THE TERAZIJE TERRACE AS A DEVELOPMENT AXIS OF THE CENTER OF BELGRADE

A B S T R A C T

The main problem with urban planning of Belgrade's historical city centre lies within the area of the Terazije terrace, which has over the years changed its appearance. Architect Nikola Dobrović laid down its foundations in 1929 in his entry to an international competition. It is precisely this concept which paved the way for the area to be expanded as needed, and gradually to reach the Sava riverbank.

Two types of construction would need to take precedence in order for Savska padina to have the uniqueness of the space and better view at Savska padina. The first type of construction is defined by horizontal texture of terraces and esplanades and the second with clusters of buildings and mega-structures concentrated in one zone only. In this way the right balance between the historical centre and the Sava riverbank would be struck, with the focus on Terazije and the Sava amphitheater and the future gravitation towards the Terazije terrace serving as the driving force of the city centre's development. In this scenario, the existing "barrier" between the development and integration is recognised as an instrument of urban planning. Regulating the area around the Terazije terrace as a model for the development of the city centre would in the best way contribute to its concretization and set a good example of spatial organisation, respecting the identity and the context of the city center.

Denis Ambruš

University of Belgrade - Faculty of Architecture

denisambrus@yahoo.com

KEY WORDS

TERAZIJE TERRACE
SAVA RIVERBANK
DEVELOPMENT AXIS
BELGRADE CITY CENTRE

“For Belgrade constantly in search of itself, constantly looking and always re-establishing its integrity, the following question springs to mind: to what extent is Belgrade what it is?”¹

Bogdan Bogdanović

INTRODUCTION

After the end of the Ottoman rule in 1867 (following the expulsion of all Ottoman troops from the Principality of Serbia) the impact of Ottoman architecture finally began to ebb away in Belgrade. With the arrival of engineers who were predominantly educated in Austria,² its architecture gradually took on the characteristics of Western architectural model, bringing about Belgrade's ultimate character of a hybrid Oriental-Occidental city. In 1834, Prince Miloš Obrenović approved a Regulation Plan put together by Austrian engineers for the Savamala and Palilula suburbs with a clear division of land plots and a street layout onto which new blocks of buildings would lean on. A retrospective overview of plans of Belgrade, as interpreted by Velimir Šećerov, can be split into the following periods:

- The period prior to World War I. Following on the 1834 plan adopted by Prince Miloš, which regulated parts of the city outside the moat (what was then a periphery and today's wider city centre of Vračar) and laid the basis for future development activities. Thanks to the proposals contained in this plan, the foundations for Belgrade's central zone of Old Town (Stari Grad) exist today.
- The period preceding World War I. Alban Chambon devised a master plan of Belgrade in 1912. The so-called Chambon's plan was commissioned at the time of the Balkan Wars, which has left an indelible mark on today's spatial organisation of Belgrade, particularly on its central zones.
- The period between World War I and World War II.
- The period after World War II, between 1945 and end-2000.
- The period from 2000 to present, at the turn of the century, as a transition period.³

Detailed instructions for a wider area of the Terazije terrace and potential connections with the Sava river were outlined in the first Urban Regulation Plan for Terazije, the area around the Batal Mosque (which no longer exists) and Tašmajdan, proposed by Slovak engineer Franz Janke in 1842.⁴ Based on this plan Terazije's importance grew as a social and commercial centre of the

city. Topographical features of Belgrade play a key role in shaping the area as a whole. According to Bojan Kovačević,⁵ the city was formed on the edge of the Great European Plain and it sits on two large rivers. It looked triumphantly over the Pannonian Basin, and precisely because of this, it was formed at the end of a ridge at the confluence of the Sava and Danube rivers. Its urban fabric does not develop to the north of the Danube, and the stretch between the Danube and Sava rivers only began to take shape from 1945 onward. The ridge, which begins in Kalemegdan and is roughly covered by a road surface, is beyond doubt the geometrical and topographical centre of the city. Kovačević suggests that there is no justification for the fact that the sloping terrain from the ridge towards the Danube⁶ and Sava rivers is not emphasized through physical structure or that the connections between the city and the rivers have not been given due consideration. When it comes to urban form, as an important element of the wider urban morphology, composition and the image of the city, he singles out two main origins of Belgrade's urban forms:

1. The first is a direct result of the communication system of the city,
2. The second pertains to the element of design itself.

