



POLITECNICO DI MILANO
Faculty: I FACOLTA DI ARCHITETTURA MI
Scuola di Architettura e Società - MI
Program type: Laurea Magistrale
A.Y.2017/2018

“Bogdan Bogdanovic museum in Krusevac,
Serbia”

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ABSTRACT

The purpose of this study is to provide an overview and to preserve the memory one of the most outstanding landscape monument, that one of the greatest Serbian architects of the 20th century, Bogdan Bogdanovic (1922-2010), created in Serbia, Krusevac - Slobodiste. This thesis has two major goals. First, to describes the architect's opus by giving a brief description of the subject monument. In addition, to analyze its key architectural and landscape elements, history and reason for construction. The condition of the subject monument, and activates currently carried out at the site (both of commemorative nature and otherwise) will be explained. All pre-specified data were complemented by appropriate drawings and sketches. Second and main part for this thesis, is to work on revitalization and preservation of the memorial park in subject area.

The monument: architecture without any function, except from commemorating and emphasizing the signifying moments and loci from our collective memory. By introducing a monument into an environment, we force the context into the logic of historical space and time. It is there to leave a trace of our existence or, specifically in this case, to celebrate life. Such monument as an artistic form, the pioneer in land art movement, should be as well be introduced to everyone that comes, not just scholars.

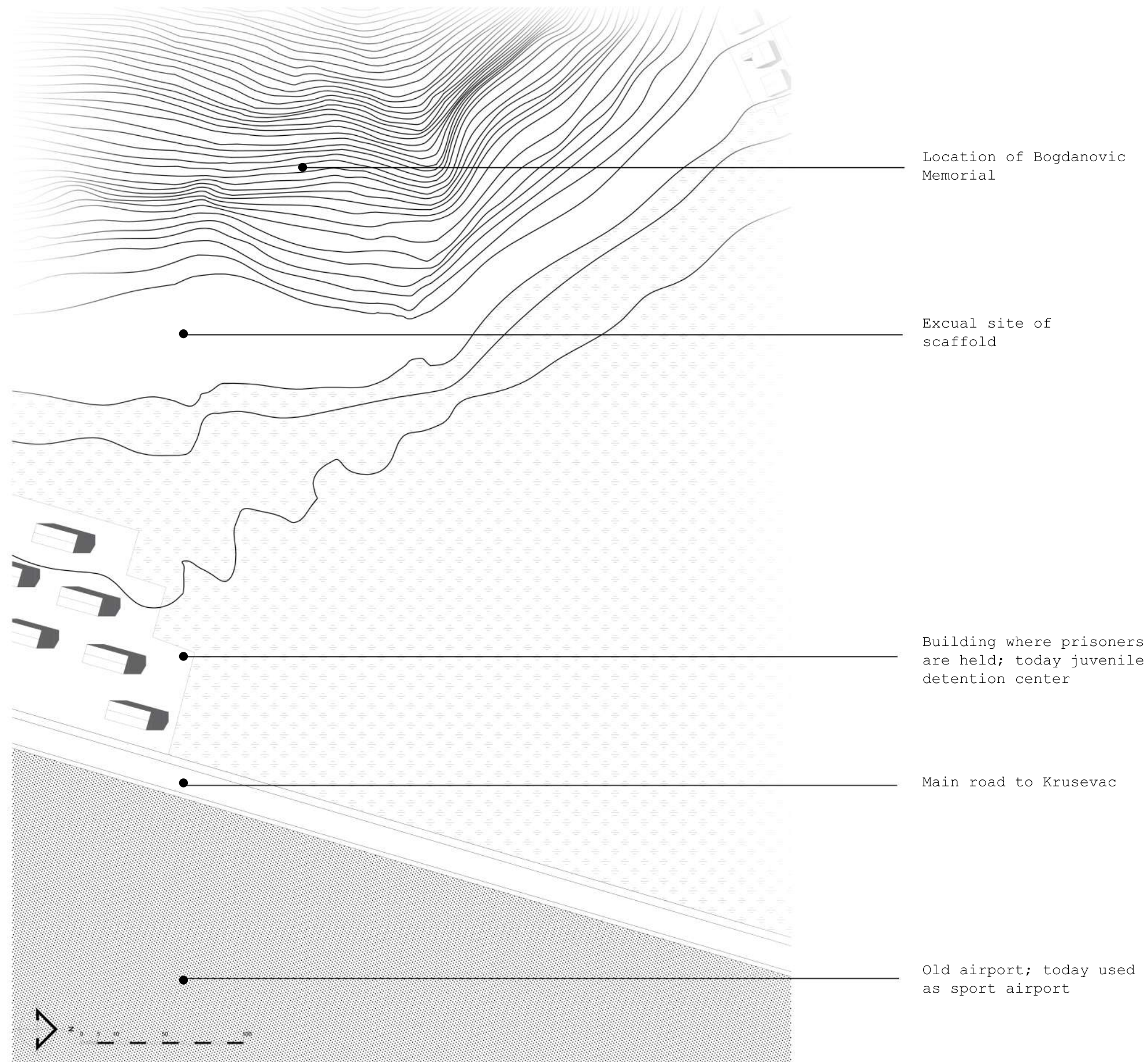
Using local and national data, which includes original drawings and sketches made either by architect himself, or in later period of reconstruction, it was possible to make a detailed study for the project. Personal observation of the area was helpful to see the relationship between monuments with the designed landscape, and to understand how the human figure fits in all of this together.

On the basis of the results of all researches, it can be concluded that this monument stand not only as some of Bogdanovic's most memorable and recognized work, but was also one of the most significant and celebrated monumental sculpture in all Yugoslavia. The response was to create a new structure alongside the existing one that will introduce to the present and future generations the importance of these monuments and that will, first of all, pay tribute to this timeless architect.

Analysis

History of the Bagdala hill, Krusevac, Serbia 1941.-1945.

Bagdala before Bogdan intervention



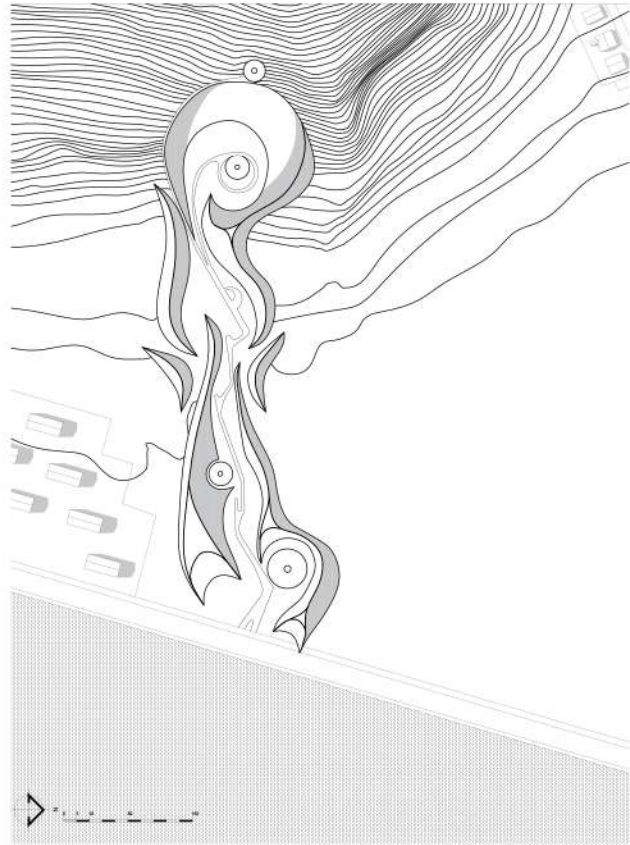
During the world war two, one of the larges execution in Serbia happend near Krusevac, on Bagdala hill. Nearly 1000 people were killed. Proclamed architect Bogdan Bpogdanovic was selected to design the memorial complex. He rejacted to build on actual scaffdold loaction, in respect to the victims, so he chose a hill, where he will design one of the pioneer land art projects. From one rather flat, empty and swamp ground, he managed to design a sacred land, as it was produced by the nature itself.

