

# SAVAMALA

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## A PLACE FOR MAKING

### A PROJECT BY:

the class 'Design for the Living World'

### DATES:

March 23 – November 16 2013

### LOCATIONS:

Belgrade - Studio KM8 at Kraljevica Marka 8; Župa boat on Sava River

### PARTICIPANTS:

Finn Brüggemann, Maria Christou, Basak Gol, Johanna Padge, Johan Romme, Amalia Ruiz-Larrea, Julia Suwalski, Nuriye Tohermes. With guests of the class: Ron van den Akker (artist, Berlin), Emilija Josipović (freelance architect, Belgrade), Maja Mijatović (HCU HafenCity University Hamburg), Olivera Petrović (freelance architect, Belgrade), Mai Shirato (designer, Hamburg), Rados Vujaklija (Time-related Media, HFBK Hamburg), Nele Urbanowicz (art student, Buchkunst, Burg Giebichenstein Halle), Jana de Jonge (art student, Karlsruhe) and Tessa Zettel (artist, Sydney).

### PARTNERS:

Residents of Savamala and groups active in Savamala, including Iva Milovanović and Jovan Ćurčić (Applied Arts Academy, Belgrade), Društvo Savamala, Goethe Guerilla and many others.



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# SAVAMALA

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## A PLACE FOR MAKING

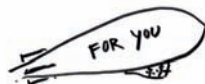
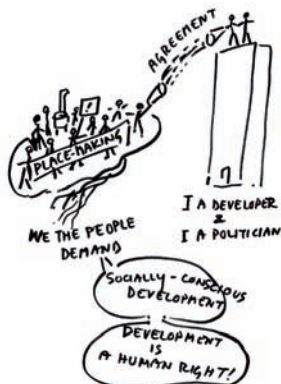
'SAVAMALA – A PLACE FOR MAKING' IS THE OUTCOME OF A SIX MONTH PROCESS IN WHICH STUDENTS HAVE BEEN PROPOSING DIFFERENT APPROACHES OF RE-VITALIZING COMMUNITY SPACE IN THE NEGLECTED BELGRADE CITY-QUARTER SAVAMALA.

WE WORKED PRIMARILY WITH TWO SPACES AS RELATIONAL OBJECTS. ONE IS A STUDIO SPACE IN SAVAMALA, STUDIO KM8, THAT URBAN INCUBATOR PROVIDED FOR US. IT WAS OUT OF USE BEFORE THE PROJECT STARTED. THE STUDIO KM8 WAS USED AS A PLATFORM FOR REBUILDING THE IDEA OF SHARED SPACE. THE SECOND IS ŽUPA, AN OLD ABANDONED STEAMBOAT, SITUATED AT SAVAMALA'S RIVERBANK. THROUGH COLLECTIVE PERFORMATIVE ACTIONS WE EXEMPLIFIED POSSIBLE USES OF AVAILABLE SPACE ON THE ŽUPA. TOGETHER WITH THE NEIGHBORHOOD, STUDENTS OF BELGRADE, AND OTHER CULTURE PRODUCERS THAT ENGAGED WITH US THROUGHOUT OUR RESIDENCY, THE TWO PLACES WERE ACTIVATED AS COMMUNITY SPACES FOR SHARING SKILLS AND KNOWLEDGE.

AT BOTH PLACES WE INITIATED AND ACCOMPANIED THE FORMATION OF AN ASSOCIATION THAT WILL CONTINUE TO ENGAGE WITH THE RESIDENTS OF SAVAMALA AND MAKE STUDIO KM 8 AND THE ŽUPA A PLACE FOR THE NEIGHBOURHOOD.

THE CLASS 'DESIGN FOR THE LIVING WORLD' (HFBK HAMBURG) WAS INVITED BY THE URBAN INCUBATOR (GOETHE INSTITUT) TO WORK IN SAVAMALA. OUR PRACTICE IS RESEARCH-BASED AND CROSS-DISCIPLINARY. WE FOCUS ON PARTICIPATORY DESIGN PROJECTS IN WHICH STUDENTS COLLABORATE WITH LOCAL RESIDENTS IN THE TRADITION OF LEARNING BY DOING. THROUGH DRAWINGS, PICTURES, THEORETICAL TEXTS AND PERSONAL STATEMENTS, THIS READER EXPLAINS OUR ACTIVITIES AND INVITES YOU TO JOIN THE PROCESS. 'SAVAMALA - A PLACE FOR MAKING' HAS STARTED.

# PRIVATE & PUBLIC SPACE



SAVAMALA MAKERS

# SAVAMALA MAKERS

## CONTEXT AND CONCEPTS

### THE NEGLECT OF PUBLIC SPACE AND THE POWER OF PLACE-MAKING

When you walk through Savamala, the streets look as if no one cares about them. The problem is not only the noise from the heavy traffic and the loss of human proportion you feel as you walk past large trucks going through narrow streets. The neglect is part of the steady deterioration of public space since the time of socialist Belgrade. Paradoxically, while the socialist political system celebrated the workers' participation in state matters- who can forget the ideology of 'self-management' and the various cooperatives that existed in the former Yugoslavia? - the public space was seen as representing the state and people expected the state to maintain it. Public space, belonging to everyone, slowly turned into a no-man's land. The neglect of the public space we see in Savamala today - not helped by the lack of effective government services -

### ZANEMARIVANJE JAVNOG ROSTORA I SNAGA GRAĐENJA MESTA

Šetajući Savamalom, primetili smo da ulice izgledaju kao da ih niko ne održava. Problem ne predstavlja samo buka teškog saobraćaja i osećaj gubitka ljudskih proporcija u susretu sa ogromnim kamionima koji prolaze uskim ulicama. Zanemarivanje je posledica stalnog pogoršanja kvaliteta javnog prostora još od vremena socijalističkog Beograd. Paradoksalno, dok je socijalizam slavio učešće radnika u "državnoj stvari" - ko može da zaboravi ideologiju "samou-pravljanja" i raznih kooperativa koje su postojale u tadašnjoj Jugoslaviji? - javni prostor je viđen kao slika države i ljudi su očekivali da se država brine za njegovo održavanje. Javni prostor, koji pripada svima, polako se pretvarao u "ničiju zemlju". Zanemarivanje javnog prostora koje primećujemo danas u Savamali - potpomognuto nepostojanjem efikasnih državnih službi - samo je produžetak ranijeg socijalističkog mentaliteta: ljudi ne

brinu o prostoru, zato što nije njihov. Ali ukoliko žele da se bore protiv deteritorializacije, mora da postane njihov. Jer, kako da ponovo izgradimo ideju o javnom prostoru? Prevarajući ga u mesto, deo po deo.

## **LJUDI ČINE GRAD**

Postoji mnogo "proizvođača" u Savamali, iako ne u pravom smislu, to jest, većina njih ne proizvodi nikakav proizvod za prodaju. Ostalo je svega par proizvođača u Savamali - pekar, bombondžija i stolar, svi locirani u neposrednoj blizini našeg studija u Kraljevića Marka. Savamala je važila nekad za zanatsku četvrt. Ali ako je njih danas samo par, gde su onda proizvođači Savamale nestali? Polazeći od izreke da su ljudi ti koji čine grad, a ne obrnuto, uspeći smo da upoznamo par proizvođača ('graditelja') i učimo o strategijama koje primenjuju u svojim naporima da održe proizvodnju.

