

# Life is Serious; ART SERENE

## Biography

Petar Mitrović (1998) holds a Master's degree in architecture and is a PhD student employed as a Research Intern at the Faculty of Technical Sciences, University of Novi Sad. From 2018 to 2021, he served as a Demonstrator and from 2021 to 2023, he worked as a Teaching Associate in architectural design courses. He received the Special Award in 2020 and the Award in 2022 at the Novi Sad Architecture Salon. Additionally, he is a collaborator on the project "Novi Sad – Modern City," which won the Grand Prix award at the Novi Sad Architecture Salon in 2022. He participated in the research team of the international professional-artistic project SPA:RE – Public Spaces ReClaimed (2022-2024), funded by the European Commission's Creative Europe program. His creative expression extends beyond conventional practice, as evidenced by his two solo exhibitions: "Adaptation of the Terra Museum Complex in Kikinda" (2021) and "Deconstruction of the Urban Artifact: Three Castles" (2023), both published in the same year. He is a member of the Society of Architects of Novi Sad and NK ICOM Serbia.

Dragana Kocić (1989) is an architect. She completed undergraduate academic studies of the first level and master academic studies of the second level at the study program Architecture at the Faculty of Civil Engineering and Architecture - University of Niš. In 2013, she won a prize at 21st International planners' exhibition in Serbia for Conceptual urban design of scientific and technological park in Niš. Also, she won two first prizes "Museum Night" for interior design.

Since October 2014, Dragana has been a student of Doctoral Academic Studies (PhD studies) at the Faculty of Technical Sciences - University of Novi Sad. In 2015, she received a scholarship from the Ministry of Education, Science and Technological Development for the development of scientific research staff. Since 2018, she has been working as a scientific researcher at the Faculty of Technical Sciences in Novi Sad.

Up to the present day, she has been actively involved in teaching at the Faculty of Technical Sciences, and has participated in numerous projects, among which the project "Novi Sad – Modern City" stands out. She collaborated on this project, which won the Grand Prix award at the Novi Sad Architecture Salon in 2022. She is a member of the Society of Architects of Novi Sad. The field of her interest in scientific work is the study of the condition and phenomena in Yugoslav architecture.

# SUPERIMPOSITION OF SPATIAL AND IDEOLOGICAL VALUES: THE DIACHRONIC METANARRATIVE OF BLOCK 13 SEGMENT IN NEW BELGRADE

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## Abstract

This paper examines the intricate interplay of spatial and ideological values in segment of Block 13 of New Belgrade, employing a diachronic approach, reconstruction methodology, memory architecture, and comparative analysis. The study focuses on two unbuilt projects and a concrete basement repurposed as a landfill and shelter for the less fortunate. Through diachronic analysis, it reveals a metanarrative that integrates historical layers, highlighting both unrealized and emerging narratives within this urban context. Central to this investigation is the Museum of Revolution, an ambitious yet incomplete architectural project from the Yugoslav era. Today, this site represents three intertwined narratives: the original authoritative vision to project power and ideology through the museum, the current reality of the homeless community inhabiting the concrete basement and the future prospect of a new Philharmonic building following an architectural competition. The diachronic metanarrative is presented as an autonomous, coherent, and self-reflective narrative structure, capturing the synthesis of these narratives over time. By examining the spatial and ideological superimpositions within the segment of Block 13, the paper underscores the multi-layered and interconnected relationships between physical space and ideological expression. This interdisciplinary analysis, which combines architectural history, urban studies, and cultural analysis positions this context as a microcosm of broader trends and transformations in cities characterized by modernist architecture. The findings reveal insights into the dynamic and often hidden narratives that shape urban environments.