Bagdala (in background),begining of 20th century

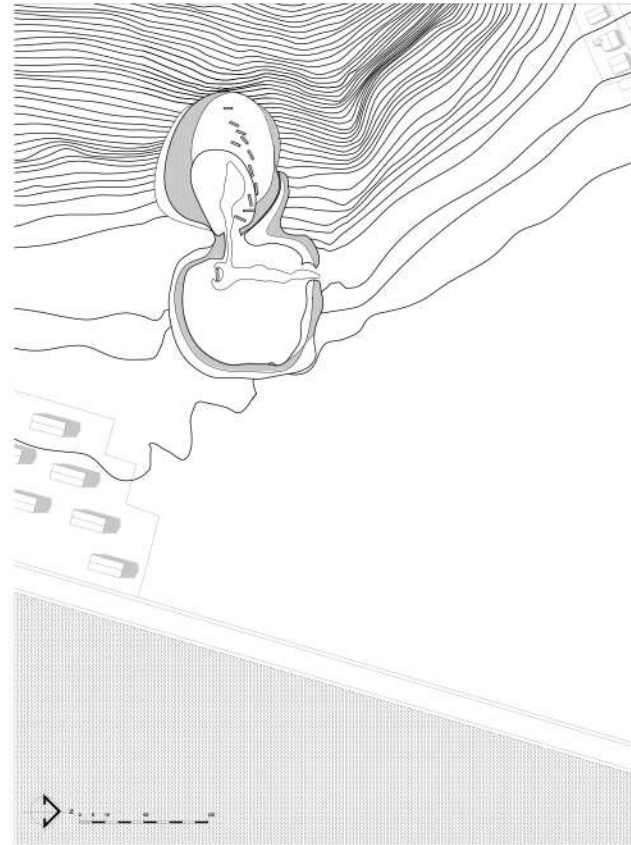


Analysis of Bogdan Bogdanovic various design proposals

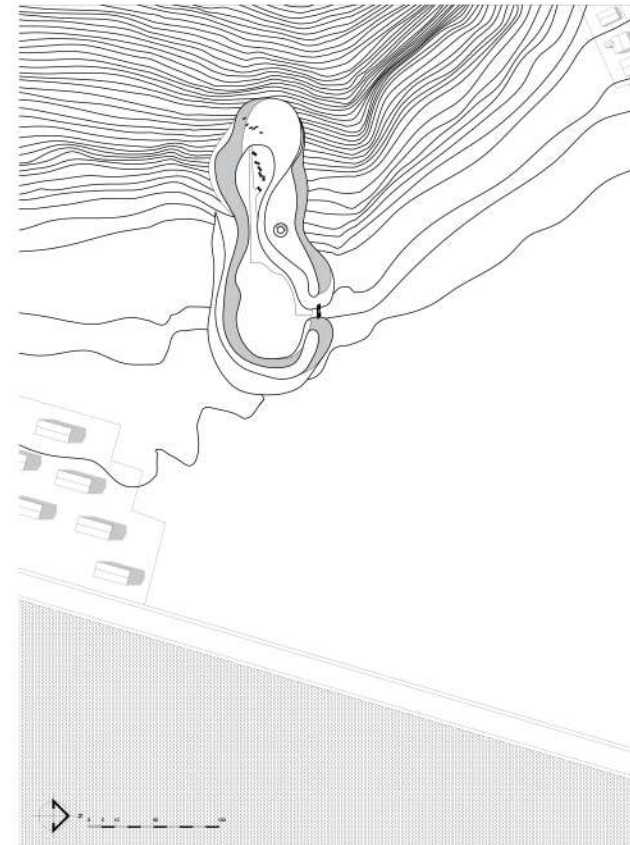
1st proposal



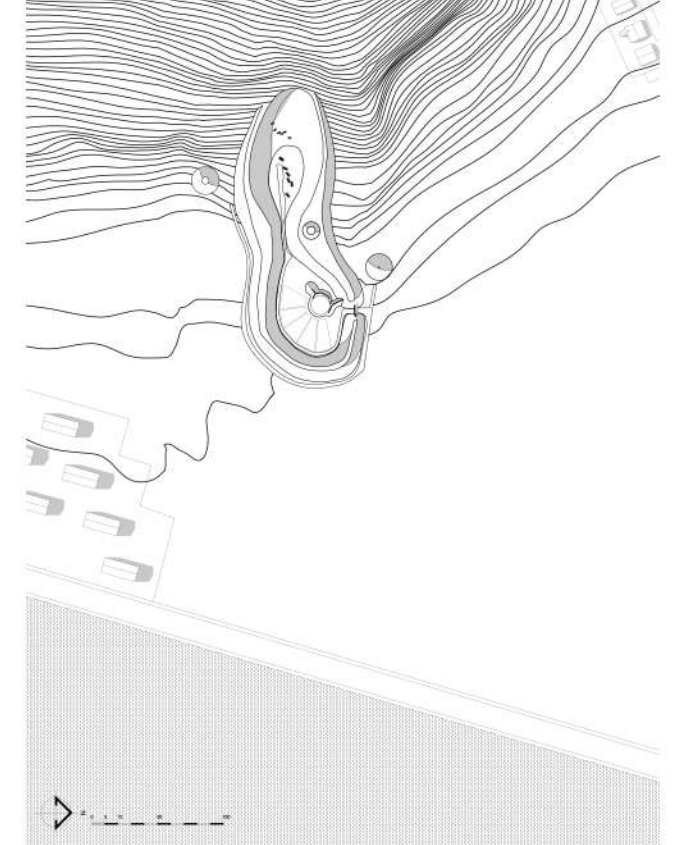
2nd proposal



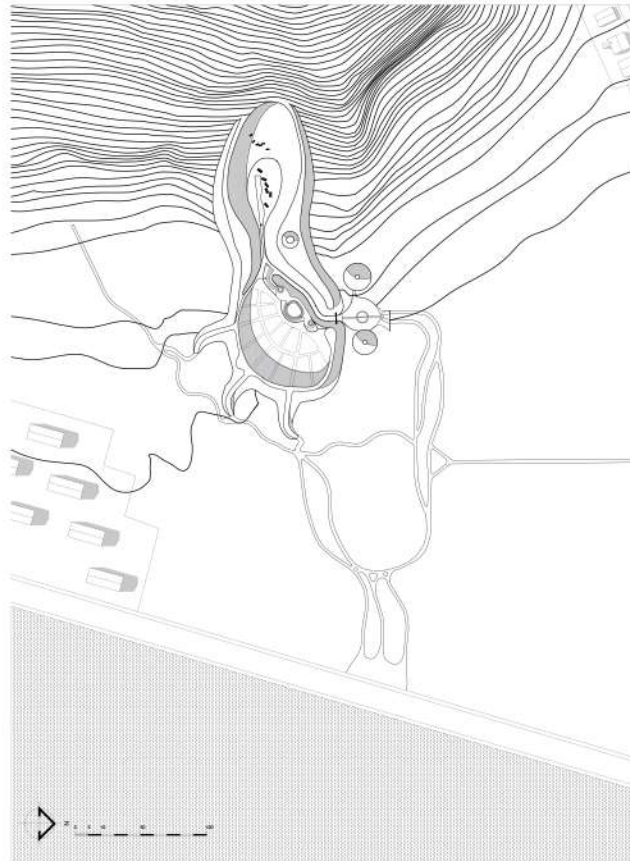
3rd proposal



4th proposal



5th proposal



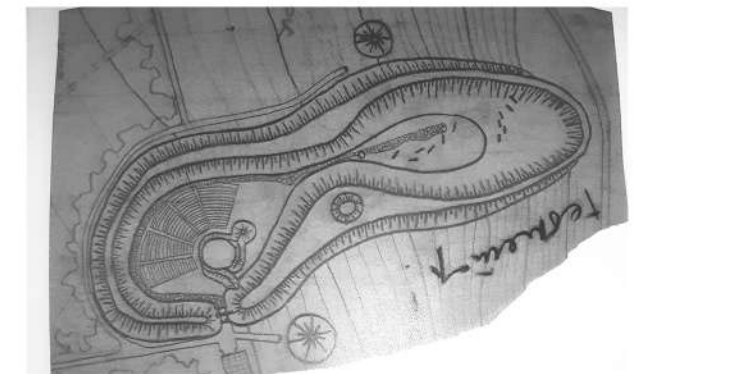
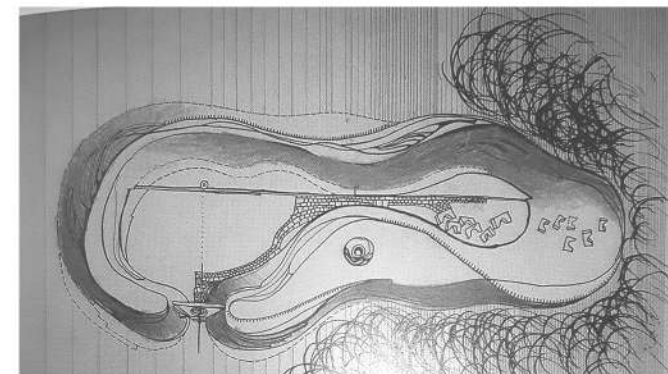
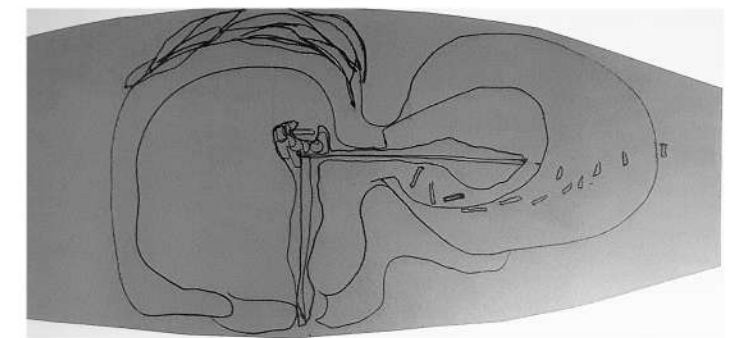
Bogdan Bogdanovic started the designing in 1960 and it was completed in 1965. During that time he produced various proposals. He never did the masterplan, as he wanted to continually change and develop the design.

The main idea of his design proces was making the architecture with landscape. Making hills and excavations so he can control the space, forming privacy and specific atmospheric space where he will guide, prepare visitor to the monument, as he believed that is the only way to truly understand it.

Apart from the first proposal, which wa sneglected by finance, he started developing what can be seen as a shape that stood up till the end. Entry level, guiding and discovering the sculptures.

Final proposals gave a view that is more or less the same as today, apart from the fact that he wanted memorial to be adopted by nature itself so everything was covered by grass and earth.

Bogdan Bogdanovic drawings

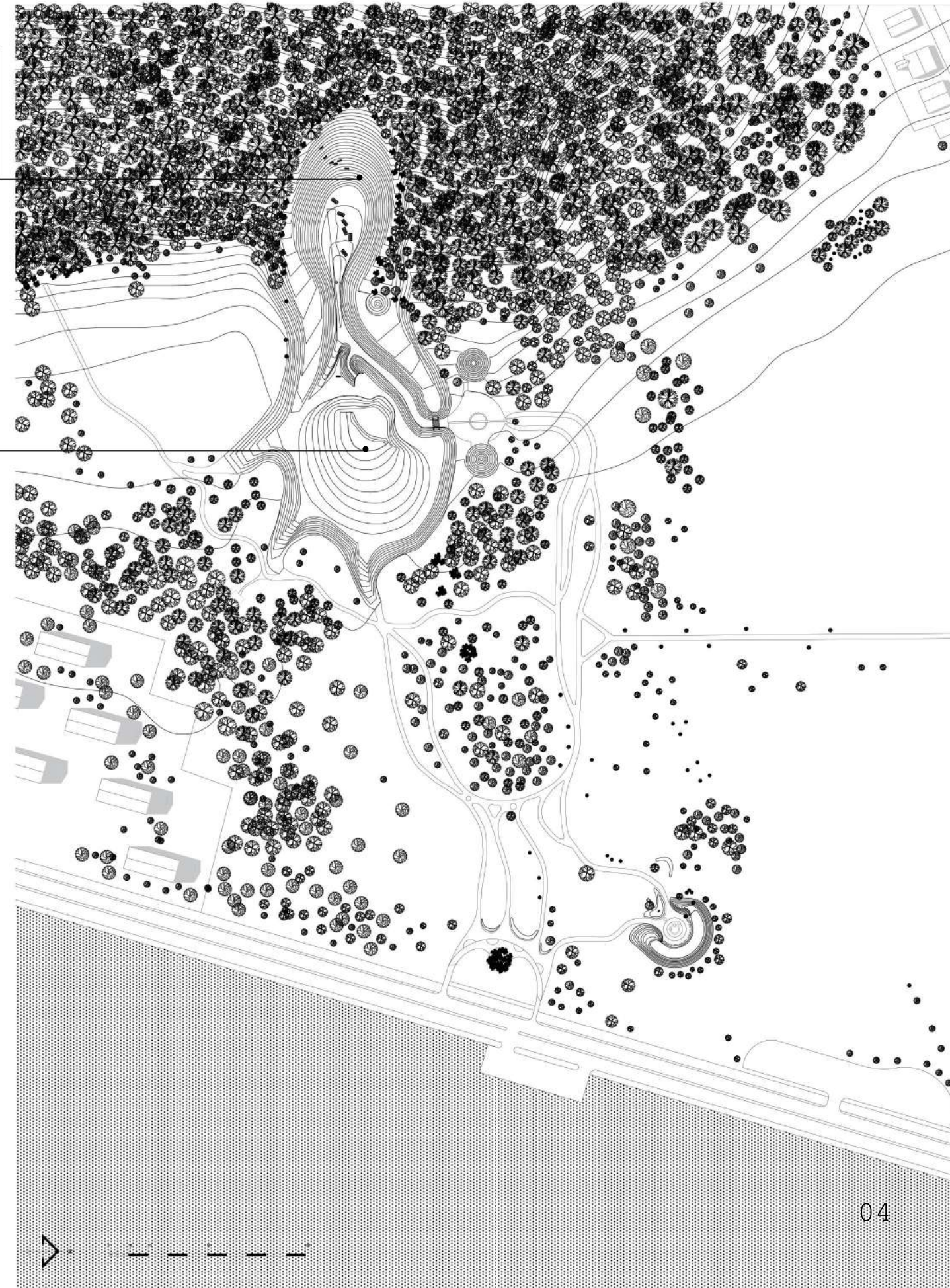


Existing conditions- urban and cultural context

Macro plan of the site



Existing conditions



- Airport area
- Valley of the dead
- Valley of the living

The final look of the Slobodiste memorial park gain its look in 1975 after everything was left to the nature to nurture it. The monument is consisted from two main parts: valley of living/ amphitheater and valley of dead. In the valley of the daed are situated 12 rock sculptures, hand curved from Bogdan design that represent every man that innocently died there. First 6 are bigger and on flat ground and athoer 6 are on the slope and smaller in size to give a sense of perspective. Valley of living is used as amphitheater, even today to celebrate natinal holyday and for some exhibitions. It was previously in concrete but than covered with ground and grass. On the North-East of the site is semi-circular shaped building in the same manner as the monument but not into use today.



