja Petra street, in which the main institutions of the then new Serbian state were situated, thus becoming the social and cultural centre of Belgrade.

In this area, especially in the territory of the former Town in the Moat (*Varoš u Šancu*), a large number of significant valuable historical and architectural assets, originating from the period of the area's urban planning and development, have been preserved to this very day. The oldest preserved buildings and settings in this neighbourhood date from the period between 1815 and 1867 and represent valuable examples of the traditional architecture of Balkan towns and of types transitioning from traditional to European architecture. Most of the structures forming the setting of today's Kosančićev venac were built in the late 19th century or after the First World War. One of the memorials within this neighbourhood, which, just like its main street, was named after Ivan Kosančić, a Serbian knight perished in the Battle of Kosovo in 1389, is the site of the former National Library of Serbia, which was destroyed in the Nazi bombing of Belgrade in April 1941.

This area also treasures some historical sites, settlements and necropolises of the Roman city of Singidunum and of the first suburbs outside the former city walls.

In 1971, the Kosančićev venac neighbourhood was proclaimed a cultural monument - an area of the oldest compact Serbian settlement in the town of Belgrade, the first developed administrative, cultural, religious and economic centre of Belgrade in the renewed state of Serbia and part of modern Belgrade with the characteristic visual qualities of its setting (*Decision no. 490/1 of the City of Belgrade's Institute for the Protection of Cultural Monuments of 24 May 1971)*, whereas, in 1979, the central zone of the Kosančićev venac neighbourhood was established as a cultural and historical area - a cultural asset of great significance *(Decision on Establishment, (Official Gazette of SR Serbia no. 14/79).*

The following are the highlights of the administrative, religious and social life from the period of the neighbourhood's formation, which sights are, owing to their very position in the view of the city, important for this competition as well:

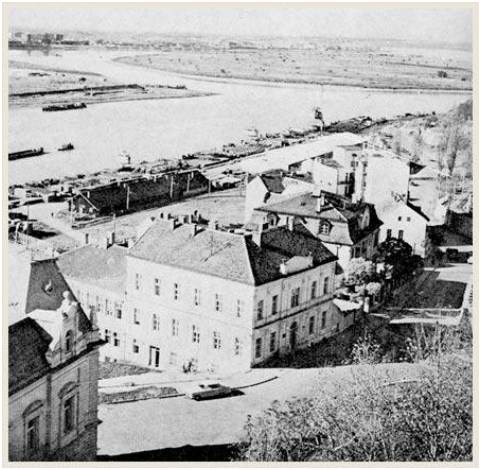
The Belgrade Orthodox Cathedral *(3 Kneza Sime Markovića street),* dedicated to St Michael the Archangel, was built at the site of an old church in 1840, as a single-nave Classicist building with a Baroque belfry, according to a design by Friedrich Adam Querfeld. The act of embracing such a type of sacral buildings, which were characteristic of architecture in the Metropolitanate of Karlovci, marked the beginning of Belgrade's pursuit of European architectural and artistic trends. Ever since it was built, the Cathedral has occupied the most prominent place in Belgrade's sacral topography. The main entrance to the Cathedral is marked with the graves of Dositej Obradović and Vuk Karadžić respectively, whereas the building itself houses the graves of Prince Miloš Obrenović, Prince Mihailo Obrenović and some church dignitaries.

Picture 9 –
the Belgrade Orthodox Cathedral today
commons.wikimedia.org

Picture 10- the Belgrade Orthodox Cathedral in 1857,
a drawing by Kun Kvic
Source: *ZZSKBGD*
(City of Belgrade's Institute for the Protection of Cultural Monuments)

In 1979, the Cathedral was proclaimed a Serbian cultural monument of exceptional significance *(Official Gazette of SR Serbia no. 14/79).*

The *Nacional* Hotel (*29 Pariska street - 4 Velike stepenice street*) was built and opened in 1869, at the corner of the Big Stairs and today's Pariska street, at the site of an inn (*mehana*) owned by priest Dimitrije Vuić, which, after the adoption of the *Regulation on Inns* (1861) had to be torn down. The hotel was probably built on the basis of a design of its then owner, Anastas Vuić, an architect, in the spirit of European architecture of the time. It was reconstructed and extended several times - originally, it had a garden looking onto the river Sava, whereas the section in Velike stepenice street was added in 1893.
It belonged to a group of so-called "Kalemegdan hotels", which were built on the *Fortress Field (Kalemegdan)*, a boundary area between the town and the Fortress, immediately after the liberation of Serbian towns in the period from 1867 to 1870. As modern edifices, these hotels indicated the inclusion of an undeveloped town area located in front of the Kalemegdan part in the process of the modernization, of Belgrade, and, symbolically, of the modernization of Serbian society in general. Along with the establishment of national identity, these hotels were adequately named as well: *The Serbian King, The Serbian Crown, the National Hotel.* Throughout history, the *Nacional* Hotel changed its owners and purposes - for instance, it served as the Serbian Patriarchate's premises at the time of the construction of the new Patriarchate building in the early 1930s and also as a "little theatre", namely the so-called Miniature Theatre, on the eve of the Second World War. Ever since the Second World War, the hotel has never resumed its original purpose nor any function of a catering or public use facility - it was first converted into a *Jugolek* company warehouse and, in the end, it assumed its present function - of a branch office of the Social Insurace Bureau - today the Republic Fund for Pension and Social Insurance - Belgrade Branch Office. The *Nacional* Hotel was proclaimed a cultural monument in 1984. *(Official Journal of the City of Belgrade, no. 23/84)*



Picture 11 - the "Nacional" Hotel, 1925
source: ZZSKBGD (City of Belgrade's Institute for the Protection of Cultural Monuments)

The House of Dimitrije Krsmanović, a member of an eminent and affluent family of merchants *(2 Kneza Sime Markovića street),* was built in 1898-99, as a representative family home, on the basis of the design of architect Milorad Ruvidić, Positioned at the corner of the block formed by the following streets: Kneza Sime Markovića, Kralja Petra and Kosančićev venac, and designed in the style of academism, facing the Kalemegdan park with its front façade, it forms a silhouette of the Kosančićev venac area boundary together with the Cathedral and the Patriarchate building. The House of Dimitrije Krsmanović occupies a prominent position both in the situation plan of the central downtown area and as a landmark of the historical development of urban architecture in Belgrade's territory.
Since 1955, this edifice has housed the diplomatic and consular representative office of the Austrian Embassy.
The House of Dimitrije Krsmanović was proclaimed a cultural monument in 1987 *(Official Journal of the City of Belgrade, no. 16/87).*

Picture 12 - The House of Dimitrije Krsmanović in 1914
source: ZZSKBGD

Picture 13 - The House of Dimitrije Krsmanović today
photo: Milena Arsenić

The House of Mika Alas, the famous Serbian mathematician, theorist and inventor (at *22, Kosančićev venac street*) was built in 1910 on the basis of a design by architect Petar Bajalović. This one-floor building has been formed in a traditional manner, whereas the main façade was conceived according to architectural requirements of the early 20th century and was vivified with a combination of Art Nouveau floral motifs and elements of the Serbian Byzantine style.
The House of Mika Alas was proclaimed a cultural monument in 1966 (*Decision no. 924/3 of the City of Belgrade's Institute for the Protection of Cultural Monuments of 26 December 1966).*

Picture 14 - the House of Mika Alas in the 1920s
source: ZZSKBGD (City of Belgrade's Institute for the Protection of Cultural Monuments)

Between the two world wards - in the period from 1918 to 1941, in the area of today's Kosančićev venac neighbourhood, quite a few new buildings were constructed and the level of residential culture and communal equipment was considerably improved. The significant edifices most prominent in that visual setting are the following:

The Patriarchate building *(6 Kneza Sime Markovića street - 5 Kralja Petra street)* was built according to the design of Russian architect Viktor Lukomski, in the period from 1933 to 1935, at the site of the former Metropolitanate building, which was built in 1863. The purpose of the building determined its monumentality and the modernized version of the Serbian-Byzantine style in which it was built. The Patriarchate building also houses the Chapel of Saint Simeon the Myrrh-Gusher, as well as the Patriarchate Library and the Museum of the Serbian Orthodox Church. It derives its significance primarily from the function and continuity of the place in which it is located. The Patriarchate building has been proclaimed a cultural monument *(Official Journal of the City of Belgrade, no. 23/84).*

Picture 15 - the Serbian Orthodox Church Patriarchate building
source: ZZSKBGD (City of Belgrade's Institute for the Protection of Cultural Monuments)

In the same period, at a dominant position (*19 Kosančićev venac street*) and partly in the background of the competition location, a huge business building of the Financial Directorate was built; later it housed the Institute for Geophysics, whereas today it is knowns as the building of the *Belgrade University of Arts' Rectorate.* The building has been conceived in the style of academism, with some interwar Art Nouveau elements, and is a representative structure within the area.

Thus the setting of the Kosančićev venac neighbourhood which we know today has been formed, save for the buildings devastated in the Second World War, which, despite the considerable losses, has not altered the

character of this area. After the Second World War, till the beginning of the 21st century, the Kosančićev venac neighbourhood did not undergo any important physical changes.

The *Savska varoš* town

Parallel with the development of the Kosančićev venac neighbourhood around the Town Gate (*Varoš-kapija*), it was outside the Moat, towards the river Sava, along today's Karađorđeva street, that the **Savska varoš** town grew, along with the area within that settlement which is especially important for the competition's theme, namely the area stretching from the Sava River Gate (which was located on the Sava river bank, opposite today's Big Stairs) to today's Brankov most bridge. The area was dubbed **Savska jalija** or **Savski Liman** by the Ottomans.

One of the primary generators of that development was the relocation of the Belgrade Port from the Danube to the river Sava and the Serbian state's taking charge of transport and customs (*đumruk*) affairs, which initiated the construction process necessary for meeting the newly-emerged needs.

15, Karađorđeva street

Very soon after the transformation of the Savske jalije area began, one of the first newly-built structures - **the "Kragujevac" Hotel**, was built in the competition's span area. It was solely the port that dictated the necessity for building a large hotel and a tavern which as well was named *Kragujevac*.

Picture 16 - the "Kragujevac" Hotel, early 20th century

Picture 17 - the "Kragujevac" Hotel building - demolition

Initially, the hotel fully satisfied the needs of merchants for lodging and socializing; however, in time, as the whole neighbourhood grew and as more modern structures of the same type were built, the hotel's purpose was eventually reduced to a venue where passengers and other people waited for the respective departure and arrival of ships. The "Kragujevac" Hotel building had no architectural, technological or any other value. In the Second World War, when Belgrade was bombed by the Allies (1944), the hotel was damaged and was torn down soon after the war.

13, Karađorđeva street

The **Đumrukana (Customs House)** was one of the first structures built upon activation of the Sava river port, for the purpose of international trade activities; it was located at 13 Karađorđeva street and was adjacent to the "Kragujevac" Hotel building. The port's Customs House was constructed in 1834 or 1835, as one of the first buildings in the port zone and a symbol of its significance in terms of trade.

Đumrukana was one of the first buildings in this region which were entirely built of solid materials - stone and brick - and is also regarded as the first public building in Belgrade constructed under the dominant influence of European architecture and Western concepts. Its front façade was decorated with arcades at the ground floor level; the arcades were formed of 11 semi-circular arches reposed on square cross section columns. On the first floor, there were 17 windows, the middle one being highlighted with a balcony and, in some short period in the 1850s, with a triangular gable in the roof.

One cannot tell for certain who designed this edifice - some sources mention Franz Janke, whereas others point to the chief builder of Prince Miloš - Hadži Nikola Živković, who undoubtedly managed the construction of Đumrukana.

The edifice boasted one of the largest halls in Belgrade and thus, as it was a venue suitable for theatre performances, in 1841, during the first reign of Prince Mihailo Obrenović, the first theatre in Belgrade, the Theatre on Đumruk, was opened there. Although it was rather short-lived, from 1841 to 1842, the Theatre on Đumruk left its mark in Serbia's history, having laid the foundations of the modern Serbian theatre.

Although the building at 13 Karađorđeva street boasted no impressive artistic value, its solidity, as well as the lack of edifices in the immediate surroundings that were valuable in terms of either their architecture or setting, at least in the first phase of the area's development, enabled it to, in combination with the adjacent, slightly older "Kragujevac" Hotel building, constitute a prominent part of the view of Belgrade and of the Sava river bank slope until the *Kapetanija* (Port Authority) building was built right in front of it in 1889.

Picture 18 Đumrukana as it looked in 1936

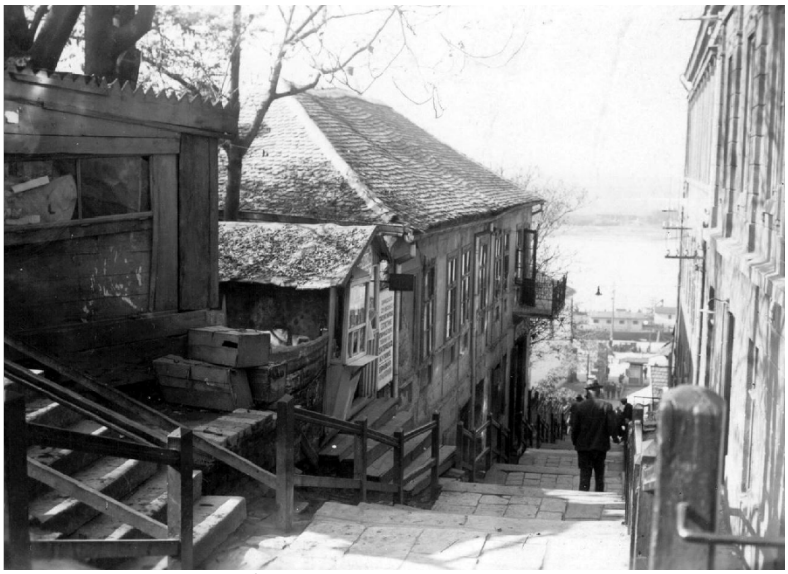
Picture 19 - Demolition of the Đumrukana building

Like the adjacent *Kragujevac* Hotel, Đumrukana was damaged in the 1944 bombing by the Allies and was eventually torn down in 1945 during the clearing of the rubble left after the war.

The Big Stairs/Velike stepenice

When the Sava river port was activated in the 1730s, this became one of the most vivid and busy areas of Belgrade as goods were exported and imported here, at the state border.

The Big Stairs were built in 1862, on the order of Prince Mihailo Obrenović, who financed the construction. Their purpose was to connect downtown Belgrade with the Sava river bank and the Sava river port. The stairs were thus named in 1872, although the Belgrade Fortress already treasured (and still does) a staircase called the Big Staircase, which connects the Fortress's Upper Town with the Sava river bank.



Picture 20 - Big Stairs in the 1930s

Picture 21 - Big Stairs today
www.dizajnplanina.com

As, from the moment when Serbia was granted autonomy, the border on the Sava river bank became the busiest one in the country, which boosted not only trade, but also the European cultural impact, it was in the last 19th and early 20th century numerous commercial, social and cultural facilities developed in the area around Karađorđeva street, which connects the Sava river port and the Railway Station. In time, this part of the city became a trade and financial centre, within which the first bourgeoisie was formed and from where, after an immensely long period under the Ottoman sway, the contact with Europe was reestablished.

Picture 22 - Savski liman and part of the Kosančićev venac neighbourhood in the 1920s

From the renewal of the Serbian state after the end of the Ottoman rule till the creation of the Kingdom of Yugoslavia, in less than a hundred years, the former Belgrade suburbs, namely the Sava mahala and Savski liman, became, owing to their position at the very border crossing between Serbia and Austria, and also due to customs activities and trade, the centre of economic and financial power of the Serbian state. Such economic growth also led to urban development and to the transformation of this area into a new city centre with an authentic atmosphere, which completely transformed the image of the city, while the numerous architecturally valuable structures built in that period are today's cultural monuments.

The significance of Karađorđeva street in its prime was also manifested in the fact that it was the place of residence to numerous high officials, statesmen and consults, a place of lodging for various distinguished guests from abroad, including members of the British royal family, but also through the fact that the price of the square meter of residence in that street was five times higher than that in the downtown Knez Mihailova street - today's most central street in Belgrade.

The geopolitical changes occurring after the First World War, the formation of a new state -the Kingdom of the Serbs, the Croats and the Slovenes, , the capital of which is Belgrade, whereby the river Sava ceased to mark the border, caused a decline of this part of the Sava riverfront. As the establishment of railway traffic and the construction of a railway linewasone ofthegenerators of development, it was in the changed circumstances that the same railway line, as early as after the First World War, became a generator of the area's devastation by preventing the city from "descending to the river".

In the Second World War, the Belgrade river bank zone underwent considerable devastations.

After the Second World War, the interest of the city's urban development was oriented in such a way as to neglect and subsequently devastate a large part of this area.

2.3 The Remote and Immediate Surroundings

2.3.1 The General Characteristics of the Area - the Current Situation

The setting, i.e. the competition span area, has been primarily determined with the Kosančićev venac neighborhood slope and Karađorđeva street, which, together with the adjacent Belgrade Fortress and the Sava port riverfront, constitute the most significant and, throughout history, the most famous "cityscape" of Belgrade. The view of the Belgrade Fortress and the Kosančićev venac neighborhood from the river Sava, as well as the view from the Belgrade Fortress and the Kosančićev venac neighborhood onto the river Sava and onto Novi Beograd on the river's left bank represent a special, unique and exceptional value of this area.

Picture 23 – the Sava river bank slope, the Sava river port and the Belgrade Fortress, 2015.
© www.wordpress.com_mladenkesic

Within the immediate and remote surroundings of the competition span, a series of recently completed interventions has affirmed the connection of this part of the city with the river and has enabled a higher quality and more efficient access to the Sava riverfront - the railway line has been removed, an overpass connecting the Belgrade Fortress with the Sava river promenade has been constructed and, through the reconstruction of a section of Karađorđeva street, a series of mutual connections between that street and the Sava river promenade has been realized.

As a single unit, **the Belgrade Fortress (the Upper Town and the Lower Town) and the Kalemegdan Park (the Great Kalemegdan Park and the Lesser Kalemegdan Park)** form one of the most significant, if not the most significant, landmark of Belgrade, with which Karađorđeva street is connected by means of the *Big Stairs (Velike stepenice street).*
Although being a cultural asset under the highest protection, this is a very active area, which abounds in various facilities and attracts a large number of visitors. The park and the fortress shelter the Military Museum, the "Cvijeta Zuzorić" Art Pavilion, the Institute for the Protection of Cultural Monuments of the City of Belgrade, the Zoo, the Roman Well, a children's amusement park, the Tomb of WWII Heroes, a large number of sports playgrounds and restaurants and the Natural History Museum. The current setting of the **Sava river port**, which is today intended for international passenger transport, and of the **Sava river promenade**, one of the accesses to which from Karađorđeva street is positioned opposite the location covered by the competition, nowadays more affirmative than ever before, has been formed in the past fifteen years. The main facility of the port zone, in the formal sense, namely the international passenger terminal facility, was executed in 2006 on the basis of the award-winning competition design of architects Milan Đurić and Aleksandru Vuja. Although of modest capacities, this terminal has all the facilities required for welcoming and serving the passengers.

Picture 24 - the Sava river port and Kosančićev venac, 2016 *©www.serbia-touroperator.com_wp-conten*

Beton hala is by all means the most attractive stationary area of this part of the Sava river bank, which has the most facilities and attracts the largest number of visitors. Today, this former customs warehouse houses a series of high-quality gastro bars, restaurants, cafés and clubs, which command a beautiful view of the river Sava and Novi Beograd and constitute a specific gastro districts which attracts Belgraders and tourists alike and which, although quite expected at such a location, could also be regarded as a form of tourist attraction. The *Beton hala* roof, which, in 2012, was converted into a parking lot with 400 parking spaces, can be accessed from Bulevar vojvode Putnika street.

It was upon the relocation of the railway line (2018) and the completion of the reconstruction of undeveloped areas (2021) in terms of organization, facilities and setting, that an essential element of the context of this zone - the Sava river promenade - eventually lost the character of a "cargo port" and, in accordance with its potentials in terms of its position and the preferences of the gravitating users, grew into an urban hiking and recreational zone by the river. In 2020, in addition to the reconstruction of the significantly improved pedestrian ties with Karađorđeva street, a **pedestrian overpass**, connecting the Sava river promenade with the Belgrade Fortress, was completed. This overpass, its visually most dominant part being positioned along Beton hala's western wall, was designed by a team of sculptors - Richard Deacon and Mrđan Bajić - in cooperation with architect Branislav Mitrović (a member of the Serbian Academy of Sciences and Arts) and the CIP Transportation Institute.

The new situation certainly entails a more frequent use of this area in future, including the participation of new groups of users; besides, another frequently used facility today is a continual and systematically formed recreational Belgrade cycling track along the Sava river promenade, which connects the Ada Ciganlija island resort on the river Sava and the Marina Dorćol harbour on the Danube.

Picture 25 - Sava river promenade, 2021 *©www.skyscrapercity.com*

The **Kosančićev venac** neighbourhood, which constitutes an immediate setting and background to the competition span's location, represents the oldest compact urban unit in Belgrade. This area, the preserved old street core of which had emerged mostly spontaneously, consists, physically and in terms of the setting, of stylistically heterogeneous buildings dating from various periods, the initial architectural and aesthetic values of which were mainly, however, at a high level. Although not a totally compact unit - an area not unified in terms of the chronology of its origins, typology or style - the Kosančićev venac neighbourhood is the oldest preserved urban tissue which has been continually inhabited by the Serbs.

Picture 26 – Kosančićev venac around 2015. *©Stefan van der SPEK*

To this very day, this area has preserved a special place in the history and cultural memory of the people of Belgrade and it represents one of the city's major symbols, a semantic landmark and a place of sociological identification. Although no longer a venue of active social development, the Kosančićev venac neighbourhood boasts some elements which have been continuously preserved and cherished since the moment when the first institution important for the creation of modern Serbia was established.

Recognized as and proclaimed a cultural monument, the Kosančićev venac neighbourhood succeeded in surviving the periods of general degradation of architectural values in the recent past and, for the most part, managed to preserve its authenticity. Unfortunately, during that long period, the quality of the constructed buildings and developed space constantly declined, the neighbourhood's very character and Bohemian charm preventing it, however, from appearing totally neglected.

It was only in the past decade that the activity on the reevaluation of the Kosančićev venac neighbourhood intensified, up to the point of turning the area into a polygon for contemporary spatial interventions.

Throughout its history, the Kosančićev venac neighbourhood had an "individual" history of its own, which was not always related to other social developments; regardless of the stagnation in urban development and the comparative devastation of the city in the period after the Second World War and till the late 20th century, this area, unlike Karađorđeva street, never lost the image of a "fancy" neighbourhood in the mental map of Belgrade's inhabitants - it remained a desirable neighbourhood for living and also for working, especially in the fields of restaurant management, specific forms of trade and services and various artistic practices.

As one of the Belgrade's oldest neighbourhoods, it commands superb views of the river Sava, of the place where it flows into the Danube and of Novi Beograd as well; it abounds in numerous cafés and restaurants and also in

facilities suitable for the presentation of art, namely art galleries and studios, all of which ranks it into the highest category of the city's tourist offer.

Karađorđeva street, part of which is a constituent part of the competition span (*15, Karađorđeva street)*, spans the area from the foot of the Belgrade Fortress, along the Sava river bank, across the *Savamala* neighbourhood, right to the until recently active Main Railway Station on the Savski trg square. Its very route, which connects the river traffic hubs with the railway ones - both being the key generators of Belgrade's development as an urban centre - implies its significance as a testimony to the urbanization and formation of a modern city.