**Keywords:** metanarrative, spatial and ideological values, New Belgrade, Museum of Revolution

## 1. DIACHRONIC METANARRATIVE

The Block 13 segment in New Belgrade presents a compelling case for examining the superimposition of spatial and ideological values over time. This paper explores the diachronic metanarrative of this segment, tracing its evolution from the unbuilt Museum of Revolution, through its current role as a shelter for the homeless, to its envisioned future as a Philharmonic building. Unlike a universal or ideological paradigm, a diachronic metanarrative is a coherent, self-reflective, and self-contained narrative structure that integrates diverse spatial narratives within the unique, site-specific context of a particular place, tracing their evolution over time. Metanarrative of Block 13 segment weaves together the unrealized ideological aspirations of the past, the improvised, layered realities of the present, and the imagined complexities cultural and political aspirations of the future (Fig. 1), revealing the ongoing transformation of this site and its meaning.

Lefebvre's model of perceived, conceived, and lived space shows how spatial values are shaped by social and political forces (1974), offering a basis for understanding the transformation of selected location. Initially a monumental symbol of state ideology, it has since become a haven for marginalized communities and is now evolving into a cultural landmark. Foucault's concept of heterotopias, which captures the coexistence of conflicting meanings and roles (1984), frames this segment of Block 13 as a space of otherness, highlighting tensions between its historical ideals and present realities.

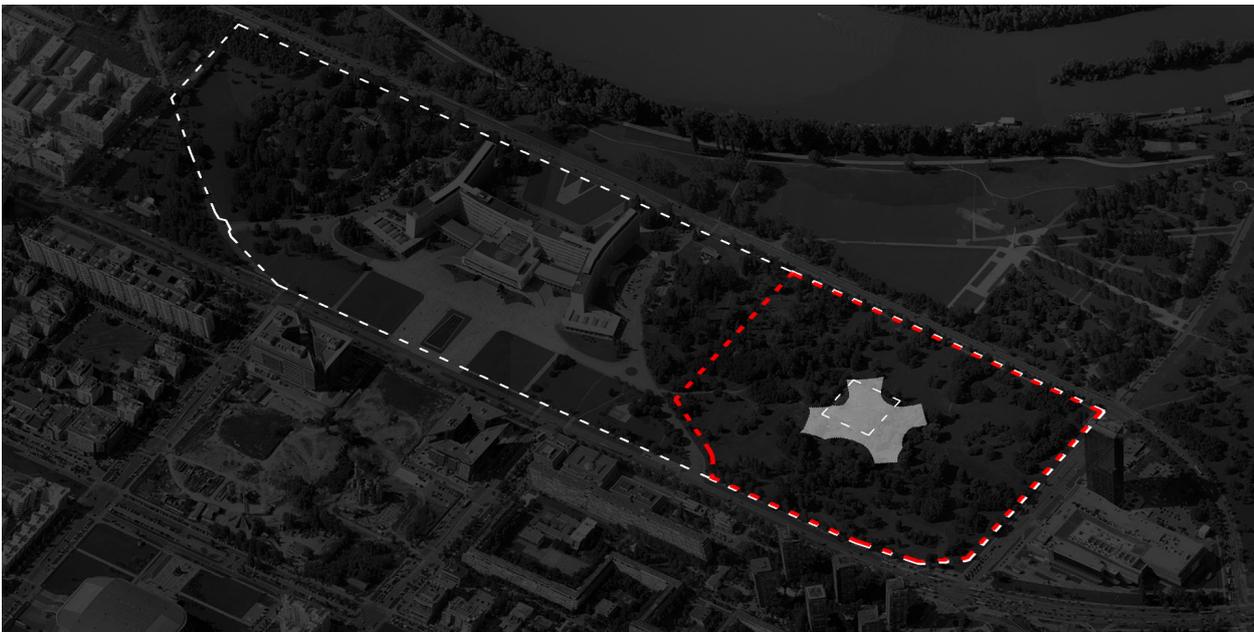


Fig. 1. In Block 13 in New Belgrade (outlined in white) is the analyzed segment (outlined in red). This segment includes the existing concrete basement structure (inside segment, white lines) and the footprint of the planned Philharmonic building (inside segment, white area).

In Mitrović's previous research he has developed the concept of the "imaginary urban artifact" which pertains to spaces that integrate the entirety of a given context, encompassing both historical realities and their illusory dimensions (2023). This concept is based on two main theories: (1) the notion that such a space may never have existed in a tangible form but remains deeply connected to a specific location, and (2) the notion that the new meta-space evolves as a comprehensive synthesis of preceding spatial forms, experiences, and historical events.