## **POVRATAK ZAJEDNIŠTVU**

Za nas, Savamala je laboratorija ljudske koegzistencije. Smatramo da strategije koje koriste proizvođači Savamale su iste one u koje gradovi ulažu nadu da će uspeti u svom traganju za održivošću - na primer, održavanje ciklusa proizvodnje i potrošnje hrane na regionalnom, ako ne lokalnom nivou. S druge strane, ekstremna mobilnost i oralna komunikacija u svetu bez stalnih poslova donosi Savamali iskustvo blisko svakodnevnom životu u gradovima iz kojih i mi dolazimo - Hamburg, Berlin, Hale, Ajndhoven, Sapporo, Sidnej, Istambul i Beograd - gde, usled gubitka posla, ljudi iznova pronalaze nove načine razumevanja društva i prostora koji naseljavaju. Proizvođači Savamale su razvili jako otporan način života zasnovan na snazi lokalne zajednice. On buja na onoj

is merely an extension of the earlier socialist mentality: people do not care about the space, because it is not theirs. But if they want to resist deterritorialization, it must become theirs. How do we rebuild the idea of public space? By turning it into a place, piece by piece.

## **PEOPLE MAKE THE CITY**

Savamala has plenty of 'makers', though not in the usual sense; that is, most of them do not make goods for sale. There are just a few producers left in Savamala - a baker, a confectioner, and an unlicensed but very successful carpenter, all located around the corner from the studio on Kraljevića Marka. Savamala has traditionally been known for its craftsmen. But if their numbers today are few, then where do Savamala's makers excel? Starting from the wisdom that it is people who make the city and not the other way around, we got to know several makers and learned about the strategies they use in their resilient enterprises.

## **RECONSTRUCTING THE COMMONS**

For us, Savamala is a laboratory of human coexistence. We are finding that the strategies used by the makers of Savamala are the same ones that cities hope to achieve in their search for sustainability - for example, maintaining the loop of food production and consumption at the regional, if not local, level. On the other hand, however, the extreme mobility and word-of-mouth communication in a world without regular jobs brings the Savamala experience closer to the everyday life we see in the cities we come from - Hamburg, Berlin, Halle, Eindhoven, Sapporo, Sydney, Istanbul, and Belgrade - where, after the jobs disappear, people search for a new understanding of society and the spaces they inhabit. The Savamala makers have preserved a highly resilient way of life that is based on the strength of local communities. It thrives on the kind of creativity our cities often pay lip service to but rarely reward. As



a resilient community based on local values, Savamala can be a model for other communities who seek a sustainable existence. Its practices, strategies, and cultures of living can play a role in the global transformation towards the kind of futures current neoliberal models cannot offer.

### **THE ŽUPA BOAT: AN AVAILABLE SPACE BECOMES A PLACE FOR SHARING**

An abandoned boat rethought as an available space becomes a place where community groups in Savamala have room for workshops and community gatherings. By sharing skills and knowledge they become the users and caretakers of what has been a 'no-man's land' in a period of endlessly delayed privatization. The lack of regulation and clear ownership gives us the opportunity to rethink the Župa steamboat as an available space: although officially a public monument, the boat is temporarily used by fishermen who do not maintain it, while the boat's appointed administrators, the Parobrod Cultural Centre, neither use it nor manage it.

### **PERFORMATIVE ACTIONS AND PLACE-MAKING**

Župa Activations, a series of collective performative actions carried out by 'Design for the Living World' and Savamala residents from October 1 to November 15, 2013, has been an agent of place-making in Savamala. Place-making is part of the process by which a group of people gains recognition in society: any group that wants their voice to be heard in decisions about change in a neighbourhood must occupy a physical space. Space matters when it becomes a place. In our view, place-making is essential if the residents of Savamala want to have a voice in the impending development of their neighbourhood.

### **STUDIO KM8 AND THE POWER OF MAKING**

Studio KM8 is one of three former workshop spaces on street level at Kraljevića Marka 8. The publicly owned space was given to the

vrsti kreativnosti koje se naši gradovi formalno pridržavaju, ali retko kad je nagrađuju. Kao održiva zajednica zasnovana na lokalnim vrednostima, Savamala može biti model za druge zajednice koje teže održivom opstanku. U praksi, strategije, i kultura življenja mogu igrati ulogu u globalnoj transformaciji budućnosti koju aktuelni neoliberalni modeli ne mogu da ponude.

## **PAROBROD ŽUPA: ZABORAVLJENO MESTO POSTAJE MESTO DOGAĐAJA**

Napušteni brod tretiran kao zaboravljeni prostor postaje mesto gde društvene grupe u Savamali dobijaju mogućnost za različite aktivnosti i okupljanja. Deleći znanja i umeća oni postaju korisnici i staratelji onoga što je nekada bila "ničija zemlja", pojava nastala kao posledica beskrajno odlagane privatizacije. Nedostatak zakonske regulative i nerešeni vlasnički odnosi, dali su nam mogućnost da promislamo ideju o parobrodu "Župi" kao dostupnom prostoru: iako je zvanično proglašen javnim dobrom, korišćen je privremeno kao mesto na kojem ribari pecaju, ali ne mare za njegovo održavanje, kao ni UK "Parobrod", koja je zvanično zadužena za staranje o brodu.

## **PERFORMATIVNE AKCIJE I IZGRADNJA MESTA**

Aktiviranje Župe, je serija kolektivnih akcija predvođenih Dizajnom za živi svet (Design for the living world) i žiteljima Savamale u period od 1. oktobra do 15. novembra 2013. godine, koje su postale važan činilac u izgradnji mesta u Savamali. Izgradnja mesta je deo procesa kojim grupa ljudi postaje priznata u društvu: bilo koja grupa koja želi da se njen glas vrednuje u procesu

odlučivanja vezanom za promene u svom kraju mora da zauzme i fizički prostor. Prostor je od bitnog značaja za nastanak mesta. Sa našeg stanovišta, izgradnja mesta (place-making) je od suštinske važnosti ukoliko žitelji Savamale žele da učestvuju u predstojećim promenama u svom komšiluku.

## STUDIO KM8 I SNAGA RADIONICA

Studio KM8 je jedan od tri bivša skladišna prostora u prizemnom delu zgrade u ulici Kraljevića Marka broj 8. Prostor u vlasništvu opštine dat je na upravljanje Domu omladine Beograda. Već godinu dana prostor se koristi za potrebe projekta Urbanog inkubatora, u kojem se trenutno nalazi i naš studio 'Design for the living world', i mi planiramo da ga ostavimo na korišćenje novoj asocijaciji društvenih grupa koje imaju želju tu da rade. Grupe će načiniti dogovor o zajedničkom korišćenju prostora. Ovo je prostor za radionice gde ljudi mogu da razmenjuju znanja i umeća. Jer ako zaista želite da promenite svoju kulturu življenja, moraćete da uradite više od same priče o tome. Ljudi moraju da rade zajedno, a radionice mogu da pomognu u tome.

## PAROBROD ŽUPA I STUDIO KM8 POČINJU PROCES GRAĐENJA ZAJEDNIČKOG (DRUŠTVENOG) MESTA I ZAJEDNICE (DRUŠTVENE SFERE)

Transformacija parobroda "Župa" i Studija KM8 u prostore u kojima grupe mogu da drže radionice čini vidljivijim proces građenja mesta. Performativne akcije na "Župi" stvorile su sliku društvenih aktivnosti. Studio KM8 postao je platforma za razvoj ideje o deljenju prostora.

cultural centre Dom Omladine to administer. A year ago they handed over the management of the three spaces to the Urban Incubator project; one of these spaces is currently being used by Design for the Living World, and we plan to turn its management over to a new association of community groups that wish to work there. The groups will draw up an agreement about the shared space. This is a space for workshops where people can exchange skills and knowledge. If you want to change the culture of living, you have to do more than just talk about it. People have to work together. Making can make a difference.

