

2711

16th Venice Architecture Biennale 2018
Freespace

16. Bijenale arhitekture u Veneciji 2018.
Slobodni prostor

BEACH AS A CITY

Resilience between
Uncontrolled and Hyper-Controlled

A Research and Exhibition Concept
for the Montenegrin Pavilion

PLAŽA KAO GRAD

Otpornost između
nekontrolisanog i hiperkontrolisanog

Koncept istraživanja i izložbe
za Paviljon Crne Gore

BEACH AS A CITY

Resilience between Uncontrolled and Hyper-Controlled

A Research and Exhibition Concept for the Montenegrin Pavilion

at the 16th Venice Architecture Biennale 2018

PROPOSAL CONTENT

1. Curatorial Concept

Synopsis

Exhibition Research

Public (educational) programme

Images

2. Proposed Exhibition Layout and Materialization

Budget Estimation

1. CURATORIAL CONCEPT

Synopsis

Beach is an ultimate freespace: open to everyone, democratic, it is a place of socializing and connection with the nature and its elements. Urban beaches go even further. In the encounter of the water and the city, they mirror all social and urban transformations. These public spaces, where the modern ideals of equality and healthy lifestyle were meeting and being fulfilled, have dramatically changed in Montenegro in the past decades. They turned into places of consumption and exclusivity, their accessibility diminishing rapidly and their capacity effectively decreasing to less than a third.

At the same time, the massive uncontrolled urban development increased manifold the size and density of the coastal towns, creating around the original nuclei an urban tissue without identity, order, structure, infrastructure – nor public space. In addition, the old model of tourism, where the public and tourist spaces and interests were shared, has been substituted with the neoliberal one. It creates an impossible tension between the living towns and the hypercontrolled, enclosed resorts, privatizing the shared freespace and blocking a comprehensive urban experience from the citizens and tourists likewise.

How can a town live without public space? How to be on the coast without the sea? How can the beach tourism grow without beaches? How to be an ecological state without nature in the towns? How is it possible that a society gives up its urbanity and future? Its youth and its health? How to build resilience in (and to) such situation? A Lusophone definition of urban beaches as 'yellow squares' (*praças amarelas*) indicates a possible answer to many questions that rise from these contradictions: the role the beaches in the Montenegrin coastal towns still may recover and advance to become bearers of urban resilience.

The proposed research and public programme seek to recognize and define new models of use for urban beaches as a new, inspiring paradigm of public space that enhances and enlarges the natural, social and cultural heritage. Linking in a meshwork of blue-green (or yellow) and cultural infrastructure, they may form a unique regional system where the nature, sports and leisure mix with the arts, sciences and technology, generating a contemporary identity, quality of life, knowledge and awareness of the environment. We see this meshwork as a resilience tool. The exhibition unveils its crucial importance in the social, cultural, public health, environmental and economic development of the Montenegrin coast. It explores the processes that the recovery of the urban beaches initiates, bringing the joy and the community spirit back into the town, and calling for a broad public debate and action.



Figure 1 The public beaches of Budva: restricted access (obligatory consumption and/or rental) in red.

Exhibition research: Theory as new praxis

The research moves along several tracks, which correspond with exhibition rooms and narratives. The Budva Riviera is a proposed focus for the stark contrasts between different stages of its development and between the qualities of its natural and urban environment.

Urban morphology

One investigation line follows the urban morphology and the diminishing differences between the uncontrolled and unplanned urban development and the hypercontrolled, gated communities, with high ambitions yet low spatial standards, urban qualities and typological variety. The focus is on the place – or the lack – of public space and the possibilities to overcome the shortcomings.

Yugoslavia in the 1980's was one of the tourism forces, with a high tourism level in all ranges. Based on hotels in public space, it reconciled the respect for natural and cultural heritage with the massive access to the pristine Adriatic Coast. With the natural gravitation of tourists to the coastal zones, Montenegro branded itself as an ecologic state, at the same time permitting an uncomprehensive devastation of natural and cultural assets. This is a call to preserve the beaches and cities and build a new quality. While the problem of budvanisation might seem irresolvable and unstoppable, with the 2017 reaching the peak of the beach privatization, this is the last minute to stop this anti-urban and anti-touristic campaign and its the harmful impact to the public interest.

