

LA NAVE DI PIETRA / THE STONE SHIP

A B S T R A C T

The World is permanently constructed and deconstructed. Is there an essential paradox of deconstructionism in creative works of architects? What does architectural design correspond to? Diary of a story where the narrator is his own interpreter: From an uncertain reminiscence and faded copies to the multiple new originals. Where was the architect's Babylon? *The Group Portrait. Kriegs Insel in Plannen. The Expulsion from the Earthly Paradise. Block 24. The Culture Center of the Third Millennium. The Futuristic Approach to the Sava Amphitheatre of the Third Millennium. Urban Utopia: Homage to the City of Vukovar. The City of Hope. Cauchemare. Night work. Imago Mundi. Observatory of the Future?* Wandering and the life at the low frequency. Belgrade Necrosis and the Death of Serbia. The Parallel of introspection, or the death of many worlds in front of us. Those who cannot see that dying will see some other worlds disappearing: their decay, dissolution, disappearance. Look into abyss of the past: for some trace, or for some more traces comparatively. The Architecture. Images. Fragments. Hybrids. Testimony of preserved images, objects, architectural compositions, iconographic fragments, montages, assemblages, art collages, menthol bricolages. The Reflection of major events and ideas: constantly changing and disappearing Context. Context of the big movements. Fashion. Trends. Mainstreams. Wars. Creative priorities and visions. The Anatomy Lesson: confronting your own designs and constructs, bonding, parsing, deconstruction, reminiscence and reconstruction, re-memembering. Some trace of already obliterated existence and the inevitable disappearance. Is there an anticipation and a prediction of the events and disintegration, departure and return? What sorts of frames have had the images that were invisible at the time? Trace through the Specter of Derrida.

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KEY WORDS

ARCHITECTURE
IDEAS
CONCEPTS
CONTEXTS
DECONSTRUCTIONS
DESTRUCTIONS
RETROSPECTION

Diary of a story where the narrator is his own interpreter: From an uncertain reminiscence and faded copies to the multiple new originals. (Fig. 1) Look into the abyss of the past: for some trace. The Anatomy Lesson: confronting your own designs and constructs, bonding, parsing, deconstruction, reminiscence and reconstruction, remembering. The Images. Fragments. Hybrids. Architecture. The Reflection of major events and ideas: constantly changing and disappearing Context. Context of the big movements. Fashion. Trends. Mainstreams. Wars. Some trace of already obliterated existence and the inevitable disappearance. The Parallel of introspection, or the death of many worlds in front of us. Those who cannot see that dying will see some other worlds disappearing: their decay, dissolution, disappearance. Is there anticipation and prediction of events and disintegration, departure and return? What sorts of frames have had the images that were invisible at the time? Through the 'Memory lane' to the Presence of the Past. Trace through the Specter of Derrida.

Flicking through the old issues of the *Communication* magazine not so long ago, I came across an error in publishing of the results of an architectural competition in 1991. (Fig. 2) Below the project with a deconstructive manuscript there was my name: I see the explosion of the lines presented on one of the works here in Belgrade. After lengthy period of time and changes, an imperative of afresh search has arisen, a new re-view and re-reading in hunt for examples of deconstructive architecture created by myself, in the shadow of deconstruction, now haunted by the Specter. What really happened, what are these projects in fact? Therefore I am already asking myself why some works are interesting to me again to re-view, and the others are not? What do the architectural projects correspond to, actually? The world is permanently constructed and deconstructed. Is there an essential paradox of deconstruction in creative works of the architects? And I wonder whether there is internal and external deconstruction, and their reciprocity? Whether the seed of deconstruction is already incorporated with the emergence of idea, or is it coming from the outside? What sort of deconstruction exists? Deconstruction of environmental, ideological, school dogma?

Therefore, it is time to look back over my shoulder, glance into the retrospective and search through electronic drawers deep in the well of time for some remains, for something we could call the Spirit/Specter of the Time. (Fig. 3) The archaeology of the architecture. But it will not be me, it will be someone else. We drew a lot. We have expressed ourselves through drawing and sketching and through some byword as well. It was the time of the Dawn. The beginning. We interacted a lot, worked together. We went off the beaten

path. We did not want to resemble our Fathers, we tried to resemble ourselves. We did not know who we were. Who are we?