## THE ŽUPA BOAT AND STUDIO KM8 BEGIN THE PROCESS OF BUILDING THE COMMON SPACE AND THE COMMON SPHERE

The transformation of the Župa boat and Studio KM8 into places where groups can hold workshops makes visible the process of place-making. The performative actions on the Župa boat create images of community activities. Studio KM8 is a platform for rebuilding the idea of shared space. Here, an association of groups who share the workshop space serves as an agent and practice for developing the commons. Through the partnerships we have made, the Župa boat and Studio KM8 will continue to be places for making even after we leave Savamala. We believe that public space and the public sphere in Savamala can only be reconstructed by groups within the community on the basis of the spaces they share. Here, no public space is perceived as this kind of shared space. The neo-liberal business model has not delivered on its promises, and the state is collapsing, leaving people to organize themselves. The creation of community spaces is their best chance for reclaiming their neighbourhood. The Župa boat and Studio KM8 visualize a common space where community-building happens.











## DETTERRITORIALIZATION AND GENTRIFICATION

Place-making counterbalances deterritorialization, which is a factor in the aggressive for-profit development that is soon expected to engulf Savamala. Although deterritorialization is commonly understood as a consequence of gentrification, in the case of Savamala, where most people are homeowners, the idea of gentrification does not really apply. In the impending development, apartment owners in Savamala are expected to see a higher quality of life as the value of their property increases. Although the gentrification of the district may not deprive them of their private living space, they will, unfortunately, witness the deterritorialization of their public living space.

## CONCRETE PROPOSALS MATTER: AN EXCHANGE WITH SAVAMALA

Although we understand the importance of being critical, we give our support to people who put ideas into practice. Today is a time for action and concrete proposals that go beyond critique, which can too easily become a self-fulfilling exercise. That said, instead of constructing an architectural object in Savamala, we engage in social architecture - in the construction of society through community-building in two locations: the Župa boat and Studio KM8. In the spirit of exchange, we take Savamala's way of living and making as a proposal that our local communities can learn from. For our part, we propose the Župa boat and Studio KM8 to Savamala as relational objects that community groups can use for their own empowerment.

*Text: Marjetica Potrč, Belgrade, 2013*

Ovde, udruživanje grupa koje dele prostor radionice služi kao (agent) pokazatelj i praksa za razvoj zajedništva. Kroz partnerstva koja smo ostvarili, parobrod "Župa" i Studio KM8 nastaviće da budu mesta za radionice i nakon što mi odemo iz Savamale. Verujemo da javni prostor i društvena sfera u Savamali može biti rekonstruisana uz pomoć grupa koje deluju u zajednici na osnovu prostora koji dele. Ovde, ni jedan javni prostor nije doživljen kao ovaj koji delimo. Neoliberalni poslovni model nije ostvario svoja obećanja, a država propada, ostavljajući ljude da se sami organizuju. Kreiranje društvenih prostora (prostora za zajednicu) je najbolja šansa za regeneraciju susedstva. Parobrod "Župa" i Studio KM8 predstavljaju viziju zajedničkog prostora gde se odigrava izgradnja zajednice.

## ZNAČAJ KONKRETNIH PREDLOGA: RAZMENA SA SAVAMALOM

Iako cenimo značaj kritičkog gledišta, uvek dajemo podršku ljudima koji svoje ideje sprovedu u dela. Danas je vreme za akciju i konkretne predloge koji sežu iznad kritike, što suviše lako može postati samodovoljna praksa. Time rečeno, umesto konstruisanja arhitektonskog objekta u Savamali, bavili smo se socijalnom arhitekturom - konstrukcijom društva kroz građenje zajednice na dve lokacije: parobrod "Župa" i Studio KM8. U duhu razmene, primenjujemo Savamalski način življenja i građenja kao primer iz kojeg naša lokalna zajednica može da uči. Sa naše strane, predlažemo Savamali parobrod "Župu" i Studio KM8 kao relacije objekte koje lokalna zajednica može upotrebiti za sopstveno osnaživanje.

*Text: Marjetica Potrč Beograd, 2013  
Prevela i prilagodila: Emilija Josipović*



# PEOPLE MAKE THE CITY

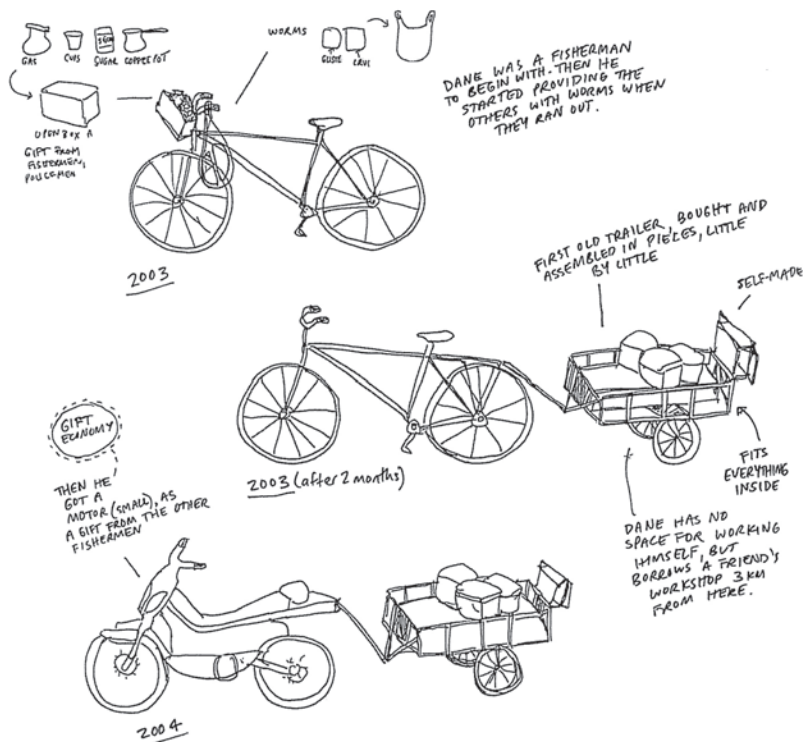
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## MAKERS IN SAVAMALA

SAVAMALA HAS PLENTY OF MAKERS, THOUGH NOT IN THE USUAL SENSE; THAT IS, MOST OF THEM DO NOT MAKE GOODS FOR SALE. THERE ARE JUST A FEW PRODUCERS LEFT IN SAVAMALA: A BAKER, A CONFECTIONER, AND AN UNLICENSED BUT VERY SUCCESSFUL CARPENTER, ALL LOCATED AROUND THE CORNER FROM THE STUDIO ON KRALJEVIČA MARKA. SAVAMALA HAS TRADITIONALLY BEEN KNOWN FOR ITS CRAFTSMEN. BUT IF THEIR NUMBERS TODAY ARE FEW, THEN WHERE DO SAVAMALA'S MAKERS EXCEL? STARTING FROM THE WISDOM THAT IT IS PEOPLE WHO MAKE THE CITY AND NOT THE OTHER WAY AROUND, WE GOT TO KNOW SEVERAL MAKERS AND LEARNED ABOUT THE STRATEGIES THEY USE IN THEIR RESILIENT ENTERPRISES.

