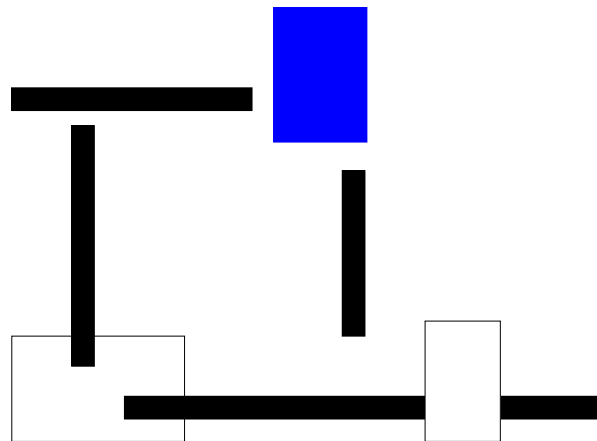


THE STAGE AND THE AUDIENCE

An open theatre for Belgrade



S.M. van de Pol

29-06-2021

CHAIR OF METHODS OF ANALYSIS AND IMAGINATION



S.M. van de Pol

29-06-2021

CHAIR OF METHODS OF ANALYSIS AND IMAGINATION

CONTENT

PART I. BELGRADE AND ITS RUINS

Positioning

PART II. MONUMENT AND PLAYGROUND

Methods

PART III. AN OPEN THEATRE FOR BELGRADE

The intervention

REFLECTION

“(…) the greatest glory of a building is not in its stones, nor in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in walls that have long been washed by the passing waves of humanity.”

John Ruskin, “The Lamp of Memory”, The Seven Lamps of Architecture (1849)

RUINS IN THE URBAN ATMOSPHERE

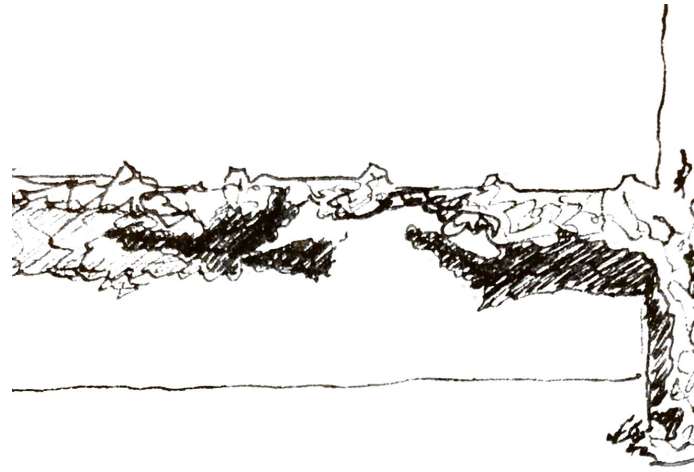
How do we experience the built environment and how do these experiences encourage us to act? I try to achieve an understanding of the architectural environment by studying a variety of people's conception of their environment. I believe that a recognition of psychology and behavioral sciences to be interwoven with architecture, is crucial to understand the link between object and subject - the architecture and us. How do we individually perceive the world? An essential question to understand the variation in conceptions of architectural spaces.

Today, we analyze a city we have not visited. We lack the individual experiences of the city's atmosphere. In order to understand Belgrade from a phenomenological point of view, I started reading visitors' experiences through travelblogs. Ruined urban atmosphere caught most visitors' attention, and therefore mine as well. Travelers mention several times the city's "rough edges". One of these travelers, Michael Turtle (2020) describes the city "like a launch room where magazines have been tossed on the table and a couple of empty water glasses have not been cleared away". The question occurred to me, why has Belgrade left those ruins untouched for many years? Turtle (2020), argues whether the financial situation of the city has caused the ruins to be frozen in time, or that it has more to do with propaganda. He states, "by preserving the evidence of the hostility of foreign forces, it is a constant reminder of a city being attacked".

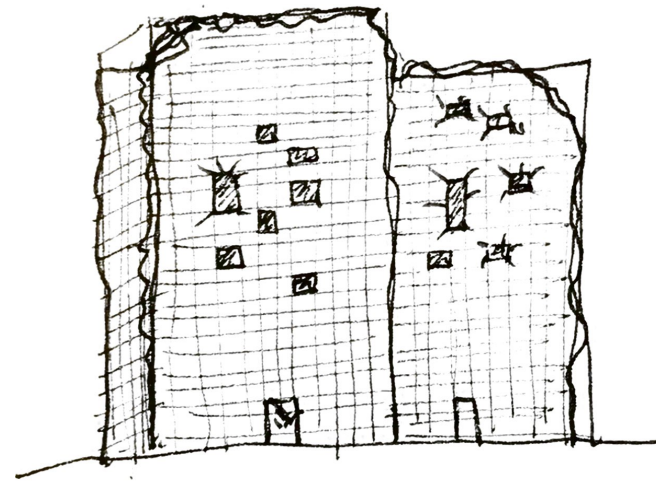
Having read Turtle's notion (2020), I imagined Belgrade's ruined urban spaces constantly being visible on a display within the urban atmosphere. Those physical reminders of the past could be reason for Belgrade's current struggle to open to future possibilities. By keeping those physical reminders on a pedestal, people have no ability to adjust or experience these buildings and spaces the way "subjects" generally can. Therefore, the problem statement is: **physical reminders on a display within the urban atmosphere, inhibit Belgrade to think of future possibilities.**



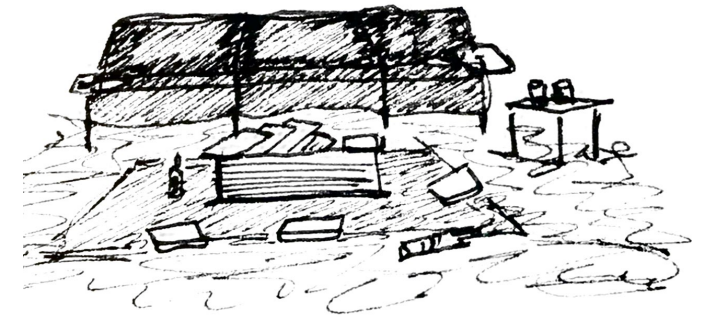
RUINES IN BELGRADE
RUINED URBAN ATMOSPHERE



BUILDINGS TEARING
OFF AT THE EDGES



CONCRETE HANGING
FROM ITS FLOORS



A CITY THAT IS LIVED IN

A CHARRED DOLLHOUSE



THE REMAINS OF THE NATIONAL RADIO TELEVISION STATION

RTS RUIN

REMAINS OF THE RADIO TELEVISION STATION

A seven floors ruined building, referred to by Kinsley Cuen (2019), as a 'charred dollhouse', caught my attention. The entire building consists of two rectangular structures, built in national architectural style. It was originally designed for the Women's Society to shelter poor children overnight and to offer them a dining room. Events during World War II interrupted the construction. In 1945, the construction continued according to the original design, but instead of serving as a shelter, it would serve as film studio for a company called Avala. Later on, the national Radio Television Station occupied the building. The building was extended with a modern concept. A large rectangular structure was added, emphasizing the architectural values of the national style by reflecting them on its glass membrane. When NATO bombings in 1999 destroyed the building, the seven floors structure lost half of its facilities. Nowadays, parts of the building are still in use for the Radio Television Station. However, most noticeable for the urban atmosphere is the open façade facing Belgrade's Orthodox church, creating the dollhouse appearance.

The building is situated in the corner of the Tasmajdan Park. In-between 1828 and 1871 the park was in use as the so-called New Cemetery of Belgrade. The city expanded and the cemetery was moved to a new location in the outskirts of the city, still being used as the New Cemetery of Belgrade. In Roman times, people excavated limestone from underneath Tasmajdan to build the city. Below concrete and asphalt layers, cave structures are found which have been used during the past centuries for multiple purposes. During the Great War they were used as a warehouse for bombs and during World War II they were used as hidden headquarters by the Germans (Vladislavljevic, 2016).

Considering all the historical layers, as well as the purposes the building was used for, it represents important narratives of Belgrade's past. What is the future of a ruined building with such a fundamental narration? Could we narrate the memories in constructed materials, while encouraging Belgrade to think of future possibilities?



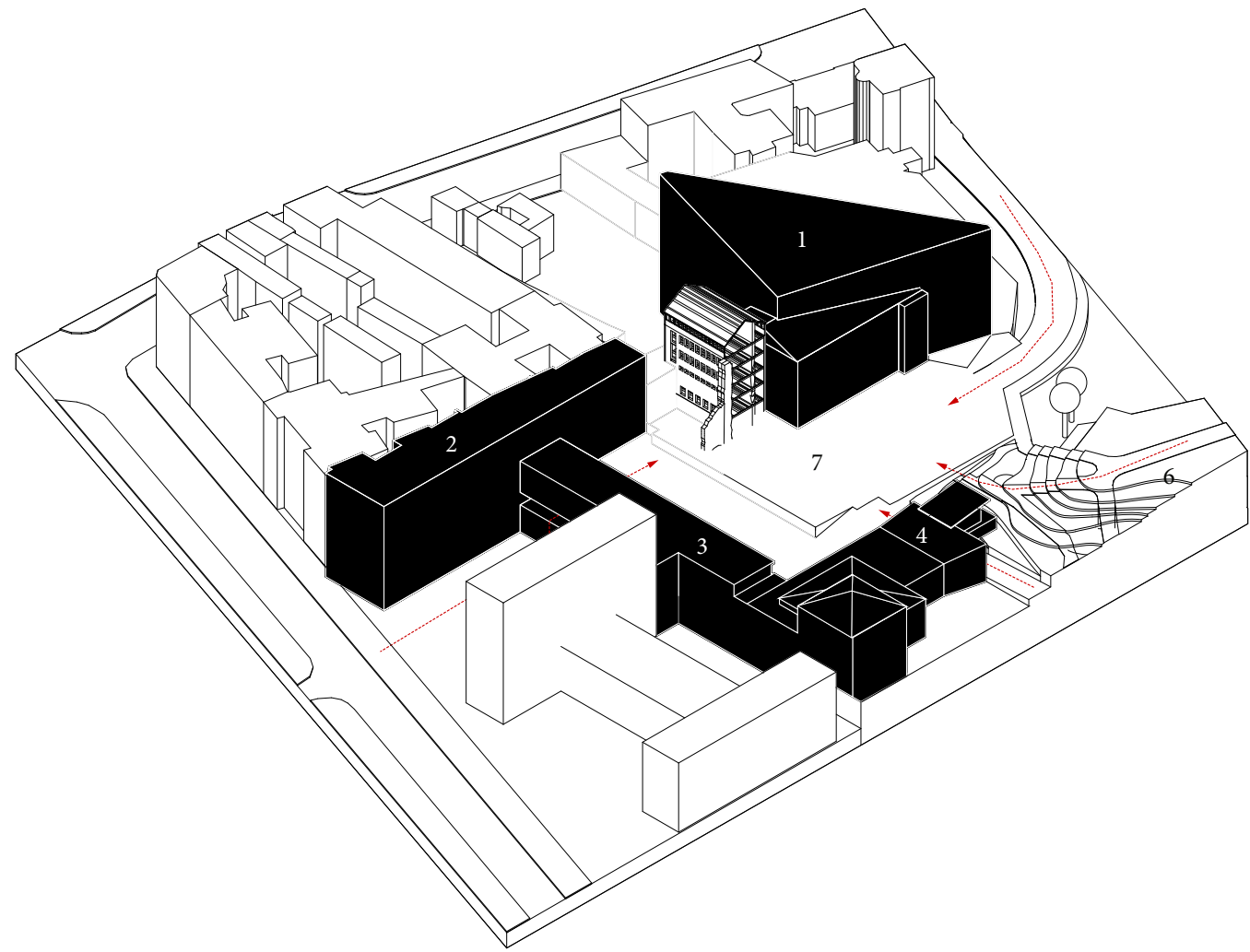
The entire building consists of two rectangular structures, built in national style. It was originally designed for the women's Society to shelter poor children overnight and to offer them a dining room. Events in world war II interrupted the construction. In 1945 the construction continued according to the original design, but now the building was occupied by a film studio called Avata. Later on, the National Radio Television Station occupied the building. The building was extended with a modern concept. A large rectangular was added to the building, emphasizing the architectural values of the national style by reflecting them on its glass membrane. The building is situated in the Taspaidera park. In Roman times, people excavated limestones from underneath the building to

The entire building consists of two rectangular structures, built in national style. It was originally designed for the women's Society to shelter poor children overnight and to offer them a dining room. Events in world war II interrupted the construction. In 1945 the construction continued according to the original design, but now the building was occupied by a film studio called Avata. Later on, the National Radio Television Station occupied the building. The building was extended with a modern concept. A large rectangular was added to the building, emphasizing the architectural values of the national style by reflecting them on its glass membrane. The building is situated in the Taspaidera park. In Roman times, people excavated limestones from underneath the building to



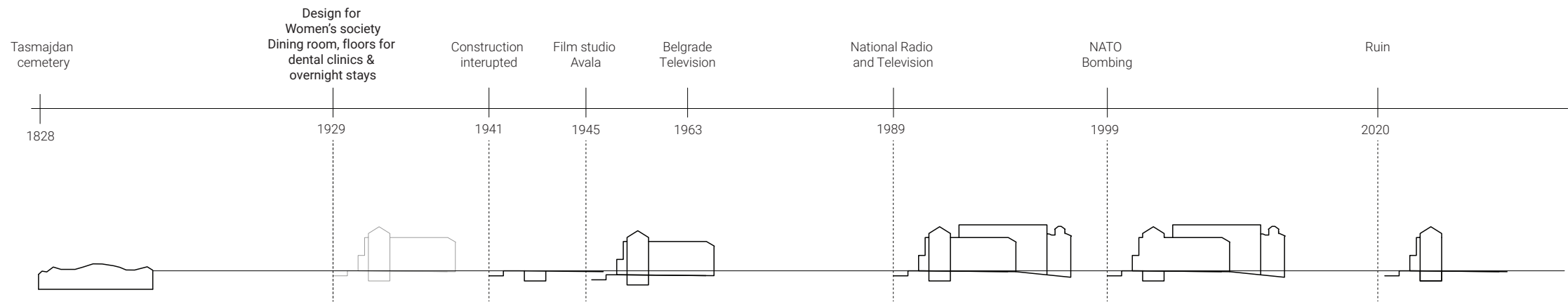
LOCATION RADIO TELEVISION STATION

PLAN 1.5000



- 1. Radio Television Station (RTS)
- 2. RTS Gallery
- 4. Children's theatre
- 5. Children's cultural centre
- 6. Tasmajdan Park
- 7. Parking

