



Richard Deacon

Mrdjan Bajić

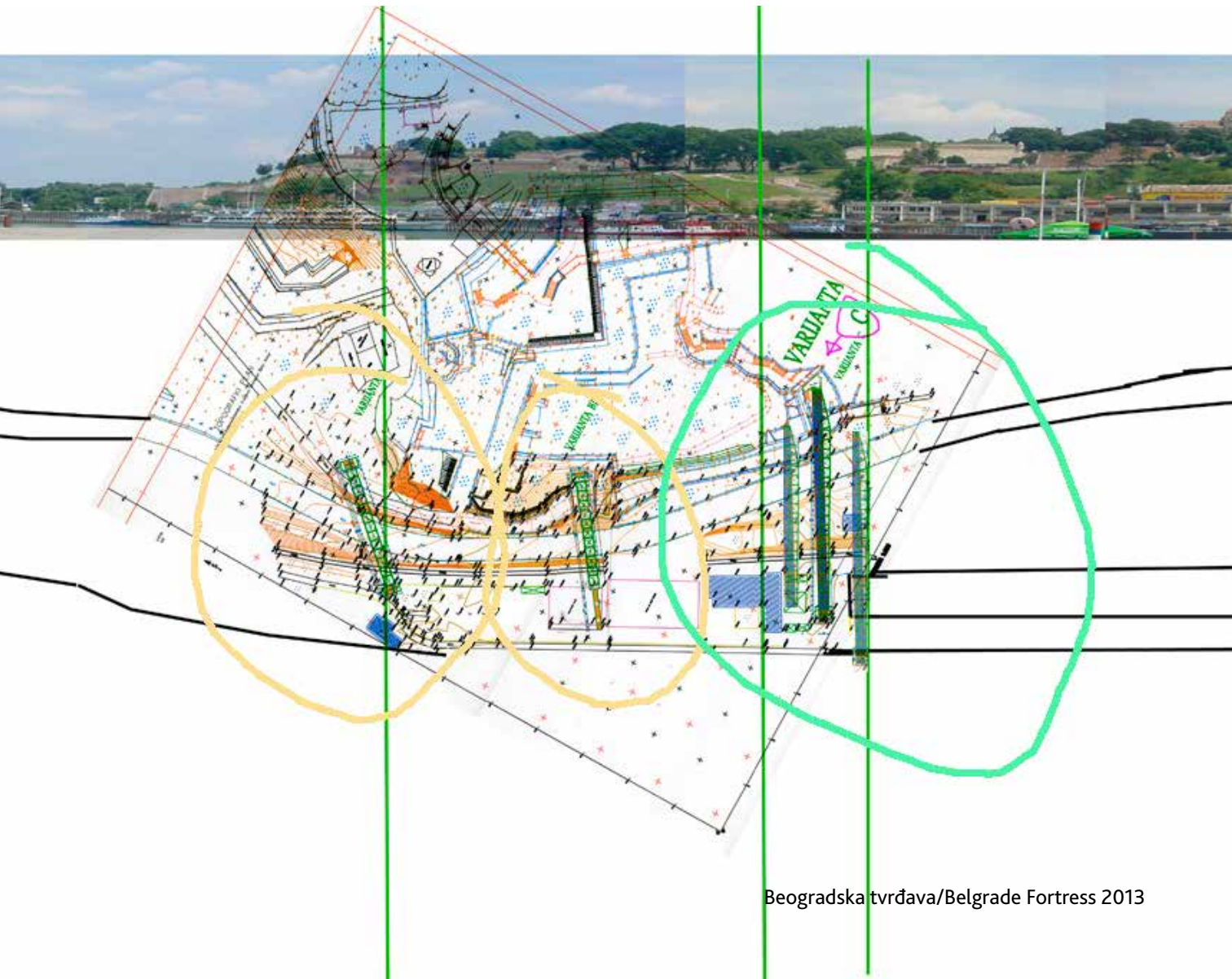
SUSREĆ / ENCOUNTER

MOST NA KALEMĚGDANU

KALEMĚGDAN BRIDGE

Projekat pešačkog mosta od Kalemegdanske tvrđave  
do obale Save, 2006/2009

Pedestrian bridge from Belgrade Fortress  
to the banks of the Sava, 2006/2009

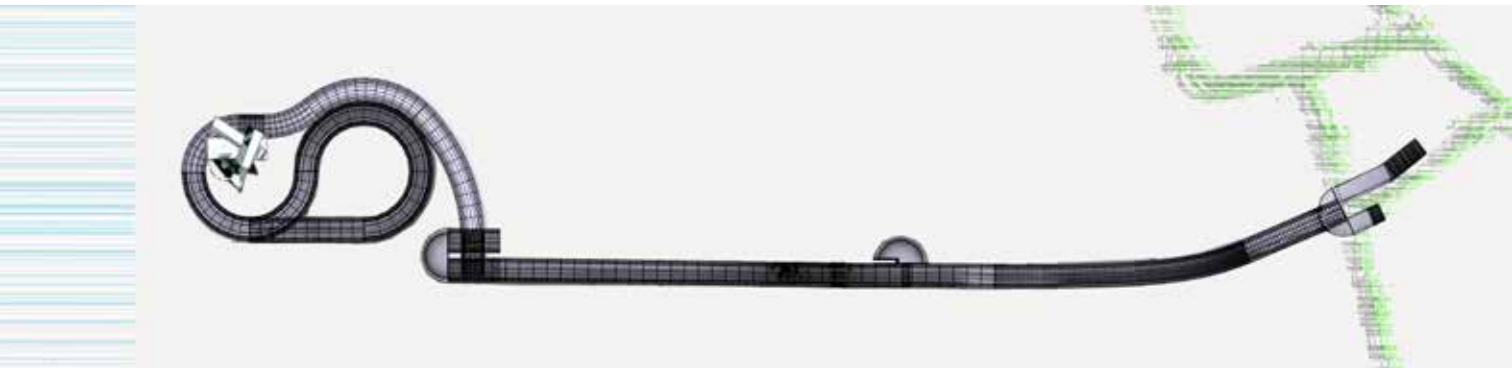


Beogradska tvrđava/Belgrade Fortress 2013





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Marina Andrić

Kompleks Beogradske tvrđave i parka Kalemegdan predstavlja spomenik kulture od izuzetnog značaja za Republiku Srbiju i istorijsko je jezgro Beograda već skoro 2000 godina.

Slovenski Beograd, utvrđenje na bregu iznad ušća Save u Dunav, podignuto na mestu antičkog Singidunuma, razvijalo se stolicima kao srednjovekovni grad, koji je zatim, i kada je naselje izašlo iz branjenih okvira bedema, sve do modernog doba ostalo jezgro i središte grada. Izgradnja, te brojna rušenja i obnove bedema veoma jasno pokazuju ulogu Beograda u prošlosti, „a Beogradska tvrđava, kao složen i slojevit kompleks, odslikava sve one promene kroz koje je prolazila vojna arhitektura na tlu Evrope, od antičkog utvrđenog legijskog logora – kastruma, preko utvrđenja srednjovekovnog grada, do gotovo savremene bastionske artiljerijske tvrđave”. Tvrđava čini „posebnu kulturno-istorijsku celinu, u čijoj se prošlosti i arhitekturi mogu pratiti najmoćniji susreti Istoka i Zapada kroz vekove”. (Marko Popović)

Na ovom mestu susreta Istoka i Zapada, njihovog zajedničkog života i vekovnog trajanja, a prepoznavanjem sadašnje funkcionalne potrebe, susretom i radom dvaju umetnika, Ričarda Dikona i Mrdjana Bajića, rodila se 2006. godine ideja o realizaciji Mosta na Kalemegdanu, pešačke pasarele nad prometnim saobraćajnicama, koja ponovo povezuje jezgro Tvrđave i obalu reke.

Ovaj projekat delikatnim, neagresivnim gestom, savlađujući nesklad spajanja istorijskog jezgra i savremenog umetničkog rešenja, uspešno povezuje gradske celine: Knez Mihailovu ulicu, glavnu pešačku zonu grada, ambijentalno povezuje sa šetalištima duž Save i Dunava, što je u postojećim urbanističkim okvirima gotovo neizvodljivo, a Beogradsku tvrđavu komunikacijski vraća, funkcionalno i metaforično, do obale reke od koje je danas neprivodno otrgnuta.

Projekat Most na Kalemegdanu podržali su JP „Beogradska tvrđava” i Grad Beograd u njegovom prerastanju u složen umetnički zahvat.

The complex of Belgrade Fortress and Kalemegdan Park is a cultural monument of exceptional importance for the Republic of Serbia and, at the same time it has been the historic center of Belgrade for 2000 years.

Slavic Belgrade, a fortification on the hill at the confluence of the Danube and Sava rivers, built at the location of the Roman Singidunum, kept developing during the centuries as a Medieval town which remained, even when the settlement had grown beyond the limits of the fortification, the core and the city center, up to the modern times. The construction, destruction and restoration of the walls is a very clear indication of the role Belgrade had played in the past, “and Belgrade Fortress, as a complicated, multilayer complex reflects all the changes the military architecture, in Europe was undergoing, from an ancient fortified legion camp - castrum, and a fortified medieval castle to an almost modern bastion artillery fortress” making thus “a separate cultural and historic complex; its past and architecture show the most powerful encounters of East and West through centuries “ (Marko Popovic)

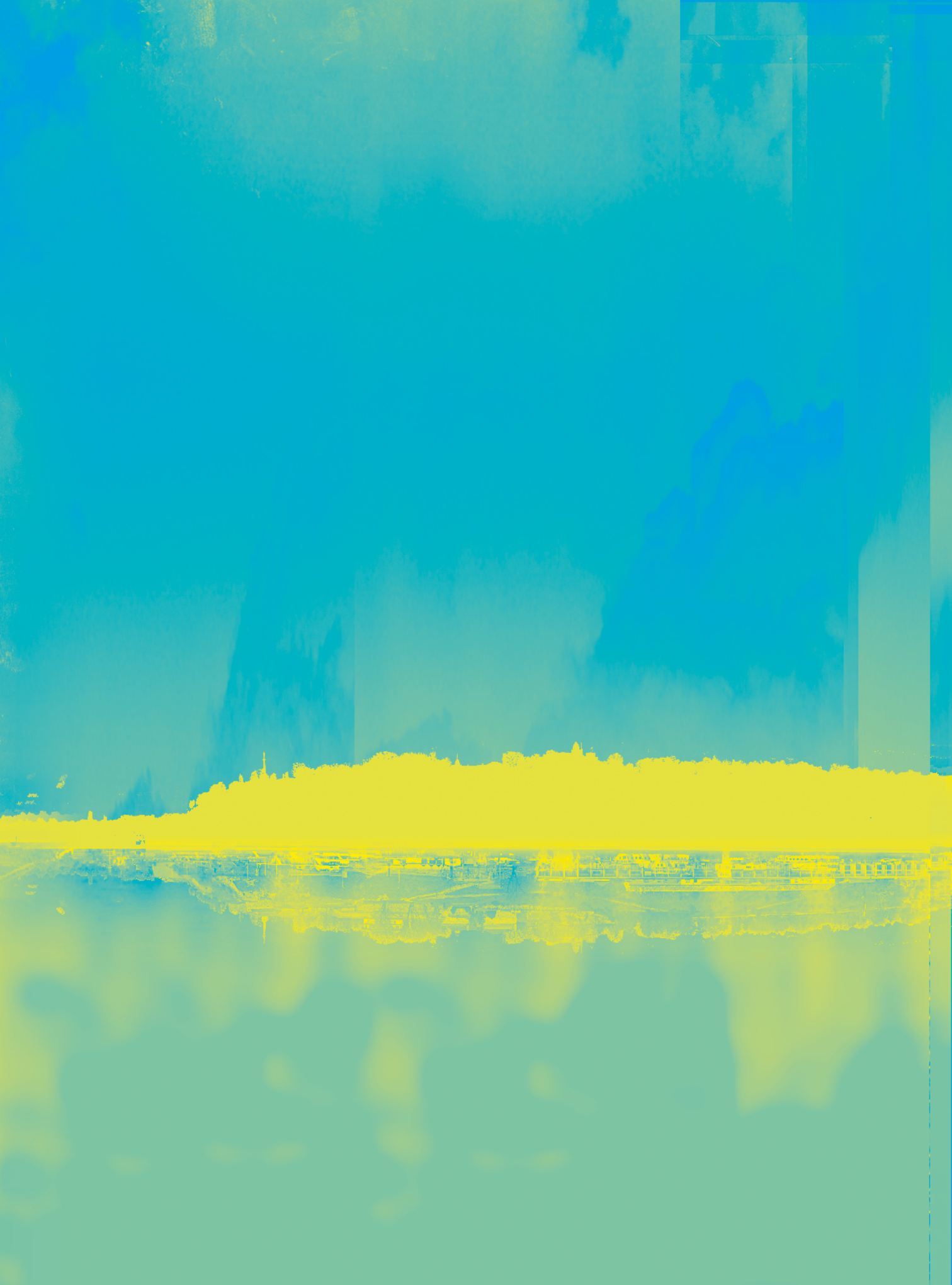
At this point of West and East encounter and their cohabitation through centuries, an idea was born during 2006, when the two artists, Richard Deacon and Mrdjan Bajic, met and worked together. They recognized that the idea to build a pedestrian gangway over thoroughfares with heavy traffic, Kalemegdan Bridge, would reconnect again the core of the Fortress with the river bank. This project has delicately negotiated the encounter of the historic core with a contemporary artistic solution. Knez Mihajlova street, the main pedestrian zone in the city will be connected, through the Fortress via a non-aggressive invention, to the promenade along the Danube and the Sava rivers. This connection is, under the present urban conditions, practically impossible, meanwhile the Belgrade Fortress will return, both functionally and metaphorically, to the river bank from which it is now unnaturally wrenched.

The Kalemegdan Bridge project and its transformation into a complex artistic intervention was supported by JP Belgrade Fortress and the City of Belgrade.











Intervju sa Mrdjanom Bajićem i Ričardom Dikonom  
Interview with Mrdjan Bajic and Richard Deacon

Fedja Klikovac

Od jula 2008. srpski vajar Mrdjan Bajić i britanski vajar Ričard Dikon zajedno rade na projektu pešačkog mosta na Beogradskoj tvrđavi, ideji koja je nastala 2006. godine. Most će preko prometne uliace, Bulevara vojvode Bojovića, povezati ovo istorijsko mesto sa šetalištem na obali Save.

*Predgovori obično služe da premoste jaz – vremenski, fizički i konceptualni. U ovom slučaju čini se da je jaz pre bio produktivan nego problematičan. Dva umetnika susreli su se dok su kao predavači boravili u Parizu i Beogradu. Britanskog vajara kasnije pozivaju da napravi projekat na Beogradskoj tvrđavi i on to vidi kao priliku da ponovo radi sa vajarom iz Beograda. Ovaj kontekst i predloženi lokalitet dovode do ideje o mostu. Ako bude sagrađen, most će zaista imati moć transformisanja, menjajući puteve kojima ljudi svakodnevno prolaze kroz grad. U ovom intervjuu Mrdjan Bajić govori o svom zadovoljstvu što je shvatio da su i on i Ričard Dikon prepoznali iste 'dobre strukture'. On se usudio da kaže da postoji objektivni vizuelni jezik koji može da savlada nacionalne barijere. Taj jezik koristi 'dobre oblike', a most je jedan od njih.*

Penelopa Kurtis, Institut Henri Mur

Since July 2008, Serbian Sculptor Mrdjan Bajic and British sculptor Richard Deacon have been working together on the design of a footbridge at Belgrade Fortress, an idea that originated in 2006. The bridge will cross over a busy road (the Bulevar vojvode Bojovica) connecting the historic site with the riverside promenade by the Sava.

*Prefaces are accustomed to bridging gaps; temporal, physical and conceptual. In this case it seems that the gaps are productive rather than problematic. Two artists meet while teaching in Paris and Belgrade. The British sculptor is later invited to make a project at Belgrade Fortress and sees it as an opportunity to work again with the sculptor from Belgrade. This context, and the suggested site, produce the idea of the bridge. If it is built the bridge will be genuinely transformative, altering the routes which people trace through the city every day. In this interview Mrdjan Bajic speaks of his pleasure in finding that he and Richard Deacon both identify the same 'good structures'. He dares to suggest that there is an objective visual language which can overcome national barriers. This language uses the 'good shapes' of which the bridge is one.*

Penelope Curtis, Henry Moore Institute

**Fedja Klikovac:** Osećam se jako povlašćenim što sam od jula 2008. godine mogao da pratim vaš rad na ovom zaista jedinstvenom projektu i nadam se da ćemo na našoj izložbi u aprilu uspeti da pokažemo ne samo konačan predlog mosta, već i ceo proces njegovog nastajanja. Vaši umetnički izrazi se jako razlikuju, ali nikad, ni u jednom trenutku, nisam osetio da je to zasmatalo vašem zajedničkom radu tokom poslednjih osam meseci. MrdJane, znam da si se uvek divio radu Ričarda Dikona i svi smo mi gledali u tu generaciju britanskih vajara okupljenih oko galerije Lison. Možeš li mi reći šta za tebe predstavlja saradnja sa Ričardom na ovako složenom projektu?

**Mrdjan Bajić:** Čitav ovaj komplikovani poduhvat, koliko god daleko dogurali u njegovoj realizaciji, ima za mene nekoliko fantastično uzbudljivih aspekata. Najpre je,

**Fedja Klikovac:** I feel very privileged to have been able to follow your work on this unique project since July 2008 and I'm hoping that, in our exhibition in April, we will be able to show not only the final proposals for the bridge, but the whole process of making. Your artistic languages are very different, but I never felt at any time that this was in the way of you working together in the last eight months. Mrdjan, I know that you always admired Richard Deacon's work, and we've all been interested in this generation of British sculptors around Lisson Gallery. Could you tell me, what does it mean to you working with Richard on a complex project like this?

