

CITY OF BELGRADE
CITY ADMINISTRATION – SECRETARIAT FOR CULTURE
In cooperation with the Association of Belgrade Architects



COMPETITION PROGRAMME
For the public international two-phase open competition
for the design of a conceptual solution for the Zoran Đinđić memorial
at the Students square in Belgrade

March 2017

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**For the public international two-phase open competition for the design of a conceptual solution
for the Zoran Đinđić memorial at the Students square in Belgrade**

Competition commissioned/organised by

City of Belgrade, City Administration – Secretariat for Culture

www.begrad.rs

Competition implementation

Association of Belgrade Architects, Kneza Milosa 7/III, Belgrade

www.dab.rs

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INTRODUCTION

Zoran Djindjic was a philosopher, intellectual, and dissident during the communist rule in Yugoslavia (SFRY), a fighter for democracy, reformer, and the first post-communist mayor of Belgrade, Prime Minister in the first transitional government in Serbia and a reformer who dreamed of a modern and successful Serbian state, in the community of European nations.

Djindjic has passed the long road of being a scientist and a philosopher, a politician, and a statesman. Although he was among the few most educated Serbs who were involved in politics and practical social issues in the last two hundred years, in the battle for the interpretation of Djindjic's legacy, researchers and the wider public were much more interested in his personality and his character than the substantial and respect-worthy opus that remained after him, his work as a scientist, philosopher, translator and a keen observer of the era and its circumstances. He impressed his contemporaries with fast decision making and intelligence, reflecting his depth, comprehensive education and broad views.

His dynamism and his strong work ethic, which was unusual for our mentality, that went to the extreme psychological and physical stress were striking. *"My sleep is stolen from life"*, he would say... He was above all a reformer who had recognized all the backwardness and shortcomings of Serbian society: even more, he hurried with the changes, saying that Serbia has no more time to waste if it were to enter the ranks of advanced, libertarian and democratic societies. He took brave and risks, even personal ones, in a collision with different beliefs, with the backward and apathetic surroundings, unfinished reforms... with bigoted, ambitious individuals and groups that could not see the best interests of the whole of our society, as they were in the shadow of their egos.

At the end of 20th century and the beginning of 21st century, the political engagement of Zoran Djindjic made him the creator and the bearer of the reforms in Serbia. He has connected Serbian local problems with global processes. *"The solution is a completely new concept of Serbian politics. At the end of this millennium, we must do everything to finally end the ideological 19th century in Serbia. Socialism and nationalism as the dominant mobilizing and integrative ideologies must be replaced with a truly integrated policy. We need program concepts, not ideologies"....* The process and not an act, but a clear direction as well.

"We are a very active people, individualistic, curious, very competitive. These are the features that are very Western. We, however, are not only a European nation; we carry the elements of both the East and the West. I see my main task in polarizing this mentality; so that we would not see ourselves as part of some global conspiracy, but simply as part of a very complicated world"....

"Serbia must again become something. First of all in the region, and then at European level. The condition for this is radical reform. We need free entrepreneurship, we have both the people and motivation for it, but there are no systemic conditions for it. We need a new state administration concept. The state administration, including the government and the ministries, must function as a modern enterprise. And that means that they must function by the principles of results, efficiency, frugality, use of modern information systems. We need school system, health care, pension insurance reforms. It would be easier to specify those areas that do not require substantial changes. Serbia needs a new policy".

"If we want to do something, we have to be energetic, responsible and efficient and we must not shy away from tough decisions we should walk towards them." These words are in line with the perception of politics fostered by Djindjic.

He had all three qualities that make a politician: he had passion, good judgment and a sense of responsibility; as an authentic man above all, he united ethics of conviction with ethics of responsibility. Nothing less than his critics, he was aware of the importance of history, tradition and identity; however, history to him was not an alibi for all sorts of excuses for ignorance and inertia, but rather a guideline for action and Promethean activism... The individual, not collective, are a measure of freedom in any society, Djindjic had no dilemma; this is why he was able to pursue a policy of discontinuity for which the society was unfortunately generally not ready, except in theory.

Zoran Djindjic was assassinated on March 12, 2003.

Fourteen years after his assassination, Serbia is a candidate for membership in the European Union, successfully negotiating its membership, opening new chapters; once again it is a regional leader, respected by the international community.