CURRENT SITUATION
ACCESSIBILITY



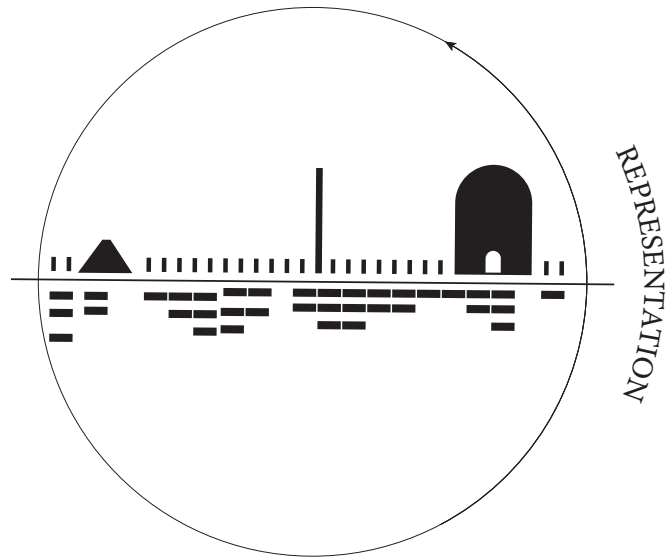
THE NARRATIVE
RTS RUIN

FOCUSSING ON THE CITY'S **FUTURE DEVELOPMENT**,

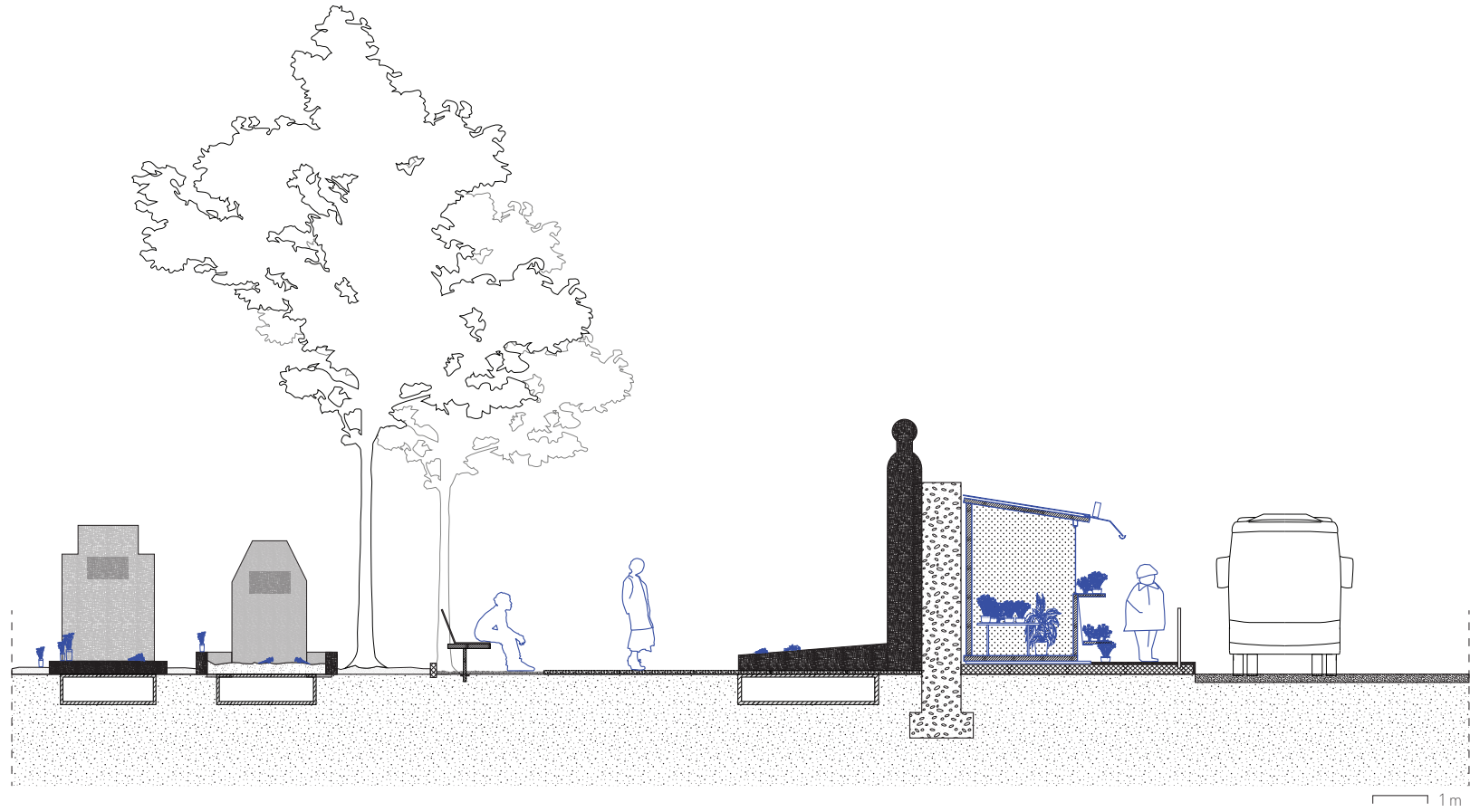
HOW DO WE DEAL WITH A **RUIN**,

UNDERSTOOD AS A **PHYSICAL REMINDER OF THE PAST**,

WITH SUCH A **FUNDAMENTAL NARRATION?**



REPRESENTATION OF MEMORIES
THE NEW CEMETERY OF BELGRADE



REPRESENTATION OF MEMORIES
SECTION BELGRADE NEW CEMETERY - CITY





DIJKSTRAAT PLAYGROUND AMSTERDAM

ALDO VAN EYCK, 1970

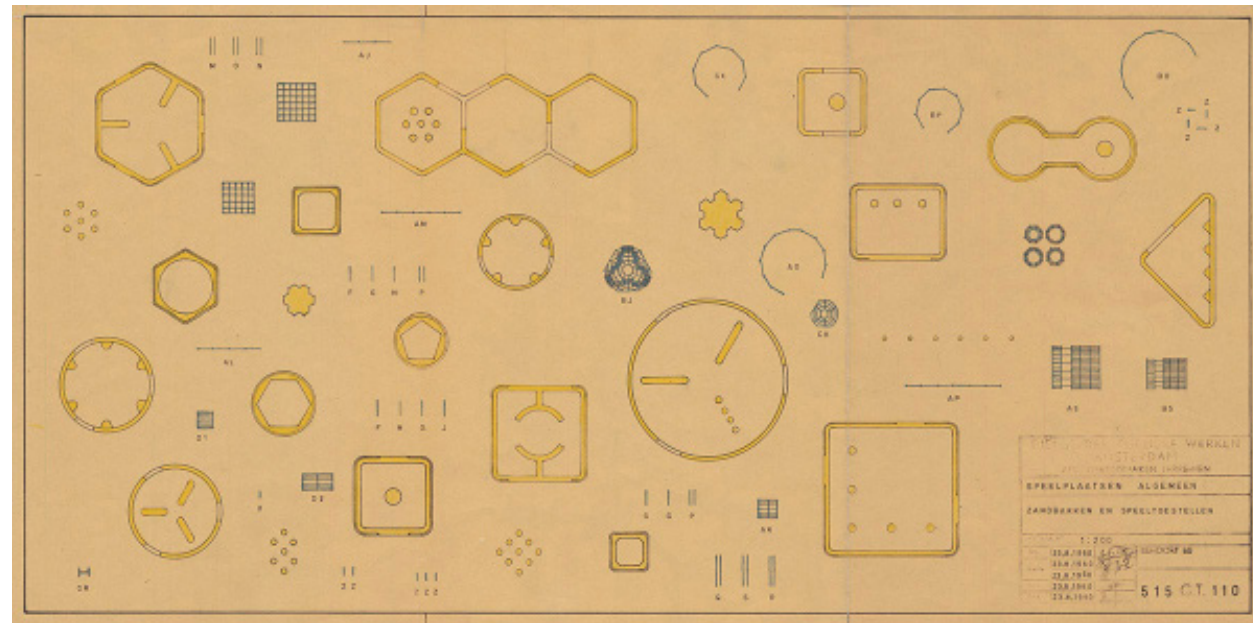
CREATE

ALDO VAN EYCK SEES THE CHILD AS “THE PARAGON OF FRESH HUMAN POTENTIAL,
AS THE PERPETUAL AND ALWAYS NEW RETURN OF ELEMENTARY HUMAN FACULTIES,
PRIMARILY IMAGINATION AND CREATICITY”



THE CITY, THE CHILD AND THE ARTIST

ALDO VAN EYCK, 1962



SPEELPLAATSEN IN HET ALGEMEEN

ALDO VAN EYCK, 1962

TO LOOK AT OUR SURROUNDING IN A NEW WAY



THE BEHAVIOR OF CHILDREN TOWARDS THE BUILT ENVIRONMENT

PLAY



UNBIASED AND WITH CURIOSITY

PLAY

PLAYGROUND

PLAY

verb

"GET OUT OF YOUR COMFORT ZONE AND **VENTURE** INTO
SOMETHING NEW".

IT HAS BEEN **OPPOSED TO WORK** (V.) SINCE LATE 14C.
MEANING "**PERFORM OR ACT ON THE STAGE**" (TRANSI-
TIVE) IS BY LATE 14C., AS ARE THE SENSES OF "**TAKE THE**
ROLE OF".

ACTORS: PERFORMERS

HOW CHILDREN APPROACH THEIR ENVIRONMENT

PLAY

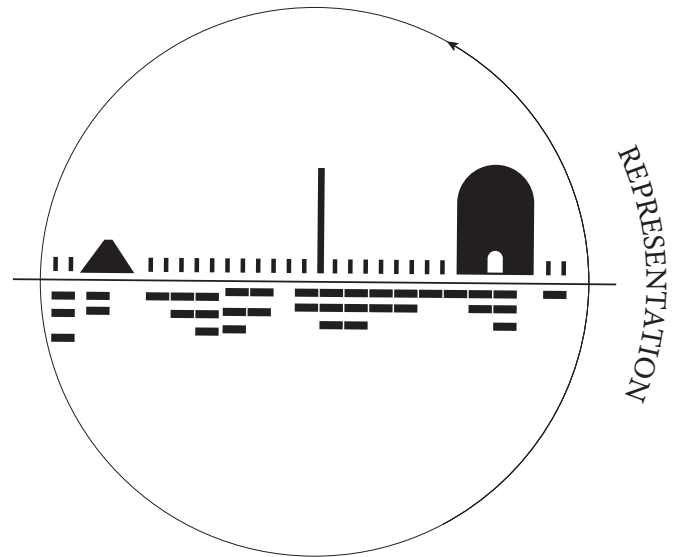
"TO KEEP THE HORRIFIC IMAGE OF RUIN"



THE REMAINS OF THE RADIO TELEVISION BUILDING
MONUMENT

MONUMENT

PHYSICAL REPRESENTATION OF MEMORIES



RTS RUIN
MONUMENT

MONUMENT

noun

FROM OLD FRENCH MONUMENT “**GRAVE, TOMB, MONUMENT,**” AND
FROM THE GREEK MNEMOSYNON AND THE LATIN MONEO, MONERE,
WHICH MEANS '**TO REMIND, TO ADVISE OR TO WARN,**'

MONUMENT

ETIMOLOGY

CREATE

playground

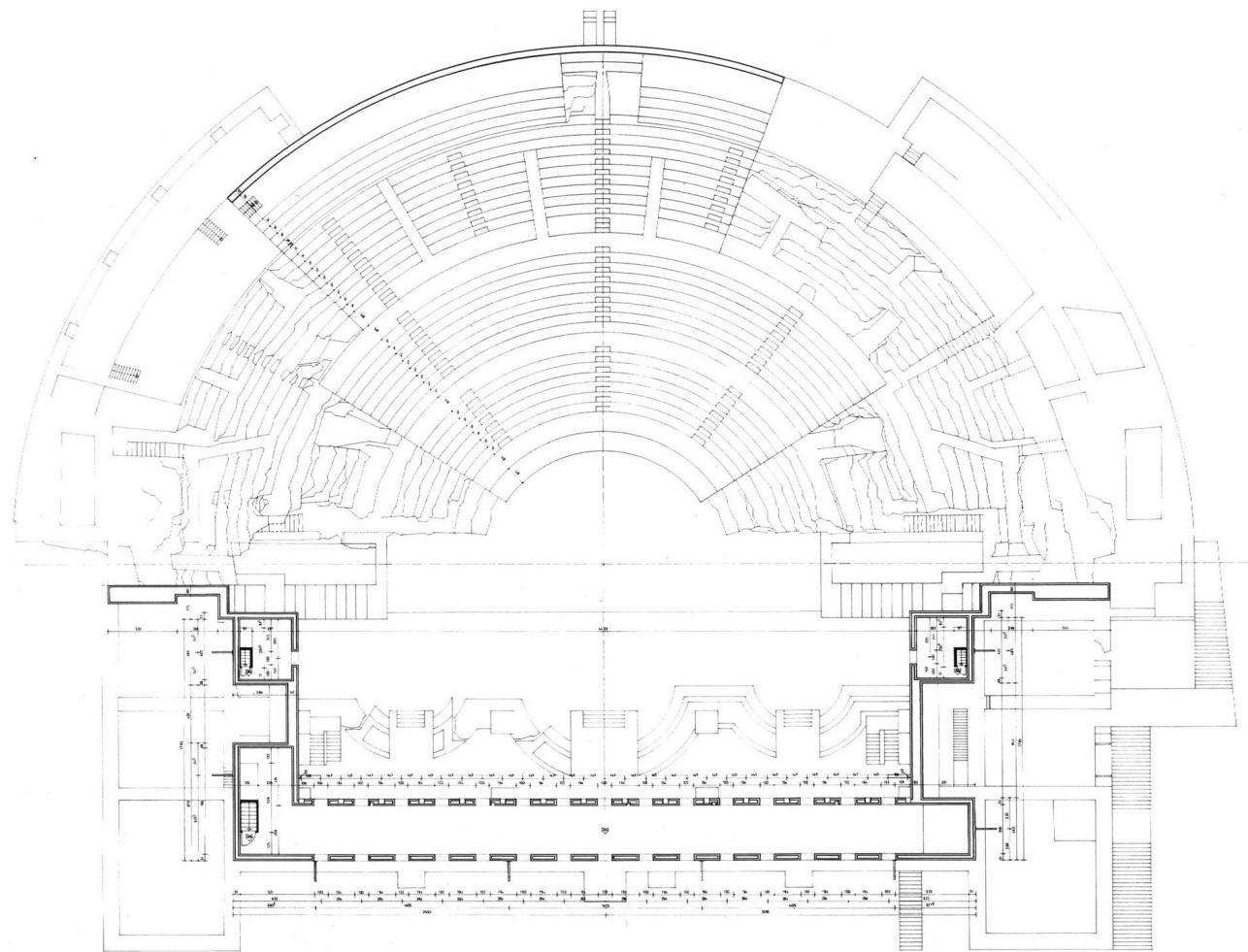
THEATRE

REMAIN

monument

PERFORMERS

AUDIENCE



ROMAN THEATRE OF SAGUNTO

GIORGIO GRASSI, 1985



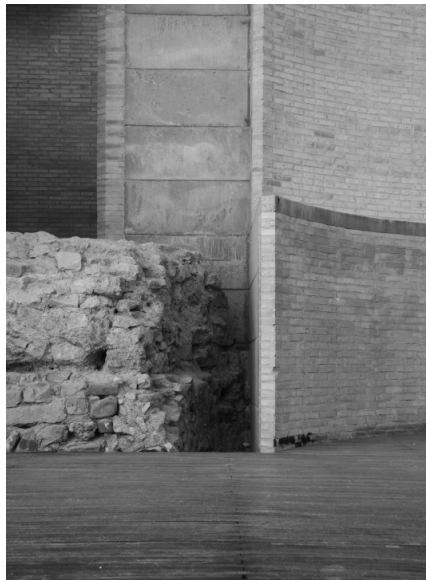
Integration



Vertical separation



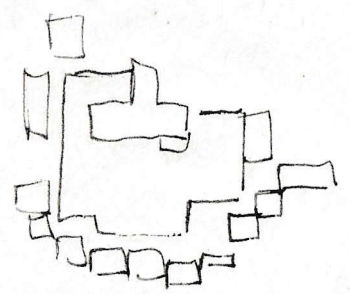
Contrast



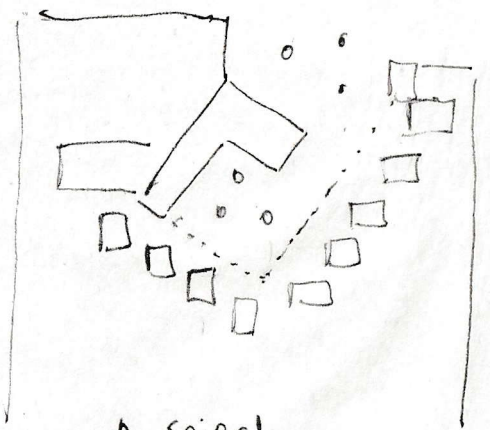
Shadow

ROMAN THEATRE
GIORGIO GRASSI

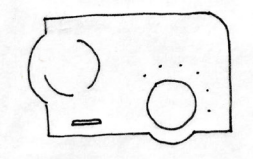
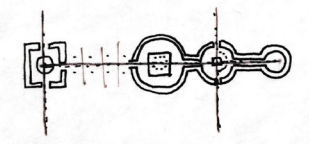
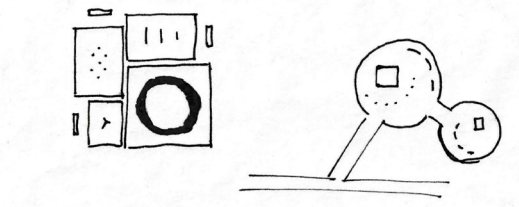
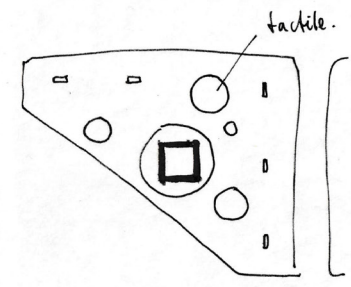
Sketches Aldo v. Eyck
Orphanage



