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Spatial, morphological, formal & socio-economic dimensions

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- **Urban-virtual landscape: materiality -interaction**
M. Biri 1560
- **Botanic Garden of Agadir Green Recovery of a Lost City**
F. Pescador, V. Mirallave, J. Taira..... 1561
- **Copper Grounds: Melting Point of the City of Bor, Serbia**
J. Mitrović, D. Ereš and P. Stamenović..... 1568
- **Morphological investigation of fringe belt area in Istanbul: A case of Historical Peninsula**
T.K. Gürer 1578
- **Exploring the ordinary to understand *landscapeness***
C. Mattiucci 1588
- **Towards the Co-incidence of Urban and De-urban: The Knossos Paradigm**
Arch. Daniel Mintz, Dr. Talia Trainin..... 1596

Sustainable Urban Planning & Development

- **Aqaba: Towards an integrated changing approach**
S.A. Fsaifes 1605
- **Recommendations for the long-term sustainable use of houses built in the 1950's, 60's and 70's**
A. Berndgen-Kaiser..... 1618
- **The Compact City: sustainable or just sustaining the economy?**
H. Gugger, G. Kerschbaumer..... 1619
- **Sustainable development and urban planning in Greece: the role and perceptions of planners**
A. Tasopoulou..... 1633
- **Integrated countryside planning: a new planning dimension in the rapid urbanizing China**
H. Liao, J. Zhang, Z. Zhao, Y. Guo 1643
- **Sustainable urban development through planning for livability of residential areas in Indian cities**
R.U. Pandey and Y.K. Garg..... 1650
- **Public information in urban planning: what is it and how is it distributed?**
L. Damurski 1657
- **Lost in Interpretation – how Narratives are interpreted into Data in participatory Planning Processes in a Swedish Context**
L. Bomble 1668
- **Cinematic imaginary cities as a pattern for sustainable urban planning: Gotham City**
M. Galani, A. Ntarladima, V. Perra..... 1678
- **Recent changes of spatial and functional organization of urban regions and cities in Serbia**
N. Krunić, D. Tošić, S. Milijić..... 1687
- **Territorial Strategic Agendas: Developing transnational synergies for managing sustainable growth areas**
Pietro Elisei, Joep de Roo, Daniela Patti, Linda Dörrzapf 1698
- **Sustainable urban development models: The approach of Ecological cities**
C. Anagnostou, D. Vagiona 1702
- **Sustainable development of the urban area of Delphi, Greece**
P. Kosmopoulos, A. Kantzioura, P.I. Fragidou, I. Kosmopoulos..... 1711
- **Urban society and resilience of Belgrade and Novi Sad in the network of settlements in Serbia – recent changes and perspectives**
J. Petrić, J. Basarić and T. Bajić 1720
- **Public healthcare and urban planning: A GIS approach**
G. Freire, C. Zyngier, S. Santana, A. Moura 1730
- **The repositioning of urban sustainable development in Cyprus Spaces for politics, legislation and urban governance**
E. Zippelius..... 1741
- **(Re)generating the city: from the *inside* to the *outside***
A. Nevado 1751
- **Citizen dialogue in planning and the delicate balance of formality and informality**
P. Castell..... 1764

Copper Grounds: Melting Point of the City of Bor, Serbia

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Abstract

This paper will question the condition of transforming and deforming of the city, both in spatial terms and in relation to duration, arguing that such transformations are layered, synthetical and, above all, not linear but *elastic (reversible)*. It addresses two relating issues: the space of a city and the space of a motion picture. The cityscape of Bor will be discussed through recent films - *Tilva Roš* (The Red Hill; 2010), *Beli, beli svet* (White, White World; 2010) and a documentary *Beli, beli Bor* (White, White Pine; 2011) - depicting a particular social and physical reality within different forms of urban life.

The movies are taken as case studies for establishing theoretical ground for architectural position. They offer a defined visual and philosophical interpretation of the *openness of the ground*: the perception of protagonists with a shifted relation towards space and time anticipating the possibilities in the social, economic and physical constraints of declining industrial and urban landscape of the settlement of Bor.

The paper will be structured through three parallel topics: *Scenography of shrinking*, *Filters of the ground* and *Elasticity of urban life*.

Keywords: image, ground, landscape, elasticity.