**Mrdjan Bajić:** In this entire complex project – no matter how far we shall get with its realization – there are, for me, several extraordinarily exciting aspects. First of all there is the strange situation that gave me the opportu-

naravno, čudna situacija da mi se pružila prilika da radim na zajedničkom projektu sa Ričardom Dikom, koji je u mom profesionalnom univerzumu postojao još od sredine osamdesetih i čiji opus beskrajno uvažavam; u smislu koherentnosti koja je stalno obnavljana istraživačkim žarom, u smislu produkcije i vidljive radne energije i u smislu bezuslovne borbe da svaki novi komad dostigne posebnost. To da je Ričard jedan od najkonzistentnijih vajara i umetnika današnjice je činjenica i ne zavisi od toga da li ću to i ja sada ovde izgovoriti. Sada kada sam se sa Ričardom upoznao isto toliko beskrajno uvažavam njegovu ljudsku koherentnost, koncentraciju i jednostavnost. Ova saradnja, bez ikakve rezerve govoreći, za mene predstavlja veliku čast i neprocenjivo iskustvo. Neprocenjivo iskustvo, jer, šta god od ovog projekta na kraju bilo, postoji jedan veoma važan aspekt dubinske ljudske i profesionalne razmene, bazirane na zajedničkom prepoznavanju oblikovne nužnosti, za kojom smo tragali krećući se kroz komplikovane slojeve istorijskog, sociološkog i plastičkog oblikovanja, koje je projekat Most na Kalemegdanu zahtevao. Zajedničko prepoznavanje dobrih struktura i nadogradnja misli odvijali su se premeštanjem, dodavanjem, razgrađivanjem, ćutanjem, nabacivanjem ideja, jednostavnim ateljejskim delanjem, pomeranjem i premeravanjem. To prepuštanje 'gladi' za dobrim oblicima i radost prepoznavanja kada se ti dobri oblici naizgled niotkuda pojave čine me ubeđenijim nego ikada da profesija kojom se bavimo ima svoju modernu verziju iskonski konstituisanog jezika, koji nije pitanje samo ličnog stvaralačkog uvida, već ima težinu realne ili čak objektivne komunikacije.

**FK:** Ričarde, znam da voliš da saraduješ sa drugim umetnicima, ali rad na projektovanju mosta u Beogradu mora da je drugačije iskustvo?

**Ričard Dikon:** Ja nisam nameravao da projektujem most! Ideja je izrasla iz rada sa Mrdjanom, dok je on predavao u Parizu, a ja u Beogradu. Mi smo bili kolege i stvarno sam uživao u kontaktu koji smo imali, pri čemu sam jako respektovao njegov rad i toplinu sa kojom je prilazio studentima. Dok sam bio u Beogradu tokom 2006. godine postavljeno mi je pitanje u vezi sa restauracijom Meštrovićeve skulpture na Kalemegdanu, koje

unito work on a joint project with Richard Deacon, who has figured in my professional universe ever since the mid-1980s. He is someone whose work I greatly esteem for its coherence – the way that it is constantly renewed with keen research – not to mention his productivity, visible energy and his implicit struggle to make each new piece unique. The fact that Richard is one of the most consistent contemporary sculptors and artists in no way depends on me mentioning it here! Now that I have met Richard, I also greatly admire his human coherence, concentration and simplicity. This collaboration is a great honour and an invaluable experience for me, for whatever the outcome of this project, it has one very important aspect: our deep human, professional exchange, based on our mutual identification of working with and shaping necessity, as we moved through the complex layers of historical, sociological and plastic forming that our Kalemegdan Bridge Collaboration demanded. We jointly identified good structures and developed thoughts by displacing, adding and disassembling, by silence and random ideas, i.e. by simple studio work, by moving and measuring. This indulging our 'hunger' for good shapes and the joy of identification when these good shapes emerge, apparently from 'nowhere', makes me more confident than ever that our profession has developed its own modern version of a primordially constructed language that is not only a matter of personal creative insight, but also has the weight of an intensive, real, even objective, communication.

**FK:** Richard, I know that you like collaborating with other artists, but working on the design of a bridge in Belgrade must be a different experience?

**Richard Deacon:** I didn't set out to design a bridge! The idea grew out of working with Mrdjan whilst he was teaching in Paris and whilst I was teaching in Belgrade. We were colleagues and I really enjoyed the contact we had and really respected Mrdjan's work and the warmth that he showed in his approach to students. Whilst I was in Belgrade in 2006 I was asked some questions about the restoration of the sculpture by Ivan Mestrovic at Belgrade Fortress. Then it became more a question of whether I thought it was possible to produce something

je zatim preraslou u pitanje da li bih mogao napraviti nešto za Park. Za mene je bilo neophodno da imam nekoga u Beogradu, a budući da sam se jako zainteresovao za Mrdjanov rad, ovo sam video kao priliku da nastavim dijalog. Tokom saradnje se pojavila ideja o mostu, koja je proizvod obostranog razmišljanja o zajedničkom radu i nastojanja da se dogovorimo o odgovarajućoj lokaciji. Istražujući Park i domišljajući se kako da „uđemo“ u njega, došli smo na ideju o mostu. Naravno kada to kažem na ovaj način, Park postaje metafora za stvaralačku zonu koju delimo, u kojoj kao umetnici ostavljamo individualne granice po strani i prepuštamo se nekom drugom prostoru, pri čemu gradnja mosta postaje metodologija ulaska u Park.

**MB:** Kada smo po prvi put obilazili Kalemegdan, u traganju za mogućim zajedničkim projektom novina cele situacije bila je u tome što nismo imali definisan zadatak ili neku naznačenu lokaciju, već smo sami tragali za utopijskim punktom mogućeg plastičkog doradivanja uzbudljivog i već formiranog lokaliteta kakav je Kalemegdan – koji je u svakom smislu od esencijalnog značaja za Beograd. Iako je tada naš predlog bio samo nagoveštaj, potpuno daleko od ideje o mogućoj realizaciji, obojica smo, čini mi se, želeli da se ponašamo maksimalno odgovorno prema kalemegdanskom pejzažu. Budući da je Kalemegdanska tvrđava prostor sa već formiranim mikrocelinama, kao najzanimljivije moguće polje delanja učinila nam se spoljašnja linija parka – prometna obilaznica ka Savi, kojom je, kao nekom frustrirajućom granicom, park otkinut od reke. Ta granica je upisana u memoriju pejzaža – visokofrekventna saobraćajna obilaznica i zapuštena, ali ipak aktivna pruga – metonimija su pamćenja ovog pejzaža, koji potiče još iz starog rimskog doba. Spoljna zidina tvrđave nastavlja da bude vekovna ratna granica između Istoka i Zapada i u vreme tursko-austroougarskih borbi za prevlast nad ovim delom Balkana. U memoriji granice je da se baš ovuda preteći približava Beogradu u svakom velikom ratu u dvadesetom veku. Obilaznica kojom tutnje kamioni i danas je razdelnica dva potpuno različita arhitektonska tkiva istog grada, granica između još nepomešanog novog i starog, Istočnog i Zapadnog. Možda nam se zato učinilo da je tu istorijska i topografska karika; da je

for the Park. To me it was obvious that I needed a partner who was rooted in Belgrade. And since I had become very interested in the work of Mrdjan Bajic it was a chance to prolong a dialogue. The process where we came up with the idea of a bridge developed from us beginning to think about working together and trying to agree on a location. The bridge grew out of exploring the park and thinking about how you get into it. Of course, when you say it like that then the Park becomes a metaphor for the shared zone, the area where artists put their boundaries to one side and promenade in a different space and building a bridge is thus a methodology for getting in. 1218 1212

**MB:** When we were walking around Kalemegdan Park for the first time, looking for a possible project, the novelty of the situation was in the fact that we had neither a defined task nor a given location, but we did a utopian search for a place for a possible plastic remake of Kalemegdan, an exciting and already shaped locality, which is of essential importance to Belgrade in every sense. Although at the time our proposition was just a suggestion and far from the idea of potential realization, I think we both wanted to act with great responsibility with regards to the Kalemegdan landscape. Belgrade Fortress is a realm of already formed micro-wholes. Therefore, the most interesting field of operation seemed to be the line – the thoroughfare – that, as a frustrating border, cuts the park off from the river. That border is inscribed in the landscape's memory. A roundabout thoroughfare and a neglected, but still active railroad are the memory metonymy of this landscape, which dates back as far as ancient Rome. It continued as a centuries-long front line in the struggle between the West and East, that's to say, the Ottoman Empire and Austria. And there is still the memory of that border which, at that very point, ominously approached Belgrade during both the World Wars. Today it is still a dividing line – between two totally different architectural tissues in the same city, a line filled with the roar of traffic, between the still-not-merged Old and New, East and West. Perhaps that is why it seemed that the historic and topographic key was at that point. As an opening gesture, we thought of making a link that could reconnect what had been divided. Maybe a footbridge would reconnect Belgrade Fortress

tu potreban gest otvaranja, petlja koja može tu razdelnicu ležerno da prevaziđe. Možda je tu u nekom smislu prolaz kojim ova pasarela može da dovede Kalemegdansku tvrđavu i njene šetače do nekadašnjih otvorenih kejova prema reci kojom dolaze prijatelji. Možda je tu i na banalnom i na metaforičkom nivou prelaz preko granice koja odvaja samo jezgro velikog grada od velikih reka koje stižu iz daljina; možda je tu simboličko mesto, prelaz preko rezervisanosti, zatvorenosti i opreznosti; ili barem samo obična zgodna turistička atrakcija. Svi ljudi sa kojima smo u početku kontaktirali i kojima smo projekat objašnjavali obradovali bi se pri samoj pomisli da neometano mogu iz centra grada, iz Knez Mihailove ulice, za deset minuta doći do obala reke. Ta radost koju smo prepoznavali kod drugih ljudi uverila nas je da smo pronašli pravo mesto. Ostalo je samo teže pitanje. Kako?

**FK:** Kada smo god otišli na teren, uvek bismo zapazili nekoga ko pokušava da pređe taj prometni put (Bulevar vojvode Bojovića), kako bi došao do reke. Putanja mosta koju ste vi odredili poklapa se sa nekom postojećom neoficijelnom, neformalnom rutom. Centar Beograda, iako gotovo leži na ušću dveju velikih reka, nekako je ipak odvojen od njih, te bi most svakako poboljšao komunikaciju ovog dela grada sa rekam. Ali samo da se vratim na Ričardovu opasku o 'gradnji mosta' kao 'metodologiji ulaska'... Procesi ovde postaju kreativna snaga i oni će eventualno postati autonomna umetnička dela. Za vas dvojicu upravo samo mesto, odnosno lokacija gradnje, postaje kreativna zona koju delite, ali kao skulptori takođe delite i interesovanje za veliki broj različitih materijala, koje ipak tretirate svaki na svoj način. Da li ćete u vašem projektu koristiti puno raznovrsnih materijala i kakav će biti njihov odnos prema Tvrđavi i prema onome što Mrdjan naziva 'potpuno različitim tkivima jednog istog grada'?

**RD:** Evo nas na početku zajedničkog rada i, premda ranije nikada nismo sarađivali, poštujemo jedan drugog i kružimo oko parka kao da je Obećana zemlja, pokušavajući da pronađemo ulaz u njega, ali su svi ulazi blokirani! Osim jednog, ali još uvek treba da pređete prometnu ulicu da biste do parka stigli. Zato odluka da se izgradi

with its once open quays, with the river that can bring friends to visit. Maybe it is there, on a banal metaphoric level, that it would be possible to cross the border that separates the urban core of the city from the big rivers coming from far away. A symbolic bridge crossing over reservation, reticence, and caution. Or just a tourist attraction. Everybody we talked to at the beginning about the project was happy at the thought of an uninterrupted passage that would take you from the city centre, from Knez Mihajlova Street to the river, in ten minutes. Our joy that other people saw it as we did, convinced us that we had found something. But now there was still a much the trickier question. How?

**FK:** Whenever we went to the site there were people trying to cross the busy road (Bulevar vojvode Bojovica) cutting off their access to the river. The trajectory that you've chosen for the bridge coincides with an already unofficial route down to the river. Central Belgrade, although it is on the confluence of the two big rivers, is somehow still detached from them. This bridge would create a major improvement to this section of the city. But to go back to Richard's remark of 'building a bridge' as a 'methodology for getting in' – processes here are becoming a creative force and they will lead to autonomous works of art. For the two of you, the site has become a shared zone, and what you also share as sculptors is an interest in a variety of materials, but you each treat them in your own way. Are there going to be lots of different materials involved in this project and how would they relate to the Fortress and what Mrdjan said about the 'totally different architectural tissues of the same city'?

**RD:** There we were on the verge of working together – never having done it before – but respecting each other and circling the Park like it's the Promised Land, trying to find a way in – and all the entrances were blocked! Except for one, but you've still got to cross a busy street to get there. Deciding to build a bridge is not so illogical. In the proposal there are many different materials. Building anything always involves lots of materials, and, yes, different epochs have their own material vocabularies so that the fortress is clearly a wood and stone sort of place in parts

most nije baš tako nelogična. Ovakav predlog pruža mnoštvo različitih materijala... Uopšte, bilo šta da gradite uvek je uključeno mnogo različitih materijala; svaka epoha govori vokabularom materijala, pa tako i Tvrđavu u nekim delovima čine drvo ili kamen, a u drugim cigla; park je nekada trava, nekada asfalt, a nekad, interesantno, mermer. Zoološkim vrtom dominiraju beton i čelik, konstrukcija železničkog tunela je betonska, a obala je kamena i ima zanimljivu ivicu. Most može da obuhvati neke od ovih vokabulara i da ih upotrebi – kada most ulazi u tvrđavu, on prelazi granicu, ali tamo gde je bliže reci, on predstavlja ulazni portal.

**MB:** Upotreba materijala dolazi kroz postepenu unutrašnju gradnju oblika. U ovom projektu situacija je usložnjena time što se, silazeći od tvrđave ka reci, ovaj oblik stalno transformiše usled dominantnih unutrašnjih zahteva. U prvom delu, unutar tvrđave i tik do nje mora biti diskretna konstrukcija koja obnavlja nepostojeći put, a koja je izgledom potpuno podređena inventaru samog Kalemegdana. Od trenutka kada se most ustremi prema obali on pre svega dobija oblik efikasne platforme kojom prelazimo preko ceste, preko pruge, kroz krošnje, preko krovova nadograđenih zgrada, kako bismo kroz ovaj neujednačeni pejzaž stigli do reke. Na samoj obali ovaj oblik mora imati i lift, i predstavljati silaznicu, i znamenitost, i skulpturu, i sve to zajedno. Iz tih dominantnih unutrašnjih zahteva proizlaze materijali, ali trebalo je najpre definisati te zahteve.

**RD:** Naravno, nisam siguran da će materijali uvek u potpunosti odgovarati nameni, ili da će biti na nivou zadatka, ili da će biti neke istine u njima. Most je ograničen zahtevima gradnje i bilo je teško uvek se pridržavati svega toga, pošto smo sve vreme morali imati na umu i kako da odradimo posao, i kako da osmislimo odgovarajuće delo. Možda stubovi i ne moraju da budu svi isti. Bilo bi dobro kada bi jedan bio od mermera, a drugi od stabla drveta...

**FK:** Da, to bi zaista izgledalo dobro – svaki stub od drugačijeg materijala: zakrivljena opeka, mermer, drvo itd., jer mislim da, zbog prirode terena, most ne bi trebalo da bude 'monolitna' struktura. Da li biste mi mogli

and a brick place in others; the park is sometimes grassy, sometimes tarmac and, interestingly, sometimes marble. The zoo is concrete and steel and the railway tunnel structure is concrete; the waterside is stone and has an interesting edge. The bridge can incorporate some of these vocabularies and also use them – when the bridge enters the fortress it crosses a boundary, where it touches by the river there is an entrance portal.

**MB:** The use of materials also comes through the construction of the bridge's intrinsic shape. In this project, the situation is complex because, coming down from the fortress towards the river, the bridge's shape undergoes a constant transformation. In the first section, inside the fortress and immediately next to it, it has to be a discreet construction which replaces a missing road, and which is, as far as its shape is concerned, completely subordinated to the nature of the fortress itself. From the moment the bridge progresses towards the riverbank it has to be, first and foremost, an efficient platform to walk on – over the street, the railway, through tree branches, over roofs – so that a person walking through this patchwork landscape can safely reach the riverbank. At the riverbank, the shape has to have a lift and a descent. It has to be both a landmark and a sculpture. These are the main internal requirements that determined the materials. But the first thing to do was to define those different main requirements.

**RD:** Of course I don't know that I think the materials should be fit for purpose or ready to do the job or have any truth in them. The bridge is constrained by the requirement of structure and that has been hard to stick with since all the time the things that we have been working on are doing the job as well as looking the part. Maybe the columns don't all have to be the same? Be great if one was marble! And another was a tree trunk.

**FK:** Yes, that would look great, each column in a different material: curved brick, marble, a tree trunk, etc. And I think that the bridge shouldn't be a 'monolithic' structure due to the nature of the site. Could you tell me more about the end of the bridge by the river, which

nešto više reći o delu mosta pored reke, koji je, izgleda, najkompleksniji deo; kakva je uloga tornja itd...?

**RD:** Tu postoje izvesna ograničenja, npr. u tome koliko strma može da bude staza za pešake, a pošto most spaja dva dela među kojima postoji vertikalni razmak od 9.5 m, treba nam duža staza nego što je razdaljina između ove dve tačke... Zato staza mora ili da bude spiralna, ili da prelazi na drugu stranu reke Save! Ne želi svako da hoda, pa je predviđen lift koji će voditi od obale reke do višeg nivoa staze. Ova ograničenja, lift i spiralna obilaznica, pružaju izražajne mogućnosti u konstrukciji. Najpre u pogledu oblika, profila i nosača zakrivljene staze oko kućišta lifta, a zatim i u pogledu samog kućišta lifta, stuba koji predstavlja slobodan vajarski element, ali i eho Meštrovićevog Pobjednika na promenadi Kalemegdana. Oba ova elementa, i funkcionalna i ekspresivna u isto vreme, dodiruju se na gornjem izlazu iz lifta, mada ne postoji strukturalna potreba da oni budu fizički povezani. Ovde se može reći da između osnove i nadgradnje postoji jaz, hijazma, šav, urez, deplasman, iskorak ili skretanje. Osnova sa nepravilnim stubovima nosi stazu, a kućište lifta (koje se pokreće) nosi skulpturu koja čuči na vrhu. Međutim, dok figura Pobjednika stoji na vrhu svog stuba, u našem slučaju bi se reklo da kućište lifta gura skulpturu naviše, pri čemu ona kao da je postavljena na štap, a projekcije idu do dole, prema nosećim stubovima spiralne rampe. Noću bi ceo ovaj objekat mogao da bude osvetljen (koristeći, recimo, sopstvene interne fotonaponske ćelije), što bi ukazivalo na značaj samog mesta, ali i na njegovu potpunu autonomnost.