long internal street



A spiral



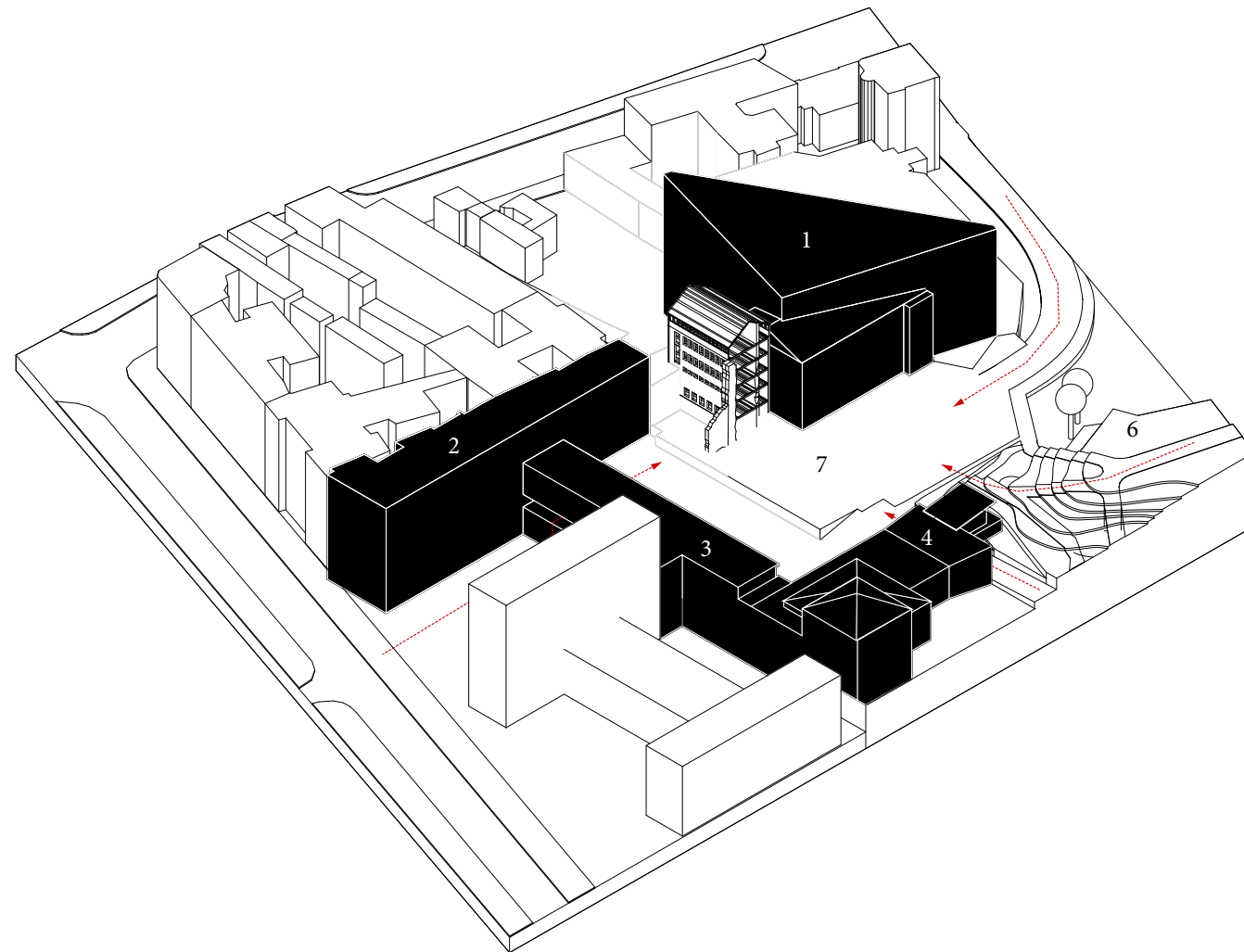
PART III. THE INTERVENTION

THE PODIUM THE GRAND SQUARE THE BALCONIES THE FOYERS



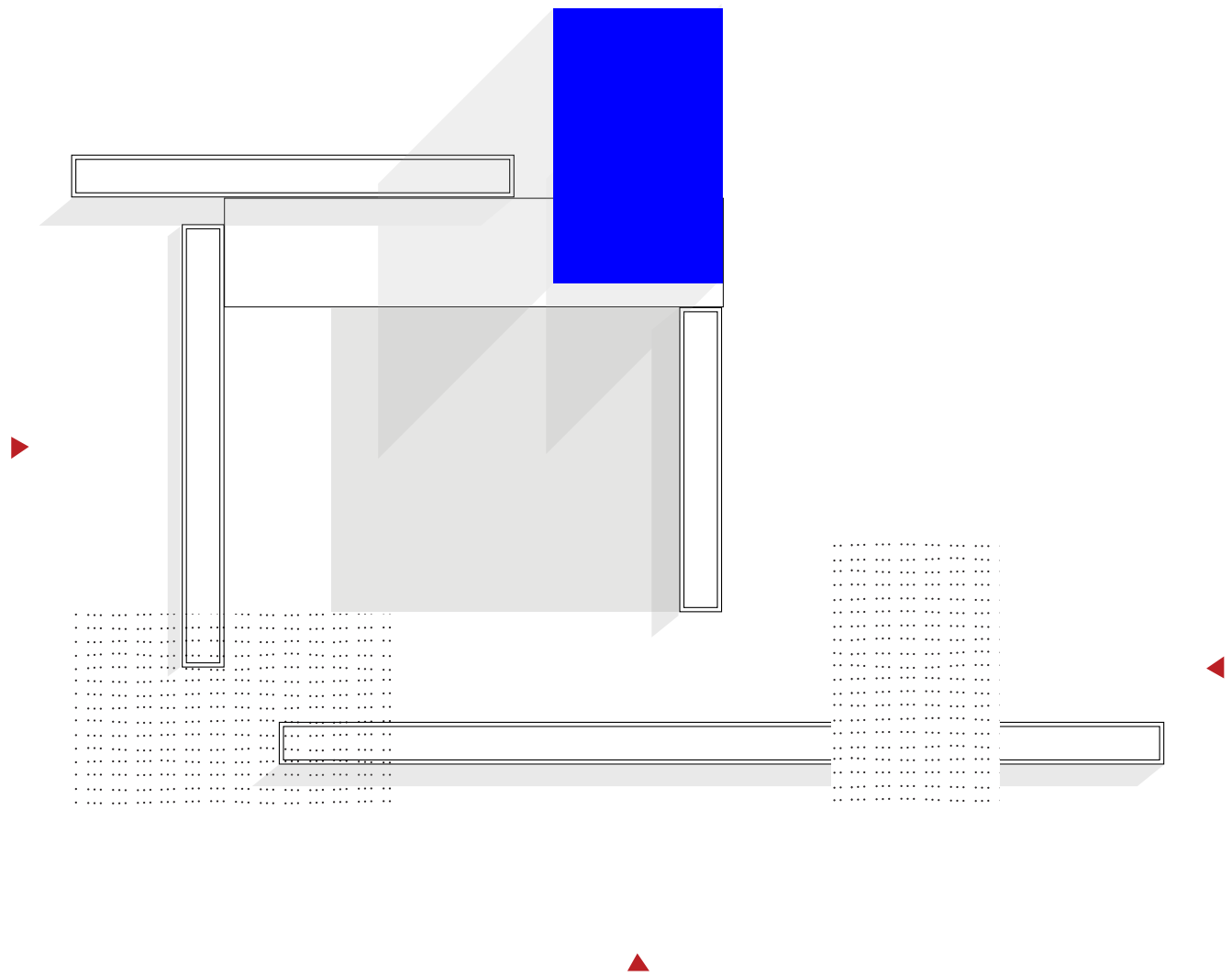
GREEN MUSIC CENTER, ROHNERT PARK

EPSTEIN JOSLIN ARCHITECTS, 2012

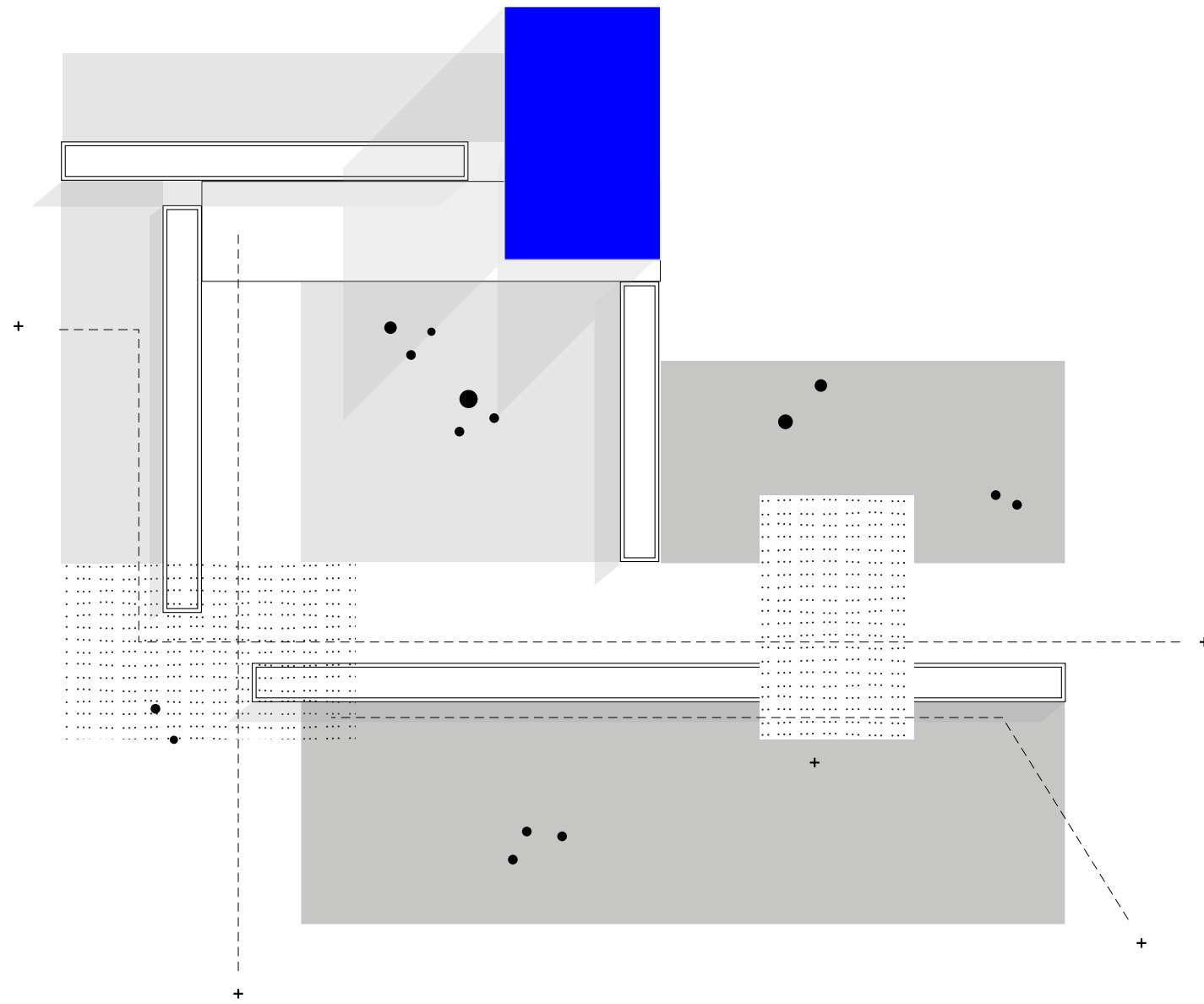


1. Radio Television Station (RTS)
2. RTS Gallery
4. Children's theatre
5. Children's cultural centre
6. Tasmajdan Park
7. Parking