One of the main values of *l'art urbaine* is the formation of routes and their hierarchy in line with the importance assigned to streets. Belgrade's topographic and natural routes have mostly been negated by built structures on these streets. For this very reason, the location of Terazije is regarded as a high-quality urban concept, which is explained and defined by Djokić as follows:

Terazije is the most urban of all our squares both in terms of its spatial and physical features and with respect to the functional diversity of its built structures. Although Belgrade has a number of squares, Terazije is considered its main square.⁷

TERAZIJE TERRACE AS AN INSTRUMENT OF INTEGRATION

We regard Terazije to be one of the main problems in regulating Belgrade's historical centre, which has considerably changed its appearance in the period from before and after World War II; although the first comprehensive study of the area was made as far back as the mid-nineteenth century. In modern history, many parts of the city remain unfinished urbanistically, much like the wider area around the Terazije terrace, or rather the urban neighbourhood of Savamala, combined with the failure to connect them with the Sava river. Valuable architectural works of the past have either by design or spontaneously remained edge-bound by the railway all the way to the Sava riverbank despite

urban planning creators-architects making their contribution and putting forward well-thought-out plans to regulate this area. These are listed below in chronological order:

- Emilijan Josimović – Plan of Regularisation of Belgrade, 1867 (the proposal for urban regularisation of that part of Belgrade which lays within the Moat),
- Stevan Zarić – Urban Plan of Belgrade tailored to the needs of elementary schools in Belgrade, 1878,
- Jovan Bešlić – Urban Plan of Belgrade, 1893,
- Vasa Lazarević – Urban Plan of Belgrade as the capital of the Kingdom of Serbia, 1910,
- Alban Chambon – Master plan of Belgrade (based on a geodetic plan from 1909), 1912,
- Djordje Kovaljevski (Grigory Pavlovich Kovalyevsky) – General Urban Plan of Belgrade, 1923,
- Jovan I. Obradović – General Regulation Plan of Belgrade, 1927,
- Milica Krstić – General Regulation Plan of Belgrade, 1939.⁸

Based on examples of urban planning of Belgrade from the period of before and after World War II, we see Nikola Dobrović as playing an emblematic architectural role taking into account his entire body of work created in Mediterranean cultural circles, including his pre-war completed projects in Dubrovnik, which can be traced stylistically to his period of activity in Belgrade.⁹

Dobrović commits himself to the development of Belgrade's inner-city core and the creation of what he calls "The City" with predominant public and commercial functions. Upon winning first prize in an international competition launched by the authorities in Belgrade in 1929-1930, Dobrović would go on to remark in a text under the headline "Regulating the 'terrace' in Belgrade's Terazije":

Given the existing Terazije complex reveals a picture of unregulated architecture that lacks the balance, an axial, symmetrical, and geometrical layout of the terrace has been designed to bring some order, discipline and a technical system to the city centre. This is one of the main reasons that, especially with regard to its exterior, two towers have been placed on the front facade of the complex. This prevailing feature not only creates aesthetically pleasing design of the space around Terazije, but also regulates the area towards the Sava riverbank, serving as an unmissable image in Belgrade's physiognomy as a whole.¹⁰

From the viewpoint of contemporary architecture, the Terazije terrace offers peek into a host of challenges in the capital's architecture. Dobrović goes on to say that the terrace highlights the wider scope of architectural problems in the capital. Its alternative fits this purpose, while its concept allows for the expansion of the complex as needed, and gradually to reach the Sava riverbank (Figure 1). With regard to the silhouette of the future city as a metropolis and its expressive physiognomy, Dobrović believes that Belgrade will be worthy of its wide-ranging composition of nature. He further suggests that reconstruction of facilities for overhaul of trains would clear the right bank of the Sava river and the area around the upper section of the city, which will pave the way for what he calls "the Sava riverbank prospect". Once this is done – and the development is headed in this direction – Belgrade will fulfil its historic role to become a major city which sits on the banks of two rivers and a prominent European metropolis.¹¹

Dobrović's proposal for a road surface stretching from Terazije to the Sava river port via the Terazije terrace, which was put forward in his entry for the 1929-1930 international competition, has not even been implemented in part to this day. On the other hand, his urban planning of New Belgrade from 1948 (developed together with associate architect Milorad Macura) went on to become a blueprint for all the subsequent competitions and research into feasible building typologies for the interior of the Sava amphitheatre. This plan has also served as a guideline for urban planning of the ongoing Belgrade waterfront project,¹² which is being carried out in phases.