Giving him the recognition and tribute for his great contribution to the success of our country today, Serbian Prime Minister Aleksandar Vucic has proposed that the Republic of Serbia and the city of Belgrade build a memorial to Prime Minister Zoran Djindjic at the Student square in Belgrade, near the place where he studied and lived, on March 12, 2018, on the fifteenth anniversary of his assassination.

Zoran Djindjic Memorial Committee

1. MOTIVE AND GOAL FOR LAUNCHING THE COMPETITION

The decision of the Assembly of the City of Belgrade to build a Zoran Djindjic memorial, the initiative of Serbian Prime Minister Aleksandar Vucic to open the memorial on 12 March, 2018, fifteen years after the assassination of Prime Minister Zoran Djindjic, and the decision of the Zoran Djindjic memorial Committee to launch a public international competition for the conceptual design of the memorial at Student square in Belgrade were the immediate motive for the preparation and the launching of this Competition

The aim of the competition is to obtain the highest quality conceptual design for the Zoran Djindjic memorial at Student square in Belgrade.

The task of the competition and the meaning of the art and program solutions is to mark with dignity the memory of Zoran Djindjic, of his life and work, and of the social and historical changes he had initiated in Serbia, as well as his tragic death at the entrance of the Government of the Republic of Serbia building on 12 March, 2003.

The space for the memorial forms part of the reconstructed Student square, which will become a pedestrian area, as designed by architect Boris Podreca.

The design is expected to use the language of contemporary visual art.

The prize-winning work will be selected for implementation.

2. INFORMATION ABOUT THE SPACE

2.1. Characteristics

2.1.1 General Characteristics

Student square is the oldest city square, situated on the stretch Vase Carapica - Student square - Uzun Mirkova, connecting Trg Republike and the Belgrade Fortress; it is spatially defined by the streets Studentski trg and Brace Jugovic, and is one of the most representative city's public spaces and a unique area in the city core.

Student square area is historically the oldest open public space in the city, dating back to the ancient times. Every historical epoch, regardless of ethnic dominance, gave it the characteristics of public use, it was a Roman forum, a Turkish cemetery, Austrian exercise site, great square and now it is a city square, with a dominant traffic function in one part and a fenced Academic Park, in the other.

Together with the Knez Mihailova Street pedestrian zone, with which it is connected via the Academic plateau, transverse pedestrian connections and Trg Republike, it forms the most important public space in terms of impact on urban life, with a high concentration of cultural institutions of national importance, academic institutions, as well as hospitality and commercial facilities.

2.1.2 The existing situation

Student square consists of two sub-sections: south-west - the "square" and northeast – the Academic Park.

The area of the "square", although it has exceptional potential as an attractive pedestrian zone, is devastated by the existing situation, as it hosts a public transportation trolleybus terminus, limited but frequent vehicle traffic, so the pedestrian areas in this zone are mostly play a transit role.

Academic Park is one of the oldest Belgrade parks, a monument of nature, with its rich historical and cultural role.

The square subsection is surrounded in physical and ambient sense, by buildings from different periods, heterogeneous in style, predominantly of big architectural, aesthetic and social value including several cultural monuments.

Western border of the square is formed by:

- Ethnographic Museum building (built in 1934), *Studentski trg 13 and Uzun Mirkova 2*
- Southwest border of the square is formed by:
- Hotel "Square Nine" (built in 2011), *Studentski trg 9*
- Commercial and residential building (built in 1920), *Studentski trg 7*
- Kolarac National University building (built in 1932), *Studentski trg 5*
- Faculty of Philology building (built in 1922), *Studentski trg 3*
- Kapetan Misino zdanje - Belgrade University Rectorate building (built in 1863; 1905), *Studentski trg 1*
- Faculty of Philosophy building (built in 1977), *Vase Čarapića 1 and Cika Ljubina 18 and 20*, together with Kapetan Misino zdanje it creates the micro-ambience of the Academic plateau
- South-eastern border of the square is formed by:
- Residential and commercial buildings (built in 1960), *Vase Čarapića 2*

- North-eastern border of the square is formed by:
- Academic Park, or the park fence (built in the 1930's)

2.1.3 Reconstruction

The planned reconstruction of the square: the construction of underground garage and the new landscaping intended exclusively for pedestrians (with the exception of emergency vehicles) Student square shall become an integral part of the Belgrade pedestrian zone which achieves, both in terms of its hierarchical position in the city, as well as in relation to its historical, urban and content characteristics, its full potential.