The current situation of the street's setting, following the decades-long, almost a century-long period of stagnation and devastation, marks a phase of restoration and of the initiation of new development. The very situation of relocation of a railway line (2018), the route of which within the zone ran right along Karađorđeva street, and the termination of its function of a transit cargo artery, as well as the reconstruction and development of the street's traffic profile (2020), represent an essential progress towards the affirmation of the area's potentials.

Except for certain buildings with a high historical, or a not so frequent setting-related value, which date from the period of the formation and initial development of this area, the current structures that have been built on the plots along the southern regulation of the streets are mostly architecturally obscure and ephemeral and imply a temporary, transient character regardless of their purpose. There are very few new structures in the close vicinity, while interventions exerting influence on the setting are not so extensive and are, unfortunately, lacking in the required quality.

Picture 27 - Karađorđeva street in the competition span zone 2021 *©P.Uskoković*

The structures in Karađorđeva street were, besides residence, which had been changed in quality due to the new character of traffic, and as early as in the first decade of the 21st century, also intended for goods storage and trade in reproductive materials and services related thereto, especially in the zone of the immediate setting of the aforesaid location. The formation of the elements of creative and cultural industries in the Savamala neighbourhood since 2010, as well as the increasing interest of tourists in this part of the city, initiated in Karađorđeva street as well the formation of new restaurant and similar facilities, which changed the image of the area considerably, making it much more vivid.

2.3.2 The General Characteristics of the Area - the Planned Situation

The planned interventions within the competition span location have been defined by the Detailed Regulation Plan of the Kosančićev venac neighbourhood (Official Journal of the City of Belgrade no. 37/2007), including the adopted Amendments to the Detailed Regulation Plan of the Kosančićev venac neighbourhood for the section of the block between the following streets: Karađorđeva street, Velike stepenice and Kosančićev venac, in the City Municipality of Stari grad (Official Journal of the City of Belgrade no. 76/21).

What, in relation to the planned situation of the competition span's setting, the Detailed Regulation Plan of the Kosančićev venac neighbourhood defines, at the general level, as goals and expected effects and which forms the basis for further development of this area, concerns the following:

- the protection of the spatial cultural and historical unit of Kosančićev venac through further preservation of tangible and intangible assets and the inclusion of the cultural, historical and architectural heritage in the modern trends of urban life;
- the protection of views from this area and onto this area, as it constitutes the formation of Belgrade's unique cityscape;
- the creation of conditions for the execution of new pedestrian communications and the connection of Karađorđeva street with Kosančićev venac street;
- the creation of conditions for the new values of the setting and for the promotion of living conditions;
- the execution of a public-purpose building - the City Gallery;
- the increase of the values of the unit's setting through the removal of the present structures with no special value and the construction of new buildings and the development of public-purpose areas according to the highest standards or urban planning, architectural and landscape design, which is in harmony with the setting of this cultural and historical unit, its status of a cultural monument, the protection measures and the planned purposes.

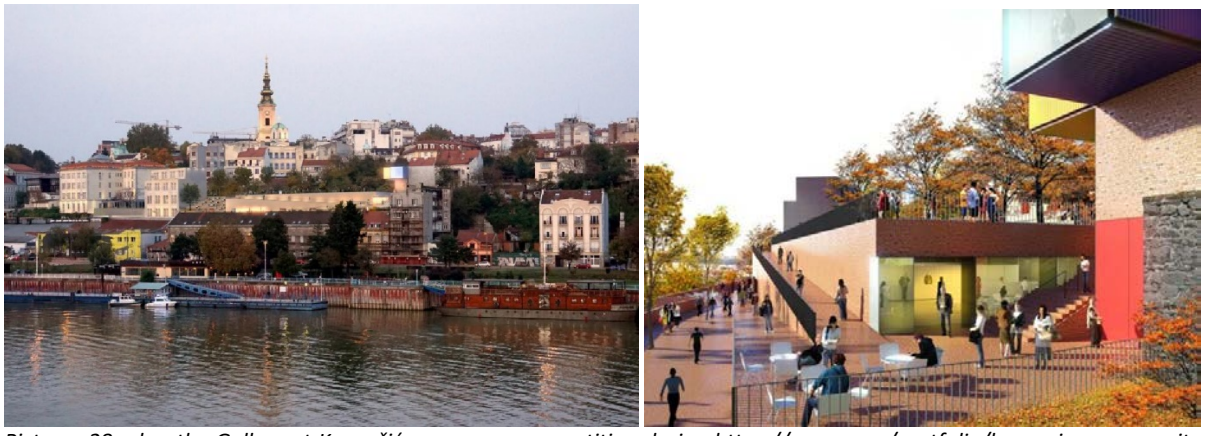
In the terms of the physical structure of the immediate setting, which, together with the competition span location, forms the visual character of the central zone the Kosančićev venac slope, new construction, according to data from the Detailed Regulation Plan, can be expected at the following locations:

- *21 Kosančićev venac street* - The present structure to be removed A new structure, the purpose of which is residence for a family, has been planned and it ought to be harmonized height-wise with the adjacent building, no. 19, whereas the façade looking onto the yard, which is visible from Karađorđeva street, ought to be executed with special care.
- *25 Kosančićev venac street* - The present structure to be removed A new structure, the purpose of which is residence for a family, has been planned and it ought to be harmonized height-wise with the adjacent building, no. 23, whereas the façade looking onto the yard, which is visible from Karađorđeva street, ought to be executed with special care.
- *27 Kosančićev venac street* - The present structure to be removed **The Planned City Gallery**
- 13 Karađorđeva street - an area where Đumrukana (Customs House) was located - according to the planned regulation, part of the area on which Đumrukana was located belongs to the Karađorđeva street's area today. The current structures on this location are to be removed. The torn down Đumrukana structure on the planned regulation of Karađorđeva street is to be reconstructed and a new structure in the background is to be built. The planned cornice level of the planned structure in Đumrukana's background equals the maximum height of the cornice level of the original Đumrukana structure, except in the part where a fly tower is planned, the maximum height of which must not exceed 3.0m above Đumrukana's roof level.
- *15a Karađorđeva street* - The present structure to be removed **The planned little stairs/male stepenice and an inclined elevator** (as part of the connection of Karađorđeva street with Kosančićev venac street), a pedestrian and infrastructural connection with the city gallery and an access to the underground passage (*lagum*).

All the planned interventions must be adapted, through their position and volumetrics, to the topography of the place, which represents an original and permanent value - an inseparable unity of a natural formation and urban construction.

The City Gallery project at Kosančićev venac *(27 Kosančićev venac street, according to the Detailed Regulation Plan of Construction Plot J9-2)* is currently undergoing the phase of elaboration of project documentation, on the basis of the design by architect Branislav Redžić and the ARCVS team of authors, which design won at the Urban Planning and Architectural Competition (2016).

The City Gallery structure was conceived in such a way that, in terms of form, function and setting, it should become an integral segment of the Kosančićev venac slope and neighbourhood. The morphological characteristics of the planned structure are such as to enable pedestrian connections of Kosančićev venac street with the slope area and the new walkways. The positioning of the largest part of the gallery's premises in the underground levels enabled the formation of one of the major features of the design - a viewing terrace, which has been planned as part of the Gallery's exhibition space and which commands uninterrupted views onto the river Sava, Novi Beograd and the confluence of the Sava into the Danube. On the lower levels, the structure's boundaries overlap with the slope's structure and the material used is brick.



Pictures 28 a,b – the Gallery at Kosančićev venac, a competition design https://arcvs.com/portfolio/kosancicev-venac-city-gallery/

As for the structures important for the functioning of the pedestrian tracks and of the appurtenant activities, to be located in the immediate surroundings of the competition span, which has a definite impact on the visual character of the overall setting, the Detailed Regulation Plan of the Kosančićev venac neighbourhood defines the following:

- *15a Karađorđeva street, which forms part of cadastral polot 1950/1 Cadastral Community Stari grad (according to the Detailed Regulation Plan of Construction Plot SP7-2)*, which, from the southern side, adjoins the competition span area - **little stairs/male stepenice and an inclined elevator** connecting Karađorđeva street at an altitude of 77 meters with the plateau in front of the City Gallery at an altitude of 91 meters. The aforesaid contents have been planned as a public surface with landscape architecture and greenery, where the pedestrian communication of the stairs has been dimensioned in accordance with the pedestrian load and the inclined elevator is an outdoor one, with no "changing slope" and with two stops (the starting and the last one). The design of the planned contents ought to provide an uninterrupted view from the altitude of 91.00 meters to the altitude of 77.00 meters (Karađorđeva street), which view must not be hidden even by the selected vegetation.
- *On the location at the middle level between the Kosančićev venac plateau and Karađorđeva street, in the section from the planned City Gallery's plot to the Big Stairs, at the level of 91.00 meters of altitude, which is formed of cadastral plots 1948/2, 1949/7 1949/10 and of parts of cadastral plots 1948/1 and 1950/1, all of Cadastral Community Stari grad (according to the Detailed Regulation Plan of Construction Plot ZPZ),* which, from the eastern side, adjoins the competition span area - a **Pedestrian Communication - a Promenade -** has been planned.

  The planned promenade - a pedestrian communication and public surface with landscape architecture, greenery and adequate street furniture - has a multiple role. The functional pedestrian connection of the middle level of the section of the Kosančićev venac reef with the Big Stairs and the planned little stairs/male stepenice (BP SP7-2) enriches the pedestrian communications, improves the setting, provides the possibility of the opening of new lines of vision and facilitates the mastering of the difference in levels, whereas the public surface of the pedestrian promenade also has a role of an overhaul element for the Kosančićev venac slope. When designing the planned contents, one should also consider the fact that the promenade is a viewing point from which especially valuable views towards the river and Novi Beograd are realized and also that it is necessary to preserve and protect the high vegetation and the more valuable specimens of dendroflora to the maximum extent. The pedestrian communication should be secured with a fence (min. N=1.20m) towards Construction Plot J9-1 (the "Đumrukana" multifunctional cultural structure) and Construction Plot J4-2 (the Faculty of Applied Arts). In accordance with the guidelines for the implementation

of the Detailed Regulation Plan for Construction Plot ZPZ, a project urban planning and architectural competition has been planned.

- on the location which forms part of cadastral plot 1950/1 Cadastral Community Stari grad (according to *the Detailed Regulation Plan of Construction Plot SA-1)* and which adjoins the competiton span area from the northern side, an **Integrated Road and Pedestrian Track** has been planned for the purposes of road access to Construction Plot J9-1 (the "Đumrukana" multifunctional cultural structure) and to Construction Plot J4-2 (the Faculty of Applied Arts). The planned access is at the level of Karađorđeva street, but it is possible to determine another level for the purpose of accessing the underground levels of these plots, provided that the pavement level should be preserved at the minimum distance of 5.0 m from the pavement. The integrated road and pedestrian track is 6.0 meters' wide.
- On the location between the planned Pedestrian Communication - Promenade, the Faculty of Applied Arts's Rectorate plot, the planned City Gallery's plot and Kosančićev venac street, which forms part of cadastral plot 1950/1 Cadastral Community Stari grad (according to *the Detailed Regulation Plan of Construction Plot ZP1-1)*, a **Green Area - Park** has been planned as a green surface with landscape architecture and a representative character, which connects the levels of 98 meters of altitude (Kosančićev venac street) and of 91 meters of altitude (the pedestrian promenade). When designing the planned park, special attention should be dedicated to the connection of this area with the planned City Gallery and the setting up of adequate street furniture can be realized along the edge of the green surface.
- On the location between the plot of the planned little stairs/male stepenice and an inclined elevator, the the planned City Gallery's plot and cadastral plots 1950/3 and 1951/1, both in Cadastral Community Stari grad, which forms part of cadastral plot 1950/1 Cadastral Community Stari grad (according to *the Detailed Regulation Plan of Construction Plot ZP1-2)*, a **Green Area - Park** has been planned as a green surface with landscape architecture When designing the planned park, special attention should be dedicated to the connection of this area with the planned little stairs/male stepenice and the inclined elevator.

In relation to the planned inteventions in the immediate vicinity of the competition span area, the *Detailed Regulation Plan of the Kosančićev venac neighbourhood* (Official Journal of the City of Belgrade no. 37/2007) also includes the revitalization and activation of the present underground passages (*lagums*) and their adaptation into spaces to serve an adequate purpose, whereby the functional and architectural marks of this area would be expanded and completed and the attractiveness of the entire area would increase. In the close vicinity of the competition span zone, the accesses to the *lagums* are located in the background of the plots the structures of which are located at no. 13, no. 17 and no. 19 Karađorđeva street. The floors of the *lagums* are at the level of some 78 meters of altitude.

2.4 Special Characteristics of the Area

2.4.1 Natural Characteristics

The climate in Belgrade is a temperately continental one, with four seasons and approximately 2,096 sunny hours in a year. The average annual precipitation quantity is 669.5mm. The most days with precipitations: in April, June and December.

The area belongs to the Centre topoclimatic zone, which is characterized by an average annual temperature of 12.3 ° C, in the total span of around -20, 0 ° C to around 40.0 ° C in extreme situations. The number of days with temperatures higher than 25 °C is 95 per year.

Belgrade is a windy area exposed to winds from the southeast, northeast, north and northwest. Calm periods are rare and occur mostly during summer. The most common and the strongest southeast wind is košava, which blows throughout the year, with its peak intensity in September and during winter and the average speed ranging from 25 to 45km/h and with storms up to 130km/h, to which, considering the orientation, the area covered by the competition is not directly exposed. The coldest winter winds are the northern and northwestern winds, to which the competition span area is exposed.

2.4.2 Greenery

The undeveloped surfaces of the slope between Kosančićev venac and Karađorđeva streets are mostly steep, unarticulated and neglected, overgrown by tall grass and low vegetation, with occasional tree specimens.

The forms of a one-line tree avenue appear along Kosančićev venac street, the prevailing ones being some decades-old linden trees, which differ in age, dimensions and quality.

During the recently completed reconstruction process, a new tree avenue was planted along the eastern pavement of Karađorđeva street, from the Brankov most bridge to Pariska street. The current green surfaces with occasional high vegetation, situated within the Sava river promenade on the west side of Karađorđeva street, were rearranged and improved during the reconstruction of the promenade.

In the competition span's area itself, there are no significant green surfaces or individual examples of trees the preservation of which is necessary.

2.4.3 Traffic

As it was already mentioned, the immediate surroundings of the competition span area, although characterized by very busy traffic and with a high concentration of various types of traffic, is, as of recently, no longer a city transit strip. The relocation of the Railway Station and the Bus Terminal, as well as the completion of all the elements of a Belgrade ring road, which are important for this route, led to the exclusion of some specific traffic categories, namely the railway traffic, international coach traffic and bus traffic from this area, which improves the area's quality and makes its potentials feasible.

Road and Street Network

The most significant traffic artery for the competition span area is Karađorđeva street, into which the competition location exits through its regulation and from which the only road access has been provided.

Karađorđeva street is a traffic artery with variable regulation width, which also contains tram yards in its profile. The artery's profile falls within the competition span zone, from the Brankov most bridge to Pariska street, and has been determined for a two-way traffic regime, with pavements of variable width from the either side and with tram yards in the middle.

The reconstruction of Karađorđeva street, with the accompanying infrastructure and landscape architecture, from the Brankov most bridge to Pariska street, was completed in 2020. Although within the competition span zone, according to the *Detailed Regulation Plan of the Kosančićev venac neighbourhood* and the adopted amendments to the Detailed Regulation Plan, the profile of Karađorđeva street was planned for expansion, the reconstruction was executed in the previous profile and the surface in front of the competition location was paved in the form of expanded pavement.

Pedestrian Traffic

The competition span's wider area includes busy pedestrian traffic, the intensity of which varies depending on the time of the day, the day in the week and the period of the year.

The pedestrian traffic along Karađorđeva street operates on the pavements and on the Sava river promenade, whereas the capacity of the area intended for pedestrians has been visibly enlarged through the reconstruction of the observed part of Karađorđeva street and the Sava river promenade. On the Kosančićev venac slope, the Big Stairs and the Little Stairs are used as the most important pedestrian connections between the Sava river bank and the city's central zone.

The relative inadequacy in connectivity and the poor state of the pedestrian surfaces appears to be the main problem in the creation of continuity in pedestrian traffic.

Velike stepenice (Big Stairs) street, located in the close vicinity of the competition span zone and, in its present condition, very important for that zone, represents the most significant pedestrian route connecting Kosančićev venac with the Sava river promenade and Pariska street with Karađorđeva street . The Big Stairs also have a specific cultural and historical importance, which, along with pedestrian traffic, generates other types of activities as well, oriented towards tourism and entertainment.

The Little Stairs, which connect Karađorđeva street and Fruškogorska street, are in the immediate vicinity of the Brankov most bridge and do not exert direct influence on the competition span area.

By the adopted *Amendments to the Detailed Regulation Plan of the Kosančićev venac neighbourhood* and as the first neighbour adjoining the southern boundary of the plot covered by this competition, a new pedestrian connection in the form of a staircase and an inclined elevator - funicular has been planned, the execution of which will lead to a much more efficient connection of the newly-planned facilities with Kosančićev venac and with the entire central zone of the city.

Cycling Traffic

The cycling tracks along the Sava river bank, in the close vicinity of the competition location, form part of a developed route of cycling tracks in Belgrade, along the Sava and Danube river banks.

Public City Transport

The public city transportation lines, namely the Public City Transporation's subsystem of trams, serve the competition area's wider zone. The tram transport represents the primary direct communication of the location covered by the competition with various parts of the city.

River Transport

The vicinity of the river Sava and the Sava river port, although not very important for the planned contents, is another accessible resource for the location covered by the competition. During the nautical tourism season,

some 70,000 tourists arrive in Belgrade through the international passenger terminal, which is located just opposite the competition span location.

2.4.4 Infrastructure

This central city area, which is characterized by very busy traffic, is also an intersection of infrastructural networks of various capacities. The supply of water to the Sava river slope area is conducted through a waterworks network route, positioned beneath the pavement of Karađorđeva street.

The Sava river slope area belongs to the central system of the city sewerage network, is of a general type and is not to undergo any planned changes. Through the current overflows, the atmospheric waters are separated and introduced into the river Sava through the current collector in Karađorđeva street. The current ducts of the electrical distribution system have been executed underground. The present traffic arteries have been equipped with public lighting installations. Along Karađorđeva street, there is a Public City Transporation's tram contact network, which has been connected through middle columns, with no ties on the structures.

The planned routes of the network and facilities of infrastructure of interest for the competition area have been shown in Enclosures to the Competition Documentation - Excerpt from the Planned Documentation - a Synchronized Plan in Accordance with the Amendments to the Detailed Regulation Plan of the Kosančićev venac neighbourhood for the Part of the Block between Karađorđeva street, Velike stepenice street and Kosančićev venac street, the City Municipality of Stari grad (Official Journal of the City of Belgrade no. 76/21).

2.4.5 Lines of Vision

Kosančićev venac, along with the Belgrade Fortress, constitutes an essential and the most valuable part of the cityscape, which takes part in the formation of Belgrade's image. With some landmarks dominating the view (the Cathedral and the Patriarchate building), the horizontals of the built structures and its physical connection with the Belgrade Fortress, this neighbourhood forms an authentic and unique line of vision of a unique historical European city.

The views from this area and onto this area, which constitutes the formation of Belgrade's unique cityscape, have always been the object of planned protection.

The Kosančićev venac neighbourhood can be viewed from several directions - from the river Sava, as a segment of the oldest historical part of the city in the overall panorama of Belgrade, from the position of the Sava river promenade at the Belgrade Fortress, from which poin it can be seen very clearly, and also from Novi Beograd, from the bridges on the river Sava and from the Sava river bank.

The competition spana area, as a visual segment of the Kosančićev venac slope, belongs to the zone which forms the core of the visual value.

2.5 The Competition Scope

Picture 29 - Competition Scope - Remote Surroundings *Bing maps*

2.5.1 Current Situation

The competition span area, on the slope of the river Sava's right bank at 15 Karađorđeva street, forms part of cadastral plot 1950/1 Cadastral Community Stari grad.

In its present condition, the spatial configuration and the visual identity of its close surroundings, in the formation of which a significant number of highly valuable and specific buildings of the city's architectural heritage take part, makes the location's potentials immeasurable in their context. As mentioned before, at 15 Karađorđeva street, from the very beginning of the development of the Sava river port in the 19th century, there was hotel named *Kragujevac*, which was damaged in the Allied bombing in 1944 and, soon after the end of the war, was torn down together with the adjacent Đumrukana (Customs House) building.
Since the end of the Second World War, several provisional structures have been built in the planned construction zone. A structure on the regulation of Karađorđeva street has been used as a temporary school facility by the Faculty of Applied Arts since 1960 and it was until very recently that the barracks in the yard on the plot were primarily used for trade in reproductive materials. In 2015, the façade of the Faculty of Applied Arts' building was "with a view of the promotion of modern art and in oder to mitigate the grey effect of Karađorđeva street and render the street more beautiful", was executed in very emphasized colours through the process of artistic work of a postgraduate student, Vuk Ćuk.
All the structures on the plot will be torn down when the plot starts to serve its purpose.

Picture 30 - the Competition Area Viewed from the River
https://www.politika.rs/scc/clanak/468548/Test-za-Kosancicev-venac-na-maketi, photo: D. Mučibabić

The location on which the construction of a new building of the Faculty of Applied Arts is planned, borders, from all the four sides, on the following current and planned public-purpose surfaces:

- the regulation of Karađorđeva street from the west side
- the plot of the planned pedestrian communication of the little stairs and an inclined elevator (according to the Detailed Regulation Plan of Construction Plot SP7-2) from the south side
- the plot of the planned Pedestrian Communication - Promenade at the level of 91.00 meters of altitude (according to the Detailed Regulation Plan of Construction Plot ZPZ) and the planned City Gallery (according to the Detailed Regulation Plan of Construction Plot J9-2) from the east side and
- the plot of the planned Integrated Road and Pedestrian Track (according to the Detailed Regulation Plan of Construction Plot SA-1) and the "Đumrukana" Multifunctional Cultural Structure Complex (according to the Detailed Regulation Plan of Construction Plot J9-1) from the north side.

From the south side of the competition span area, as the first neighbour to the planned pedestrian communication of the stairs and an inclined elevator on cadastral plot 1950/1 Cadastral Community Stari grad, at 17-19 Karađorđeva street, on the Karađorđeva street regulation, there is a Red Cross building - a representative structure consisting of the ground floor, the first floor and a cellar, which was built before 1878 and which is one of the few preserved examples characteristic for the Sava river port setting in the period of its initial development in the 19th century. In the yard of the plot, there is an ancillary building from the same period, from which one enters the largest well-known underground passage (*lagum*) on the Kosančićev venac slope. The aforesaid buildings have a cultural and historical value and are planned for reconstruction/revitalization within their present dimensions and volumes.

In morphological terms, the planned construction zone itself is not characterized by important delevelling - however, the regulation of Karađorđeva street along the present plot is located at the level of some 77 meters of altitude, whereas the rear boundary of the plot is located at the levels from 86.50 meters of altitude and 89.90 meters of altitude. The total surface of the planned construction plot is around 2482.00$m^{2.}$

With the new construction of the Faculty of Applied Arts' building within this plot, the area will become compatible with the planned purposes within the protected unit.