CURRENT SITUATION
ACCESSIBILITY

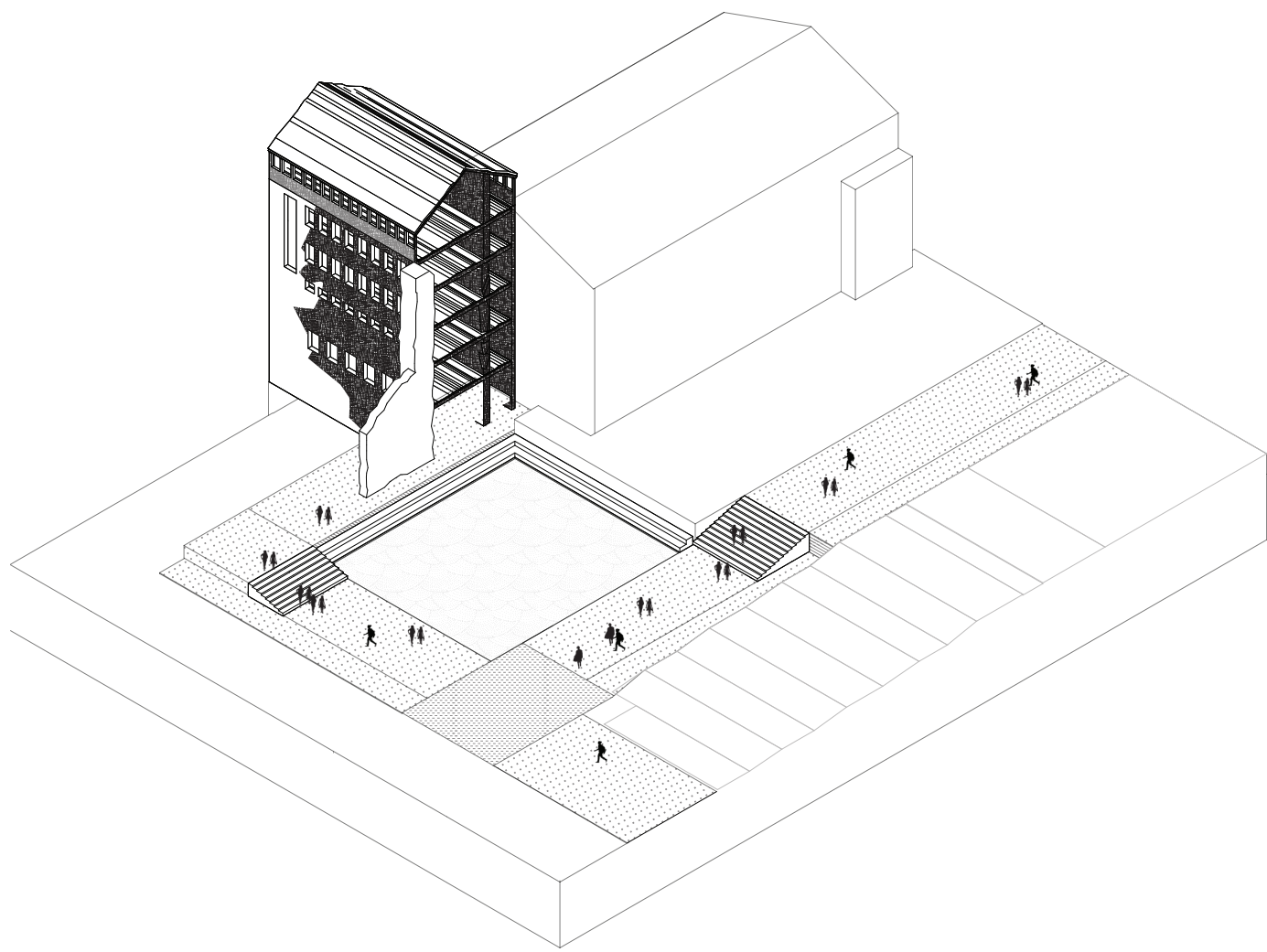


THE PODIUM THE GRAND SQUARE THE BALCONIES THE FOYERS



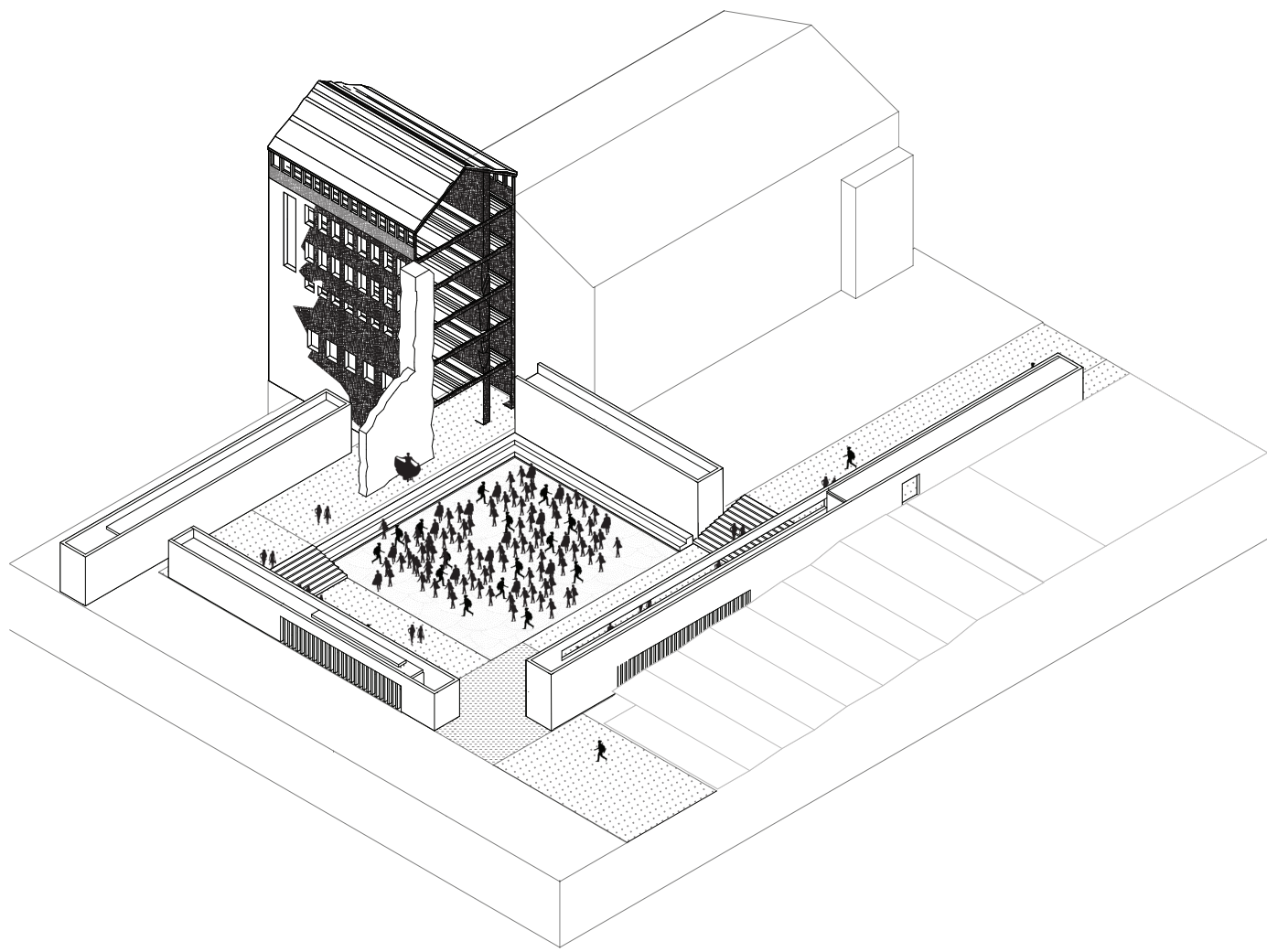
- + Access
- Motion
- Movement

MOVEMENT



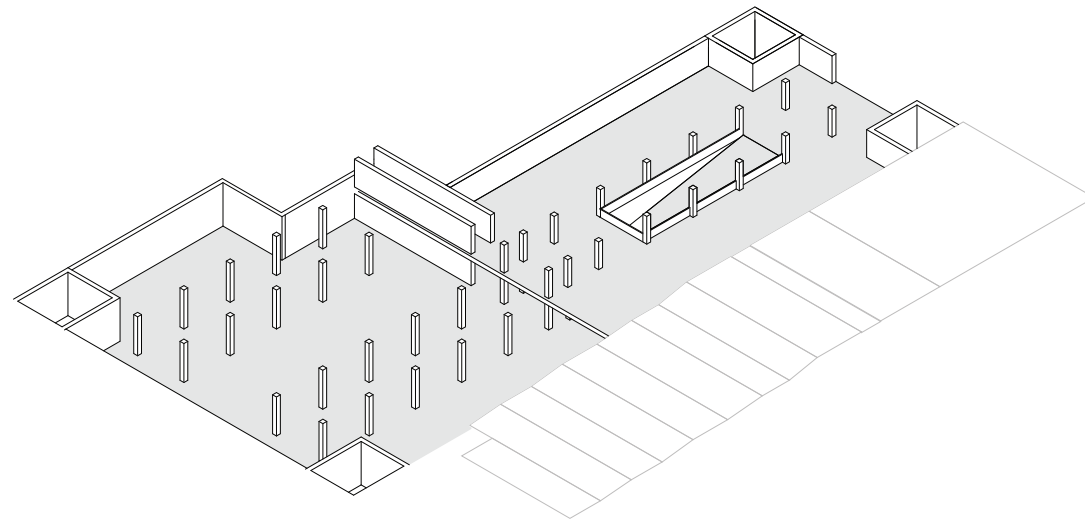
CIRCULATION

SPATIAL FLOW



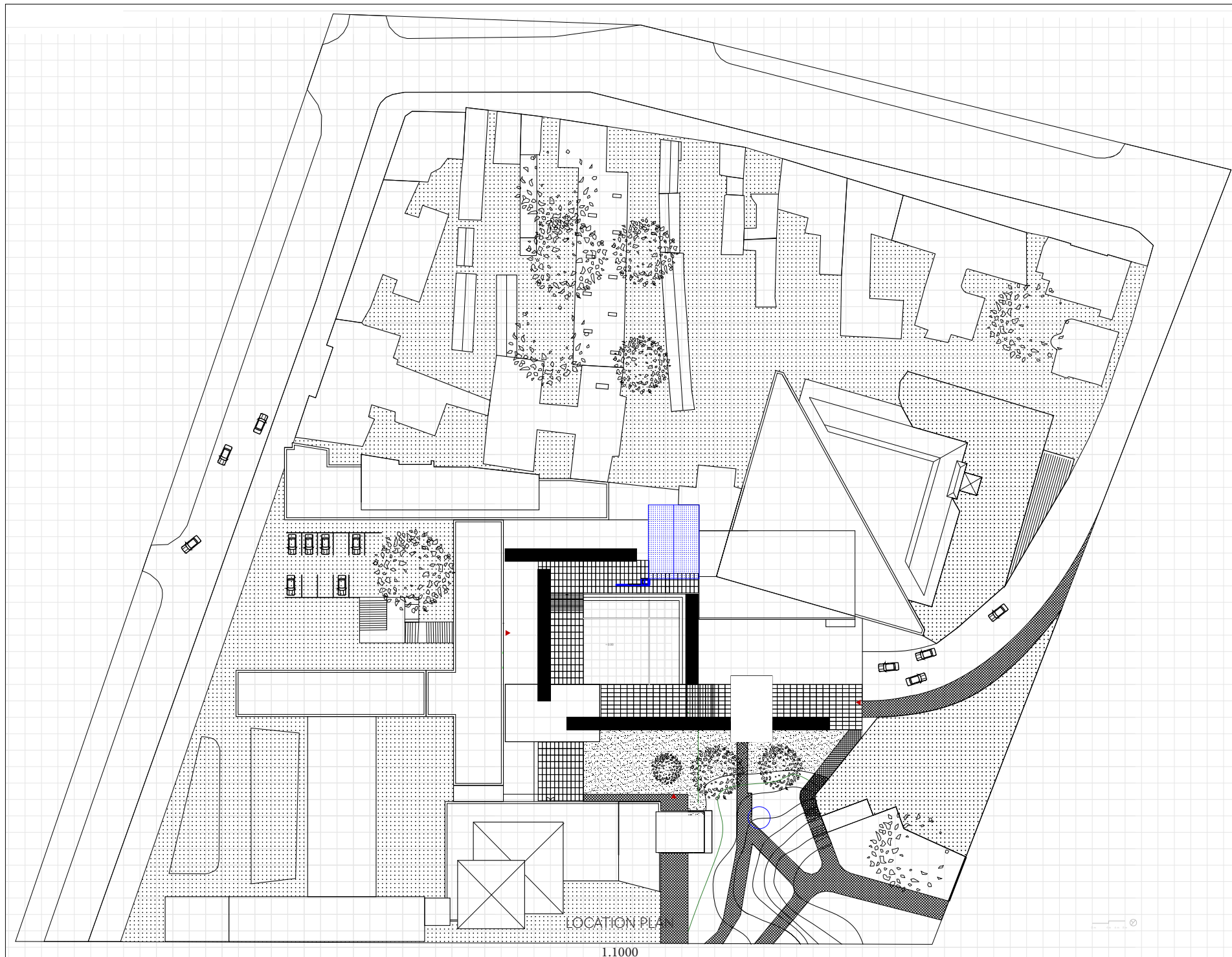
INTIMICY

COURTYARD



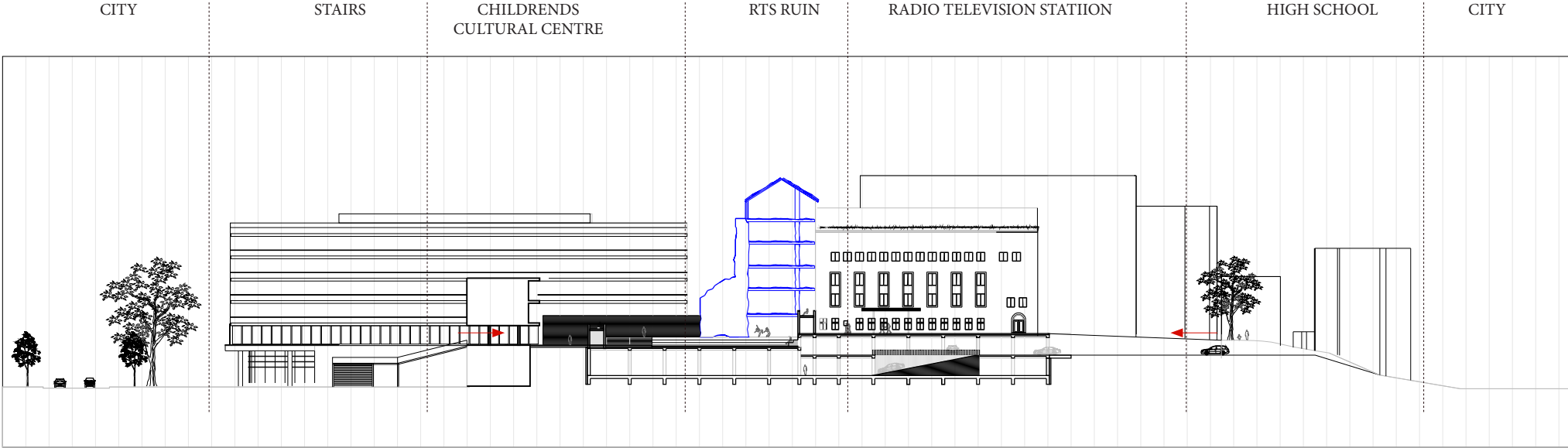
INTIMICY

COURTYARD



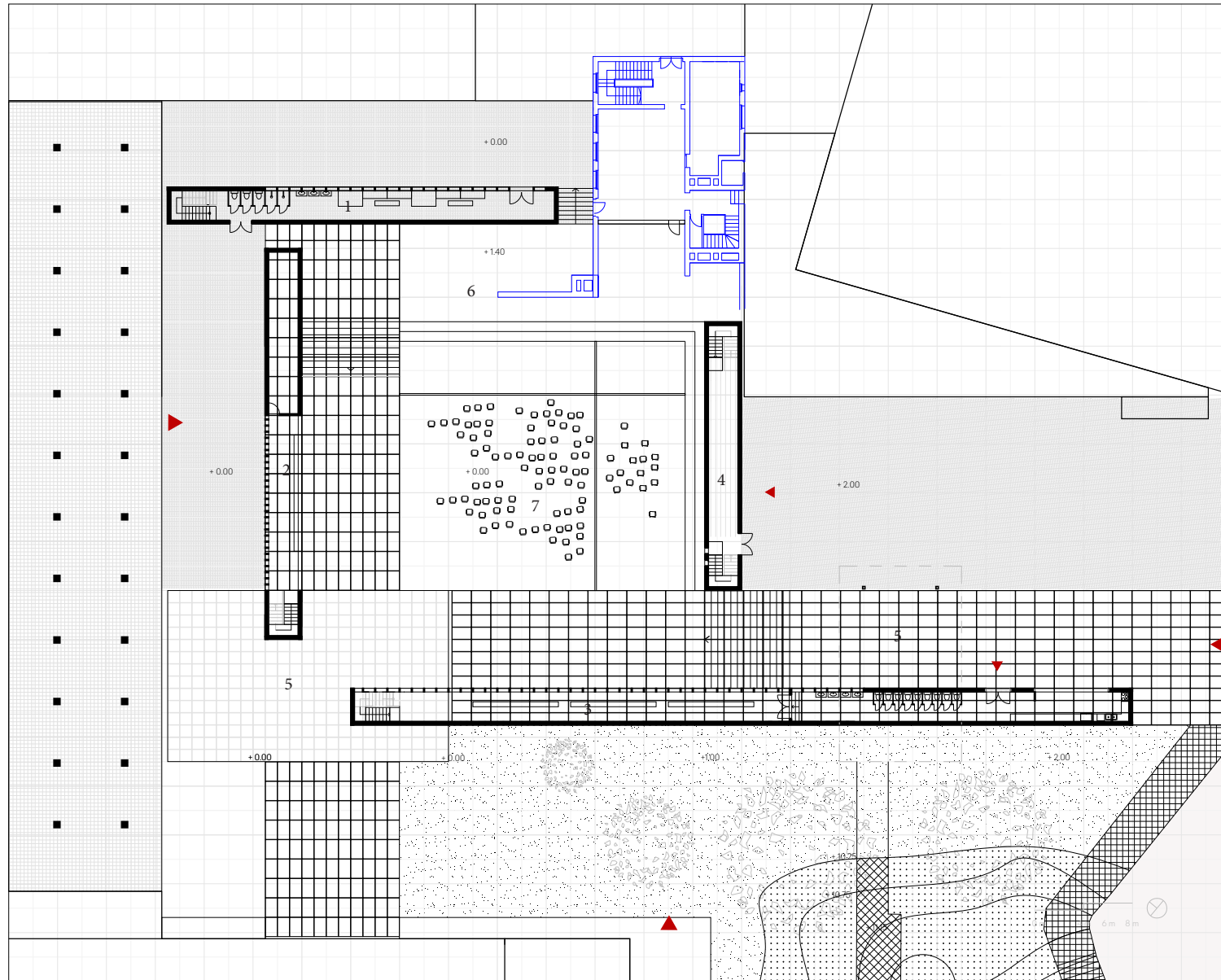
LOCATION PLAN

1:1000



INTERVENTION IN SECTION

1.1000

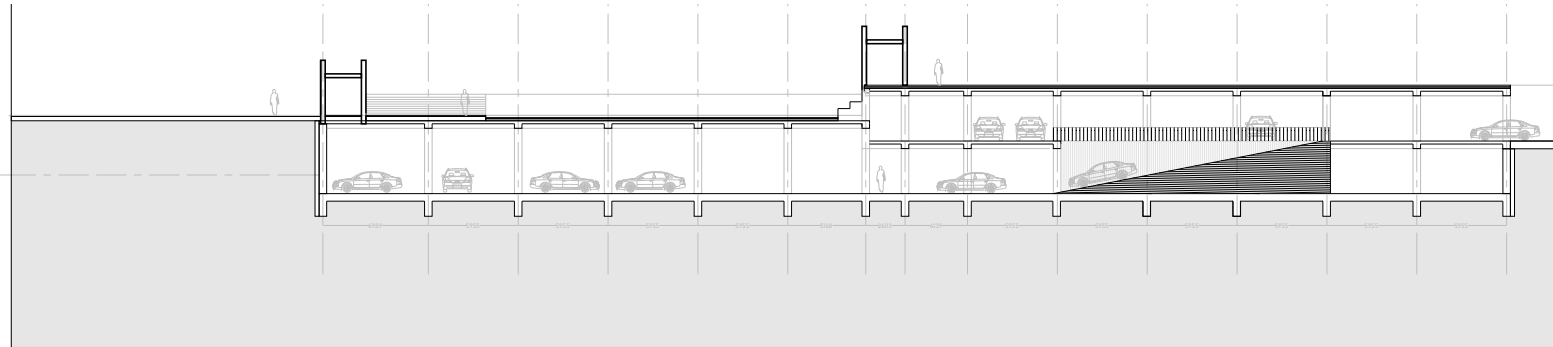
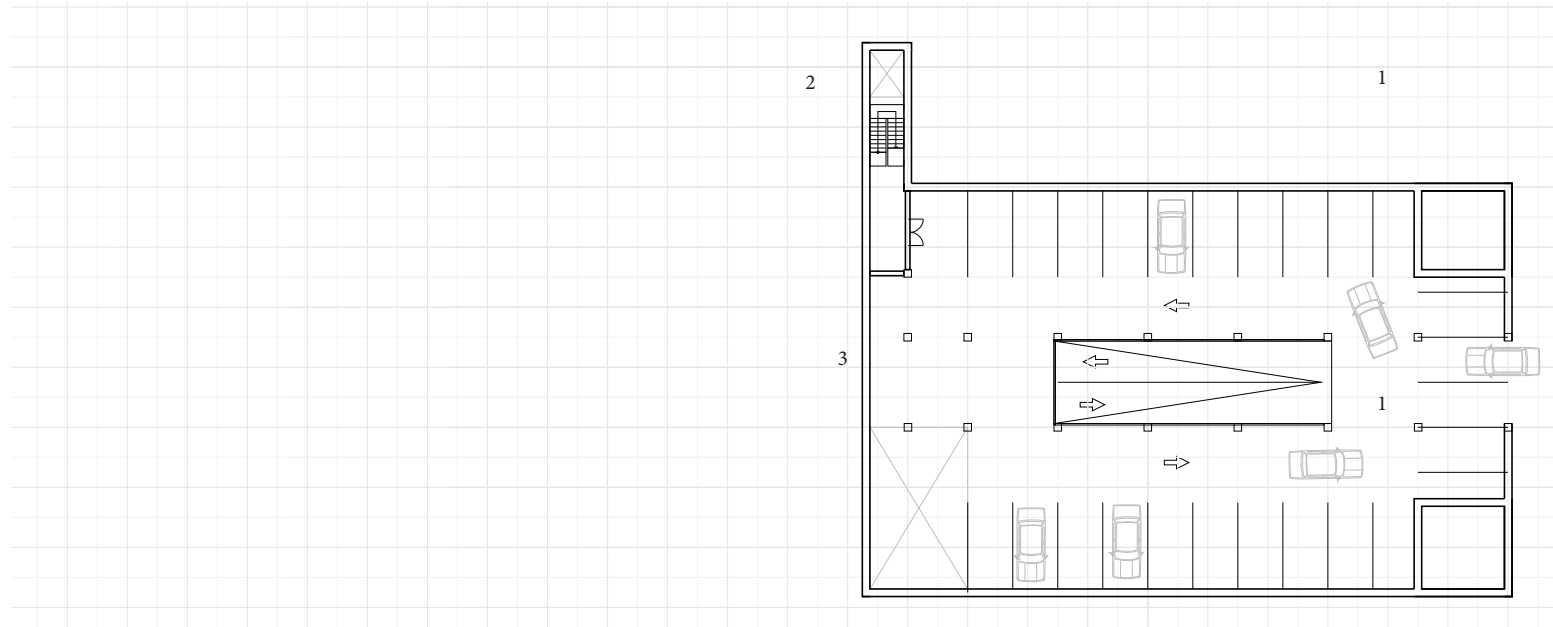


- FUNCTIONS UNDER BALCONIES
1. BALCONY BACKSTAGE
 2. BALCONY STORAGE
 3. BALCONY KIOSK
 4. BALCONY PARKING ENTRANCE
 5. FOYER
 6. PODIUM
 7. GRAND SQUARE