Ideogram - the new Student square and the position of the monument to Zoran Djindjic

Student square is the most virulent urban space in Belgrade. Here different age groups with diverse social and cultural background merge. The traffic in this area has degraded it from a city square to a traffic junction.

This square is also a link between the urban greenery of the Academic Park and the city's main pedestrian artery, Knez Mihailova Street.

The texture and the different elements of the square are based on the synthesis of an organic and strict order. The organic order is determined by the heterogeneous pattern 200m in length and 30m in width (approx. 1: 6.6). This move achieves an expansion of the longitudinal proportion of the square. Street lights, positioned at an equal distance from one another, define the discipline while keeping the form of a heterogeneous carpet. Such a defined texture of the square is the setting for different implants: the Lapidarium in front of the Ethnographic Museum; the city pergola, which also serves as a cover for the garage entrances, the air vents, the kiosk as a meeting point; the fountain and the monument to Zoran Djindjic. There is no other vehicle traffic at the square, except for bicycles and emergency vehicles.

The position of the monument to Zoran Djindjic was determined by two axes. The first extends from Kalemegdan, down Uzun Mirkova Street to the end of Student square. The other flows in the analogue direction to the Kalemegdan axis, from Trg Republike, down Vase Carapica Street. Together they make a macro-visual coordinate. Transversely to this promising line, there is a short axis, starting from the monument to Petar Petrovic Njegos, along the narrow side of Studentski trg. Right at the intersection of this visual line with other two, is the proposed positions of the monument to Zoran Djindjic.

Author of the Student square reconstruction, Boris Podrecca

2.2. Natural Characteristics - Climate and Green Areas

The climate in Belgrade is moderate continental climate, with four seasons and about 2,096 hours of sunshine annually. Rainfall annual average is 669.5 mm, and it includes rain, hail, sleet and snow.

The given area belongs to the warm climate zone Centre, characterized by annual average temperature of 12.3°C, average minimum temperature in January of -1.3 ° C, average maximum in July of 27.2°C, in a total range from around -20.0°C to around 40,0°C, in extreme situations. The number of days with temperatures above 25⁰C is 95.

The long side of Student square is oriented in the direction northwest-southeast, and the short edge is oriented in the direction southwest-northeast, which exposes the foreseen memorial

micro location to Kosava, a south-eastern wind of medium to high intensity, characteristic for Serbia and Belgrade, its average speed being 25 - 45km/h with storm gusts of up to 130km/h. Academic Park - a monument of nature, the only significant green area at Student square and other than its botanical value, it contributes significantly to the microclimate quality of this area.

2.3. The History of the Space, Architectural and Cultural Heritage

Student square is located within the spatial cultural-historical entity "Historical core of Belgrade in Belgrade", whose historical layers, from antiquity to modern times, testify about the origin, development and identity of Belgrade. This whole area belongs to the cultural heritage "Ancient Singidunum" which has been established as an archaeological site and also borders with two of the three spatial cultural-historical Belgrade entities of great importance for the Republic of Serbia - "the Knez Mihailova Street area," at the southwest side and "the Dositej Lyceum area" at the northeast. These two cultural/historical entities with their tangible and intangible heritage, preserved urban matrix and a building fund, are material evidence of Belgrade's growth from an Oriental small town into a European capital with modern urban structures and representative buildings. Student square is the link between them, whose north-eastern part occupies the Academic Park, protected natural estate - a monument of nature and space of significant cultural, historical, architectural and artistic value. Several cultural monuments and architectural works of historical, architectural, aesthetic and social values surround the square entity and participate in forming its unique urban character; they continuously represent a unique centre of the University, higher education institutions and cultural institutions of national importance, and include public monuments to important figures from national history, science and culture Joseph Pancic, Dositej Obradovic, Jovan Cvijic and Petar II Petrovic Njegos.