Design process

Design process
Different proposals

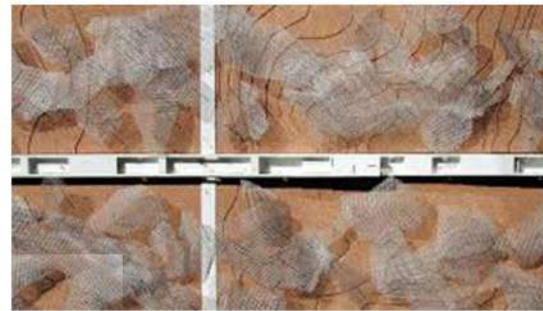
1st idea



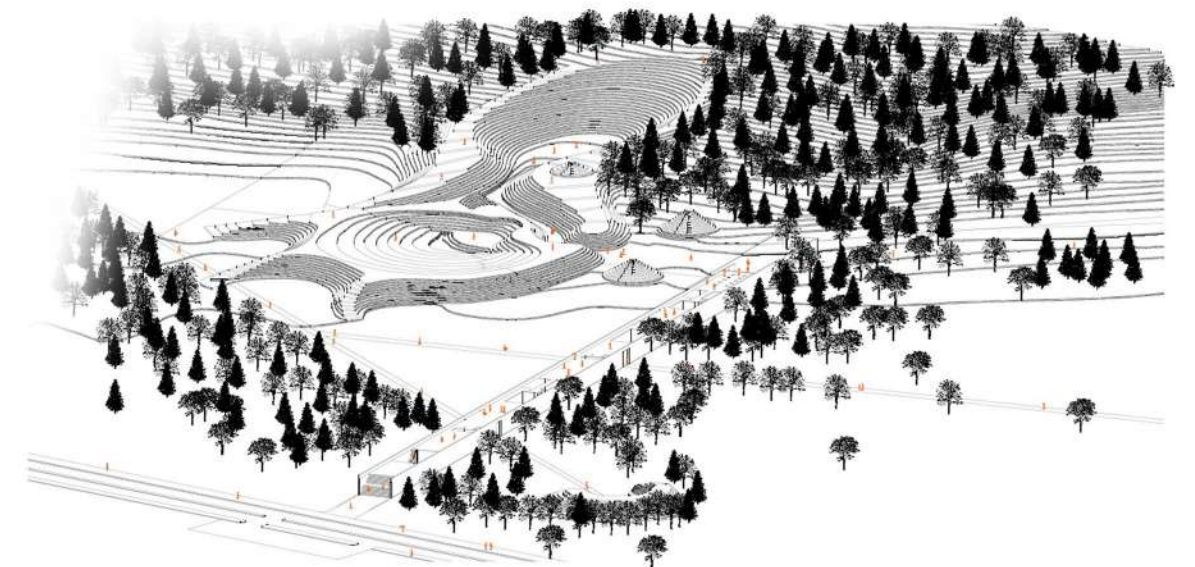
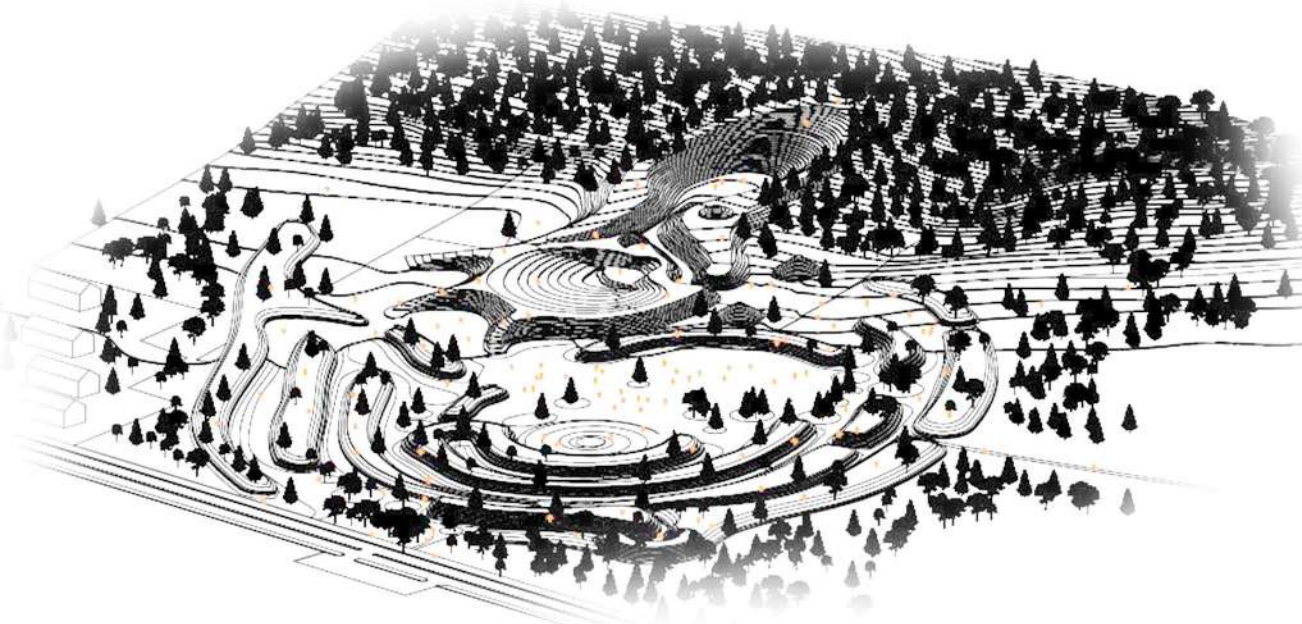
In the beginning of my design process, there was a lot of investigation on symbolism, shapes, memorials and writing of Bogdan so it is obvious that it started as mimetic design of the same design language as Bogdan. First idea was radical, and continuous to existing shapes. Concentrated in the center with maze-like hills. As it was mimetic, the idea is automatically less valuable and weak. Also, one idea that was generated than was **logic of preserving**. Also, another idea was realised as **another, new landscape, Anti Bogdanovic**, not in competition with him but in dialogue between two architecture approaches.

In the second idea, the main focus was to "how to take people from entrance of the park to the memorial. The result is longitudinal building, but too strong for context.

References *Museum Cadiz, Baeza



2nd idea



Design process
Different proposals

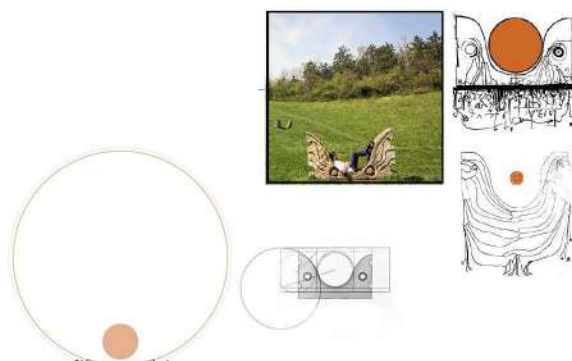
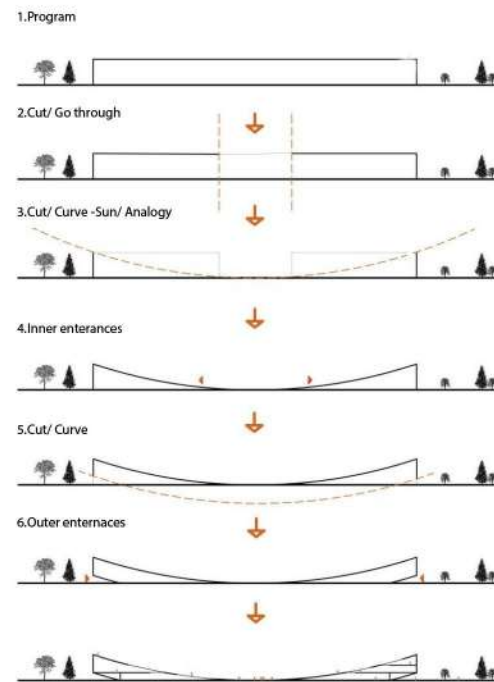
3rd idea



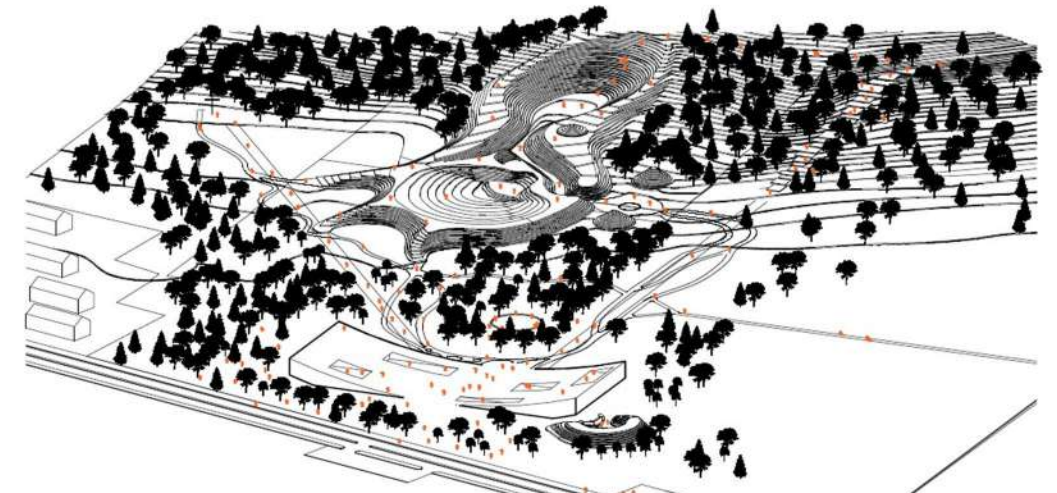
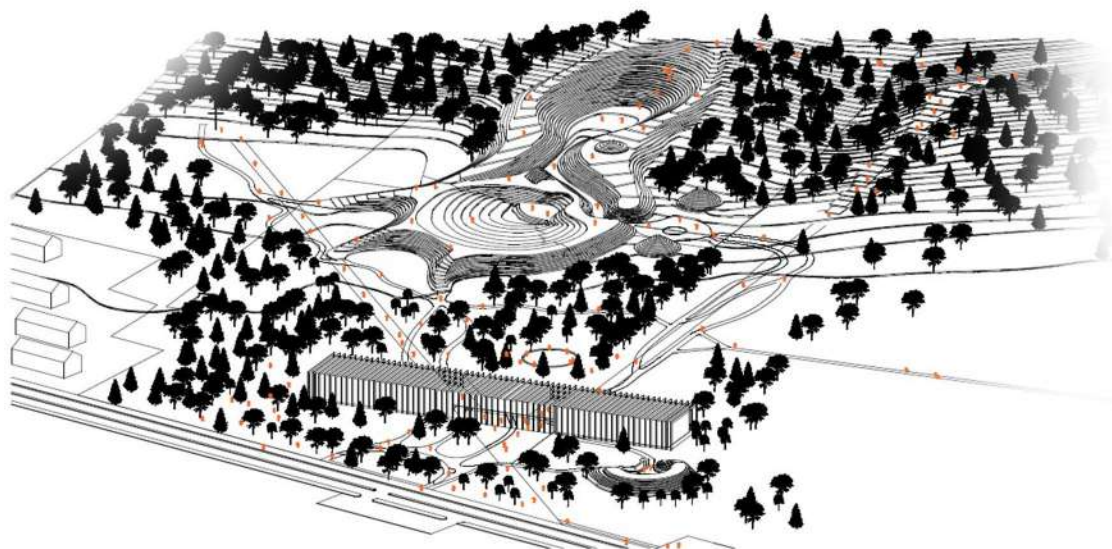
The design of the third idea was started as rotating a previous, 2nd idea, in 90 degrees, so we have a **gate**. It is simplistic, with structural rings that will carry whole building. Two main axes were introduced.