Fig. 1. Nikola Dobrović. Pages from the competition study – international competition for Terazije terrace in Belgrade, 1929-1930 (Source: *Tekstovi Nikole Dobrovića*, ed. by Miloš R. Perović, *Urbanizam Beograda, Godina XII, Broj 58* (Beograd, Zavod za planiranje razvoja grada, 1980))

Following the postwar reconstruction of the 1950s, the idea for building the suburb of New Belgrade was completed, which laid down expansion plan oriented around the left bank of the Sava river (Figure 2). Thus, the development of the old city was immediately abandoned. Key changes start to take place in the second half of the twentieth century, between 1960 and 1980-1985, when Belgrade began to take its current shape. Oliver Minić refers to this period as being crucial to our understanding of the development of Belgrade city centre, and the future will not diminish his views.¹³ The city's central zone built on the ridge will in the future have a more organised structure of the city centre with a greater number of public buildings and fewer buildings with a strictly residential function. The actual construction of this zone is one of the most delicate, but also one of the most difficult undertakings due to its prominent location, clearly visible from the rivers. It is also crucial to the silhouette and physiognomy of Belgrade, its general appearance from the distance as we approach it and leaving such a strong impression on us once we find ourselves in the heart of the city. The central zone also faces the problem of junctions. The Terazije terrace offers a rare opportunity for the view from the city centre, crowded with tall buildings, to be opened to the river, its future new part of the city, the suburb of Bežanijska Kosa and the distant horizons of Srem's flatlands. In his research, Djokić states:

The entire square has been built continuously, giving the impression of a closed and fully-formed complex. The only open route stretches along the middle of the western side of the square, towards the slopes of the Terazije terrace.¹⁴

Fig. 2. Nikola Dobrović, with associate architect Milorad Macura. Urban planning of New Belgrade, with the view from Belgrade's historical centre to Savska padina. Mock-up of the conceptual plan of New Belgrade, 1948 (Source: Vrbanić, Vid. "Urbanistički plan Novog Beograda." In *Generalni urbanistički plan 1950*. Beograd: Izdanje Izvršnog odbora N.O. Beograda 1951. Nakladni zavod Hrvatske)

To open the terrace area completely requires clearing a wide strip of land to the Sava river. Along with the rapid construction of New Belgrade as a secondary centre and Terazije as a hub for urban activities, the area underwent changes in its appearance in the postwar period. Over time, the space originally designed for residential purposes was converted into public, with built structures that gradually transformed the area. The given sample of Belgrade's historical centre is important, because with the prominent location of Terazije – as is the view Zrinka Paladino takes and analyses – until its final urban-architectural plan was adopted, numerous studies and projects had survived, but were left unfinished until the early 1950s.¹⁵ With so many competitions, the country was displaying its power by attempting to keep up with the architectural world at the time of postwar euphoria, social awareness and a shift to socialist “transformation”.

Commenting on these competitions, architect Josip Seissel would regularly point to the scale of the problem architects were up against in delivering plans for such “socially important” projects. The motivation for architectural reconciliation of the terms “modern and monumental” left many architects baffled because of the hostility in contemporary attitude towards monumentality, which was considered *passé*. Monumentality aside, some architects were able to deliver successful architectural designs, prompting Seissel to note:

Still a number of architects were able to produce a dignified structure in contemporary language and, without false pathos, to convey how monumentality can be embraced in a simple and uplifting manner.¹⁶

Urban planning and the architectural design of the Terazije area is one of the most significant construction projects in Belgrade of that period. Croatian architect Lavoslav Horvat, who won a competition for the building of the Federal industrial chamber (SIK) on the Terazije Square in 1954, addressed the issue of urban planning in his architectural intervention, rendering Terazije as a key feature in shaping the central part of Belgrade.¹⁷ At the same time, the most important events in Terazije's built structures were clarified and mark the peak of construction of public spatial compositions of the 1960s,¹⁸ with features typical of socialist-era planning of the capital of the former Yugoslavia (then the Socialist Federal Republic of Yugoslavia – SFRY).

MODEL FOR DEVELOPMENT AXIS IN THE CITY CENTRE

The period of city planning, which began in the 1960s, was followed by intense construction in the 1970s and the 1980s in the former Yugoslavia. Numerous

examples from this period lend weight to the high level of professionalism, both in terms of development and innovation, striving to put themselves on the same footing with European urban practice. Urban planning in the former Yugoslavia was at its zenith in the 1960s, with a clear concept of construction and when the opinions of architectural circles were given a priority in these matters.