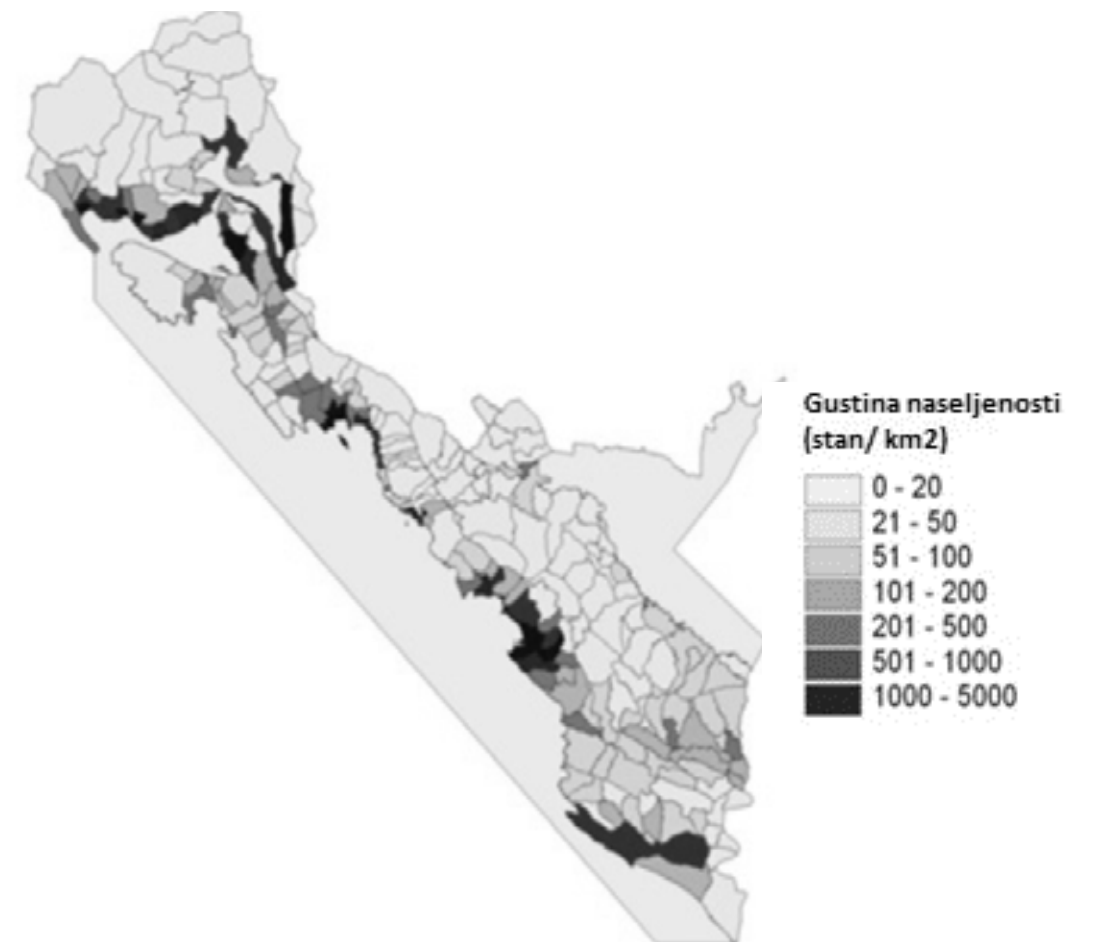
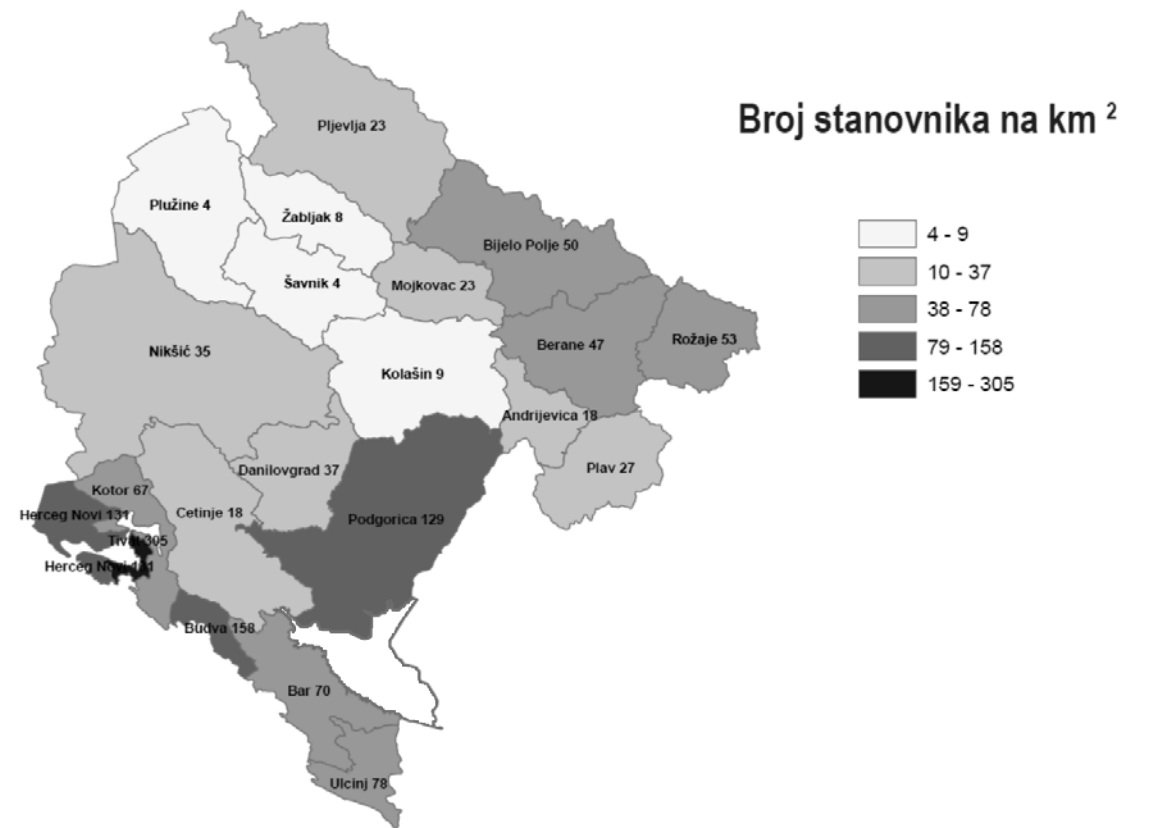