**MB:** Nemam zaista ništa da dodam ovom Ričardovom preciznom opisu. Iako neke stvari nismo rezimirali rečima, komunicirali smo formama, pa otuda verovatno i utisak potpune saglasnosti sa njegovim opisom. Mogu samo da dodam da smo se pri procesu rešavanja celine najpre usredsredili na tehnički složene delove konstrukcije koji su mnogostruko uslovljeni funkcijom, dok za 'čučeću' skulpturu imamo nekoliko odličnih rešenja, ali ona će biti predmet rada i definisanja na našoj zaključnoj predizložbenoj seansi.

looks to be the most complex part of it . . . the purpose of the tower, etc?

**RD:** There are limits as to how steep you can make the slope of a walkway and since the bridge is connecting two parts with a vertical separation of 9.5 metres, we need a longer walkway than the distance between the two points, so the walkway has to spiral around – or else cross to the other side of the Sava! Not everyone wants to walk, so a lift is incorporated from the riverside up to the higher level of the walkway. Both of these constraints – the lift and the spiral around – provide expressive opportunities for the construction. First in the shape, profile and supports of the curving walkway surrounding the lift shaft and, secondly in the lift shaft itself, a column supporting a free sculptural element that echoes Mestrovic's iconic 'Victor' on the promontory of Kalemegdan. These two elements, both functional and expressive, touch at the upper exit from the lift, though there is no structural need for them to physically be connected. Here you might say that, between the base and the superstructure there is a caesura, chiasma, suture, fissure, displacement, sidestep or swerve. The base, with its erratic columns, supports the (functional) walkway and the (functioning) lift shaft supports a monument perched on top. However where 'Victor' stands atop his column, you would say that here the lift shaft pushes the monument up, posted like something on a stick, with the projections reaching down towards the leaning columns of the spiral ramp. At night this object may light up (powered perhaps by its own internal photo-voltaic cells), signifying the place itself and its own autonomy.

**MB:** There is really nothing I can add to Richard's precise description – as we worked the things that were not expressed in words were always communicated through forms, and that is probably where my feeling of total agreement with this description comes from. The only thing I would like to say is that during the process of looking for the solution as a whole, we began with the technically complex parts of the structure, which, due to their functional purpose are subject to numerous constraints. As to the perching monument, we have several



**FK:** Bio sam iznenađen koliko malo primedaba su imali građevinski inženjeri kada su u novembru posetili atelje da bi videli vaš rad. Obojica ste radili velike skulpture, ali most je nešto sasvim drugo... Ili nije? Konačno, ovo je konstrukcija koja će imati upotrebnu vrednost.

**MB:** Naravno, uvek ima mnogo inženjerskog u radu na skulpturi kada konstrukciju osmišljate iznutra. U tom smislu se ovaj rad nije mnogo razlikovao od nekih prethodnih, osim, naravno, po složenosti, veličini i velikoj odgovornosti. Ono što jeste bilo jako različito jeste važnost i uticaj drugih ljudi tokom samog koncipiranja i prvih promišljanja rada, kao i ta mala tkanja razmena ideja tokom osmišljavanja projekta. Obično ste sami sa svojom idejom i pokušavate da pratite njen razvoj. Ovoga puta ne samo da je to saradnja dvaju autora, koja je, čini mi se, od samog početka složno funkcionisala velikim intenzitetom, nego su tu i drugi ljudi – kolege, zaštitari, inženjeri, prolaznici i saradnici, koji su na najrazličitije načine od početka pomagali u realizaciji i koji su zapravo, svojim stavovima i opaskama, učestvovali u razvoju metodologije rada i same ideje. Tu su i razgovori sa tobom Feđa, koji si stalno bio sa nama, sa Draganom Đorđevićem, koji je paralelno radio 3D, sa Vladanom Jovanovićem, koji nam je napravio fantastičnu situacionu maketu, i posebno sa Marinom Andrić, čija volja da se ova ideja dovede do polja mogućeg čini poseban stub samog projekta.

**RD:** Pitanje podrazumeva da funkcija kreira konstrukciju i da je upotrebna svrha jednaka upotrebljivoj konstrukciji. Ali razmisli o suprotnom... Da li je konstrukcija koja nema upotrebnu svrhu neupotrebljiva? Da li to znači da takva konstrukcija ne može da funkcioniše? U kom slučaju ona jednostavno pada? Ili želiš da istakneš čvršća pravila, da konstrukcije kao što su mostovi moraju da prođu? Ovo smo oduvek znali i hteli smo toga da se držimo, tako da smo, kako je projekat napredovao, bili uvereni da će funkcionisati; radije to nego da radimo u izolaciji, a zatim da otkrijemo da sve što smo predložili zahteva drastične modifikacije. Takođe, iz iskustva mogu da kažem da građevinski inženjeri, uopšteno govoreći, spadaju u najotvoreniju i najmanje konzervativnu grupu profesionalaca na koje možeš da naiđeš – oni vole izazove.

solutions, but we will work on these and conclusively define them at our final pre-exhibition meeting.

**FK:** I was surprised at how few remarks the structural engineers had when they visited the studio in November to look at your work. You have both made sculptures on a large scale but a bridge is rather different . . . or not? After all this is a structure which will have utilitarian purpose.

**MB:** Of course, there is always a lot of engineering work on a sculpture, when you think out the construction from the inside. In this sense, this work was not very much different from some of the previous ones, except, of course, in its complexity, size and great responsibility. What was very different was the importance and the influence of other people during the work's conception and our first notions of it – small interweavings of exchanges while we were forming an idea. Usually you are alone with your idea and trying to follow its development. But our work was not only a cooperation between two artists – which was complex and proceeded with great intensity – there were also other people, colleagues, heritage people, engineers, passers-by and collaborators, who were helping from the beginning in all sorts of ways in the realisation and in fact participated with their attitudes and remarks in the development of our operational methods and in the evolution of the idea itself. The discussions with you, Fedja, who were with us all the time, with Dragan Djordjevic who was simultaneously working on 3D images, with Vlada Jovanovic who made a fantastic situation model for us, and particularly with Marina Andric who was determined to bring this project to this possible stage, have all underpinned this project.

**RD:** Your question implies that function creates structure and that utilitarian purpose equals utilitarian structure. But think about the opposite, that non-utilitarian purpose equals non-utilitarian structure. Does that mean a structure that doesn't work? In which case it just falls down, or are you wanting to highlight the tougher rules that structures like bridges have to pass? These we have always known about and wanted to keep abreast of so that as the design progressed we were confident that it would

**FK:** Bilo je zanimljivo videti kako ste počeli... Ja sam mislio da ćete početi dijalogom crtežima, na istim komadima papira, ali nije bilo tako – svoje crteže ste radili odvojeno. Ti si, Ričarde, radio veoma precizne arhitektonske elevacije i od njih pravio kartonske modele, dok je Mrdjan skicirao svojom ekspresivnom slobodnom rukom... A onda biste se sastajali kod topografskog modela da o tome prodiskutujete... Ali rad je više podrazumevao pravljenje modela nego crtanje. Kakav je vaš odnos prema tome uopšte govoreći, da li je to način na koji obično radite i na svojim skulpturama?

**MB:** Ja uopšte nisam imao ideju kako će se taj proces konkretno odvijati. A proces rada se formirao potpuno samostalno i logično. Nismo morali da pregovaramo šta ko treba da radi, već smo se jednostavno prihvatili posla onako kako svaki od nas dvojice valjda i inače radi. Polje sagledavanja – situaciona maketa – davala je vidljive odgovore koje smo, čini mi se, dosta složno razaznavali. Prednost ovakvog načina rada bila je u tome što nismo imali definisan rok, te bi posle seansi intenzivne jedonedeljne saradnje usledile duže pauze, koje su nam pomogle u prepoznavanju konačnog oblika mosta.

**RD:** Nismo počeli od nule – Mrdjan i ja smo dugo, u više navrata, šetali po Kalemegdanu i preduzeli neke neodlučne korake, kao što je razgledanje pojedinih standardnih predloga za takav most; zatim smo, sa više uspeha, provodili vreme ručka skicirajući moguće realizacije mosta na salvetama u pariskom kafiću. Ali da odgovorim na tvoje pitanje: Mrdjan je dobar u tome da svoje ideje predstavi na crtežu, a ja nisam, mada mnogo crtam. Ne dopada mi se šta se dešava kad pokušavam da nacrtam ono što zamislim – to uglavnom bude prilično zamagljeno. Ja mnogo više volim pravljenje maketa i manipulisanje trodimenzionalnim oblicima. Kod većine radova naginjem ka tome da radim direktno na topografskom modelu, a kod mnogo skulptura samo jednostavno započnem rad.

**FK:** Saradnja je nešto što smo već pominjali i što je već od samog početka u nazivu ovog projekta. Koji god život vaše ideje budu imale posle aprilske izložbe, sarad-

work, rather than us having worked in isolation and then finding that whatever we proposed needed drastic modification. I should also say that, from my experience, structural engineers are, in general, amongst the most open and least conservative group of professionals that you are likely to come across – they love challenges!

**FK:** It was interesting seeing how you started. I imagined you would start with a dialogue by drawing on the same pieces of paper, but it didn't happen like that: you did your drawings separately. You, Richard, would do very precise architectural elevations and turn them into cardboard models, while Mrdjan used his expressive freehand . . . and then you would meet at the topographical model of the site and discuss it . . . but there was more model making than drawing. What's your relation to it in general, is this the way you usually work on your sculptures, too?

**MB:** At first I had no idea how this process would go. And the work procedures were formed independently and logically. There was no need to discuss who was going to do what – we simply started working in the way each of us usually seems to work. Situation models provided visible answers that we have, I think, rather unanimously recognised. The advantage of this process was in the fact that we did not have an explicit time limit and that, after week-long meetings of intensive work there were then long breaks, which were helpful for shaping and working on identification.

**RD:** We were not starting from zero – Mrdjan and I had done a fair bit of walking around Kalemegdan and made some hesitant steps – including looking at standard proposals for such a bridge and, more fruitfully, spending a lunchtime sketching possibilities on a napkin in a Parisian cafeteria. But answering your question, Mrdjan seems good at drawing what he is thinking about in ways that I am not – although I do a lot of drawing. I don't like what happens when I try to draw what I imagine, it's mostly pretty dull. I'm much happier with model making and manipulating a three-dimensional form. For most commissions I tend to work directly on a topographical model and for a lot of sculpture I just start.

nja koju ste ostvarili i proces zajedničkog rada ostaće kao jedno divno iskustvo.

**MB:** Pored poverenja i ravnopravnosti u saradnji, koja mi je tako velikodušno poklonjena, i pored one profesionalne dubinske komunikacije u savladavanju jednog slojevitog zahvata (i o jednom i drugom sav već govorio), ova saradnja dobila je vremenom i razvojem i sasvim drugačiju vrstu težine. Sada kada pravimo film sa Dušanom Ercegovcem, Đoletom i Necom možemo da sagledamo obilje materijala, odluka, verzija i napuštenih trasa koje smo do sada razmatrali. Da, zaista, ko zna šta će sa ovim projektom na kraju biti. Sve je moguće. Moguće je da sve ovo ostane samo trag jedne utopijske delatnosti. Ali ono što je neponovljivo jeste to da smo mi, radeći, verovali da će taj most zaista premostiti ono što je razdvojeno. Verovali smo da plastičko oblikovanje može da menja socijalno i istorijsko tkivo, da jednostavni i logični gestovi imaju svoju težinu i ubedljivost čak i u nejednostavnom i nelogičnom svetu čiji smo deo. Nas dvojica, tako različiti, sa totalno različitim iskustvom, ličnim istorijatom i kulturološkim formiranjem – mogli smo sa punim ubeđenjem da delimo ovu ideju. A sada, evo, pokušavamo da učinimo da to ubeđenje postane zarazno.

**RD:** Marina Andrić i svi ljudi koje smo sreli na Kalemegdanu zaista su od početka ovo podržavali – bili su fantastični. Ja zaista mislim da će ovaj projekat biti realizovan – ne vidim nikakav drugi ishod i spreman sam da radim na tome, mada znam da neće biti lako. To će stvarno biti velika stvar da se uradi i zaista dobar razlog, pored još nekoliko drugih, da nastavim da se vraćam u Beograd.

**FK:** We mentioned collaboration before and from the beginning this was the title for this project. Whatever life your ideas will have after April's show, the collaboration and the process of working together will remain as a wonderful experience.

**MB:** Besides the trust and equality that were so generously given, there was also the professional, deep communication necessary to achieve a multilayer enterprise – I have already mentioned these. With time and progress this cooperation took on yet another kind of weight. (Now when we are making a film with Dusan Ercegovac Djole and Neca we can see how many material, decisions, versions and abandoned routes we have considered so far). Yes, really, who knows what will happen with this project eventually? Everything is possible. It is possible that all that remains is a trace of a utopian enterprise. But the special thing is that while we were working on this, we believed that this bridge will join what is separated, we believed that plastic shaping can change social and historic tissue, and that simple, logical gestures have their weight in the logical world we are part of. The two of us – so different, with totally different experiences, personal histories and cultural backgrounds – fully convinced, shared this idea. And here we are now, trying to make this conviction catching.

**RD:** Marina Andric and all of the people we have met at Kalemegdan have really supported this from the beginning – they have been fantastic. I do think the project will get built – I am not envisaging any other outcome and I am ready to work for it, though I know it is not going to be easy. It will be a great thing to do and a really good reason, amongst several others, for me to keep coming back to Belgrade!





# 1. KONTEKST / CONTEXT



















Kalemegdanska tvrđava je antička odbrambena građevina koja još od preromanskog vremena čuva strateški važno ušće dveh evropskih reka, ušće Save u Dunav. Tvrđava leži na visokoj steni obrasloj rastinjem i predstavlja prvobitne temelje grada Beograda. Ova lokacija nekada je bila predmet vekovnih borbi, a sada je neprocenjiva, zaštićena zelena površina u srcu grada.

U aprilu 2006. godine proveo sam nedelju dana kao gostujući profesor na Likovnoj akademiji u Beogradu, radeći sa umetnikom Mrdjanom Bajićem. Za vreme te posete uprava Beogradske tvrđave najpre mi se obratila za pomoć u vezi sa restauracijom jedne važne skulpture hrvatskog vajara Ivana Meštrovića, koja se nalazi u parku. Tom prilikom su mi postavili i jednostavno pitanje: da li sam zainteresovan da predložim neku od svojih skulptura za postavku u parku? Bilo je jasno da za to nema finansijskih sredstava, kao ni jasne ideje gde bi skulptura mogla biti postavljena. Kalemegdanska tvrđava je mesto od nacionalno-istorijskog značaja, a monumentalna Meštrovićeva skulptura posvećena je narodu Francuske, u znak zahvalnosti za pomoć koju je tokom Prvog svetskog rata pružao srpskom narodu u njegovoj herojskoj borbi za nacionalno oslobođenje. Nedavna istorija srpskog nacionalizma ne pruža razlog za takvo slavlje, te sam zato bio obazriv i donekle oprezan, oklevajući da napravim gest koji bi mogao biti interpretiran kao afirmacija te nedavne strašne prošlosti. Međutim, moje iskustvo te nedelje bilo je intenzivno – na Akademiji je postojala izuzetno talentovana i energična grupa studenata, upoznao sam mnogo zanimljivih umetnika i video dobre radove. Stoga je moj odgovor bio pozitivan, ali pošto je mesto bilo veoma važno, najinteresantnija stvar za mene bila je da ostvarim saradnju sa nekim umetnikom koji živi i radi u Beogradu. Predložio sam da mi Mrdjan Bajić bude partner u tom projektu, pošto me je zainteresovao njegov rad i dopao mi se način na koji smo saradivali zajedno na Akademiji. Uprava Tvrđave složila se sa ovim predlogom i pozvali su me da u septembru ponovo dođem u Beograd na četiri dana, kako bismo započeli projekat. Predlog da radite sa nekim, možda da čak i napravite zajednički rad, predstavlja nesumnjiv izraz poverenja i prijateljstva. Ali

Belgrade Fortress in Kalemegdan Park is an ancient defensive structure that has, since pre-Roman times, guarded the strategically important confluence of two European rivers, the Sava and the Danube. Sitting on a natural rock outcrop it is the original foundation for the city of Belgrade. For many centuries a contested location, it is now part of an invaluable, and protected, green space at the heart of the city.

In April 2006 I spent a week as guest professor at the Belgrade Academy of Fine Art, working with the artist Mrdjan Bajic. During that visit the administration of the Fortress first asked me for help with questions about the restoration of an important work by the Croatian sculptor Ivan Mestrovic sited in the park. Then they asked the simple question – would I be interested in proposing one of my own sculptures for installation in the park? There was clearly no budget for this – nor an idea of what might or might not be the site or the occasion. Belgrade Fortress is an historic national site and the monumental Mestrovic sculpture is dedicated to the people of France in gratitude for the help extended to the Serbian people in their heroic national liberation struggles during World War I. The recent history of Serb nationalism offers no such causes for celebration. I was cautious and, perhaps, guarded – hesitant to make a gesture that could be interpreted as being an affirmation of that grim recent past. However, my experience of the week was intense. The Academy had an exceptionally talented and energetic group of students and I had met many interesting artists and seen good work. My reply was therefore yes, but, because it was an important place, the most interesting thing would be for me to work together with an artist based in Belgrade. Since I was interested in his work and had liked the way we worked together at the Academy, I proposed Mrdjan Bajic as my partner. The Fortress agreed with this suggestion and invited me to return for four days in September to start. Proposing to work with someone, perhaps even to make work together, is an expression of trust and friendship. And it is a risk. Mrdjan is an artist very different from myself – the monument plays a role in his thinking that it never has in mine and



i rizik u isto vreme. Mrdjan je umetnik koji se veoma razlikuje od mene – spomenik, koga u mom radu nikad nema, igra važnu ulogu u njegovom stvaralačkom razmišljanju i on veoma mnogo koristi livenje i pravljenje maketa kao deo procesa i izvora značenja. Međutim, kontakt koji smo do tada imali ulivao mi je veliko poverenje.