In the surrounding of the square, the subsection where the memorial is to be located, there are national cultural heritage monuments of particular importance, as their enduring value:

- **Captain Miša's Edifice**, *Studentski trg 1*, one of the most representative Belgrade palaces from the 19th century. It was built by Captain Misa Anastasijevic, a prominent Belgrade salt merchant and ship-owner, in the period from 1857 to 1863, according to the plans of Czech architect Jan Nevola. It got its final cubic volume in the form of an enclosed block with an inner courtyard in 1905. The origin of the rich decorative repertoire of the facades can be found in Byzantine, Gothic and early-Renaissance architectural sources. Even during the construction, the building was bequeathed to the "fatherland" to accommodate a few cultural and educational institutions of the Principality of Serbia. Today it is the Belgrade University Rectorate Building.

http://beogradskonasledje.rs/kd/zavod/stari_grad/kapetan_misino_zdanje.html

- **Kolarac Popular University Building**, *Studentski trg 5*, was built from 1929 to 1932, on the plot that was the endowment of Ilija Milosavljevic Kolarac Foundation, designed by architect Peter Bajalovic. Much more than for its standard academic architecture typical of Belgrade in the 1930s, the Kolarac building is valued for the irreplaceable cultural role it has played. Kolarac National University is also significant as a representative of the idea of endowments which has been preserved to our time, and that has enriched Belgrade with some of its most representative buildings.

http://beogradskonasledje.rs/kd/zavod/stari_grad/zgrada_kolarcevog_narodnog_univerzite_ta.html

- **Ethnographic Museum**, *Studentski trg 13* and *Uzun Mirkova 2*, built in 1933-1934, designed by architect Aleksandar Djordjevic, for the needs of the Belgrade Stock Exchange. In its last reconstruction it was modified to a museum function. According to its architectural features, the building belongs to mature modernist concept. As a large public building in a prominent position within the Student square area, it is a structure of significant architectural and urban value.

http://beogradskonasledje.rs/kd/zavod/stari_grad/etnografski_muzej.html

Academic Park, the northeast subsection of Student square, is a monument of nature - an important natural estate, protected for the sake of preserving bio-ecological, spatial and ambient, cultural and historical characteristics.

It was designed by architect Djordje Kovaljevski and built in 1927, and the fence, designed by architect Milutin Borisavljevic, was built in 1930s in neo-Renaissance style. In the park there are monuments to important personalities of the national history: Joseph Pancic, Dositej Obradovic, Jovan Cvijic. There is an archaeological site under the park - Roman baths from the III and IV century.

3. TERMS OF REFERENCE

3.1 General Guidelines

Because of the values that define it, Student square is an inseparable segment of Belgrade urban, architectural and natural heritage and in the city memory dedicated to the university, science, education, culture, art and aesthetics.

The idea of the memorial is to mark with dignity the memory of Zoran Djindjic, of his life and work, and of the social and historical changes he had initiated in Serbia, as well as his tragic death at the entrance of the Government of the Republic of Serbia building on 12 March, 2003.

The memorial is expected to symbolically convey the message of memory of Zoran Djindjic, and in its aesthetic, formal and spatial qualities to establish a harmonious relationship with the given spatial situation – the current and the reconstructed anticipated value of the area, the people and the city, and to contribute to the overall quality of the ambience.

The competition calls for freedom of artistic creation and for a dialogue with the surroundings, taking into account the value of wider spatial context, of the significant vision from the perspective of pedestrians, without compromising accessibility to all the square contents and to the immediate ambience.

The memorial shall:

- be a unique, outstanding, ambitious and sensitive design that creates a space of emotional strength adequate to its subject;
- be a logical and harmonic addition to the existing values of the area and in accordance with the ambience foreseen by the reconstruction that will transform the square into a pedestrian area;

- convey a message of remembrance and encourage visitors to respect the life and work of Zoran Djindjic and his tragic death;
- be widely available and communicate with all its users - regardless of age, background, education, language and knowledge of the subject;
- be materialized in adequate materials in terms of durability, safety, use and maintenance; and
- add new value to the space.

It is expected that the design of the memorial uses the language of contemporary visual art.

It is not expected for the memorial to have a utilitarian value, but this possibility is not to be excluded.

3.2 Position of the Memorial, Spatial and Dimensional Limitations

The predicted position of the memorial within the reconstructed Student square is in the zone of the visual axis of Vase Čarapica Street and the transverse axis of the Petar Petrovia Njegos Memorial, Monument of Petar Petrovic Njegos and memorial of Zoran Djindjic will be visually connected by slabs of dark stone, as shown in the graphic attachments within the Graphics digital bases: *Conceptual Reconstruction Design of Student square – plans*. Position of the future memorial is shown in graphic appendices like a light gray square and does not imply his character nor dimensions. The width of the area of dark stone that connects monuments is about 5.0m.

The memorial height has not been predetermined or limited; it is expected to comply with the character of the proposed solution, in accordance with the competition task.