THE PODIUM THE GRAND SQUARE THE BALCONIES THE FOYERS

GROUND FLOOR

1.500



85 PARKING SPOTS

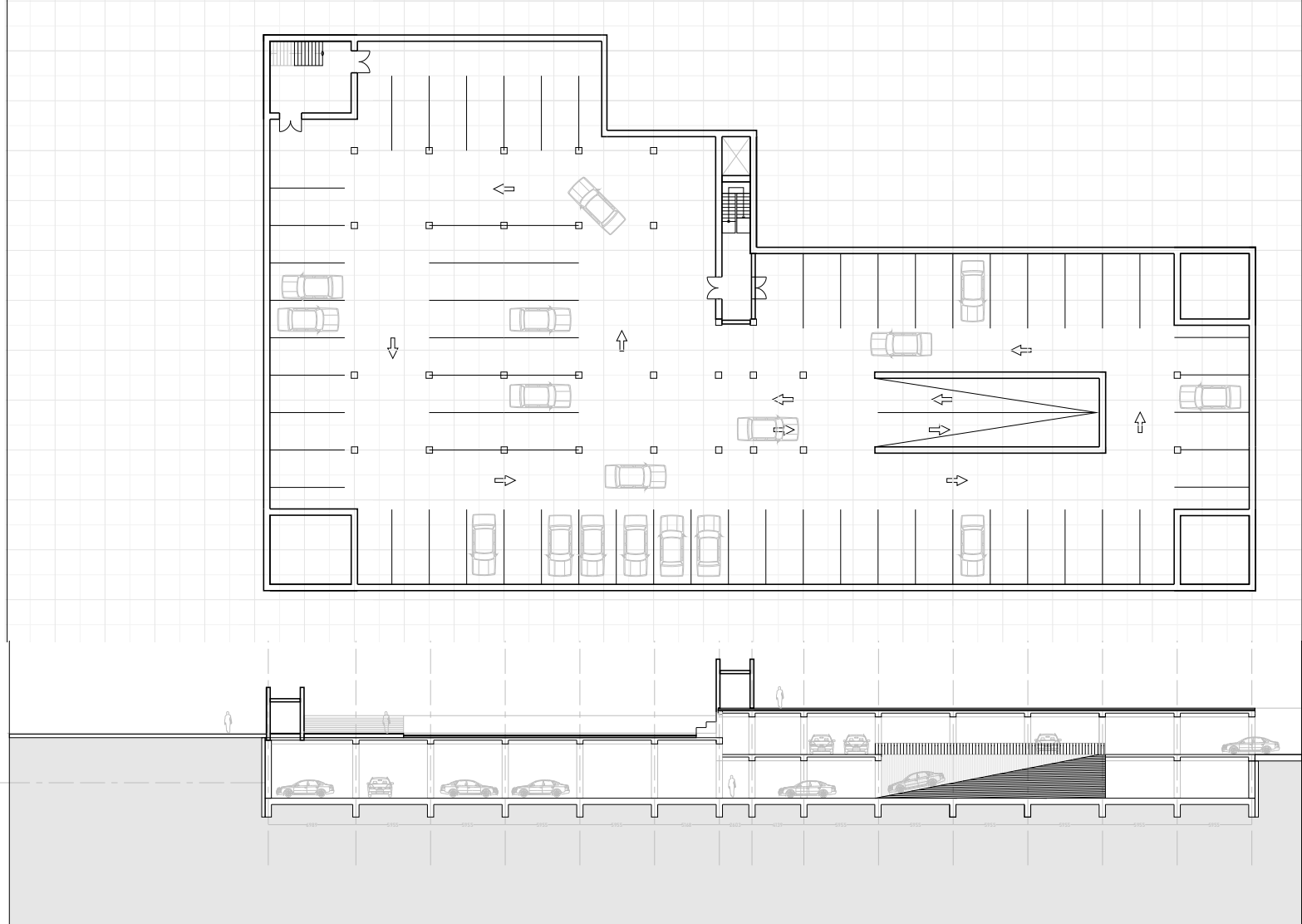
1. TECHNICAL ROOM

2. ENTRANCE PEDAstriAN

3. LOW ROOF

PLAN + SECTION PARKING -1

1.500



85 PARKING SPOTS

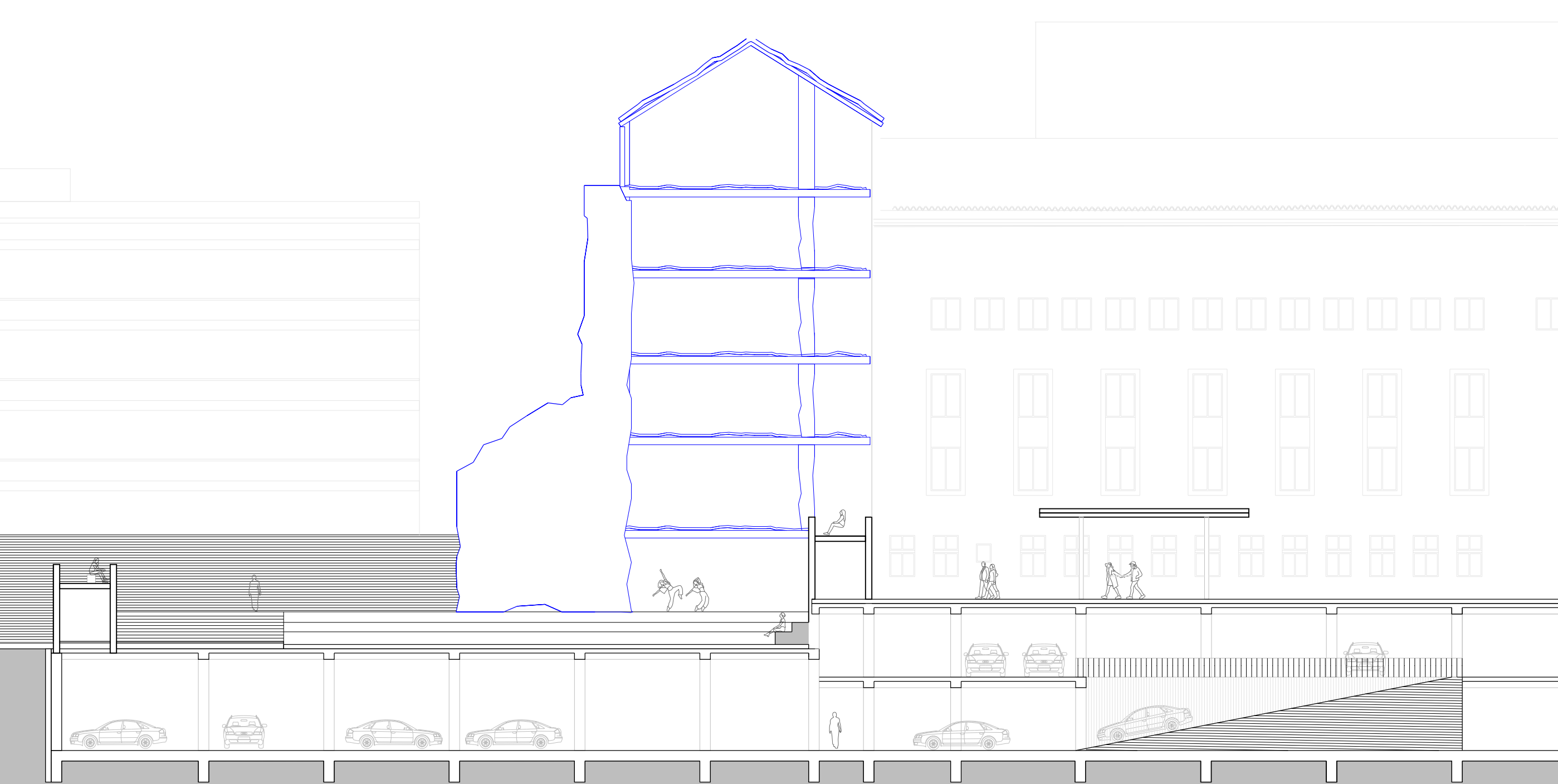
1. TECHNICAL ROOM

2. ENTRANCE PEDAstriAN

3. LOW ROOF

PLAN + SECTION PARKING -2

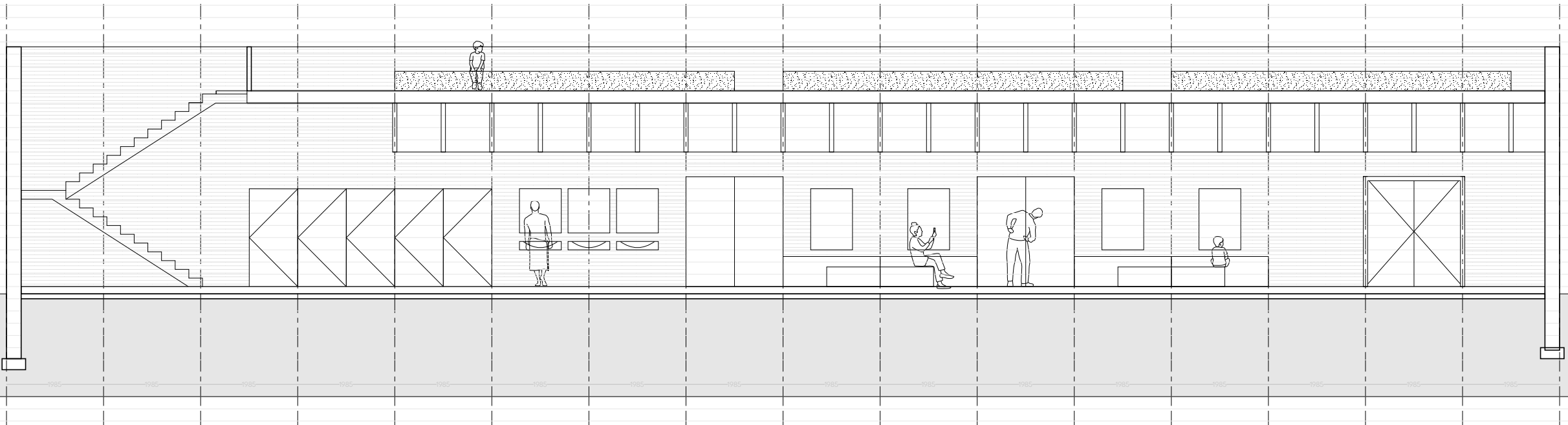
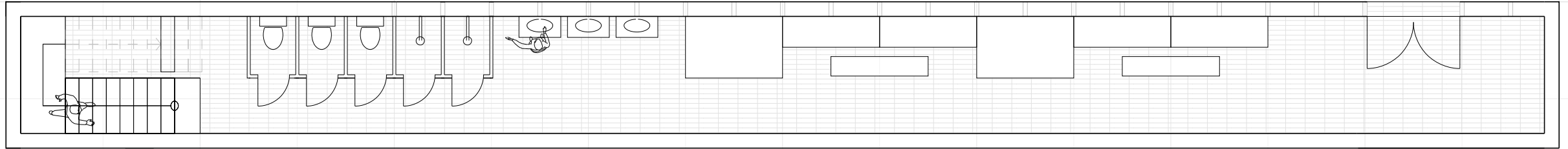
1.500



SECTION FACING NORTH

1.200

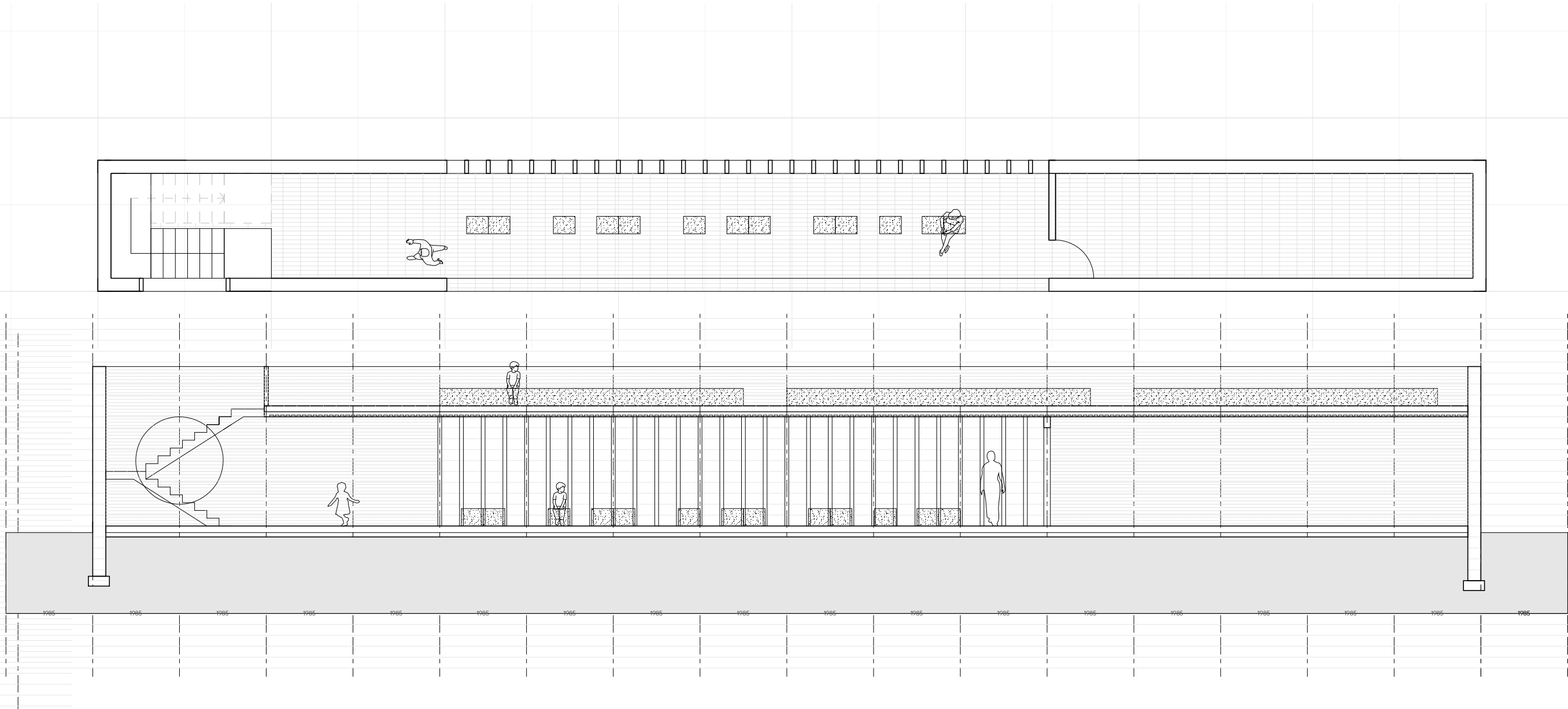
BACKSTAGE



SECTION BACKSTAGE CLOAKROOMS

1.100

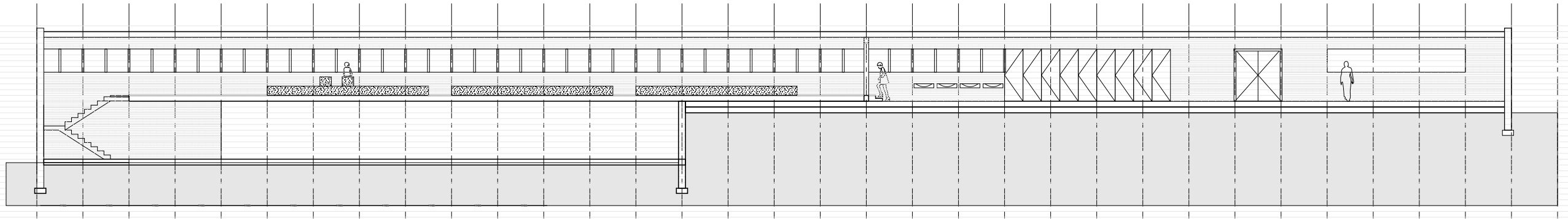
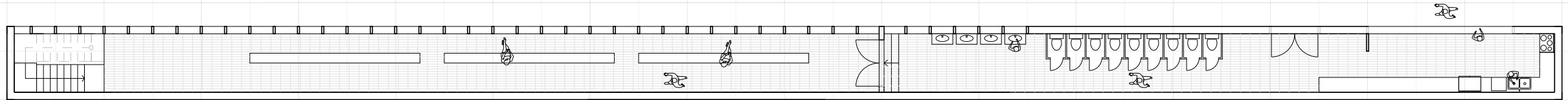
STORAGE



SECTION OUTDOOR SEATS

1.100

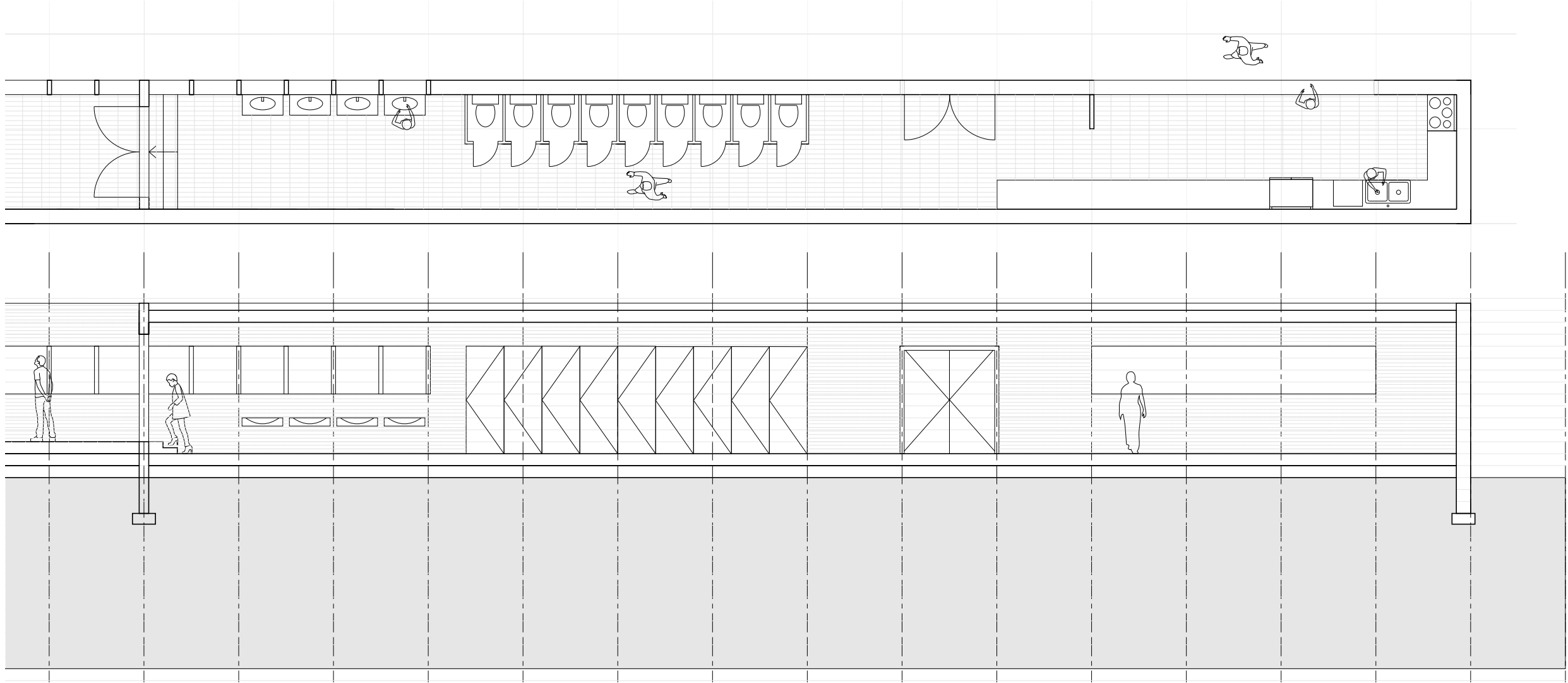
KIOSK + LOOKOUT



SECTION KIOSK + LOOK OUT

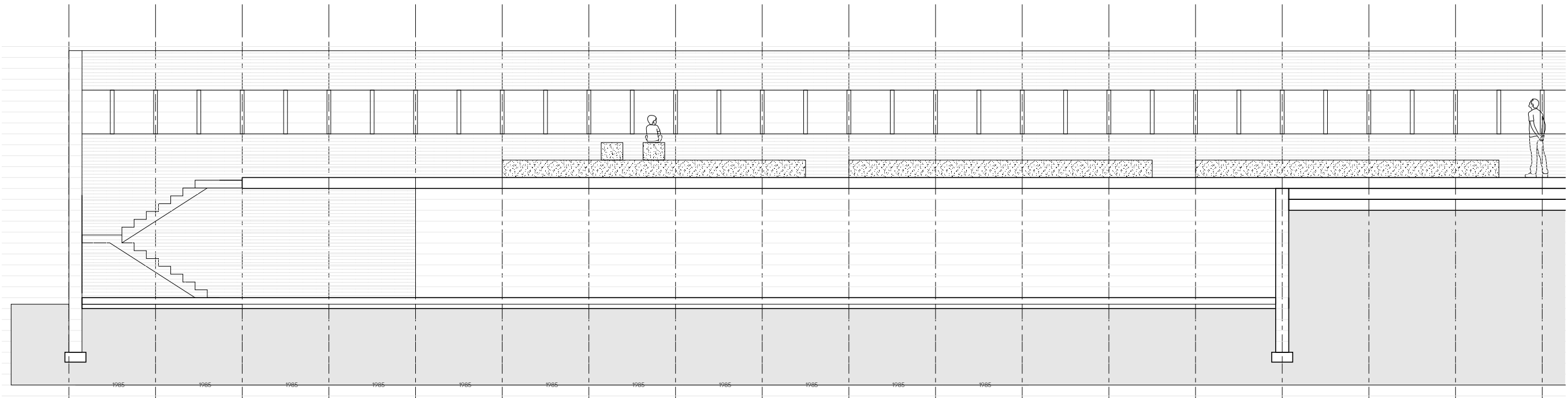
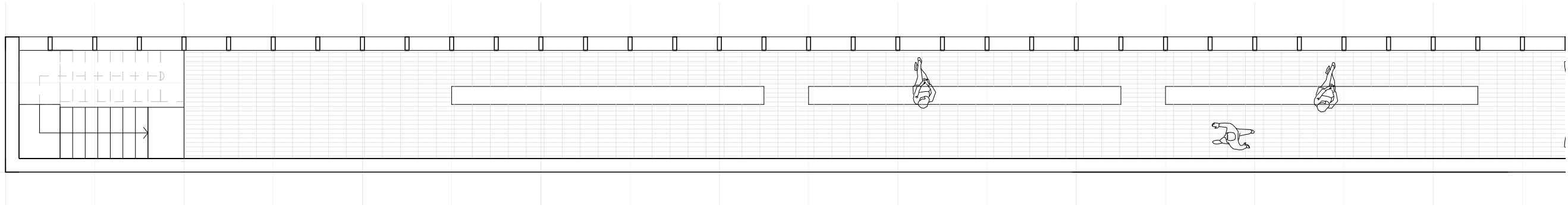
1.200