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PROJECTS BY TESSA ZETTEL, MARJETICA POTRČ, MAJA MIJATOVIĆ, EMILIJA JOSIPOVIĆ,  
OLIVERA PETROVIĆ AND BASAK GOL

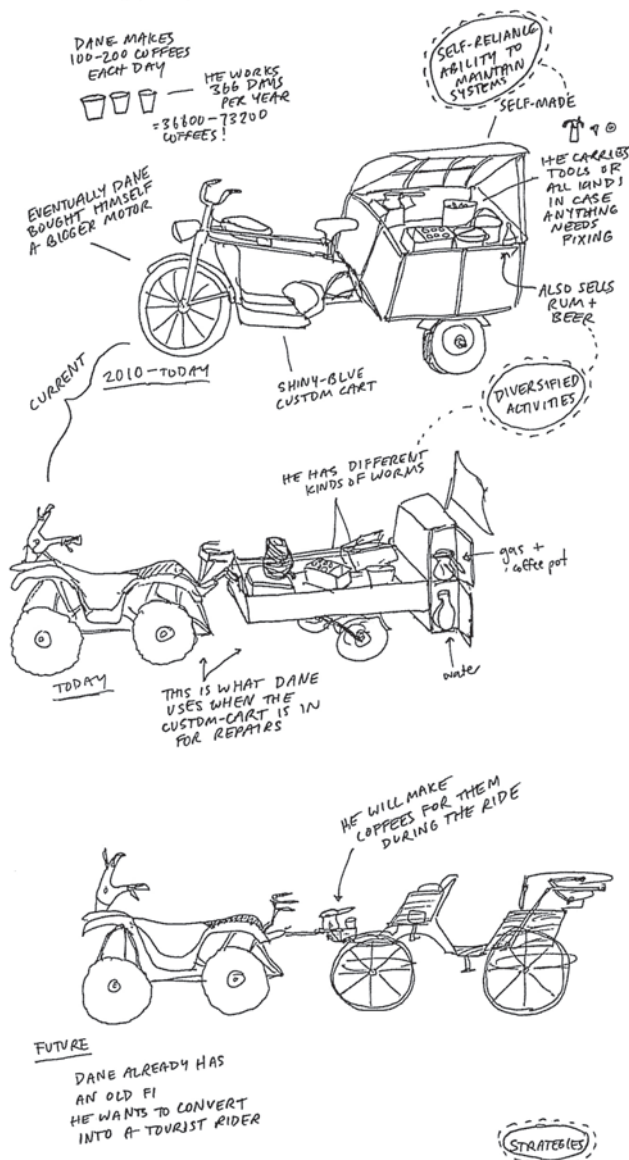


## DANE - THE MOBILE COFFEE SERVICE OWNER

Dane the mobile coffee service owner sells worms, fishing equipment, coffee and alcohol to fisherman along the Sava river. He rides a custom-built bike trailer that has been through several incarnations, improved and extended piece by piece since he began with a bucket of worms. One day he plans to offer tourist rides along the riverbank in a special cart. Dane excels in gift and exchange

economy, making coffees for people who pay when they can. He works 365 days a year and knows everyone. Strategies that makers of other cities can learn from Dane include: diversification, innovation of business models and service offerings, emphasis on networks, mobility, ability to maintain own systems and objects, and participation in gift economy.





## SAVA - THE CARPENTER

Sava the carpenter has an illegal craft enterprise, which is recognized by the neighborhood as a traditional service of quality. He responds to fluctuations in business by hiring extra workers when he needs to, and has expanded his workshop several times. In the last three years Sava had less and less work, so he now plans to shrink back to the original size. He and Dejan, another local carpenter, help each other out, and sometimes Sava does jobs for people without charging. Although one cannot see his shop from the street, everyone knows that it is there. As Sava says: "The word of mouth is the best advertisement".

Strategies that makers of other cities can learn from Sava include: opportunistic use of available space, tactical invisibility, trading skills for exchanges, word-of-mouth, flexibility of scale, and self-organization.

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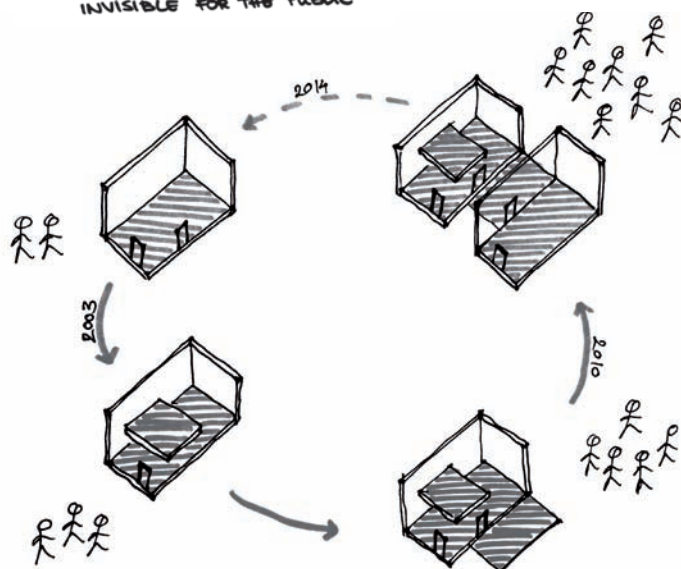
*»For the visitor the lack of visibility in Savamala suggests a disengagement from city-life; nevertheless Savamala does function without visibility. Instead of creating a non-verbal communication, i.e. visual advertisements in the neighborhood or huge glass fronts, Savamala makers use word-of-mouth recommendations - with success. The local actors operate in an already established network and are not dependent on non-verbal communication.«*

## STOLAR SAVA

Stolar Sava ima neformalnu zanatsku radionicu koja je u komšiluku (a i šire) priznata kao tradicionalna usluga visokog kvaliteta. Na promene u poslovanju odgovara zapošljavanjem novih radnika kada se za time ukaže potreba, pa je shodno tome došlo i do proširivanja radnog prostora (radionice). U poslednje tri godine Sava ima sve manje posla, tako da sada planira povlačenje kapaciteta radionice na prvobitnu veličinu. On i Dejan, drugi lokalni stolar, često sarađuju i međusobno se ispomažu, a ponekad Sava pomaže ljudima bez naplaćivanja svojih usluga. Iako se njegova radionica ne može uočiti sa ulice, svima je poznato gde se ona nalazi. Kako Sava kaže "Od-usta-do-usta je najbolja reklama".

Strategije koje proizvođači drugih gradova mogu naučiti od Save uključuju: trenutnu upotrebu ras-položivog prostora, taktičnu nevidljivost, trgovanje veštinama za zahvalnost, reklamu "od-usta-do-usta", fleksibilnost veličine, kao i samoorganizaciju.

SPATIAL EXTENSION AND CONTRACTION  
OF SAVA'S WORKSHOP,  
INVISIBLE FOR THE PUBLIC



## SAVAMALA DIARY WITH BEUYS' TREE AND STONE

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'Savamala Diary with Beuys' Tree and Stone' includes a diary, an oak tree, and a stone erected on the Savamala riverbank in front of Župa boat. The diary uses a form of storytelling to document the relationship Belgrade residents have with Savamala. The planting of the tree and stone is inspired by the acclaimed artist Joseph Beuys' 7000 Oaks project, which he started in 1982 at Documenta 7 and which people around the world continue to disseminate by planting oak trees and stones in their cities. When Basak Gol stayed in Belgrade during a research trip with the class in May 2013, her home town Istanbul experienced the occupation of Gezi Park by residents. They protested against plans to turn the park into a shopping mall, an unwanted development. Protection of the trees in the park turned into a symbol of their protest,

along with gatherings of residents organized around cultural activities. Basak's personal experience of the Gezi Park uprising inspired her project Savamala Diary with Beuys' Tree and Stone in Savamala, a district of Belgrade in the process of similar unwanted development. Collected statements of residents document their relationship with Savamala and their intent to participate in shaping the future of a sustainable Savamala. An important part of the project is reflecting on the notion of ecology as it was understood in the 1970s when Joseph Beuys started the 7000 Oaks project, and the notion of sustainability in the contemporary city, which builds on residents' everyday sustainable practices. Both notions are linked to residents' aspirations to shape the city they want to live in.

21. 10. 2013

## Karadjordjeva 19

- Half of my time I spend here, in the city, and another half in the nature (village on Fruška Gora). I enjoy spending time in nature.

When I'm in the village.. we have some fruit trees there, vine, during the summer especially... and flowers.

- There are no open conflicts between neighbours but there are some unresolved problems, mostly communal... and we can not find a solution. It doesn't depend on an individual.

It's the situation...

as you can see for example - these doors, we got from the municipality... and now it's more the problem than a solution.