Te prve septembarske dane proveli smo u istraživanju velikog i kompleksnog prostora tvrđave, spolja i iznutra, uzduž i popreko. Osim znatnih ostataka austrougarske tvrđave i odbrambenih zidina, koji su sazidani nad otomanskim i prethodnim rimskim utvrdama, a koji su tek delimično inkorporirani, na Kalemegdanu su smešteni i prilično tužan Zoološki vrt, teniska i košarkaška igrališta, restoran i Vojni muzej sa kolekcijom tenkova i artiljerije. Tu je i Rimski bunar, a sama stena izbušena je negde tokom 17. veka da bi se napravilo skladište municije. Tu je takođe i izložbeni paviljon, prostor rezervisan za udruženje umetnika, koji je u prošlosti imao važne izložbe (na primer prva izložba Henrija Mura u istočnom bloku). U parku ima mnogo bista i figura velikana iz srpske i jugoslovenske istorije. Na veoma istaknutom postolju stoji i druga Meštrovićeva skulptura, Pobednik – veoma uočljiv i mnogo puta reprodukovani simbol Beograda, postavljena na vrhu stuba visokog 9 metara. Tokom istraživanja, a još više za vreme večere, Mrdjan i ja smo o svemu tome razgovarali i što smo više pričali, to smo se više slagali da je, u stvari, tvrđava već prilično puna spomenika, ali da je problem zapravo pristup tvrđavi! Ako razmislite o tome, to je sasvim prirodno – svrha tvrđave prvobitno i jeste bila da drži ljude izvan zidina. Ali čak i danas praktično svaka tačka pristupa podrazumeva prelazak preko veoma prometne ulice. Ovo se naročito odnosi na jugoistočni deo Kalemegdana, koji je okrenut reci Savi, gde je prirodna veza sa rekam presečena ulicom, izgrađenom 1930. godine, kojom danonoćno tutnji teretni saobraćaj. Obala Save je rekreaciona površina u razvoju i nesumnjivo je atraktivno povezati je sa tvrđavom, odnosno parkom. Stoga smo svoje interesovanje i istraživanje fokusirali na taj deo tvrđave, a posebno na koridor gde je Zavod za zaštitu spomenika vršio restauraciju tek otkrivenog stepeništa.

he makes extensive use of both casting and modelling as processes and as sources of meaning. However, the contact that we had already had gave me great confidence.

We spent those first days in September exploring the large and complex spaces of the fortress from the inside and the outside, under and over. Apart from the substantial remains of the Austro-Hungarian fortress and defensive works, built on and partially incorporating the Ottoman and Roman predecessors, Kalemegdan Park also houses a rather sad zoo, tennis and basketball courts, a restaurant and a military museum with a collection of tanks and artillery. There is a Roman well and the rock outcrop was itself hollowed out sometime in the seventeenth century to form an ammunition store. There is also an exhibition pavilion: a space reserved for the artists' union, which in the past has mounted important exhibitions (a first Henry Moore exhibition in the Eastern Bloc for example). In the park there are many portrait busts of figures from Serbian and Yugoslav history. On a prominent buttress the Mestrovic sculpture 'Victor' – a very visible and much reproduced symbol of Belgrade, stands on top of a 9-metre high column. Mrdjan and I talked as we explored and talked much more over our meals at night. The more we talked, the more we agreed that, in fact, the fortress was already quite full but that there was a problem getting in! If you think about it, this is quite natural – a fortress is after all mostly intended to keep people out. But even more than this, every access point seemed to involve crossing a heavily trafficked road. This was particularly true on the southeast side, facing the river Sava, where the natural connection with the river is cut by a road where trucks thunder by day and night and by a railway installed in the 1930s. The Sava waterfront is a developing leisure area – connecting it to the fortress and the park had obvious attractions.

This area became the focus of our interest and research, particularly one corridor where the heritage authorities were in the process of restoring a newly discovered flight of steps.

Our first idea was for a simple footbridge crossing the road, together with a proposal to use the flat rein-

Naša prvobitna ideja bila je izgradnja jednostavnog pešačkog mosta preko ulice, uz predlog da se za mesto postavljanja skulpture koristi ravan krov železničkog tunela od armiranog betona.

Ta ideja ostala je u tako neodređenom obliku oko godinu dana – Mrdjanov i moj put ukrstili su se zatim u Parizu i ponovo u Veneciji, na Bijenalu 2007. godine, gde smo obojica izlagali, pa smo razgovarali i pravili crteže raznih varijanata ovog predloga. Shvatili smo da zapravo treba da kombinujemo pešački most i skulpturu. Međutim, napredak je bio ograničen zbog predstojećih izbora u Beogradu i Srbiji. Početkom 2008. godine obezbedili smo neka dodatna sredstva od Beogradske tvrđave i fondacije Henri Mur iz Engleske. To nam je omogućilo da ja mogu češće da posećujem Beograd i, što je veoma važno, da naručimo izradu topografske makete.

U julu 2008. vratio sam se u Beograd, gde smo nedeljama intenzivno radili koristeći topografski model kao neku vrstu skicenbloka. Postali smo sigurni da se ideja mosta i skulpture može kombinovati, pa smo od građevinskih inženjera tražili savet o izvodljivosti naše ideje.

Te godine sam još dva puta dolazio u Beograd da bismo nastavili rad na projektu i počeli smo da tražimo prostor gde bismo mogli napraviti izložbu onoga što smo do tada uradili, kao i da tražimo političku i javnu podršku. Neki članovi gradske uprave bili su oduševljeni idejom, kao i važan lobi ljudi koji se bave očuvanjem spomenika, a obezbedili smo i mogućnost da se otvori izložba u galeriji smeštenoj u ulici koja predstavlja glavni šoping centar Beograda. Podjednako važno bilo je i to što nam se pružila prilika da napravimo sličnu paralelnu prezentaciju u Gradskoj skupštini. Obe izložbe bile su planirane za april 2009. godine. Projekat je tada već postao sasvim definisan: dugačak pešački most koji izlazi iz tvrđave i završava se na drugom kraju u vidu vrlo skulpturalne spiralne rampe na obali reke. Ideja je bila da sama spirala obmotava strukturu lifta (namenjenog osobama sa specijalnim potrebama da se popnu na gornji deo mosta), na čijem vrhu je skulptura koja spaja elemente na kojima smo obojica radili. Ovaj period je bio izuzetno kreativan i napravili smo različite predloge za ove elemente skulpture, koje smo stalno menjali, postavljajući pritom niz pitanja sami sebi i našim pri-

forced concrete roof of the railway tunnel as a location for sculpture.

That idea rested in this vague form for about a year – Mrdjan and I crossed paths in Paris and again at the 2007 Venice Biennale, where we were both exhibiting, and talked or drew variations on the proposal. We had begun to think that the footbridge and sculpture proposals could be combined. Progress was limited, however, by uncertainty around upcoming Belgrade City elections and Serbian national elections. Early in 2008 we secured some additional money from Belgrade Fortress and from the Henry Moore Foundation in England. This gave us the means for me to make three more visits and, very importantly, to commission the production of a topographical model.

In July 2008 I returned to Belgrade for a week's intensive work using this topographical model as a sort of sketchpad. We became sure that the idea for a bridge and for a sculpture could be combined and asked advice from structural engineers about the workability of our ideas.

I returned twice more that year to continue working on the project and we now began to push for a space to mount an exhibition of the work we had done and to lobby for political and public support. Some members of the City Administration were very enthusiastic, as was the important heritage lobby, and we secured an agreement to mount an exhibition in the University gallery located in Belgrade's main shopping street. Equally importantly we were also given the opportunity to mount a simultaneous presentation in Belgrade City Hall. Both exhibitions were scheduled for April 2009. The project was becoming quite defined – a long footbridge feeding into the fortress and terminating at the other end in a very sculptural spiral ramp on the river quay, with the spiral wrapping around an elevator shaft (giving disabled access to the upper bridge) and itself supporting on top of its column a sculpture, which fused elements that we had both worked on. This period was intensely creative and we made various proposals for these sculptural elements, constantly modified as we asked questions of ourselves and our friendly engineers. All these were parts of the exhibition, together with

jateljski raspoloženim inženjerima. Sve ovo bilo je deo izložbe, zajedno sa prvobitnim topografskim modelom i maketom spirale i lifta u razmeri 1:20, kao i filmom koji je dokumentovao ceo proces, a istovremeno je bio i pokušaj trodimenzionalnog prikaza pešačkog mosta.

Za Gradsko skupštinu smo napravili jednu ambicioznu privremenu konstrukciju, visoku 5 metara, na kojoj su bili informacioni paneli, sa šematskim modelom skulpture na vrhu. Sa jedne strane tri ekrana su prikazivala film koji smo za tu priliku pripremili.

Ove dve manifestacije i produži članak u časopisu JAT Airways-a – tadašnje nacionalne aviokompanije – bili su dobro primljeni i postojalo je veliko javno interesovanje kao i politička podrška projektu. Međutim, premda je Srbija zemlja koja želi da pobegne od svoje nedavne prošlosti, ona ima ograničena sredstva. Sa naše tačke gledišta kao umetnika trebalo je da iskoristimo postojeći impuls – to je još uvek bio samo naš projekat, a pošto su izložbe bile završene, nismo znali šta je sledeće što treba da preduzmemo. Odlučio sam da odem u Beograd ponovo o svom trošku. Mrdjan mi je ponudio hranu i smeštaj, kako bismo mogli da napravimo radnu strategiju. Upravo sam se vratio iz prilično uspešne posete Beogradu. Na sastanku sa Arhitektonskim fakultetom mnoge arhitektae su videle našu prezentaciju i bile oduševljene predstavljenim idejama, a Fakultet se složio i da upotrebi svoje izvore kako bismo napravili tehnički i urbanistički briefing plan, što je bio neizbežan prvi korak da bi se odredili preliminarni troškovi za ovaj projekat. Gradsko odeljenje za kulturu se složilo da, kad to bude urađeno, stavi projekat u svoj investicioni plan, čak i u teškom finansijskom okruženju. Pošto bismo sami proizveli model centralnog skulptorskog elemenara u malom tiražu, mogli bismo da finansiramo sledeći film i razvoj veb-sajta, kao i narednu javnu manifestaciju. Beogradska tvrđava pokušaće da ostvari saradnju sa institucijama izvan Srbije, nastojeći da dobije dodatna sredstva razvojnih fondova.

Budući da umetnici uglavnom nisu ni bogati ni moćni, ovaj projekat predstavlja model za to kako da uz ograničenu podršku uspete u realizaciji važnog pejzažnog projekta.

Richard Deacon, maj 2009.

the original topographic model and a 1:20 scale model of the spiral and lift shaft and a film that both documented the process and had a tentative 3D walkthrough.

For City Hall we made an ambitious temporary structure, 5 metres high, supporting information panels and topped by a schematic model of the sculpture. At one side three screens showed the film we had prepared.

These two manifestations, together with an extended article in the in-flight magazine of Jat Airways – the national carrier – were well received. There is now a great deal of public interest and political support for the project. However, although Serbia is a country anxious to escape from its recent past, there are limited resources. From our point of view as artists we need to maintain momentum – it is still our project – and after the exhibitions were finished we didn't know what to do next. I decided that I would go to Belgrade at my own expense. Mrdjan offered to feed and house me, so that we could work out a strategy. I've just returned from that visit, which was quite successful. Many architects saw our presentations and were excited by our ideas at a meeting with the University Faculty of Architecture; the faculty has agreed to use its resources to produce the technical and urban planning brief that is the necessary first step in establishing a cost basis for the plan. The Belgrade City culture department has agreed, once this step has been done, to put the project into its investment programme, even in a harsh funding environment. By ourselves producing a small edition of models of the central sculptural element we can fund a further film and the development of a website and further public manifestations. Belgrade Fortress will try to partner with institutions outside of Serbia in order to pursue some associated development funding.

Artists in the main are neither rich nor powerful, but this project is a model for ways in which, with limited support, important projects in the landscape can be pushed forward.

Richard Deacon, May 2009





## 2. NAGAĐANJE / SPECULATING











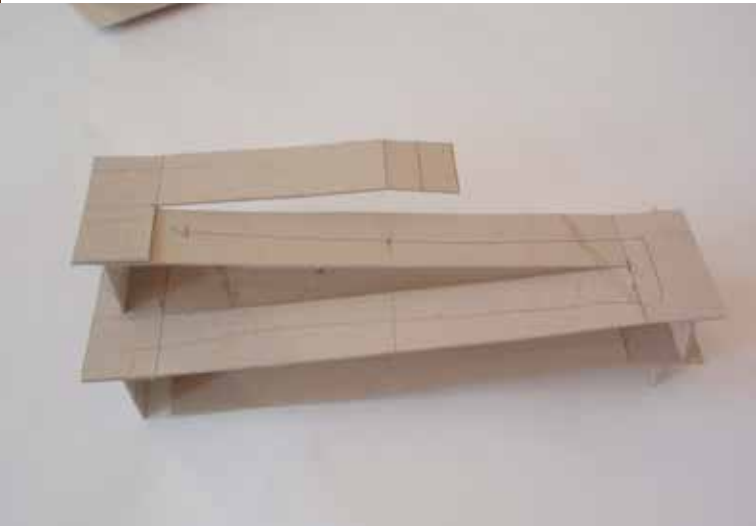














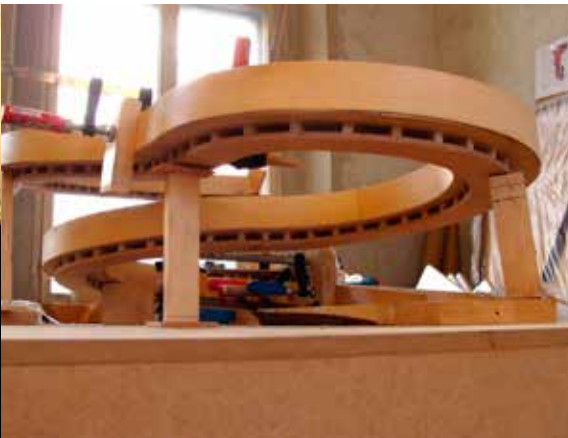


# 3. RAZJAŠNJAVANJE / CLARIFYING





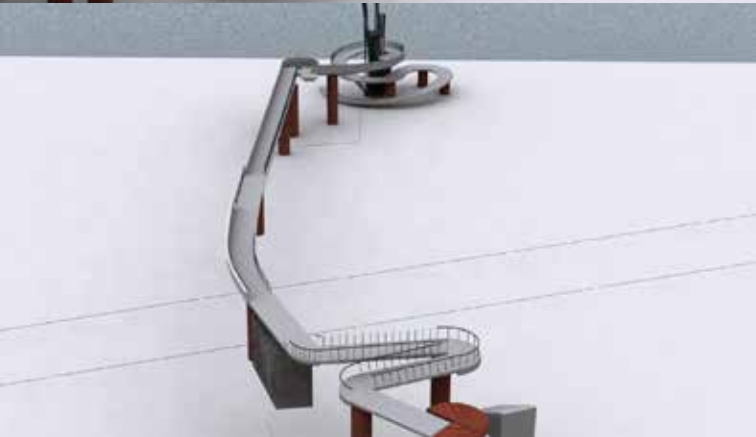
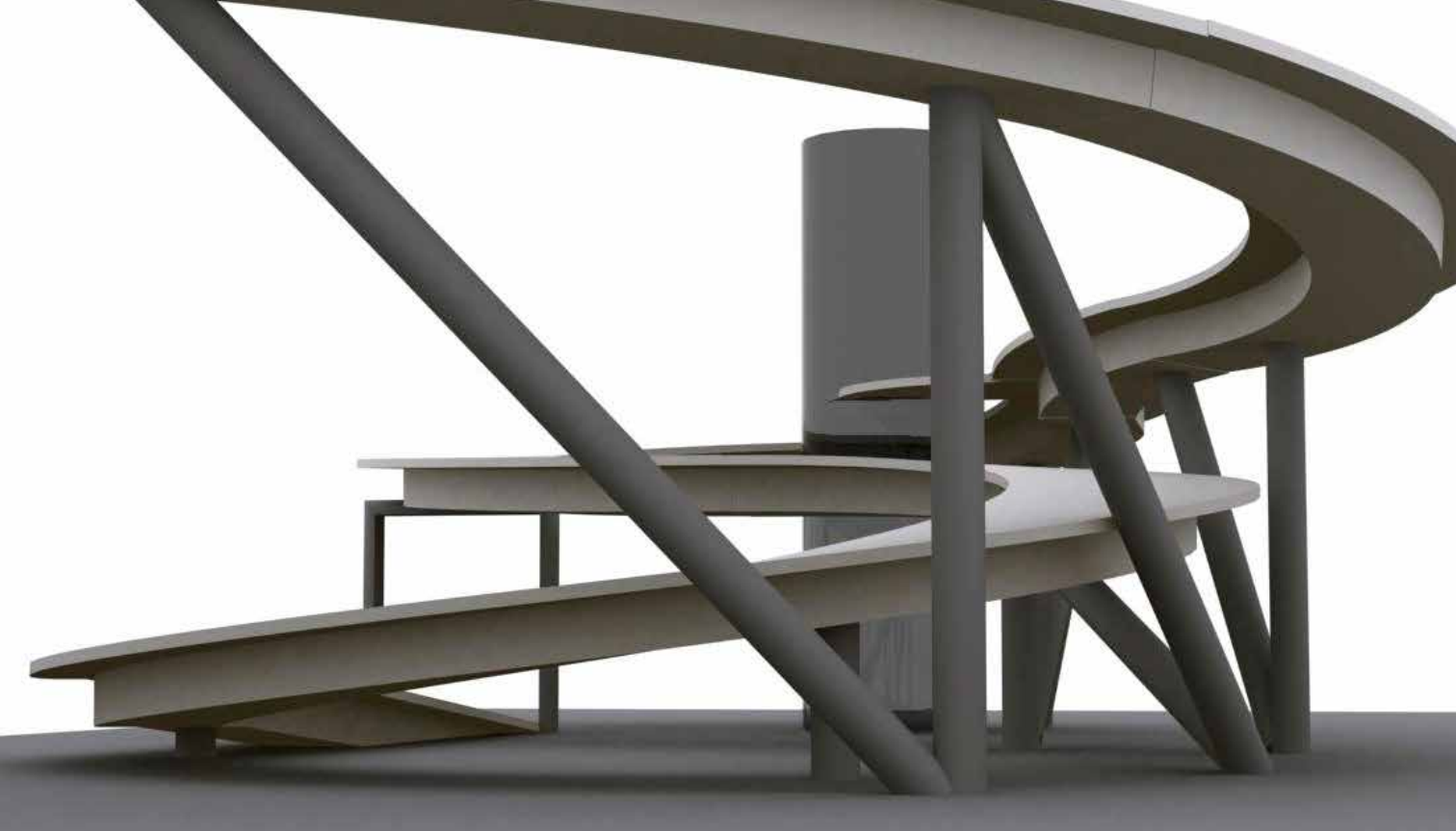