As part of the 1968 competition entitled “The reconstruction of Belgrade’s city centre: general solution, along with the project for Belgrade’s Trg Dimitrija Tucovića (Dimitrije Tucović Square, renamed Slavija Square)”, two prize-winning works gave particularly valuable contribution to solving the future urban fabric of Belgrade and its historical centre. These were submitted by: 1) Stojan Maksimović and Borko Novaković, and 2) Fedja Košir and associate Mirko Kajzelj. The two works shared the competition’s top prize. Taking on board all the difficulties of the competition, their works are a real contribution to solving the future integrated urban fabric of Belgrade, which can be seen in their submissions.

On the topic of broader concepts for Belgrade’s spatial organisation, Maksimović and Novaković propose the following basic concepts for a metropolis’ centre:

- The stretch between Slavija Square and Kalemegdan should remain a unique example of an elongated centre that combines the sections of: Terazije, Trg Republike (the Republic Square), the block on the Knez Mihailova (Prince Mihailo) street.
- Construction of the future centre of Belgrade as a major city and metropolis to be oriented around two important points/areas: Slavija and Savska padina.
- New entry point to city centre needs to be created in the area around present main railway station between the Sava river and the Brankova, Balkanska and Savska streets, which would involve major reconstruction given the current state of the area.¹⁹

These two main points including surrounding areas, should create a new, spacious complex of the “main city square”, complete in its offering and distinguished by its shape, maintaining its prime location and contours of the complex as a whole and the uniqueness of space of all the listed areas, Maksimović and Novaković conclude. The analysis has shown that this work applied the model of the development axis in the city centre, and adequately took into account both the topography of the area around Terazije and its function as a “gate of the city”.

Along with the reconstruction project for Belgrade's centre, the second work to be given the top prize by Košir and Kajzelj proposes that "the axis of the city" is not only a passage between blocks of buildings or a "main shopping street" but interwoven with its surroundings and part of the entire urban organism. For this reason, we need to define the wider urban concept by first identifying the main elements of Belgrade's urban image, as it stand today, and then turn to urban planning principles we would need to apply in order to transform this image so it becomes clear and interesting.²⁰

Their proposal is summarised through the following:

- Main outlined elements are:
 - a. Five geographical (regional) determinants: Kalemegdan, the brow of a hill at the then Ulica Maršala Tita (Marshal Tito Street, today's Kralja Milana), Svetosavski plato (the St. Sava plateau), the Sava riverbank, and the Danube riverbank,
 - b. Urban determinants: junctions, distinctive tension points (hot spots): the then Trg Dimitrija Tucovića, Terazije with Trg Republike, Kalemegdan Park, Trg bratstva i jedinstva (the Brotherhood and Unity Square) and routes which link junctions/tension points (Ulica Maršala Tita, Knez Mihailova). (Figure 3).
- Urban determinants which form triangular systems. This system should be developed and supplemented with interventions on the land of the railway station. Large swathes of land on this particularly attractive location will be left empty between New Belgrade and the old part of Belgrade, which boasts strong transportation links, its vicinity of Sava river, with picturesque views of Belgrade Panorama (Figure 4). Such a dramatic finale fully agrees with the two other ambitious urban ensembles which meet here, a model of good axial classicism between Trg Dimitrija Tucovića, Trg bratstva i jedinstva and the unity and compositions of the Terazije terrace.

Fig. 3-4. Fedja Košir. Reconstruction project of Belgrade downtown: 3) urban determinants, 4) urban determinants form triangular systems, 1968 (Source: Košir, Fedja. "Uz projekt za rekonstrukciju centra Beograda: Opće rješenje uz projekt Trga Dimitrija Tucovića u Beogradu. I i II nagrada." *Arhitektura* 22, no. 99-100 (1968))

- In Belgrade's well-known "river façade", which reveals itself to an observer from the left bank of the Sava river, one can see in great detail three elements which, here, finally come together as a whole: Kalemegdan, Stari Grad and the ridge connected with Ulica Marsala Tita. Yet, one cannot deny that the city needs new attractions, distinctive spots that would catch one's attention and serve as "hot spots", the city needs new connections of intense interest. Its exposed position above the rivers' horizontals and the Pannonian Basin is in need of radical urban and architectural additions, while before one's eyes one is constantly reminded of fateful consequences of the reckless decisions made.
- The anarchic placement of skyscrapers throughout the city would impoverish, even destroy, those qualities that have developed to date. Therefore, the dimensions of good-quality parts of the city silhouette must be rigorously respected (Figure 5). New interventions are welcome in the zone which is yet to be defined, Košir notes.²¹