Picture 31 - Competition Scope, 2021 *©P.U*

3. URBAN PLANNING CONDITIONS

3.1 Excerpt from the current planning documentation

Amendment of the Detailed Regulation Plan for Spatial Unit Kosančićev venac for the block part between the following streets: Karađorđeva street, Velike stepenice and Kosančićev venac, in the City Municipality of Stari grad ("Official Journal of the City of Belgrade", no. 76/21)
General regulation plan of the construction area of the local self-government unit seat – City of Belgrade (units I-XIX) ("Official Journal of the City of Belgrade", no. 20/16, 97/16, 69/17 and 97/17)
General regulation plan of the green area system of the City of Belgrade ("Official Journal of the City of Belgrade", no. 110/2019)

LEGEND

AREAS FOR PUBLIC USE

- Areas for public service facilities and complexes
- Green and free surfaces
- Road network
- Areas for infrastructure objects and complexes

AREAS FOR OTHER PURPOSES

- Areas for commercial content
- Residential areas

BASIC CONSTRUCTION LIMITATIONS

- Underground corridors - approximate location

Excerpt from Amendment of the Detailed Regulation Plan for Spatial Unit Kosančićev venac for the block part between the following streets: Karađorđeva street, Velike stepenice and Kosančićev venac, in the City Municipality of Stari grad ("Official Journal of the City of Belgrade", no. 76/21), graphic enclosure 01 "Current purpose of the surfaces"

3.1.1 Arrangement and construction rules for public purpose areas

Areas for facilities and complexes of public services - an institution of higher education - the Faculty of Applied Arts (J4-2)

3.1.1.1 Construction plot and conditions for forming of construction plot

Construction plot J4-2 of approximate area of 2482m² is defined by the Plan.

Construction Plot: J4-2

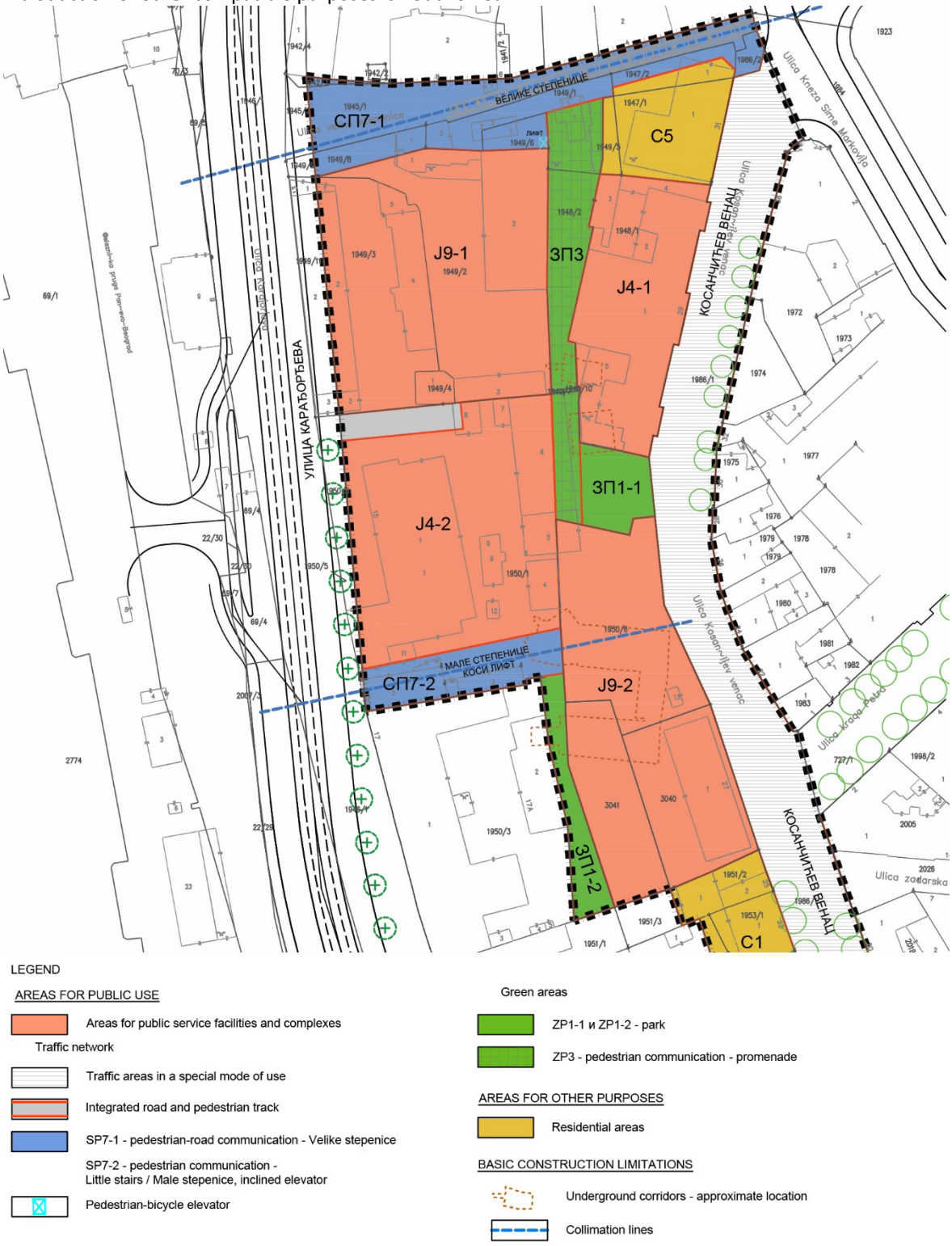
Cadastaral parcel C.M. Stari grad: parts cm 1950/1

Borderline of the above-mentioned construction plot defined by the Plan is not allowed to change.

Excerpt from Amendment of the Detailed Regulation Plan for Spatial Unit Kosančićev venac for the block part between the following streets: Karađorđeva street, Velike stepenice and Kosančićev venac, in the City Municipality of Stari grad ("Official Journal of the City of Belgrade", no. 76/21), graphic enclosure 02 "Construction Plot Plan with Implementation Guidelines"

3.1.1.2 Basic Purpose of Surfaces and Compatible Purposes

Basic purpose: higher education institution - the Faculty of Applied Arts.
Allowed compatible purposes are commercial contents appropriate to basic purpose of the area, that do not endanger environment nor violate basic characteristics of the planned purpose.
Planned proportion of basic and compatible purpose is applied at level of construction plot J4-2 in proportion higher education: commercial contents - is 90% at minimum: 10% at maximum.
Introduction of other compatible purposes is not allowed.



LEGEND

AREAS FOR PUBLIC USE

- Areas for public service facilities and complexes

Traffic network

- Traffic areas in a special mode of use
- Integrated road and pedestrian track
- SP7-1 - pedestrian-road communication - Velike stepenice
- SP7-2 - pedestrian communication - Little stairs / Male stepenice, inclined elevator
- Pedestrian-bicycle elevator

Green areas

- ZP1-1 и ZP1-2 - park
- ZP3 - pedestrian communication - promenade

AREAS FOR OTHER PURPOSES

- Residential areas

BASIC CONSTRUCTION LIMITATIONS

- Underground corridors - approximate location
- Collimation lines

Excerpt from Amendment of the Detailed Regulation Plan for Spatial Unit Kosančićev venac for the block part between the following streets: Karađorđeva street, Velike stepenice and Kosančićev venac, in the City Municipality of Stari grad ("Official Journal of the City of Belgrade", no. 76/21), graphic enclosure 03 "Planned purpose of the surfaces"

3.1.1.3 Number of Structures

Construction of one structure or multiple jagged base structures is planned on the construction plot.

Distribution of the Faculty of Applied Arts contents and compatible contents is allowed in multiple interconnected facilities that make one unique architectural functional complex.

Construction of auxiliary structures on the construction plot is not allowed.

3.1.1.4 Construction of New Structures and the Position of Structures on the Plot

Structures must be placed within the construction zones defined with construction lines as displayed in graphic enclosure no. 3 – "Regulation and Levelling Plan with Analytical and Geodetic Marking Elements" P 1:500. (*competition documentation – competition enclosures – 01 textual and graphic part of the Amendment of the DRP*)

Construction line towards Karađorđeva street is obligatory and it matches the regulation line.

Construction line towards the pedestrian promenade ZP3 and city gallery J9-2 is obligatory and it matches the regulation line.

The use of semi-basement level for its basic purpose is allowed; semi-basement level is not calculated as gross floor area.

Excerpt from Amendment of the Detailed Regulation Plan for Spatial Unit Kosančićev venac for the block part between the following streets: Karađorđeva street, Velike stepenice and Kosančićev venac, in the City Municipality of Stari grad ("Official Journal of the City of Belgrade", no. 76/21), Graphic Enclosure 04 "The Regulation and Levelling Plan with the Analytical and Geodetic Marking Elements"

3.1.1.5 Lot Coverage

The maximum coverage of the construction plot is **75%**.

The maximum underground floors coverage of the construction plot is **90%**.

3.1.1.6 Height of the structure

Observed from the zero level of the terrain - Karađorđeva street pavement:
- maximum cornice height is from **11 m to 14 m**
- maximum ridge height is from **15 m to 18 m.**

Maximum cornice height od 11 m and maximum ridge height od 15 m is planned for facilities and/or parts of facilities with alignment towards Karađorđeva street.

Maximum cornice height od 14 m and maximum ridge height od 18m is planned for facilities and/or parts of facilities towards construction plots J9-2 and ZP3.

3.1.1.7 Ground floor level

Ground floor level is **1.6 m** higher than the highest level of the access road (Karađorđeva street) at maximum.

Access to all facilities must be adapted to persons with reduced mobility.

3.1.1.8 Conditions for undeveloped and green surfaces

At construction plot minimum of **25%** of undeveloped and green areas should be planned, of which **10%** of greenery in direct contact with the soil (without underground facilities and/or parts of underground facilities).
Green ares should be formed by means of planting trees (linden, Tilia sp.), shrubs, perennial shrubbery, seasonal flowers et. as well as laying or sowing lawns.
Present trees should be assessed in prior professional valorization and adapted to the planned solution as much as possible. In undeveloped areas curtains of good quality and representative materials should be placed, as well as basic street furniture (benches, lighting etc.) if necessary.
On the planned structure, form green roof terraces with impermeable insulation layers on which a soil substrate of at least 60 cm depth will be placed; provide controlled drainage of excess water with pipes of smaller profiles, narrower and shallower gutters and channels, as needed; for landscaping apply decorative and floral forms of shrubs, perennial shrubbery, vines, etc.; select species with shallow root system, resistant to adverse environmental conditions and polluted air; it is allowed to plant lower forms of trees (up to 3-4 meters in height), with a shallower root system, on a substrate with a minimum depth of 1.2 meters; trees can also be planted in larger, fixed or mobile greenery pots, with a minimum substrate depth of 1.0 meter placed on a flat roof; in the area of roof terraces, to form curtains of quality and decorative materials, and it is possible to plan smaller water surfaces (fountains, fountains, etc.) in accordance with technical possibilities and limitations.

Mainly autochtonous planting material that is resistant to negative environmental conditions, polluted air, combustion by-products and various microclimatic conditions should be chosen; plant species recognized as invasive or allergenic should be avoided.

3.1.1.9 Solution for Parking

Road access to construction plot J4-2 should be provided from the construction plot of road and pedestrian track (SA-1). Buffer area on the appurtenant plot should be provided, so that the vehicle awaiting access should not impede the traffic flow on Karađorđeva street.
The parking issue on the plot should be resolved by constructing a multi-level underground garage, according to a following norm:

1 parking space for 3 employees; 40% of necessary parking spaces on the appurtenant plot.

Minimum of 5% of total parking spaces should be reserved for disabled persons.
Parking spaces for bicycles and electric vehicles with EV charging stations should be provided.

3.1.1.10 Architectural Design

Architectural expression of the planned structure must be contemporary, appropriate to the ambient and structure purpose.
Contents and area organization should be designed according to needs and programme scope of specific purpose of the structure. When designing the facility of Faculty of Applied Arts, it is mandatory to apply: contemporary architectural shaping and construction technique principles, attractive elements, new structural systems and good quality and contemporary facade materials, as well as urban design elements, in accordance with significance, purpose and character of the structure, and the time when the structure is created.
Quality of construction and architectural shape of the structure should represent the landmark in the area and create recognizable and attractive urban ambient. The structure should be harmonized with the character of the ambient, terrain configuration and values of architectural and urban legacy in terms of dimensions, disposition, type of construction, shaping and materialization.

On the vertical projection of the construction plot part of the **underground corridor** is located, one of the largest and most representative on the slope. Revitalization and activation of existing underground corridors should be planned, which would expand and complete architectural and functional determinants of this unit, and gain more attractiveness. Careful design and harmonization of elements that form volumetric of the object should strive to settle into existing surroundings.

Considering the spatial disposition of the structure and its envisaging from the side of the river and part in formation of the image of the city, when shaping, special attention should be dedicated to the execution of the façade - architectural articulation, materialization and the application of colours.

When designing, special attention to the contact of the structure with the pedestrian promenade ZP3 should be paid.

3.1.1.11 Conditions for Plot Partitioning

Plot partitioning is not allowed.

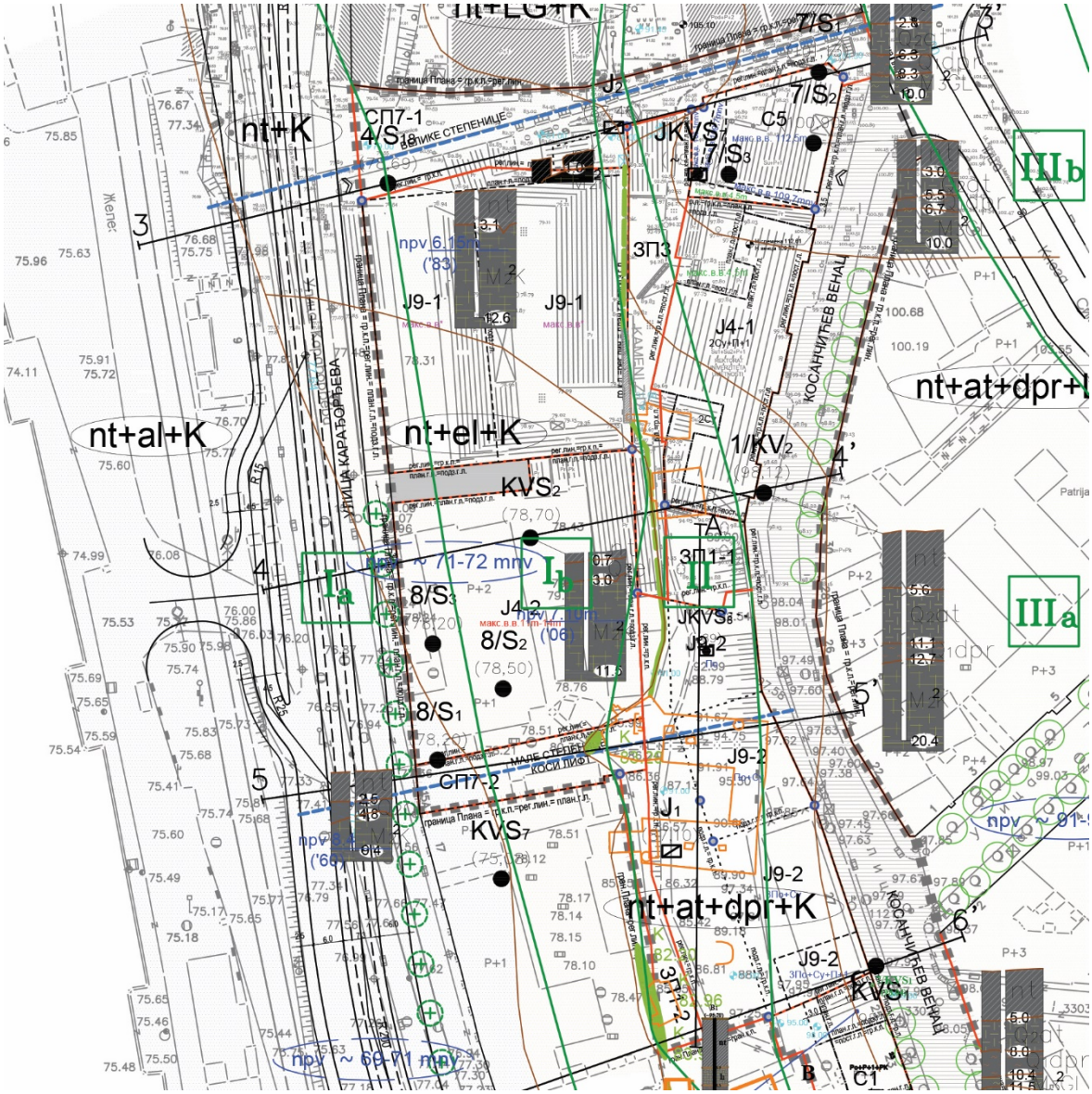
3.2 Minimal Degree of Equipment with Communal Infrastructure

The structure must be connected to the waterworks and sewerage network, the electrical energy and telecommunication network, the heat distribution network or to another source of energy.

Excerpt from Amendment of the Detailed Regulation Plan for Spatial Unit Kosančićev venac for the block part between the following streets: Karađorđeva street, Velike stepenice and Kosančićev venac, in the City Municipality of Stari grad ("Official Journal of the City of Belgrade", no. 76/21), Graphic Enclosure 05 "Synchronized Plan"

3.3 Engineering and Geological Conditions

According to engineering and geological regionalization, the subject area belongs to districts Ia and Ib. Detailed geological research in accordance with the Law on Mining and Geological Research ("Official Gazette of RS", no. 101/15, 95/18 and 40/21) should be conducted for the planned facility.



Excerpt from Amendment of the Detailed Regulation Plan for Spatial Unit Kosančićev venac for the block part between the following streets: Karađorđeva street, Velike stepenice and Kosančićev venac, in the City Municipality of Stari grad ("Official Journal of the City of Belgrade", no. 76/21), Graphic Enclosure 06 "Engineering and Geological Map of the Field"

Depending on the facility statics and constructional characteristics, foundation could be executed in two ways - shallow or deep foundation. For structures with low specified load shallow variant foundation variant is recommended. In that case foundation of the facility is possible with prior change of subsoil with material with suitable physical mechanical properties by backfillng and building a buffer layer. When constructing a structure with specified load higher than usual, deep founding is necessary, using piles that should be supported in limestone or marl. Way of foundation may be chosen only after detailed engineering and geological research and geostatic analysis for each structure separately.

For each newly-planned facility, it is necessary to conduct detailed geological research in accordance with the Law on Mining and Geological Research ("Official Gazette of RS", no. 101/2015, 95/2018 - other law and 40/2021).

In the design phase, the conditions to be adhered to by future investors and contractors should be specified in order to preserve the stability of the facilities and the location as a whole. It is also necessary to design a project for protection of the slope and neighboring facilities.

3.4 Traffic Surfaces

3.4.1 Integrated road and pedestrian track (construction plot **CA-1)**

Integrated road and pedestrian track is planned for access to construction plots J9-1 and J4-2, so road access to the structure of Đumrukana form the plot Velike stepenice would be avoided.
Construction plot of integrated road and pedestrian track (SA-1),of approximate surface of 167.1 m^2 is defined by the plan.
Planned access is in the level with Karađorđeva street, but it is possible to determine different levelling in order to access underground levels of these plots, but only if 5 m from the pavement is in the level with pavement, at minimum.
For pedestrians safety, it is necessary to provide the access with appropriate signalization and a ramp.
Carriageway structure size should be planned according to expected traffic load, traffic structure and geomechanical properties of soil.
Width of integrated road and pedestrian track is 6.0 meters.

3.4.2 Male stepenice/ Little stairs, inclined elevator (construction plot **SP7-2)**

Within the construction plot SP7-2, of approximate surface of 476,9 m^2, the following is planned:

- a staircase and a vertical rail vehicle (an inclined elevator), connecting Karađorđeva street on the elevation 77 mnv and plateau in front of the City Gallery on the elevation 91 mnv,
- pedestrian access to underground levels of the City Gallery facility,
- infrastructural connection between the City Gallery facility and Karađorđeva street (if there technical possibilities exist in Public Communal Cleaning Enterprise Conditions.
- electrical substation TS 10/0.4 Kv,
- access to the underground corridor.

Planned construction plot SP7-2 should be treated as a public area that needs to be adequately arrange arranged on the ground floor, greened and provided with communal equipment and its static stability should be secured. Male stepenice and inclined elevator must be in public service. Construction of the stairway should be dimensioned in accordance with the planned pedestrian live load and geomechanical properties of soil.
Pedestrian communication of Male stepenice should be lightened with functional and decorative public lighting.
Design solution must provide uninterrupted view from elevation 91 mnv to elevation 77 (Karađorđeva street).
Greening of areas around Male stepenice and inclined elevator should be planned. Prior analysis and assessment of existing vegetation is needed. It is necessary to pay attention that the planned vegetation do not obstructs or obscures the view from the higher elevations of Male stepenice in the direction of the Sava bank, the Sava River, as well as in the direction of Novi Beograd.
Inclined elevator should be panned with following elements: the width of the inclined elevator belt is up to 3 meters; the type of inclined elevator is "without a change of inclination", with two stations (initial and final), for external use.

3.5 Construction Energy Efficiency Measures

The Law on Planning and Construction ("Official Gazette of RS", no. 72/09, 81/09, 64/10, 24/11, 121/12, 42/13, 50/13, 98/13, 132/14, 145/14, 83/18, 37/19, 9/20 and 52/21) stipulates that all the newly-planned structures must meet the requirements related to the structures' energy efficiency, i.e. provide the minimum conditions of comfort established by regulations, with the annual energy consumption not exceeding the allowed maximum values per m^2. The confirmation of the fulfillment of these conditions is contained in the Certificate on the Building's Energy Properties (Energy Passport), which is a constituent part of the technical documentation enclosed with the request for the issue of the use permit, according to the Regulations on the Conditions, Content and Method of the Issue of Certificates on the Energy Properties of Buildings („Official Gazette of RS", no. 69/2012 and 44/18 - other law).

In the process of construction of residential buildings and public facilities and in the development and maintenance of undeveloped areas, it is necessary to provide efficient use of energy and a possibility of using renewable energy sources through the following:

- orientation and functional concept of the structure, in order that nature and natural resource, above all the solar energy, the wind energy and the energy of the surrounding greenery should be used,
- the use of new technical and technological solutions,
- the thermal zoning of buildings, i.e. the grouping of the premises of similar functions and similar internal temperatures,
- the selection of the form of buildings to provide a relation between the surface and volume of the shell of the building and the climatic factors and the purpose of buildings that is as strong as possible in terms of energy efficiency,
- the use of natural lighting and passive thermal energy gains in winter and the protection of overheating in summer through adequate shading,
- optimal size of openings in order to reduce energy losses and to provide premises sufficient quantity of light, according to premises purpose,
- protection of parts of structures that are exposed to strong solar radiation in summer, by means of greenery and other measures,
- construction of the fifth facade of structures, as well as green roofs, whenever it is possible,
- the planning of natural ventilation systems (ventilation channels, windows, doors, other construction openings) with a view to saving heat in winter and evading excessive heat in summer,
- the use of renewable energy sources of the location - those of the sun, groundwaters, wind and others, by applying greenhouses, thermal pumps, etc.
- central heating system design to enable both central and local regulation and the measuring of the heating energy consumed,
- planning of street furniture that contributes to protection from the excessive influence of solar radiation and the negative atmospheric influences (wind, precipitations),
- the selection of street furniture and materials for the application of a finishing touch to the undeveloped surfaces in order that they reflect solar radiation (cold materials),
- the use of elements in the exterior and the interior which secure lower temperatures in summer and protection against cold in winter (fountains, green walls, green roofs, water walls, blinds, transennas, structures enabling hot air circulation and air conditioning, etc.),
- the use of geothermal water resources for air heating and technical water function in structures and exterior,
- a proper selection and positioning of vegetation, with a view to mitigation of the negative effects of direct and indirect solar radiation on buildings and the negative effect of wind,
- economical consumption of all the forms of energy, whether they are renewable or not; the use of lighting devices with energy efficiency, the use of building materials from the surroundings, the separation of recyclable waste for the purpose of further processing.