In the context of selected segment of Block 13 in New Belgrade, the idea of the imaginary urban artifact can be observed through its evolving narrative. The first theory regarding spaces that never physically existed but are tightly related to a real place parallels the segment's transformation. Although the museum was never built, its conceptual framework has left a lasting imprint on the segment's identity and significance. Its conceptual and ideological aspirations remain deeply connected to the historical and political context of the city.

The second theory is formed through the synthesis of preceding spatial events is exemplified by this place as it currently functions as a shelter for the homeless and presents future potential as a Philharmonic building.

This segment reflects a confluence of various historical and architectural layers, merging past ideologies, current socio-political realities, and future aspirations into a single, evolving entity. Integrating ephemeral spatial moments into a new architectural form, this space embodies the dynamic interplay of past, present, and future narratives, presenting a unique case of an imaginary urban artifact that continually transforms and redefines its role within the urban fabric of New Belgrade.

Višnja Žugić expands on this by describing architecture not as a passive backdrop but as a performative text. Rather than a static form, architecture here becomes an agent of meaning production, continually transforming and responding to its socio-political environment (2017). In the Block 13 segment, architecture doesn't merely represent the unrealized visions of the past but actively shapes the experiences and interactions of its current occupants.

By applying these theoretical lenses to the Block 13 segment, this paper underscores the site's role as an active producer of meaning in its ephemeral liminality continuously redefining its function and ideological significance over time. This dynamic interplay between space, users, and external influences exemplifies the performative and transformative qualities of architecture, highlighting how the spatial narrative that evolves through confrontation, correlation, and framing (Žugić, 2017, pp.62-63).

By synthesizing these theoretical perspectives, this paper offers a comprehensive diachronic metanarrative, this paper explores how analyzed site functions as a dynamic and evolving entity, where spatial and ideological values are superimposed and negotiated, revealing broader trends in urban transformation and societal change.

Further in the research, we will examine two unrealized projects and an abandoned museum's basement repurposed as a landfill and shelter. The site now embodies three (dystopian/utopian) spatial narratives: the original ideological vision of museum, its current use as a shelter, and a future Philharmonic building.

## 2. SPATIAL AND IDEOLOGICAL VALUES OF THE PAST

The Museum of the Revolution of the Peoples and Nationalities of Yugoslavia (later in text shortened as Museum of Revolution or MRNNJ from original *Muzej Revolucije Naroda i Narodnosti Jugoslavije*) was established by a decision of the Central Committee of the Communist Party of Yugoslavia, made during a ceremonial session on April 19, 1959, to mark the 40th anniversary of the Communist Party. The museum was founded "to inform the public about the developmental path, aspirations, and struggle of the working class of Yugoslavia, to preserve the memory of great events and prominent figures of Yugoslav revolutionary history, and especially to educate new generations in the spirit of the revolutionary heritage of the Yugoslav peoples" (Richter, Šakota, n.d., pp.6).

Museums dedicated to contemporary history, at that time, "were generally limited to a chronological period from the 1970s to the present day. These museums aimed to present this theme in various forms" (Kojović, 1989). Among the most significant and high-quality exhibits were the permanent exhibitions in revolutionary museums, historical museums, sections in regional, local, and city museums, as well as memorial museums.

The present Museum of Yugoslavia has its name changed twenty years after the Museum of the History of Yugoslavia was established in 1996 through the merger and subsequent dissolution of two institutions: the Josip Broz Tito Memorial Center and the Museum of the Revolution of the Peoples and Nationalities of Yugoslavia. Up until the end of 2016, was known as the Museum of the History of Yugoslavia. The collections from these two institutions served as the foundation for the new museum, which, by political decision, was intended to "shelve" Yugoslavia through musealization, in line with the perception of museums as repositories for "old and unnecessary things." Despite this, the collections, histories, documentation, and staff of the two institutions became the basis for a twenty-year search for ways to preserve the legacy of Yugoslavia.