For example: *Group portrait*. (exhibition, 1982) Found and painted by Darko Popović. He marked the new beginning; he branded *The New Belgrade Architecture* exactly thirty years and four days ago. (Fig. 4) I am looking at the photo of today unrecognizable mysterious protagonists of that time. There is no one to recognize them but themselves. This one is on the eternal ground of the Belgrade Fortress, on the Grand Stairs to the subject of: To deserve the Architecture. Complete reconsideration. The desire and the struggle. The search for free and fair match and for the smooth flow of new ideas, the common good in striving for a better appearance of Belgrade. The right to existence and doing, the right for the architecture without monopoly of oligarchy, geriatrics and nomenclature. From an image to illusion. Invisible but present author of the show, its Spirit/Specter is today director of the television Voice of America in Washington D.C.

We arrived to previous image/exhibition thanks to the 'success' in one Yugoslav competition, which we did as students. (competition, 1978) The Museum in Banjaluka. (Fig. 5) The cube was a starting point, dynamized and running diagonally, abstract and expressive: from one cube like space module the whole form was generated. The elements and structure, syntax and grammar. Switching drawing of structure of space and switching drawing of structure/construction and sketch of the mosque - alias-computer pre-digital wire drawing. In the protected monument entity of Castel carefully-present/dynamic, neutral/active, all-linking composition with the Ferhat Pasha Mosque. The mosque from the 16th century, the World Heritage by UNESCO destroyed by explosion in 1993. War. Destruction.

Morakovo, Nikšić. (competition, 1979) Possibly the only photo that survived: the work model. (Fig. 6) Crystallization of form and harmony of the homogeneous parallelepiped-like elements. Perhaps transformed, spontaneously created vernacular shapes, or taken tradi grammar. Tightly condensed highland protourbain settlements. The disastrous earthquake of epic proportions. Destruction of the coast of Montenegro. Stolen reinforcement. GIMS System: New housing experiment and participation in design. (Fig. 7-9) A generative system of prefabricated low-rise housing. (competition, study, master plan, realized project, 1982-1989) Low cost housing. Pre-stressing. Phasing of construction. Pattern language. The attempt of systematic approach to entropic reality. The creation of a hierarchical structure, a dynamic catalog

of elements of basis, facade and roof elements and its additions; process method that is generating prototypes on several layers as well as solutions through combination of elements and groups of elements with intention of creating a series of originals. Invitation to the fellow architects to open up the system, to create a set of solutions. Sarajevo: The developments designed for adoptive changes. (Fig. 10) The idea of decomposition built-in the projects providing the potential of spreading of residential unit into the basement, the attic, towards the street and the green backyard. War. Destruction: fiercely shelled residential estate. Tightened reinforced IMS structure resisted artillery barrage and enabled not only recovery of the houses but also upgrading and extending. Used bonus of transformation and 'houses' turned to 'homes' by personal participating of the tenants. Catharsis.

Kriegs Insel in Plannen. (exhibition, 1983) Collages of the copies. (Fig. 11-12) Retelling or translating Belgrade to our personal architectural language, relieve it of the matter, abstract it so it could be read exactly how it should appear to us. A created fictional map of Belgrade with the fictional history of metastable island by tearing fragments apart and assembling. Endless plans and maps of ideal cities – on the Great War Island. It is unclear whether these are plans or constructed artifacts, real or fake documents? A mixture of real and fictional historical facts, confusion of original plans and forgery. Created originals. The appropriation of the city. Subconscious desire to deconstruct. Conscious striving for ideal city. *What is not written is not even there. You shall create the artifacts of history, evidence and monuments, bury them and excavate them around the clock as in Borges's tale.* The plan of modern metropolis with the title *The Modern City*. Merging of the shores. The critic of ceased modernization of Belgrade. The sunken city, an expression of rebellion against the actual practices and the spiritual torpor. But the great excitement and joy of creating a city. Lars Gustaffson: *it is not enough to explain the world, the world should be constructed.* Bogdan Bogdanović pointed to the *Play of the world* of a French author where one is creating with cubes a model of the village, polis, city and its surroundings, and each and every time it is clear that we, still, bare immortal cities in ourselves. Natural Great War Island reservation, neither mud, nor water nor land, defeated politicians, clients and architects. Without war betraying its own name.

Expulsion from the Earthly Paradise. (competition - exhibition, 1984) Photo collage. (Fig. 13) Erotic understanding of nature and landscape in full harmony with the ideal creations of human hand, with ideal cities that we carry inside. Abandonment of paradise, abandoning the ideal city, idealistic ideas and

positions, ideals in general. Abandonment of all natural, spontaneous, in nature and humanity. Announcement of the end of the Renaissance, the beginning of the grim putrefaction. Exposing, unmasking. Sin. The awareness that we are never going back to the position of the year 1984. Announcement of complete deconstruction of the community, the state and moral. The work was stolen during the exposure abroad. A new original is crafted. Aldo Rossi: *Our task is not to go back to Paradise, but to be closer to the more prosaic and earthly way.* Arrival of a large number of Italian architects with the exhibition *La nave di pietra*: Rossi, Portoghesi, Anselmi, Purini, Laura Thermes... (Fig. 1) We boarded as pariahs, like Adam and Eve on that Stone ship, Isola Tiberina, *Il postmodernismo*, beautiful, so young but mature, hand drawn, vessel painted in colors/illusion that flows for thousands of years, and now better than ever. Encouraged, again armed with the meaning, beauty and architecture. Regardless of that, the architecture of the island from the exhibition, remained only on paper.

