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#17
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Ready

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Museum, Novi Sad

The project by Robert Claiborne, Ivan Markov and Lia Ruccolo preserves industrial structures.

SERBIA — TEXT: VESNA VUČINIĆ

Despite increasing intervention in art and culture by a global mass media, the museum is alive and well. Exhibitions continue to attract a wide audience, and as much a factor as the exhibits is the museum architecture itself. Unlike the mass media, a museum demands a certain critical debate, while offering an active social leisure experience. Furthermore, according to Boris Groys, 'the museum is practically the only place where we can actually step back from our own present and compare it with other eras'.

Vojvodina has grasped the opportunity and necessity to step back and reconsider the status of the region with regard to its international, political and artistic centres. Established in 1966, the Vojvodina Museum of Contemporary Art (MCAV) has until now functioned without a dedicated building. New, custom-built

premises will not only create the basic conditions for museum work, but also offer the opportunity to create an open regional cultural centre.

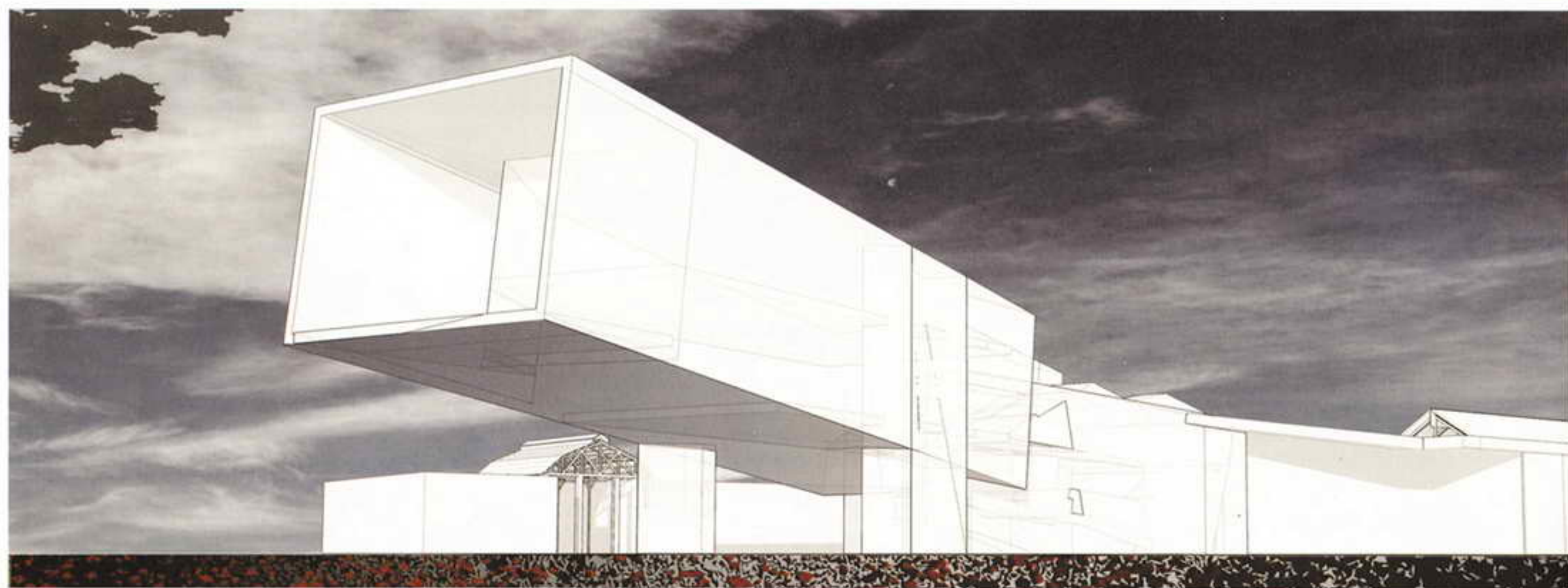
In January 2007, after years of serious effort and several months preparation, the Museum, in collaboration with the Association of Architects of Novi Sad, announced a regional architectural competition for the MCAV complex in Novi Sad. It eventually attracted sixty-nine designs from eleven countries in central and south-east Europe. The competition brief identified five areas that needed to be catered for: the collection of art and books, educational work, a media centre, publishing and restoration/preservation work. It also laid down the main components of the complex: museum buildings (8500-9500 m²), access terrace, car parking and a sculpture park.

Because the proposed site, on the left bank of the river Danube, contains some industrial heritage buildings, one of the main adjudication criteria was the treatment of the site. The jury was concerned that demolition of the existing structures would amount to erasing the site's 'memory matrix' and result in a culturally and physically isolated new building. Accordingly, they awarded first prize to Robert Claiborne, Ivan Markov and Lia Ruccolo, whose project retains and repairs the industrial buildings, adding an expressive shape with their new museum. ←



↑↓ **FIRST PRIZE, ROBERT CLAIBORNE, IVAN MARKOV AND LIA RUCCOLO**

The winning solution is a mixed composition of old and new, the objective being to generate a series of micro-environments, building an impression of the gradual conquest of space. The idea is that the juxtaposition of buildings allows the museum site to incorporate its own history while also pointing to the future.



↓ **THIRD PRIZE, MUSTAFA MUSIĆ ET AL**

A very simple and clear concept is delivered by the winners of the third prize. Exhibition and all other functions are placed into two compact, architectural volumes which are interconnected by bridges. The project's public area is generous and treated with the same importance as the museum itself. The simplicity of the cubic volumes is enriched by a playful facade and organic openings.



↑ **SECOND PRIZE, BORIS PODRECCA, SANDY PIRS ET AL**

Apart from the winning project, all other entries chose to remove the existing industrial structures. This was also the solution adopted by the second-prize winners. This proposal covered the site with a crystalline shell encompassing all the functions of the new museum.