(neighbours didn't let them to close the hole next to the door)





# ŽUPA ACTIVATIONS

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## HAPPENINGS AT THE ŽUPA STEAMBOAT

DURING THE MONTHS OF OCTOBER AND NOVEMBER THE CLASS CARRIED OUT PARTICIPATORY DESIGN PRACTICES IN THE NEIGHBOURHOOD OF SAVAMALA.

FROM THE RESIDENTS OF SAVAMALA, THE STUDENTS LEARNED THAT THERE IS A WISH TO REVITALISE THE WATERFRONT AND THE RIVERBOATS OF THE SAVA. WHILE IN THE PAST THE WATERFRONT WAS A PLACE FOR GATHERING, NOW THE BOATS THAT ARE NEW OR RENOVATED ARE MOSTLY COMMERCIALY USED. IT IS ALSO APPARENT THAT THERE IS A WISH FOR DIFFERENT RECREATIONAL PURPOSES AT THE WATERFRONT, BUT SO FAR THERE IS NO SPACE FOR THIS.

THROUGH INTERVENTIONS ON THE STEAMBOAT ŽUPA, THE CLASS AND RESIDENTS AIMED TO INITIATE RECLAIMING OF COMMON SPACE AND TOGETHER RETHOUGHT THE USAGE OF THE ŽUPA AND THE WATERFRONT IN SAVAMALA. UNTIL THAT POINT THE ONLY USERS OF THE BOAT WERE FISHERMEN. FOR THE CLASS IT WAS IMPORTANT TO INCORPORATE THEIR WISHES IN ANY NEW DEVELOPMENT WHILE ALSO OPENING THE BOAT FOR OTHERS OFFERING THE POSSIBILITY FOR EXCHANGE.

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PROJECTS BY AMALIA RUIZ-LARREA, FINN BRÜGGEMANN, JOHAN ROMME, NURIYE TOHERMES, PROJECT PARTNERS AND THE RESIDENTS OF BELGRADE





## A BRIEF HISTORY OF THE ŽUPA

Una, which was the original name of this ship, was built in 1913 in a shipyard in Budapest (then part of the Austro-Hungarian Empire) to serve the navy. During World War I it served as a warship in an attack on Belgrade. The Belgrade defence managed to sink her and after a couple of years she was hauled out again and sent back to Budapest for repair. She was quite inactive until World War II when she was seized by Soviet troops, who transformed this elite battleship into a mine-sweeper. In a couple of years her destiny was sealed by a mine she activated near Old Slankamen on the Danube. The Yugoslav River Shipping agency raised her proudly from the deep in 1945 and refused an offer by the Hungarians to repair her and make her a part of their museum exhibition, because they planned to do it themselves. Since then the ship bears the name Župa. This proud witness of two greatest world wars has for the third time resisted attempts by her owner to sink her and has stuck proudly to Sava's left bank where now new life is being brought to it. (Text: Nikola Marković)

*»The old rusty ship has drawn our attention since we came to Belgrade the first time in May this year. Without knowing anything about it we climbed over the closed fence one night, only light came from a lighter we found in our pocket, a streetlamp 30 meters away and from the light on the other side of the Sava, which was reflected on the water. The boat smelled like fish, metal, diesel and urine. We heard the sound of waves, squeaking metal and the barking of a gang of dogs on the shore. Walking around in the dark, silent not to catch the attention of passing cyclists, careful, not sure if the floor would carry our weight and with spider webs sticking to our faces. We fell in love with the Župa and its dust and dirt - a place that seems to tell forgotten stories about adventures, sailors, maneuvers, and the history of a river.«*

## MAKING ŽUPA A PLACE

The class initiated a ceremonial washing of the Župa before the neighbourhoods' engagement and the first activation started. The fireship docked next to the Župa pointed its huge, shiny red water-

guns at Župa's deck, and sprayed off the old filth and dirt of decades. Following the cleansing procedure the two halves of our provisional house were moved aboard. Tables and benches were set up and four woodfired ovens were lit. Neighbours, students and fishermen prepared Zimnica and fish. While the food was cooking a speech was held and a name giving ceremony was staged. The name of the boat was engraved on a sheet of tin with sparklers. One of the fishermen smashed a champagne bottle onto the boat's shell concluding the ceremony.

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*»The old paddle steamer spent its last decades rotting at the riverfront. It has been dead for centuries. Only fishermen use it as a platform to fish and place to shit in. The smell of killed fish and digested meals fills its rooms. The huge, shiny red water-guns of the fire ship docked next to the Župa tried their best to wash the old steamboat's deck, to make it more pleasant for an awaiting crowd to enter. A crowd that is familiar with the outlook of the boat yet has barely ever set foot on it. The forgotten boat awaited life for many decades past. Time has not only washed away the former glory,*

*washed away the memory of it; time has also washed away its name. The people wanted to make it reappear. They produced smells and they produced sounds. But they wanted it to be seen again. Glowing sparkles engraved the name on this boat. To be seen. Because it wants to be seen. They let champagne smash, they give a speech, they want it to be heard that this Župa is a place, that it has a name, that it's there to be seen and that it's there to be conquered.«*

## FIRST COMMUNITY COOKING

In a first event, a movable, informal lightweight house was brought to the ship and together with residents the students celebrated Zimnica, a traditional food conservation practice, which embraces history and present. Through action, this gathering exemplified and proposed one way of using the space. Nikola Marković researched the history of these boats and exhibited his findings for the passengers.

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*»To our surprise three beautiful elderly women put on aprons right away after entering the*



Urban Inženjering, Beograd

# Parni tegljač Sto godina



Osnovni podaci i tehničke karakteristike

Brodogradilište: Schiffswerft B  
(Altöfen), Ugarska

Godina gradnje: 1913













*ship and started to bake paprika on the little ovens we had bought earlier. It seemed like they were waiting for the chance to do Zimnica and did not want to lose a second by not working or introducing themselves to us. Also it seemed like everyone knew them before through working (and smiling), it is easy to make a connection with people. Zimnica is a way to pre-serve harvested paprika and other vegetables but it's also a social event for Serbians, it takes a lot of time to prepare the dish and usually the women of a family do it together.»*

## **DOMINO TOURNAMENT**

One of the most basic reasons for gatherings all over the world is playing games. Stefan Savic, an art student from Belgrade who participated in a music workshop with us in KM8, proposed a domino tournament on the Župa. In his practice he is using similar ideas to ours of how to connect people through actions and create platforms of exchange through happenings. Domino is such a basic game that it can be played by young and old and conversations can accompany the playing.

*»For the tournament four tables with white tablecloths were set up on the upper deck of the Župa. Stefan was the coordinator and moderator of the games. He dressed up in a suit, a big tie with printed palms; his moustache was trimmed perfectly. In the warm evening sun we found ourselves sitting on the deck, playing and talking. This example of a gathering was the most simple practiced on the Župa: Four Tables, four domino games, some people, and some Rakia. But it was an intensive experience through its simplicity and timelessness. The game, the Sava, the autumn light and the Župa created an atmosphere reminiscent of an old movie; this happening showed us the potential of the space once again – an ambience that cannot be described rationally.«*

## **CINEMA ON ŽUPA**

After the domino tournament the class invited visitors to a cinema evening on the Župa. In two halls, two movies were screened, with the purpose of gathering the community on the boat. On the lower deck of Župa, chairs and benches were arranged. A big screen was positioned on the upper deck.



*»When the movie Fitzcarraldo started, we prepared popcorn on small wood-fired ovens, wafting buttery popcorn fragrance over the boat. The music of Caruso filled Fitzcarraldo's steamship and the Župa alike. These sounds and images danced before an audience awaiting popcorn while watching and talking. Some of us then moved to the rooms downstairs and continued the session watching Leptirica, a Serbian horror thriller from 1973. This evening the Župa was a Bioskop in which the movies became less important than the gathering and the location itself.«*

## **ŽUPA SOUNDS**

The project Župa Sounds brings together various groups involved with sound to explore sound-making, strengthen the existing network of Savamala groups, and encouraging a broader reflection on our understanding of sound. The project originated from the 'neighborhood noise and musical production' workshops that took place at the Studio KM8. In this second stage Vladimir Radinović and Goethe-Guerilla joined the HFBK class and their

friends on the Župa boat. They explored the sounds of the Župa, including an interactive sound installation that amplified all the noise that people produced intentionally and unintentionally on the boat. Župa became an instrument.