Block 24. (competition, 1984) The Old in the New or Vice Versa. (Fig. 14-15) Jam session. A rich market of author's buildings, mutually compatible is created. The authors of the block, at their discretion, select the elements and create their own author-block in previously agreed lot. Team work enables 'temporal' diversity in one time frame, and a shift and difference in space. The reappearance of old-town-block in the New Belgrade area. The project supported the plan axis of Nikola Dobrović: The Palace of Serbia – New Belgrade train station. The competition soon brought destruction of axis and later by sport Arena. Thus Decumanus beat Cardo, and one important lateral prospect vanished. Such proceedings have eventually become part of everyday practice in further fragmentation and inconsistent filling of the Modern city of New Belgrade. A crime of negligence or premeditation of the jury, and city officials became a commonplace rule? Discordant hybridization, parasiting and invading forms and functions, permanent de-aestheticization. A chronic thrombosis of the City. The Blind Belgrade. Belgrade without a vision or a plan. Belgrade of inner destruction. The dissolution, fragmentation, rearrangement, fencing, tearing up the city. The discontinuous city. City of Hétérotopie. City – Dumpsite – Castle.

The Culture Center of the Third Millennium. (study, project, exhibition, SANU - Serbian Academy of Sciences and Arts, 1985) The exhibition as a dialog (Fig. 16-17) As part of a new practice and the possible new reality directing interested parties to the void in the center thereof – the most attractive development land, which ought to be left to the missing objects of Culture.

Ingenuity of the exhibition, the diversity of the manuscripts of the new trend of postmodern architecture made it seem that for the moment the reality is rediscovered. Dragoslav Srejšović in the essay *When we were the cultural center of the world* declares that Serbia is noble, a benevolent country. Her territory was on several occasions the center of the civilized world, and often was the parent of the people and ideas that had a decisive influence on the economic, cultural and political history of Europe. Aleksandar Despić in the essay *Towards the Third Millennium* declares: we stand twenty years to the end of this century. In many environments similar opportunity was used to develop objects of lasting value which even today fulfill its purpose. Our soil lacks in many buildings of cultural institutions that mark the developed areas and allow for the transmission of human achievements during the past millennium to a new generation. On this basis, a group of Academy members discussed the possibility that in our country this opportunity is used in order to alleviate the delay, caused by the historical destiny of our people. The strife of Modernism and Post-modernism, the Tito's and post-Tito era. In the same year came the SANU Memorandum about which it was said to be one of the important factors in the destruction of Yugoslavia. Despić did not anticipate or foresee that the direct entry into the third Millennium would end only in non-existence of major cultural facilities, but that it will end up in wars of nineties and quarterly destruction and NATO bombing of Serbia and Belgrade. The design and construction of several residential estates and buildings are completed. (Fig. 19-21) Nothing to declare.

Interior of Đerdap tourist. (realized project, 1989-1990) Only one, the first drawing/sketch has been rediscovered. It introduces the topic of the architecture of deconstruction. (Fig. 22-23) However, visible separation remained in the manuscript, as well as disassembling and stripping of elements. All elements in fairly allegorical, abstracted form of symbolic connotation. Deconstruction-disassembly-destruction is a common fate of interior. As with the previous that we cleansed of 'bricks', same happened with this one. Vanished as if there was none. *Business Complex Genex.* (competition, 1990) The radicalized interpolation. (Fig. 24) Not accepting mimicry and the drowning into the historical architecture. Dismembering and breaking of the building in most important structural elements. All the elements are separated and all of sails are hovering. Creating a town scenery. Seeking for additional value and event elements by placing the tower with searchlights, laser beams and mirrors creating a town scenery out of square and Knez Mihajlova Street. A slight hint of destruction in strikingly inclined front facade and removed masses of the rear facade suggests not just a formal, but maybe the real destruction.

Close anticipation of departure and a symbolic presence of Paris. Repeatedly smashed the American and the French Cultural Centers. The shadow of War and Destruction.