An open Yugoslav competition for the Museum of the Revolution building was announced on April 16, 1961. The competition brief outlined the museum's primary task to "present the developmental path of the struggle of the working people of Yugoslavia for their overall progress", providing basic information about the character and physiognomy of the museum and defining the construction program for its construction. As Kojović

points, “revolutionary museums were among all existing museums the most directly and complexly linked to the contemporary development of socialist society and its future” (1986).

The facility was planned for Block 13 in New Belgrade, then a park area between the Federal Executive Council building and the building of the socio-political organizations of Yugoslavia (now the Palace of Serbia and Ušće Tower 1, respectively). The construction of the museum would have complemented the existing Museum of Contemporary Art and the Congress Center “Sava” (now Sava Center) (Richter, Šakota, n.d., pp.12). Although Block 13 today is not within the previously protected zone from the state, “it undoubtedly belongs to the Central Zone of New Belgrade and should be considered in a broader spatial context” (Anđelković, 2018).

A significant aspect of the architectural concept was the expression of form, as Richter defined the unbuilt museum as having a distinctive architectural-sculptural expression due to its slanted roof surfaces - it was intended to function as a monument, reflecting its destined purpose (Richter, Šakota, n.d., pp.8). The fifth façade could be read as “an ironic intervention that relativizes the absolute value of the “cold object” of modernism, a purist cube raised on columns” (Blagojević, 2007, pp.228). This vision aligned with what has been described as the “mainstream spectacle”, which relied heavily on “the usage of ideological symbols, and glorification of the state and the party”, closely tied to the established political system (Kocić, Konstantinović, 2023).

The building’s impressiveness is also evident in its dimensions. The museum was to cover approximately 15,200 square meters, with about 7,200 allocated for the museum’s permanent exhibition and around 800 for occasional thematic exhibitions (Richter, Šakota, n.d., pp.8).

The project also included a budget of 222,300,000 YUD (approx. today’s 105.4 million EUR), which was to be secured from the federal budget in installments over four years. Construction was scheduled to begin in the fall of 1978, with an opening planned for 1981, marking the 40th anniversary of the uprising of the peoples and nationalities of Yugoslavia.

Work on site surveying at Ušće began in 1963 as part of preparations for the realization of the new building of the Museum of the Revolution of the Peoples and Nationalities of Yugoslavia, designed by architect Vjenceslav Richter from Zagreb. By the order of the chief of the Institute, on September 6, 1978, the project received approval for the first phase of construction despite not meeting all technical conditions for issuing a construction permit. In the spring of the following year, after the completion of the foundation and the underground level of the building, construction work was temporarily halted, and by the end of 1980, it was completely suspended. Documents from that period cite incomplete technical documentation and a series of irregularities in its preparation as the reasons for this failure (Milinković, 2012, pp.145).

The foundations of the unfinished Museum of the Revolution at Ušće in Belgrade, according to Vjenceslav Richter’s project accepted in 1962, might lead one to think that the Museum of the Revolution never existed. During the 1990s, with the onset of wars and the breakup of Yugoslavia, a process of historical revisionism began, viewing the legacy of socialist Yugoslavia as an unnecessary burden. Objects preserved in the MRNNJ were seen as mere items without interpretation, research, or presentation.

As conditions evolved both physically and ideologically during the development of Richter’s project, the fundamental assumptions underlying the museum’s design also shifted. Originally conceived to reflect and support the ideological ambitions of the Yugoslav state, the museum’s grand design became increasingly obsolete as the political climate changed and the state eventually dissolved. The project’s construction stalled, leaving the museum incomplete. This unfinished state came to symbolize not only the collapse of the original ideological vision but also the broader ideological disintegration of the period. As Milinković states, “Richter’s architectural critique, marked by its ephemeral and transitional nature, thus mirrors the broader changes in socio-political realities, reflecting a shift from ambitious ideological aspirations to the stark realities of an incomplete and evolving architectural legacy” (2012, pp.158).