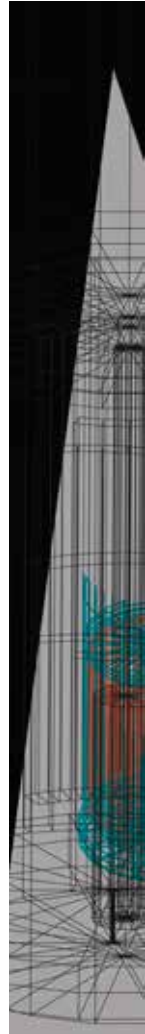
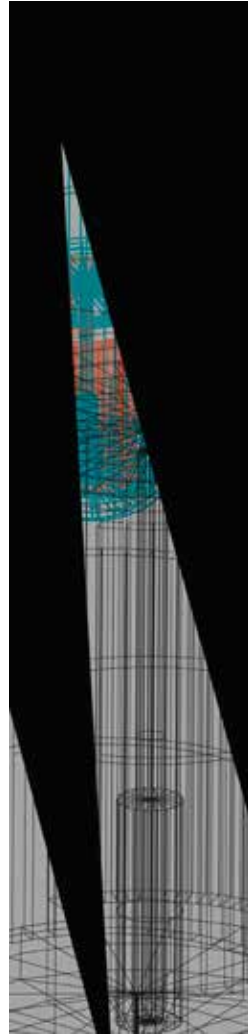
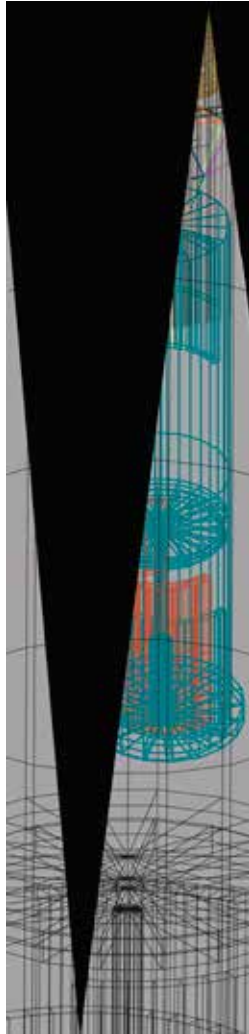
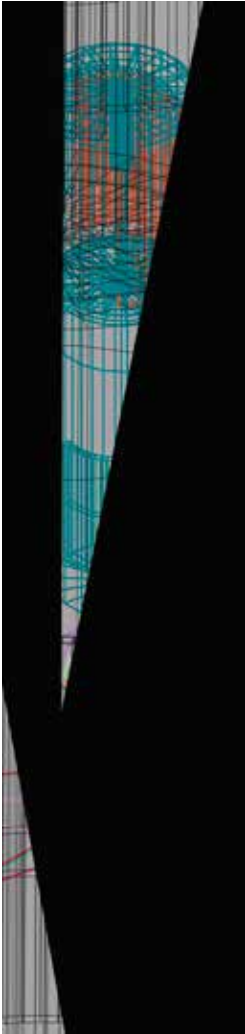












































4a. RADOVI ZA IZLOŽBU / WORKS FOR THE EXHIBITION













KBC 009











KBC 003

















KBC 018



KBC 010



KBC 007



KBC 002



KBC 012



KBC 015



KBC 005



KBC 025

1. Ref.KBC001  
2009.  
79x23x20cm  
Aluminium, steel, wood, iron, plastic foil, Perspex.  
*Aluminijum, nerđajući čelik, drvo, gvožđe, plastična folija, perspeks.*
2. Ref.KBC002  
2009.  
80x24x30cm  
Cardboard, steel, wood, plastic foil, Perspex.  
*Karton, nerđajući čelik, drvo, plastična folija, perspeks.*
3. Ref.KBC003  
2009.  
83x25x 20cm  
Steel, aluminium, plastic foil, iron, Perspex.  
*Nerđajući čelik, aluminijum, plastična folija, gvožđe, perspeks.*
4. Ref.KBC004  
2009.  
92x33x356cm  
Steel, glazed terracotta, cardboard, wood, plastic foil, iron, Perspex.  
*Nerđajući čelik, glazirana terakota, karton, drvo, plastična folija, gvožđe, perspeks.*
5. Ref.KBC005  
2009.  
73x26x26cm  
Cardboard, printed paper, plastic foil, iron.  
*Karton, printani papir, plastična folija, gvožđe.*
6. Ref.KBC006  
2009.  
69x30x20cm  
Steel and plywood base, cardboard, printed paper, wood, foam.  
*Baza od gvožđa i šperploče, karton, printani papir, drvo, foam.*
7. Ref.KBC007  
2009.  
72x33x35cm  
Steel and plywood base, cardboard, terracotta, tape.  
*Baza od gvožđa i šperploče, karton, terakota, lepljiva traka.*
8. Ref.KBC008  
2009.  
85x30x27cm  
Steel, wood, iron.  
*Nerđajući čelik, drvo, gvožđe.*
9. Ref.KBC009  
2009.  
74x27x23cm  
Steel, aluminium, Perspex, wood, plywood, plastic foil.  
*Nerđajući čelik, aluminijum, perspeks, drvo, šperploča, plastična folija.*  
Sculpture at 1:20 model  
*Skulptura uz model 1:20*
10. Ref.KBC010  
2008.  
23x7x5cm  
Cardboard, Styrofoam.  
*Karton, stiropor.*
11. Ref.KBC011  
2008.  
22.5x9x7cm  
Cardboard, gypsum, tape, wood base.  
*Karton, gips, lepljiva traka, drvena baza.*
12. Ref.KBC012  
2008.  
21x8.5x7cm  
Plastic, wooden sticks, cardboard, wood base.  
*Plastika, drvene gredice, karton, drvena baza.*
13. Ref.KBC013  
2008.  
22x6x7cm  
Cardboard, Styrofoam, wood base.  
*Karton, stiropor, drvena baza.*
14. Ref.KBC014  
2008.  
22x8.5x7cm  
Cardboard, printed paper, Styrofoam, tape.  
*Karton, printani papir, stiropor, lepljiva traka.*
15. Ref.KBC015  
2008.  
18x6x7cm  
Cardboard, wood base.  
*Karton, drvena baza.*



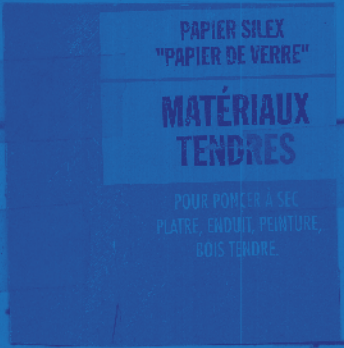
16. Ref.KBC016  
2008.  
20x15x9.5cm  
Cardboard, wood, gypsum, wood base.  
*Karton, drvo, gips, drvena baza.*
17. Ref.KBC017  
2008.  
23x7x9.5cm  
Cardboard, wood base.  
*Karton, drvena baza.*
18. Ref.KBC018  
2008.  
17x7x7cm  
Cardboard, plastic, wood.  
*Karton, plastika, drvo.*
19. Ref.KBC019  
2008.  
23x6.5x10cm  
Wooden sticks, plastic foil, wood base.  
*Drvene letvice, plastična folija, drvena baza.*
20. Ref.KBC020  
2008.  
23x7x5cm  
Cardboard, Styrofoam, wood base.  
*Karton, stiropor, drvena baza..*
21. Ref.KBC021  
2008.  
21x6x9cm  
Cardboard, wood sticks, wood base.  
*Karton, drvene letvice, drvena baza.*
- 
22. Ref.KBC022 Model 1:20  
2008/09.  
140x165x100cm  
(Curbe – *Spirala* /33.5x146x 82cm/: Plywood base – *Baza od medijapana* /11x165cmx100cm/; Brick base – *Baza od cigala* /53x165x99cm/ Sculpture – *Skulptura* Ref.KBC009 /74x27x23cm/)  
Plywood, wood sticks, steel, aluminium, Perspex, wood, plastic foil.  
*Šperploča, drvene gredice, nerđajući čelik, aluminijum, perspex, drvo, plastična folija.*
23. Ref.KBC023 Topographical model 1:66 – *Topografski model* 1:66.  
2008/09.  
190x350x250cm  
(Victor – *Pobednik* /92x 35x 60cm/; Plateau – *Veliko šetalište* /57x26x190cm/; Main site with bridge model – *Predeo sa modelom mosta* /48x81x210cm/; Glass, water extension – *Staklo, vodena ekstenzija* / 4.5x 80x 90cm/)  
Wood, plastic, glass, plywood, acrylic.  
*Drvo, plastika, staklo, šperploča, akril.*
24. Ref.KBC024  
2006/09  
Wall installation – *Zidna instalacija*: 400x600cm  
Wood, cardboard, paper, printed paper, photographs, drawings.  
*Drvo, karton, papir, printani papir, fotografije, crteži.*
- 24.1. Ref.KBC024/1 Model for Space presentation /1:2/  
2009.  
70x22x30cm  
Wood, cardboard, paper, printed paper, photographs.  
*Drvo, karton, papir, printani papir, fotografije.*
- 
25. Ref.KBC025  
2009/13.  
tirage of 10  
Ref.KBC025/1 /67x21x17cm;  
Ref.KBC025/2 /67x21x17cm;  
Ref.KBC025/3 /67x20x18cm;  
Ref.KBC025/4 /67x20x18cm;  
Ref.KBC025/5 /76x20x18cm;  
Ref.KBC025/6 /67x20x18cm;  
Ref.KBC025/7 /67x20x18cm;  
Ref.KBC025/8 /65x20x16cm;  
Ref.KBC025/9 /67x20x18cm;  
Ref.KBC025/10 /78x23x18cm.  
Steel, iron, aluminium.  
*Nerđajući čelik, gvožđe, aluminijum.*
- 
- Ref. KBC026  
Space presentation (1:2 model)  
Iron, scaffolds, print on plastic foil.  
550x220x300cm, Production: JP Belgrade Fortress, 2009



1:50  
VLWS

300 DP  
+IF

30  
FRONT  
1:10



3,65

5,20

SILU  
"SCHI"  
Z  
MAT.