The Futuristic Approach to the Sava Amphitheatre of the Third Millennia. (study, project, SANU - Serbian Academy of Sciences and Arts, 1991) Aspect project related to huge mega-projects, remained virtually without a trace. (Fig. 25-27) The grid is set to reinforce the identity of the center on both sides of the river Sava. An open framework designed for dynamic changes in the sequence of events and the anticipated developing. The toponyms: Town fields, Technological and Eco-logical field. The flexibility, dynamic transformability, the area of communications. Students interpreted and translated dismantling set model in different directions further experimenting and demonstrating the application of the methodology. This study, by its character, ranks among the utopian visions of urbanization and organization of the urban structure. One by one we were slowly leaving the house that was not set on fire yet. This time the *Center of culture*, now under geographic title is without the word *culture* that vanished before visible uncertainty of the decaying economic system and the social cohesion of Yugoslavia. The city center, its core in the area of the former marshes and swamps of the banks of the Sava, still left to decay and waiting for a better time, as the last reservoir of the most exclusive construction land.

The Skadarlija Marketplace. (competition, 1992) The street is decomposed and structured on multiple levels. (Fig. 28-29) All the architectural elements are separated, decomposed and re-assembled. Gable, the front facade of the market building is separated from the body of building, with traces of gunshot and shrapnel splinters. The war was recorded, anticipated, recognized, and published on the body of building.

The Urban Utopia: The Homage to the city of (V)ukovar. (competition - exhibition, 1992) The last contribution before exile. Discourse of image/written word. (Fig. 30) Turned the plan upside down and set it as pink cloud in the sky and let the angels haul it above Vukovar in flames, and like gargantuan illuminated Nautilus, symbol of urban, civilized and humane, to provide a Hope to survivors, to warn and frighten Urbicidal murderers. By the picture appear the verses I sang hidden behind the image I have created. Bogdanović's love to the city and the city of Belgrade, his uniqueness Urbifillia and the suffering of Vukovar would bring and develop the term Urbicides.

Air France. (flight, 1992) Departure/exile in Paris. (Fig. 31) To survive by architecture. Creativity is switched to drawing and painting. The Balkans is

burning down. Terrible news surpassed the dreadful ones. *Life with decaying Yugo-community*. (Fig. 32-33) Shortly after the collapse of Yugoslavia, the Yugo-Diaspora fell apart as well. *Ville d'Espoir*. (lecture, exhibitions, 1993). Invitation to *The Creativity Festival – Falling Astronauts* exhibitions and lectures in Louven-la-Neuve and in Antwerp. (Fig. 34) The gathering of displaced artists from around the world. The process of preparation for the exhibition lasted for a few days and nights, outlines of a city emerged in the sketches, drawings and writings. (Fig. 35-36) Fragments, hybrids, water farm, vessels, amphibians, toys, theatre, city on the sea, arise in terms of searching for salvation for all refugees. Those seas will never be so warm; the Sun will never burn as before. *Ville d'Espoir*.(exhibition, 1997). On solo exhibition in Ordre Des Architects, Paris, *Ville d'Espoir* emerges and for the first time arises the text *Ville d'Espoir; Ville Maritime*. (Fig. 37) The whole creation of image conception became redundant; it actually just led to the creation of a text, shaping of all the words in a short poem. *The City for the Third Millennium, Paris*. (competition, 1997) Archeology, the excavation of the 16th century Paris. (Fig. 38) Forever vanished Parisian hybrids-bridges-buildings-shops, exist there again challenging the past and disappearance by its mere presence. Exhumations. Forensic architecture. *Several solo exhibitions in Paris and Auburgenille*. (exhibitions, 1996-1998) *Cauchemare. Night work. Faces. Bodies. Bodies and Faces*. One-man-show. *Architecture de l'imagination, Ville d'espoir*. (Fig. 39) Destruction, fear, violence, crimes, atrocities of the previous times finding their way to the notes in shapes of drawings and paintings by suppressing everything else. The black ink of war.