The two works have not been implemented, but they continue to be relevant as well-founded analysis with the given urban directions and to the contemporary understanding of the future urban fabric of Belgrade and its historical centre despite a considerable lapse of time (of half a century) since their publication. Stojanović is of the view that unfortunately there were far more circumstances which were not conducive to creating a stable urban grid along the riverbanks²² or to creating urban spaces whose activities would stand out in the everyday life of the city. He goes on to say:

When looking for the reasons for this, we cannot turn a blind eye to the natural conditions of unstable and blue riverbanks, large fluctuations in the water level and the uneven surface of the Terazije ridge – still we cannot ignore historical circumstances that have led to the continuity in construction of the riverbanks to be neglected in the conceptual and physical sense. [...] Main ideas about the inner-city core's structure, in terms of their direction of thinking, continue to be close to aspirations of earlier plans devised before a regulation plan from 1966.²³

Fig. 5. Fedja Košir. Reconstruction project of Belgrade centre project – silhouette/possibility of a new one: the fixed dimension (of the Terazije terrace) – options for new points of emphasis (the Terazije terrace and the green riverbank), 1968 (Source: Košir, Fedja. "Uz projekt za rekonstrukciju centra Beograda: Opće rješenje uz projekt Trga Dimitrija Tucovića u Beogradu. I i II nagrada." *Arhitektura* 22, no. 99-100 (1968))

Fig. 6. Tomáš Havrda. Second prize at the international competition for improving urban structure of Novi Beograd, Prague, 1986 (Source: Bogdanović, Bogdan. "Budućnost Novog Beograda." u Međunarodnom konkursu za unapređenje urbane strukture Novog Beograda. *Arhitektura urbanizam*, vanredni broj. godina 25, (1986))

The city centre's main lines are composed of a string of shorter lines directed towards the city's landmarks. They have been chosen for their functionality rather than their "presence in volume in the morphological picture", which is good in itself. The presented studies on "alternative models" of the city are based on the assertion that a functional city, which originates from the desire to create a "city of the future" compared with a traditional city as the product of "layering of urban cultures", should be in its form modified through transformation to reflect the result of this urban experience. In these considerations, the traditional city undoubtedly has a positive connotation. Such attempts take into account the mood and atmosphere and morphological images of historically established values of the world's urban heritage so that, within the existing of functional cities or through designing a "new part of the city", they can qualify as models for how spaces should be structured in the future. This approach tells us that the form itself does not create the mood and atmosphere of a city, because it is built on the experience and form created in a specific process, Bobić concludes. It is possible to create the "new part of the city" on this prominent location in Belgrade, with the elements of spatial interaction between the historical centre and the Sava riverbank, by:

- Emphasizing the connection via Terazije terrace,
- The idea of several centres (hot spots) of varying intensity and character, excluding the historical city centre,
- Providing new spatial dominants, attractions and thought-out, breathtaking vistas bearing in mind natural, or rather morphologically, logical communication routes.

The reason for the analysis of these plans is because urban solutions of the general urban plans from 1950 (Miloš Somborski), followed by its 1972 plan (Aleksandar Djordjević & Milutin Glavički) are used as the basis for all subsequent research, studies and plans as a result of initiated ideas and long-term projects presented in them. They are also the source of inspiration and the basis for urban planning of Belgrade despite the changing circumstances, timeframe and spatial planning framework.²⁴ A number of detailed plans were made during this time for the most important routes within the Belgrade's centre, which, however, did not give the impetus for investments and their construction. It is said that the reasons for this lie in the "economic-political situation of this period" as the Belgrade authorities were not able to secure public funding for the planned projects.

CONCLUSION

This paper seeks the confirmation of the continuity of Belgrade – what it was back then and what can still be seen and touched, because one wants to believe that this continuity with respect to building the “new part of the city” on the Sava riverbank still exists. Today, as we approach the middle of the twenty-first century in the post-industrial city, our thinking should not be limited to one question only: What will happen if we choose and build certain “scenography” and leave it to the dynamics of modern city life? This recently old-fashioned skill of “the art in urban planning” has not been replaced by any other, and therefore the rules of its composition are “known” (axlis – organisation of plans – perspective – gradation – balance), and they can be applied to the Terazije terrace.