1. BOR IN INTRO

Bor is a mono-industrial town of vast copper mining grounds - one of the biggest in Europe, with continuous decline in population and production. In the mid-1990's, the production in this mine significantly dropped¹ from very prosperous 1970's and 1980's. The disruption of the mining industry was not an instance, since the collapse of former Yugoslavia anticipated the general condition of crisis. Hence, the past twenty years of town's history were restrained with continuous decline. This trend is being reversed in the last few years, due to the rise of price of copper on the world markets. However, the two decades of decline reduced the capacity for industrial processing of copper to the rubble and, at the moment, there are facilities just for the basic extraction.

There was no Bor before copper mines. It was founded at the beginning of the XX century, when the ore deposits in the previously rural area were discovered and put into exploitation². This strongly determined the following growth, as not only the mining grounds but the town itself was stimulated by companies, at first the private enterprises, and, after the Second World War, by the state. It was simultaneously operated by the fluid morphology of the *artificial* and *natural* grounds. Until the end of the century, the maintenance of balance between the value of the soil and the value of the capital invested into it was crucial for the town's existence. Fragile balance sustained until 1990's when the major system crashed and possibilities for further investments were exhausted. Ever since, consequences of production mechanism meltdown started to appear in the cityscape.

2. THE IMAGE OF SHRINKING

In 2010, three movies with the similar interest in the urban landscape of Bor emerged. Thus, this year marked a return of cineasts to those topics. By 1980s several films that focused on Bor were filmed, some of most successful being made as part of Yugoslav *black wave* in the second half of 1960s. The most prominent is Dusan Makavejev's *The Man Is Not A Bird* (1965) which shown the boost of the industrial efficiency of Bor, through the background of implemented social structure of miners and engineers in constrains of a dull, ordinary and rapidly growing urban structure and copper production machinery³. While these movies highlight the status of institutionalized homogenization of society, in terms of social and spatial relations, the movies from 2010 emphasize a *new condition*. This paper will explore that new condition by capturing the post-transitional⁴ time in motion pictures, where the image outreaches into projections that, in a wider sense, show contingencies of town landscape through urban life of an individual.

The movies *White White World* (2010), *Tilva Roš* (2010) and the documentary *White White Bor* (2010)⁵ deal with a relation of landscape and everyday life of individual. The landscape is captured in the post-transitional appearance of shrinking after the furious growth. Opposite to utilized interpretation of urban zones in former periods of town's development, the inclusiveness of post-transitional urban landscape is that of a paradox - at the same time being abandoned and inhabited. Inside *paradoxical* spatial conditions, inhabitants are not *expert-and-labour* but the autonomous protagonists of everyday life⁶. Relying on motion pictures, this paper refers to everyday life as a *territory* of individual who inhabits the contingencies of post-industrial scenery. Wellbeing is not only a matter of existential and material circumstances, rather, it is a matter of the position that one can conceptualize and attain. This shift is not consequential but generic to urban space. Second generation's skills to appropriate life is depicted in the movies, against the scenario of social constrains and the scenery of declining urbanity. The landscape constitutes the vitality of the place.

Different scenarios of three movies are built up on the same ground where liberated movement is the proof of vitality. Contingencies of specific mono-industrial urban environment rise upon question of distinction in terms of background, scenography and landscape. In this paper, these three notions appear as projections of relation, beholding the capacity to unfold, both visually and conceptually, the contents of post-industrial urban topography.

2.1 Landscape / Scenography of shrinking / *white white world* (2010)

'We could almost say that experience of films (thus) equals that of a landscape, once more resembling the experience of literally architectural spaces. The experience of a landscape is essentially the experience of a space that is shaped in multiple ways – variable, complex and thus uncontrollable in terms of our perception and understanding.'

(The Appearance of Spaces in Film, Martin Seel 2010)⁷

The movie *White White World* captures Bor inside the plot of a family drama echoing classical tragedy. It is developed through, rather decadent, family relations in overall conditions of crisis, showing the overlapping of two close generations. King, former boxing champion is a loner, living only for the present. Ružica, middle-aged hairdresser struggles with life after imprisonment for murdering her abusive husband. Her teenage daughter, Rosa, is damaged and wild. Their interweaving love affairs lead to a severe tragedy. Elements of classical theatrical form are directly quoted, as used to locate rather prevalent narrative in the scenario that is unfolding in present time and particular place. Modernity of this drama lies in the strength of author's film writing that holds the purity of reference with sincerity of gaze on the contemporary circumstances.