The Zepher Center, Moscow. (study, project, 1998-1999) Foliage forms, deconstruction and abstraction. (Fig. 40) Breakage of the entrance gate. Tectonics and its breaking up. The beginning of bombing campaign against Serbia. War. The first war edition of weekly magazine *Vreme/Time*. Named *Destructor*. *Reconstruction of Madlenianum Opera, Zemun*. (project, 1998-1999) Picture frame. (Fig. 41) Creating a scene in the square with a mechanism for hanging the rear panels and large posters, wall screen monitors, structure for acrobatics of actors and artists. Inverted dynamic theater, from the inside out. Disclosure, demystification, inversion. *Villas*. (realized works, 1996-2002) Belgrade villas designed and drawn in Paris and faxed to Belgrade. (Fig. 42) Short enthusiasm of deconstructivistic architecture, return to the late, soggy, tired and consumed postmodern. *Homecoming*. (flight, 2000) Get-away back. Comeback to Maydanpeck. Fresh enthusiasm, new euphoria, new disappointments. (Fig. 43)

Imago Mundi. Observatory of the Future. (competition, 2002) Back to the nature in the most conceptual sense. (Fig. 44) Drama of creation of the world and introspection into the future by contemplating the past. One act play. Drawings and texts are made equal. Eradicating the difference between the rhetorical written/spoken script of drama and logical-project discourse is erasing the difference between the architect and the philosopher? *Memorial for all War souls, fighters and victims.* (competition, 2006) (Fig. 45-46) *Competitions.* (Fig. 47) Not really. *Realizations.* (Fig. 48.1-2) The architecture is un-free, opportunistic. *Futuristic proposals.* (Fig. 48-3) Noumenons?

Miracolo a Milano. The defying Cathedral. (Fig. 49) Architecture - the last fortress of metaphysics is a complete metaphysical illusion? There is no confusion here, or the Tower of Babel. It does not decay, it is confident, it is helped to stay as such, to be an Absolute. Where was the architect's Babylon? The Architect's Babylon is deconstructed. The architect is deconstructed, dismantled. He became just an idea of what he was supposed to be. That Tower of Babel is the idea of architecture itself, the merger of heaven and earth. More of the city and the tower, interference, confusion, hybridism. Belgrade is Babylon as well, that constantly eludes. More destroyed than alive. More alive than dead. Wandering around. The life at the low frequency. Here mythologization is incorporated, the mythology of 'Memory lane'. The Archaeology of paper architecture, and some lonely brick. Interpretation, in an attempt of demystification. Archaeological abyss. Fragility of the construct. It appears to me: that artwork is illusion, henceforth imitation. The essence/center/core of the work does not exist. The architecture does not have a midpoint, does not have a center. The center is a phantom. A center is the essence only when it gets outside the center. It does not exist, and it is an illusion even though one often talks about it. The Polycentricism against the center. Delusion, projection, phantasm. Futility. Stereotypes. Truth and lies, symbiosis of incompatible. Leonid Šejka: *As it is obvious, the City has the same surface as the rubbish dump; between the City and the Dumpsite there is an overflow zone. It is unknown where the City begins and where the Dumpsite ends. If there was a castle, over the Dumpsite would lead the shortest way to it. But all that was not always so simple. We live in a world of illusion, illusory, and you never know neither the beginning, nor did it reach culmination, or even that the feeling of movement is complete fallacy, that one perhaps is standing in the same spot or turning around in circles or walks too long down the same line, so it is already boredom.*

All that we create is nothing but the sand castles. (Fig. 50) Whether the work is in that way personal that it could possibly be just some unusual mirror, that its image does not really have any connection with a reality and truth? Could architecture in general have the connection with the previously imposed, or is it just the absurdity. Is it the outness of the work just its ability of illusion? Neither true nor false, neither present, nor absent. Artistry is dependent on someone, one need to maintain it, to prevent its destruction, disintegration and disappearance. There is no artistry without men. Whether every new generation will seek its own reality not noticing the other ones? It is enough to ignore the artwork and it will cease to exist. Through Discontinuity upon the Continuity and the End. The past remains just the past and without the future. The future has no past. The beginning was not That, but the End. The worlds formed by the protomaster Bogdan Bogdanović and others have perished. Because we are spooks, daemons. Bogdan Bogdanović would not be known as The Doomed architect otherwise. The Expulsion from the Earthly Paradise. And all will soon be forgotten. The presence of the past and the 'Memory lane'. Everything vanishes without the care.

The Lake/Swamp/Marsh is the only irreversible state which is pulling it downwards with the great fierce. (Fig. 51) One shall resist. If everything vanishes we will start from the scratch. Fashion. Trends. Mainstreams. Wars. War is both a father to all and king of everyone. We never wanted to avoid the war. Mythological disorientation. That is just a context of inner destruction. Belgrade was shattered up to under the foundation for at least forty-four times. Four times would have been sufficient. Archaeological abyss will be filled by Hadid, Liebeskind, Podrecca... (Fig. 52) Belgrade is under siege from inside, being deconstructed from within, by politics, corruption, ignorance. Disputed, *Denied Modernism*, New Belgrade which is degraded and is not completed by integrated dissolution, death by thickness. Same with the old town. Belgrade has no more available locations. All that remains is magically forgotten, abandoned interstitial spots. The rest is its essence/core/center. The rest of dumpsite will be fulfilled with piled rubbish. Architectural carcasses. Belgrade cannot extend the internal network of streets, though it is steadily getting denser. The necrosis threatens. It is certainly in progress. Entrapped in the ring of wild slums, made of stone and concrete, being legalized, and dying piece by piece, estate by estate. Somewhere along the way we lost architecture. Piece by piece. Controlled haphazard. Rampant garden. Fragmentation. No love, no money.