2,00

2,27

4,60

5,00

1,90

1,12

1,03/1,47/1,04/1,47/1,03/1,45/

# 4b. IZLOŽBA / EXHIBITION











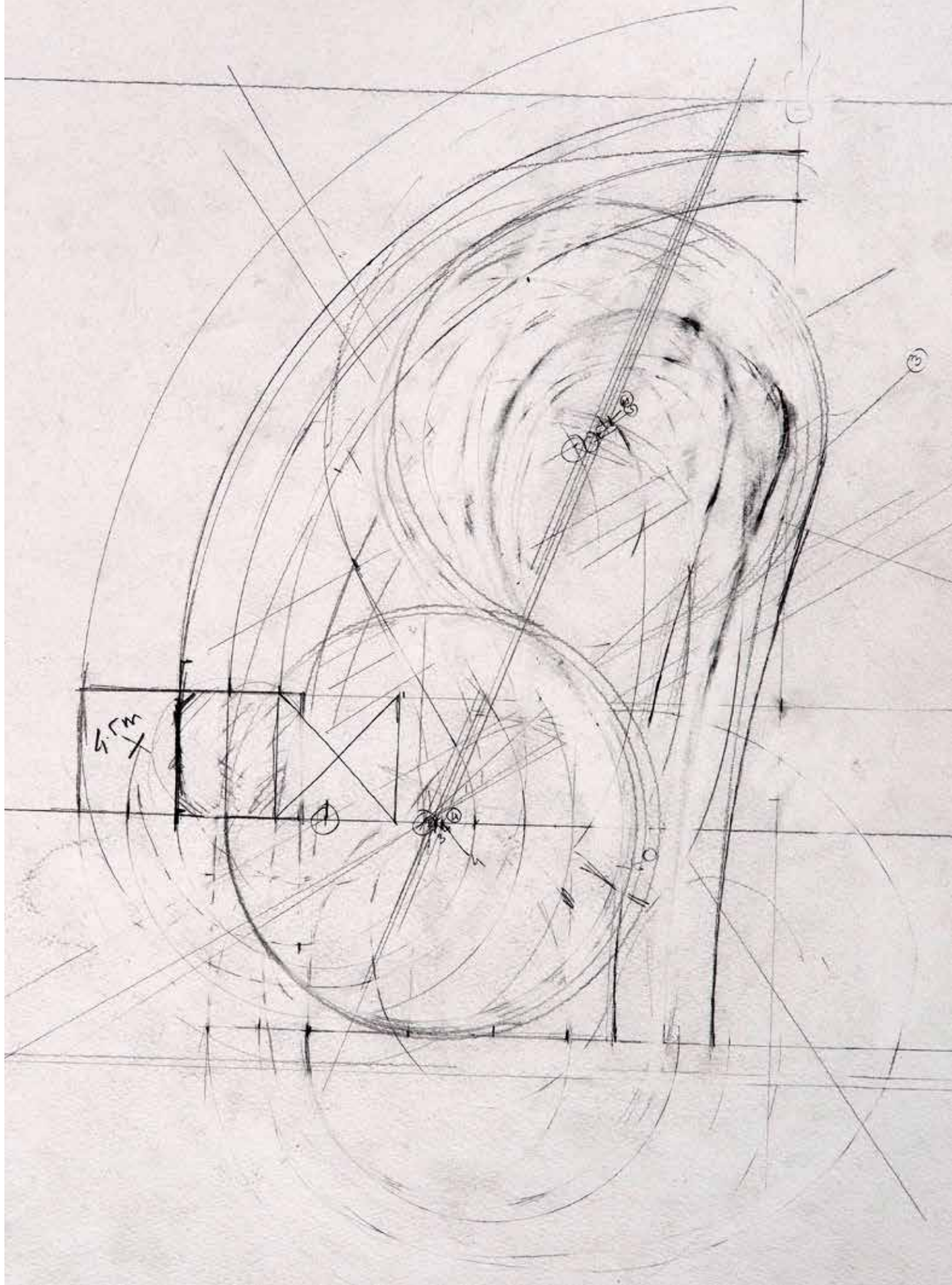
KBC 023



























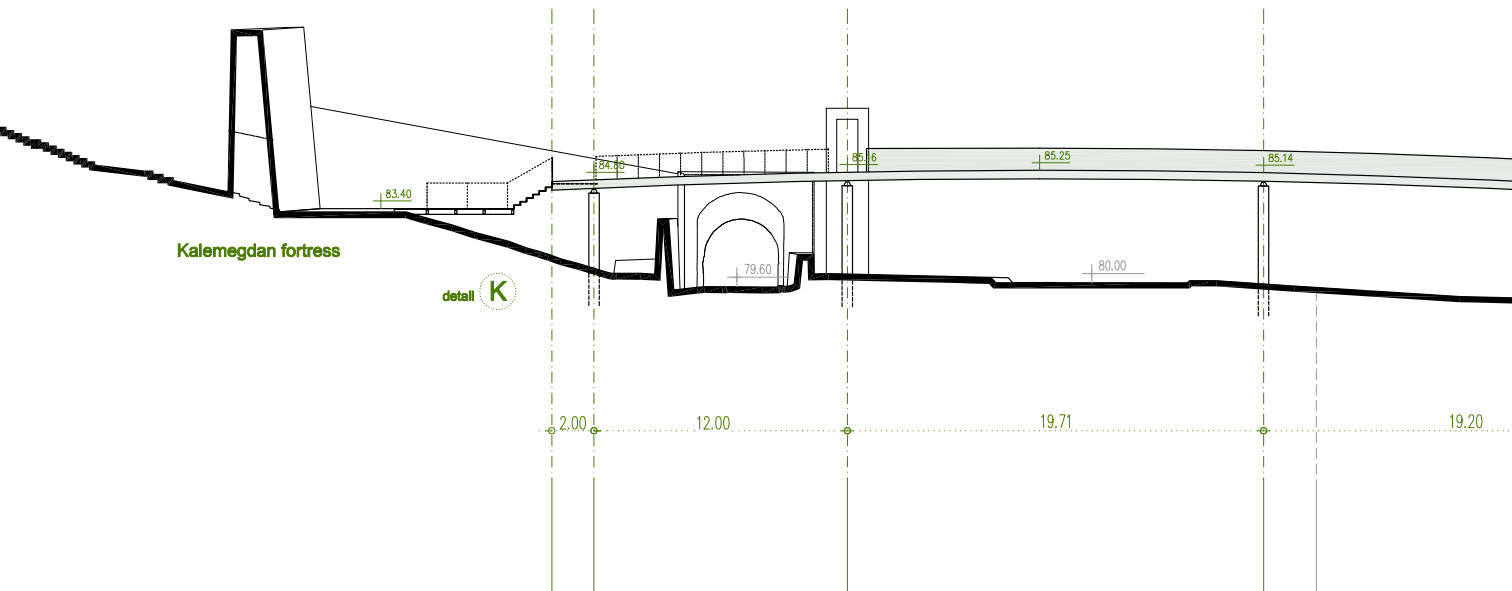


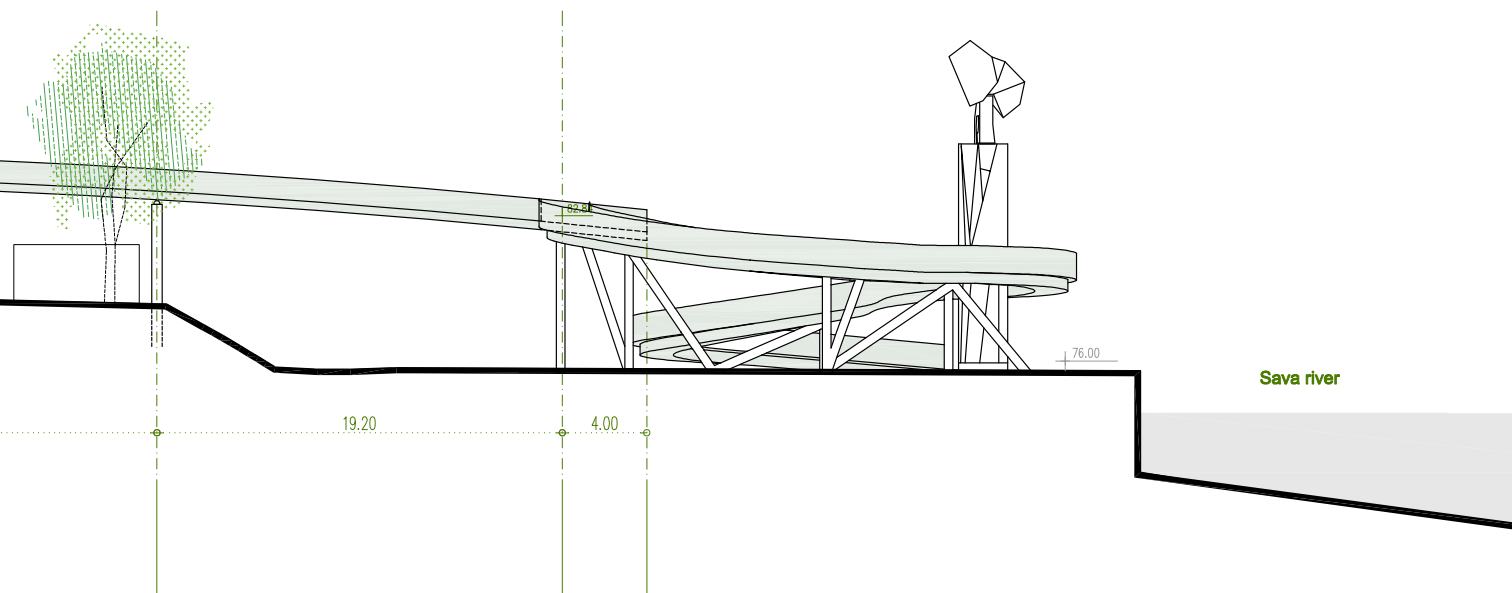
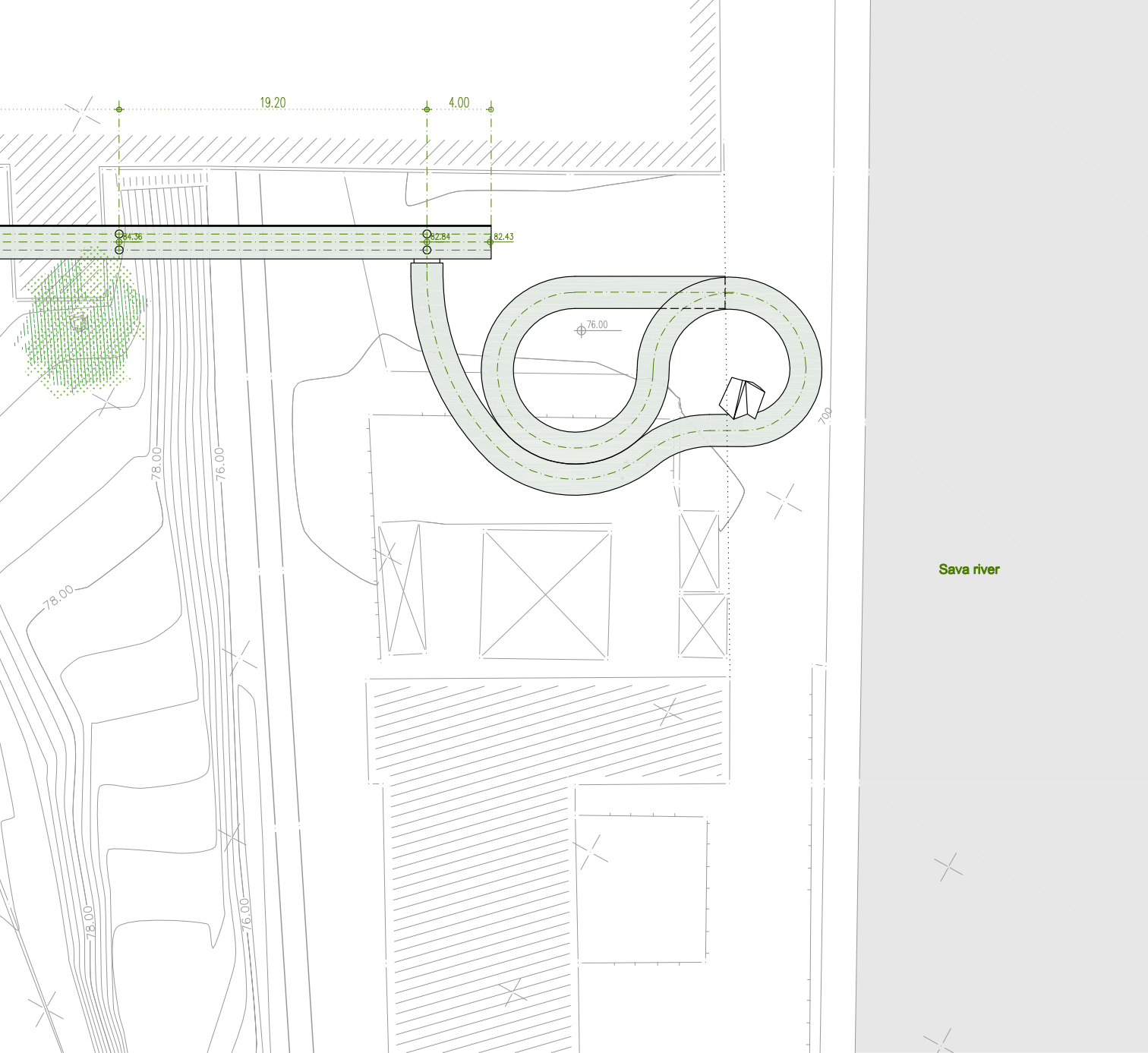


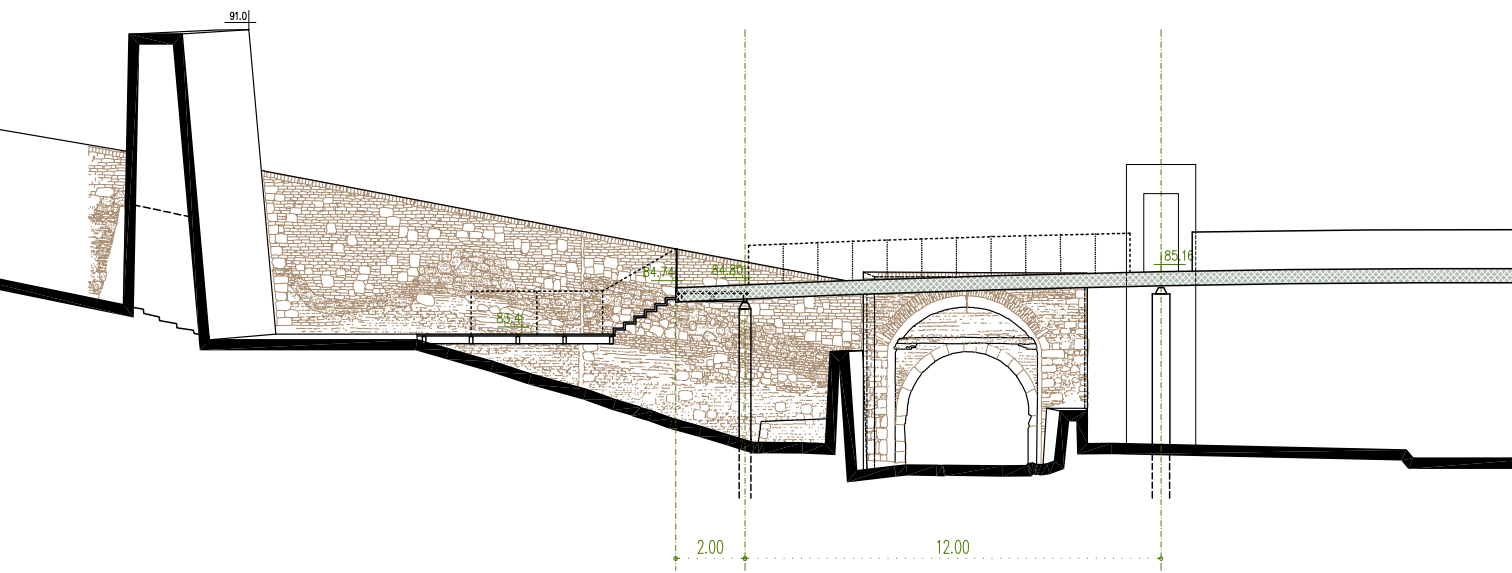
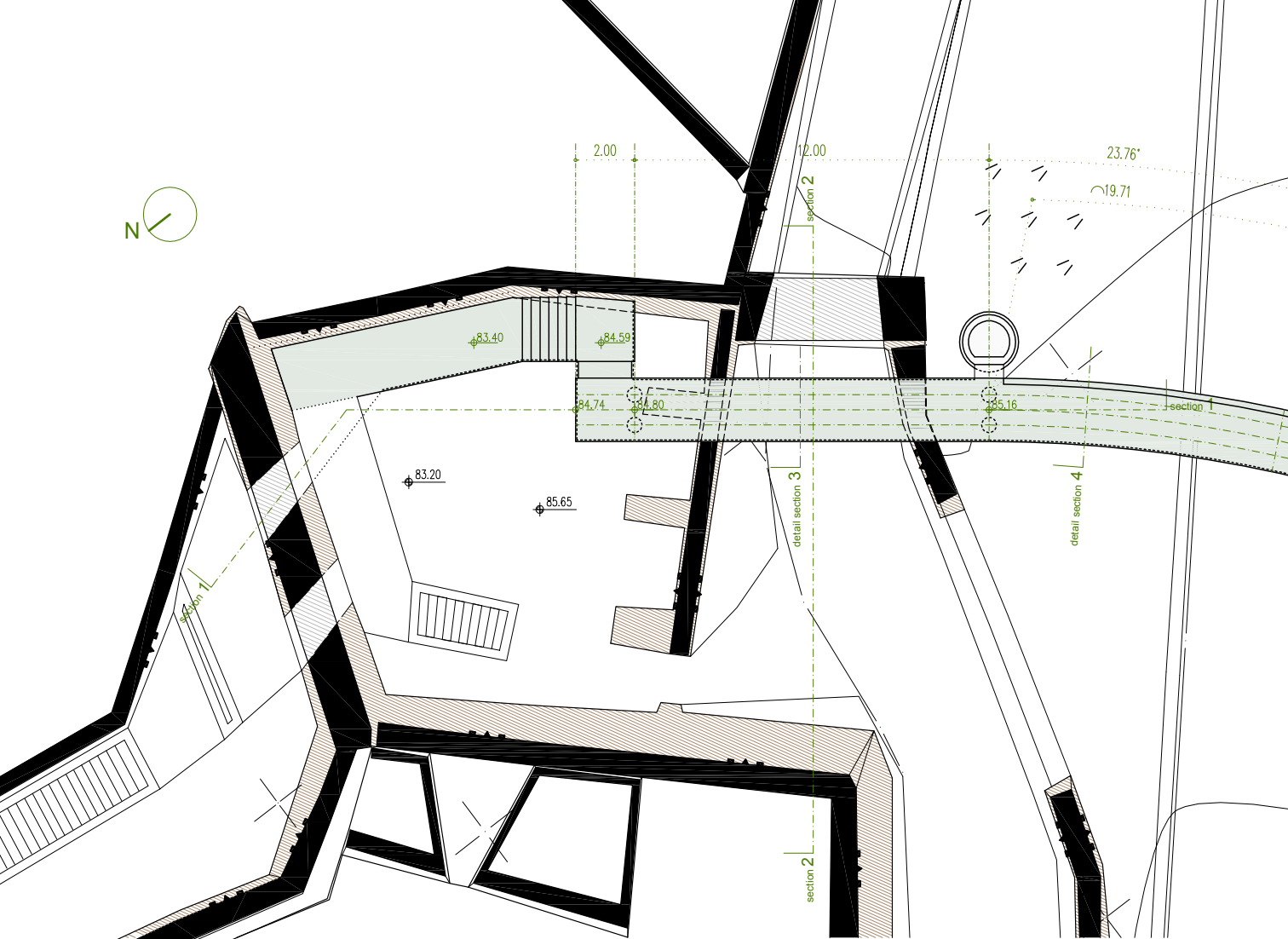


A detailed architectural line drawing of a multi-level building. The structure features several horizontal levels connected by a complex network of vertical and diagonal supports. People are depicted walking on various levels, providing a sense of scale. The drawing uses fine lines and cross-hatching to define the geometry and depth of the structure. The overall style is technical and illustrative.

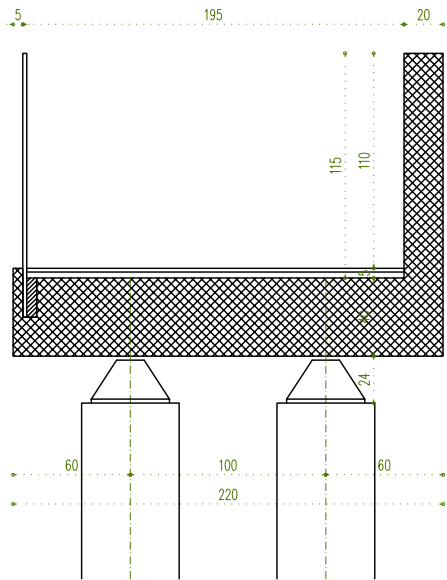
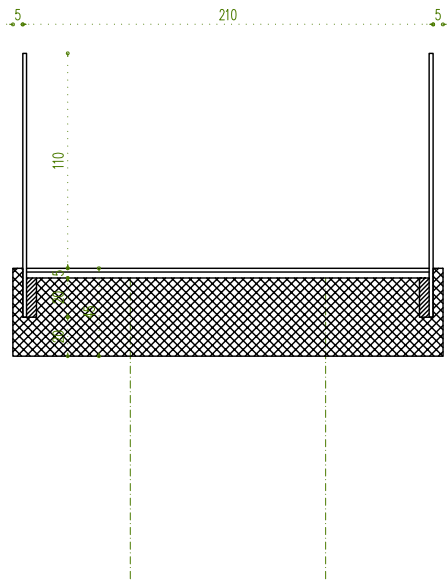
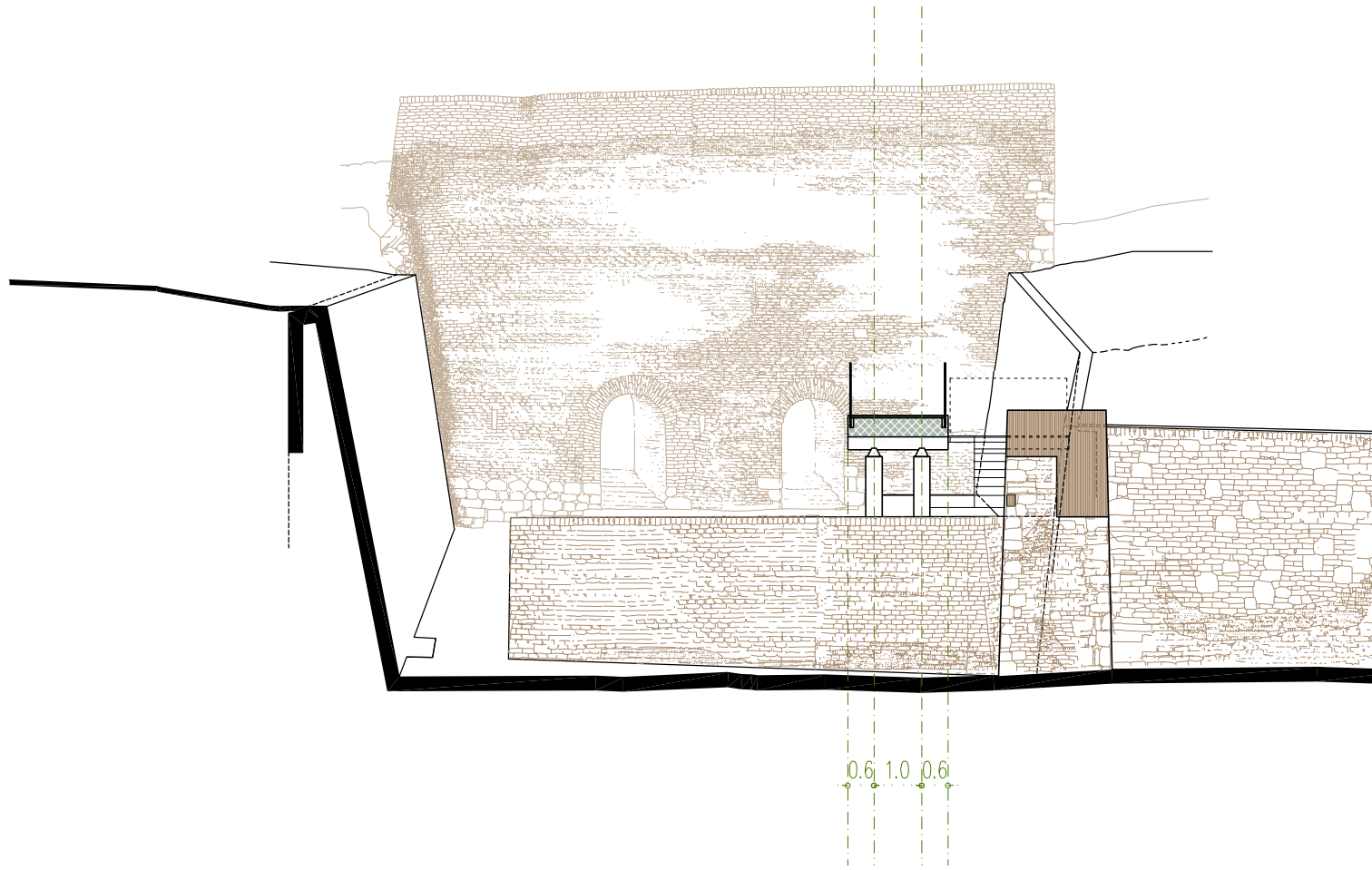
# 5. KONAČNI NACRTI / FINAL PLANS