During a final happening surrounding the 'Celebration for new times of the Župa' everybody who participated in the music project gathered on Župa, in order to celebrate through a collective sound production. Župa Sounds sought to empower the network of groups that are already active in Savamala. Their sound exploration contributes to a collective understanding of sound and culminated in the powerful image of people coming together around sound-making and sharing performances that turned the boat into a musical instrument.

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*»Župa is solely constructed from metal, which makes its acoustic abilities very interesting to explore. For instance, accompanying the gathering when we cooked jam on the boat, we installed microphones under the deck, and so exposed every footstep and other movement around on the boat. It was*





The happening as conquest

The conquest as image

The image as realization

Joy of gathering and the need  
for space outside of home.

*Come and join!*

*Conquer the Zupa for you!*

Događaj kao osvajanje

Osvajanje kao slika

Slika kao ostvarenje

Cari okupljanja i potreba  
za prostorom izvan kuće.

Dodajte i pridružite nam se!

Osvojite Zupu za Vas!

*impossible not to be part of the collectively produced sound image and naturally everybody started exploring the boat in this way. It was a speechless communication that involved everybody aboard to become one collective organism with the boat itself in its center.«*

## CELEBRATING NEW TIMES FOR THE ŽUPA

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In a last action the class and residents celebrated 'New Times of the Župa'. The sound team concluded its project, performing throughout the whole afternoon. In the evening some of the invited sound producers, supplied music for the gathering. The class prepared food and drinks for everyone. The last action constituted a gesture of handing over the Župa to others who will continue using it as a community space. The boat will be supplied with basic infrastructures still this year.

In the next year a collective will continue using the Župa for workshops and community events.

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*»Strange sounds filled the Župa. Saxophone tunes looped and mixed with the noise that was produced by people banging on the boat's surface. A light installation made the hallways of the upper deck move rhythmically to the music. Fireworks were set off. The class's actions on the Župa are over, but the spirit of reactivation of the dead boat will live on.«*

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It is important for the class to underline the performative actions as a possibility, as an opening, as an image of how a space can be taken over and activated. Through this it can become a place. Instead of building a physical construction we propose these actions as our way to become involved within the community and together with them make places.



# THE POWER OF MAKING

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## IN KM8 AND ON ŽUPA BOAT

DURING OUR RESIDENCY A NUMBER OF ACTIONS AIMED AT OPENING THE STUDIO KM8 AND THE ŽUPA AS COMMUNITY SPACES, AS PLACES FOR MAKING. OUR ACTIVITIES INCLUDED MAKING SOUND PRODUCING OBJECTS OUT OF CLAY, COMMUNITY COOKING, TEXTILE WORKSHOPS, COLLECTIVE SOUND PRODUCTIONS, LECTURES AND MORE. WE ALSO WORKED TOWARDS A CONTINUATION OF THIS OPEN USAGE IN THE FUTURE. A NEW ASSOCIATION OF COMMUNITY GROUPS WAS FORMED WITH THE AIM OF USING THE STUDIO KM8 IN THE SAME SPIRIT IN THE FUTURE. A COLLECTIVE OF BELGRADE-BASED INITIATIVES WILL CONTINUE TO REVITALIZE THE ŽUPA. BOTH PLACES WILL BECOME A PLATFORM FOR PEOPLE TO EXCHANGE SKILLS AND KNOWLEDGE. IF YOU WANT TO CHANGE THE CULTURE OF LIVING, YOU HAVE TO DO MORE THAN JUST TALK ABOUT IT. PEOPLE HAVE TO WORK TOGETHER. MAKING MAKES A DIFFERENCE!

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PROJECTS BY JULIA SUWALSKI, RON VAN DEN AKKER, JOHAN ROMME, MAI SHIRATO, IVA MILOVANović, JOVAN ĆURČIĆ, PROJECT PARTNERS AND THE RESIDENTS OF BELGRADE

## POWER OF (INTER) ACTION

'A neighborhood, noise and musical production' is a series of workshops focused on making clay instruments and exploring sounds. The workshop culminated in a jam session to which percussionists were invited in addition to the people who participated already. This created the network that was later utilized for the Župa Sounds.

The series of workshops present the power and potential of working together as collective, sharing skills and knowledge among Design for the Living World students and local residents. The intention of the project is to extract the unseen and unheard life of Belgrade residents and in particular, the life of the Savamala residents during the time of urban transformation. It stimulates social change through collective craft practices and is a platform for exchange and creation of new networks in the long term.

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*»Inspired by the intensive sound-scape of Savamala, we added noise and music to our themes for the workshops. In the first session we sculpted sound-producing objects related to space like 'grrrr, srrrr train going over a bridge' and related to bodies in space 'persons, identities, houses'. We used the toolbox (instruments/tools to work with clay), toolkit (a workshop on wheels) and two*

*greenhouse halves, recognizable attributes of our group and part of all activities. The elements had performative and practical value, as we could hold workshops at the Studio and in the city regardless of weather conditions. During the second and the third session, feedback rounds built a network of trust and mutual respect. These two sessions took place at Studio KM8. We received additional support and knowledge regarding sound from Draško Mašović, from the Laboratory of Acoustics at the School of Electrical Engineering. An active participation allowed everybody involved to express their know-ledge and experience in a creative way, and to expose their own view of the situation in search of solutions. During the workshops we collaborated with Velimir Vukičević and the Faculty of Fine Arts, to use their kiln to fire some of the ceramic objects.«*

## SAVAMALA ONE DAY DIARY

Savamala One day Diary was a free drawing workshop proposed and carried out by Iva Milovanovic and Jovan Curcic, students of the Art Academy of Belgrade. The studio was left dark and several projectors were filling the space with light. Locals, artists, and people who passed by were invited to draw with black markers on see-through sheets, on paper, and on computer tablets.







A video of past actions of the class was projected on one of the walls. The images and sounds were a reference for participants to imagine Savamala in a visual and conceptual way. The lines of their drawings then filled the studio with life, with ideas of possibilities of the quarter. The process of drawing became a live-performance in which ideas were shared in a very immediate way. Communication and sharing are two of the main topics that the group has been dealing with in the project. This workshop was all about that. By giving these ideas an outlook in form of drawings, the workshop became an open playground for getting together and performing the space through imagination.

## **TEXTILE WORKSHOP**

The workshop Tekstilna Radionica was carried out by Mai Shirato, a class member who was born in Japan. She invited the group and local residents to join her on Župa Steamboat on a sunny Saturday morning and sit around cushions and mattresses which she layed out to resemble a Japanese gathering.

Participants in the workshop used cotton textile, which they brought from home, to make traditional Japanese sandals. We became aware of possibilities that leftover material can have. We also learned tra-

ditional hand-craft practices Mai integrates in her work. For us, this was a special experience and precious time spent together. On this Saturday morning many other things happening on Župa boat while the traditional Japanese sandals were being made by neighbors and local students. Another group was performing sounds and music by using Župa boat as an instrument while we were making sandals.

## **HANDS-ON KNOWLEDGE LECTURES**

In our 'Hands-on Knowledge' lecture series we invite interesting people to give a talk and participate in a discussion. The lectures are open to the public and we welcome "outsiders" to participate in the debates. The lectures are meant to give the class a conceptual framework for our actions. The format of the talks in Belgrade was such that there was first a lecture by the invited 'specialist' and after there was a discussion accompanied by food and drinks. The talks took place in the Studio KM8 as well as on the Župa.