Serbia is long time forgotten. (Fig. 53-54) Merchants provide the illusion that by selling of goods would revive itr. It is deeper and deeper in coma. No one likes it. Neither its politicians, or the people. It does not yield a thing to nobody, nor people to it. Abyss of the architecture. Total. Necrosis of Belgrade and Death of Serbia. Petrified ship. Doomed ship. Barbarogenius recivilizators. Arguing De ja and Jadis, Pemos, Etymon, Parergon and Ergon, Noumenon and Apeiron. Eternal and cosmic. Erasing the differences between the rhetorical and logical discourse erases the differences between art criticism and philosophy? Between Architect and philosopher? One word changes everything! Who does not go crazy here is not normal. East of Eden. All Quiet on the Western Front. In the polemic, wrangling with myself. Architecture is a pure Metaphysic.



Figure 1.



Figure 4.



Figure 7.



Figure 10.



Figure 13.



Figure 16.



Figure 2.

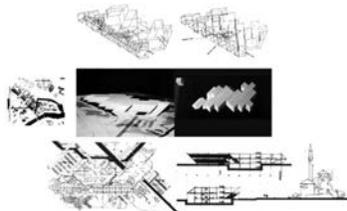


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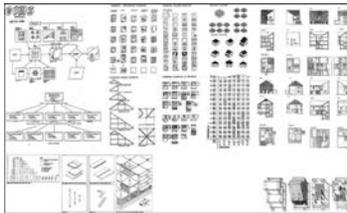


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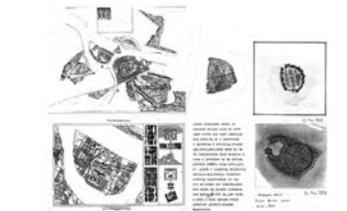


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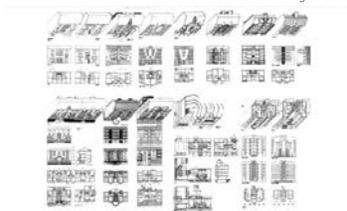


Figure 14.



Figure 17.



Figure 3.

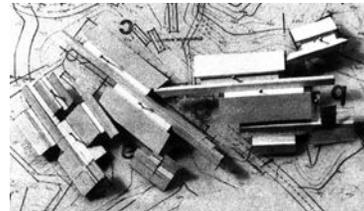


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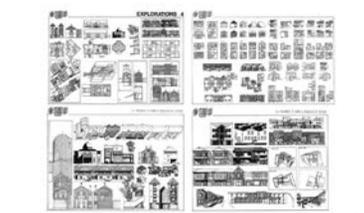


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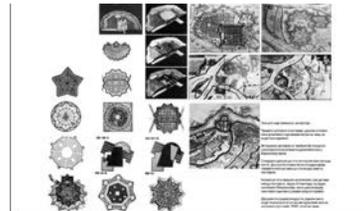


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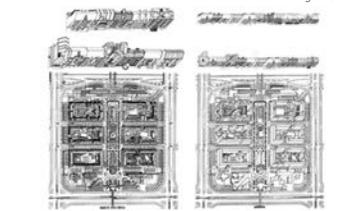


Figure 15.



Figure 18.

Table 1: [1] La nave di pietra, Isola Tiberina / The stone ship, exhibition, 1984; [2] Communication magazine, 1991; [3] The archaeology of the architecture, retrospective; [4] Group portrait: The New Belgrade Architecture, exhibition by Darko Popović; [5] Museum in Banjaluka, competition, 1978; [6] Morakovo, Nikšić, competition, 1979; [7-9] GIMS System: A generative system of prefabricated low-rise housing, 1982-1989; [10] Sokolović Colony, Sarajevo: the developments designed for adoptive changes, 1983-1989; [11-12] Kriegs Insel in Plannen, exhibition, 1983; [13] Expulsion from the Earthly Paradise, competition - exhibition, 1984; [14-15] Block 24, competition, 1984; [16-17] The Culture Center of the Third Millennium, exhibition; [18] La nave di pietra / The stone ship, lecture poster.

