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**Project partners**

- DAB Association of Belgrade Architects (RS)
- Oris’ kuća arhitekture (HR)
- KOR Coalition for Sustainable Development (MK)
- MAO Museum of Architecture and Design (SI)
- UGM Maribor Art Gallery (SI)
- UHA Croatian Architects’ Association (HR)

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5 Unfinished Modernisations

6 Between Utopia and Pragmatism: Architecture and Urban Planning in the Former Yugoslavia and the Successor States

14 Yugoslavia as Project and Experiment

22 Timeline 1945-1991

34 SPACES OF REPRESENTATION

36 Architecture and Ideology in Socialist Yugoslavia

64 5+2 Points on Architecture and Ideology

78 Insisting on Architecture: Yugoslavian Modernism and Contemporary Architecture

84 Yugoslavian Partisan Memorials: the Aesthetic Form of the Revolution as a Form of Unfinished Modernism?

96 Celluloid Building Sites of Socialist Yugoslavia: Cinema Fiction and Unfinished Modernisations

120 SPACES OF GLOBAL EXCHANGE

122 Constructing a Non-aligned Modernity: the Case of Energoprojekt

134 The Zagreb Fair

154 POLITICS OF URBAN SPACE

156 From Planned to Unplanned City: New Belgrade’s Transformations


200 Skopje Urban Transformations: Constructing the Built Environment in Different Socio-Political Contexts

218 Japan looks West: The Reconstruction of Skopje in the Light of Global Ambitions and Local Needs

232 Sarajevo – Marijin Dvor Creating a New City Centre – The ‘Programmatic Composition’ of a Socialist City

246 New Cities in Slovenia (1945-1960)
Planning Pula

Kaluderica From Šklj to Abc: A Life in the Shadow of Modernisation

Design of Spatial Practices

Housing Architecture in Belgrade (1950-1980) and Its Expansion to the Left Bank of the River Sava

Split III

Krstarica ('Cruiser') Housing Block

Dugave and Ivan Čižmek: Daily Bricolage ...or Faking Daily Papers as an Act of Intimate Resistance

Murgle Housing Estate

Constructing an Affordable Arcadia

Yugoslav Architectural Space

The Borsa for Architecture

Plečnik's Students in LeCorbusier's Studio

Ernest Weissmann and Juraj Nedihardt

Modernist Tendencies in Serbia Before WWII

Prefabricated Construction in Socialist Yugoslavia: From 'System' to 'Technology'


The Fusion of the Modern and the Traditional in Bosnia

Zadar's Unfinished Modernisations

The Architectural Vision of Vladimir Turina

CVs, Image Sources and Credits

About the Project / Publication Details
This brilliant research into the architecture and urban planning of socialist Yugoslavia has claimed and revealed a number of “unfinished modernisations’. The significance of the work, then, has to be assessed at several levels: of architectural history during the Cold War, architectural history in relation to politics and society, and of the projection of a hope for new relations between architecture, urban planning, society and politics.

In the history of architecture during the Cold War, the reception of Yugoslav architecture mostly associated it with the Communist Bloc.

The hegemonic western definition and selection of architecture of the second half of the century was to emerge during this process. Western overviews and standard works on architecture have at least marginalized, if not entirely obliterated, the achievements of the East. Here I have to admit that at the moment I am unfamiliar with the forms and contents of the reception of Western architecture in the East, a gap that needs to be filled in further research.

A project of the kind of Unfinished Modernisations is accordingly of immense value. It unambiguously shows that the architectural achievements of the East, until the end of the 1980s, are on an absolutely equal footing with those of the West and in some cases even more visionary. In a single sentence, the project Unfinished Modernisations is an essential contribution to the obvious demand that the architectural history of the 20th century should be written anew, as a common history of East and West, of capitalist and communist architecture.

When these architectural histories are once finally united, a new dilemma will stand before us. This especially refers to the epoch upon which Unfinished Modernisations focuses, post-WWII modernity, for even then the history of the architecture of modernism had started to attempt a canonical definition of that section of time. During the seventies of the 20th century, modernism seemed exhausted and postmodernism was proclaimed the beginning of a lasting history of constant repetitions. The project of modernism, of the always unexpected new, of Unfinished Modernisations, was thus brought to a close. The buildings and projects of this period are today united under the notion of “the unloved heritage’, in both the West and East.