The socio-political environment in which these structures were conceived has drastically transformed, leading to a reinterpretation of their purpose and significance. As Jankov (2024) points out, “the architecture of Yugoslav modernism now exists within a new social reality, and the meanings once attached to these buildings have adapted or even dissolved over time.” This underscores the paper’s exploration of how the ideological void left by socialism has altered the spatial narratives of buildings.

### 3. JUNKSPACE TRAPPED IN TRANSITION

The basement of the present Block 13 segment exemplifies what Koolhaas refers to as “junkspace”, where the original design intentions have been overshadowed by a chaotic, fragmented environment (2002) now serving primarily functional, survival-driven purposes. Once tied to a grander architectural vision, this space has devolved into an improvised shelter, reflecting on its loss of spatial and aesthetic integrity. This transformation is evident in the unfinished building, which has been informally repurposed as a shelter for homeless people—a use it was never officially designed for. As its original purpose dissolved, the space became purely pragmatic, reduced to fulfilling basic survival needs. This shift reveals a narrative of social neglect: what was once envisioned as a monument to power now stands as a symbol of the state’s failure to address homelessness and social inequality. The ideological void left by socialism remains unfilled, leaving behind a fragmented, improvised spatial reality.

One of the reasons this space operates as a dynamic site in both architecture and art can be explained also through what Miljana Zeković defines as “liminal space”, which this concept refers to the transitional and in-between nature of certain spaces, which become particularly evident through artistic and social events (2015). In the case of Block 13 segment, this liminal condition is embodied in the repurposing of the Museum of Revolution’s unfinished basement into a shelter for the homeless and its potential transformation into a Philharmonic building. According to Zeković, liminal spaces are fields of potentiality, where architectural frameworks, events, and observers converge to create an evolving dynamic. This place exemplifies this fluidity, with its meaning and purpose constantly shifting in response to social and ideological changes.

In the film “Museum of Revolution” directed by Srđan Kečo, the story in the shadow of a business district of Ušće shopping mall, the unfinished Museum’s basement housed a hidden life of thirty residents - scrap collectors left to navigate their invisibility on the social margins. Solidarity and the abolition of segregation could be seen as potential foundations for revolution from below. Kečo discusses his film explaining that, after years of acquaintance, they developed relationships with people living in the museum’s basement. The lives of the film’s protagonists ultimately became as significant a part of the history of that space as what it was originally intended to represent.

Later, particularly after the fall of socialism in the 1990s, parts of New Belgrade, especially the central business district, did undergo significant privatization and commercial development, which led to some forms of economic and social stratification. In recent decades, certain areas of New Belgrade have seen significant investments and become desirable business and residential zones, while other parts have remained less developed, reflecting a more modern kind of urban transformation that could be seen as akin to gentrification.

Many other contemporary artists like Marko Lulić and Saša Tkačenko reimagine the museum’s ideological and spatial implications of this unbuilt museum, breathing new life into its legacy and inspiring reflection on the role of museums today. Notably, Serbia’s 2014 Venice Biennale project titled “14-14” encapsulates a century of architectural memory, underscoring the ongoing dialogue between art and architecture.

By exploring these unrealized visions, contemporary architects and artists contribute to a deeper understanding of how architecture reflects and influences the evolving narratives of society. In this conclusion, the study of the unbuilt Museum of the Revolution through a chronological metanarrative lens underscores its relevance in contemporary architectural discourse. It reveals how historical projects, even those that never materialized, continue to resonate and inform current practices.

### 4. REIMAGINING THE BLOCK 13 SEGMENT: NEW COMPETITION

Shifting from present to future, The Philharmonic building represents a transition to a new kind of spatial ideological narrative, a cultural prestige and urban renewal - this project can be seen as also projecting state power. The new structure embodies aspirations toward global recognition and cultural sophistication, representing a future-oriented vision of the city’s place in the world but it is also one of the most expensive projects that will ever happen in Belgrade in the possible future. The maximum fee for the complete project, from the conceptual design to the execution phase, is estimated at around 10 million euros, while the total cost of the project, including construction, is estimated at 120 million euros (Gradnja, 2020).