Figure 2 The „wild“ coast: a continuous agglomeration of square meters.

Urban beach

Urban beaches, where the reach used to rub shoulders with the poor and where the physical self and sports skills used to be shown off instead of material values, are dramatically changing in Montenegro together with its social system and values. Their ongoing formalization and commercialization privatizes this epigone for public space, threatening to change even the physical culture and health of generations.

Some of the beaches are literally disappearing for simple mortals. Even though the coast is a public good accessible to everyone, the obligatory rental of beach furniture on the beaches given in concession, where the price for a sunbed may surpass the price of accommodation, effectively prohibits the access to the most beautiful Miločer beaches. The rest of them has also suffered from the Liegenstuhl tourism, leaving virtually only a fifth part of the beaches for those who prefer hot sand beneath or are unwilling to rent sunbed, decreasing their full capacity to approx. 30%.

The urban beaches, though, have many aspects in the contemporary city. One of them is the urban façade, planned once upon the time to welcome those coming from the sea. While the cities without them have been creating the artificial ones for the last two decades, from Paris Plage on

Educational impact

Henri Lefevbre gave one of the best definitions of city as „the projection of the society on the terrain“. Current situation in Montenegrin urban development confirms it. Instead of the beach libraries, cinemas and operas, instead of beach-volley nets that cause afternoon sandstorms on Barcelona beaches, here only consumerism is encouraged.

Marketing aspect

At the same time the research and the exhibition affirm the beauty of the Montenegrin nature and landscape with powerful images, projected or printed, and sees new ways to respond to the demands of the cities and the tourism in a more just and innovative way.



Figure 5 Beach as a luxury



Figure 3 Beach as a place of consumption



Figure 4 Beach as a merchandize



Figure 2 beach as a theater

Public (educational) programme

Visitor's Inquiry

What does urban beach mean to you? Which activities do you imagine on a contemporary city beach? How to introduce the beach into the town?

Venice Fellowships

The Fellowships programme strengthens the Montenegrin Pavilion contribution as a platform for ideas and research. It provides a unique opportunity for students and volunteers to spend a month in Venice, stewarding the Pavilion exhibition and conducting research. Fellows choose one of several core themes and investigate it through site-specific and archival research focused either on the exhibition, the Venice Biennale or Venice itself. Fellows are selected through partner universities and organisations.