For this reason an entirely new generation of researchers was necessary, to take up this period of modernism anew and view it from today’s perspective. This was a time of large projects, a time when architecture and city-planning were still seen as a “public matter’, as a common, political enterprise. This was a time before Reagan/Thatcher neo-liberalism, which, extended to the cultural sector, asserted that architecture and the city should be formed through the process of the exercise of individual rights and interests. Private developers, it was assumed, would serve the consumer needs of a heterogeneous society by entrusting star architects with individual tasks. The idea of the city as a collective endeavour was thus abandoned.

Unfinished Modernisations, however, by contrast, recalls and lays its emphasis upon the last period of architecture, in which general and universal dreams and visions were formulated, so that projects for “an architecture of large numbers’ and a homogeneous, universal-happiness-society could be developed. These ideas have remained truly “unfinished’....
Why modernisations?

It is the concept of modernisation, and not of modernism or modernity, that appears in the title of this research project and this exhibition. Why so? For the purpose of indicating the conceptual and theoretical framework, we understand modernism as a social formation, and modernity as an epoch with its pertaining values. The history of socialist Yugoslavia is still relatively poorly researched, and integrated interpretations are wanting in all fields. We believe that the processes of modernisation, with all their different motivations and effects, can be an instructive lens when researching how architecture and town planning were linked to the social context. We also believe that modernity's global diversities and variations manifest themselves particularly through the processes of modernisation. Here we consider modernity the point of departure for modernisation, and the various modernisms as its forms.

We refer to modernisations in the plural for we think them multiple and fragmented processes: the history of the region is crucially marked by interruptions, attempts at establishing continuity, and the repeated revisions of the concepts of modernisation and utopia. These processes, whether intentionally or consequentially, showed a certain degree of independence or divergence from how they played out in international centers of modernity, which was essentially affected by the ‘between’ position: between socialist east and capitalist West, the economically developed north and the underdeveloped south, progressive cultural experiments and re-traditionalisation, between innovative political conceptions and repressive mechanisms of ideological control. Under such conditions, an unprincipled blend of pragmatism and utopia may have seemed necessary both to the governmental elites that carried out the modernisations, and also to the widest strata of the citizenry who expected, if with anxiety and doubt, a better future from these modernisations.

Our understanding of the Yugoslav context, then, is based on a reading of two positions between one related to the global and the other to the local. We refer to modernisations in the plural for we think them multiple and fragmented processes: the history of the region is crucially marked by interruptions, attempts at establishing continuity, and the repeated revisions of the concepts of modernisation and utopia. These processes, whether intentionally or consequentially, showed a certain degree of independence or divergence from how they played out in international centers of modernity, which was essentially affected by the ‘between’ position: between socialist east and capitalist West, the economically developed north and the underdeveloped south, progressive cultural experiments and re-traditionalisation, between innovative political conceptions and repressive mechanisms of ideological control. Under such conditions, an unprincipled blend of pragmatism and utopia may have seemed necessary both to the governmental elites that carried out the modernisations, and also to the widest strata of the citizenry who expected, if with anxiety and doubt, a better future from these modernisations.

Ruptures and Continuities

More than 20 years have passed since the break-up of Yugoslavia, and the 20th century experienced every great world turning point – World War I, World War II, the Cold War division, crisis of neoliberal capitalism – through its own traumatic internal transformation. The region was a testing ground for a variety of ideologies, thus continuing a tradition of self-managed socialism based on a return to an original reading of Marx and reliance on economic and political cooperation. During the 45 years of existence, the socialist system, which showed both unitary and liberal tendencies, endeavoured to self-correct itself in various ways, including by combining the concepts of the market and the planned economy in the mid-1960s and by the gradual strengthening of national, i.e., ethnic, autonomy, which was laid down in the 1974 Constitution. Finally, following the collapse of the Yugoslav federation, which dissolved, the local and regional entities that carried out the modernisations, and also to the widest strata of the citizenry who expected, if with anxiety and doubt, a better future from these modernisations.
Successive changes of the social context led to changes in the objectives of modernisation and the ways in which it unfolded. Processes started within one set of socio-political, economic and technical circumstances were transferred to, remodelled or even abandoned in another. The objectives of the modernisation projects were often unrealistic, and their implementation was slowed by technical and economic limitations or incompetence and the particular interests of the governing elites. Such circumstances certainly did not favour continuity in applying previous experiences in further modernisation. Also, the crucial interdependence between dominant ideologies and modernisations stifled critical thought, which was scarcely and only partially articulated, with limited effect on social reality. Of course, such dynamics of modernisation was not in itself a specific feature of the Yugoslav region, but the number of profound social changes resulted in frequent adjustments of modernising concepts, or in stagnation and standstills. It is, therefore, possible to detect a sequence of unfinished but mutually linked modernisations, easily discernible in today’s physiognomy of the built environment, which shows ample but incomplete results of urbanisations.