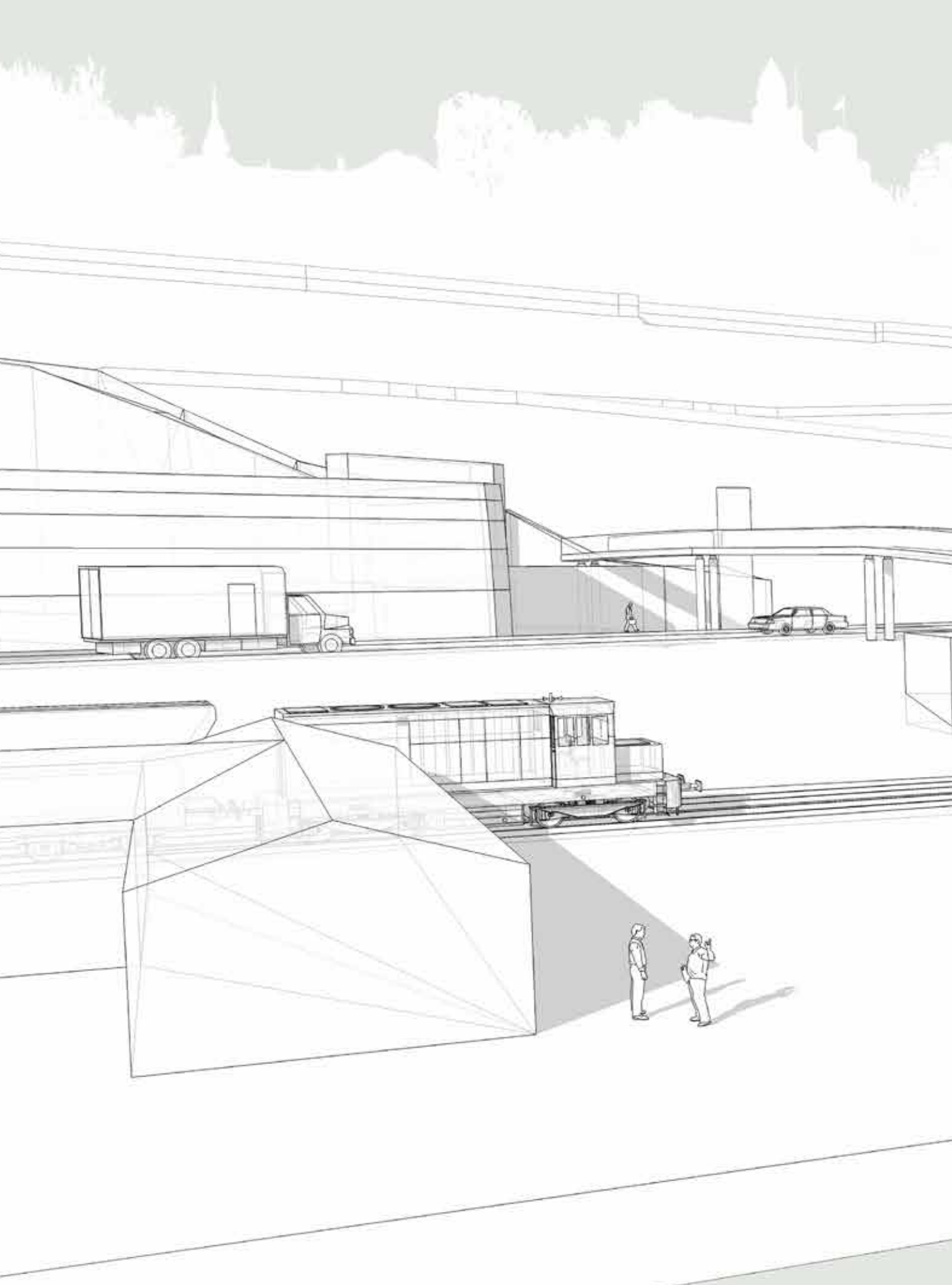


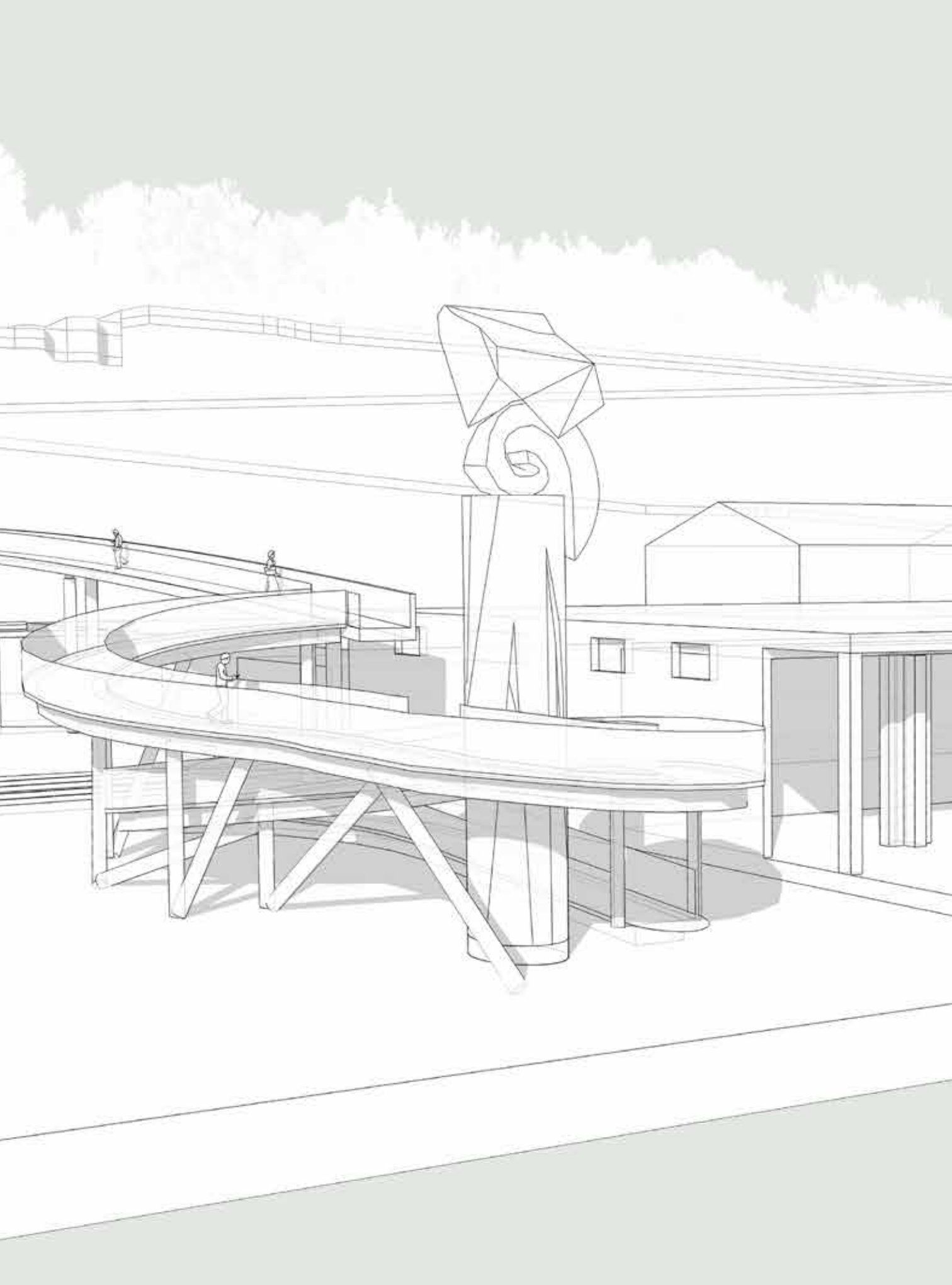


























# HRONOLOGIJA / CHRONOLOGY





**April 2006.**

Ričard Dikon došao je u Beograd u sklopu partnerskog sporazuma između ENSBA, Pariz i Fakulteta likovnih umetnosti, Beograd. U toku posete su mu Ljiljana Obradović i Marina Andrić ispred JP Beogradska tvrđava predložile da osmisli skulptorski predlog za prostor Beogradske tvrđave. On je predložio da na takvom projektu saraduje sa Mrdjanom Bajićem, što je prihvaćeno sa entuzijazmom.

**Septembar 2006.**

Ričard Dikon i Mrdjan Bajić započinju istraživanje lokacije i donose prve odluke o karakteru zajedničke saradnje i projekta.

**Jul 2008.**

JP Beogradska tvrđava i *Fondacija Henri Mur*, posredstvom Feđe Klikovca, *Handel street projects*, i Džona Ploumana, *Beacon Art Project* iz Velike Britanije, omogućili su izvođenje prve faze projekta Most na Kalemegdanu. Ričard Dikon i Mrdjan Bajić započinju zajedničku saradnju na topografskom modelu, u prostorijama Likovne akademije u Beogradu, u Rajičevojoj ulici.

**Septembar 2008.**

Nastavak započetog rada na uobličavanju idejnog rešenja pešačkog mosta odvijao se, zahvaljujući Muzeju grada Beograda, u prostorijama Vojne štamparije u Resavskoj ulici.

**Novembar 2008.**

Ričard Dikon i Mrdjan Bajić u istim prostorijama nastavljaju sa radom na idejnom uobličavanju pešačkog mosta. Tokom ovog boravka napravljena je i prezentacija dotadašnjeg rada, koja je bila namenjena stručnoj javnosti.

**Januar 2009.**

JP Beogradska tvrđava dobija rešenje JVP Srbije, potrebno pri izradi tehničke dokumentacije za izvođenje

**April 2006**

Richard Deacon came to Belgrade in the context of the partnership agreement between ENSBA, Paris and Belgrade Academy of Fine Art. During the visit he was invited by Ljiljana Obradovic and Marina Andric, on behalf of JP Belgrade Fortress, to propose a sculpture for Kalemegdan Park, the site of Belgrade Fortress. He proposed that any such invitation should be for a collaborative project between Mrdjan Bajic and himself. This was enthusiastically accepted.

**September 2006**

Richard Deacon and Mrdjan Bajic started researching the site and made first decisions regarding the character of the mutual collaboration and the project.

**July 2008**

JP Belgrade Fortress and the Henry Moore Foundation, through the mediation of Fedja Klikovac from Handel Street Projects and John Plowman from Beacon Art Project, both from Great Britain, made it possible to effect the first stage of the Kalemegdan Bridge Collaboration project. Richard Deacon and Mrdjan Bajic started their mutual collaboration on the topographic model in the premises of the Belgrade Academy of Fine Art, located in Rajiceva Street.

**September 2008.**

The work that they had begun – the design of a pedestrian bridge – was continued, thanks to the Belgrade City Museum, at the premises of the military printing shop in Resavska street.

**November 2008.**

At the same place, Richard Deacon and Mrdjan Bajic continued to work on the design of the pedestrian bridge. During this time a presentation was made to a professional public on the progress of the work to date.

**January 2009.**

JP Belgrade Fortress obtained the license from JBP Srbije, necessary for the elaboration of the technical documentation relating to the construction works.

radova na izgradnji pešačkog mosta. Marta 2009. godine Skupština Grada Beograda i Sekretarijat za kulturu Grada Beograda uvrstili su prezentaciju ovog projekta u centralni program obeležavanja „Dana Beograda“ za 2009. godinu. Istovremeno, Ričard Dikon i Mrdjan Bajić nastavljaju svoj rad na projektu i na pripremi materijala za predstojeću izložbu.

#### **April 2009.**

Ričard Dikon i Mrdjan Bajić realizuju predviđenu postavku izložbe u holu Skupštine Grada Beograda i u Galeriji ULUS, u Knez Mihailovoj ulici. Uz pomoć British Council-a odštampan je katalog koji sadrži intervju sa umetnicima, čiji je autor Feđa Klikovac. U holu Skupštine Grada Beograda prikazano je umetničko rešenje izgleda pešačkog mosta: veliki printovi postavljeni su na monumentalnu montažnu konstrukciju (u razmeri 1:2); na prosvetljenom bilbordu i LCD monitorima posetioci su mogli da pogledaju film *Most na Kalemegdanu / Kalemegdan Bridge Collaboration* u produkciji Dušana Ercegovca, Opera DE i da se informišu o umetničkom rešenju, istorijatu realizacije projekta i samim autorima. Na otvaranju izložbe govorili su mr Ivana Lučić-Todosić, direktor JP Beogradska tvrđava, dr Marko Popović, naučni savetnik Arheološkog instituta SANU i gospodin Aleksandar Antić, predsednik Skupštine Grada Beograda. Izložbu je zvanično otvorio Nj. e. ambasador Velike Britanije Stiven Džon Vordsvort. U okviru Galerije ULUS, pokazani su originalni crteži, printovi, makete, skulpture i topografski modeli u razmeri 1:66 i 1:20. Nakon završetka izložbe montažna konstrukcija iz hola Skupštine Grada Beograda premeštena je na prostor Beogradske tvrđave u neposrednoj blizini lokacije predviđene za realizaciju projekta, na kojoj je stajala tokom leta i jeseni 2009. godine.

#### **April 2010.**

Nastavak rada na tehničkom delu, u sklopu izrade Idejnog projekta pešačkog mosta nad donjegradskim

#### **March 2009.**

Belgrade City Assembly and Belgrade Secretariat for Culture, included the presentation of this project in the central program of 'Day of Belgrade' manifestation for the year 2009. At the same time Richard Deacon and Mrdjan Bajic continued their work on the development of the project and on preparing material for the upcoming exhibition.

#### **April 2009.**

Richard Deacon and Mrdjan Bajic worked on the realisation of the planned exhibition in Belgrade City Hall and in ULUS Gallery in Knez Mihajlova Street. With the help of the British Council a catalogue was printed, including an interview with the artists by Fedja Klikovac. An artistic solution of the pedestrian bridge view was shown in Belgrade City Hall lobby: large prints placed on a monumental prefabricated structure (1:2 ratio), billboard with backlights, and LCD monitors showing the film 'Most na kalemegdanu/Kalemegdan Bridge Collaboration' produced by Dusan Ercegovac, from Opera DE, explaining the artistic solution and giving an account of the project's realisation and of the authors. Ivan Lucic-Todosic, Director of JP Belgrade Fortress, Dr Marko Popovic, scientific advisor at the Archeological Institute of the SANU (Serbian Academy of Science and Art) and Aleksandar Antic, President of the Belgrade City Assembly, spoke at the opening. The exhibition was officially opened by Her Majesty's Ambassador to Serbia, Stephen Wordsworth. Original drawings, prints models, sculptures and topographic models (1:6 and 1:20 ratio) were shown at ULUS Gallery. When the exhibition closed, the prefabricated structure from the City Hall was moved to the premises of Belgrade Fortress, very near to the location foreseen for the realisation of the project. It stayed there during the summer and autumn 2009.

#### **April 2010**

The work continued on the technical part within the elaboration of the preliminary project of the pedestrian

bulevarom, čija je realizacija započeta u saradnji sa Arhitektonskim fakultetom u Beogradu.

#### **Novembar 2012.**

Posle dvogodišnjeg pauziranja u razvoju projekata, njegovi autori i JP Beogradska tvrđava kao inicijator nastavljaju da potvrđuju i promovišu vrednosti projekta kod nadležnih institucija. Pokrenuta je ideja da se napravi knjiga koja bi sadržala sav dotadašnji razvojni materijal projekta.

#### **Maj 2013 / Jul 2013 / Avgust 2013.**

Rad na realizaciji knjige.

#### **UMESTO KRAJA**

Ova knjiga nije zamena za realizaciju ovog projekta, u koji autori i dalje snažno veruju. Ona je, nadamo se, samo korak na dugotrajnom putu izgradnje Kalemegdanskog mosta, koji teži da jednostavnim gestom ponovo spoji ono što je istorija pokidala, a to spajanje je, činilo nam se, posebno lekovito za teritoriju koju je predviđeno premostiti.

Projekat Kalemegdanskog mosta razvila su dva umetnika koristeći svoju imaginaciju, pri čemu su brižljivo vodili računa o svim aspektima poduhvata i sredine kojoj je namenjen. Ta umetnička vizija i sada postoji i ovaj se most, kao mentalna struktura, na neki način zaista pruža, spajajući Kalemegdansku tvrđavu i reku Savu i prenoseći sve praktične i metaforične aspekte ovog projekta. Realna izgradnja mosta sada pripada domenu osvešćenosti zajednice kojoj je projekat namenjen, jer umetnost ne može da menja realnost, ali možda može da podstiče promene. Stoga sa velikom nadom, sa svima vama, i uz ovu knjigu, netremice očekujemo da vidimo promene koje će ova inicijativa doneti.

Mrdjan Bajić i Richard Deacon

bridge over the Bulevar vojvode Bojovica, the realisation of which had started in cooperation with Belgrade Faculty of Architecture.

#### **November 2012**

After a two year period with very little advancement of the project, the authors and the initiator JP Belgrade Fortress continue to assert the value of the project to the competent authorities. The idea of producing a book containing all the created material is proposed.

#### **May 2013/July 2013/ August 2013**

Work on the book.

#### **IN PLACE OF AN ENDING.**

This book is not a substitute for the unrealized project. The authors still strongly believe in it. It represents, hopefully, a step on the long journey of the construction of Kalemegdan Bridge, with the intention to join again, with a simple gesture, what history has split. It seems to us that this joining would have a particularly healing effect on the territory it is intended to bridge.

The Kalemegdan Bridge project was developed and envisaged by two artists using their imaginations and carefully taking into account all the aspects of the enterprise and the relevant environment, so that the artistic vision now exists, and this bridge, as a mental structure, in a way, really extends and connects Belgrade Fortress with the Sava, transferring all the practical and metaphoric aspects of the project. It is with great hope, together with all of you, and along with this book, that we are eagerly awaiting to see the changes this initiative will bring.