In the design, construction and exploitation of the buildings in Kosančićev venac zone, one should abide by the Regulations on the Energy Efficiency of Buildings („Official Gazette of RS“, no. 61/2011).
It is recommended that, before the construction of buildings and if the research shows that the location has potentials for the use of geothermal waters for supplying the structures with thermal energy, the thermal energy sources be used to the maximum for thermal purposes.

3.6 Conditions for Accessibility of the Area

In further execution of the plan, when it comes to the issue of traffic surfaces, accesses to facilities and other elements of space and structure development and construction, it is necessary to apply the provisions of the Regulations on Technical Standards for Planning, Designing and Construction of Facilities Ensuring Unimpeded Movement and Access for Disabled Persons, Children and Elderly Persons (“Official Gazette of RS“, no. 22/15).

3.7 Conditions for Waste Evacuation

Containers of 1.1 m^3 volume are placed along Karađorđeva street, on the pavement in front of buildings. That technology should be applied for needs of Đumrukana reconstruction and construction of planned Faculty of Applied Arts. Necessary number of trash containers should be calculated applying the normative: 1 container per 800m^2 of the used surface of each structure separately, and then, their location should be determined within the accompanying plot or in dumpster areas or specific rooms for that purpose within the structures.
Direct and unimpeded access for a communal vehicle and workers of the “Gradska čistoća” (City Cleaning) Public Communal Enterprise to location of containers should be provided, whereby the maximum allowed manual pushing from the place for their installation to the utility vehicle of 15 m must be taken into consideration, it is done on a flat surface, without steps and parked vehicles that may interfere with discharge.

Dumpster areas within the structure are constructed as separate, closed rooms, without windows, with electrical lighting, faucet with tap and plumber's union an sink connected to the sewerage network, for easier hygiene maintenance of the room.

For placement of containers on undeveloped areas in the vicinity of the structure they belong to, niches surrounded with greenery or special boxes harmonized with surroundings according to investor / designer idea and solution my be constructed.

For each planned facility individually investor is obligated to, in accordance with legal requirement, address "Gradska čistoća" (City Cleaning) Public Communal Enterprise in order to get more close terms and conditions, and to apply them in construction and to obtain exploitation permit so the same would be covered with operating system of waste collection.

/ documentation basis for the development of the Detailed Regulation Plan is given in the Enclosures - Conditions and opinion of Public Communal Enterprise and other participants in the development of the Plan /

Picture 32– Competition scope, 2021. *©P.U*

4. ON THE FACULTY OF APPLIED ARTS

4.1 The Mission and Vision of the Faculty of Applied Arts

As a constituent part of the University of Arts in Belgrade, the Faculty of Applied Arts, together with the faculties of music, fine arts and dramatic arts respectively, represents the foundation of higher education in the field of art in Serbia. Throughout their decades-long history, all these faculties have built a recognizable profile of their own and have occupied a special place in the entire educational system of Serbia, having formed generations of young people dedicated to art and to a creative approach to life in general.

The Faculty of Applied Arts of the University of Arts in Belgrade is an academic institution of higher education which has been realizing its mission through teaching, art, scholarly, educational and professional work and also through research in the fields of applied arts and design. The Faculty's mission is to spread, improve and promote knowledge and learning, motivate creativity and support one's wish for educating oneself and acquiring knowledge with a view to specific and measurable development, to promote art and to increase the total amount of knowledge in the widest context. With a view to achieving its mission, the Faculty does the following:

- cherishes and constantly improves research in the field of applied arts, design, conservation and restoration, as well as scholarly and research work;
- maintains the high level and flexibility of basic academic, master academic and doctoral academic studies according to international standards, keeping up with the global trends and initiatives and promoting a multidisciplinary approach, taking into account society's needs for certain profiles of staff;
- supports interdisciplinary and applied development and professional projects in cooperation with various national and international institutions and with the economic sector in our country and beyond, with a view to contributing to the general development and improvement of the environment.

As a specialized faculty, the Faculty of Applied Arts will endeavour to, through its research and educational activities, programmes and concept, become recognizable at the regional and international level as an art, professional and research institution of higher education. In order to achieve this vision, the Faculty will be doing the following:

- cherishing creativity and knowledge;
- maintaining and increasing students' motivation for creative work, learning and further education;
- supporting the inquisitive and research spirit of its students, teachers and collaborators;
- cherishing and affirming openness and diversity.

4.2 The History of the Faculty of Applied Arts

1895

The first organized teaching activities in applied arts in Serbia began in 1895, only a month after the foundation of the Serbian School of Drawing and Painting by Kiril Kutlik, when, within the same school, an evening course for craftsmen was established with a view to "giving craftsmen an opportunity to exercise and improve their professional drawing skills, which are indispensable for a craftsman's work and for cherishing good taste." As an artist and pedagogue, Kutlik knew very well what the education of young craftsmen in the field of art meant for the improvement of crafts in Serbia and their promotion to the European level.

1900

After Kutlik's death and by decision of the minister of national economy of 28 March 1900, the position of the School's administrator was entrusted to artist Rista Vukanović and the Ministry retained its obligation to continue supporting the School financially. According to a School's report of early June 1900, 65 students of various vocations were enrolled in the craftsmen's course. Having purchased the School of Drawing and Painting from Kutlik's widow, Rista Vukanović continued with his predecessor's work in the field of the promotion of teaching activities in the field of applied arts and crafts in Belgrade.

1905

As the time elapsed, the changed cultural circumstances at the start of the 20th century proved favourable for the foundation of the first specialized pedagogical institution of its kind in Serbia, which was opened in Belgrade in 1905, under the name of the School for Arts and Crafts, with a view to artistically enriching and developing certain crafts. The aforesaid Rista Vukanović, an already well-known artist, was at the helm of the new School, contributing a lot to the promotion of art education in Serbia.

However, in practice, the teaching activities in this newly-formed school were mostly confined to fine arts, particularly the art of painting and sculpture. The School did not succeed in forming even a graphics workshop and, despite the fact that the distinguished designer and artist Dragutin Inkiostri Medenjak was an honorary teacher there for years, the School did not manage to expand its field of activities to include applied arts as well.

Inkiostri, an exceptional artist in the field of applied arts, persistently endeavoured for years to spread new concepts in this sphere of art. Many of his ideas were too progressive for his time as he strove to promote his patriarchal setting to the European level of understanding of art.

1919

The School for Arts and Crafts existed until 1918 and, after the end of the Great War, resumed its work under the name of the Royal Art School in Belgrade, which, in addition to the former school's premises, also took over its entire inventory, the library and numerous plaster models. In the period from 1919 to 1937, the new school formed painters and sculptors, as well as teachers for secondary schools in central Serbia, but also in Vojvodina, Macedonia, Montenegro and partly for Bosnia and Herzegovina.

1938

The idea of the foundation of a secondary school for applied arts emerged somewhat simultaneously with the establishment of the Academy of Fine Arts in Belgrade (1937) and thus the former was opened as early as in the year to follow, namely in 1938. Those who were most deserving for the establishment of the new school were its teachers-to-be, namely the sculptor Milan Nedeljković, the architect Đorđe Krekić, the painter Ivan Tabaković and the sculptor Mihailo Tomić. Later, they were joined by other teachers, mostly from Belgrade and Zagreb. Having been founded on the eve of the Second World War, this school did not have a chance for long existence and continuous work and the four wartime years was a period in which the school barely made its ends meet.

1948

Only three years after the end of the war, the Secondary School for Applied Arts ceased to exist, or rather, it was promoted to the level of an academy. Its former students successively graduated and moved to the newly-founded Academy of Applied Arts, which began its work in the autumn of 1948. Apart from the former secondary school students, the right to enroll at the Academy, following a passed entrance examination, was provided to students of other secondary schools of art as well, and even to grammar school students, and also to exceptionally gifted people without previous education.

Thus, in the period from 1948 to 1951, the former secondary school students and new students enrolled at the Academy attended the same classes. Some of them later became eminent teachers at the Academy of Applied Arts.

As soon as it was founded, the Academy faced numerous problems and difficulties, which it was not always able to anticipate or to resolve quickly. Housed in the dilapidated building of the former School for Arts and Crafts, which was built as early as in the first half of the previous century, the Academy was unable to meet the requirements of modern teaching in an institution of higher education. The teaching staff was insufficient, recruited mostly among Belgrade artists, who had been affirmed through their works of art or as school teachers. A very important role in the first decades of the Academy's work was played by its then chancellor, Branko Šotra - a distinguished Serbian graphic artist who remained a leading person of the Academy throughout his life and immensely contributed to the Academy's development and affirmation.

In a country which was just recently devastated by the war and which faced numerous hardships daily, the Academy sought its true place amidst the trends of cultural, economic and industrial transformation of society. Its primary task was to educate modern experts and enable them to improve the general art culture of their region, as well as to contribute to the appearance of industrial products, to the modernization of trade and to the visual and spatial development of man's immediate working and living environment.

On the circumstances in which the Academy was active in the first decades of its work, one of its distinguished professors, Pavle Vasić, Ph.D., wrote the following: "It was a very difficult and strenuous journey - connecting art and industry - but not everything depended on the Academy, on its orientation and goals. Other difficulties emerged, especially at the moment when the incompetent and undereducated industrial staff had to be replaced. We may as well say that each expert position in this industry put up some resistance to being conquered, even in the cases when the acceptance of new, professional trained staff would evidently prove beneficial. The emerging resistance was, however, a purely subjective one and thus difficult to deal with. Besides, it was necessary to exert influence on the development of certain awareness, not only within the industry itself or within its management, but also in the wider public. It is understandable that, in time, the Academy's orientation changed and evolved towards some new, altered goals, which set themselves along with the intensive development of our society and its needs."

In the twenty-five years of its fruitful activity, the Academy developed into a recognized Yugoslav institution of higher education, the graduates of which subsequently achieved significant results in the regions they came from, but also in all the then republics and provinces of our country. Thus, the Academy contributed to the development and promotion of applied arts and design in the whole territory of the former Yugoslavia.

As regards its internal organization, it was from the very beginning that the Academy adhered to some essential principles which applied to similar schools worldwide, taking, however, some specific local circumstances and

needs into account. At the beginning of its work, it had eight departments - for interior architecture, for decorative plastic, for decorative painting, for applied graphics, for ceramics, for textile, for stage design and for costume design. The principal applied courses were taught by a group of teachers who had laid the foundation of this school in the first place and directed its professional orientation towards some specific objectives. Those teachers were not only excellent pedagogues, but also exceptional and distinguished artists with high artistic reputation, which guaranteed a serious and thorough approach to the realization of the set goals: architects Đorđe Krekić, Momčilo Belobrk and Aleksandar Sekulić (Department of Interior Architecture), sculptor Radeta Stanković (Department of Decorative Sculpture), painter Ivan Tabaković and Sergije Lebedev, Ph.D. (Department of Ceramics), painters Vasa Pomorišac, Vinko Grdan and Anton Huter (Department of Decorative Painting), painters Mihailo S. Petrov and Matija Zlamalik (Department of Graphics), painter Milenko Šerban (Department of Stage Design), costume designer Milica Babić (Department of Costume Design), Ivan Tabaković and Iva Vrinjanin (Department of Textile). Besides the aforesaid, the same group of the Academy's first teachers also included those holding theoretical and practical courses, namely: Stanislava Kolarić, Ph.D. (History of Art), Pavle Vasić, Ph.D. (History of Costume), Ivan Lučev (Anatomy Drawing), Branko Šotra (Graphics), Jefto Perić (The Nude) and Dragutin Mitrinović (Textile Design). For years, professor Pavle Vasić, Ph.D., taught the Fine Arts Elements course, whereas professor Dragoslav Stojanović Sip, an eminent artist who left a deep mark in the work of this institution, taught the Fundamentals of Visual Design course.

It should be emphasized that contacts with abroad grew in intensity from year to year, so they would have considerably influenced the circumstances in our country, especially when it came to the development of applied arts and their involvement in modern development trends in the West.

The course taken by the Academy from its foundation onwards can be followed through its annual exhibitions, namely those in 1951, 1953, 1955, 1959, 1961, 1963 and 1965 respectively, and also through the exhibitions of graduate works in 1970 and 1972 respectively. It could be said that the Academy's aspirations to meet its role in the industrialization epoch as well as possible increased.

Exhibition catalogues and critical reviews played a certain part in the process of explaining what applied arts are, what they serve for and how they can benefit us. Thus applied arts found their way to the wider social strata, namely the working class, and embarked on the refinement of their taste.

1973

A new phase in the school's development began in 1973, when the Academy was reorganized, changing its name to the Faculty of Applied Arts. Some organizational changes occurred as well, the then departments being replaced by the following ones: I - ARCHITECTURE AND DESIGN, II - CERAMICS AND GLASS, III - STAGE DESIGN, IV - SCULPTURE, V - GRAPHICS, VI - COSTUME DESIGN, VII - PAINTING and VIII -TEXTILE. On that occasion, a more complex and richer programme of teaching was adopted (with 30 classes per week) and teaching was organized in special studios with a more modern approach to certain branches of applied arts.

As early as in the mid-1960s, the process of gradual rejuvenation of the teaching staff began as a new generation of teachers, mainly former Academy graduates, had emerged. These were painters Rajko Nikolić and Živojin Kovačević (Painting), Krsta Andrejević (Painting Techniques) Aleksandar Tomašević (Monumental Painting), Nevenka Petrović and Branislav Subotić (Textile), Dušan Ristić (Stage Costume), Anđelka Slijepčević (Contemporary Fashion Design), Zora Davidović (History of Costume Design), Mila Rajković and Aleksa Čelebonović (History of Art), Božidar Džmerković (Graphics), Bogdan Kršić (Printmaking and Book Design), Miodrag Vujačić Mirski (Painting), Stjepan Fileki (Elements of Calligraphy), architect Dragutin Tavrić (Styles in Interior Architecture), Dragoljub Kažić (Photography) and Bogoljub Teofanović (Industrial Design). They were soon joined by Gradimir Petrović (Painting), Đorđe Rosić (Ceramics), Vojislav Vujisić, Miodrag Živković, Nebojša Mitrić and Nandor Glid (Sculpture), Miloš Ćirić (Communications in Graphics), Borivoj Likić (Posters), Ljubodrag Marinković Penkin (Painting), Ljubodrag Janković Jale (The Nude), Borivoje Rakić (Drawing and Painting), Živorad Kukić (Stage Design), Siniša Vuković (Interior Architecture), Vladimir Todorović (Painting), Branislav Makeš (Graphics), Aleksandar Ajzinberg (Styles in Architecture), etc.

In the years to follow, the Faculty attained its full maturity and employed some new eminent artists, scholars and art experts, namely: Nikola Kuzmanović (Descriptive Geometry), Mirjana Isaković and Branislav Stajević (Ceramics), Aleksandar Pajvančić Aleks (Communications in Graphics and Spatial Graphics), Slobodan Đuričković (Drawing and Painting), Aleksandar Dodig (Calligraphy), Vladimir Rozić, Ph.D., Branko Vujović, Ph.D., and Milanka Todić, Ph.D. (History of Art), Ljiljana Žegarac (Contemporary Fashion Design), Danka Dokić (Drawing and Painting), Miodrag Bajić (Anatomy Drawing), Ratko Lalić (Drawing and Painting), etc.

Prepared by R. Ć.

4.3 Organizational Scheme

4.3.1 Study Programs

Accreditation of the Higher Education Institution and Its Study Programs

On 22 May 2015, the Accreditation and Quality Verification Board issues certificated accrediting the Faculty of Applied Arts according to the higher education institution accreditation standards and also accrediting the undergraduate and master academic studies' respective study programs within the field of Art, area: Applied Arts and Design:

OAS4 - Applied Arts
OAS4 - Design
OAS4 - Conservation and Restoration
MAS1 - Applied Arts
MAS1 - Design
MAS1 - Conservation and Restoration

Accredited Doctoral Studies

On 3 July 2013, the Accreditation Board issued a decision accrediting the Belgrade Faculty of Applied Arts' doctoral studies' program entitled Applied Arts and Design.

On 30 April 2020, the Accreditation Board issued a decision accrediting the Belgrade Faculty of Applied Arts' doctoral studies' program entitled Applied Arts and Design.

The teaching activities at the Faculty of Applied Arts in Belgrade have been organized as 4-year undegraduate (basic) academic studies, 1-year diploma academic studies - master studies and 3-year doctoral academic studies respectively and have been structured through the activity of the following modules:

- Graphic Design
- Interior and Furniture Design
- Industrial Design
- Applied Graphics
- Applied Painting
- Conservation and Restoration
- Applied Sculpture
- Ceramics
- Stage Design
- Costume Design
- Textile Design
- Department of Social Sciences and Humanities

Study Program: Applied Arts

Undergraduate (Basic) Academic Studies at the Faculty of Applied Arts

The study programe of the undergraduate academic studies in Applied Arts belongs to the educational and artistic field of Art, area: Applied Arts and Design.

The academic title acquired upon graduation is the Bachelor of Applied Arts and it is abbreviated as B.A.A.

A more detailed specification of the acquired expert competences and the awarded qualification has been defined in the respective diploma supplements for the nine streams, i.e. specialized fields: Applied Painting, Applied Sculpture, Ceramics, Stage Design, Stage Costume Design, Contemporary Fashion Design, Printmaking and Book Design, Photography and Animation.

A student is deemed to have finished the studies upon earning at least 240 ECTS and upon fulfilling all the obligations stipulated by the study program. The study program does not envisage a final project.

An academic year is divided into two terms, each consisting of 15 working weeks, whereas 1 ECTS totals 30 hours of workload.

The study program structure includes all the three categories of courses in the following respective percentages: art courses 56.90%, theory and art courses 25.79% and social sciences and humanities 17.30%. As the categorization of the courses has been narrowed down as compared to the contents, nature and character of the required subject matter, the category of theory and art courses also includes other courses, such as: Tailoring, Technology of Ceramics 1 and 2, Technology of Textile, etc. As there is no precise category for these courses, they have been included in a kindred one.

The program structure encompasses election modules, general compulsory courses and electives. By choosing a module, a student opts for one of the nine available streams:

- **Applied Painting**
- **Applied Sculpture**
- **Ceramics**
- **Stage Costume Design**
- **Stage Design**
- **Contemporary Fashion Design**
- **Printmaking and Book Design**
- **Photography**
- **Animation**

Although the students opt for a stream as early as when enrolling at the studies, the study program's modular structure and the flexible rules of the studies allow students to opt for another stream or study program during the studies. The transfers from other study programs/streams and the expansions of a study program have been regulated by the unified Studies Regulations.

The general compulsory courses serve to provide theoretical and practical artistic knowledge and skills. The general compulsory courses include an integrated group of pedagogical courses of 18 ECTS in total, so students are enabled to expand their knowledge in this way as well and acquire competences for pedagogical work in the field of art and education.

The elective courses enable students to expand their knowledge according to their personal affinities and provide them with some new experience resulting from work with students attending other study programs or modules. The electives have been defined by the study program's curriculum.

The contents of the main art courses provide students with practical and artistic knowledge and skills, whereas the contents of other courses provide them with artistic, theoretical, theoretical and artistic, professional or methodical knowledge. The students are thereby encouraged to show creativity in their artistic practice and are introduced to the specific technical and technological features of the vocation they have chosen. By mastering various contents, the students of applied arts become acquainted with the historical, theoretical and contemporary framework of this profession at the higher education level.

The basic forms of teaching stipulated by the curriculum are the following: lectures and exercises, as active teaching, and independent practical work of students, which has been defined as "other classes". Teaching activities in art courses are conducted at the Faculty's premises, in studios or in specialized work premises. Lectures can be held ex cathedra or through individual teaching. The lectures are accompanied by exercises and, by working on practical artistic assignments, projects or research topics, the students master the stipulated program contents.

The lectures and exercises within the art courses, aimed at making students develop practical skills in art, have been based on continuous, personal contact between a student and their teacher/collaborator and represent the most important part of the studies, which includes active teaching and the obligatory independent practical work on the realization and presentation of assignments/projects in the Faculty's studios, workshops and laboratories, but also some completely independent work of students outside the Faculty.

The assignments of the students related to the exercises may include work on practical art assignments or projects (execution of an artistic assignment in specific materials and technique, digital execution in 3D/2D software, etc.), presentations, seminar papers, graphic design works, essays, term projects, etc., in line with the course requirements, each student activity being monitored, directed and evaluated during the teaching process and the success achieved upon the execution of the task being assessed. The number of credits earned in the pre-examination period and at the examination itself determines the final mark expressing a student's success in a course.

The studies of applied arts, as an academic and intellectual activity, are manifested through the creation of artefacts, mostly intended for cultural consumption. Therefore, the studies of applied arts represent a professional response to the creative potentials of individuals. The acquired competences and the creative and practical skills of artists in the field of applied arts are becoming increasingly more indispensable today, as the world we live in is becoming increasingly more complex and sophisticated and, as such, it requires more complex solutions and results.

The program has been formulated on the basis of the years-long tradition of art education at the Faculty of Applied Arts and on the basis of the contemporary theoretical and practical achievements in this field. The program's purpose is the formation of a modern, creative, artistically and technically educated, responsible and professionally specialized person, who is competent and qualified for creative and artistic work in the field of applied arts.

By successfully completing this study program, a student acquires the following academic title: a bachelor of applied arts, which title enables them to, in accordance with the profile of their choice, earn their own living or

pursue further education or professional training by applying the acquired knowledge and skills and their creative abilities.

Study Program: Design

The study program of the undergraduate academic studies in Design belongs to the educational and artistic field of Art, area: Applied Arts and Design.

The objective of this study program is to provide students with the relevant knowledge, develop the apt personal characteristics, master creative skills and thus prepare themselves for performing the vocation of their choice, for further education and for personal and professional development, as well as for pedagogical activities in primary and secondary education.

The academic title acquired upon graduation is the Bachelor of Design and it is abbreviated as B.Des. A more detailed specification of the acquired expert competences and the awarded qualification has been defined in the respective diploma supplements for the four streams, i.e. specialized fields:

- **Graphic Design**
- **Industrial Design**
- **Interior and Furniture Design**
- **Textile Design**

A student is deemed to have finished the studies upon earning at least 240 ECTS and upon fulfilling all the obligations stipulated by the study program. The study program does not envisage a final project.

An academic year is divided into two terms, each consisting of 15 working weeks, whereas 1 ECTS totals 30 hours of workload.

The program's structure includes compulsory and elective courses, which have been classified into modules, general compulsory courses and electives.

Each module is represented with 170 ECTS in total, in each of the four year of studies, and by choosing them a student opts for one of the four available streams. Within each module, the principal art courses characteristic of that stream, i.e. specialized field of art, have been defined. The modular structure and the flexible rules of the studies allow students to opt for another stream or study program during the studies or to expand their program of studies by choosing an additional module. The transfers from other study programs/streams and the expansions of a study program have been regulated by the unified Studies Regulations.

The general compulsory courses, represented with 58 ECTS, serve to provide theoretical and practical artistic knowledge and skills. The general compulsory courses include an integrated group of three pedagogical courses of 18 ECTS in total, so students are enabled to expand their knowledge in this way as well and acquire competences for pedagogical work in the field of art and education.

The elective courses, represented with 12 ECTS, have been positioned as three electives at the 3rd and 4th year of studies and enable students to expand their knowledge according to their personal affinities, providing them with some new experience resulting from work with students attending other study program or modules. The electives have been defined by the study programe's curriculum.