Conversations

City and landscape

Sea Cities

Urban beaches as cultural infrastructure

Workshops

Towards a new model of beach (KotorAPS?)



Figure 6 Beaches as a public and natural good

3. PROPOSED EXHIBITION DESIGN CONCEPT

Layout and materialization

The exhibition design follows closely the research content. As the investigation explores the possibilities to bring the beach into the city, the exhibition does it in style of Hélio Oiticica's pop up beaches.

Courtyard

If the permission for the use of the courtyard is obtained, that is the natural place to bring the exhibition out. There is a possible catch – the 'symbolic' price for the beach furniture rental. Other option is a twist – a freespace we are seeking, making its 'gesture of generosity' and 'returning to the community'

Black box

The 'black room' is the other one. With the obligatory sun lounging chairs facing opposite sides, the projections in one direction show the postcard images of the sea including the Montenegrin icons, such as Sv. Stefan; in other direction, they show the neglected view towards the town, with the 'wild' townscape stressing the discordance between the two images.

Lounging chairs: if possible, pivoting ones, inspired by the chairs in La Villette's Parc des dunes et des vents.

Oiticica's opus offers interesting ideas that connect the art, space and life, offering possible inspiration for the display fixture as well.

Beach and city

Urban beach

New concepts

New proposals

Beach and art

Kupačica, Balerina, Kupači

Sydney Art Walk

Dado, Vojo, Milo

Budget Estimation

Troškovi izrade istraživanja, projekta i programa	cca. 9.000 €
troškovi realizacije projekta,	cca. 10.000 €
troškovi transporta, špedicije, montaže i demontaže postavke,	cca. 4.000 €
putni troškovi, troškovi smještaja za autora/autorski tim	cca. 3.000 €

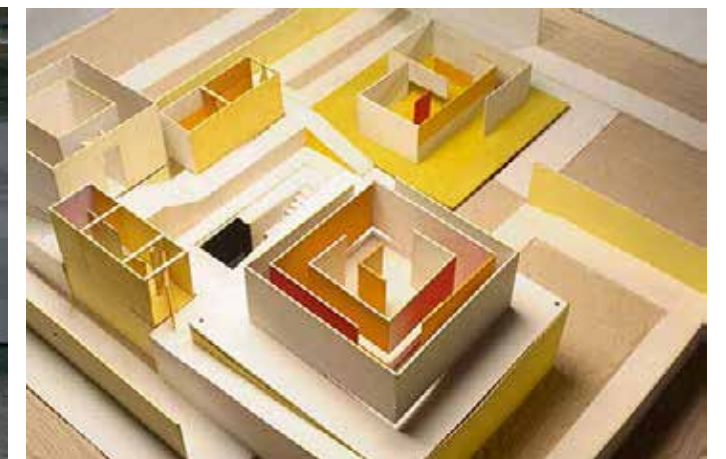
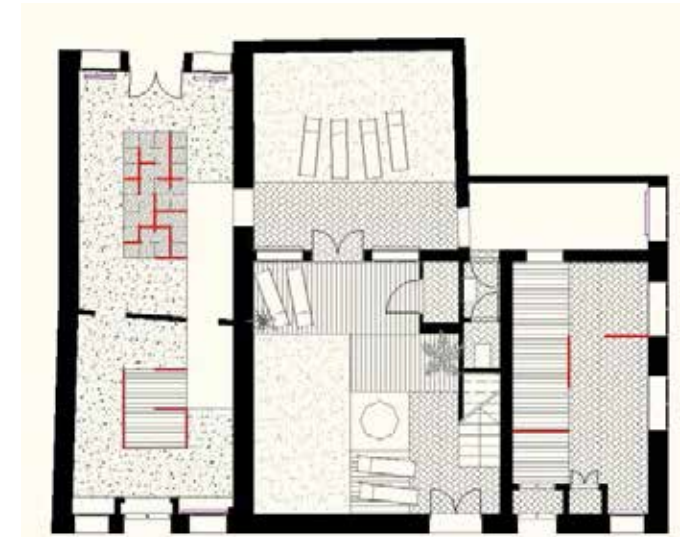


Figure 7 The exhibition layout: Helió Oiticica's art installations as the inspiration for the display design