Universal character of this story allows possibility to observe the specific spatial characteristics of

Bor in sense other than being merely a *décor* for filmic plot. The landscape evolves in the film, as the story is deliberately dislocated from the background, thus contriving two parallel planes of both image and narrative.

Backdrop of frames shows devastated urbanity - buildings and infrastructure in the state of decay, mining basins neglected and street life deprived and melancholic. It constructs an image of barrenness, representing commonplace of the state of shrinking. The inhabitants of this scenography are passive and seemingly constrained in declining environment, in the struggle for personal fulfilment. This, altogether, suggests that images of shrinking urbanity do not fully relate to actual existence of the city as well as citizens as individuals. Rather, they seem to attribute a display feature of scenography of film, the one that, according to *Baudrillard*, is an absolute subtraction of background that negates the real, *leaving no place for the real to take place*⁸. Here it refers, in terms of appearance, to the scenography of theatre drama that tends to extract the reality, literally - draw it out of the scenery. But, lacking materiality and literality of theatre, the backdrop of film appears as flattened and passive frame surface in front of which the reality stagnates.

Scenography, seen as a tool, is what structures the motion picture into parallel planes, separating drama from life, and thus generalized from specific. It mobilizes *real* background, the reality that is far more complex than the general overview of urban decay; the one that describes space unbearable for living and induces a *problem* that is to be resolved. The simulated image opens the landscape through questions of all it retains, negates or flattens.

Therefore this movie signifies the absence of backdrop as a reality, and, specifically, as a decisive framework of destiny. Image of decay is clearly a backdrop of drama only. Its disappearance from the background of reality opens up a *pure* urban-industrial landscape. It conjoins the relational capacity of life and landscape, stressing that in living moment, accepted urbanities from the history of development and the history of decay are mere contingencies of contemporary.

The landscape is the most dynamic when the background disappears, as in drama, where amplified transgression of characters overcomes the casual relations between living space and social structure. Hereby, drama induces paradox in obvious image of denial. Paradox of obvious lies in-between the space of factual and the space of fictional. Motion picture, as a cognitive mechanism for transposition from one to another and reverse, is a way to reach critical point towards understanding conditions of reality.



Figure 1
White White World (2010)

2.2 Ground / Filters of the ground / *Tilva Roš* (2010)

The same terms are used to describe ice deserts as sand deserts: there is no line separating earth and sky; there is no intermediate distance, no perspective or contour; visibility is limited; and yet there is an extraordinarily fine topology that relies not on points or objects but rather on haecceities, on sets of relations (winds, undulations of snow or sand, the song of the sand or the creaking of ice, the tactile qualities of both). It is a tactile space, or rather "haptic," a sonorous much more than a visual space.

(Gilles Deleuze and Felix Guattari, A Thousand Plateaus: Capitalism and Schizophrenia)⁹

The movie *Tilva Roš* captures Bor in the coming-of-age plot, following a group of skaters during their first summer after finishing high school. It features Toda and Stefan who keep on hanging with their friends and shooting Jackass-like videos named *Crap*. The summer is special because of Dunja who came from France for her holidays, but also because of their imminent splitting. Plot is passive and true to life. It describes an *empty* teenage lingering and therefore releases the image. Time-space of the movie is operated by sensible a motion of camera and a manner of *quasi-documentary* that comes out of a direct spatial experience of Bor, both author's and skater boys' hometown.

As protagonists of film become protagonists of space, backdrop, as such, disappears. The image deepens and space yawns out of the screen - a film space that appropriates the landscape. By using scenography, as a rolling plane for camera and protagonists, background is fully displayed. During the rush over scenery, it exposes homes and families struggling for life and their children's future, union protests over privatization of the mine and abandoned spots of street life. On the other hand, in motion picture, background becomes simply ground, likewise open hole of basins. It holds together the reality in which protagonists distribute themselves, while camera is distributed in the same manner. The camera becomes a *body constituted by speed and absolute movement*, as it occupies or fills a *smooth space*¹⁰ of reality of fiction. In the film, background is setting upon image of decline but simultaneously stretches in sensible depth of urban landscape.