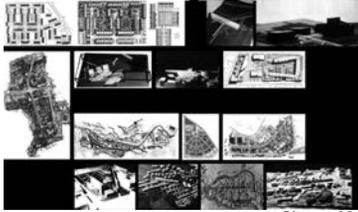


Figure 19.

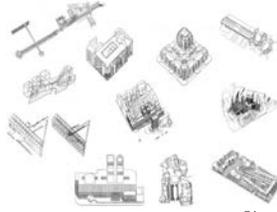


Figure 20.



Figure 21.



Figure 22.



Figure 23.

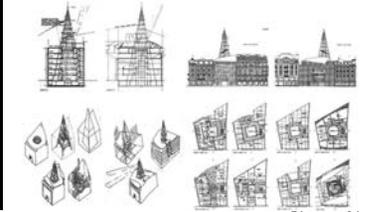


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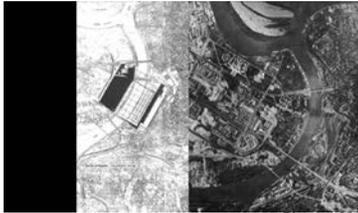


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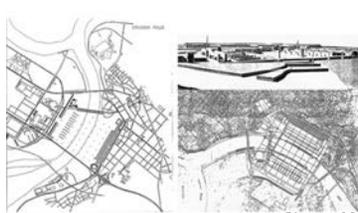


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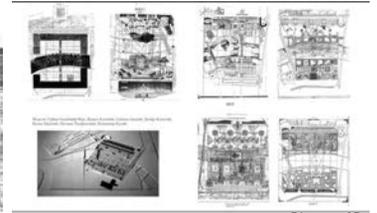


Figure 27.

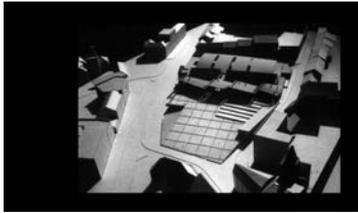


Figure 28.

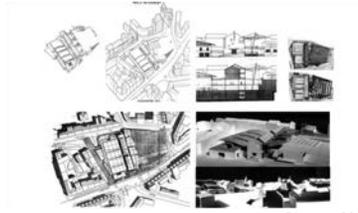


Figure 29.

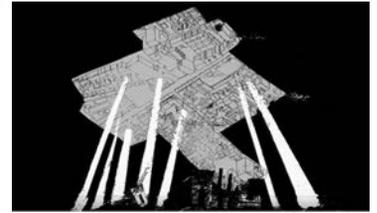


Figure 30.



Figure 31.



Figure 32.



Figure 33.

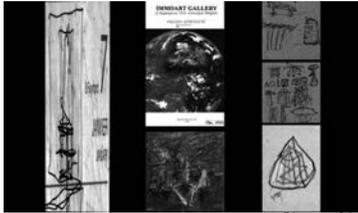


Figure 34.

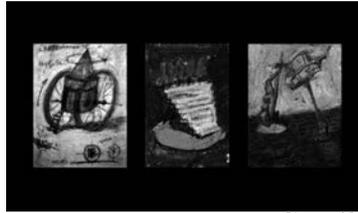


Figure 35.

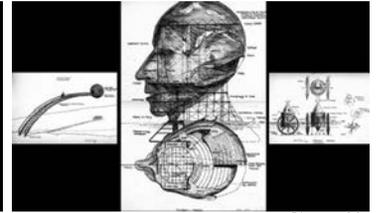


Figure 36.

Table 2: [19-21] Works 1980-1989: Competitions; The axonometrics; Realized estates and houses; [22-23] Interior of Đerdap tourist, 1990; [24] Business Complex Genex, competition, 1990; [25-27] The Futuristic Approach to Sava Amphitheatre of the Third Millennium, Serbian Academy of Sciences and Arts, 1991; [28-29] Skadarlija Marketplace, competition, 1992; [30] The Urban Utopia: The Homage to the city of (V)ukovar, competition - exhibition, 1992; [31] Departure/exile in Paris, Yugo-community, 1992; [32-33] Drawings and paintings, Paris, 1993; [34] The Creativity Festival – Falling Astronauts, exhibitions and lectures in Louven-la-Neuve and in Antwerp, 1993; [35-36] Ville Maritime, Ville d'Espoir;