In principle, two types of construction are available to ensure the uniqueness of the space and better view at Savska padina. The first type of construction is defined by horizontal texture of terraces and esplanades and the second with clusters of towers and mega-structures concentrated in one zone only. It is necessary to designate space for public buildings at Savska padina, which would be added to the historical centre of Belgrade as the most majestic part of central functions, while the remaining portion would be integrated in the new urban structure of the Sava amphitheater. In this way the right balance between the historical centre and the Sava riverbank would be struck, with the focus on Terazije and the Sava amphitheater and the future gravitation towards the Terazije terrace serving as the driving force of the city centre development. In this case, the existing “barrier” between the development and integration is recognised as an instrument of urban planning. Regulating the area around Terazije terrace as a model for the development of city centre would in the best way contribute to its concretization and set a good example of spatial organisation, respecting the identity and the context of the city center.

NOTES

- 1 B., Kovačević, "Traganje za Beogradom: razgovor s arhitektom Bogdanom Bogdanovićem," *Čovjek i prostor* 399, no. 6 (1986): 22-23.
- 2 Ljiljana Blagojević, "Urban regularisation of Belgrade, 1867: Trace vs. Erasure," *Serbian Architectural Journal SAJ* Volume 1, No. 1 (2009): 30. Available at: <http://saj.rs/wp-content/uploads/2016/11/SAJ-2009-01-Lj-Blagojevic.pdf>.
- 3 Velimir Šećerov, *Strateško planiranje grada* (Beograd: Univerzitet u Beogradu, Geografski fakultet, APPS, 2012), 164.
- 4 Vladan Đokić, *Urbana tipologija: gradski trg u Srbiji* (Beograd: Univerzitet u Beogradu, Arhitektonski fakultet, 2009), 202.
- 5 B., S., Kovačević, "Beogradski grad, Mišljenje i Građenje," *Čovjek i prostor* 367, no. 10 (1983): 12.
- 6 Bogdan Bogdanović, "Budućnost Novog Beograda," u *Međunarodnom konkursu za unapređenje urbane strukture Novog Beograda. Arhitektura urbanizam, vanredni broj. Godina 25.*, ur. Uroš Bogunović, (Beograd, Časopis za arhitekturu, urbanizam, primenjenu umetnost i industrijsko oblikovanje, 1986),
- 7 Vladan Đokić, *Urbana tipologija: gradski trg u Srbiji*, 207.

- 8 <http://urbel.com/beograd-kroz-planove/?script=lat>, The official web presentation of the Town Planning Institute of Belgrade (4/4/2018).
- 9 Original citation “Subjectively speaking, every time I come to Belgrade I experience sensational experts. A genius loci, or rather the magnitude of intonation through which the nature was able to connect the plains, surface water resources, the sloping parts of the city towards the Danube and Sava rivers, in the shape of two semi-circular amphitheatres, with a joint elevation point on the ridge. Another question is how architects have experienced this ‘genius loci’ and whether they, along with others, have continued to create work to harness the forces of nature,” from Nikola Dobrović, “Beograd: od trijumfa do poraza,” in *Tekstovi Nikole Dobrovića*, edited by Miloš R. Perović, *Urbanizam Beograda, Godina XII, Broj 58*. (Beograd, Zavod za planiranje razvoja grada, 1980). Translation by author.
- 10 Ibid., 55.
- 11 Ibid.
- 12 Planning documents for this area are available at: “*Prostorni plan područja posebne namene uređenja dela priobalja grada Beograda – područje priobalja reke Save za projekat „Beograd na vodi“*”, 2015., <http://www.rapp.gov.rs/Storage/Global/Documents/2015/UREDDBE/BGD-tekst%20plan-usvojen.pdf>.
- 13 Oliver Minić, “Rekonstrukcija centralnog dela Beograda,” in *Generalni urbanistički plan 1950*. (Beograd: Izdanje Izvršnog odbora N.O., Nakladni zavod Hrvatske, 1950), 135.
- 14 Vladan Đokić, *Urbana tipologija: gradski trg u Srbiji*, 207.
- 15 Zrinka Paladino, “Arhitektonski opus Lavoslava Horvata u Beogradu,” *Prostor* 2 (44) no. 20 (2012): 320.
- 16 J. Seissel quoted in: Zrinka Paladino, “Arhitektonski opus Lavoslava Horvata u Beogradu,” 322.
- 17 Original citation “At the time, Horvat’s decision about the square’s comprehensive reconstruction and adding a bloc between Terazije and the then Bulevar Crvene armije (Red Army Boulevard), Staljingradaska (the Stalingrad street), and the Decanska and Kolaceva streets (as they are still called today) was decisive. With the concave façade, this is the first large and significant building which has drawn a further line to shape this space, and with its positioning closed off the Nusiceva street, ultimately resulting in the final shape of the Terazije Square,” from Zrinka Paladino, “Arhitektonski opus Lavoslava Horvata u Beogradu,” 320.
- 18 Public buildings built during around this period include: the Belgrade Fair, 1957; the Trade Union Hall (Dom sindikata), 1975; Terazije’s Federal industrial chamber (Savezna industrijska komora – SIK), 1958; the building of the State Secretariat of National Defense (Zgrada Državnog sekretarijata za narodnu odbranu), 1963; the Palace of the Federation (Palata federacije – SIV), 1961; the Museum of Contemporary Art (Muzej savremene umetnosti) in Novi Beograd, 1965.
- 19 S., Maksimović and B., Novaković, “Razmišljanja na temu o širim koncepcijama prostorne organizacije Beograda: Opće rješenje uz projekt Trga Dimitrija Tucovića u Beogradu. I i II nagrada,” *Arhitektura* 99-100, no. 22 (1968): 41.
- 20 Feđa Košir, “Uz projekt za rekonstrukciju centra Beograda: Opće rješenje uz projekt Trga Dimitrija Tucovića u Beogradu. I i II nagrada,” *Arhitektura* 99-100, no. 22 (1968) :45.
- 21 Ibid., 48.
- 22 Milan Lojanica, “Bilješka uz crteže nekih objekata središta kulture: Treći milenij,” *Čovjek i prostor* 389-390, no. 8-9 (1985): 15. Original citation: “Time will come when a long-awaited wish of Belgrade residents for the city to ‘descend on the river’ will come true. This is when pedestrians will be able to reach promenade and squares along the riverbank with great ease and naturally, walking down the slopes of the Sava amphitheatre.”
- 23 B. Stojanović, “Beograd – grad na vodama,” *Čovjek i prostor* 389-390, no. 8-9 (1985): 17.
- 24 Žaklina Gligorićević, “Odnos strategije urbanog razvoja i planskih politika Beograda 1995-2015” PhD dissertation (Belgrade: University of Belgrade Faculty of Architecture, 2016), 131.