KIOSK



SECTION AND PLAN

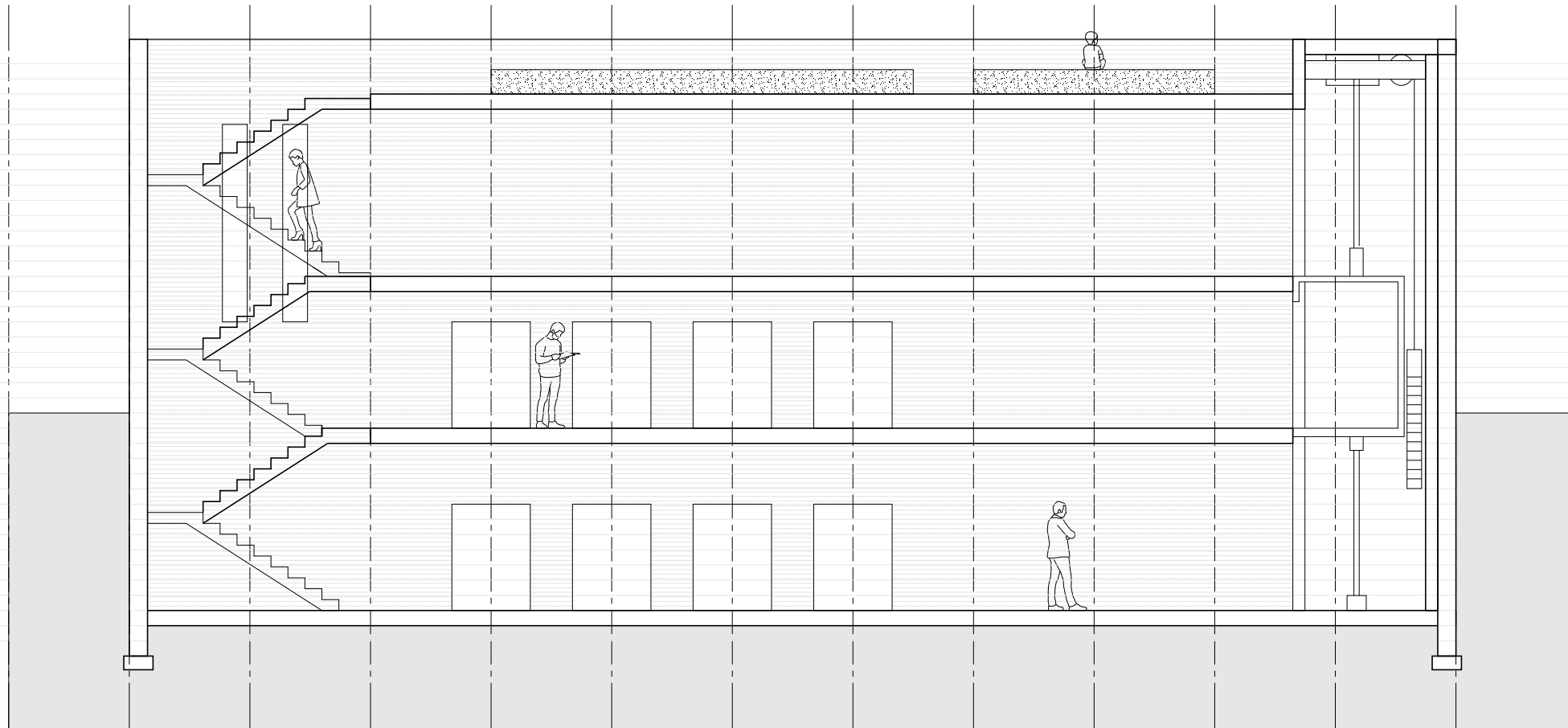
LOOKOUT



SECTION AND PLAN

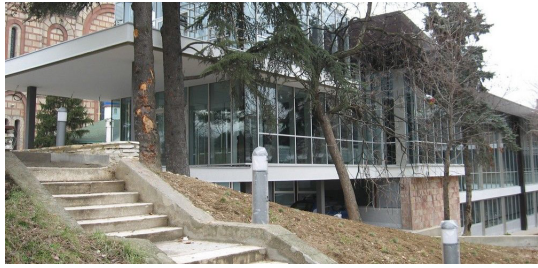
1.100

PARKING



SECTION

1.100



Children's theatre



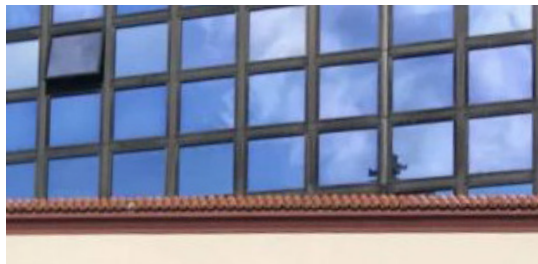
Left cultural centre, right RTS gallery



RTS gallery



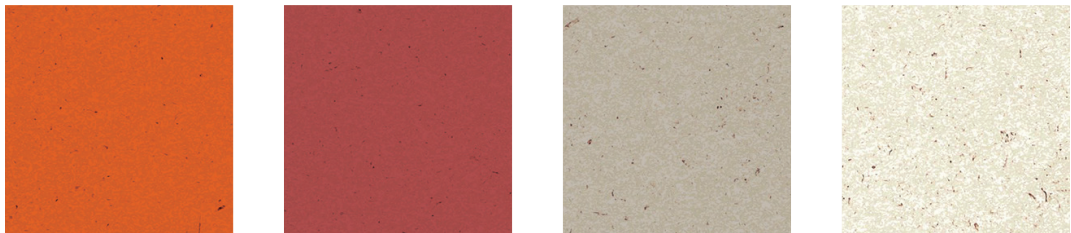
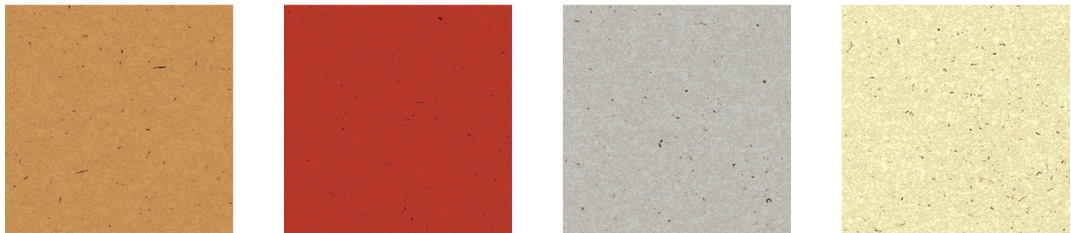
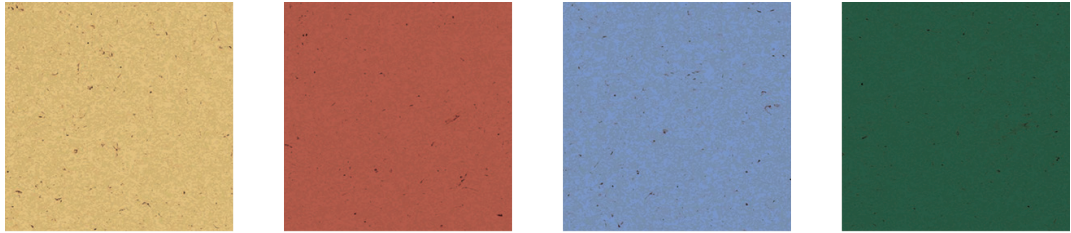
Radio Television office



Radio Television added structure

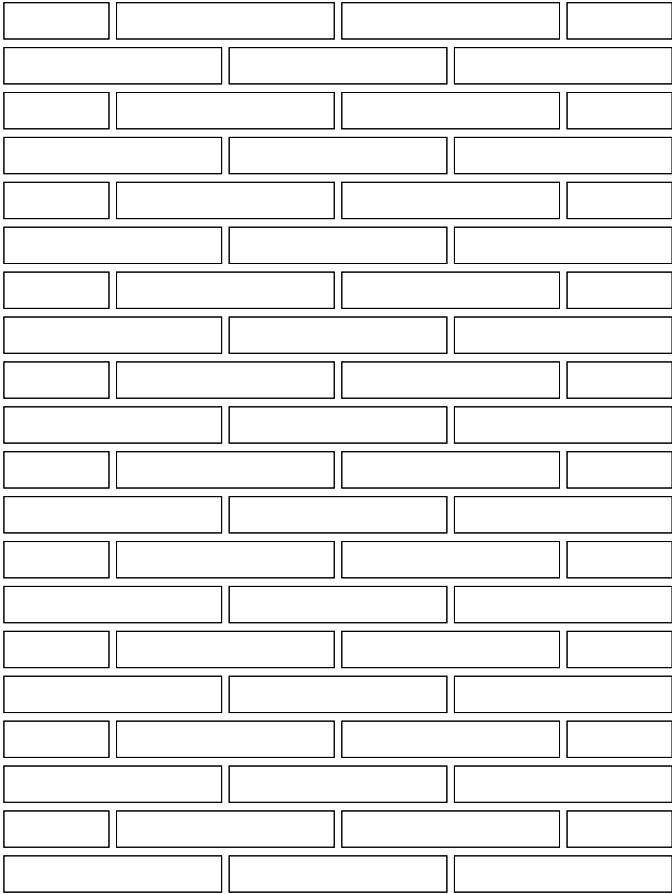
A VARIATION OF COLORS AND MATERIALS

THE SURROUNDINGS

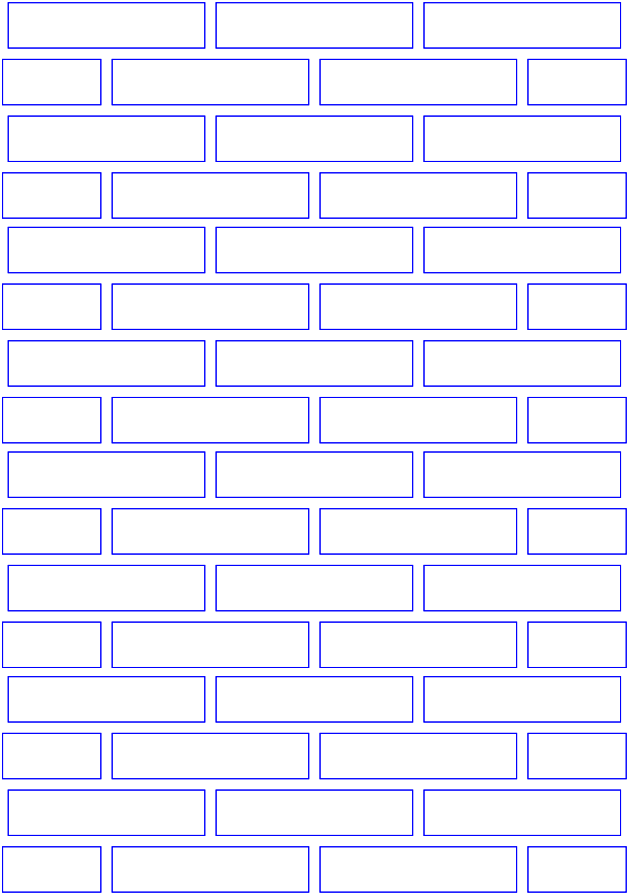


COLORS
RTS RUIN AND ENVIRONMENT

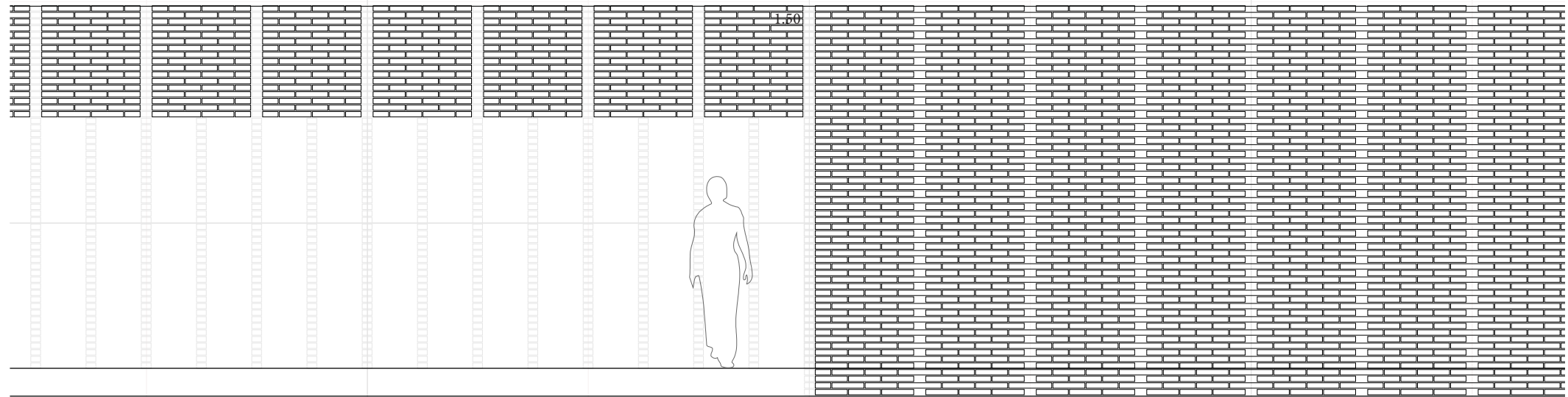
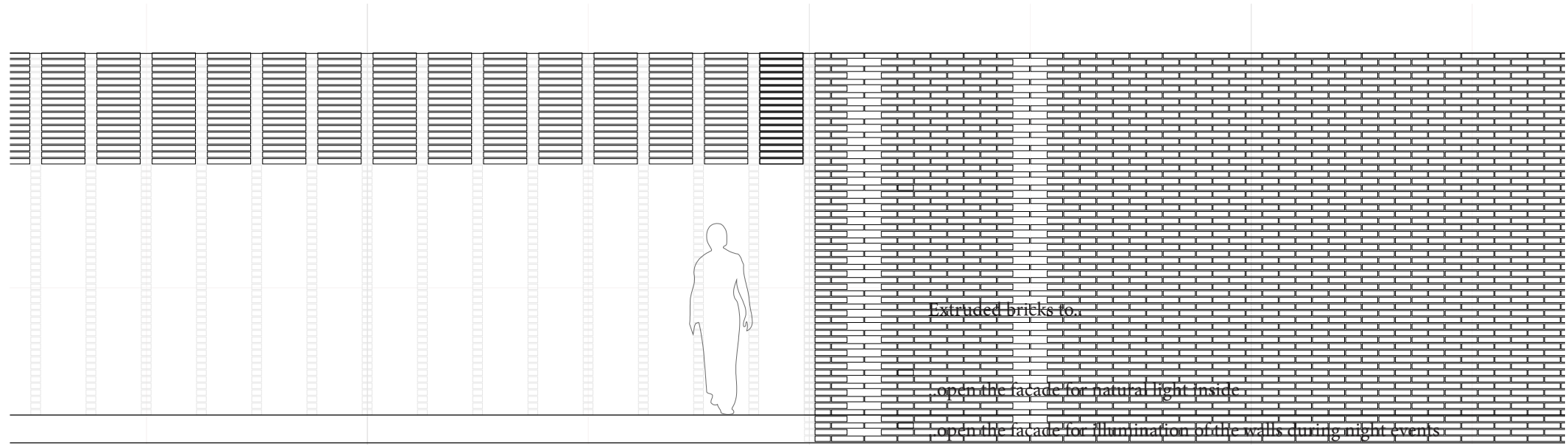
RESPONSE