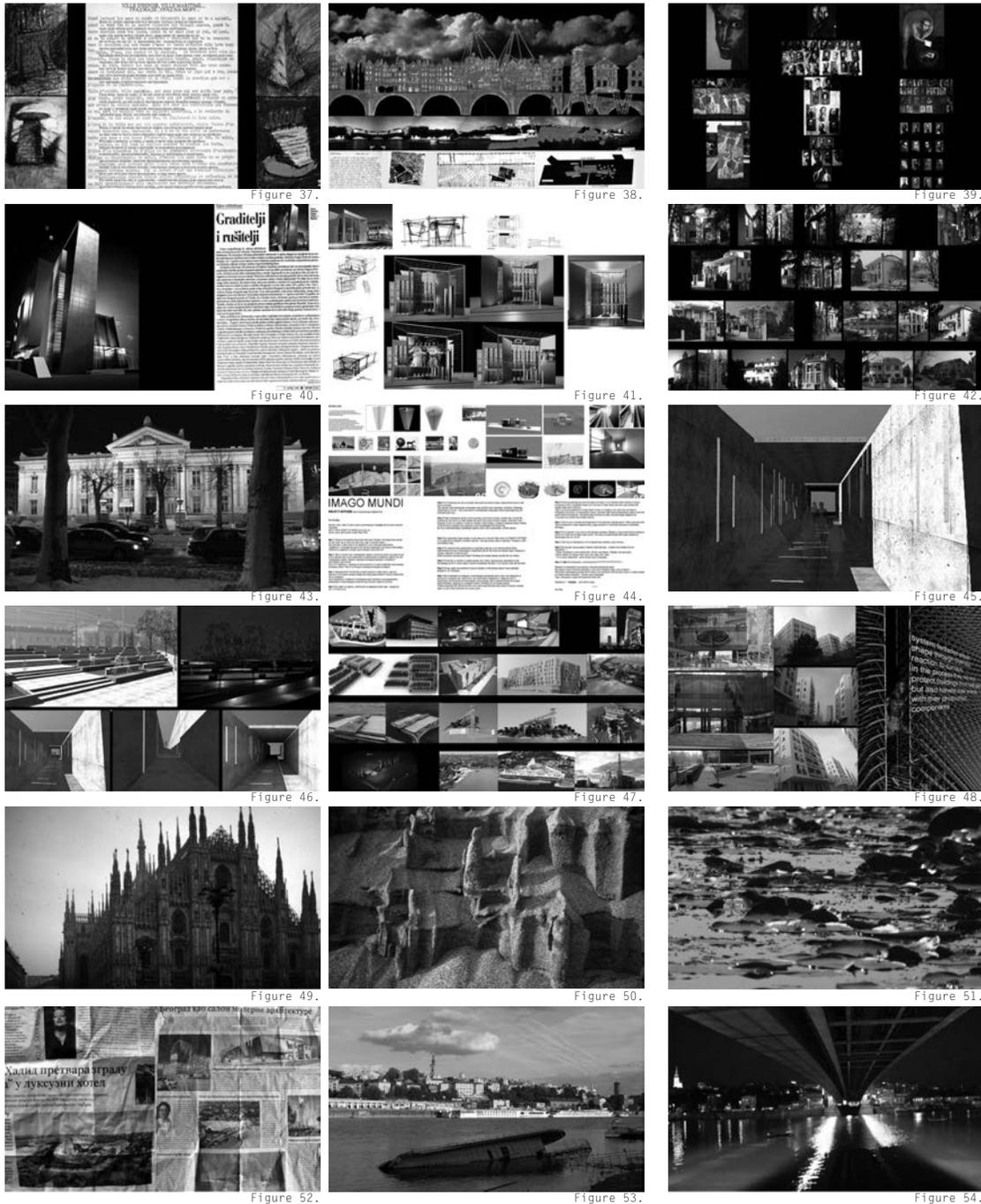


Table 3: [37] Ville d'Espoir, exhibition, Ordre Des Architects, Paris, 1997; [38] The City for the Third Millennium, Paris, competition, 1997; [39] Solo exhibitions in Paris and Auburgenille, 1996-1998; [40] Zepter center, Moscow, 1998-1999; [41] Reconstruction of Madlenianum Opera, Zemun, 1998-1999; [42] Belgrade villas 1996-2002; [43] Homecoming - Library of the University of Belgrade, 2000; [44] Imago Mundi: Observatory of the Future, competition, 2002; [45-46] Memorial, competition, 2006; [47] Competitions; [48.1-2] Realizations; [48.3] Futuristic proposals; [49] Miracolo a Milano - the defying Cathedral; [50] The Sand Castles; [51] The Lake/Swamp/Marsh; [52] Hadid, Liebeskind, Podrecca in Belgrade, denied Modernism; [53-54] Belgrade waterfront - petrified ship.

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