BIBLIOGRAPHY

- Blagojević, Ljiljana. "Urban regularisation of Belgrade, 1867: Trace vs. Erasure." *Serbian Architectural Journal SAJ*, Vol. 1, No. 1 (2009): 30. Available at: <http://saj.rs/wp-content/uploads/2016/11/SAJ-2009-01-Lj-Blagojevic.pdf>.
- Bobić, Miloš. "NB – perspektiva 2000." *Čovjek i prostor* 8-9, no. 389-390 (1985): 25.
- Bogdanović, Bogdan. "Budućnost Novog Beograda." u Međunarodnom konkursu za unapređenje urbane strukture Novog Beograda. *Arhitektura urbanizam, vanredni broj, godina 25.*, (1986).
- Bogdanović, Ružica, Ranka Gajić and Vesna Zlatanović Tomašević. *Stručno kritička analiza dosadašnjih urbanističkih rešenja za područje Savskog amfiteatra*. Beograd: Društvo urbanista Beograda, 2007.
- Dobrović, Nikola. "Beograd: od trijumfa do poraza," u *tekstovi Nikole Dobrovića u izboru Miloša R. Perovića, Urbanizam Beograda, Godina XII, Broj 58*. Beograd, Zavod za planiranje razvoja grada, 1980.
- Đokić, Vladan. *Urbana tipologija: gradski trg u Srbiji*. Beograd: Arhitektonski fakultet Univerziteta u Beogradu, 2009.
- Gligorićević, Žaklina. "Odnos strategije urbanog razvoja i planskih politika Beograda 1995-2015." PhD dissertation. Beograd: Univerzitet u Beogradu - Arhitektonski fakultet, 2016.
- Kovačević, B., S.. "Beogradski grad, Mišljenje i Građenje." *Čovjek i prostor* 10, no. 367 (1983): 12-14.
- Kovačević, B., S.. "Traganje za Beogradom: razgovor s arhitektom Bogdanom Bogdanovićem." *Čovjek i prostor* 6, no. 399 (1986): 22-23.
- Košir, Feda. "Uz projekt za rekonstrukciju centra Beograda: Opće rješenje uz projekt Trga Dimitrija Tucovića u Beogradu. I i II nagrada." *Arhitektura* 22, no. 99-100 (1968): 45-48.
- Lojanica, Milan. "Bilješka uz crteže nekih objekata središta kulture: Treći milenij." *Čovjek i prostor* 8-9, no. 389-390 (1985): 15.
- Maksimović, S. and B., Novaković. "Razmišljanja na temu o širim koncepcijama prostorne organizacije Beograda: Opće rješenje uz projekt Trga Dimitrija Tucovića u Beogradu. I i II nagrada." *Arhitektura* 22, no. 99-100 (1968): 41.
- Minić, Oliver. "Rekonstrukcija centralnog dela Beograda." In *Generalni urbanistički plan 1950*. Beograd: Izdanje Izvršnog odbora N.O. Beograd 1951. Nakladni zavod Hrvatske.
- Paladino, Zrinka. "Arhitektonski opus Lavoslava Horvata u Beogradu." *Prostor* 2 (44) 20 (2012): 320.
- Stojanović, B., "Beograd – grad na vodama." *Čovjek i prostor* 8-9, no. 389-390 (1985): 17.
- Šećerov, Velimir. *Strateško planiranje grada*. Beograd: Univerzitet u Beogradu, Geografski fakultet, APPS, 2012.
- Vrbanić, Vid. "Urbanistički plan Novog Beograda." In *Generalni urbanistički plan 1950*. Beograd: Izdanje Izvršnog odbora N.O. Beograda 1951. Nakladni zavod Hrvatske.
- "Beograd kroz planove" Urbanistički zavod Beograda, 2018, <http://urbel.com/beograd-kroz-planove/?script=lat>.