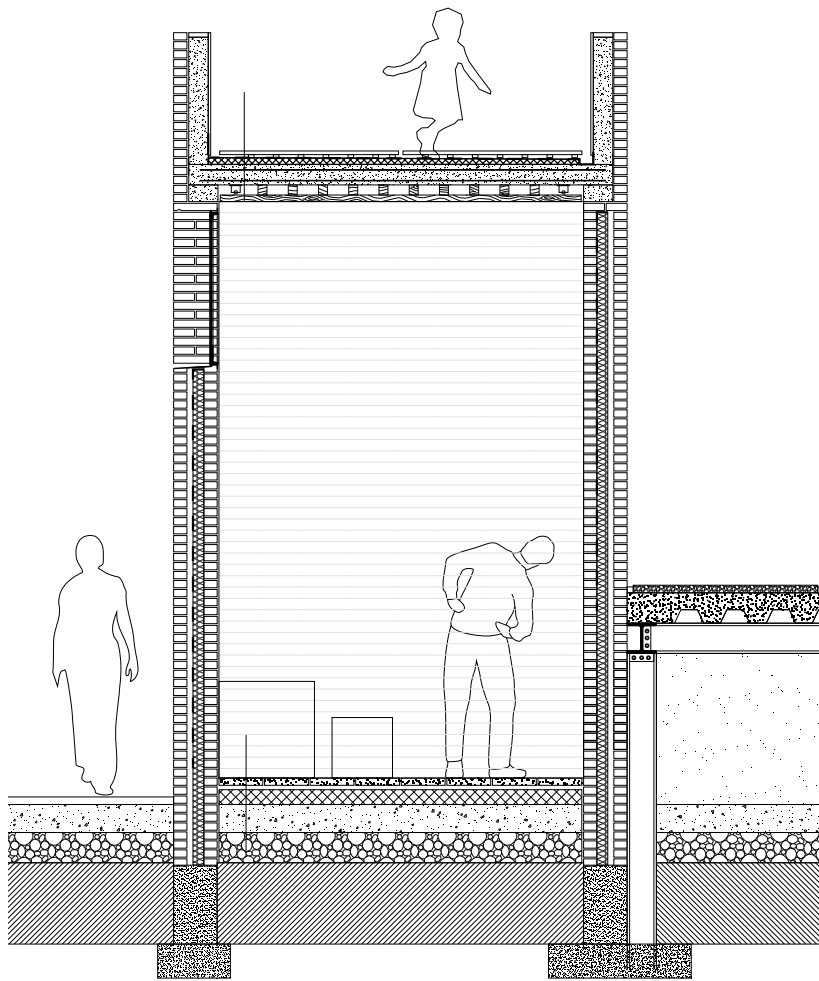


Brick walls: 288 x 88 x 48 Joint: 10 mm

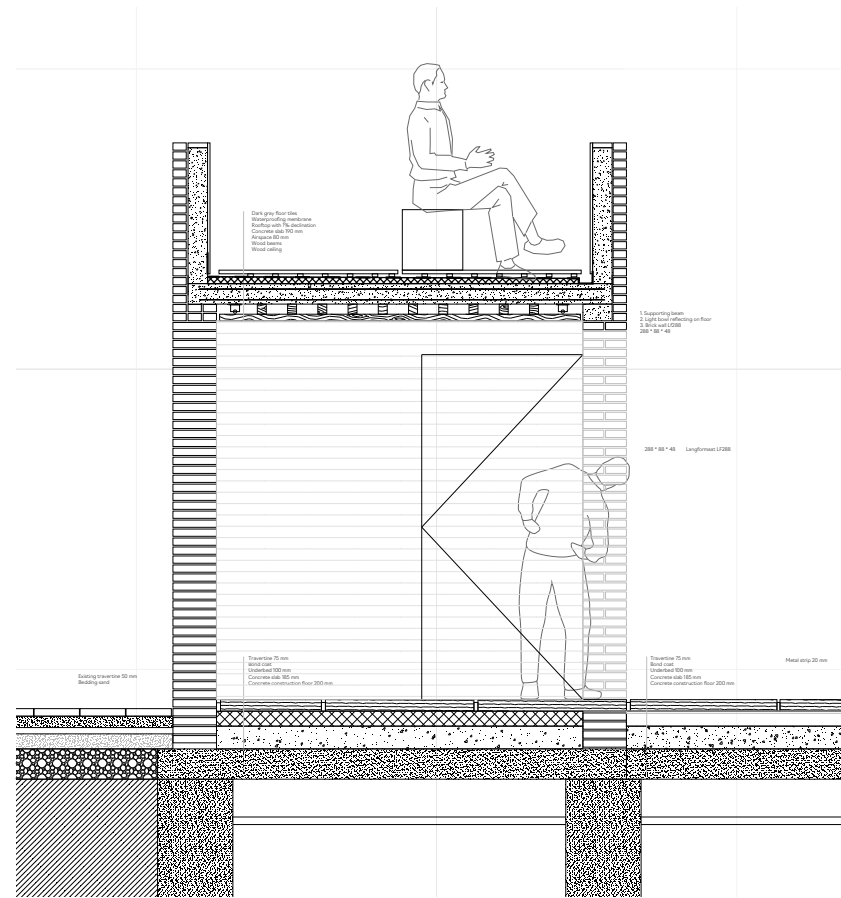


Brick Ruin: 260 x 126 x 60 Joint: 15 mm

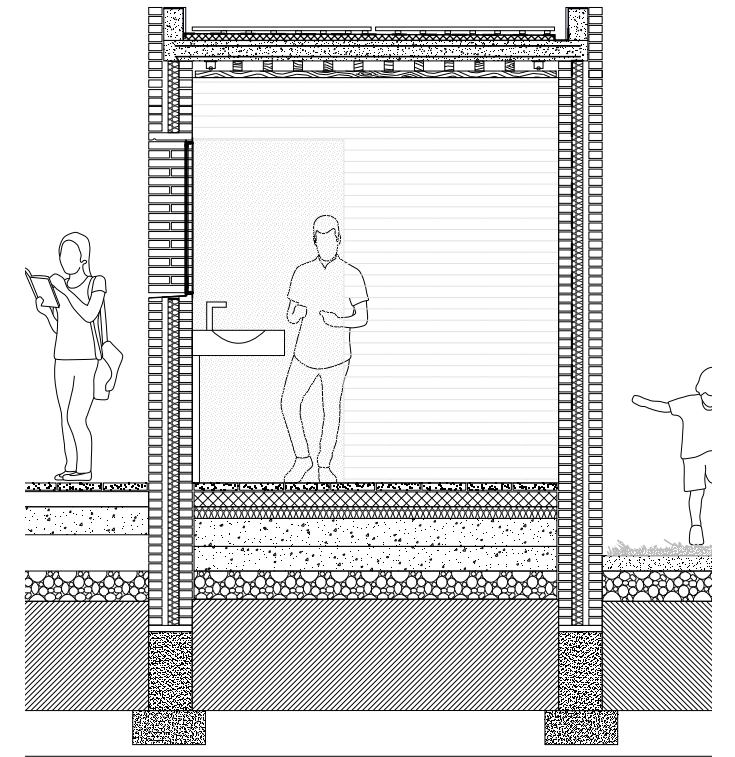




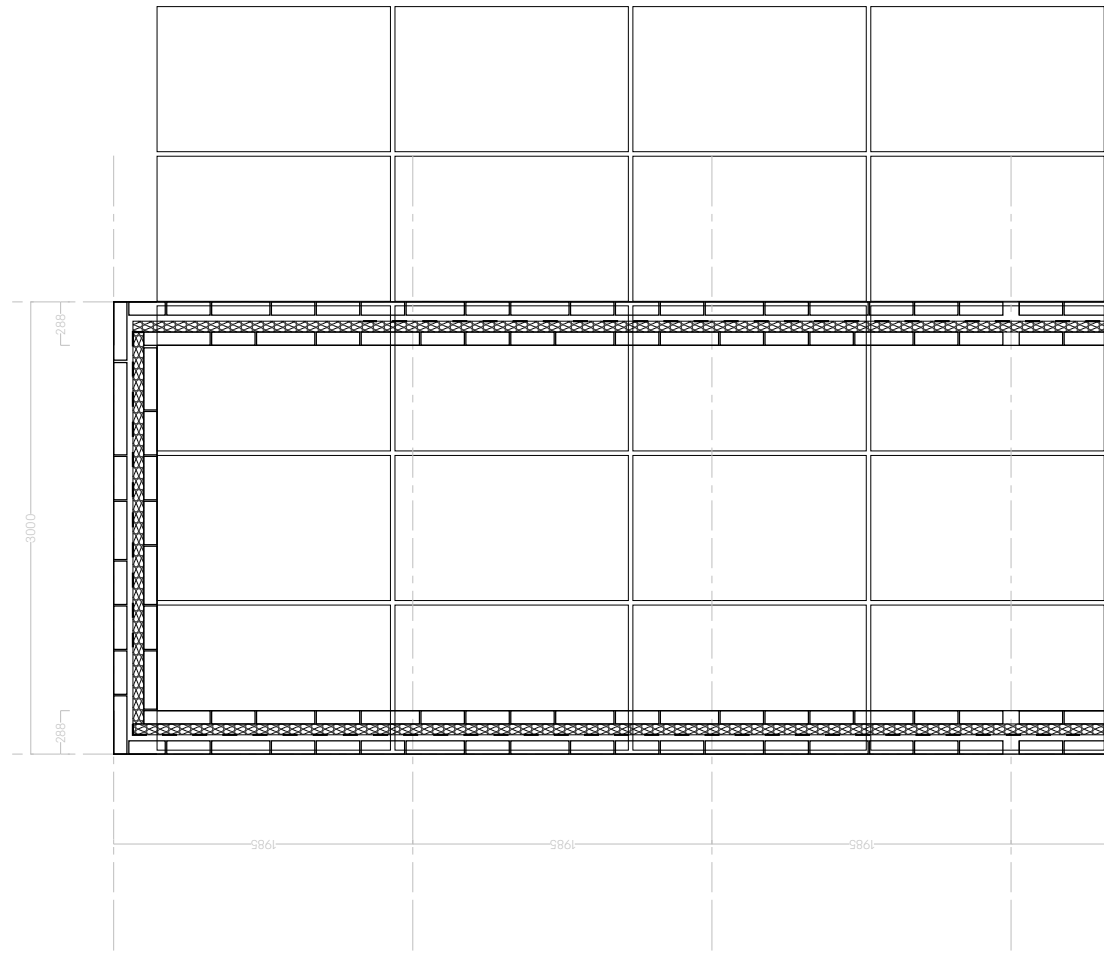
BACKSTAGE
SECTION
1.50

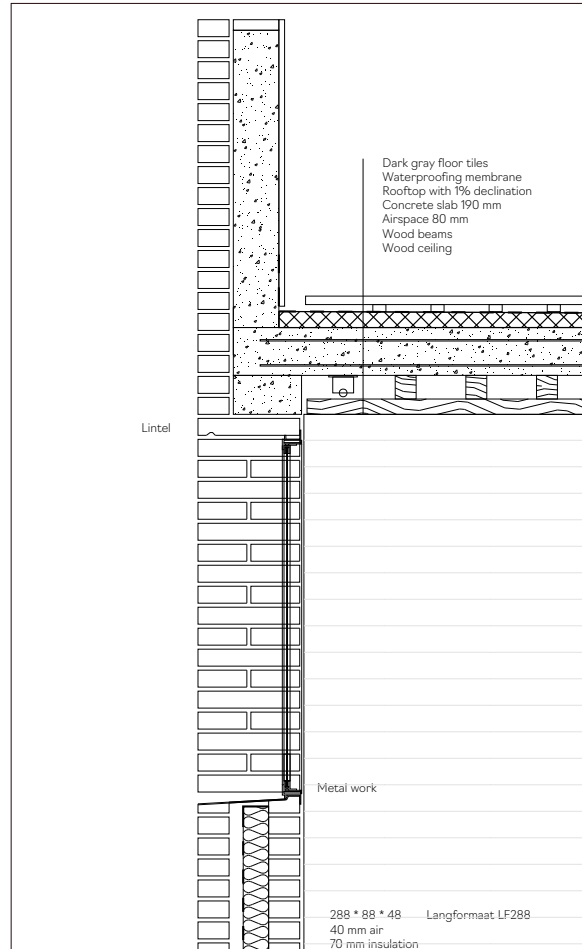


STORAGE
SECTION
1.50

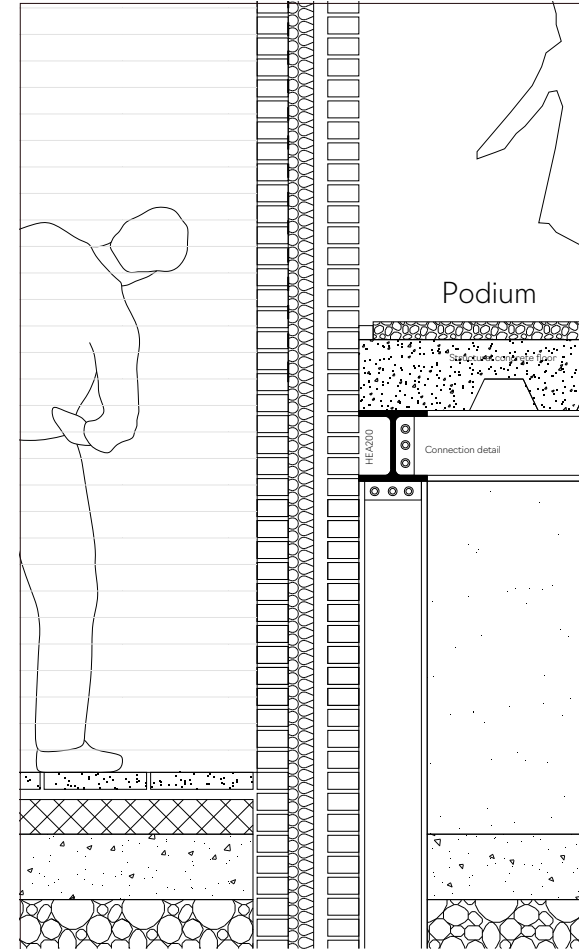


KIOSK
SECTION
1.50

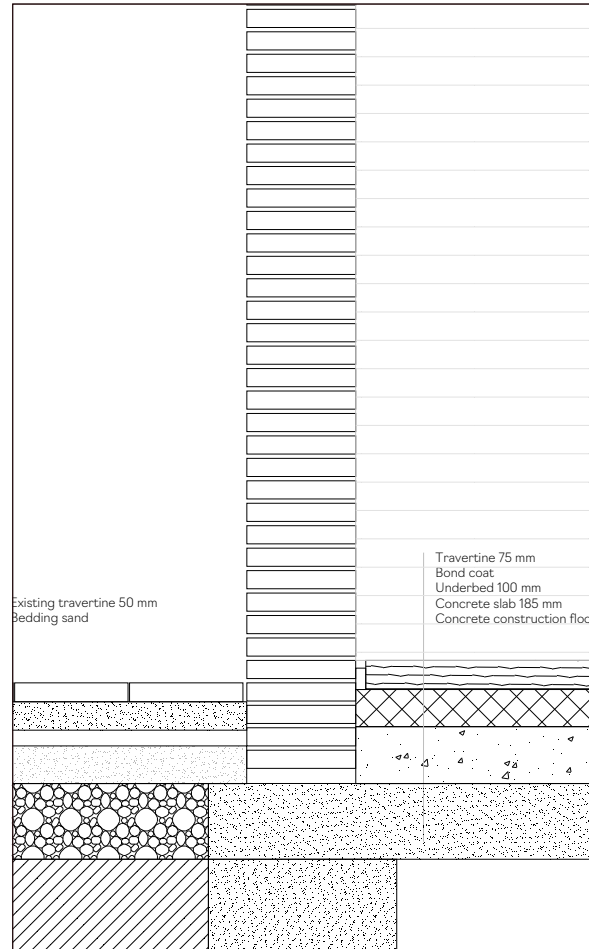




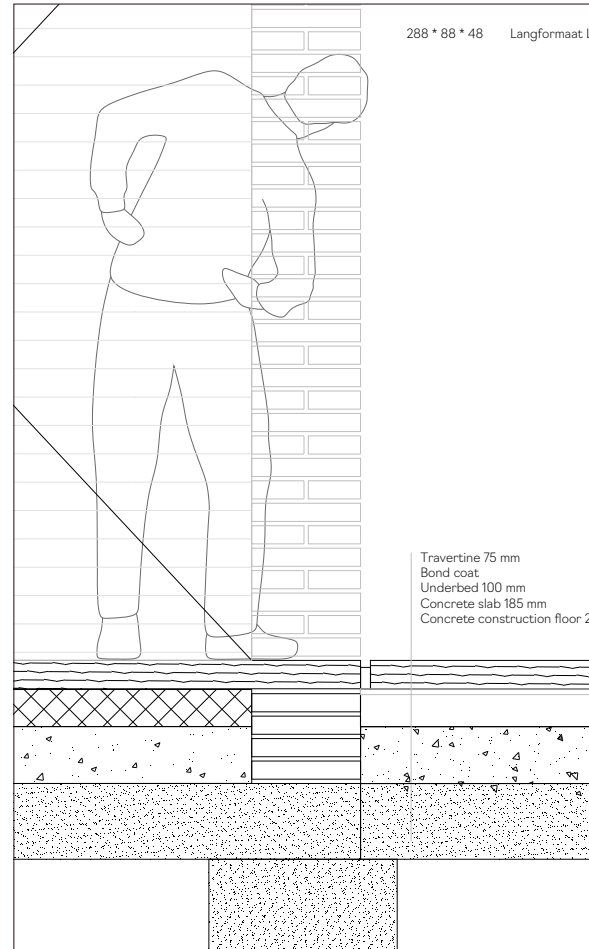
UPPER WINDOW FOR NATURAL



CONNECTION PODIUM AND THE



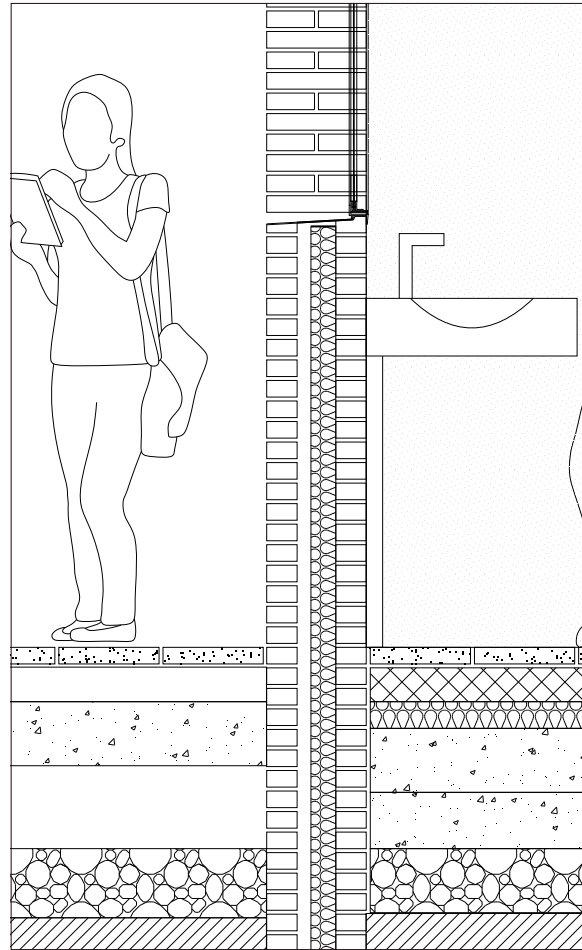
TRESHOLD OUTDOOR



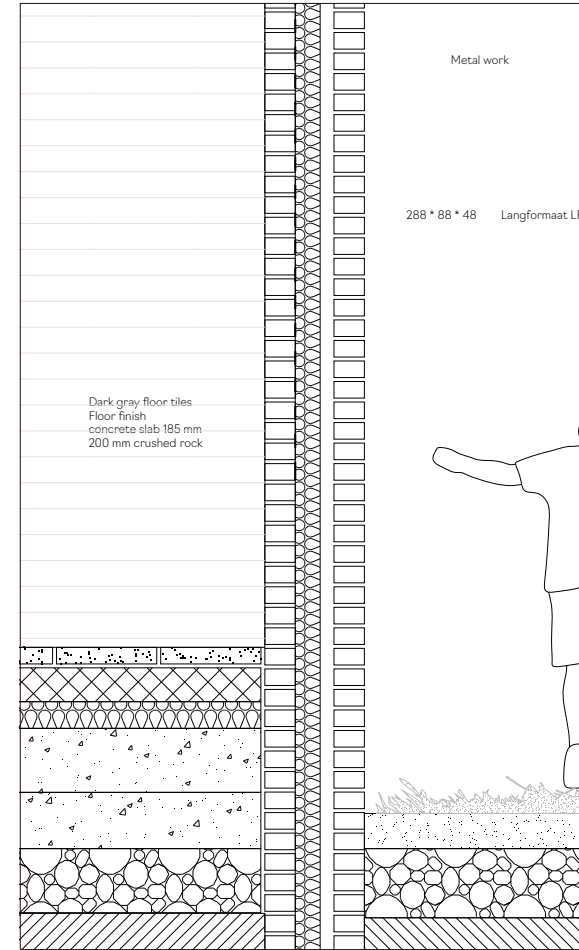
TRESHOLD INDOOR



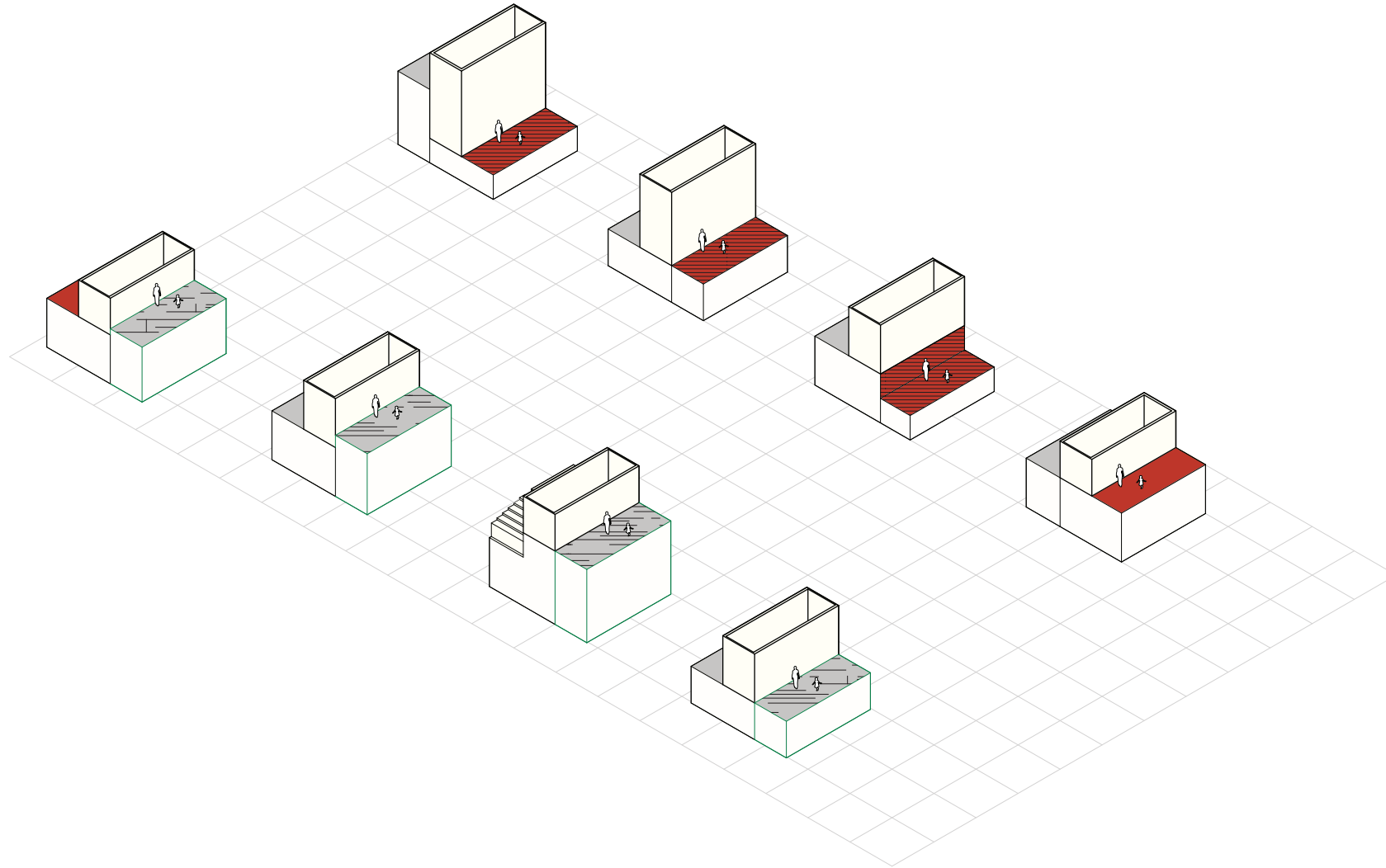
JOINTS BRICK TRAVERTINE



BRICK FLOOR EXTENDED TO OUT-



RAISED FLOOR



■ Inside ■ Outside ▨ Perform ▨ Meadow □ Transition

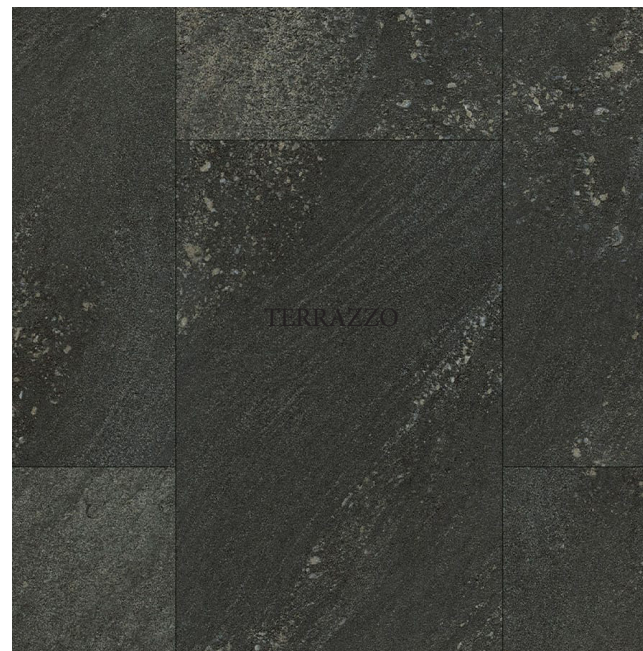
COULD I FIRST DESIGN THE TRANSITION BETWEEN WALL AND FLOOR?
TO DETERMINE ADJECTIVE MATERIALS ACCORDINGLY