The purpose of the memorial simulation in the form of a transparent prism in the Attachment *Conceptual Design of Student square Reconstruction - spatial view*, is only to review its position without the implication of its character, volume and dimensions

3.3 Recommendations for the Approach to Architectural and Cultural Heritage

- The memorial is to be located in the space of reconstructed Student square, in the axis of the current Vasina Street and the existing monument to Petar II Petrovic Njegos, on the Belgrade Faculty of Philosophy plateau;
- The design, dimensions and materialization of the memorial are to be harmonised with the general design of the square reconstruction, provided that an adequate solution adds new value to the space, without compromising or reducing the existing values;
- The memorial should not interfere with the accessibility of cultural monuments and existing public monuments, their perception and view, as well as the access to the Academic Park and perception of the park fence;
- Modern solutions with reduced form and materialization are recommended;

3.4 Guidelines for the First and the Second Stage of the Competition

The first stage competition study should contain all the elements that clearly define the concept of the proposed solution for the memorial and facilitate its evaluation according to defined criteria (*item 4. Criteria for the Evaluation of the Designs*), particularly with respect to the interpretation of the idea of the topic and the solution characteristics in an aesthetic, design and spatial sense, including its interaction with the ambience.

The second stage competition study should contain all the elements that clearly define the proposed conceptual design of the memorial and facilitate its evaluation according to defined criteria (*item 4. Criteria for the Evaluation of the Designs*), particularly with respect to the interpretation of the idea of the topics and the symbolic definition, design and spatial characteristics, its relationship with the narrow and broad context and with users of the space, its contribution to the overall ambient, materialization, technical and technological characteristics including the physical realization and use.

4. CRITERIA FOR THE EVALUATION OF THE DESIGNS

In addition to compliance of the design with the program and the competition subject, the Jury will evaluate the proposals based on the following criteria:

- relation to the subject - quality of the solution meaning
- originality of the idea, credibility and communication of the solution
- aesthetic, art and design quality of the solution
- relationship to the context - the immediate and wider ambience, cultural heritage and the specific characteristics of the space
- qualitative contribution to the overall ambience
- technical and technological characteristics of the solution, materialization, use, maintenance
- clarity of the presentation and the explanation
- feasibility of the proposed solution

5. RULES OF THE COMPETITION

5.1. Terms for Participating

Physical entities have the right to participate in the competition regardless of their territorial affiliation and their personal characteristics. The competition participants are free to include in their teams experts from other professions that would contribute with their professional attitudes and knowledge to the improvement of the competition solutions, as well as students of Fine and Applied Arts, Architecture, Landscape Architecture and Design.

a person who is directly involved in the preparation and implementation of the competition, or a relative of such a person, or a person who directly co-operates with such a person, or a person that is in the management or is employed at the authority that launches the Competition may not take part in the Competition.

Mandatory conditions for participation

- The Competition design must be submitted on time and in the manner determined in the text of the Competition.
- The Competition design must be made in the way of technical design process and include all parts determined in the text of the Competition.

5.2. Terms for Implementation

Each participant in the competition, who has officially taken the Competition documentation, shall be entitled to participate in the Competition.

By submitting the design, each participant accepts the terms of this Competition.

5.3. Content of the Competing Work

Stage one

Textual part

Justification of the solution concept on up to 6 pages, paper size A4, consists of:

- creative idea explanation of the competition solutions and description of the solution concept
- Reduced graphic surface (illustration)

Graphic part

Graphical representation of the idea and concept solution in appropriate ration in up to 3 B2 formats

- representation of the idea and concept solution—2D and 3D
- representation of the concept solution in ambience context—2D and 3D

Enclosures at choice of competitors.

Stage two

Textual part

Justification of the concept design on up to 10 A4 pages consists of:

- explanation of the conceptual design in terms of interpretation of the subject, design, established relations with the surroundings and space users, contribution to ambience quality
- technical description of the conceptual design: materialization, construction, lighting, technology, maintenance
- reduced graphic surfaces
- physical model photos

Graphic part

- The graphic representation of the memorial in the context of its surroundings
 - spatial disposition (situation, ground floor, outlooks) 1:100 / 1:200
 - spatial representation – minimum 3
- The graphic representation of the memorial
 - foundation with ground floor 1:20
 - typical sections 1:20
 - all outlooks 1:20
 - spatial representation – minimum 3
 - characteristic details 1:10 / P 1:5
- Physical model (3D model) in appropriate ratio of dimensions, not bigger than 500x500x500mm.