### **MIŠKO ŠUVAKOVIĆ: EXPERIMENTAL ART IN EX-YUGOSLAVIA**

Miško Šuvaković was the first lecturer whom we invited. He is a professor at the University of Arts in Belgrade, where he teaches aesthetics and history of art. His talk familiarized the class with the history

of ex-Yugoslavian art, and provided us with a context for the place in which we were working.

#### **IVAN KUCINA: THE UNFORESEEN FUTURE OF THE POST SOCIALIST CITY**

Ivan Kucina, a well-known professor from the faculty of architecture at the University of Belgrade, practices participatory design himself and was thus happily invited for our hands-on-knowledge series. The talk was concerned with his participatory practice over the last twelve years. The 'wild city research' and the 'lost highway exhibition' laid the foundation for his practice. He claims that the discipline of architecture needs to account for the informal practices on the ground. Especially in Belgrade, architecture that is planned from the top appears to lack what is wanted and needed by the people using it. A particular focus was his experience of carrying out a participatory project in Savamala, from which we tried to learn lessons for our own practice.

#### **VANJA TERZIN: ALTERNATIVE - DEFINITION AND INTERPRETATIONS**

In her talk, Vanja Terzin, a PhD student of Misko Šuvaković at the University of Arts in Belgrade, defined and read alternatives and meaning of alternatives. Case studies from the alternative scene of late socialism and of post-socialism Yugoslavia created

the context of her talk. Her lecture introduced the class to youth culture and youth movements in the regions we worked in.

#### **MINISTRY OF SPACE: THE DEVELOPMENT OF SAVAMALA**

The Ministry of space is a collective that works with the aim of 'monitoring [the] future development of Belgrade and other Serbian cities'. The trigger for our discussion was an article that they wrote for the architecture magazine Camenzind, in which the collective critically analyzed the discourse surrounding the development of Savamala. One of the main points of debate was whether the urban incubator project actively generates a gentrification process of the neighborhood or not.

#### **TESSA ZETTEL: FUTURECRAFT INSTITUTE AKRAI**

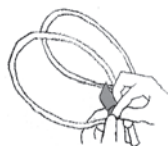
Tessa Zettel, an Australian artist and design educator, joined the class Design for the Living World in the two-month project. During her stay she shared her experience of a recent residency project in Sicily, 'Futurecraft Institut Akrai', where she researched and experimented around local craft practices related to food and repair. She also discussed 'Yurt Empire', a collaborative project which she described as a 'rouge housing project and site-specific encounter'.





## TEKSTILNA RADIONICA

How to make Japanese Sandals  
"Nuno-zori"  
using old textiles



Place rope in two large loops between toes, with the knotted ends below the taped part. Make a knot with your fabric strip where the tape is.



Start weaving fabric through the rope from one side to another and back. When the piece runs out, leave the end underneath and start with a new piece, from the middle.



Continue until you are  $\frac{2}{3}$  of the way through your preferred sandal length (eg. if you are making 24cm long sandals, stop here at 16cm).











# Савамала

**DESIGN WITH THE LIVING WORLD**

**ON-SITE PROJECTS 2013** September 15th - November 15th

Savamalski dizajn studio, Kraljevića Marka 8, Beograd, Serbia

## DEKUPAŽ RADIONICA

**9. XI SUBOTA**

**11-13h**



Design for the Living World, HFBK Hamburg, Germany (<http://designforthe livingworld.com>)

Marjetica Potrč Goethe-Institut Belgrad Amalia Ruiz-Larrea Basak Göl Finn Brüggemann  
Julia Suwalski Johan Romme Maja Mijatović Maria Christou Nuriye Tohermes Olivera Petrović  
Emilija Josipović Ron van den Akker Iva Milov anović Lijljana Marinković Jovan Čurčić Mai Shirato  
Radoš Vujaklija Tessa Zettel Dušan Milanović Miško Šuvaković Goethe Guerilla Vladimir Manovski  
Ilija Lazarević Vanja Terzin Ivan Kucina Nebojsa Milkić Danilo Antić Johanna Padge Nele Urbanowicz  
Gordana Cejović Mirce Marinković Jovan Cejović Vesna Ristić Milena Ristić Dušanka Kosovac  
Tomica Spasić Radiša Mladenović Igor Luković Aleksander Gezović Stefan Savić Leonora Vekić  
and friends





# THE FUTURE

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## OF KM8 AND ŽUPA BOAT

AFTER HAVING WORKED ON THE ŽUPA FOR TWO MONTHS WE ARE IN THE LUCKY POSITION NOW TO HAND OVER THE SPACE TO NEW MAKERS.

OUR WORK AIMED AT ACTIVATING THE SPACE THROUGH HAPPENINGS – WE WANTED TO CHANGE THE PERCEPTION OF THE BOAT TOWARDS BECOMING A PLACE FOR THE COMMUNITY. THE HAPPENINGS INTENDED TO CREATE IMAGES OF GATHERINGS THAT CAN EASILY BE UNDERSTOOD AND CONSEQUENTLY ADOPTED TO OTHER AVAILABLE SPACES IN SAVAMALA AND ELSEWHERE.

WE ARE PLEASED THAT OUR EFFORTS SPARKED THE FORMATION OF A NEW ASSOCIATION (A COOPERATION BETWEEN KC GRAD, REMAKE, URBAN INCUBATOR AND PARABROD), WHICH WILL CONTINUE TO WORK ON THE ŽUPA. INVOLVING NETWORKS OF MAKERS FROM SAVAMALA THE ASSOCIATION WILL CREATE A COMMUNITY BASED PLATFORM, A CENTER FOR THE COMMUNITY ON THE ŽUPA.

FOR A CONTINUATION OF KM8, OUR WORKSPACE, WE FOUND ARTISTS, STUDENTS AND PEOPLE FROM THE NEIGHBORHOOD WHO WISH TO FURTHER WORK TOGETHER IN A SHARED SPACE. WORKSHOPS WILL CONTINUE TO BE ORGANIZED BY NEIGHBORS AND STUDENTS. THE ROOM IS ALSO PLANNED TO BE USED AS A PLACE FOR EXCHANGE BETWEEN ARTISTS.

## PROPOSAL FOR THE FUTURE USE OF STUDIO KM8

We, the students of 'Design for the living World' from the HFBK Hamburg, have been using the Studio KM 8 from September until November 2013 as part of the Urban Incubator project. As a class we make participatory projects, which work together with a local community. During our residency in Belgrade our particular focus was the visualization and implementation of place-making processes. We engaged with the neighborhood of Savamala, which voiced a need for shared, communal space that is neither a place where money is a central component, nor a primer place for entertainment. Our studio was one of two spaces where we proposed an answer for this need.

We engaged residents of Savamala and different students from Belgrade through workshops and happenings, thereby using our studio as an agent to practice the commons. One of the central guidelines of the class is sustainability – as it is for Urban Incubator. From the beginning of our residency we aimed to make the engagement we started in the Studio KM8 work in the long run.

We therefore propose to let this space be used further as a shared, communal place in the next year. More specifically, this means that we propose the studio to be used by the people who were working with us already, and open it for other initiatives, which engage with the space in the same spirit.

Two groups of students worked with us in the last two months and we suggest them continue using the studio in the next year. One is from the Art Academy Belgrade. They participated in our music workshops and also initiated a participatory work-

shop in the studio themselves. We propose to let their work continue here. Two architecture graduates, who have been working with us very closely in all parts of our project over the past two months, need space for initiating future participatory projects in Savamala. They want to work together with a group of Swiss and Serbian culture producers that wishes to use the space for an exchange program of art and artists between Serbia, Switzerland and Hamburg. Included in this group is Rados Vujaklija, a student from our class, who will co-operate in the exchange program. The group aims to present art in a way that is accessible for everybody, opening it up to people outside of the cultural scene. Together, the different groups form an association, in which they aim to work together closely, so that their different approaches to using the Studio KM8 reward each. Through workshops and community gatherings, which will be carried out with key figures of the neighborhood, whom they are in close contact with already, the association aims to get rooted in the neighborhood. Following from that they will focus the range of cultural and art events in accordance to the wishes of the neighborhood. Granting this new association the opportunity to use the Studio KM8 further, they will be able to continuously have the neighborhood involved in the studio space and from there also vitalize other places in Savamala as places for the community.