Forth idea was also led by "gate" idea but in correlation with Bogdan's shapes. It is radical, skate slope shaped building. It was developed by the curve of sculptures as people use them for relaxing and sitting as an urban furniture. So the building will be a big urban furniture that will consist various functions but main function as a gate. It was also mimetic and as that, I continue in exploring shapes.

Reference sketches

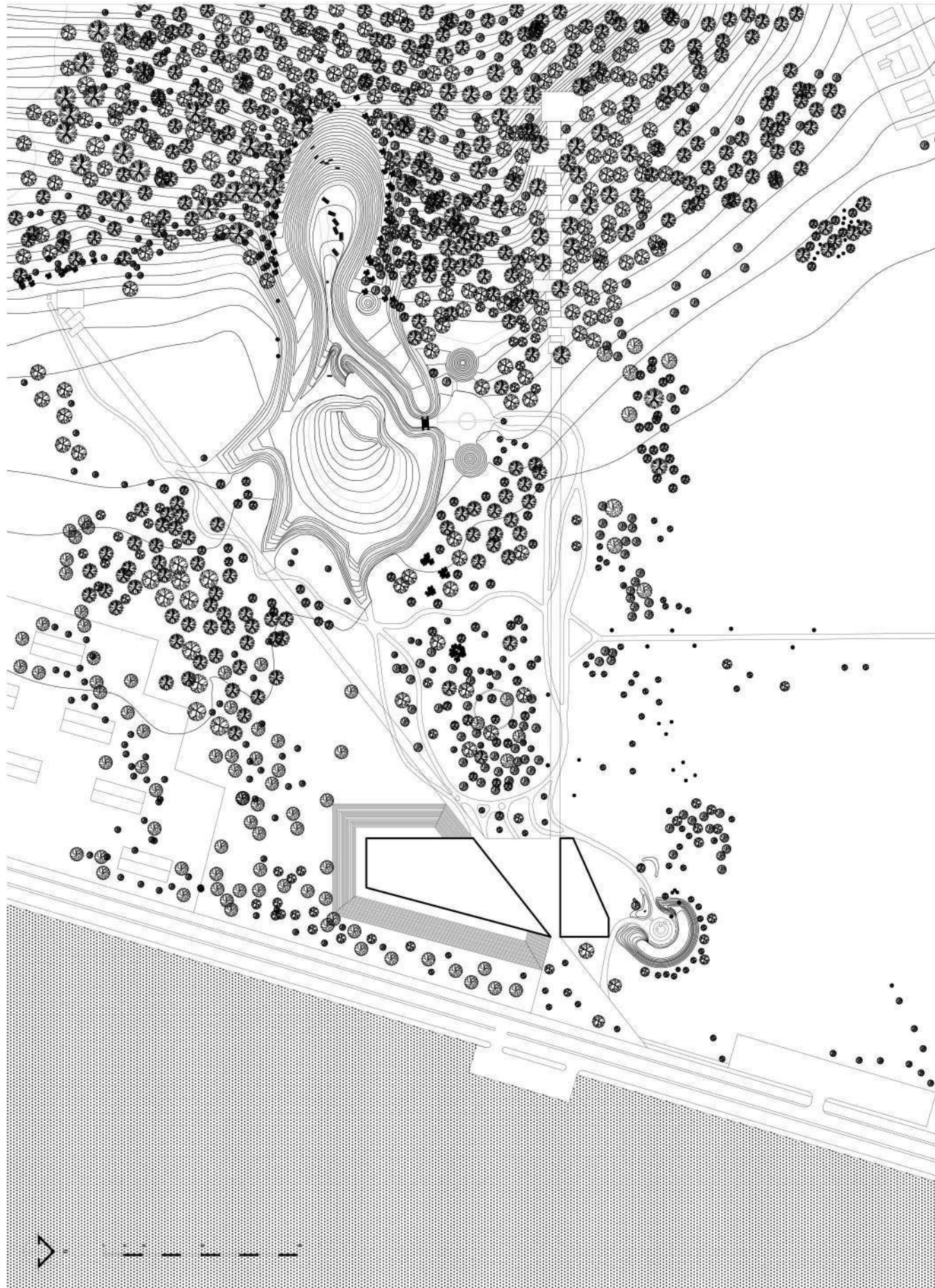


4th idea



Design process
Different proposals

5th idea

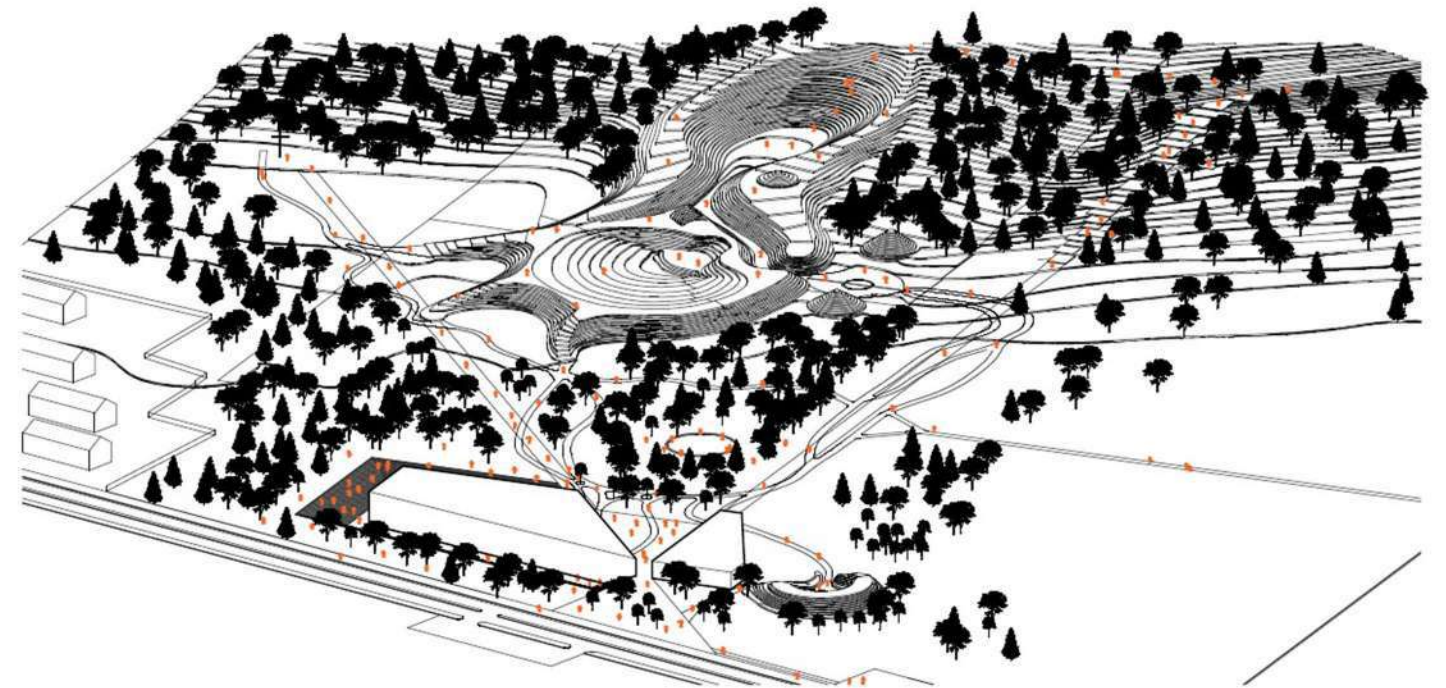
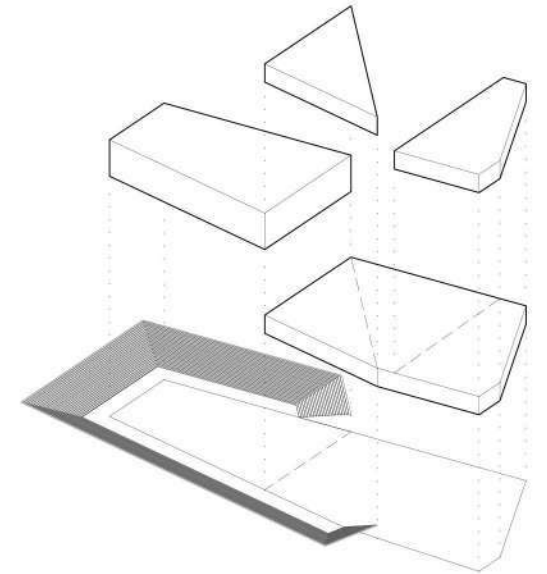


All the previous ideas were not connected by each other as I was trying different approaches.

The last idea is also a "gate". It was shaped by the two main axes, one leads to the actual scaffold site and the other to the entrance of the memorial. The angle of the two axes made a narrow and really private door as an entrance to the park.

Monumental staircases were introduced so the down floor would be illuminated naturally and would also be a point for meeting.