Urbanisation in Yugoslavia can be critiqued on the same grounds as most of modernist architecture and planning, especially for its uncritical and instrumental development unconcerned with incidental consequences and by-products. But socialist modernisations in Yugoslavia were built into a specific utopian vision of an egalitarian society based on the ideals of working class emancipation, unalienated work and the withering away of the state. These conceptions were formulated in the unique geo-political context of an intermediate place between the eastern and the western blocs, and even the originality of Yugoslav socialism was to an extent essentially conditioned by the need for a symbolic differentiation from both state socialism and capitalism. Although the ‘experimental’ socio-political system was so roughly defined as to be risky and went through the successive waves of reforms, it nevertheless produced numerous benefits: the essential industrialisation and urbanisation of the country, social security and a considerable increase in the quality of life of the citizens, as well as a level of cultural freedom sufficient to allow for the development of entirely authentic and internationally relevant cultural practices. From today’s perspective, architecture and urban design in Yugoslavia did not reach a level of innovation analogous to the utopian and progressive ideals of self-managing socialism, and the conceptions explored were not essentially different from other modernising tendencies in the world at large. But architectural and urban planning practices managed to channel modernisation into a built environment that, if not ideal, was certainly not dystopian. They were, on average, at a fairly equal and sound level everywhere in the region and the individual aesthetics and conceptually exceptional realisations—the landmarks of modernisations—were additional confirmations of the generally sound standards.

In spite of the unfinishedness, the results of the region’s socialist urbanisations are today still functional and vital. Unlike in many other parts of the world, the urbanised environments are less controversial or burdened with deviations from the originally planned aims. The successors of Yugoslavia have inherited from the socialist period a great deal of their existing urban fabric, such as much of the housing stock and the buildings of educational institutions, cultural institutions or hospitals. Housing neighbourhoods are still socially heterogeneous and un-gentrified, and afford sound spatial standards. Regressive tendencies and the forced development of national identities after the fall of socialism have led to some apparently paradoxical situations: modern buildings have been suffered
to become dilapidated, while the colloquial commentaries state that they are ‘overmodern’. And to that extent, today, too, the continuities of modernisations coexist with interruptions. While the results of socialist urbanisation continue to be used, while their achievements are on the whole valued more and more affirmatively, the idea about urban development for the benefit of the public good has been totally depressed into the area of individual, practically heterotopian and isolated architectural accomplishments. Whether the experiences and resources of the unfinished modernisations can be reactivated—particularly the lesson that interruptions are not necessarily also endings—is both a political and an architectural question.

THE SITUATION UNTIL WORLD WAR II

Modernisations during the first Yugoslavia, down to the beginning of World War II, were focused primarily on the already existing urban centres, and continued on from processes started in the 19th century, while most of the country was still rural. It was also a period of a relatively vigorous assimilation of modern architectural culture through education in European centres, together with the active participation of individual architects from the region in leading international trends. Jože Plečnik, talented student of Otto Wagner, was fruitfully active in Vienna and Prague, and developed an entirely authentic authorial style. Hugo Ehrlich and Zlatko Neumann worked with Adolf Loos. After a stint with Le Corbusier, Ernst Weissmann became a critic of the great master actively taking part in the work of CIAM. Architects with international experience, like Edvard Ravnikar, Juraj Neidhardt, Drago Ibler, Nikola Dobrović, Milorad Pantović, Mate Baylon, the Kadić brothers, Josif Mihailović and others brought back home the
then current but also diverse architectural ideas from Paris, Vienna, Prague, France and even the USA. In parallel with this import of experience, local architectural knowledge was cultivated in the schools in Belgrade, Zagreb and Ljubljana, each with their own specificities. As well as these schools, there were also smaller architectural scenes active, like those in Split, Sarajevo and Novi Sad, while Nikola Dobrović created a unique synthesis of modern architectural conceptions and reactions to the Mediterranean context in his Dubrovnik oeuvre.