Personal background reflects a position of the author who distinguishes conditions of crisis in terms of second generation. Natives of Bor, unlike their parents, have never experienced the economical and political stability of former system, so they naturally inhabit contingencies of the *time of shrinking*. In their terms, such image is granted, and they slide over it as *nomads*.¹¹ They do not tend to invent, criticize or change space, but to appropriate and use it. Hereby, spatial contingencies mobilize relational, rather than ideological cultural conditions. They are exploited in terms of rhythm, speed and limit.

According to this, background is solid, disjointed from idea of scenery. Image of shrinking is, similar to that, detached from landscape that is *elastic*, both in terms of space and in terms of time. Elasticity, in terms of modernisation, promises possibility of stretching (space-time-use) and Deleuze deepens this by the notion of dispersiveness¹². Hereby, landscape emerges in spots that are to be appropriated, and simultaneously disappears in spots that are left behind. As depicted in the film, urban and cultural landscape of Bor is one projection. It embodies emptiness¹³.



Figure 2
Tilva Roš (2010)

2.3 Elasticity of urban life / *White White bor* (2010)

Contradiction has its limits, since images are neither so naïve, nor so devoid of meaning, and to believe to their basic purity is an equally dangerous delusion. When a camera registers them (images), doubtless they are pure (...), but as soon as they are projected and shared, they assume a host of meanings, and the battle begins anew.
 (Nicolas Bourriaud, *Altermodern: Tate Triennial 2009*)¹⁴

Presence of camera in frames (documentary) tends to assure spectators of the absolute presence of reality. But, considering issues of spatial realities through background, scenography and landscape of shrinking, the notion of border between the fictional and factual again emerges as elusive.

Common ground of three movies from 2010 is the landscape. Motion picture generates soft gradient that blurs difference between appearance and reality. These notions are fusing in meta-projection of a place. According to Martin Sell, (...) *the decisive step from documentary films to fictional films, most likely lies in the construction of a series of events, usually stories, that have never occurred as shown in the film. This is why feature films in particular are characterized by a fundamental primacy of the space of movement over the space of meaning.*¹⁵ Regarding the notion of space and time, all three movies can be observed as both fictional and factual. Filmic landscape is constituted as *a world in which we dwell with our reason*,¹⁶ thus the *unreal* character of filmic space appears as *very real*. Fiction is a filter that refines invisible.

White White Bor takes up a form of documentary in the echo of journalist report. It is a film about filming in Bor, which catches the inhabitants gazing at their own image and director recalling his first contact with this mining urban surrounding, during filming of a documentary, *Miner's Opera* (2004). This documentary follows natural actors from Bor rehearsing for theatre drama based on Bertold Brecht's text *The Threepenny Opera*. The state, featured in documentary from 2004, mirrors social conditions in transition, as remnants of working class are reading the story of rising of crooks. In 2010, *White White Bor* catches, rather differently, urban life in an unchanged landscape. This projection is showing inhabitants of landscape observing themselves without a preconceived text that would construct any, so ever reversible, identity of spatial and social present stage. It is a double-framed image that opens a new space of meaning over the conditions of background.

The post-transitional image derives from the multitude of contemporary complexities, which are

impossible to be flattened to a single plane. Therefore movies, either documentary or fictional, are seen as proper form for discovering the present. Transition, represented in the light of criticism of the post-socialist society, which transcends from Miner's Opera, still anticipated this society's direction and the speed of its development. Movies from 2010, all together, dissolve transitional identity of a place.

Appearance of urban-natural landscape of Bor in movies of present can no longer be reduced to presence of scape in fictional *here-and-now*. It is a projection from multitude of displacements, where depicted facts are relays. Therefore identity (or an image) of a place is dissolving. According to Baurriaud, *here, what is 'contemporary' is the structure of the film, its method of composition: the very fact that it brings together heterochronic elements – delay (analogous to 'pre-recorded') coexists with immediate (or 'live') and with the anticipated, just as documentary coexists with fiction, not according to a principle of accumulation (postmodern baroquism), but with the aim of revealing our present, in which temporalities and levels of reality are interweaved.*¹⁷

Relating to present time in White White Bor, issues of appearance, vision and space are one the same. Landscape is other than facts of existence of particular environment behind another reality. In all observed movies, realistic character of the place is used to grasp authenticity of reality that appears. In White White Bor, by observing this projection, spectators – inhabitants discover themselves in facts of factual hyper reality. Such displacement brings them more and more beyond themselves, toward the place and the sequence. Therefore *space of meaning* (hereby defining both *motion* and *meaning*) appears as a field of mirroring of one's own reflected positions. The new position enables us to reset counters and attain a clear gaze to landscape of today.