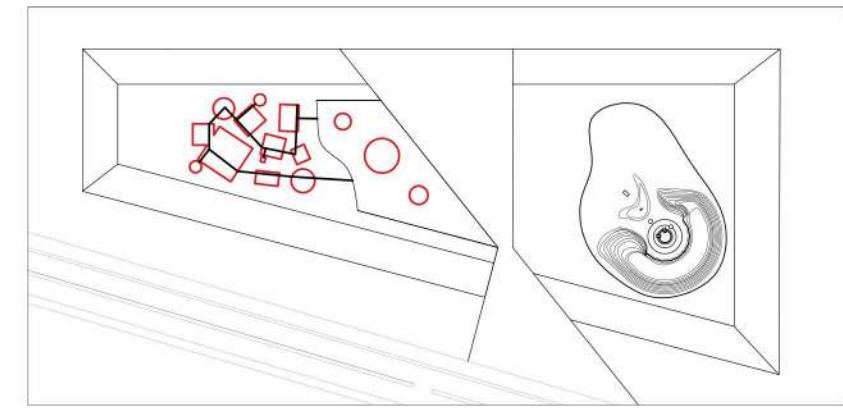
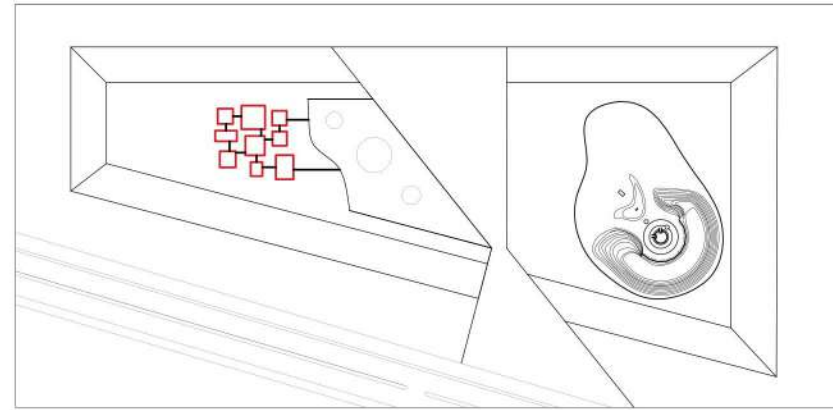
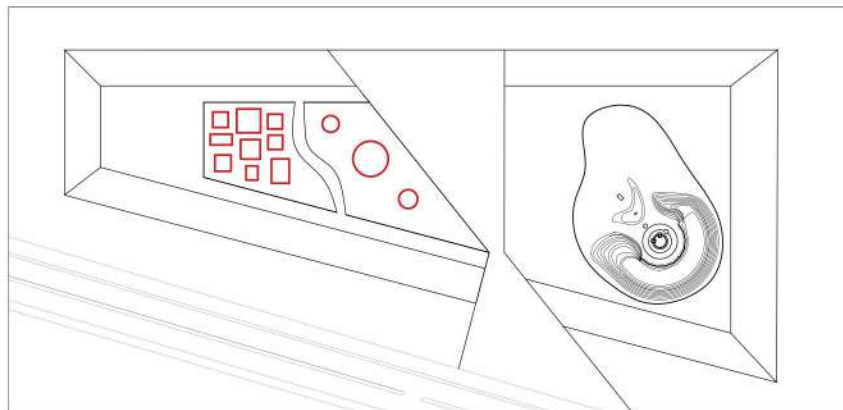
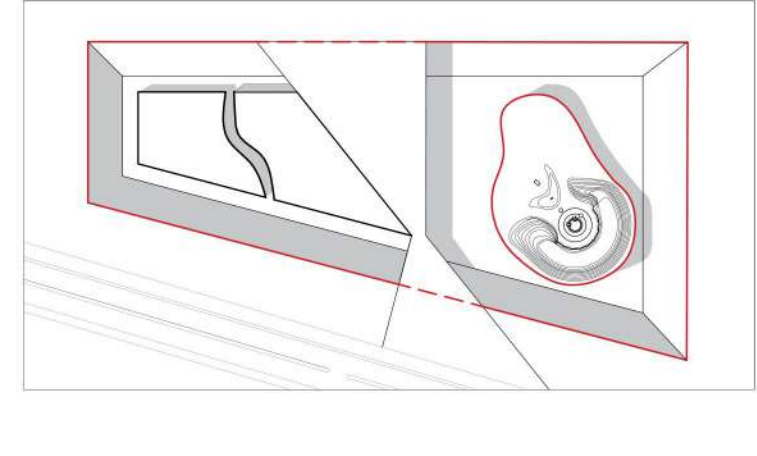
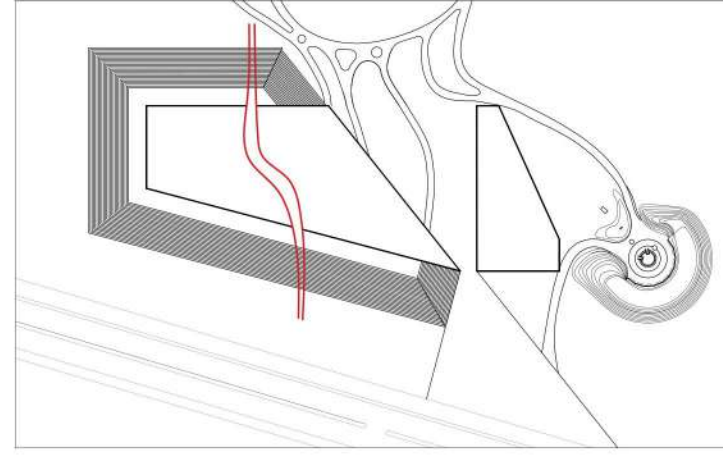
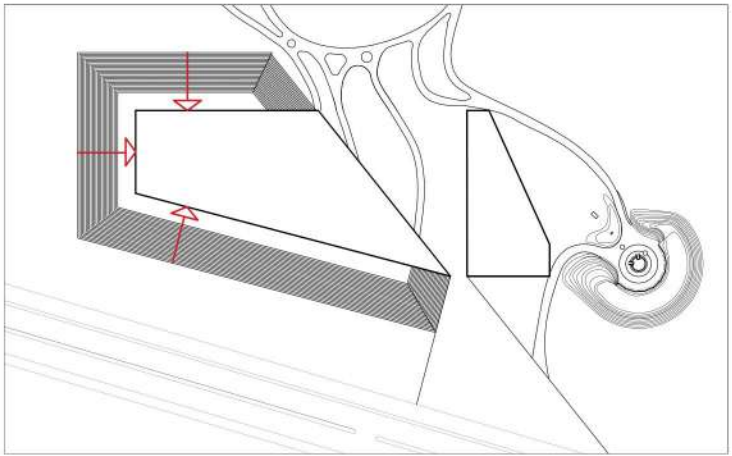
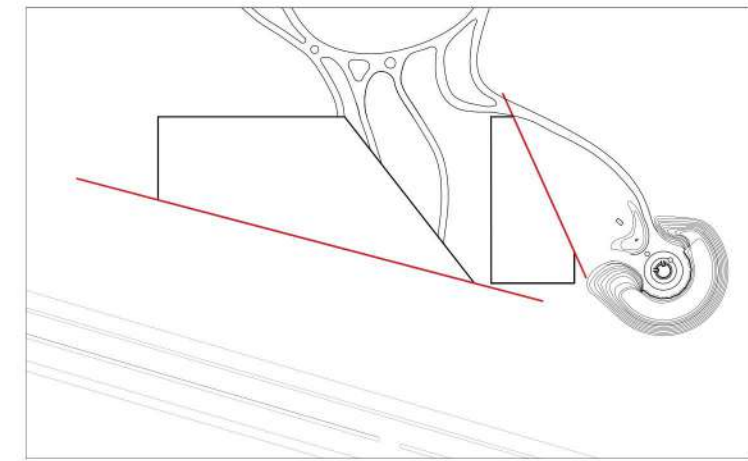
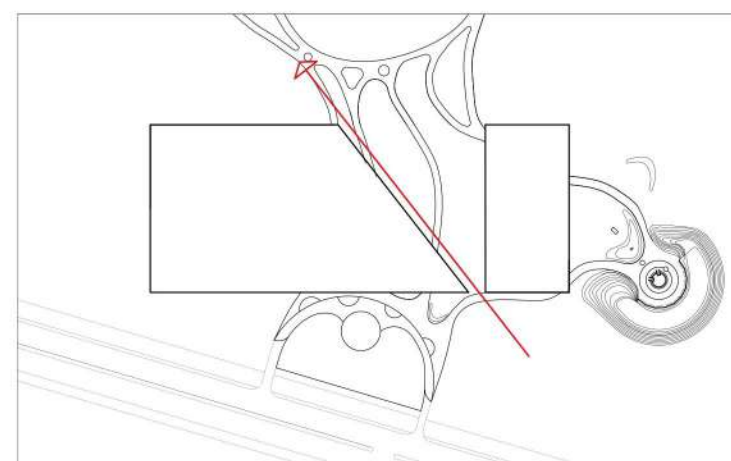
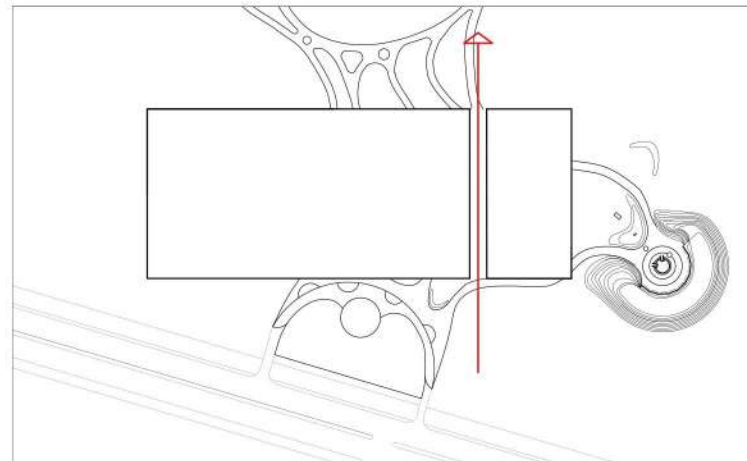
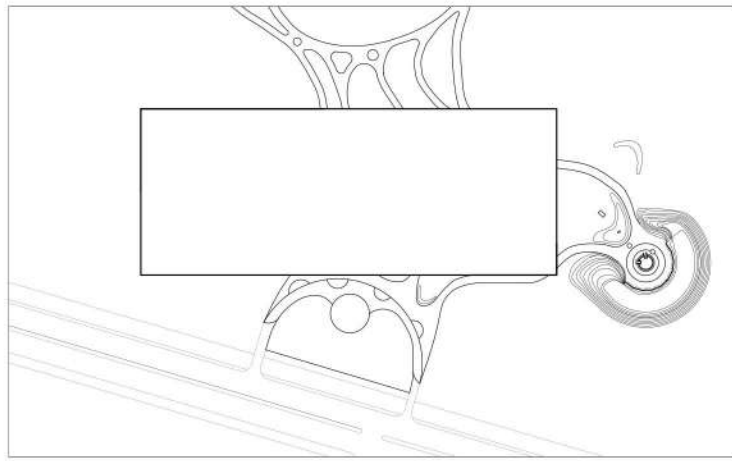
On the next pages is the further development of such a proposal.



Design process

Different proposal- diagrams

In this diagrams main and final idea was explained. While designing a new stuff, I was trying to stay not original but contemporary, following the opposite with a respect to the existing art. Also, another strong point derived at last stage was making the landscape using architecture. Some points were more influencing such as flat landscape, so the answer to the flatness and the opens is sinking, excavation so we find a way of controlling the space, like Bogdanovic. It is efficient way of finding privacy. Also it is analogy to the death, memorial as a part of the relation with Bogdanovic. The architecture is being rooted to the place.



Plans

Master plan



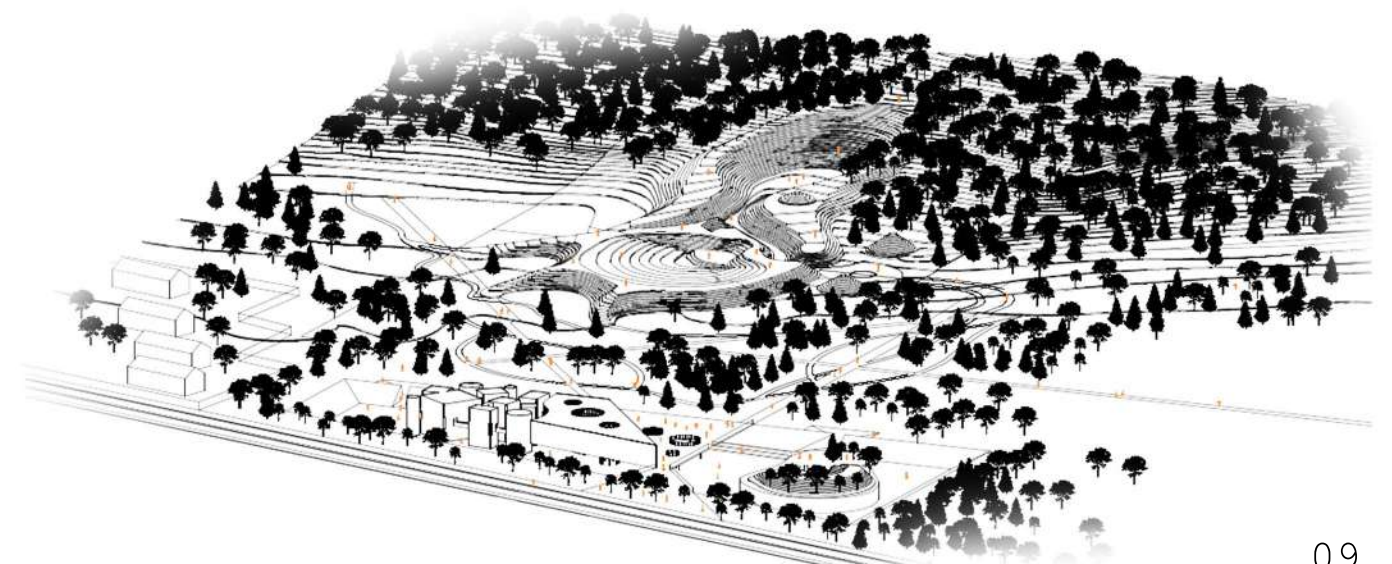
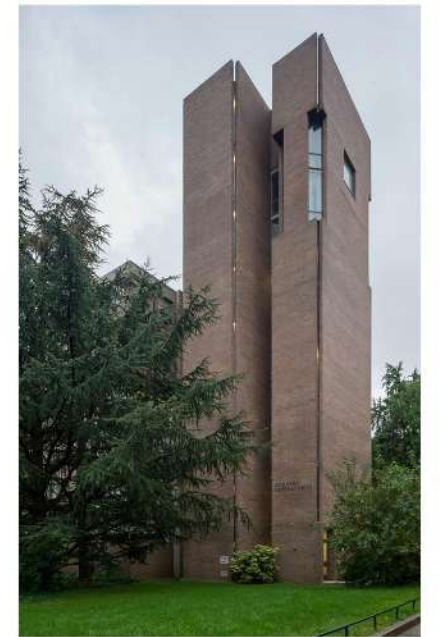
"Derborence island"- Among main ideas, strong presence of preservation can be seen in preserving the half-circled building in northeast corner of the site. After an excavation it became an island. The idea was guided by Gilles Clement's radical intervention in park Matisse in Lille. His idea is to preserve biodiversity and mine is to preserve previous work and work with it, always in dialogue.