If the character of the memorial solution is such that the physical model cannot be a meaningful way to demonstrate it, a spatial simulation of the memorials through an appropriate medium or combination of media is allowed.

Enclosures at choice of competitors.

All the above elements and attachments to the Competition study, textual and graphic attachments of the above content, are mandatory parts of the Competition work. The works that do not contain the above elements and attachments shall not be taken into consideration by the Jury.

5.4. Method of Technical and Design Processing of the Competition Design

Stages one and two

Textual part

- The textual justification on up to must be bound in an A4 format binder and submitted in 6 copies.
- The textual justification must be marked with the same 5 digit code as the graphic part, in the top right corner of the front page in Arial, Bold, 30.
- For the local participants, the language of the Competition is Serbian and for foreign participants it is English. All text must be in Arial 11.

Graphic part

- Graphic attachments are submitted in format B2, 500 x 707 mm,
- All graphic attachments must carry a code in the top right corner, in Arial, Bold, 50.
- Graphic attachments are glued on 5mm foam.

The physical 3D model (to be submitted in the second stage of the Competition) in appropriate ratio of dimensions, not bigger than 500x500x500mm.

All the attachments, graphic and textual, media for digital recording (CD / flash memory), must be bound in an opaque binder that must contain a list of all attachments and two sealed envelopes (AUTHOR AND CONTACT DETAILS). The binder has to be marked on the outside only with a 5 digit code in Arial, Bold, 50. The physical 3D model (to be submitted in the second stage of the Competition) must be packed in an opaque box, marked on the outside only with a 5 digit code, like the binder, on Arial, Bold, 50.

The envelopes are marked with the code in the top right corner.

- The "AUTHOR" envelope must contain the *Competitor's Statement*, signed and marked with the code.
- The "CONTACT DETAILS" envelope contains a code marked list of names of team members and associates and contact address details (postal address or email) and contact phone number.

A participant may submit only one Competition work. The Competition work contains only one solution and versions of the solution are not permitted.

All the parts of the Competition work: graphic part, textual part, envelopes, statements and the binder, shall be marked with the identical code.

All attachments, both textual and graphic, must also be submitted in electronic format, in pdf format, resolution 300dpi, on a CD or on a flash memory stick.

Technical design of the Competition study compliant to the above description and requirement, dimensions and number of copies is a mandatory part of the Competition work.

Submitted works that do not have the above listed and required elements and attachments shall not be taken into consideration by the Jury.

5.5. Content of the Competitor's Statement

Every participant (author/author team) who has submitted a Competition work in compliance with this Competition programme is considered to be a competitor.

Competitor's Statement contains the following information:

- Full name(s) (of the author/author team; associates), address from the ID card and ID card number.
- Signatures of the author/author team and the associates.
- Statement accepting the terms of the Competition and the model of reward distribution.
- Statement accepting possible further elaboration of the Competition work, in case it was awarded or purchased.
- The distribution model for the possible financial award given in percentages, with payment details for the listed persons (authors and associates).
- Statement accepting the publishing of the name(s) of authors at the exhibition of works and in the catalogue, in case the Competition work is not among the awarded and purchased works.

5.6. Competition Deadlines

- **Beginning of the Competition deadline** **10/03/2017**
The Competition documentation can be downloaded from the web portal of the City Administration – Secretariat for Culture, at: www.beograd.rs and the web page of the Association of Belgrade Architects, at: www.dab.rs
- **Deadline for asking questions** **30/04/2017**
The questions may be sent to: sas-dab@eunet.rs.
The answers of the Jury will be published on the web page of the Association of Belgrade Architects, the web page of the City Administration – Secretariat for Culture within 7 days from the deadline for asking questions and they will be available on the above web pages until the deadline for submitting the works.
- **Deadline for submitting the work in the first stage** **15/06/2017**
Until 15:00 h, regardless of mode of delivery (direct or by post) to the premises of the Association of Belgrade Architects, Belgrade, Kneza Milosa 7/III.
If the Competition work is sent by post, and for formal reasons the work it is required to specify the sender, the name, surname, and address listed on the cover of competition work under "sender", should not be the same name, surname, name, or address as any of these data related to authors (members of the author team) of the Competition work, or even refer to them.
- **Publishing of the Competition results in the first stage about the selection of maximum six works for the second stage of the Competition** **30/06/2017**
The results will be published on the web portal of the City Administration – Secretariat for Culture and the web page of the Association of Belgrade Architects,
- **Beginning of the second stage for the selected participants** **30/06/2017**
- **Deadline for submitting the work in the second stage of the Competition** **28/09/2017**