Each course spans two semesters and has a defined structure described in its specification, which includes: a stipulated number of ECTS credits, prerequisites for enrollment, goal, outcome, theoretical and practical contents, reading list, a weekly number of active tuition classes and other classes of compulsory practical work, methods of instruction and methods of continual assessment of knowledge. A detailed description of the credit award and final assessment process has been defined in the Studies Regulations.

The study program enrollment prerequisites are the following: graduation from a four-year secondary school or from a three-year secondary school with the differential examination passed, as well as a passed test of affinities and skills accompanied by appropriate ranking on the entrance list. At the very examination itself, the candidates opt for one of the four available streams - modules, on the basis of which they decide which examination to take.

Design is a creative activity aimed at attaining various qualities of objects, processes, services and their systems. As the central factor of innovative humanization of technology and as an added value to products and facilities, systems or services, design occupies an important place in many processes of development in society and represents a special value in current cultural and economic exchange.

The program has been formulated on the basis of the years-long tradition of art education at the Faculty of Applied Arts and on the basis of the contemporary theoretical and practical achievements in the field of design. The programs' purpose is the formation of a modern, creative, artistically and technically educated, responsible and professionally specialized person - designer, who is competent and qualified for creative and artistic work in the field of design. By successfully completing this study program, a student acquires the following academic

title: a bachelor of design, which title enables them to, in accordance with the profile of their choice, earn their own living or pursue further education or professional training by applying the acquired knowledge and skills and their creative abilities.

Study Program: Conservation and Restoration

The Conservation and Restoration study program of the undergraduate academic studies belongs to the educational and artistic field of Art, area: Applied Arts and Design, and contains all the elements established by the law.

This study program is aimed at providing students with creative skills and preparing them for the profession of their own choice and also at enabling them to acquire the knowledge which is necessary for the activity in the field of protection of cultural heritage. Other goals of this study program include further education and professional development, as well as capacitating students for pedagogical work in primary and secondary education.

The academic and scholarly title acquired upon finishing the studies is the Bachelor of Conservation and Restoration, which is abbreviated as BA in Conservation and Restoration. A more detailed specification of the acquired expert competences and the awarded qualifications have been defined in the diploma supplements for one of the two available streams:

- **Conservation and Restoration of Paintings and Works of Art on Paper**
- **Conservation and Restoration of Sculptures and Archaeological Artefacts**

A student is deemed to have finished the studies upon earning at least 240 ECTS and upon fulfilling all the obligations stipulated by the study program. The study program does not envisage a final project.

An academic year is divided into two terms, each consisting of 15 working weeks, whereas 1 ECTS totals 30 hours of workload.

The program structure consists of modules, which encompass general compulsory courses and electives. Within each module, the principal art courses characteristic of that stream have been defined. The modular structure and the flexible rules of the studies allow students to opt for another stream or study program. The transfers from other study programs/streams and the expansions of a study program have been regulated by the Faculty's unified Studies Regulations.

The general compulsory courses include an integrated group of three pedagogical courses of 18 ECTS in total, so students are enabled to expand their knowledge in this way as well and acquire competences for pedagogical work in the field of art and education.

The elective courses, represented with 14 ECTS, have been positioned as electives at the 3rd and 4th year of studies and enable students to expand their knowledge according to their personal affinities, providing them with some new experience resulting from work with students attending other study programs or modules. The electives have been defined by the study programs curriculum.

Each course spans two semesters and has a defined structure described in its specification, which includes: a stipulated number of ECTS credits, prerequisites for enrollment, goal, outcome, theoretical and practical contents, reading list, a weekly number of active tuition classes and other classes of compulsory practical work, methods of instruction and methods of continual assessment of knowledge. A detailed description of the credit award and final assessment process has been defined in the Studies Regulations.

The study program enrollment prerequisites are the following: graduation from a four-year secondary school or from a three-year secondary school with the differential examination passed, as well as a passed test of affinities and skills accompanied by appropriate ranking on the entrance list. At the very examination itself, the candidates opt for one of the two available streams - modules, on the basis of which they decide which examination to take.

The Conservation and Restoration study program educates future conservators-restorers - profiled experts who, after graduation, have the knowledge, skills and understanding required for acting with a view to the protection of cultural heritage.

Modern conservation and restoration has become a symbiosis of art and science, expanding the field of its activity to all the types of cultural assets: architectural and monumental heritage, the natural environment, archaeological sites, museum artefacts, archives and library materials, film archives and intangible heritage. The increasing involvement of science in the conservation practice results from the need for applying precise methods for the detection and elimination of causes of the deterioration of works of art and for finding reliable methods for repairing them. Therefore, it is necessary to insist that experts in conservation and restoration should acquire a wide interdisciplinary vocational education in order that harmony between art and science be maintained within the profession.

The purpose of this study program is the acquisition of the required competences and professional qualifications for the performance of conservation and restoration activities, i.e. for being engaged in the protection of cultural heritage. By successfully completing this study program, a student acquires the following academic title: a

bachelor of conservation and restoration, which title enables them to, in accordance with the profile of their choice, earn their own living or pursue further education or professional training by applying the acquired knowledge and skills and their creative abilities.

4.3.2 Number of students and teachers

Students

The accreditation stipulates the following enrollments:

OAS4 - Applied Arts - 82 students
OAS4 - Design - 49 students
OAS4 - Conservation and Restoration - 14 students

MAS1 - Applied Arts - 82 students
MAS1 - Design - 49 students
MAS1 - Conservation and Restoration - 14 students
DAS1 - Applied Arts and Design - 30 students

In the academic year 2021/22
The maximum number of students in accordance with the accreditation - 818 students

Teachers and staff

In the academic year 2021/2022, at the Faculty of Applied Arts:
teachers and collaborators - 137
The planned total number of employees is 150

Picture 33 - Photo Archives of the Faculty of Applied Arts

4.3.3 Organization - the Faculty Offices

The Library

The Library of the Faculty of Applied Arts is an ancillary teaching organizational unit which collects, preserves and lends the library materials studied at the Faculty. Its funds cover all the teaching areas and, along with professional periodicals, it also treasures many reference publications of the general civilization and cultural character. Thus the Library represents an information base for education and research in the applied arts in general. It is a deposit library for publications in all the media which are issued by the Faculty and is also in charge of all the activities stipulated by the Law on Library Activities. Upon the formation of an electronic catalogue, the Library joined Serbia's Virtual Library program - COBISS thus becoming an integral part of the library and information system of universities and libraties in Serbia. The Library originated from the book fund of the former School of Applied Arts, which had 420 books back in 1948, whereas now it boasts some 22,000 units, more than 9,000 of which are monographic publications, whereas the remaining items are periodicals. A special asset of the Library is the numerous exhibition catalogues and, ever since studies for a magister's (master's) degree were introduced in 1974, the Library has been treasuring all the master theses defended at the Faculty, doctoral dissertations in the field of applied arts and a considerable number of slides and other document. The Library users are primarily Faculty students and teachers, but also the students of other faculties and schools from all over the country, cultural officials, artists, scholars, experts and those engaged in the art of theatre, cinema or television.

Administrative Office

The Faculty's Administrative Office is in charge of the following:

- legal and general affairs

The legal and general affairs include tasks related to the drawing up of the Faculty's legal documents and to the application of the law, the Faculty's Statute and other general acts of the University and the Faculty in order that the latter should act according to the law, staff-related issues, issues related to the work of professional authorities, administrative authorities and management authorities, record keeping and office work, assignments related to the Faculty's cooperation with international associations, organizations, foreign and national universities and faculties, scholarly and research organizations and institutions, as well as tasks related to the Faculty's promotion and positioning within the academic, artistic, scientific, research and general setting.

- student and teaching affairs

The student affairs include tasks related to enrollment and the fulfillment of attendance requirements, to lectures, examinations and to student issues at all the study levels.

- financial and accounting issues

The financial and accounting issues include tasks related to the regular and proper keeping of business books and information necessary for the administration of the Faculty's financial and property issues. The tasks include the preparation of financial plans and of reports on the implementation of such plans, the drawing up of periodical accounts and final statements, the calculation of salaries and other earnings and other assignments as well.

- technical service issues

The technical tasks include those related to building maintenance, which are aimed at securing proper technical functioning and hygiene in the Faculty's premises and in the yard, as well as the maintenance and improvement of the fire protection system, the safety and health at work system and the PTT network.

4.3.4 Current Situation - Description of the Faculty of Applied Arts' Current Buildings and Premises

The teaching activities at the Faculty take place at four locations:

Location 1
At 4 Kralja Petra street
Location 2
At 29 Kosančićev venac street, in the University of Arts' Rectorate building
Location 3
At 15 Karađorđeva street
Location 4
At 2 Slobodanke Danke Savić street

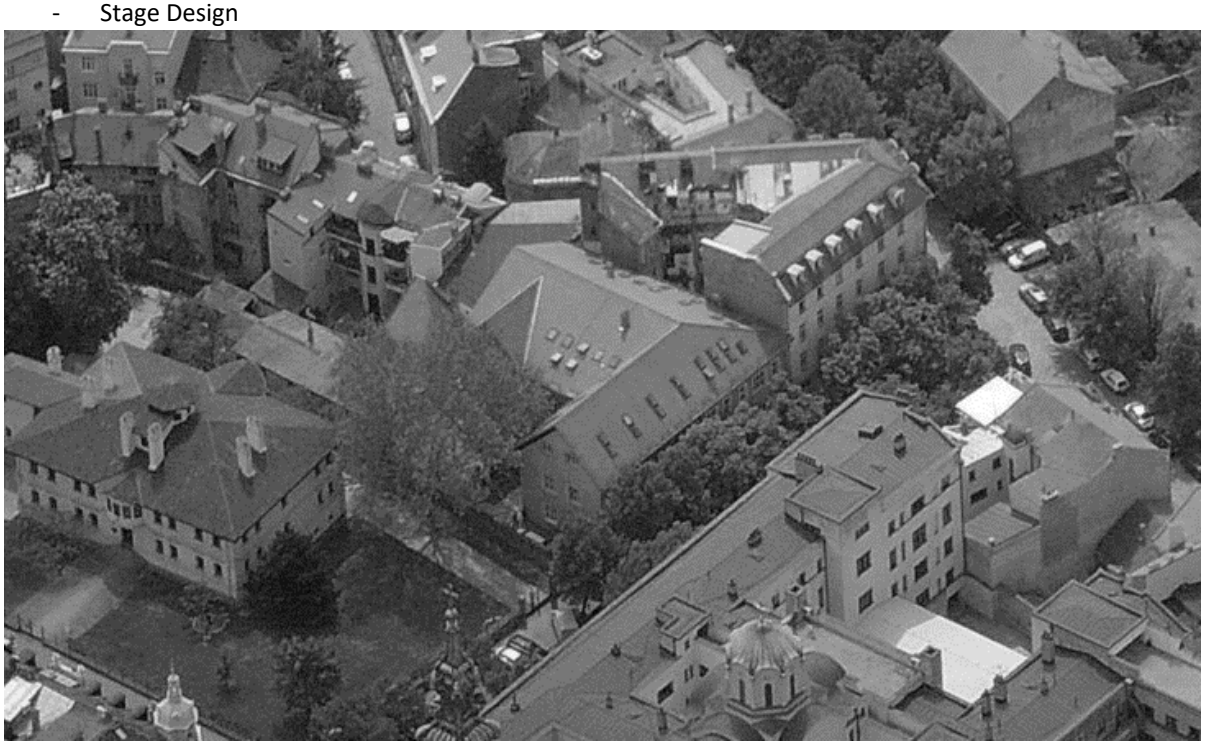
Note: The presentation of the current premises of the Faculty of Applied Arts has been enclosed with the competition documentation. **The competition covers only the construction of new premises at 15 Karađorđeva street, namely at Location 3.**

Location 1 current situation
The following buildings are located at 4 Kralja Petra street:

- The Faculty of Applied Arts' Dean's Office building
- The Secretariat and administrative offices

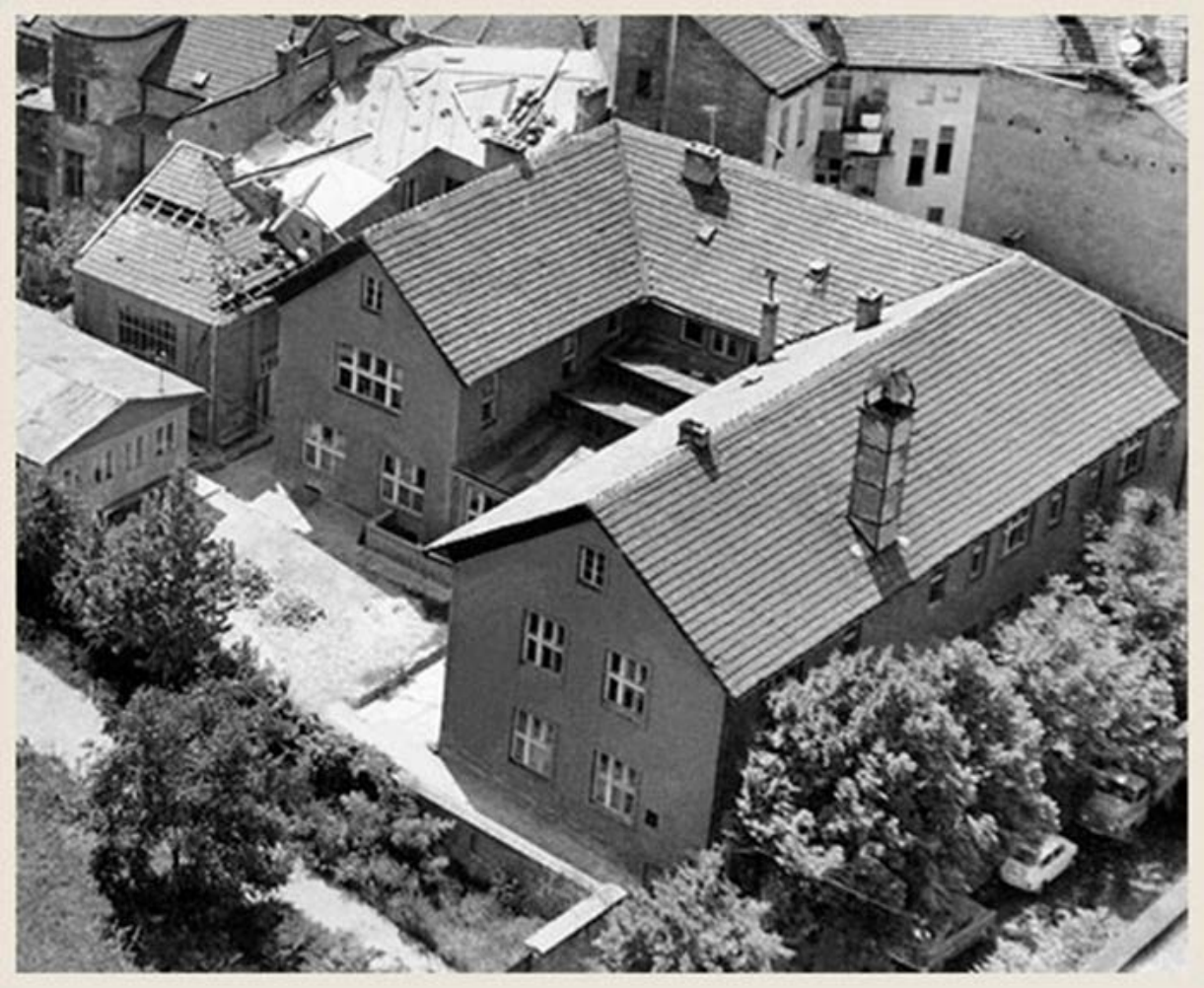
Departments:

- Applied Painting
- Conservation and Restoration
- Ceramics
- Stage Design



Picture 34 *Location 1* *4 Kralja Petra street*

Around 1836, as part of the Princess Ljubica's Residence complex, an ancillary building was constructed, which was subsequently to house the Art School. The building belonged to the former Town Gate (*Varoš kapija*) area, which, at that time, was the center of the political and social life in the Principality of Serbia. The building was a timber frame structure, which was typical of the early 19th century architecture in Belgrade.
Throughout history, the building changed its purpose many times. Prince Mihailo Obrenović (Princess Ljubica's son) resided there until 1842. The building subsequently housed the offices of the Ministry of Internal Affairs, Education and Justice, then the First Belgrade Grammar School and finally the School of Arts and Crafts, which eventually became the Academy of Fine Arts. Today it is the building of the Faculty of Applied Arts.
The present building is a cultural asset and is of wider interest to the Protection Office; it has been planned for preservation and further improvement. The building's present dimensions and volume, as well as the number of floors (ground floor + first floor + loft) will be preserved.
The building is currently undergoing adaptations within the present dimensions and volume of its roof, with a view to improvement of the conditions for use.



Picture 35 *Cultural monument: the Art School building at 4 Kralja Petra street*
source: ZZSKBGD
(City of Belgrade's Institute for the Protection of Cultural Monuments)

The current gross construction surface of all the structures within the Location 1 complex is **approximately 2240 m².*** (*information from the Detailed Regulation Plan).

Structure Status:
The location is covered by the Detailed Regulation Plan for the Kosančićev venac neighbourhood (Official Journal of the City of Belgrade no. 37/2007). According to the planning documentation, the present purpose of the structure - the Faculty of Applied Arts' premises - is to be preserved.

The Faculty of Applied Arts' structure at 4 Kralja Petra street is to retain its present volume, with no possible further additional construction or superstructures. The Faculty of Applied Arts' structure at 12 Zadarska street is also to be preserved, but it is possible to construct an attic or a loft along the structure's horizontal line up to the level of the roof of the adjacent building at 10 Zadarska street, with the present cornice retained.

The plan defines a construction plot of the public building land (O2) for the Faculty's purposes, within the boundaries of the Faculty's present yard, of some 1,500 m2 in surface. The plot originated from a division of the cadastral plot in 1998. The plot's floor area ratio is S = 46% and its lot coverage is I = 1.2. The ground-floor structure in the yard will be removed from the plot.

Location 2

The following is located at 29 Kosančićev venac street, namely in the University of Arts' Rectorate building:

- the Library of the Faculty of Applied Arts
- Department: Applied Graphics

Picture 36 *Location 2* *29 Kosančićev venac street*

The Financial Directorate building was build on the eve of 1930. It later housed the Institute for Geophysics and today it is the building of the University of Arts' Rectorate. The building has been conceived in the style of academism, with some interwar Art Nouveau elements, and is a representative structure within the area.

The present building is a cultural asset and is of wider interest to the Protection Office; it has been planned for preservation and further improvement.

Structure Status:

In accordance with the Amendments to the Detailed Regulation Plan for the Kosančićev venac neighbourhood, for the section of the block between the following streets: Karađorđeva, Velike stepenice and Kosančićev venac streets, the City Municipality of Stari grad (Official Journal of the City of Belgrade, no. 76/21), the current horizontal and vertical dimensions of the building is to be preserved, except in the part of the terrace towards the pedestrian promenade, in the north-west part of the building, where additional construction is allowed. In the context of securing functional access to the building from 91.00 meters of altitude, a structure with a flat roof in the function of a terrace is to be added, according to the construction lines (which constitute the construction zone), with a floor area of max. 250 m2 of the gross construction surface.

The construction zone is shown on Graphic Enclosure no. 3 – "The Regulation and Levelling Plan with the Analytical and Geodetic Marking Elements" P 1:500.

In addition to the main access to the building from Kosančićev venac street, a pedestrian access from the planned public surface, at the level of 91.00 meters of altitude, is enabled. It is permitted that the additionally constructed part of the building, within the contact zone towards the public area of the pedestrian promenade at the level of 91.00 meters of altitude, should serve for commercial purposes.

The planned purpose of the area in which the structure to be added to the building is located, within the contact zone towards the public area of the pedestrian promenade at the level of 91.00 meters of altitude, is in the function of the main purpose of the University of Arts (promotional activities of the artistic work of the University of Arts' students and teachers – gallery and exhibition premises and concert venue and club premises) and commercial facilities in the function of the basic purpose is allowed as well. In the construction of the additional structure, the historical and visual value of the Rectorate building should be observed. In terms of its architecture, structure and function, the planned facility should reflect the period in which it was built and

should be executed in such a way as to form a harmonious unit together with the Rectorate building. Considering the spatial disposition of the planned structure and the view commanded onto it from the river, one should pay special attention to the design of its façade – to the architectural articulation, materialization and the execution of colours.

Location 3

The following departments are located at 15 Karađorđeva street:

- Applied Graphics
- Applied Painting

Picture 37 *Location 3* *15, Karađorđeva street*

The Faculty of Applied Arts' building was built as a provisional structure at the site of the former "Kragujevac" Hotel building.

Structure status - all the structures currently located on this plot are intended for demolition

Picture 38 - 15 Karađorđeva street:, in 2021 *©P.U*

Picture 39 - 15 Karađorđeva street:, in 2021 *©P.U*

Location no. 3 is covered by the architectural and urban planning competition.