Main entering building was inspired by Toyo Ito's Sendai mediatheque. The tubes, structure, construction. The building with its open space functionality can be used for various types of exhibitions.

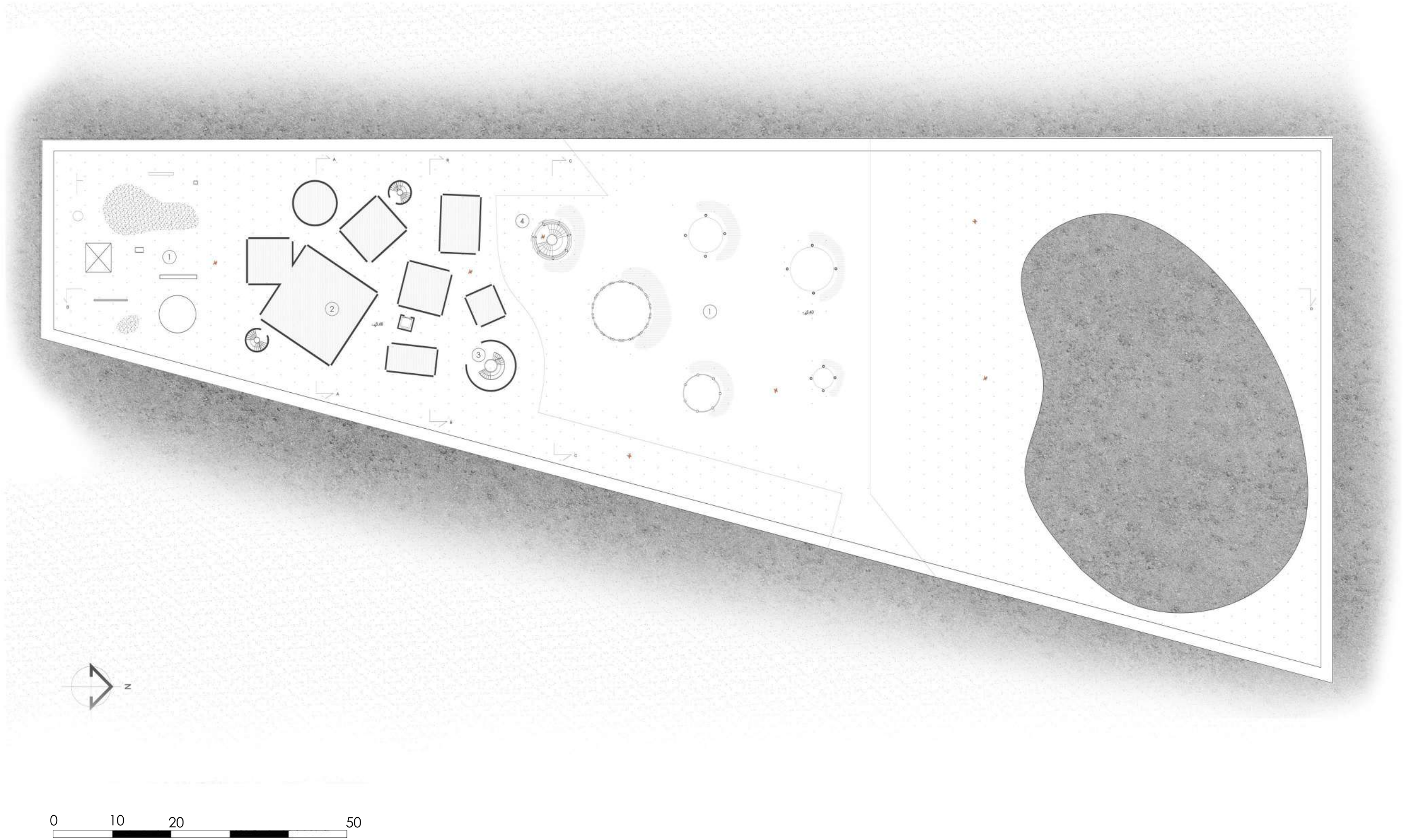
Towers are inspired by various ideas. They represent separate rooms, "worlds". Freely positioned in space, with earth walls and excavation boundary, they are similar to John Hejduk project "victims".

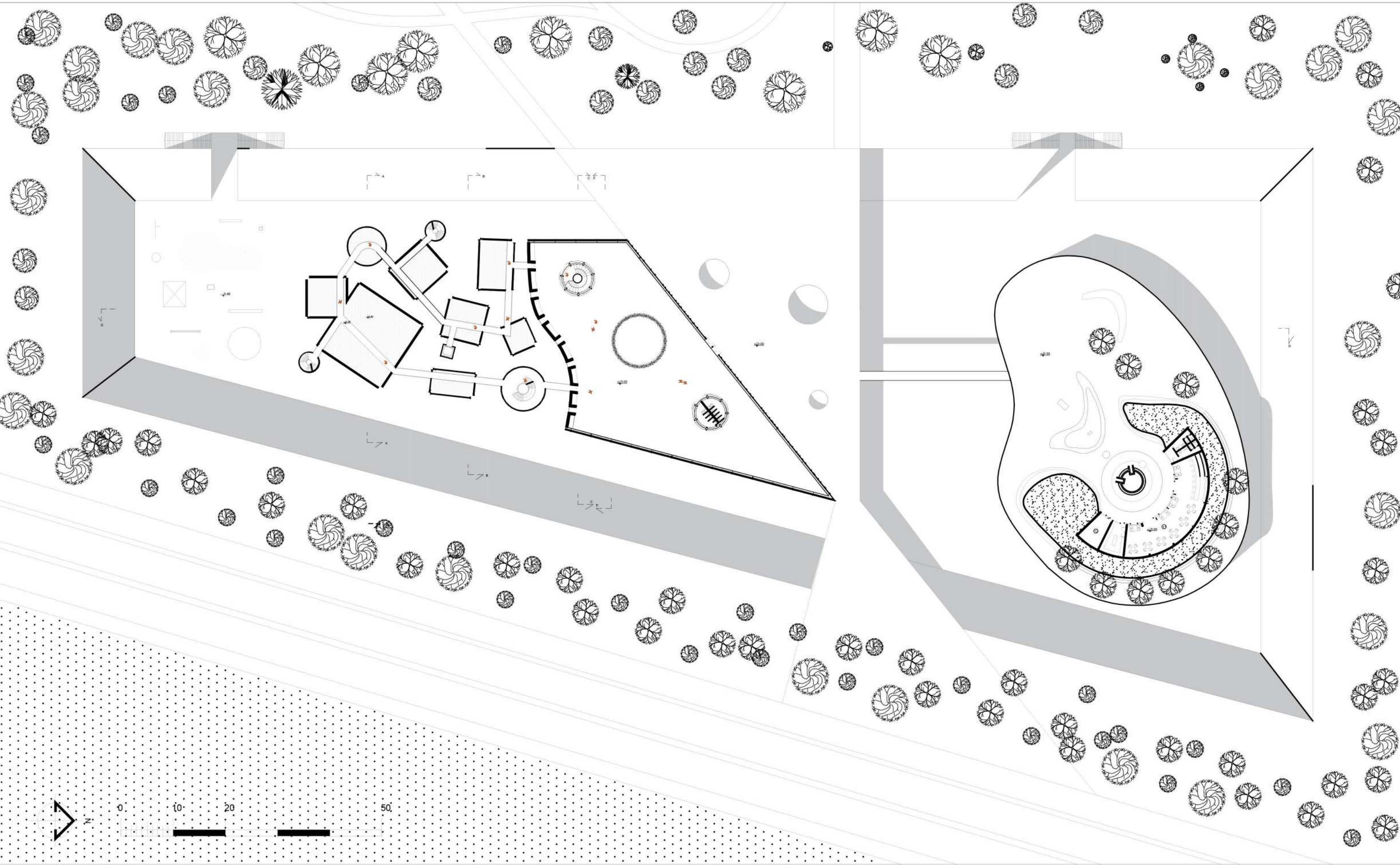
Design of the towers, the opening are inspired by Louis Kahn design of Richards Laboratories. They are made in "cast in place" concrete and they stand alone, being a structure to the bridge passing through it.