TERAZIJSKA TERASA KAO RAZVOJNA OSOVINA CENTRA BEOGRADA

Denis Ambruš

Ključni problem urbanističkog uređenja istorijskog centra Beograda je prostor Terazijske terase koji je tokom vremena menjao izgled, a na koji je ukazao još 1929. godine Nikola Dobrović na međunarodnom konkursu. Njegovom koncepcijom dozvoljava se proširenje tog kompleksa prema potrebi i postepeno sve do savske obale.

Prioritetna su za to dva tipa izgradnje da bi se postigla jedinstvenost i preglednost savske padine. Prvi se formuliše kroz horizontalnu teksturu terase i esplanade, a drugi kroz grozdove zgrada i megastruktura, koji su koncentrisani samo u jednoj zoni. Takvim zahvatom uspostavlja se balans između istorijskog centra i savskog priobalja, sa žarištima na Terazijama i u Savskom amfiteatru, te budućim težištem na razvojnoj osovini Terazijske terase. U tom slučaju dosadašnja „prepreka“ razvoja i integriranja, prepoznata je kao instrument urbanističkog uređenja. Na primeru uređenja Terazijske terase, model razvojne osovine u centru grada, optimalno bi doprineo njegovoj konkretizaciji, kao uspešan oblik organizacije prostora, uz uvažavanje identiteta i konteksta centra Beograda.

KLJUČNE REČI: TERAZIJSKA TERASA, SAVSKO PRIOBALJE, RAZVOJNA OSOVINA, CENTAR BEOGRADA

ESTETIČKA SVEST U SAVREMENOJ SRPSKOJ ARHITEKTURI: BULEVAR OSLOBOĐENJA U NOVOM SADU

Nemanja Radusinović

U ovom radu se polazi od stava da prisustvo estetičke svesti u arhitekturi analiziranih objekata znači i postojanje estetičke svesti samog autora, a time i postojanje kreativnog procesa kod autora-stvaraoca arhitektonskog dela. Dalje u radu se zatim daje prikaz i analiza prepoznate, uzročno-posledične veze tj, uz osvrt na estetske elemente *opažajnog* nivoa, fokusira se na estetske elemente *doživljajnog* nivoa, čija zastupljenost znači i postojanje estetičke svesti autora i kreativnog procesa kod autora-stvaralaca objekata analizirane celine. Detaljnije, rad analizira zastupljenost doživljajnih estetskih elemenata: a) estetičke namere, b) intuicije, v) imaginacije i g) spekulativnog razmišljanja putem prikaza i sistematizacije 31 objekta javne namene na Bulevaru oslobođenja u Novom Sadu, koji je izabran za reprezentativnu arhitektonsko-urbanističku celinu.

Prikaz i analiza objekata iz arhitektonsko-urbanističke analitičke celine, a zatim i vrednovanje upotrebe (doživljajnih) estetskih aspekata, omogućava ne samo sagledavanje zastupljenosti estetičke svesti, već i nivo estetske svesti autora, a time i nivo arhitekture tog vremenskog perioda.

KLJUČNE REČI: ARHITEKTURA, ESTETIKA, KREATIVNI PROCES, ESTETIČKA SVEST, SAVREMENA ARHITEKTURA, UMETNOST, AUTOR