Figure 3
White White World (2010)

3 MELTING POINT OF BOR

*Focal point of today's adventure films – 'action movies' – is that other primitive symbol of modern civilization: the explosion of a car or a plane. Or rather, of a huge fuel tank that is the archetype of the religious movement of our time*¹⁸.
(Peter Sloterdijk)

In analogy with Peter Sloterdijk's metaphor, Bor as the biggest hole in Europe is a *primitive symbol* of previous system that collapsed. Directors choice that denotes *explosion* announces the breaking point, which can be seen in light of relation between modern life and outburst, the one that Bourriaud depicts: *The oil crisis in 1973 can well represent the 'primitive' scene of postmodernism,*

*in the same way as, according to Sloterdijk, oil gushing from a well symbolizes the twentieth-century modernism. The latter was the faithful moment when the economy was founded on an unlimited confidence in the availability of energy and culture on infinite projection into the future.*¹⁹

This *unlimited confidence in the availability of energy and culture* was, as well, a major principle of growing urbanity of industrial centres in former Yugoslavia. It was swept away by shift in production. Before 1990s, there was always a delicate balance between the value of reproduction of soil and the state of global copper market. Breaking of this balance now seems like an echo of the global oil crises of 1973 that Bourriaud uses to outline the beginning of post-modernism in terms of the end of *the era of superabundance*²⁰. Except for, in this case, the fuel was machinery on which the whole production relied.

In this paper, movies are depicted with an idea to reach a specific balance between autonomous appearances of each and their mutual subtitled narrative. It refers to presumption that an attempt to define identity of shrinking, by unfolding appearance of reality in motion picture, would lead to inventing a new landscape. As constituted through notions of scenography, background and landscape, urban elasticity of Bor overcomes post-modern filmic form (therefore, the year of 2010 is referred to as *melting*, rather than *breaking point*).

Melting point, described in terms of physics, is a dynamic state of transformations and most unstable form in which solid and liquid coexist. It is a metaphor that highlights the leap from time of transition to present, as it refers to breaking as a *primitive scene* of post-modernism.²¹ Analogy is positioned between post-modernism in global culture and transition in post-socialist societies²². Term post-industrial is, therefore, used to distinct period that is, as supposed, subsequent to transition. Transition, as well as post-modernism, refers to period that comes after or in-between two states of modern. Post-industrial attains different kind of relations, as it refers, not directly to *post*, but to *other than*. The motion pictures announce such shift, or, even more – such overcoming.

Bor was featured in various films from different periods. This fact indicates that image of its urban – industrial landscape holds fluidity that occasionally overcomes its stable form. As it can be assumed, this is the inhabitable consistency of Bor. It originates, not from increases and downfalls of profit, but from external fluxes it arose. *Urban nature* of Bor is of factual kind. It is held by locality rather than density, so it prevails, albeit the failings. Substantial openness that is captured in motion picture is, therefore, deriving from character of locality, more than the place itself. Landscape is appearance, shaped by topography and flux, as *Tilva Roš* shows in realistic and obvious manner, in sensibility of ground and motion. In hundred-years-history, Bor hardly retained lifetime of generation. Rather, it brings together multitude of extensive life sequences. It is a landscape that comes from displacement – and an image simultaneously built and deformed from outwith and within.

The present image of shrinking shows that industrial scenery of Bor is disappearing. This could imply that landscape is overcoming the given meaning (shape). Notion of urban life is accordingly deforming, and therefore seemingly declining in reality. Transposition of reality through motion picture reveals the facts of present that can't be fully perceived from inside. In terms of prosperity, we can notify the overall increase in copper prices²³. Nevertheless, possible turn in production would hardly relate to the flow of spatial exposures in the post-industrial stage of disappearing of meaning.

This promises a *new space*, despite any possible turn-up of copper-mining industry. It is perceived in the appearance of urban-natural landscape that evolves, while industrial prevalence of inhabited morphology is disappearing. The movies reveal new spatial contingency of this time, as they

expose, in realistic manner, spatial realities of individuals who are dislocating from general circumstances and therefore staying afloat in present.