Case Studies:



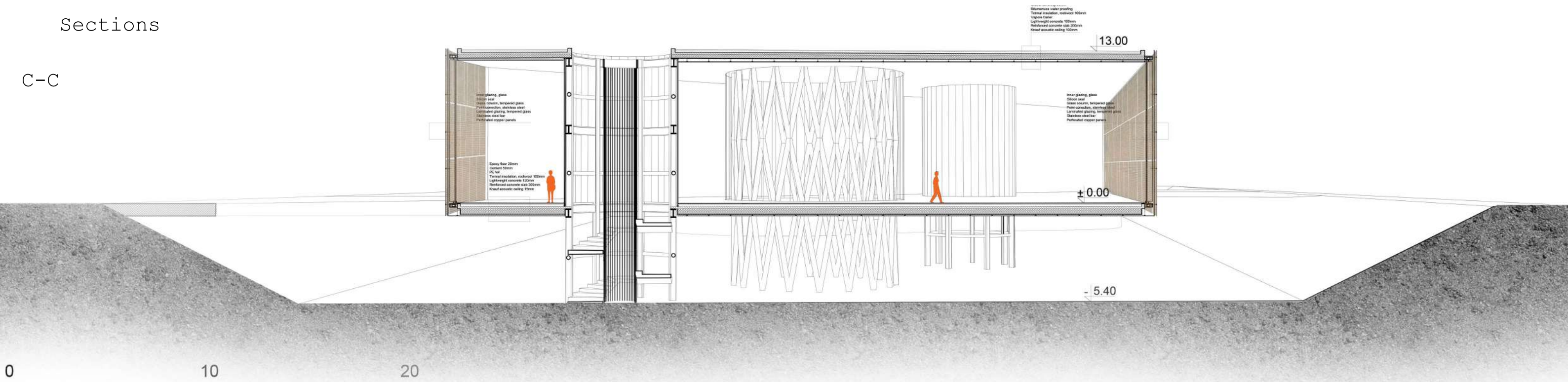
Excavation floor- sunken garden



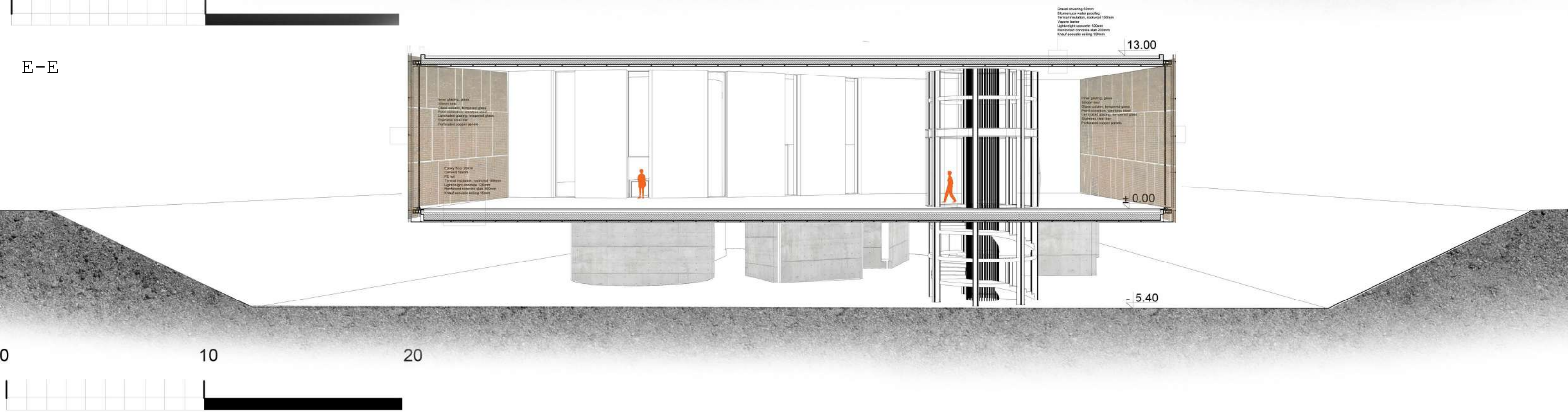


Sections

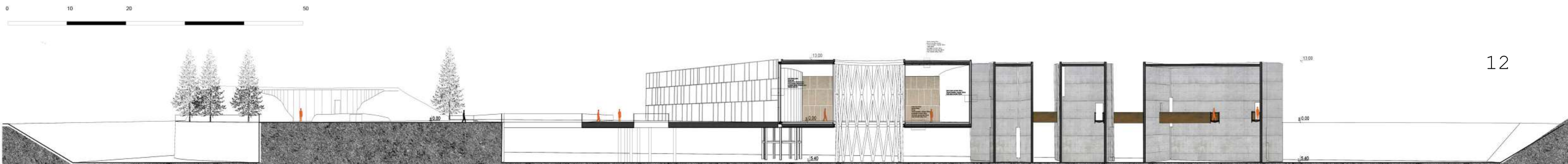
C-C



E-E



D-D

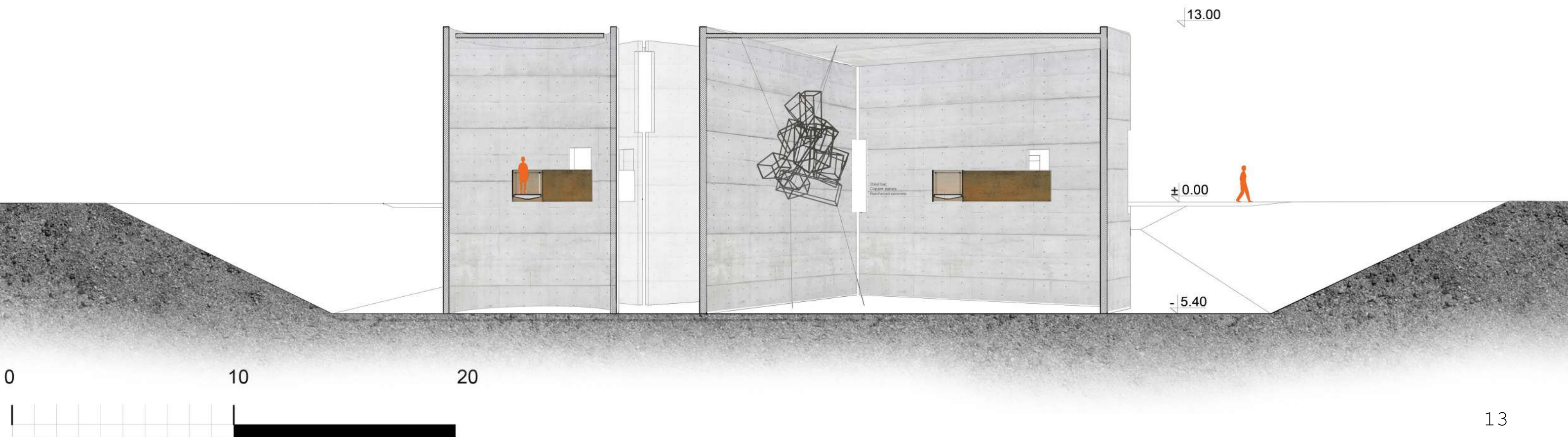


Sections

B-B



B-B

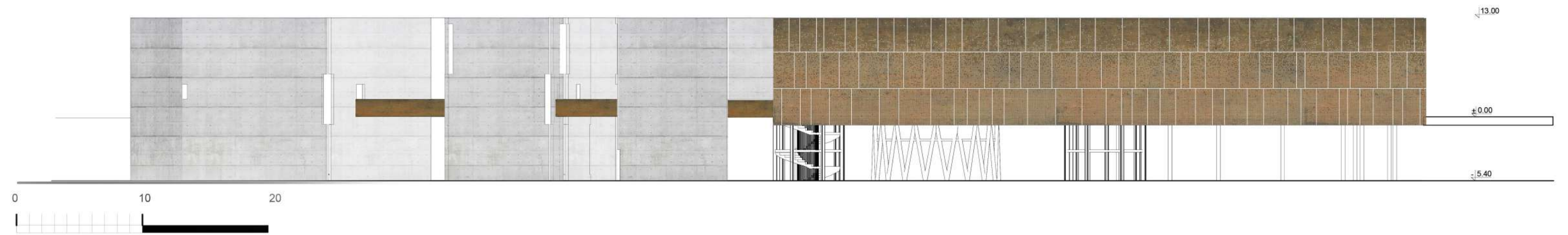


Facades

East

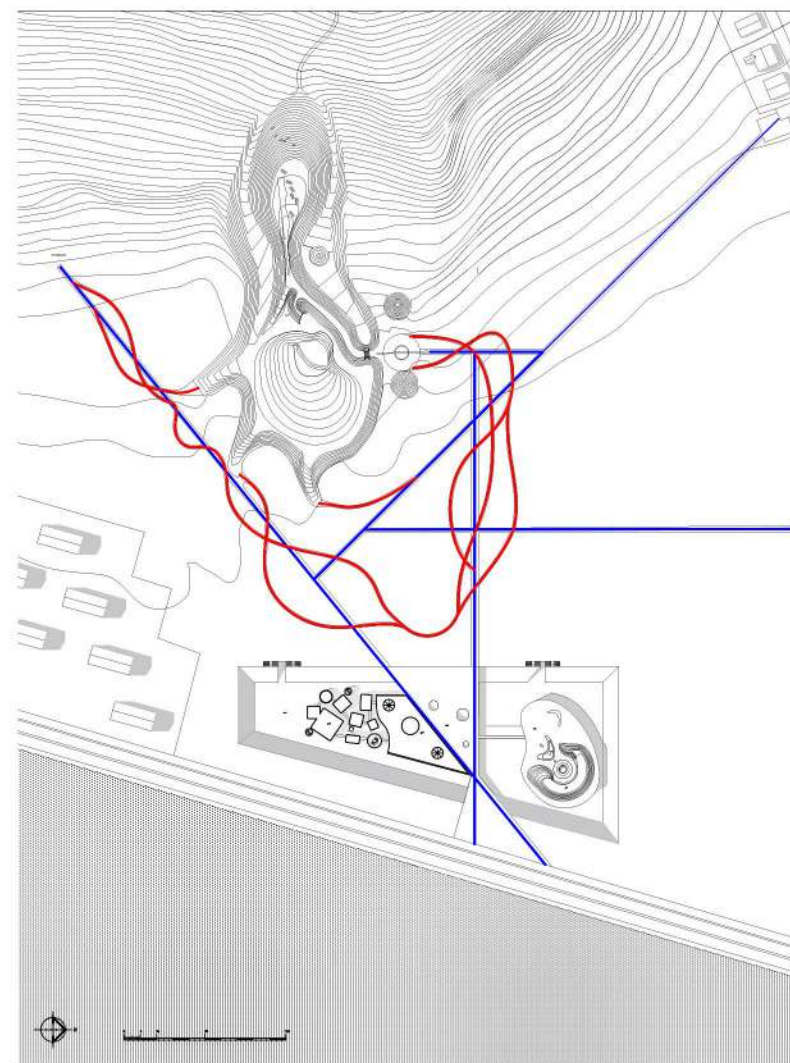


West



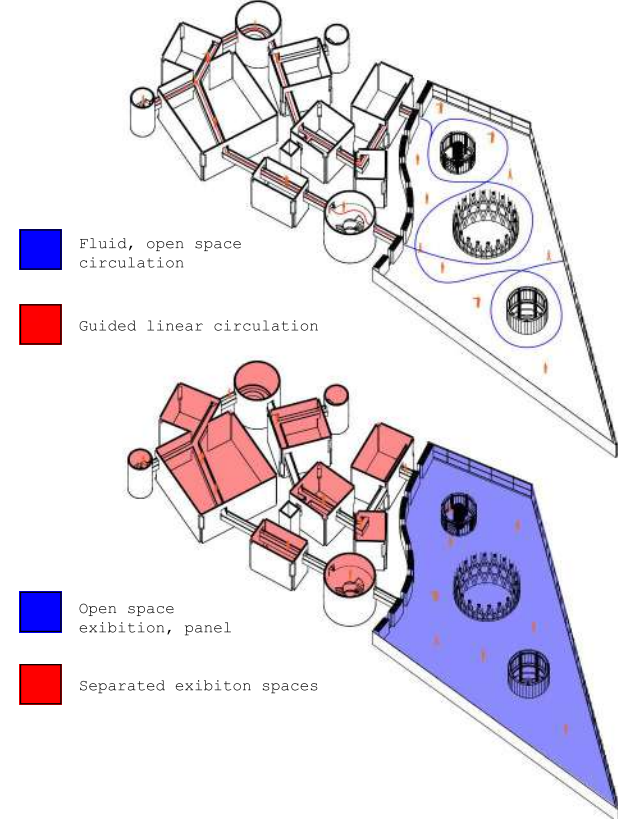
Circulation and functions

Site circulation



- Memorial enterances, main axes
- Inner park paths

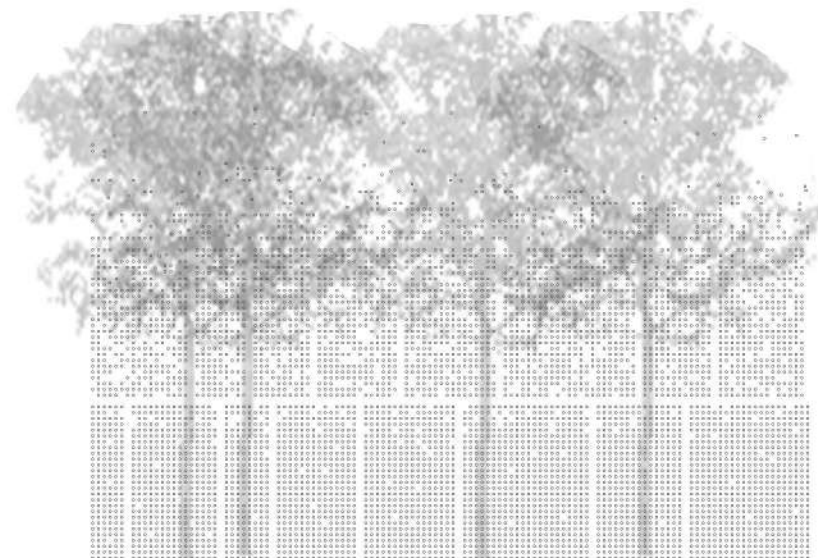
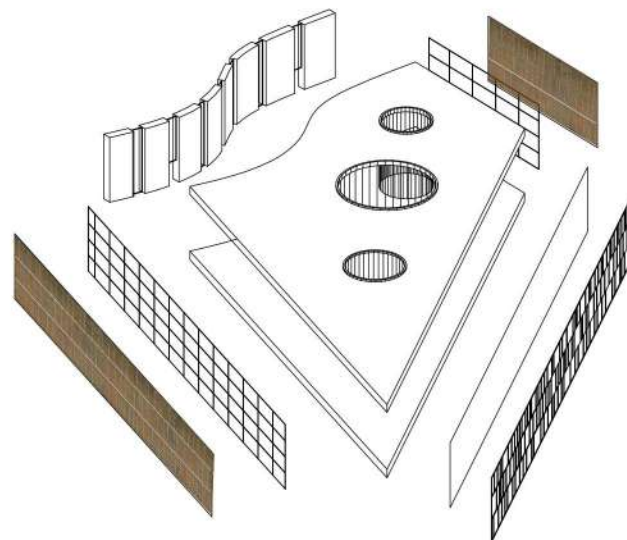
Building circulations



- Fluid, open space circulation
- Guided linear circulation
- Open space exhibition, panel
- Separated exhibiton spaces

Structure

Facade

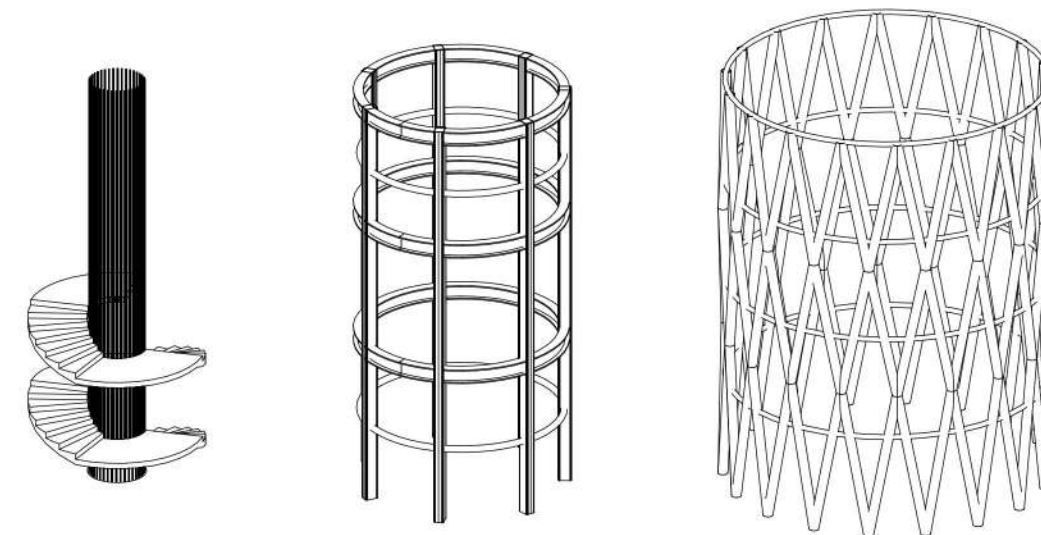


There are three differnt facades, based on the orientation. East and west facades are finished with perforated copper panels. Holes are composed as to imitate a tree trunks, which gives an interesting atmosphere inside. Also, copper will change over time and the whole building will blend easily into landscape and surrounding.