In 2016, the City of Belgrade announced a conceptual architectural and urban planning competition for a portion of Block 13, designating the site for a new concert hall. In January 2017, architects Dragan Marčetić and Milan Maksimović, along with their team, won the competition for the design of this area, where the concert hall was to be constructed. The competition was organized by the Directorate in collaboration with the Association of Serbian Architects, with the jury led by then-chief city urban planner Milutin Folić. However, the competition was later annulled.

The designs from the 2017 competition were only used for the creation of the Detailed Regulatory Plan (PDR), and a new international competition for the concert hall was announced. This plan for Block 13 was completed in 2017 and 2018.

In 2018, an architectural and urban planning competition was launched for the complete project of the future Belgrade Philharmonic building at Ušće. At the request of the Government of Serbia, the new competition was organized in 2021 under the United Nations Development Programme (UNDP), with representatives from the government and the City of Belgrade present. The designs from past competition were only used for the PDR.

After a thorough and transparent selection process, in which numerous design proposals were submitted, the architectural studio Amanda Levete Architects (AL\_A) from London was chosen as the winner of the international competition for the conceptual design of the future Belgrade Philharmonic concert hall. Today, the AL\_A team works on the preparation of technical documentation, which is divided into three phases, in accordance with the Construction and Planning Law of the Republic of Serbia.

The Belgrade Philharmonic Concert Hall is a major cultural investment for Serbia, located at the confluence of two rivers near the Palace of Serbia. It reflects Belgrade's vision for a greener and more harmonious future, balancing nature and urban life. The hall features four key spaces: a large concert hall, recital hall, creative center, and podium, each celebrating different musical genres (Levete, 2024).

The new building is not referencing, nor looking back at its past. New transformations read as contradictions and liberate buildings from all their inherent connotations. As Olgiati and Breitschmit state, "you have to radically realign yourself with everything a building is about because references have either vanished or are recognized as invalid and architecture is no less the embodiment of society than buildings were in the past when they were the bearers of common social ideals" (2018, pp.13;100). Adding to this Gawlikowska also points that "architecture does not have the ability to erase all its previous meaning completely; it remains a witness to all its history, and gathers symbolic meaning derived from the events, which it has been facing" (2013, pp.59)

The final interpretant is not final in a chronological sense. According to Caesar "the semiosis dies at every moment but at every moment is reborn" (1999, pp.112). In relation to the proposed Philharmonic building in Block 13, the construction of the new edifice does not signify the erasure of the unrealized Museum of the Revolution. The museum will persist as part of the realm of paper architecture, art, and the narratives of the marginalized communities that once inhabited the site. The architectural history of this place will not diminish the museum's status as an "imaginary urban artifact", as it remains closely intertwined with the political context of Socialist Yugoslavia.

## 5. EVERYTHING EVERYWHERE ALL AT ONCE: BLOCK 13 SEGMENT METANARRATIVE

"That it was one thing to see the past occupying the present, but the true test of prescience was to see the past in the future. Things persisted in not being what they seemed."

- Frank Herbert, *Dune* (1965)

Comparison of Spatial and Ideological Layers of Block 13 Segment, as shown in table below (Fig.2), provides a detailed comparative analysis of the spatial and ideological dimensions of the past, present, and future narrative layers of analyzed location. By exploring these layers, it reveals the intricate and dynamic relationships between architecture, society, and politics that have shaped and continue to shape the evolving narrative of this space. The past layer reflects the grand, unfulfilled vision of the Museum of the Revolution, symbolizing a period of ideological certainty and state-driven architectural ambition. The present layer, on the other hand,

illustrates a breakdown of that vision, where the unfinished structure has been repurposed for pragmatic use, thus reflecting broader societal neglect and the collapse of ideological cohesion. And finally, third layer depicting possible future and its spatial narratives.