Until 15:00 h, regardless of mode of delivery (direct or by post)

▪ **Publishing of the Competition results in the second stage**

16/10/2017

The results will be published on the web portal of the City Administration – Secretariat for Culture and the web page of the Association of Belgrade Architects

- The exhibition of Competition works and a public discussion on the results of the competition will be organised at latest 45 days after the results of the contest in the second stage are published.
- The participants will be notified on the website of City Administration - Secretariat for Culture and the Association of Belgrade Architects about the time when they can pick up the Competition works that have not been awarded.

The awarded and unawarded works, with the Jury report, will be published in electronic format on the web portal of the City Administration – Secretariat for Culture and/or web page of the Association of Belgrade Architects within 45 days from the day the Competition results have been published. Key data will be published for all works (code, award, recommendation for their purchase, shortlisting position), and the name(s) of the author(s), except otherwise requested in the Competition submission.

5.7. Type and the Amount of the Reward

If at least 10 (ten) works that match the second stage Competition terms arrive by the established deadline, six (6) works will be selected.

Prizes totalling a net prize fund of € 19,000 will be awarded according to the following distribution:

- First prize € 8,000
- Second prize € 5,000
- Third prize € 3,000

And three equal purchases at equal value of € 1,000.

Payments of the purchase prizes for works whose authors have residence on the territory of the Republic of Serbia are made in RSD.

The first prize-winning work will be selected for implementation.

The Jury has a right to a different distribution of prizes within the planned prize pool.

The investor is obliged to pay for the selected and awarded Competition works upon the decision of the Jury, in accordance with the Competition documentation - procurement notice within 45 days of from the day the decision of the Jury is confirmed by the Zoran Djindjic Memorial Committee.

5.8. Jury Members

Jury Chair

Professor Boris Podrecca, Architect

Jury members

Dusan Otasevic, Painter, Member of the Serbian Academy of Sciences and Arts

Vladimir Velickovic, Painter, Member of the Serbian Academy of Sciences and Arts

Professor Cedomir Vasic, Painter

Milutin Folic, Architect, Director of Urban Planning

Deputy Jury member

Milena Jeftić Ničeva Kostić, Painter

Jury secretary

Ana Glavički, Association of Belgrade Architects

5.9. Legal and Financial Consequences for the Kind and Amount of the Award and Terms of Protecting Copyright Rights and of the Property Rights from the Author to the Investor

- The competitor (author/author team), by delivering the Competition work, accepts the terms of the competition and accepts the work to be publicly presented and published. Author team consists of the signatories of the competition work, co-authors and thus holders of all the joint copyright rights.
- During the competition the competitor is obliged to keep their work anonymous, pending the outcome of the competition.
- Competition Organizers/implementers are not liable for the competition work damage caused in transport, by the work of the Jury, and while setting up the exhibition of Competition works.
- The Competitor is deemed to be the author of the competition project and retains all related copyrights. The Competition organizer acquires the ownership right to these projects examples by awarding prizes / repurchasing them.
- The Competition Organizer shall acquire the exclusive right to further use of copyright works for competition intended purpose. The Competition organizer undertakes to accentuate the name of the author in all publications and presentations of chosen competition projects.
- The authors reserve the right to publish their works.
- Competition Organizer has the right to use all the submitted works, to publish and promote, in whole or in part, as the results of the Competition.
- The competitors should bear in mind that every part of the material submitted in the Competition work, as well as the Competition work in its entirety, can be used for promotional purposes.
This includes, but is not limited to, public exhibitions, online exhibitions, press releases relating to Competition or, in general terms, to the project which is the subject of the Competition.

ATTACHMENTS**Informative graphical attachments**

- Orthophoto
- Photo documentation

Graphic bases

/ Offprint of preliminary design of reconstruction Student Square Arch. Boris Podrecca /

- Conceptual design for the Student square reconstruction - plans (pdf format)
- Conceptual design for the Student square reconstruction – spatial presentation (jpg format)

Textual attachments

- Dr Zoran Djindjic – Biographical data
- Guidelines of the Belgrade Institute for the Protection of Cultural Monuments

In Belgrade, 29/03/2017

Competition Jury

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