EXISTING

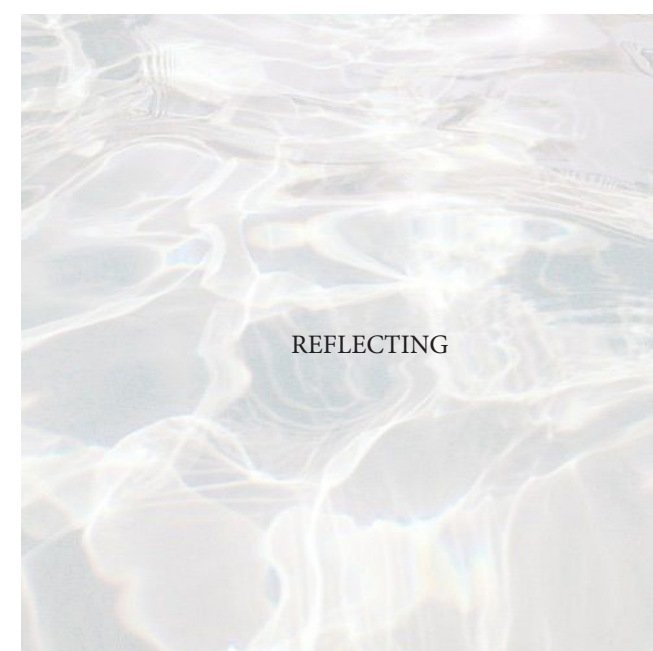
Conversation

Contrast



TERRAZZO

Conversation



REFLECTING



LONG FORMAT

BRICK

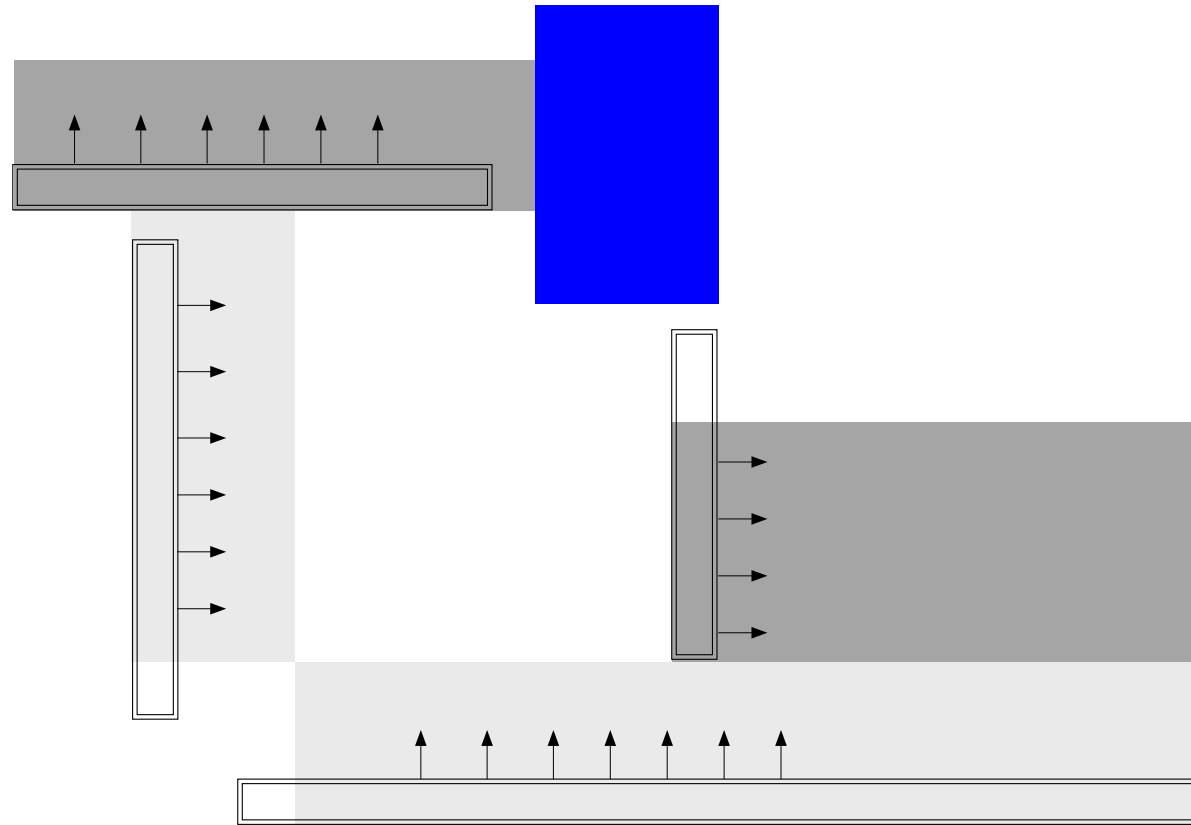
Conversation



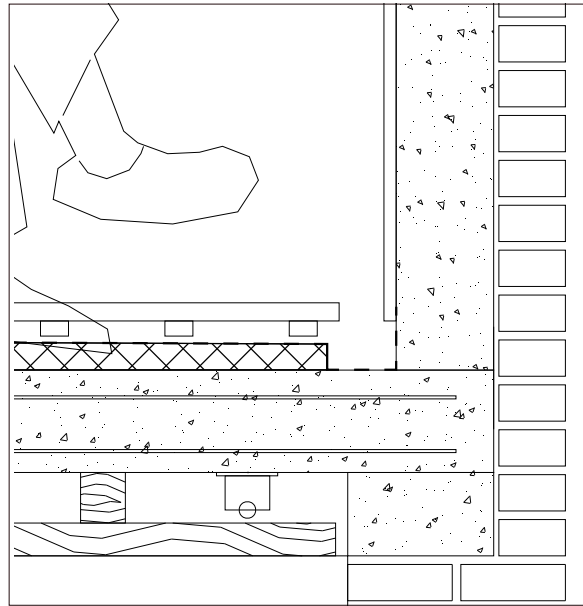
EXISTING
TRAVERTINE



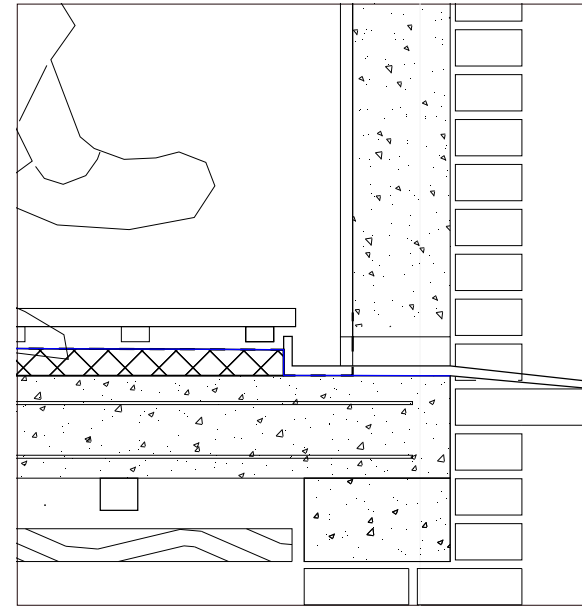
TERRAZZO



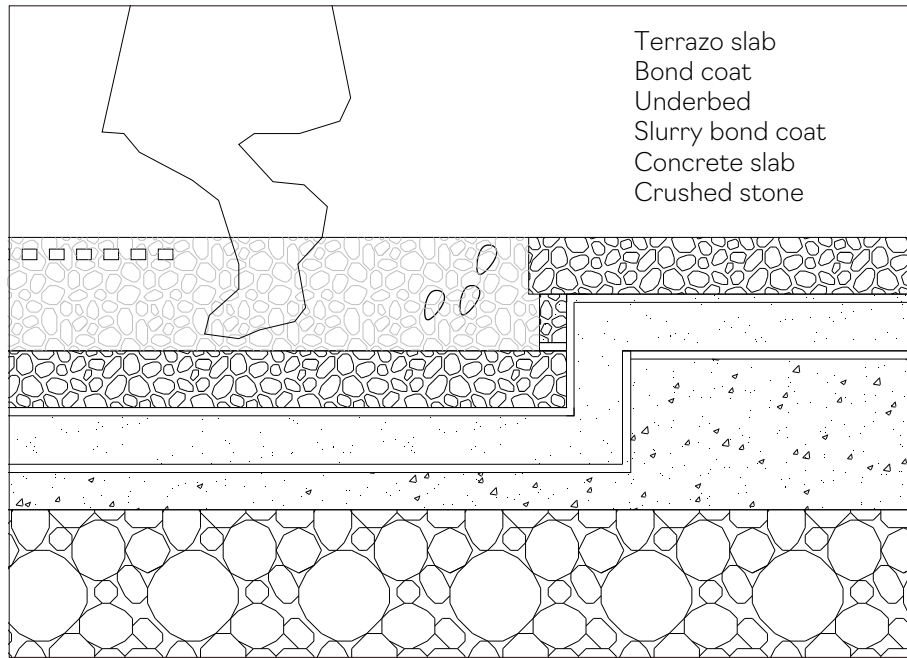
WALLS ORIENTATED INSIDE - OUTSIDE



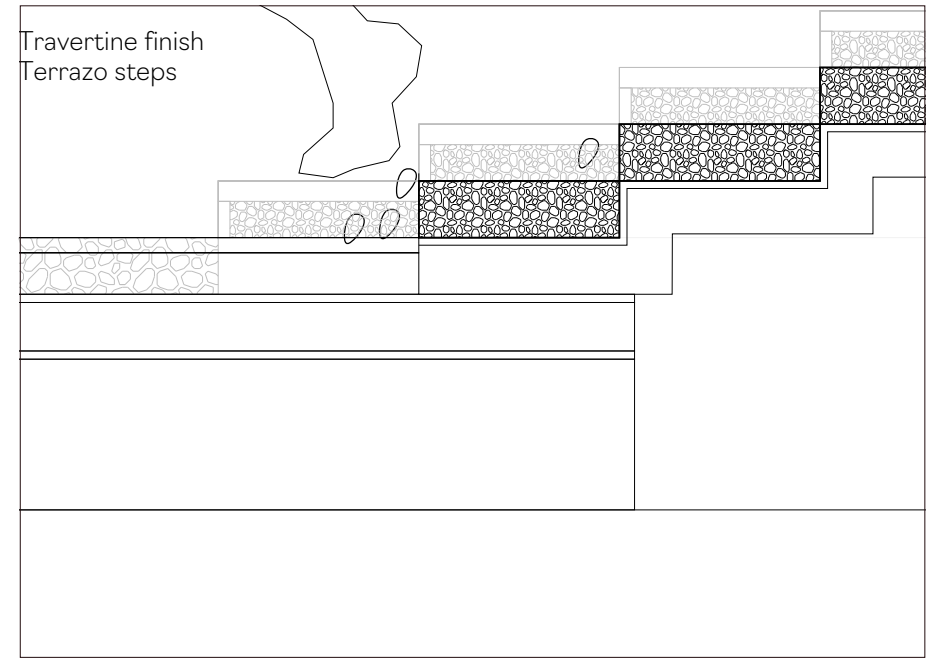
WATER COLLECTOR ROOF



WATER DRAINAGE ROOF

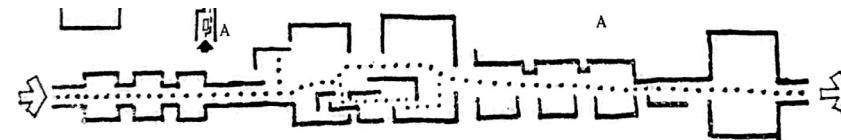
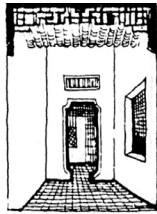


PODIUM / PLATEAU / WATER PLAZA



CHILD SIZED STAIRS WITH ITS WA-

Visual control through openings

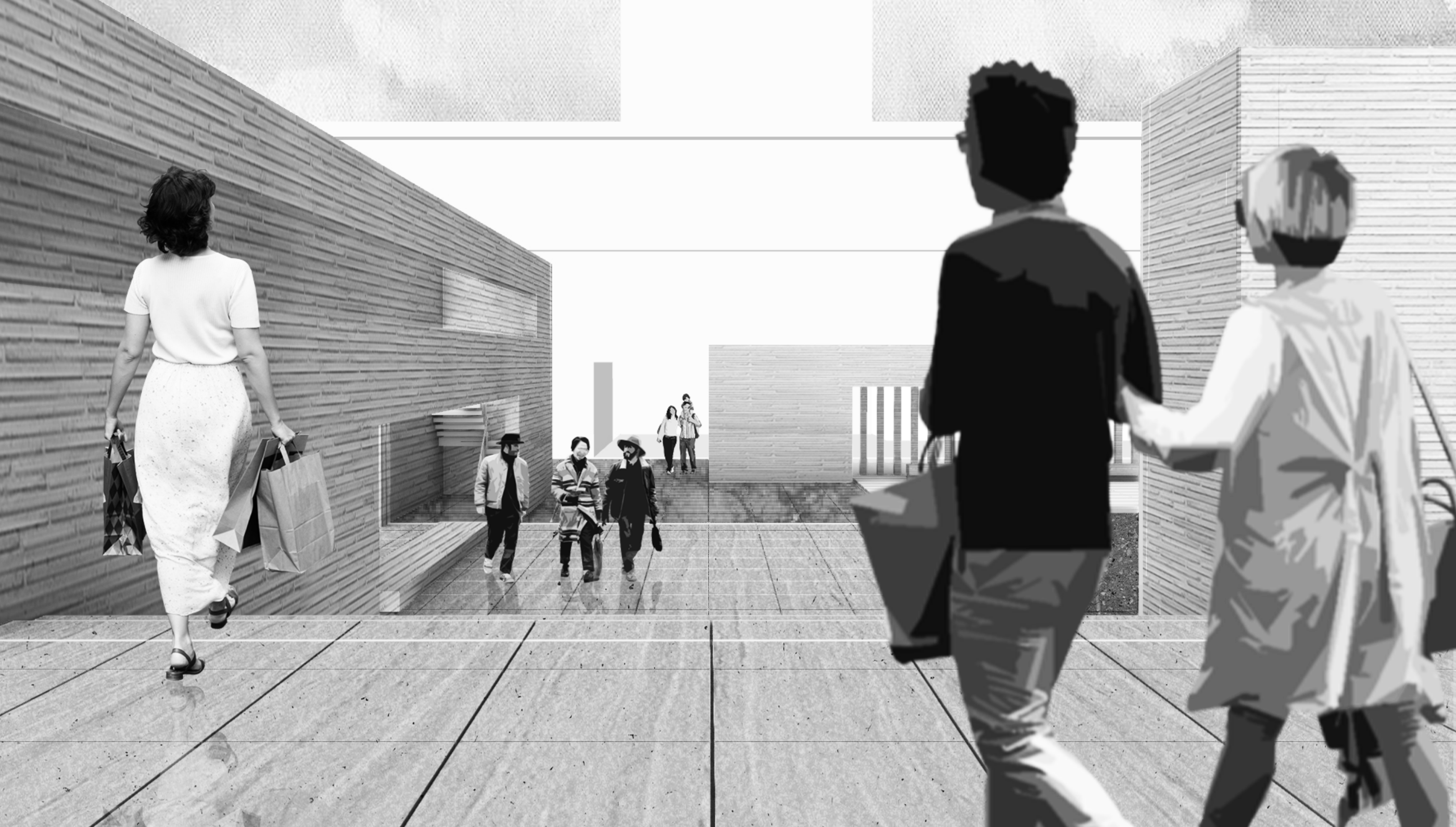


contract one's range of vision

pass through winding and indirect paths

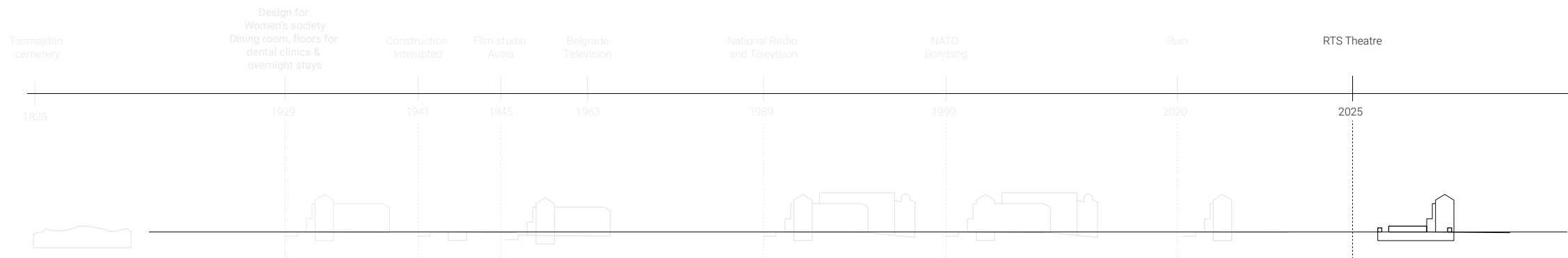
come out into a bright and spacious area







TO CREATE A DESIGN WHERE THE FOCUS IS ON THE **ACTIVITY WITH THE RUIN**, AND AT THE SAME TIME THE RUIN CAN BE **REMAINED AS MONUMENT**, I DESIGNED AN OUTDOOR THEATRE FOR BELGRADE. BY USING **WALLS AS A TOOL TO ENCLOSE AND CONNECT**, I CREATED A **PRIVATE COURTYARD WITHIN THE URBAN FABRIC**, CONNECTED WITH THE SURROUNDINGS BY FRAMING VIEWS BY CONNECTING FLOORS AND WALLS. TO CREATE A COHERENT PUBLIC SPACE, WITH THE ARCHITECTURE AS TOOL **TO REFLECT AND RESPONS.**



THE NARRATIVE
RTS PODIUM