Endnotes

¹ In the year 1990 mining industry recorded the highest production rate: 151.395 tons of copper, participating with 1.5% of global copper production, 344.655t sulfuric acid and 4.703kg of gold. 40.000 inhabitants lived in the city and 60.000 in the whole municipality. Mining and Smelting Industry of Bor employed 14.000 workers.

Last decade was characterized by a significant drop of production, stopping of economic and social development, deterioration of infrastructure due to lack of funding for it's maintenance, drop of employment rate and increase in poverty. In 2002 GDP achieved was only 19% in relation to 1990. The number of employees in Mining and Smelting Industry of Bor dropped to 8.800, and the number of unemployed increased to 7.200. These economic conditions influenced population, which dropped to 57.500.

http://www.mibor.rs/projekti/leap/pdf/leap_dok.pdf

² First geological explorations of copper ore in Bor were conducted during 1897 and covered the area of Tilva Rosh (Red Hill). As for the leading names in the field of exploration and discovery of the Bor mines, Felix Hoffmann was in charge in scientific field; in technical field there was Šistek Francis, and financial aspect was covered by George Weifert. This is recorded on the frescoes of the Bor church, which are today placed in the Museum of mining and metallurgy of Bor. George Weifert later provided further investments from France, and founded a company called The French Society of Bor Mines, Concession of St. George. The company based in Paris, started operations on June 1st 1904. The French capital remained in Bor until the Second World War, and after 1951, Copper mines in Bor are state-owned. During this period there has been a great flow of investments.

<http://rtb.rs/rtb-bor-doo/istorijat/>

³ On the relationship between the landscape of socialist industrialization and its representation in film see Owen Hatherley's excellent analysis "Marxism and Mud – Landscape, Urbanism and Socialist Space in the Black Wave" in *Surfing the Black – Yugoslav Black Wave Cinema and its Transgressions*, edited by Gal Kirn, Dubravka Sekulić and Žiga Testen, Jan van Eyck Academie, Maastricht, p.180.

⁴ In this paper, neologism post-transitional is used to signify only a departure, not a qualitative description.

⁵ *White White World* 2010, Director Oleg Novković, Writer Milena Marković, C.I.C.A.E. Award, Locarno International Film Festival and Special Mention Mar del Plata Film Festival *Tilva Rosh* 2010, Director Nikola Ležaić, Writer Nikola Ležaić (screenplay), FIPRESCI Prize, Transilvania International Film Festival and Heart of Sarajevo, Sarajevo Film Festival *White White Bor* 2010, documentary, Director Branko Pešić

⁶ According to de Certeau, the practice of everyday life is considered as ways in which people individualize mass culture, altering things, from utilitarian objects to street plans to rituals, laws and language in order to make them their own: *This goal will be achieved if everyday practices, "ways of operating" or doing things, no longer appear as merely the obscure background of social activity, and if a body of theoretical questions, methods, categories, and perspectives, by penetrating this obscurity, make it possible to articulate them.* Michael de Certeau, *The Practice of Everyday Life*, University of California Press, Berkley, 1984

⁷ *Paradoxes of Appearing*, ed. Michael Asgaard Andersen and Henrik Oxvig, *The Appearance of Spaces in Film*, Martin Seel, p. 115

⁸ Scenography of theatre and film are analogous to Baudrillard's interpretation of analog and digital image: *Digital production erases image as analogon, it erases the real as something capable of being imagined.* Jean Baudrillard, *Why Hasn't Everything Already Disappeared?* Seagull Books, Calcutta, 2009, p.45

⁹ Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, University of Minnesota Press, Minneapolis, 2005, p.38

¹⁰ Embodying notions of *smooth* and *striated* space (*Treatise on Nomadology-The War Machine*), Deleuze and Guattari highlight difference between speed and movement. The second is *extensive*, as it designates relative feature of body, going from point to point. The first, on the contrary, *empowers absolute character of body - it occupies space in a manner of vortex, with the possibility of springing up at any point.*

Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, University of Minnesota Press, Minneapolis, 2005, p.381

¹¹ There is a direct analogy between modern voyagers and nomads, on basis of cause and consequence of displacement. Voyagers' path is the cause itself, and no causal relation between trajectory and spots exists, as it does in case of passengers. Sliding refers to voyaging as inhabiting space. It revives early modern energy to detach from territory and habits of culture. According to Deleuze and Guattari, *voyaging smoothly is a becoming, and a difficult, uncertain becoming at that.*

Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, University of Minnesota Press,

¹² According to Deleuze and Guattari, dispersiveness can be realized as action of appropriation. As they claim, each time guerrilla act or insubordination take place, new *nomadic potential* arises and reconstitutes *smooth space or manner of being in space as though it were smooth*. Deleuze and Guattari refer to smooth space not only as other than striated, but also other than inert. Voyage and guerrilla are related in terms of populating it. They belong to same *machinic phylum*, which is *materiality, natural or artificial and both simultaneously; matter in movement, in flux, in variation; matter as a conveyor of singularities and traits of expression*.

Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, University of Minnesota Press, Minneapolis, 2005, p.409

¹³ Natural-urban topography of Bor, shaped by disruptions, withholds idea of riot, especially at present, when the *State*, as Deleuze defines it, disappeared. In the motion picture, its traces notify this absence: empty hole placed in very heart of industrial Bor represents smooth space in nomadic overview, that, through this movie, arises the phenomenal one.

Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, University of Minnesota Press, Minneapolis, 2005, p.409

¹⁴ Referring to Wim Wenders's remark on danger of narrative to *drain out all the blood* of image, Nicolas Bourriaud argues how such privileged position, in present, is obsolete. Image per se is a fragile notion, and very act of display puts an end to its purity. But, to extract it from rest of production would be equally obsolete as 'keeping a ball out of game.' The question of form today is not what *drains* them, but what *drives* them?

Nicolas Bourriaud *Altermodern: Tate Triennial 2009*, Tate Publishing, 2009, p.1

¹⁵ Paradoxes of Appearing, ed. Michael Asgaard Andersen and Henrik Oxvig, *The Appearance of Spaces in Film*, Martin Seel, p. 115

¹⁶ *Ibid.*

¹⁷ Nicolas Bourriaud, *Altermodern: Tate Triennial 2009*, Tate Publishing, 2009, p.11

¹⁸ Peter Sloterdijk defined the modern way of living as a 'fast-burn', specific condition of civilization in the era of 'superabundance of energy. Today, our lifestyle still depends upon being able to squander stocks of fossil fuels. In other words, we have gambled on a sort of explosion. We are all fanatical believers in this explosion, worshippers of this rapid liberation of a massive quantity of energy.

Nicolas Bourriaud, *Altermodern: Tate Triennial 2009*, Tate Publishing, 2009, p.6

¹⁹ *Ibid.*

²⁰ *Ibid.*

²¹ According to Charles Jencks, *modernism died in 1972, in St. Louis, Missouri, at 3:32pm, when the Puitt-Igoe buildings were dynamited*. Explosion was, therefore, announced by Jencks as breaking point of post-modernism.

Charles Jencks, *Modern Movements In Architecture*, Anchor Press, Michigan, 1973

²² *Post-socialist art(or post-communist art) is a term used in analysis of art arriving from post-socialist (post-communist) countries taken as different in their nature from Western Postmodern art. In the second wave of nineties it was followed by a weakened political versions which were massively funded. Most of such art was financed by George Soros, similarly to socialist realism, which Lead thinkers as Miško Šuvaković to name such art Soros Realism*

http://en.wikipedia.org/wiki/Post-socialist_art

Post socialist art is, albeit the differences, referred to, by its lead thinkers, as specific discourse of post-modern. Other resemblance of transition to post-modern refers to its *primitive* (according to Bourriaud) or primordial scene. Beginning of transition is marked by breaking of another, although, in this case, really scary peace of architecture – the Berlin wall, in 1989. Two years later, war broke over Western Balkans. Therefore, regarding subject in question, explosion and transition are in direct relation.

²³ Relying on overall increase in copper prices, RTB Bor reopened an open-pit mine, as part of efforts to increase the output in 2013 by 50 percent. Cerovo, abandoned in 2002 due to lack of funds, when copper prices were a fifth of their current level, was reopened with an 18 million euros (\$23 million) investment by RTB Bor. Cerovo deposits are seen at 150 million tons and mining will rise to 5.5 million tons of copper ore a year in 2015 after an upgrade of processing facilities and pit expansion, as the company announces on its website.

<http://www.bloomberg.com/news/2012-05-09/rtb-bor-reopens-cerovo-mine-to-increase-copper-production.html>

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