Location 4

The following departments are located at 2 Slobodanke Danke Savić street:

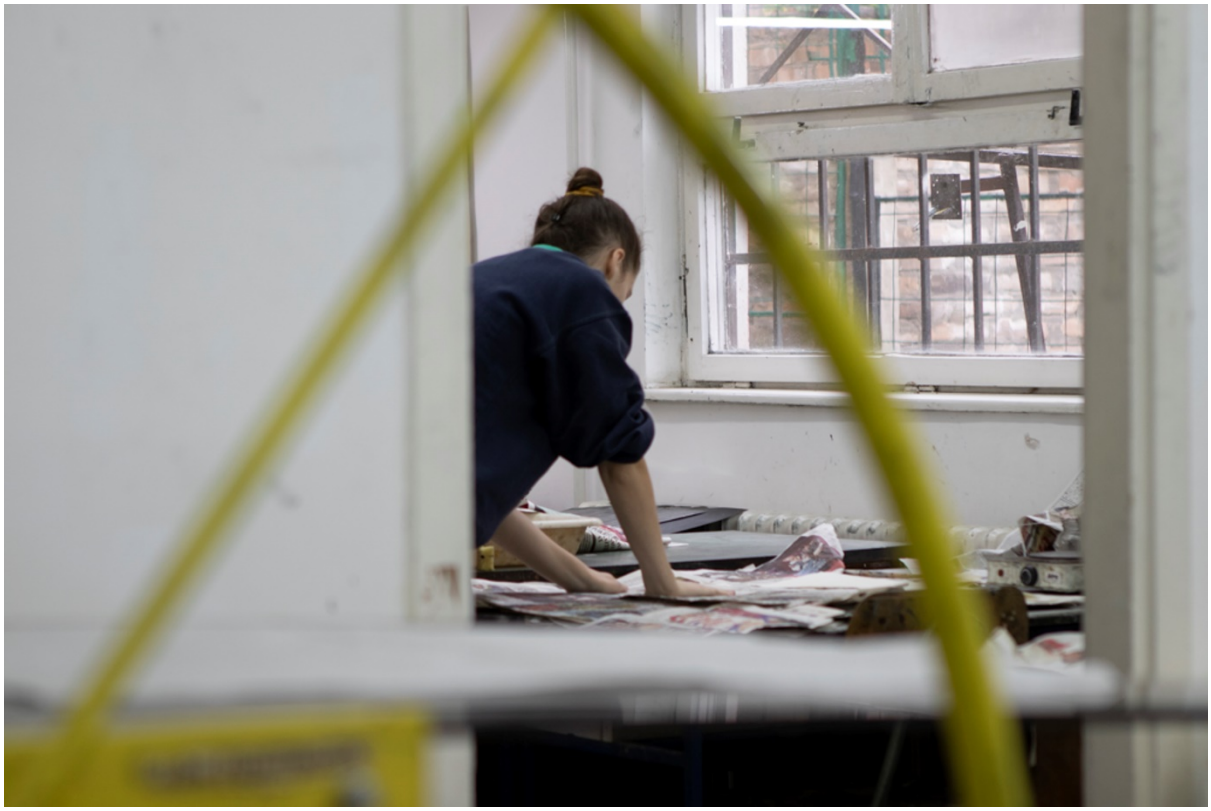
- Interior and Furniture Design
- Industrial Design
- Applied Sculpture
- Costume Design
- Textile Design

Picture 40 *Location 4* *29 Slobodanke Danke Savić street*

Structure Status:

- the current structure, situated along Slobodanke Danke Savić street, retains its current number of floors; the number of floors established in the field is: ground floor + three floors + loft, so, with this plan, it is defined as the number of floors to be retained.
- the current structure, situated along Slobodanke Danke Savić street - the number of floors: ground floor (and ground floor + first floor in one section) can undergo additional construction up to the following number of floors: ground floor + first floor
- the current structure - the number of floors: ground floor + first floor can undergo additional construction up to the following number of floors: ground floor + two floors

Function: the building's current purpose is to be retained



Picture 41 - the Faculty of Applied Arts' Photo Archives

5. PROJECT PLAN

A tabular review of the areas intended for the Faculty's programme and functional units

A DEPARTMENT OF APPLIED PAINTING
B DEPARTMENT OF APPLIED SCULPTURE
C DEPARTMENT OF APPLIED GRAPHICS
D SHARED PREMISES
E TECHNICAL FACILITIES
F COMMUNICATIONS
G GARAGE AND AUXILIARY PREMISES

The parts of the programme and the functional units within the new building of the Faculty of Applied Arts in Belgrade are given in the following table:

(A) DEPARTMENT OD APPLIED PAINTING	
A.1.1-A.1.2	Workspace - of painting class for drawing and painting courses (2x100m^2)
A.1.3-A.1.4	Workspace - of painting class for applied painting courses (2x150m^2)
A.1.5	Workspace - of painting class for master studies (100m^2)
A.1.6-A.1.7	Workspace - for courses of graphic arts in applied painting, conservation and sculpting departments (2x100m^2)
A.1.8	Etching (15m^2)
A.1.9	Workspace - hall for drawing anatomy and nude (100m^2+20m^2)
A.1.10	Painting workshop for seniors and master's students (100m^2+20m^2)
A.1.11	Painting workshop for needs of applied painting basics and wall painting and conservation and restoration basics (100m^2+20m^2)
A.1.12	Painting workshop for glass and stained glass fusion (50m^2)
A.1.13-A.1.14	Studio workshop for needs of painting techniques courses (2x(100m^2+20m^2+10m^2))
A.2.1	Office for needs of drawing and painting courses (30m^2)
A.2.2	Office for needs of lecturer of applied painting for bachelor and master studies (30m^2)
A.2.3-A.2.4	Office for the course of anatomy drawing and nude (2x30m^2)
A.2.5	Office for painting techniques lecturers (30m^2)
(B) DEPARTMENT OF APPLIED SCULPTURE	
B.1.1	Sculpting class 1 (100m^2+30m^2)
B.1.2	Sculpting class 2 (100m^2+40m^2)
B.1.3	Sculpting class 3 (100m^2+30m^2)
B.1.4	Sculpting class 4 (100m^2+30m^2)
B.1.5	Sculpting class 5 (100m^2+30m^2)
B.1.6	Class for sculpting basics (100m^2+40m^2)
B.1.7	Classroom - drawing studio (100m^2)
B.1.8	Classroom - painting studio (100m^2)
B.1.9	Auxiliary room for drawing and painting needs (30m^2)
B.1.10	Stone workshop (100m^2)
B.1.11	Auxiliary room for stone (30m^2)
B.1.12	Metal foundry (50m^2)
B.1.13	Workshop for rough machining (50 m^2)
B.1.14	Jewelry workshop (50m^2)
B.1.15	Auxiliary room for metal (30m^2)
B.1.16	Workshop for rough woodworking (50 m^2)
B.1.17	Workshop for fine woodworking (80 m^2)
B.1.18	Plaster workshop (100m^2)

B.1.19	Auxiliary room for plaster (30m^2)
B.1.20	Compressor room (16m^2)
B.1.21	Ceramic furnace room (10m^2)
B.1.22	Depot for sculpture disposal (collection) (70m^2)
B.2.1	Office (40 m^2)
B.3.1	*Open-air workspace (50m2)*
(C) DEPARTMENT OF APPLIED GRAPHICS	
C.1.1-C.1.3	Printing workshop and classroom (3x150m^2)
C.1.4-C.1.7	Printmaking workshop and studio (4x120m^2)
C.1.8	Lithography workshop (80m^2)
C.1.9-C.1.11	Etching (3x40m^2)
C.1.12	Screen printing workshop (80m^2)
C.1.13	Auxiliary room / closet (30m^2)
C.2.1-C.2.3	Office for course teachers (3x30m^2)
C.2.4	Office for course teachers (40m^2)
(D) SHARED PREMISES	
D.1.1	History department
D.1.2	exhibition space
D.1.3	Multipurpose hall - lecture hall
IT	
D.2.1	Server room
AUXILIARY ROOMS	
D.3.1	Copy room
D.3.2	Café
D.3.3	Sanitary facilities
D.3.4	Wardrobe
D.3.5	Archives
D.3.6	Closets
(E) TECHNICAL FACILITIES	
E.1.1	Hygienic maintenance of the facility service
E.2.1	Waste collection
E.3.1	Repositories
E.4.1	Maintenance workshops
ENERGY TECHNICAL FACILITIES	
E.5.1	Heating substation
E.5.2	Substation – air conditioning and ventilation
E.5.3	Electric system boiler
E.5.4	Diesel generator

(F) COMMUNICATIONS	
F.1.1	Windshield
F.2.1	Hallways
F.3.2	Staircases
F.4.1	Elevators
F.4.2	Cargo elevators
(G) GARAGE	
G.1.1	Garage
G.2.1	Auxiliary rooms

6. GUIDELINES, RECOMMENDATIONS AND REQUIREMENTS FOR THE PREPARATION OF COMPETITION DESIGNS

6.1 Functional requirements and guidelines

6.1.1 Design Flexibility and Modularity

The main requirement is to provide long-term flexibility and modularity of design through architectural project. Building of the Faculty of Applied Arts is expected to be designed in such a way that, with some minor interventions related to the partitioning of the rooms, it is possible to adapt and modify the rooms intended for certain departments, study programs and streams. Education is a vivid and variable process, which is constantly adapted to the development of art disciplines, the needs of society and international guidelines. The entire system of communications, installations and other service elements of the building should be designed as independently and generally as possible, so that the contents section of the building can be processed relatively freely and adapted to changes in the contents. The specialized premises, which, due to complex installations, accesses or other software requirements, should be technically equipped, ought not to represent an obstacle in the potential transformation process.

The partitioning system design and the separation of individual rooms, despite the expected flexibility, must provide an adequate sound and visual protection. Scope of necessary modification should be executable with limited budget and with own resources and knowledge during the summer brake in studying process (July, August). Elements should be modular and portable as much as possible, so they could be transferred from one part of the building to another and placed there.

6.1.2 Public Accessibility / Openness to Visitors

Certain parts of the building of the Faculty of Applied Arts should be accessible to public as much as possible. With its image, internal organization and external surfaces, the building should provide the organization of regular and additional activities and events that are also accessible to public with a view to promotion of culture or marketing activities. External visitors are, mostly, not familiar with the building, so it is important that the spaces intended for wide access be reasonably and logically accommodated.

Wide access is mostly intended for:

- café,
- exhibition saleroom areas,
- common area,
- premises where annual exhibitions are organized,
- occasional workshops where, in addition to studies, marketing activities are carried out (analogue printing, digital material processing techniques, ergonomic laboratory ...).

The program schedule should also take into account a possible division of the building into several operative and functional units, which are taken into account when evening events are organized.

6.1.3 Creative Area Concept

Building of the Faculty of Applied Arts is aimed at promoting creativity and that refers both to the building as a whole and to its individual rooms. That does not happen in specialized rooms - studies and workshops only, but also in all the other rooms in which students stay during the day. The café, the communications, the cloakroom and other premises should be designed in such a way as to enable informal interviews, the exchange of ideas and the demonstration of work of all the Faculty's departments.

6.1.4 Teaching Process Presentation

The downtown location, cultural institutions and the contact with the public enable the Faculty of Applied Arts to directly transfer its work, creativity and mission through appropriate areas adapted to the public. The building should properly communicate with the environment, but one should ensure that the presentation of the contents is meaningful and controlled. The presentation of works of art is a constituent part of the teaching process, so it is important that the areas be defined so to offer as open a platform as possible, which can be used innovatively for presentation.

In that sense and in the process of the design of a new structures at location 15, Karađorđeva street, one should envisage the model of public accessibility of the teaching process and the work results, through exhibition area design or by occasionally opening studios to the public.

6.2 Technical requirements and guidelines

6.2.1 Materialization

Construction material available at local materials market should be included in the design of the new Faculty of Applied Arts building. In any event, priority should be given to materials from renewable sources, with low costs and low impact on the environment resulting from their production and degradation. All the construction materials used from the exterior and directly exposed side of the building (e.g. vertical surfaces without protective coverings, horizontal surfaces without roofs) ought to be made of tough materials with a 50-year shelf life and no need for constant maintenance.

Construction materials must fulfill the requirements for the building's permanent mechanical stability.

Other used materials, especially those intended for daily exposed surfaces (floors, walls and wall coverings) need to be selected in such a way that they are easy to maintain and clean (basic cleaning techniques); annual or perennial renewal of materials (pressure washing, sanding, abrasive blasting, restoration of colors and tones) and partial replacement due to damage or wear.

The studies include a lot of mechanical, manual and creative work, so it is expected that the floor and wall surfaces will be subjected to remodeling and possible damage (wall painting, prefabricated elements ...). The building should be designed so that as many elements as possible can be easily removed in daily use, replaced with new ones or renovated in one of the workshops in the Faculty of Applied arts or with appropriate craftsmen.

It is also important that the choice of finishing materials enables and provides a platform for safe and undisturbed implementation of installations, exhibitions and small modifications (installation of prefabricated and even wall partitions, hanging elements, darkening ...). The complete choice of materials and finishes should be designed in such a way that the mentioned modifications do not interfere with the integrity of the architectural project, but only represent its creative upgrade.

6.2.2 Structure

When choosing a structure system and structural materials, one should consider the expectations that the structure is characterized by a long-term, rational and flexible design. In principle, a rational structural design provides an optimal relation between the required structural spans, the used construction materials and design complexity. It is also necessary to conceive an adequate protection against earthquakes at the conceptual level, i.e. secure the basic horizontal stability of the building. Any deviation from the usual (more or less rational) preliminary designs must be explained and it must be specified in which way the deviating (unusual) solution contributes to the improvement of the building's design and function.

Along with long-term flexibility, it is necessary to ensure that the building has a clear division between the primary structure, which guarantees its global stability, and the secondary structural and partitioning elements, which may be removed or replaced without affecting the primary construction system. In this way it is possible to, on a long-term basis, adapt the building to other programs which are not known at the time of the construction.

6.2.3 Guidelines and recommendations for installations

Within the structure, it is necessary to envisage all the standard premises and installations of heating, ventilation, water supply and sewerage, electrical installations, telecommunication installations which this type of a structure requires, according to the regulations on technical security, fire protection and environment protection. Installation systems should be adjusted to specific conditions of workspaces.

The planned structure should be connected to the current or planned public communal infrastructural network.

Electrical Installations

In addition to other tasks, the electrical installations are expected to adequately include the following segments of work and building management:

variable light adaptable to the premises' occupancy and the available daylight;

it is particularly important is to ensure that artificial light is designed properly so that it can be efficiently and discreetly combined with natural light (the colour, clarity and quality of light should be as comparable and non-conflict as possible); artificial lighting should meet conditions necessary for working process;
Information support for managing the buildings in terms of information, energy use, use of space and security;
adaptable technical support for the building and its mechanical parts (mechanical installations and other devices), with the possibility of learning and gradual increase of its efficacy in relation to the variable terms of usage;
number and arrangement of electrical sockets in accordance with the work process and arrangement of equipment;
appropriate capacities for individual workshops in accordance with the used equipment.

Machinery Installations

The preliminary design should conceptually determine, show and justify the relevant mechanical installation design in the building. The decision should be determined with the amount of the basic investment, annual maintenance costs and the general work and living comfort of the rooms.
Spaces for application of special technologies - workshops in which chemicals and other aggressive substances are used - must be ventilated separately with appropriate ventilation systems. It is also necessary to provide efficient ventilation of rooms with a large number of people.
The ventilation concept must be defined through the appropriate reserves of space (vertical axes, lowered ceilings) for a possible distribution of the mechanical ventilation system.

6.2.4 Energy Efficiency

The preliminary design should be conceived in such a way that, through the subsequent planning steps (Construction Permit Project, Execution Project), the conditions for energy efficiency stipulated by the law could be fulfilled. In that process, one should pay special attention to the following elements that can be identified and shown in the preliminary design:
-the architectural design enabling the use of low temperature systems,
-efficient shading and control of increased heat, which enables the use of natural light and potential heat gains during the heating season,
- control of the structure's passage through thermal covering - the minimum passage quantity,
-exploitation of direct sources of heat and cold through an appropriate architectural design (e.g. nighttime cooling of the building, heating of the building by means of solar energy during the heating season, accumulation of heat and cold and their proper distribution in the entire building),
-taking into account the increased needs for energy efficiency adopted in the process of the design and management of public sector buildings.

6.2.5 Informative Design

The design and use of a new building of the faculty should include efficient IT support.
General information, orientation and information related to the operation of the building should be easily accessible and clear so that the movement of students, teachers and external visitors is unimpeded.
The information on spatial organization should be adapted to persons with disabilities as well, through positioning at adequate heights and the application of the Braille script and sound signals.

6.2.6 Exterior Development

The architectural setting of the structure should be such that the shaping and synchronization of the elements of the external arrangement are included:
- entrances and accesses for users,
- accesses and communications for interventional vehicles
-waste disposal site or plant,
- open green areas arrangement and maintenance systems.

6.3 ECONOMIC REQUIREMENTS AND GUIDELINES

6.3.1 Investment Amount

The amount of the investment for the construction of the Faculty of Applied Arts buildings has been defined on the basis of investment project approximations and totals about 7 500 000 €, exclusive of VAT.

6.3.2 Efficient administration of the building

Building management includes three basic levels of costs and inflows: operative costs, maintenance costs and inflows from marketing activities (renting, organizing other events in the building's rooms). Operative costs include the estimated costs for ventilation, heating and cooling, lighting and cleaning. Considering the maintenance costs, we estimate the level of the expected costs taking into account the scope and complexity of

the maintenance of the installed materials, *equipment* and mechanical devices and technologies. However, in the event of inflow from marketing activities, we assess if the building allows unlimited renting of part of the premises which, at the time of lease, are not used for teaching activities, but only for rent.

6.3.3 Long-term Economic Effect of the Construction

The project should include materials, technologies and systems that follow the principles of the analysis of life cycle costs, which means that the costs of their installation, maintenance and disassembly are equally taken into account in the selection process.

6.4 Requirements and Guidelines Referring to the Cultural and Social Setting

6.4.1 Involvement of the Faculty of Applied Arts in the Artistic and Creative Environment

The institution's participation in the immediate and wider cultural urban setting is the Faculty's basic mission. Through its educational and creative work, the Faculty of Applied Arts is firmly connected with galleries, information. educational and promotional activities in the field of applied arts in the city, the region and nationwide. The construction of a new building, will additionally improve position of the Faculty of Applied Arts, both symbolically and in reality. Apart from the constant involvement of the teaching staff of the Faculty of Applied Arts in the current social and artistic life, it is also important to establish a reverse link - the active involvement of external artists and public in the work of the Faculty of Applied Arts. The architectural design should efficiently encourage, promote and demonstrate such involvement in addition to the activities of the Faculty itself.

6.4.2 Faculty of Applied Arts as a Generator of Artistic Development

The Faculty develops and promotes new artistic trends, criticism and views through the pedagogical, extracurricular and research artistic work of teachers and students (e.g. through multifunctional and gallery spaces available 24 hours a day, where informal creation, workshops and consultations are possible). The project should enable the overnight keeping of the part of the premises intended for the aforesaid facilities separately from the rest of the Faculty.

7 CONCLUSION

The goal of the architectural competition is to obtain the highest quality architectural solution which will meet the functional requirements for the teaching process in accordance with modern methods of work, and the possibility for further development and improvement of teaching. Functionality, flexibility and economy are basic features of the future structure's use.

The architectural solution should be a harmonious part of the recognizable structure of the historical-urban whole of Kosančić's wreath. The achievement of a high standard in terms of microclimatic conditions and structure maintenance, with as low CO_2 footprint as possible from construction and use, it is necessary to achieve:

- the unity of the structure's architectural and energy concept and the rationality of the proposed structure, its construction and the costs of its exploitation,
- the improvement of the quality of social life of students, teachers and researchers within the building and its immediate surroundings,
- connection with immediate surroundings,
- adequate development of open and green areas.

8. PROGRAM ELEMENTS AND CONTENTS OF THE NEW BUILDING OF THE FACULTY OF APPLIED ARTS IN BELGRADE

The table provides data regarding the number of required rooms, the required clear height and area of individual rooms, the manner of equipping as well as the conditions regarding natural lighting and ventilation.

General information:
The table shows the equipment planned for certain spaces in order to explain the manner of use and the processes taking place there. This description should be used by the participants in the competition to perform a spatial check during work and it is not necessary to draw the disposition of the said equipment in the design. The room areas are given net and represent the minimum/optimal requirements, minor deviations in flooring surface and height are permitted.
Participants can, if possible within the urban conditions, to propose additional spaces that contribute to the functional organization and quality of teaching.

Program elements and contents of the new building of the Faculty of Applied Arts in Belgrade

The new building of the Faculty of Applied Arts consists of the following program and functional units:

A DEPARTMENT OF APPLIED PAINTING
B DEPARTMENT OF APPLIED SCULPTURE
C DEPARTMENT OF APPLIED GRAPHICS
D SHARED PREMISES
E TECHNICAL FACILITIES
F COMMUNICATIONS
G GARAGE AND AUXILIARY PREMISES

A DEPARTMENT OD APPLIED PAINTING	
A.1.1-A.1.2	**Workspace** - of painting class for drawing and painting courses
floor area of the room: 100 m²	
number of rooms: 2	
users (number)	
students: 30	
teachers: 1 assistant +1	
clear ceiling height: 3.5m -4.5m	
necessary connection with other rooms	
working rooms from A.1.1 to A.1.5 and offices A 2.1 A 2.2 need to be connected	
preferably natural from the north side	
it is necessary to enable the connection of rooms for exhibition needs – sliding parts of walls - doors	
installations	
- faucet - heating: adequate with amplified heating unit for models posing in winter season	
materialization/other:	
podiums for placing of compositions and models	
equipment /furniture and devices/	
- 30 easels - 30 work cabinets with closet and work surface of 1 m² - 30 chairs - 30 boards 120 cm x 150 cm - wooden canvas frames 120 cm x 150 cm -video projector	
A.1.3-A.1.4	**Workspace** of painting classes for applied painting courses
floor area of the room: 150 m²	

number of rooms: 2	
users (number)	
students: 30	
teachers: 3+2	
clear ceiling height: 3.5m -4.5m	
necessary connection with other rooms	
working rooms from A.1.1 to A.1.5 and offices A 2.1 A 2.2 need to be connected	
natural from the north side it is necessary to enable the connection of rooms for exhibition needs – sliding parts of walls - doors	
installations:	
faucet	
materialization/other:	
podiums for painting settings and model posing	
equipment /furniture and devices/	
- 30 easels - 30 work cabinets with closet and work surface of 1 m² - 30 chairs - 30 boards 120 cm x 150 cm - wooden canvas frames 120 cm x 150 cm -video projector	
A.1.5	**Workspace** of painting class for master studies
floor area of the room: 100 m²	
number of rooms: 1	
users (number)	
students: 15	
teachers: 3+2	
clear ceiling height: 3.5m -4.5m	
necessary connection with other rooms	
working rooms from A.1.1 to A.1.5 and offices A 2.1 A 2.2 need to be connected	
- natural from the north side - artificial lighting adjusted to work needs	
installations:	
- faucet	
equipment /furniture and devices/	
- 15 easels - 15 work cabinets with closet and work surface of 1 m² - 30 pieces of wooden canvas frames 120 cm x 150 cm	
A.1.6-A.1.7	**Workspace** - for courses of graphic arts in applied painting, conservation and sculpting departments
floor area of the room: 100 m²	
number of rooms: 2	
necessary connection with other rooms	
- in the vicinity or within other graphic arts workshops	
users (number)	
students: 20	
teachers: 1+1	
clear ceiling height: 3.5m -4.5m	
special requirements	
- natural lighting - good quality artificial lighting - it is necessary to enable the connection of these two rooms for exhibition needs – sliding parts of walls - doors	
equipment /furniture and devices/	
- 20 work surfaces	
A.1.8	**Etching** for courses of graphic arts in applied painting, conservation and sculpting departments
floor area of the room: 15m²	

number of rooms: 1	
necessary connection with other rooms	
- in vicinity of workspaces for courses of graphic arts in applied painting, conservation and sculpting departments	
clear ceiling height: 3.5 m	
A.1.9	**Workspace** - hall for drawing anatomy and nude
- hall: 100 m² - auxiliary room: 20m²	
floor area of the room: 120m²	
number of rooms: 1	
students:	
teachers: 4+2	
clear ceiling height: 3.5m -4.5m	
equipment /furniture and devices/	
hall: - work surfaces with stepped seating in 5 rows in semicircle or full-circle arrangement around rotating pedestal for models auxiliary room: - for the necessary props and teaching aids needed for lectures with enough room for several decades collection of works	
A.1.10	**Painting workshop** for seniors and master's students
- hall: 100 m² - auxiliary room: 20m² /materials and depot for final works/	
floor area of the room: 120m²	
number of rooms: 1	
necessary connection with other rooms	
- preferably on the ground floor - in vicinity of sculpting workshops	
users (number)	
students: 20	
teachers: 3+1	
clear ceiling height: 3.5m -4.5m	
special requirements	
- natural lighting - good quality artificial lighting	
installations:	
- faucet - electrical installations of amplified power due to the use of tools	
equipment /furniture and devices/	
- work surfaces (horizontal and vertical) for wall painting techniques for 20 students - desk for assistant - computer - projection set	
A.1.11	**Painting workshop** for needs of applied painting basics and wall painting and conservation and restoration basics
- hall: 100 m² - auxiliary room: 20m²	
floor area of the room: 120m²	
number of rooms: 1	
necessary connection with other rooms	
- in vicinity of the painting workshop for seniors and master's students (A.1.10) - in vicinity of sculpting workshops	
users (number)	
students: 20	
teachers: 3+1	
clear ceiling height: 3.5m -4.5m	
special requirements	
- natural lighting - good quality artificial lighting	