Mrdjan Bajić and Richard Deacon



Rođen 1957. u Beogradu. 1976/1983. Završio osnovne i postdiplomske studije na Vajarskom odseku FLU u Beogradu. Cite Internationale des Arts, Paris. 1992/1993. Usine ephemere, Asnieres, Paris. 1994/1995. Pollock-Krasner Foundation Grant, Paris. Od 1997. radi kao profesor na Vajarskom odseku FLU u Beogradu. 1998/2002. Radi na projektu „Yugomuzej. 2003. „Pozorišna skulptura”, foaje Jugoslovenskog dramskog pozorišta, Beograd. 2007. Reset, Nacionalni paviljon Republike Srbije, La Biennale di Venezia.

Born in 1957. in Belgrade, Serbia. 1976/1983. completed the undergraduate and graduate studies at the Sculpture Department of the FLU Belgrade. 1990/1992 Cite Internationale des Arts, Paris; 1992/1993. Usine ephemere, Asnieres, Paris. 1994/1995. Pollock-Krasner Foundation Grant, Paris. Since 1997 works as Professor at the Sculpture Department of the FLU Belgrade. 1998/2002 Works on the project Yugomuzej. 2003. "Theatre Sculpture", lobby of Yugoslav Drama Theatre, Belgrade. 2007. Reset\_ , Padiglione Serbia, La Biennale di Venezia.

AGENTI/AGENTS: RX Galerie Paris, Galeria Paola Verrengia.

ADRESA/ADDRESS: Senjačka 20, 11000 Beolgrade, Serbia.

WEBSITE: /www.yugomuzej.com/ /www.mrdjanbajic.com/

#### SAMOSTALNE I GRUPNE IZLOŽBE / INDIVIDUAL AND GROUP EXHIBITIONS:

1983. *Umetnost osamdesetih*, Muzej savremene umetnosti, Beograd (cat).  
*Mrdjan Bajić*, Galerija Doma omladine, Beograd (cat).  
*Mrdjan Bajić*, Galerija SKC, Beograd (cat). (1987)
1984. *Mrdjan Bajić*, Galerija Studentskog centra, Zagreb.  
*Mrdjan Bajić*, Galerie Ingrid Dacić, Tübingen. (1988, 1993, 1995)
1986. *Lo spazio: Belgrado*, Sala Uno, Roma (cat).  
*Mrdjan Bajić*, Galeria Equrna, Ljubljana.  
*Mandelzoom*, Canino, Lago di Bolsena (cat).
1987. *Jugoslovenska dokumenta*, Collegium Artisticum, Skenderija, Sarajevo (cat).
1988. *Mrdjan Bajić*, Salon MSU, Belgrade, Beograd (cat).
1989. *Mrdjan Bajić*, Galerija suvremene umjetnosti, Zagreb (cat).  
*Metaphysical Visions: Middle Europe*, Artists Space, New York (cat).  
*Avant-gardes Yougoslave*, Musée des Beaux Arts, Carcassonne; Musée de l'Abbaye Sainte-Croix,  
*Les Sables d'Olonne*, Musée d'Art, Toulon (cat).
1990. *The Ready Made Boomerang*, VIIIth Biennale of Sydney, Sydney (cat).  
*APERTO* La Biennale di Venezia, Venezia (cat).  
*Mrdjan Bajić*, Galerie Moussion, Paris.
1991. *Quelque chose de reste*, Galerie Moussion, Paris (cat).  
*Europa Nieznana / Europe Unknown*, Palac Sztuki TPSP & WKS Wawel, Krakow (cat).  
*Trigon*, Neue Galerie Am Landesmuseum Joanneum, Graz. (cat).
1992. *Mrdjan Bajić: Inventar*, Galerie Moussion, Paris (cat).  
*Mrdjan Bajić*, Galerie Olsson, Stockholm.  
*Salon de Montrouge'* Montrouge, Paris (cat).
1993. *U traganju za izgubljenim predmetom*, Galerija Lada, Beograd (cat).  
*Destruction de l'image, image de la destruction*, Fonderie, Le Mans,  
*Led Art*, Beograd.



1994. *Project for Europe – Europe Rediscovered*, Copenhagen.
1995. *New Europe – Supranational Art*, Le Zitelle' Giudecca, Venezia (cat).  
*Mrdjan Bajić / Joanna Rajkowska*, L'atelier, Solvay, blok A/D, Krakow (cat).  
*Mrdjan Bajić*, Centre d'Arts plastiques, Saint-Fons (cat).  
*Mrdjan Bajić: Du corps, des cites, des armes et de l'oubli*, Galerie Rabouan Moussion, Paris (cat).
1996. *FIAC*, Galerie Rabouan Moussion, Paris. (1997).
1998. *Matière en émoi*, Gildo Pastor Center, Monaco (cat).
2000. *Aspekte/Positionen, 50 Jahre Kunst aus Mitteleuropa 1949-1999*, Museum Moderner Kunst Stiftung Ludwig, Wien; Ludwig Museum, Budapest; Fundació Joan Miró, Barcelona; Hansard Gallery/City Gallery Southampton, Southampton; Narodni galerie, Praha (cat).
2001. *Dossier Serbien*, Akademie der Künste, Berlin; Akademie der Künste, Wien.  
*Mrdjan Bajić: Yugomuzej*, CZKD, Beograd.
2002. *25. Biennale of Sao Paolo*, Sao Paolo (cat).
2003. *Mrdjan Bajić: Yugomuzej*, Kunsthalle Wien project space, Wien (cat).  
*Mrdjan Bajić: Kratki rezovi*, Francuski kulturni centar, Beograd.
2004. *Belgrade art INC*, Secession Wien (cat).
2006. *Mediterraneo Contemporaneo*, Castelo Aragonese, Taranto (cat).  
*Protection of Nature*, XII Biennale of Pančevo, Pančevo (cat).  
*Mobile studios*, Public art Lab Berlin, Beograd.
2007. *Mrdjan Bajić: Reset\_*, La Biennale di Venezia, Padiglione Serbia, Venezia (cat).  
*Mrdjan Bajić: Backup stories*, Galleria Paola Verrengia, Salerno (cat).  
*Oktobarski salon*, Muzej 25. maj, Beograd (cat).
2008. *Le porte del Mediteraneo*, Palazzo Piozzo, Rivoli (cat).  
*Mrdjan Bajić: Kiseonik*, Arte Galerija, Beograd.  
*Mikro-narratives*, Musée d'Art Moderne de Saint-Etienne Metropole, Saint-Etienne (cat).  
*Revelation*, Musée d'Art Moderne de Saint-Etienne Metropole, Saint-Etienne (cat).  
*L'autre*, Cairo Biennale, Cairo (cat).
2009. *Richard Deacon / Mrdjan Bajić: Most na Kalemegdanu / Kalemegdan Bridge Collaboration*, Galerija ULUS / Hol Skupštine grada Beograda, Beograd.  
*Arte Fiera Bologna*, Galleria Paola Verrengia (2010, 2012).
2010. *La mostra e aperta – artisti in dialogo con Harold Szeemann*, Fondazione Filiberto Menna, Salerno (cat).  
*Avventure minime*, MM MAC, Archivio Generale, Salerno (cat).
2011. *Mrdjan Bajić*, Galerija Rima, Kragujevac (cat).  
*Završna proslava*, Mikser / Žitomlin, Beograd.
2012. *The big sleep*, 26. Memorijal Nadežde Petrović, Čačak (cat).  
*Mrdjan Bajić*, Centre culturel de Serbie, Paris.
2013. *Mrdjan Bajić: Sculptotechtecture*, RX Galerie, Paris.  
*Lo Straniero*, Eduardo Secci Contemporary, Firenze (cat).  
*Mrdjan Bajić: Na lepom plavom Dunavu*, Galerija savremene umetnosti Smederevo, Smederevo (cat).  
*Was ist Kunst?*, Künstlerhaus Graz, Graz (cat).  
*La qualite de l'ombre*, Ludwig Museum Koblenz, Koblenz (cat).



Britanac, rođen u Bangoru, Kernarvonšajr, Vels 1949. godine. Studirao na Somerset College of Art, Taunton 1968–69; St. Martins School of Art, London 1969–72; Royal College of Art, London 1974–77; Nagrada Sir Allen Lane Penguin Book, 1976; Chelsea School of Art, London 1978. Izabrani član RA 1998. Chevalier des Arts et des Lettres, France 1997. Izabran za CBE 1999. Nagrada Turner, Tate Gallery, London 1987. Nagrada Robert Jakobsen, Museum Wurth, Kunzelsau, Germany 1995. D. Litt University of Leicester 2005. Redovni član Akademie der Kunst, Berlin, 2010: Počasni član University of the Arts, London 2013.

British, born in Bangor, Caernarvonshire, Wales in 1949. Studied at Somerset College of Art, Taunton 1968-69; St. Martins School of Art, London 1969-72; Royal College of Art, London 1974-77; Sir Allen Lane Penguin Book Prize, 1976; Chelsea School of Art, London 1978. Elected RA 1998. Chevalier des Arts et des Lettres, France 1997. Made CBE 1999. Turner Prize, Tate Gallery, London 1987. Robert Jakobsen Prize, Museum Wurth, Kunzelsau, Germany 1995. D.Litt University of Leicester 2005. Elected member Akademie der Kunst, Berlin, 2010: Honorary Fellow, University of the Arts, London 2013.

AGENTI/AGENTS: Lisson Gallery, London; Marion Goodman Gallery, New York.

ADRESA/ADDRESS: c/o Lisson Gallery, 67 Lisson Street, London NW1 5DA

WEBSITE: /www.richarddeacon.net/

#### SAMOSTALNE IZLOŽBE / INDIVIDUAL EXHIBITIONS:

- 1975 *A Small Space For A Short Time*, Royal College of Art Galleries, London.
- 1978 *The Gallery*, Brixton, London.
- 1980 *Spring Programme*, The Gallery, Brixton, London.
- 1981 Sheffield City Polytechnic Gallery, Sheffield.
- 1983 Lisson Gallery, London.  
Orchard Gallery, Londonderry, N.I. (cat)
- 1984 Riverside Studios, London.  
Chapter Arts Centre, Cardiff.  
*Richard Deacon. Sculpture 1980-84*, Fruitmarket Gallery, Edinburgh (travelled to Le Nouveau Musée, Lyon/Villeurbanne). (cat)
- 1985 *Five Recent Sculptures*, Gallery of New Art, Tate Gallery, London. (cat)  
*Blind, Deaf And Dumb*, an installation in collaboration with Richard Rogers and John Tchalenko, Serpentine Gallery, London.
- 1986 Marian Goodman Gallery, New York.  
*For Those Who Have Eyes. Sculpture 1980-86*, Aberystwyth Arts Centre, Aberystwyth (toured Britain). (cat)
- 1987 Lisson Gallery, London.  
*Richard Deacon. Recent sculpture 1985-87*, Bonnefanten Museum, Maastricht (toured to Kunstmuseum, Luzern; Fundacion Caja de Pensiones, Madrid; Museum van Hedendaagse Kunst, Antwerp). (cat)
- 1988 Marian Goodman Gallery, New York. (cat)  
*Richard Deacon*, The Carnegie Museum of Art, Pittsburgh (toured to St. Louis Art Museum; Museum of Contemporary Art, Los Angeles; Art Gallery of Ontario, Toronto). (cat)  
*Richard Deacon*, Whitechapel Art Gallery, London. (cat)
- 1989 *Richard Deacon 10 Sculptures 1987-89*, ARC, Musée National d'Art Moderne de la Ville de Paris, Paris. (cat)

- 1990 *Nye Arbeider/New Works*, Kunstneres Hus, Oslo. (cat)  
Marion Goodman Gallery, New York.  
Mala Galerija, Moderna Galerija, Ljubljana.
- 1991 *Drawings 1974-91*, Mead Gallery, University of Warwick, Coventry. (cat)  
*Skulpturen und Zeichnung*, Museum Haus Lange and Museum Haus Esters, Krefeld. (cat)
- 1992 *Foursome*, Lisson Gallery, London.  
*Art For Other People*, Musée d'Art Moderne, Villeneuve d'Ascq. (cat)  
Marian Goodman Gallery, New York.
- 1993 *Factory*, choreography by Hervé Robbe, costume and set by Richard Deacon, previewed at La Ferme du Buisson, Marne-La-Vallée, France (cat). Subsequent tour to multiple venues in France, Belgium and UK.  
*Only The Lonely & other shared sculptures – Richard Deacon & Bill Woodrow*, Chisenhale Gallery, London (toured to Aspex Gallery, Portsmouth; Sabine Wachers Fine Art, Brussels). (cat)  
*Skulpturen 1987-93*, Kunstverein Hannover & Orangerie, Herrenhäuser Gärten, Hannover. (cat)
- 1994 *Atlas & This Is Not A Story – drawings 1987-94*, Customs House, South Shields.
- 1995 *Almost Beautiful*, L.A. Louver, Los Angeles.  
*Them & Us* (with Thomas Schütte), Lisson Gallery, London.
- 1996 *Richard Deacon Esculturas 1984-95*, MACCSI, Caracas (toured to Centro Wilfredo Lam, Havana; Museo Nacional de Bellas Artes, Buenos Aires; Museo de Bellas Artes, Santiago de Chile; Museo Rufino Tamayo, Mexico City). (cat)
- 1997 Marian Goodman Gallery, New York.  
*Show & Tell: Richard Deacon New Sculpture & Prints*, Musée Départementale de Rochechouart, Rochechouart.
- 1998 *Richard Deacon SCAI*, The Bathhouse, Tokyo, Japan.
- 1999 *New World Order*, Tate Gallery, Liverpool. (cat)  
Lisson Gallery, London
- 2000 *Umhh*, Fig1, London. (cat)  
*Tomorrow, And Tomorrow, And Tomorrow*, L.A. Louver, Los Angeles.
- 2001 *Richard Deacon: sculpture DCA*, Dundee, Scotland. (cat)  
*Image & Idol-Medieval Sculpture* Exhibition co-curated with Phillip Lindley: Installation and bases designed by Richard Deacon, Tate Britain, London. (cat)  
*Between The Two Of Us*, collaborative exhibition with Henk Visch, Stedelijk Museum, Schiedam, Netherlands. (cat)
- 2002 Lisson Gallery, London.
- 2003 *Made In Cologne*, AC, Museum Ludwig, Cologne, Germany. (cat)  
*Passage de la mer rouge*, Atelier Brancusi, Centre Pompidou, Paris, France. (cat)
- 2004 *Lead Astray: New Shared Sculptures by Bill Woodrow & Richard Deacon*, New Art Centre Sculpture Park & Gallery, Roche Court, Salisbury, England; Palacio Nacional de Queluz, Lisbon, Portugal; Yorkshire Sculpture Park, England (in 2005); Plymouth City Museum & Art Gallery (2006); Château-Musée de Dieppe (2007); Pier Arts Centre, Stromness, Orkney (2008). (cat).  
*Beyond the Clouds*, L.A. Louver, Los Angeles, California.  
*Richard Deacon*, Marian Goodman Gallery, New York.  
*Slippery When Wet*, Distrito 4, Madrid, Spain. (cat)
- 2005 *Out Of Order*, Tate St. Ives, St. Ives, England (cat & broadsheet).  
*The Size Of It*, Museum Artium, Vitoria-Gasteiz, Spain, touring to Sara Hilden Art Museum, Tampere, Finland & Arp Museum, Bahnhof Rolandseck, Remagen, Germany (cat).  
*Range*, Lisson Gallery, London, England.

- 2007** *Personals*, IKON Gallery, Birmingham, England (cat).  
*Another Mountain*, Galerie Thaddaeus Ropac, Paris.  
*Dead Leg – Richard Deacon – in association with Matthew Perry*, L.A. Louver Gallery, Venice, California, USA, toured to Portland Museum of Art, Oregon (2008), The Arts Club of Chicago, Chicago (2009), University of New Mexico, Albuquerque, USA (2011)
- 2008** *Richard Deacon*, TR3, Ljubljana, Slovenia (cat).  
*North*, Galleri Susanne Ottesen, Copenhagen, Denmark.  
*Border Traffic*, Nouvelles Saisons de l'Art Vivant, Fondation Maeght, St. Paul, France (cat).  
*Assembly*, Madison Square Park, New York, USA. (cat)  
*On The Rocks – Shared Sculpture by Bill Woodrow and Richard Deacon*, Bloomberg Space, London, England (cat).  
*It's A Small World*, Richard Deacon – Sculpture, Stedelijk Museum 's-Hertogenbosch, Netherlands.
- 2009** *Siamese Connection*, Distrito 4, Madrid, Spain.  
*Kalemegdan Bridge Collaboration (with Mrdjan Bajic)*, Skupstina Grada, Belgrade and Galerija ULUS, Belgrade, Republic of Serbia (cat).  
*Richard Deacon: Add & Subtract*, Galerie Thomas Schulte, Berlin.
- 2010** *The Inside*, New Art Centre and Sculpture Park, Salisbury, UK.  
*The Missing Part*, Musée d'Art Moderne et Contemporain, Strasbourg, France. Tour to Sprengel Museum, Hannover, Germany 2011. (cat).  
*Twist And Shout*, Galerie Thaddaeus Ropac, Paris.
- 2011** *Un Terrain Encore Vague*, choreography by Herve Robbe, set design by Richard Deacon, previewed at CNDC Haute Normandie, Le Havre, France, toured to Dance Pavilion, Bournemouth UK, CNDC Angers, France.
- 2012** *Association*, Lisson Gallery, London (cat)  
*Beware Of The Dog*, STPI Gallery, Singapore (cat)  
*Walk On By*, Galleri Susanne Ottesen, Copenhagen, Denmark  
*Richard Deacon*, Marian Goodman Gallery, New York, USA  
*Richard Deacon*, CAC Malaga, Malaga, Spain (cat)
- 2013** *Beware Of The Dog*, L.A. Louver Gallery, Venice, California  
*Garth Evans*, An Arts Council Collection Exhibition selected by Richard Deacon, Longside Gallery, Yorkshire Sculpture Park, UK (exhibition guide).







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