	<b>Past</b>	<b>Present</b>	<b>Future</b>
<b>Spatial Purpose</b>	Formal monument under socialism	Improvised shelter for marginalized individuals	Future Philharmonic Concert Hall
<b>Ideological Function</b>	Represented socialist ideals	Symbolizes neglect and ideological disintegration	Aims to represent culture, progress and new political power
<b>Use of Space</b>	Never realized as intended	Repurposed informally for refugee	Intended as a cultural landmark
<b>Architectural Integrity</b>	Unfinished, unmaintained	Chaotic, fragmented, <i>junkspace</i>	Harmony between nature and architecture
<b>Social Narrative</b>	Power and control in cultural institution	Marginalization and survival	Rebirth, cultural evolution, gentrification
<b>Impact on the Public</b>	Represents fallen ideological values	Forgotten, ignored, overlooked	Possibly celebrated as a symbol of renewal and new political agenda
<b>Symbolism</b>	Socialist power and ideology	Failure of social and political systems	Hope and cultural renaissance
<b>Inner-place dialogue</b>	Preserving fragmented spatial memory	Liminal state between decay and reuse	Erasing past and present

Fig. 2. Comparison of Spatial and Ideological Layers of Block 13 Segment

This analysis presents a chronological metanarrative that layers the past, present, and future of analyzed location into one comprehensive spatial analysis. By doing so, it reveals the unfolding spatial and ideological transformations in one cohesive framework. This metanarrative captures not only realized spatial aspects of one's place but also incorporates two unrealized architectural projects - the Museum of the Revolution and the Philharmonic Concert Hall which, together with the present, form a fragmented yet continuous narrative.

The juxtaposition of these three layers shows how each temporal dimension interacts within the same physical space, producing a complex dialogue between what was envisioned, what currently exists, and what may emerge. The unbuilt and unfinished past and future projects, along with the present's pragmatic use, all intersect within this place, highlighting the significance of viewing them as parts of a single entity – as metanarrative. This layered approach offers a critical lens for understanding how architecture functions not merely as a static artifact but as a dynamic field where ideological, social, and political forces converge over time.

By presenting these layers within one another, we can grasp the broader implications of architectural projects that remain unbuilt, unfinished, or repurposed. It also underscores the importance of preserving the memory of the past while critically engaging with it to better inform the future, acknowledging that these three spatial states are all integral to the same site's narrative. This layering of spaces creates a rich tapestry of spatial meanings that are vital for comprehending the ongoing transformation of this place.

Looking toward the future, plans for the Philharmonic Hall represent an effort to reimagine the space, with a focus on cultural regeneration and new symbolic meanings tied to contemporary aspirations. This comparison of layers not only highlights how physical spaces evolve over time but also how their meanings are continuously reinterpreted in response to changing political, social, and cultural realities. Through this analysis, the table underscores the ongoing dialogue between past ideologies, present realities, and future possibilities.

## 6. CONCLUSION

Understanding all three layers past, present, and future, as shown in the Comparison of Spatial and Ideological Layers of Block 13 Segment (Fig. 2), is crucial for gaining a comprehensive perspective on the space's architectural, social, and ideological significance. By examining these layers together, we can trace the evolution of this place from its initial ideological aspirations to its current improvised reality and its

projected future as a new cultural landmark. This layered analysis allows us to see how the meanings and functions of the space have shifted over time, reflecting broader societal changes.

Also, the internal valorization of these layers is essential because it helps us critically engage with the space's historical context, recognize its current socio-spatial importance, and evaluate its potential future impact. Without understanding these interconnected dimensions, we risk losing the deeper narratives embedded in this place, narratives that are not only spatial but also reflective of changing political and social landscapes. Therefore, recognizing and valorizing all three layers as chronological metanarrative ensures that we appreciate the full complexity of this space and its evolving role in the urban fabric of New Belgrade.

It is crucial to remember and critically engage with the past when analyzing the present and future. Erasing the historical context entirely would mean losing valuable insights into how the space has evolved and how its past has shaped its current and future roles. By preserving and reflecting on the historical layer, we can better understand the ideological and architectural intentions that originally informed the space and how these have changed over time.

Maintaining a memory of past times allows us to critically assess the transformations that have occurred and to acknowledge the complex interplay between historical intentions and contemporary realities. This critical understanding not only honors the historical significance of Block 13 segment but also informs its future development, ensuring that the space's full narrative is appreciated and that its past continues to contribute to its evolving identity.

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