North facade is glass facade with similar divisions as east and west facades.

South facade is in concrete. As there are the best views to the towers, vertical stripe windows are provided. The wall is composed as storage area for panels and equipment from the inside.

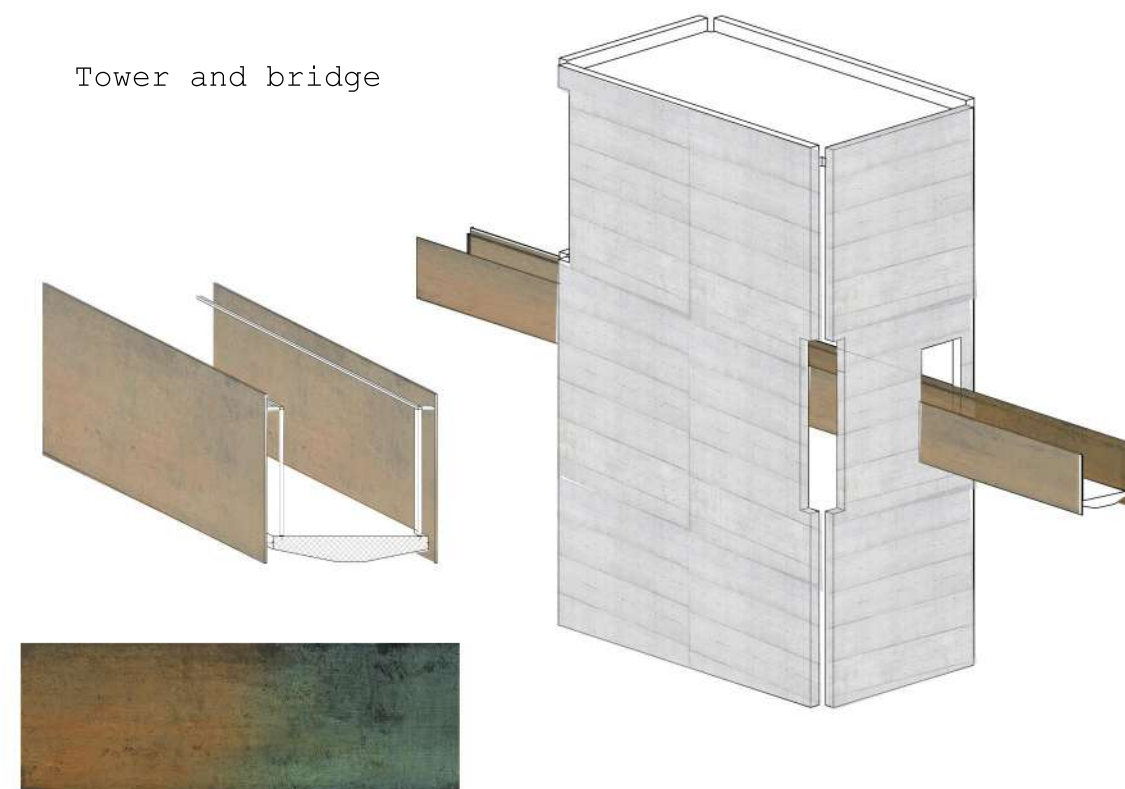
Tubes



Tubes have a various function in a first building. They are main structural elements, vertical communication and they provide a light inside. There are three tubes.

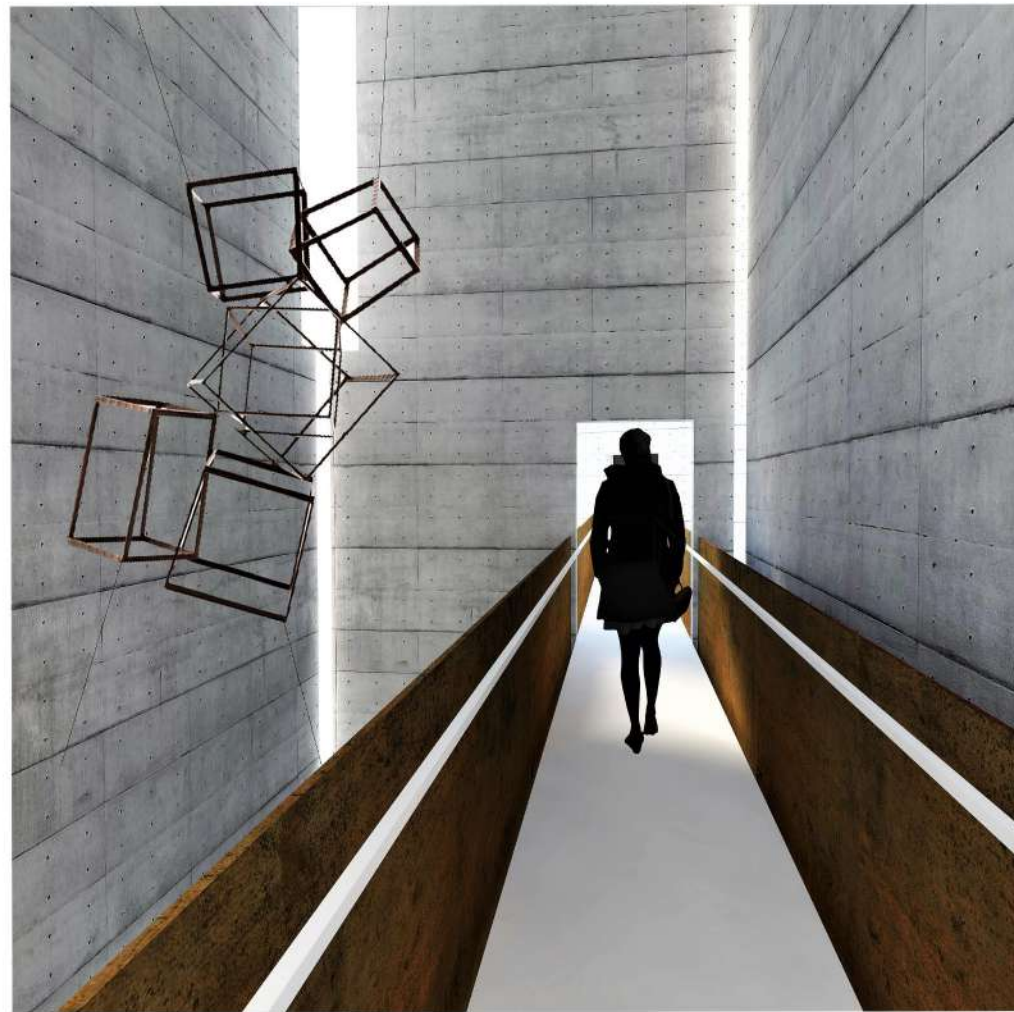
Each tube consists a stel frame and differnet glazing depending on function.

Tower and bridge



Tower is made of cast in place concrete. On each side there is opening in an angle provided interesting stripe light. There are some angles with wider openings. Bridges are made of concrete footing which are also a main beam, layong on the tower walls as columns. Finishing is done in copper panels. There is demostrated the change of copper color over time.

Tower atmospheric visuelisation



Museum interior and exterior visuelisation