installations:	
- electrical installations of amplified power due to the use of tools	
equipment /furniture and devices/	
- work surfaces for 20 students - desk with a chair for an assistant - computer	
A.1.12	**Painting workshop** for glass and stained glass fusion
floor area of the room: 50 m²	
number of rooms: 1	
necessary connection with other rooms	
- in vicinity of (within) painting workshops A.1.10 and A.1.11	
users (number)	
students: 20	
teachers: 3+1	
clear ceiling height: 3.5m -4.5m	
special requirements	
- natural lighting - good quality artificial lighting	
installations:	
- electrical installations up to 24 KV for electric fusion furnace	
equipment /furniture and devices/	
- work surfaces for 20 students	
A.1.13-A.1.14	**Studio workshop** for needs of painting techniques courses
- studio: 100 m² - depot: 10 m² - special room for gilding process and process of coating with protective finishing varnishes and coatings: 20m²	
floor area of the room: 130 m²	
number of rooms: 2	
users (number)	
students: 20	
teachers: 2+1	
clear ceiling height: 3.5m -4.5m	
special requirements	
- natural lighting - good quality artificial lighting	
equipment /furniture and devices/	
- work surfaces for 20 students	
A.2.1	**Office** for needs of drawing and painting courses
within the office, closet for necessary painting equipment and small depot for works of students should be provided	
floor area of the room: 30 m²	
number of rooms: 1	
necessary connection with other rooms	
- in vicinity of workplace of painting class for drawing and painting courses (A.1.1, A.1.2)	
users (number)	
teachers: 1+1	
clear ceiling height: 3.0 -3.5m	
equipment /furniture and devices/	
-2 work desks - 2 desk chairs - 2 chairs -2 computers - book shelf	
A.2.2	**Office** for needs of lecturer of applied painting for bachelor and master studies
description of activities	
within the office, closet for equipment needed in teaching and small depot for works of students should be provided	
floor area of the room: 30 m²	
number of rooms: 1	

necessary connection with other rooms	
- in vicinity of painting classes for applied painting courses and master studies (A.1.3, A.1.4, A.1.5)	
users (number)	
students: /	
teachers: 3+2	
clear ceiling height: 3.0-3.5m	
special requirements	
lighting:	
equipment /furniture and devices/	
- 3 work desks - 3 desk chairs - 3 computers - book shelf	
A.2.3-A.2.4	**Office** for the course of anatomy drawing and nude
floor area of the room: 30 m²	
number of rooms: 2	
necessary connection with other rooms	
- in the immediate vicinity or within the hall for anatomy drawing (A.1.9)	
users (number)	
teachers: 4+2	
clear ceiling height: 3.0-3.5 m	
equipment /furniture and devices/	
- 3 work desks - 3 desk chairs - 3 computers - book shelf - fund of works	
A.2.5	**Office** for painting techniques lecturers
floor area of the room: 30 m²	
number of rooms: 1	
necessary connection with other rooms	
- next to the studio workshop for needs of painting techniques courses (A.1.13, A.1.14)	
users (number) teachers: 2+1	
clear ceiling height: 3.0-3.5 m	
equipment /furniture and devices/	
- 3 work desks - 3 desk chairs - 3 computers - book shelf	
B DEPARTMENT OF APPLIED SCULPTURE	
B.1.1	**Sculpting class 1**
floor area of the room: 130 m²	
- workspace: 100 m² - auxiliary room: 30 m²	
number of rooms: 1	
necessary connection with other rooms connection with sculpting class 2	
users (number) students: 20 teachers: 1	
clear ceiling height: 4.5 m (auxiliary room might be lower)	
special requirements	
- good natural lighting	
installations:	
- washbasin with warm water - heating: good	
materialization/other:	
without supporting walls or pillars within the workspace	

equipment /furniture and devices/	
workspace: - 20 sculpting easels - 20 lockers for students - 2 posing podiums, dimensions 1.4 m² - 2 posing podiums, dimensions 0.8 m² -20 pedestals auxiliary room: - 30 pcs. of sculpting frames for portrait - 20 pcs. of sculpting frames for small nude sculpture - 20 pcs. of sculpting frames for medium nude sculpture - 30 pedestals	
B.1.2	**Sculpting class 2**
workspace: 100 m² auxiliary room: 40 m²	
floor area of the room: 140 m²	
number of rooms: 1	
necessary connection with other rooms connection with sculpting class 1	
users (number)	
students: 20	
teachers: 1	
clear ceiling height: 4.5 m (auxiliary room might be lower)	
special requirements	
- good natural lighting	
installations:	
- washbasin with warm water - heating: good	
materialization/other:	
without supporting walls or pillars within the workspace	
equipment /furniture and devices/	
workspace: - 20 sculpting easels - 20 lockers for students - 2 posing podiums, dimensions 1.4 m² - 2 posing podiums, dimensions 0.8 m² - 20 pedestals auxiliary room: - clay grinding machine -30 sculpting frames for portrait - 20 sculpting frames for medium nude sculpture - 10 sculpting frames for big nude sculpture	
B.1.3	**Sculpting class 3**
- workspace: 100 m² - auxiliary room: 30 m²	
floor area of the room: 130 m²	
number of rooms: 1	
users (number) students: 20 teachers: 2	
clear ceiling height: 4.5 m (auxiliary room might be lower)	
special requirements	
- good natural lighting	
installations:	
- faucet - heating: good	
materialization/other:	
without supporting walls or pillars within the workspace	
equipment /furniture and devices/	
- 20 sculpting easels - 20 lockers for students - 20 pedestals	

- 15 work desks
- 15 chairs

B.1.4	Sculpting class 4

- workspace: 100 m²
- auxiliary room: 30 m²

floor area of the room: 130 m²

number of rooms: 1

users (number)

students: 20

teachers:2

clear ceiling height: 4.5 m (auxiliary room might be lower)

special requirements

- good natural lighting

installations:

- faucet
- heating: good

materialization/other:

without supporting walls or pillars within the workspace

equipment /furniture and devices/

- 20 sculpting easels
- 20 lockers for students
- 20 pedestals
- 15 work desks
- 15 chairs

B.1.5	Sculpting class 5

- workspace: 100 m²
- auxiliary room: 30 m²

floor area of the room: 130 m²

number of rooms: 1

users (number)

students: 20

teachers: 1

clear ceiling height: 6.5 m (auxiliary room might be lower)

special requirements

- good natural lighting

installations:

- washbasin with warm water

materialization/other:

without supporting walls or pillars within the workspace

equipment /furniture and devices/

- 20 sculpting easels
- 20 lockers for students
- 20 pedestals
- 15 work desks
- 15 chairs

B.1.6	Class for sculpting basics

- workspace: 100 m²
- auxiliary room: 40 m²

floor area of the room: 140 m²

number of rooms: 1

users (number)

students: 20

teachers: 2+1

clear ceiling height: 4.5 m (auxiliary room might be lower)

special requirements

- good natural lighting

installations:

- washbasin with warm water

materialization/other:

without supporting walls or pillars within the workspace

equipment /furniture and devices/

workspace:
- 25 sculpting easels
- 20 lockers for students
- 20 work desks
-20 chairs

auxiliary room:
- clay grinding machine
- 20 pedestals

B.1.7	Classroom - drawing studio

floor area of the room: 100 m²

number of rooms: 1

necessary connection with other rooms

users (number)

students: 20

teachers: 1

clear ceiling height: 4.5 m

special requirements

- natural lighting: several north-oriented windows
- artificial lighting: coverage of whole room from the ceiling + two spotlights with stands

installations:

- faucet
- several electrical sockets
- heating: adequate with amplified heating unit for models posing in winter season

materialization/other:

- without supporting walls or pillars within the workspace
- walls could be used for hanging works, if necessary

equipment /furniture and devices/

- 15 painting easels
- 15 MDF boards of dimensions 70 cm x 100 cm
-15 pine wood stretcher frames, dimensions 100 cm x 150 cm
-15 pine wood stretcher frames, dimensions 140 cm x 210 cm
- 15 lockers for students
-20 chairs
- two-part screen dimensions, 70 cm x 200 cm
-posing podium dimensions, 160 cm x 200 cm x 40 cm
- mattress, dimensions 100 cm x 200 cm x 15 cm
- video projector and projector mount
- skeleton model - human skeleton on the pedestal

B.1.8	Classroom - painting studio

floor area of the room: 100 m²

number of rooms: 1

users (number)

students: 20

teachers: 1

clear ceiling height: 4.5 m

special requirements

- natural lighting: several north-oriented windows
- artificial lighting: coverage of whole room from the ceiling + two spotlights with stands

installations:

- faucet
- several electrical sockets
- heating: adequate with amplified heating unit for models posing in winter season

materialization/other:

- without supporting walls or pillars within the workspace
- walls could be used for hanging works, if necessary

equipment /furniture and devices/

- 15 painting easels
-15 pine wood stretcher frames, dimensions 70 cm x 100 cm
-15 pine wood stretcher frames, dimensions 100 cm x 150 cm
- 15 lockers for students
- 15 boxes for disposal of materials and works of students
-20 chairs
- two-part screen, dimensions 70 cm x 200 cm
-posing podium, dimensions 160 cm x 200 cm x 40 cm
- mattress, dimensions 100 cm x 200 cm x 15 cm
- video projector and projector mount
- human musculature model on the pedestal

B.1.9	Auxiliary room for drawing and painting needs

description of activities

- used for disposal of necessary props, easels, frames, papers, works, computers, additional lighting and all means used for the purpose of teaching

floor area of the room: 30 m²

number of rooms: 1

necessary connection with other rooms

- direct connection to studios B.1.7 and B.1.8
- has a separate entrance

clear ceiling height: 3.0 m

special requirements

- natural ventilation (windows)

equipment /furniture and devices/

- cabinets
- metal cabinet with drawers for drawings
- organized shelves
-desk
- 2 chairs
- triple extension ladder
- computer (laptop)
-printer

B.1.10	Stone workshop

floor area of the room: 100 m²

number of rooms: 1

users (number)

students: 20

teachers: 1

clear ceiling height: 6.0 m

special requirements

- outdoor entrance of non-standard dimensions 3 m x 3 m

installations:

- washbasin with warm water
- amplified electric installations
- amplified ventilation (for stone dust)
- heating

materialization/other:

- possibility for bridge crane installation

equipment /furniture and devices/

-15 easels for realization of stone sculptures 60 cm x 60 cm x 90 cm
- 3 tool cabinets, dimensions 200 cm x 60 cm x 200 cm
- metal shelves for disposal of stone sculptures (along one wall)
- prochrome tub for fine sculpture processing

B.1.11	**Auxiliary room for stone**
floor area of the room: 30 m²	
number of rooms: 1	
clear ceiling height: approximately 4.5 m	
special requirements	
outdoor entrance of non-standard dimensions 3x3 m	
equipment /furniture and devices/	
- self standing double edge grinder - workbench with clamps /different types of stone materials/	
B.1.12	**Metal foundry**
floor area of the room: 50 m²	
number of rooms: 1	
users (number)	
students: 20	
teachers: 1	
clear ceiling height: 6.0 m	
special requirements	
- outdoor entrance of non-standard dimensions 3 m x 3 m	
installations:	
- faucet - amplified electric installations - amplified ventilation (due to metal dust and fumes)	
equipment /furniture and devices/	
-2 work desks, dimensions 300 cm x 100 cm -1 work desks, dimensions 150 cm x 100 cm - 5 chairs -5 tool closets - prochrome tube, dimensions 200 cm x 100 cm - shelves for materials	
B.1.13	**Workshop for rough machining**
floor area of the room: 50 m²	
number of rooms: 1	
users (number)	
students: 20	
teachers:	
clear ceiling height: 4.5 m	
special requirements	
- outdoor entrance of non-standard dimensions 3 m x 3 m	
installations:	
- faucet - amplified electric installations - amplified ventilation (due to metal dust)	
equipment /furniture and devices/	
-2 work desks, dimensions 300 cm x 100 cm -1 work desks, dimensions 150 cm x 100 cm - 5 chairs - 5 tool cabinets - shelves for materials	
B.1.14	**Jewelry workshop**
floor area of the room: 50 m²	
number of rooms: 1	
users (number)	
students: 20	
teachers:	
clear ceiling height: 4.5 m	
installations:	

- faucet
- amplified electric installations
- amplified ventilation (due to metal dust)

equipment /furniture and devices/

- 7 jewelers workbenches, dimensions 100 cm x 60 cm
-1 work desks, dimensions 150 cm x 100 cm
- 1 work desks, dimensions 400 cm x 800 cm
- 10 chairs
- 5 tool cabinets
- prochrome tube, dimensions 150 cm x 80 cm
- safe for keeping materials and jewelry

B.1.15	Auxiliary room for metal

description of activities

- outdoor entrance of non-standard dimensions 3 m x 3 m

floor area of the room: 30 m²

number of rooms: 1

users (number)

students:

teachers:

clear ceiling height: approximately 4.5 m

special requirements

- outdoor entrance of non-standard dimensions 3 m x 3 m

equipment /furniture and devices/

- shelves for material storage
- metal sheets carrier
- fireproof cabinet, dimensions 200 cm x 150 cm x 50 cm

B.1.16	Workshop for rough woodworking

floor area of the room: 50 m²

number of rooms: 1

users (number)

students: 20

teachers: 0+1

clear ceiling height: 4.5 m

special requirements

- outdoor entrance of non-standard dimensions 3 m x 3 m

installations:

- faucet
- amplified electric installations
- amplified ventilation (due to dust)

materialization/other:

- adequate flooring

equipment /furniture and devices/

- wall shelves for disposal of materials (along one free wall)
1. workbench for rough woodworking, dimensions 300 cm x 150 cm

B.1.17	Workshop for fine woodworking

floor area of the room: 80m²

number of rooms: 1

users (number)

students: 20

teachers:

clear ceiling height: 4.5 m

special requirements

outdoor entrance of non-standard dimensions 3 m x 3 m

installations:

- faucet
- amplified electric installations

- amplified ventilation (due to dust)

materialization/other:

- adequate flooring

equipment /furniture and devices/

- 5 woodworking workbenches
- 5 work desks, dimensions 120 cm x 100 cm
- 5 working surfaces for rough woodworking of 2 m²
-5 working surfaces for power tools 2m²
- tool cabinets
- shelves for work disposal along the wall

B.1.18	Plaster workshop

floor area of the room: 100 m²

number of rooms: 1

users (number)

students: 20

teachers: 0+1

clear ceiling height: 4.5 m

installations:

- faucet
- amplified ventilation (due to dust)

materialization/other:

- adequate flooring (easy to clean / non-porous)

equipment /furniture and devices/

-3 work desks, dimensions 350 cm x 100 cm
- 1 prochrome tub for mold washing 200 cm x 85 cm
- 2 tool cabinets, dimensions 200 cm x 150 cm x 60 cm
- wall shelves for work disposal (along two walls) 50 cm in depth

B.1.19	Auxiliary room for plaster

floor area of the room: 30 m²

number of rooms: 1

clear ceiling height: 3.5 m

equipment /furniture and devices/

- shelves for material disposal

B.1.20	Compressor room

floor area of the room: 16m²

number of rooms: 1

clear ceiling height: 3.5 m

B.1.21	Ceramic furnace room

floor area of the room: 10 m²

number of rooms: 1

clear ceiling height: 3.5 m

installations:

- amplified electric installations
- amplified ventilation (due to dust)

B.1.22	Depot for sculpture disposal (collection)

floor area of the room: 70m²

number of rooms: 1

clear ceiling height: 4.5 m

equipment /furniture and devices/

- shelves for sculpture storage

B.2.1	Office

floor area of the room: 40 m²

number of rooms: 1

users (number)

teachers:

clear ceiling height: 3 m

equipment /furniture and devices/

- 1 meeting desk, dimensions 300 cm x 200 cm
- 15 chairs
- 3 computer work desks, dimensions 140 cm x 80 cm
- 12 small cabinets
- shelves for most representative work exposal
- library fond cabinet
- video projector with projection screen

B.3.1	Open-air workspace

floor area of the room: 50 m²

number of rooms: 1

users (number)

students: 20

teachers:

materialization/other:

canopy

equipment /furniture and devices/

- cage for autogen bottles

C DEPARTMENT OF APPLIED GRAPHICS

C.1.1-C.1.3	Printing workshop and classroom

description of activities

- room for theoretical lectures, work on templates, performing dry procedures and printing

floor area of the room: 150 m²

number of rooms: 3

necessary connection with other rooms

- at the same floor and in vicinity of etching room and teacher's office

users (number)

students: 20

teachers:

clear ceiling height: 3.5 m

special requirements

- wide double doors for easier importation of heavy machinery
- space purchasing new presses should be left
- natural lighting: good source
- artificial lighting: good

installations:

- faucet
- at least 8 electrical sockets (on separate walls)
- ceiling outlet for video projector
- good ventilation system

materialization/other:

- firm floors resistant to physical damage and aggressive cleaning products (tile flooring, industrial flooring, rubber flooring, etc.)

equipment /furniture and devices/

- 20 desks dimensions, 160 cm x 80 cm (personal working space for each student - flat stable desk with reinforced waterproof working surface, coated or made of metal - providing work material and equipment disposal)
-20 chairs
-20 lockers (boxes) for paint thinners, oils, rollers, etc. dimensions 35cm x 45cm x 150cm (WxLxH)
-at least 2 printing presses

- 2 closets for printing ink disposal, dimensions 120 cm x 40 cm x 80 cm (WxLxH)
- 2 dryers for imprints, dimensions 120 cm x 90 cm x 200 cm (WxLxH)
- rosin heater
- free working surface or separate desk for applying colophony
- free working surface or separate desk for drying paper
- 1 classic green board, dimensions 180 cm x 120 cm
- video projector with a computer
- wardrobe hangers
- 2 taps and built-in tubs aligned in a row, coated with ceramic tiles, dimensions 90 cm x 120 cm x 30 cm (WxLxH)
- 1 tap for washing of boards, tools, hands and paper soaking, dimensions 90 cm x 60 cm x 30 cm (WxLxH)
- rails and systems for hanging of student papers in a format 70 cm x 100 cm
- first aid kit
- fire-extinguisher

C.1.4-C.1.7	Printmaking workshop and studio

floor area of the room: 120m²

number of rooms: 4

necessary connection with other rooms

- at the same floor and in vicinity of etching room and teacher's office

users (number)

students: 10

teachers:

clear ceiling height: 3.5 m

special requirements

- wide double doors for easier importation of heavy machinery
- space purchasing new presses should be left
- room with sliding panels or 2 connected rooms
- natural lighting: good source
- artificial lighting: good

installations:

- faucet
- at least 8 electrical sockets (on separate walls)
- ceiling outlet for video projector
- good ventilation system

materialization/other:

- firm floors resistant to physical damage and aggressive cleaning products (tile flooring, industrial flooring, rubber flooring, etc.)

equipment /furniture and devices/

- 10 desks with drawer cabinets (personal working space for each student - flat stable desk with reinforced waterproof surface)
-10 chairs
-10 lockers (boxes) for paint thinners, oils, rollers, etc. dimensions 35cm x 45cm x 150cm (WxLxH)
-at least 2 printing presses
- 1 closets for printing ink disposal, dimensions 120 cm x 40 cm x 80 cm (WxLxH)
- 1 dryers for imprints, dimensions 120 cm x 90 cm x 200 cm (WxLxH)
- rosin heater
- free working surface or separate desk for applying colophony
- free working surface or separate desk for drying paper
- 2 taps and built-in tubs aligned in a row, coated with ceramic tiles, dimensions 90 cm x 120 cm x 30 cm (WxLxH)
- 1 tap for washing of boards, tools, hands and paper soaking, dimensions 90 cm x 60 cm x 30 cm (WxLxH)
- shelves for paper disposal 125 cm x 90 cm
- wardrobe hangers
- rails and systems for hanging of student papers in a format 70 cm x 100 cm
- first aid kit
- fire-extinguisher

C.1.8	Lithography workshop

floor area of the room: 80m²

number of rooms: 1

necessary connection with other rooms

- at the same floor and in vicinity of teachers' offices

users (number)

students: 10

teachers:

clear ceiling height: 3.5 m

special requirements

- wide double doors for easier importation of heavy machinery

installations:

- faucet
- at least 4 electrical sockets (on separate walls)
- good ventilation system + additional ventilation

materialization/other:

- firm floors resistant to physical damage and aggressive cleaning products

equipment /furniture and devices/

- 5 desks, dimensions 160 cm x 80 cm with drawer cabinets (personal working space for each student - flat stable desk with reinforced waterproof working surface and adjustable height)
-5 chairs
- at least 2 printing presses
- 1 closets for printing ink disposal, dimensions 120 cm x 40 cm x 80 cm (WxLxH)
- 1 dryers for imprints, dimensions 120 cm x 90 cm x 200 cm (WxLxH)
- separate working surface, dimensions 180 cm x 120 cm
- free working surface or separate desk for drying papers
- 2 taps and built-in tubs aligned in a row, coated with ceramic tiles, dimensions 90 cm x 120 cm x 30 cm (WxLxH)
- 1 tap for washing of boards, tools, hands and paper soaking, dimensions 90 cm x 60 cm x 30 cm (WxLxH)
- reinforced segmented shelf for disposal of lithographic stone 95 cm x 100 cm x 100 cm
- 1 classic green board, dimensions 180 cm x 120 cm
- wardrobe hangers
- rails and systems for hanging of student papers in a format 70 cm x 100 cm
- bucket of sand, 50 kg

C.1.9-C.1.11	Etching

floor area of the room: 40 m²

number of rooms: 3

necessary connection with other rooms

in vicinity of classrooms, studios and workshops for print-work
- in vicinity of emergency exit

clear ceiling height: 3.5 m

installations:

- faucet
- additional powerful ventilation (work with acids) + additional aspirator above the tubs with acids

materialization/other:

- floors and walls should be protected with ceramic tiles to make cleaning easier and avoid corrosion
- part against the wall, covered with tiles, for disposal of acid barrels 400 cm x 300 cm x 100 cm (WxLxH)

equipment /furniture and devices/

- 2 taps and built-in tubs aligned in a row, coated with ceramic tiles, dimensions 80 cm x 100 cm x 30 cm (WxLxH) for washing of boards (with wide drainage)
- wide work surfaces with acid tubs (with enough space for adding more tubs if necessary)
- 3 acid tubs, dimensions 120 cm x 80 cm x 13 cm (WxLxH)
- flat surface for smaller tubs used in various purposes
- 2 small tubs used in various purposes 90 cm x 70 cm x 13 cm (WxLxH)
-first aid kit

C.1.12	Screen printing workshop

floor area of the room: 80m²

number of rooms: 1

necessary connection with other rooms

-at the same floor and in vicinity of classrooms, studios and workshops for print-work

users (number)

students: 30

teachers:

clear ceiling height: 3.5 m

special requirements

- within the workshop a smaller room without light for screen exposure (with folding doors)

installations:

- faucet
- at least 4 electrical sockets arranged around the room
- good ventilation

materialization/other:

- walls and floors protected with tiles

equipment /furniture and devices/

- a tap and built-in tub for screen washing, dimensions 100 cm x 120 cm x 30 cm (WxLxH) (with drain on the the floor under the tub)
- desk for exposing, 120 cm x 90 cm x 130 cm (WxLxH)
- desk for developing, 120 cm x 90 cm x 130 cm (WxLxH)
- 2 desks for printing, 120 cm x 90 cm x 130 cm (WxLxH)
- compressor and compressor gun for washing screens
- dryer for imprints 120 cm x 90 cm x 200 cm (WxLxH)
- refrigerator for storing ink
- cabinet, 120 cm x 40 cm x 200 cm (WxLxH)
- automated printing machine 120 cm x 150 cm x 140 cm (WxLxH)
- wardrobe hangers
-first aid kit

C.1.13	**Auxiliary room / closet**

floor area of the room: 30 m²

number of rooms: 1

necessary connection with other rooms

- on the same floor and in vicinity of cargo elevator

clear ceiling height: 3.0 - 3.5 m

materialization/other:

- reinforced floor resistant to physical damage
- dry room

equipment /furniture and devices/

- 2 rails on the wall holding linoleum rolls (easy to unwind and cut) 200 cm x 40 cm x 40 cm (WxLxH)
- 3 wooden boxes for storing spelter, copper and aluminum plates 220 cm x 120 cm
- 2 wooden boxes for glass and frames 120 cm x 80 cm
- sectioned shelf for disposal of paint and paint thinners, floor to ceiling, 50cm in depth

C.2.1-C.2.3	**Office** for course teachers

floor area of the room: 30 m²

number of rooms: 3

necessary connection with other rooms

- on the same floor

users (number)

teachers: 1+0

clear ceiling height: 3.0-3.5 m

installations:

- faucet
- minimum 2 electrical sockets

equipment /furniture and devices/

- 1 working desk, dimensions 160 cm x 80 cm
- 1 work chair
- 2 chairs
- 1 segmented shelf for disposal of imprints 90 cm x 120 cm x 80 cm (WxLxH)
-bookshelf
- computer
- 8 drawer cabinets for archiving student papers, 120 cm x 90 cm x 50 cm (WxLxH)
- additional drawer cabinet, dimensions 45 cm x 50 cm x 60 cm (WxLxH)

- rails and systems for hanging of student papers in a format 70 cm x 100 cm
- wardrobe hanger
-first aid kit

C.2.4	**Office** for assistants

floor area of the room: 40 m²

number of rooms: 1

necessary connection with other rooms

- on the same floor

users (number)

teachers: 3

clear ceiling height: 3.0-3.5 m

installations:

- minimum 2 electrical sockets

equipment /furniture and devices/

- 3 work desks with locking drawers
- 3 work chairs
-3 chairs
- 1 cabinet for disposal of material and tools od approximate dimensions 140 cm x 100 cm x200 cm (WxLxH)
- 3 additional drawer cabinets, dimensions 45 cm x 50 cm x 60 cm (WxLxH)
- rails and systems for hanging of student papers in a format 70 cm x 100 cm
- wardrobe hanger
-first aid kit
-fire extinguisher

D SHARED PREMISES

EXHIBITION AREAS

D.1.1	**History department** room for old printing presses owned by the faculty (showpieces that are still in function)

floor area of the room:

number of rooms: 1

clear ceiling height: 4.5 m

special requirements

- wide double doors for easier importation of heavy machinery
-good lighting

installations:

- at least 4 electrical sockets

equipment /furniture and devices/

- rails or other systems for hanging info panels about showpieces and history
- frames for photographs of current and predecessor professors
- bookshelf with lock
- glass showcase for smaller showpieces with lock
- separate drawer cabinet with lock

D.1.2	**Exhibition space** *for exhibiting students' art works may be used wide hallways, atrium etc.

floor area of the room: in accordance with the spatial concept of the competition solution, the participants propose the position and the concept of the exhibition space, preferably available from the outside. Connection of rooms - studios for exhibition needs should be enabled

number of rooms: 1

clear ceiling height: 4.5 m

special requirements

- additional lighting

equipment /furniture and devices/

- rails and systems for hanging of student papers

D.1.3	**Multipurpose hall - lecture hall** *approximate number od 100 - 150 listeners
floor area of the room: in accordance with the spatial concept of the competition solution, the participants propose the position and the concept of the lecture hall, preferably in vicinity of exhibition area and available from the outside.	
number of rooms: 1	
clear ceiling height: approximately 4.5 m	
special requirements	
Preferably natural lighting and ventilation	
equipment /furniture and devices/	
- video projection equipment	
IT	
D.2.1	**Server room**
auxiliary rooms	
D.3.1	Copy room
D.3.2	Café in accordance with the spatial concept of the competition solution, the participants propose the position and the concept of the café for needs of students but also for communication outside
D.3.3	Sanitary facilities*** sanitary facilities should be planned for students and teachers in accordance with the spatial concept and necessary capacities
D.3.4	Wardrobe - wardrobe with showers and teachers should be planned within sculpture workshops
D.3.5	Archives in accordance with spatial abilities
D.3.6	Closets in accordance with spatial abilities
Sanitary areas in the facility include areas for students, teachers, possibly visitors and special ones, showers within the wardrobe of the sculpture studio. Group sanitary areas -there should be an equal number of male and female toilets. The total capacity of the toilets should be proportionally distributed on the floors, following the concept. Suggest a wardrobe concept for students.	
E TECHNICAL FACILITIES	
E.1.1	Hygienic maintenance of the facility service rooms for support staff should be planned
E.2.1	Waste collection in area available to communal vehicles
E.3.1	Repositories
E.4.1	Maintenance workshops
E.5.1	**Heating substation** 1
E.5.2	**Substation – air conditioning and ventilation** 1
E.5.3	**Electric system boiler** 1
These premises include the technical areas of the installation systems for heating, air conditioning, energy units, security, technical communications, economical accesses, equipment storage and evacuation routes. The air conditioning system should be able to selectively turn on/off air conditioning for certain parts of the building. If the investment allows, the heating and cooling of the internal spaces of the complex should use geothermal energy; in addition to large financial savings in the operation of the facility the area of the technical spaces for heating and air conditioning will be significantly reduced. It should be borne in mind that most of the contents of the facility will be equipped with video surveillance. It is recommended that most of the required technical rooms be located on the underground floors.	

F COMMUNICATIONS	
F.1.1	**Windshield, entrance area** in accordance with the spatial concept
F.2.1	**Hallways** in accordance with the spatial concept, preferably with natural lighting and ventilation
F.3.1	**Staircases** in accordance with the spatial concept, preferably with natural lighting and ventilation
F.4.1	**Elevators** in accordance with the spatial concept
F.4.2	**Cargo elevator** connected with premises for delivery
The surface of the accompanying areas with communications should be optimized depending on the mutual position of studios and other auxiliary rooms. Possibility of multipurpose use of communication zones should be provided. The addition to the net surface includes the surfaces of vertical (stairs, lifts) and horizontal communications, installations and walls, which implies a programme gross surface.	
G GARAGE	
G.1.1	**Garage**
G.2.1	**Auxiliary rooms**
possibility to deliver heavier material using cargo vehicles	

Picture 42 - the Faculty of Applied Arts' Photo Archives

9. TERMS OF COMPETITION

9.1 COMPETITION ELIGIBILITY CRITERIA

The right to participate in the competition as an author has one or more professionals with a university degree in architecture, regardless of their territorial affiliation and their personal characteristics, provided that at least one of the authors of the competition has the appropriate license to prepare technical documents in the field of architecture. Other authors in the team can be architects, urban planners, graduate engineers of architecture, masters of architecture or students of architecture.
The participants in the competition can hire other experts in certain fields (associates and consultants) for the preparation of the competition design, but they are not considered the authors of the competition design. Each of the participants, individual or group, is entitled to participate in this Competition with only one design.
Persons who participated in the preparation of one of the competition designs of this Competition as associates or consultants may not submit the competition design independently.
Foreign participants can be authors or members of author teams if they meet professional qualifications, have a university degree in architecture, provided that at least one team member has an appropriate license issued in accordance with the rules set by the Serbian Chamber of Engineers and in accordance with Article 162a of the Law on Planning and Construction ("Official Gazette of RS", no. 72/2009, 81/2009-correction, 64/2010 – Constitutional Court Decision, 24/2011, 121/2012, 42/2013 – Constitutional Court Decision, 50/2013 – Constitutional Court Decision, 98/2013 – Constitutional Court Decision, 132/2014, 145/2014, 83/2018, 31/2019, 37/2019-other law, 9/2020 and 52/2021).

Competition participant may not be person who is directly engaged in preparation and conducting of Competition or jurying, or is relative or directly cooperate with such person, nor it can be person who is member of management or is employed with the institution who announced this competition.
Each of the participants in the competition, whether an individual or a group, has the right to participate in this competition with only one design and within only one team.
Mandatory conditions for participation at the competition:
-Competition design must be submitted in timely manner and in a way stipulated by the Competition Announcement.
- Competition design must follow all the requirements of technical and layout formatting and must contain all parts determined by the Competition Announcement.

9.2 TERMS FOR CONDUCTING THE COMPETITION

The competition is announced in accordance with the *Rulebook on the manner and method of opening up and conduction of the urbanistic and architectural competition* ("Official Gazette of RS" No. 31/2015).
Each competitor who has taken the tender documents is granted the right to take part in competition.
By submitting an entry to competition, each participant accepts the propositions of this competition.

9.3 CONTENT OF THE PROPOSED WORKS

Participants are required to submit the competition design in electronic form, and detailed instructions for naming documents and how to mark competition entries are given in Chapter 9.4.
All files are submitted in *pdf* format.
Competition designs not prepared and submitted in accordance with these guidelines may be disqualified from further evaluation.
The content of the competition design includes:
1. Volume with textual explanation and reduced graphic attachments
2. Graphic attachments
3. Material for electronic exhibition
4. 3D model for 3D printing
5. 3D animation

Competition design and all accompanying enclosures must be prepared in Serbian or English.
The level of elaboration of the proposed conceptual architectural solution should be at such a level that it can be applied in the next stages of elaboration of technical documentation – urban design.

All participants are required to submit the following documents as part of the competition assignment:

Volume with textual explanation and reduced graphic attachments
The volume is submitted in .pdf format, dimensions 42x29.7cm (A3, horizontally oriented pages (and), with illustrations in 150 dpi resolution.)
The volume should contain:
Textual part that describes the architectural urban concept and explains the solution.
The content of the text is as follows:

- Presentation of the urban solution, relation towards the environment
- Concept of traffic solution, car, bicycle and pedestrian access to the building
- Description and explanation of the solution - architectural concept
- Functional layout - description of individual spatial units and functional interconnections
- Preliminary proposal of applied technical systems, including the concept of energy efficiency
- Description of applied building materials bearing in mind the CO2 footprint
- Proposed constructive solution
- Ecological concept
- The textual description can be supplemented with diagrams and charts that explain certain elements of the competition solution.
- All graphic attachments reduced to A3 format
- Table 1 Tabular presentation of realized areas with recapitulation by spatial-programme units, as well as recapitulation of urban parameters of *table no.1 (provided in the competition basemaps and tables)*
- Table 2 Realized urban parameters *table no.2 (provided in the competition basemaps and tables)*
- Table 3 Estimation of investment value of *table no.3 (provided in the competition basemaps and tables)*

Graphic attachments

	Competition area in the context of wider and direct surrounding area	
-	Layout of planned construction and design - roof	P=1:500
-	Layout of planned construction and design - ground floor	P=1:500
-	Layout of the roof with regulation and leveling elements	P=1:200
-	Layout of the ground floor with ground floor design	P=1:200
-	All the floor plans	P=1:200
-	Characteristic cross-sections	P=1:200
-	All the elevations	P=1:200
-	3D views of the solution from given directions and as selected by competitors	

* Additional attachments of the participants' choice - photos of the model, spatial diagrams, etc.

Material for electronic exhibition
In .jpg format, a total of 5 attachments, 2000px-width-horizontally oriented in the RGB system, in a resolution of 150 PPI. The design code should be indicated on each attachment. These attachments shall also be anonymous with a unique code, defined in Chapter 9.4.
3D model for 3D printing
In the skp format, prepare a model of the structure for 3D printing according to guidelines from the competition basemap.
3D ANIMATION with duration up to 1 minute
Note:
Graphic attachments are submitted as files in .pdf format, dimensions 70x100 cm (B1), in a resolution of 150 PPI.
The level of elaboration of the proposed conceptual architectural solution should be at such a level that it can be applied in the next stages of elaboration of technical documentation (Preliminary Design According to Location Requirements)
All attachments shall be anonymous with a unique code, defined in Chapter 9.4.
All material shall be delivered in a zip folders up to 25MB.
All above elements and attachments to the competition elaborate, textual and graphic attachments with described content, represent mandatory parts of competition design. The works that do not contain the above described and required elements and attachments shall not be taken into consideration.

9.4 METHOD OF TECHNICAL AND DESIGN PROCESSING OF THE WORK

All graphic attachments, each sheet in the volume and posters should be marked with a unique code in the upper right corner of each sheet (Arial font, Bold, size 50pt for graphic attachments, or 24pt for the volume). The unique code must consist of two letters and five Arabic numerals, selected by the author. The sheets should be numerated with an ordinal number in the lower right corner. The font of the texts in the volume is Arial, size 11pt. **The language of the competition is Serbian or English.**

The competition design is submitted as follows:
in a packed/compressed folder (electronic .zip file, not bigger than 25 MB), named exclusively by the selected code of five Arabic numerals and two letters (eg: AB12345).
If the content of the competition design is bigger than 25MB, it is possible to form another compressed folder, which should be named with the ordinal number below the selected code, for example: AB12345_1 and AB12345_2.
Packed ("zipped") folder(s), not larger than 25 MB, should contain:

- Volume with textual explanation and graphic attachments, dimensions 42x29.7cm (A3), defined in Chapter 9.3 paragraph 1 in .pdf format
- Graphic attachments, defined in chapter 9.3. under 2., in .pdf format
- Material for electronic exhibition, defined in chapter 9.3. paragraph 3, in .jpg format
- 3D model for 3D printing, defined in chapter 05 section 4, in .skp format
- A special packed (“zipped”) folder, not larger than 25 MB, is delivered separately with the designation of the selected code with the addition of the word “animation” (e.g. "AB12345_animation") and should contain: 3D ANIMATION with duration up to 1 minute

The participant in the competition submits the competition work electronically, following the link: https://konkurs-fpu.rs;
The final deadline for submitting competition designs is February 11, 2021 until 23:59 (GMT +1).

The competition design which is not received by the announcer within determined deadline, i.e. received after the expiry of date and hour determined for submitting designs, shall be deemed as untimely submitted and will not be taken into consideration. Each participant is allowed to submit only one competition design without variant solutions. After the deadline for submission of competition designs, the participant in the competition cannot withdraw or change the competition design.

The technical design of the competition study according to the above description and the requirement and dimension is the mandatory content of the competition design. The works that do not contain the above described and required elements and attachments shall not be taken into consideration.
All files must be virus-free and undamaged without marks that would violate the anonymity of participants.

9.5 CONTENT OF THE PARTICIPANT’S STATEMENT – AUTHOR’S ENVELOPE

Along with the electronic submission of the competition design, the participant is obliged to send by mail a sealed non-transparent envelope marked “AUTHOR” and marked on the back with the selected work code of two letters and five Arabic numerals, font Arial, Bold, 24pt. The envelope should be sent to the following address: **Udruženje arhitekata Srbije, Kneza Miloša 7a/III, 11 000 Beograd, Republika Srbija (Union of Architects of Serbia, Kneza Miloša street 7/III, 11000 Belgrade, Serbia).** The author's name should not be written on the envelope, so as not to violate anonymity.
The envelope should contain:
Text document in A4 format containing:
- Filled out competition enclosure AUTHOR’S ENVELOPE,

/Participant's Statement form is given as a document within Competition documentation/
- Printed one poster for electronic exhibition, reduced to dimensions 29.7x 21cm (A4), horizontally oriented (any of 5 posters for electronic exhibition, reduced to A4).

The deadline for sending the envelope is **February 11, 2022** until 23:59 (GMT +1).

Ensuring anonymity when sending the envelope “AUTHOR” by mail, can be achieved in the following way:

- by sending the ordinary mail without a return receipt with the appropriate number of postage stamps (depending on the country of the sender);
- by opening a PO box for receiving return receipts;
- by sending via express mail service (DHL, Fed Ex,…) the envelope "AUTHOR" inside the envelope for sending, which does not contain indication of the AUTHOR code.

9.6.COMPETITION DEADLINES

- Beginning of the competition / date of announcement **October 12, 2021**
- The Competition Documentation can be downloaded free of charge from the website of the Union of Architects of Serbia: www.u-a-s.rs or from the link: https://konkurs-fpu.rs;

  Participants may submit their questions regarding the competition at latest until **December 15, 2021**

  Questions and requests for additional information or clarifications are submitted exclusively through the official website: https://konkurs-fpu.rs;
- The answers of the jury to the questions asked, exclusively to the questions related to the announcement and the programme of the competition, will be published on the official website of the Competition by **December 25, 2021.**
- The final deadline for submitting competition designs is **February 11, 2022** until 23:59 (GMT +1).
- The results of the competition shall be announced no later than **February 28, 2022** until 23:59 (GMT +1). The results will be published on the website of the Union of Architects of Serbia: www.u-a-s.rs and on https://konkurs-fpu.rs;
- Awarded and unawarded designs will be posted in electronic format on the website of the Union of Architects of Serbia www.u-a-s.rs and on https://konkurs-fpu.rs; within 30 days from the day of announcing the results of the Competition. Basic information (code of the work, award, name (s) of the authors will be published besides all the works, unless otherwise specified in the application for the Competition.

9.7. TYPE AND AMOUNT OF AWARDS

If at least 10 works arrive by the set deadline and if they meet the propositions
the following prizes will be awarded in the total amount of the **net prize fund** of USD 40,000.00
distributed in the following manner:

-	First Prize	USD 20,000.00
-	Second prize	USD 10,000.00
-	Third prize	USD 5,000.00
-	Two redemptions, each in the amount of	USD 2,500.00
Total fund of net prizes:		USD 40,000.00

** Note: awards and redemptions in the net amount are paid at the USD exchange rate UN Operational Rates of Exchange (UNORE), on the day of payment to authors/author teams.*

The Jury will distribute the prizes completely in accordance with the provisions of the Rulebook, however the Jury may distribute the prizes in a different manner within the planned award fund.
The Investor undertakes to make payments for the selected and awarded design concepts in line with the decision of the Jury, and pursuant to the Tender documentation - by means of an announcement to be made within 45 days from the day the Investor acknowledges the Decision of the Jury.

9.8 COMPOSITION OF THE JURY

Chairman of the Jury:
Prof. Emeritus Branislav Mitrović, Architect

Jury members:
Associate Prof. Aleksandru Vuja, Architect
Prof. Maruša Zorec, Architect
Marko Stojčić, the Chief Urban Planner of the City of Belgrade
Prof. Goran Čpajak, Dean of the Faculty of Applied Arts

Consultant:
Marija Lalošević PhD, Architect, Urban Planning Institute of Belgrade

Reporters:
Slađana Milivojević, Architect
Ivana Mrkonjić, Architect

Jury Secretariat:
Union of Architects of Serbia

9.9 CRITERIA FOR EVALUATION OF PROJECTS

Competition designs will be evaluated according to the following criteria:

Spatial concept and architectural expression
As a solution, it fulfills the goal of creating an internationally important higher education institution.
How is the proposed solution related to the context and the creation of identity - the relationship to the spatial, cultural and historical whole of Kosančićev venac.
The quality of the solution in relation to the characteristics and importance of the purpose,
Clear spatial concept recognisable for its main idea
Relation to public urban space
Character and quality of urban identity improvement
Urban-architectural shaping and ambient characteristics of the solution
Relation with the context, architectural and cultural heritage

Functional solution, fulfillment of spatial requirements stipulated in the programme assignment
Strategy and approach to spatial and ambient requirements of the facility in terms of flexibility and spatial programming. Analysis and solution of the concept for the use and maintenance of the facility including access, movement of students, teachers, visitors.
distribution of purpose and content in space
functionality of the suggested solution

Sustainability, Energy Efficiency
How the characteristics of proposed solution relate to environmental and social sustainability and its compliance with the goals of sustainable development. How the building design relates to energy efficiency and efficient operations during operation. In which way it deals with the goals of sustainable development.
Cost-effectiveness of the solution when it comes to implementation and exploitation
Application of environmentally and energy sustainable solutions for preserving and improving environmental quality (eco-design implementation)

Potential for further project implementation
Technical and financial feasibility of the proposed solution

9.10. JURY'S REPORT

The jury submits a Report on its work, which contains an explanation for the selection of awarded and redeemed designs and a decision on the distribution of awards, as well as guidelines for further elaboration of the first-awarded competition design.

9.11 FINAL PROVISIONS

The author of the competition design is the participant who created the competition design and thus published the author's work under his own name by submitting it to the competition. The team of the authors consists of the signatories of design concepts, co-authors and, therefore, the holders of all common copyrights. The participants' copyrights are defined in accordance with the law governing copyright and other related rights.

By submitting the competition design, the authors (author's team) cede to the Client the transfer of the author's property rights if the work in question has been awarded or redeemed. By participating in the competition, the author(s) agree to act in accordance with the conclusions and recommendations of the Competition Jury, which will be stated in the Competition Jury Report regarding the further realization of the awarded design. The author accepts to act, in further elaboration, in accordance with the suggestions of the Jury and potential programme and technical changes of the project assignment and adjusts the solution for the needs of further phases of elaboration.

During further elaboration, the Investor shall consult the authors of the awarded design, which is selected for further elaboration. The author is obliged to respect the conditions of preparation of planning and technical documentation and implementation of changes necessary to adapt to spatial and technical possibilities and limitations that may arise. Any potential further cooperation between the Investor and the author team will be regulated by a special agreement.

Further elaboration of the project is carried out in accordance with the Law on Planning and Construction ("Official Gazette of RS", no.72/2009, 81/2009-correction, 64/2010 – Decision of the Constitutional Court 24/2011, 121/2012, 42/2013 – Decision of the Constitutional Court, 50/2013 – Decision of the Constitutional Court, 98/2013 – Decision of the Constitutional Court, 132/2014, 145/2014, 83/2018, 31/2019, 37/2019-other law, 9/2020 and 52/2021),
Regulations on the Content, Method and Procedure of Work and Control of Technical Documentation according to the Structures' Class and Purpose („Official Gazette of RS", no. 73/2019)

Authors reserve the right to publish their design concepts.
The Investor is entitled to use all the received design concepts, to publish them and to promote results of the competition.

Picture 43 - Competition Scope - Remote Surroundings *Bing maps*

TENDER DOCUMENTATION CONTENTS:

ANNOUNCEMENT WITH TERMS AND CONDITIONS OF THE COMPETITION

COMPETITION ASSIGNMENT

I - Competition basemaps and tables

01 Cadastral and topographic plan
02 Basemap
03 Orthophoto image with the boundaries of the competition scope and the positions of the set directions for installation
04 Material for 3D model
05 Tables
Table 1 Tabular presentation of realized areas with recapitulation by spatial-programme units
Table 2 Achieved urban parameters
Table 3 Investment value estimate
06 Competition enclosure AUTHOR'S ENVELOPE
Participant's Statement form is given as a document within Competition documentation

II - Competition enclosures

01 Amendments of the Detailed Regulation Plan – textual and graphic part
02 Geological and geotechnical documentation
03 Current situation of the Faculty of Applied Arts
Spatial program analysis from 2020 - reconstruction, extension and construction of buildings for the needs of the Faculty of Applied Arts in Belgrade
Present condition of faculty facilities with an overview of present areas
Surfaces of present premises of the Faculty of Applied Arts
Archive recording of the present structure in Karađorđeva street
Graphics
04 Photodocumentation
Photographs of the location
Historical photographs
05 Photogrammetric image of Kosančićev venac slope
06 The monument status of area
07 Literature
Overview of the Belgrade Fortress area in historical and urban plans as a contribution to future planning processes
Approach to construction synthesis on Kosančićev venac
08 Architectural and conservation study of the Đumrukana building
09 Award winning design on City Gallery Competition

In Belgrade, October 12, 2021.

The jury consists of:

Chairman of the Jury
Prof. Emeritus Branislav Mitrović, Architect

Jury members
Associate Prof. Aleksandru Vuja, Architect
Prof. Maruša Zorec, Architect
Marko Stojčić, the Chief Urban Planner of the City of Belgrade
Prof. Goran Čpajak, Dean of the Faculty of Applied Arts

Consultant:
Marija Lalošević PhD, Architect, Urban Planning Institute of Belgrade