During the last weeks we hosted the new association and helped them in finding adequate aims and guidelines of their activities. Our efforts have shown that the very different groups are able and willing to share the space, and the value of their exchange has already become apparent.

We hope that you consider our proposal

for the future use of the Studio KM8, for which we already laid a solid ground.

**THE CLASS 'DESIGN FOR THE LIVING WORLD',  
HFBK HAMBURG**

## CONCEPT FOR STUDIO KM8 BY THE FUTURE USERS

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We want to function as a collective, sharing the space and using it for regular cultural activities. We plan to hold regular meetings to discuss the upcoming program, work out a timetable and distribute responsibilities among ourselves.

On a more abstract level we intend to create a space allowing and promoting the exchange of ideas, knowledge and skills. In the beginning, the most prominent part of our project will consist of a wide range of different workshops open to the public. Possible fields of the workshops are: experimental design/recycling culture, printing, painting, art handicraft, food making etc.

Artists as well as any other person willing to share a skill with other persons can organize his/her workshop within the frame of our project. We as hosts will manage the timetable and support the organizers of the workshops by advertising the events.

We don't want to restrict ourselves only to practical workshops. Other types of events for the future that we imagine are: lectures and discussions (about arts and relevant sociocultural topics), screening of movies, gatherings in the neighborhood around desired topics and exhibitions. One of our aims is to establish innovative

ways of organizing events that will broaden the spectrum of social interactions in the area and in the city. With the participation of the local residents we want to create hybrid events, which combine and blend different fields of arts and social practices. We don't intend to create a space for gatherings for a cultural elite, an alien element detached from the surrounding neighborhood.

Occasionally, the room will be used as an exhibition space. Regarding that matter, our concept is to get away from the bare „looking at the piece of art“ or „art as an excuse for social gathering“ by experimenting with new ways of communicating contemporary arts to the public and by involving the visitors.

Another key aspect of our project is to establish an exchange program between Belgrade and cities in German speaking countries. We want to invite artists, lecturers and other experts in certain fields from abroad to share their work and vision with the people from Belgrade, an undertaking both sides will profit from. The space can also be used for artists in residence.

**BRANISLAV MIHAJLOVIĆ, EMILIJA JOSIPOVIĆ,  
IVA MILOVANOVIĆ, JAN KOHLER, JOVAN  
ČURČIĆ, OLIVERA PETROVIĆ, STEFAN SAVIĆ I  
VESNA RISTIĆ**





## AN EVALUATION OF ŽUPA / A LOOK INTO THE FUTURE

Our work on Župa had a performative character as it intended to create images of gathering that can easily be understood by everyone. We used every-day activities to bring people together: cooking and eating, watching movies, making music, discussing and playing games. Activities that are easily accessible and that build a foundation for exchange with others.

The location and the atmosphere make Župa a place where you like to stay. People like to meet by the water. Long before the boat arrived at its current destination, the Sava riverfront was a place for exchange. The beach, which attracted young and old until the 1940s, was replaced by concrete. Today the waterfront is cut off from Savamala by a row of buildings.

Župa is neither a public nor a private space, which gave us lots of freedom to act, as our doing was always perceived differently (for instance by the police): Is this art? Is this a political action? Is this a dinner? On Župa we were able to determine our own rules.

Looking from the waterfront the Župa can be perceived as a stage. The images of gathering that are created aboard can be seen clearly from the land, while not adopting characteristics of a panopticum. We utilized this filmic character of the Župa for our work.

By working together with Nicola Markovic, one of the founders of the new association that will work on the boat in the future and by talking with participants of the happenings, the following ideas for the future use of the Župa have developed:

The aim of the association is to create a community center on the Župa. It will host cultural events such as theater, discussions and exhibitions, as well as creating a gathering place for everyone.

Groups that are active in Savamala and other initiatives will make Župa a playground for their ideas and will host events and actions in the community center. In this way, the influence of what happens on the boat will be divided and responsibilities will be shared. For example:

– There is an interest of creating a community-garden on one of the decks. This could work independently of other activities on the boat.

– The 'Lovers of Savamala' already organize community-cooking events they would like to use the Župa as a venue.

– Movie nights can be organized by the 'Illegal Cinema Collective', which regularly screens movies in Savamala.

In the long run, hosts could function as caretakers and curators. In cooperation with the cultural exchange program initiated at KM8, some of the rooms at the lower deck could be renovated as sleeping rooms – free accommodation for newcomers in exchange for organizing a program on the Župa and minor maintenance work.

In general, we believe that such a project will only be sustainable if jobs are created and the project is not dependent on outside funding sources. One could imagine a fish stand that could provide the Župa association with income. Fishermen who fish on the Župa could sell catch directly to the stand. This would provide the fisher-

men with additional income and it would be a way for Župa to become a self-sustainable platform. Here we find it important to highlight that the Župa should not become a commercial enterprise. There are a lot of boats in the Sava that serve mere entertainment or commercial purposes. What Savamala needs is a community space, not another discotheque or restaurant!

We propose to maintain the structure of the Župa and to install only the most necessary infrastructure (water, sanitation and electricity). All other additions should have a temporary character to leave space for as many possibilities of usage as possible. The design of architectural additions, such as a rain cover / sun protection is determined by the users' desires. According to our experience, the most lasting designs can be made if the users of it are integrated in the design process from the very beginning. It is important that the future users of the Župa also build the equipment that is needed, so that they themselves can carry out repairs and responsibility and a (non-restrictive) feeling of ownership will develop.

We worked on Župa and treated it as an informal platform, which permitted us to play around and materialize our ideas and to work with of the possibilities of space given by the informality of Belgrade. We used Župa as a gathering space on which locals meet. We started networks, which hopefully will develop further. We leave Župa and Belgrade hoping to come back and encounter this space – and why not many others - actively used and performed by Belgrade's communities.

**THE CLASS 'DESIGN FOR THE LIVING WORLD',  
HFBK HAMBURG**



## DESIGN FOR THE LIVING WORLD THANKS

Akash Bhatt, Ivan Kucina, Dušan Milanović, Predrag Milić, Nebojša Milikić Žarko Obradović, Natalija Ostojić, Vesna Ristić, Stefan Savić, Daša Spasojević, Miško Šuvaković, Vanja Terzin and many others local residents who shared skills and knowledge with us.

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

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

## IMPRINT

Class 'Design for the Living World'  
Hochschule für bildende Künste Hamburg (HFBK)  
Lerchenfeld 2  
22081 Hamburg  
Germany

Texts by: Finn Brüggemann, Julia Suwalski, Nuriye Tohermes, Marjetica Potrč, Amalia Ruiz-Larrea, Maja Mijatović, Nikola Marković, Emilija Josipović, Olivera Petrović, Basak Gol, Johan Romme and Tessa Zettel.

Photographs by: Julia Suwalski, Johan Romme, Amalia Ruiz-Larrea, Mai Shirato, Marjetica Potrč, Tessa Zettel and Nebojša Vasić.

Drawings: Marjetica Potrč, Mai Shirato, Olivera Petrović, Basak Gol and Tessa Zettel

Layout: Johanna Padge

If we forgot someone - we are sorry!

## FOR FURTHER INFORMATION

[www.designforthe livingworld.com](http://www.designforthe livingworld.com)  
facebook page: Belgrade - The Toolkit Project