Most of the leading architects subscribed to the modernist ethical mission of improving society through architecture, and some were of openly leftist orientation. During the 1930s, various versions of modernism formed the leading architectural discourse, but most of the realizations were residential buildings, primarily for the rising middle classes, with rare but high quality public buildings such as hospitals and schools.

Up to the beginning of World War II the architectural discipline carried out its own internal modernisation. Interpolations in the city centres were executed and new avenues and neighbourhoods introduced progressive standards and residential practices, thus inscribing a new cultural layer in the built environment. But publications, exhibitions, ambitious and conceptually advanced competition projects and unbuilt proposals, and the work of architectural groups like the socially engaged Zagreb Working Group, the Yugoslav branch of CIAM (the Group of Architects of Modern Orientation - GAMP in Belgrade) and the circle of architects around Edvard Ravnikar in Ljubljana show the presence of a modern architectural culture that was only just looking for an opportunity for a more ample participation in the processes of urbanisation.

FROM SOCIALIST MODERNISATION TO NEOLIBERAL CAPITALISM

After World War II, the social context changed radically, and the newly founded socialist state that came out of the anti-fascist war had great ambitions. The transformation from a rural to an urban and industrial society and the empowering of the urban proletariat were considered necessary preconditions for the building of socialism. The first phase of socialist urbanism was thus conditioned by both ideological and pragmatic objectives.

During the short time the country belonged to the eastern bloc in the first post-war years, the attempt at the political imposition of socialist realism excited a heated discussion about the architectural expression appropriate to a socialist society, which came to a sudden close after the break with Stalin in 1948. From then on Yugoslavia built socialism oscillating tactically between East and West, cultural freedoms were gradually augmented, and modernism and functionalism became legitimate options that were no longer called into question. The modernism inherited from the pre-WWII period was a solid base, but for the implementation of large scale mass urbanisation it was necessary to develop and put into practice fresh knowledge, such as the techniques of managing urban development, the organisation of construction processes and the mass prefabricated production of the built environment. Such knowledge was not primarily aesthetic, but of a broader modernising character, while socialist urbanisation was, in a social and programmatic sense, directed at all segments of society. There were of course under- and newly-privileged social groups, but the idea of modernisation was to reduce all differences and was applied over the whole region of Yugoslavia.

Processes of socialist urbanisation in Yugoslavia were marked by simultaneity of utopian and instrumental objectives, at least until socialism’s descent into stagnation and decadence in the late 1970s. The high concentration of respectable modernist
buildings was the product of designer skills and architectural culture, as well as the readiness of society to incorporate knowledge and culture into its own project of conquering the utopian horizon. Urbanisation was supposed to reconcile two extremes: to build rapidly and pragmatically what could be achieved at once, but with the long-term aim of gradual approximation to the ideal, utopian society and environment appropriately built for it. To this extent a little bit of utopia was built into every fragment of modernising pragmatism put into practice, while the utopian horizon was, at least in outlines, reached through pragmatic actions.

The most extensive and important modernising actions were subject to semantic and functional changes and reversals. For example, New Belgrade/Novi Beograd, the functional and symbolic centre of the federation, was conceived at the end of the 1940s as a modern administrative capital. As early as the 1950s this conception was expanded with ample housing, but the urban plan was still structured around a powerful central axis with public and institutional programmes. Under the constant pressure from the housing crisis, however, the construction of dwellings was vigorously addressed and the completion of the central public space never happened. New Belgrade has in the meantime lost the symbolic meaning of the Yugoslav capital but also the negative connotation of ‘socialist dormitory’, devoid of public programs. Today, on the one hand, many parts of New Belgrade are seen as a space for high quality life, and on the other its broad modernistic spaces planned for public contents are being supplemented with new residential and commercial programmes, which is a process discernible region-wide. The Zagreb Fair, which marked the beginning of the development of New Zagreb / Novi Zagreb, from the mid 1950s to the early 1970s, was a symbol of architectural and economic prosperity, a site of classic Cold War rivalries, and a proving ground for modernist architectural experiments. Like a permanent exposition, it brought together architects from Yugoslavia and the two Cold War blocs, but it gradually lost its international importance. Today it needs change of purpose from the ground up and integration into the urban tissue, unsuccessfully proposed by architects during the whole of the socialist period.

While Ljubljana expanded in clusters of new settlements, in Slovenia a number of key urbanisation projects were carried out beyond the capital. In 1947 came a project for Nova Gorica, conceived as a new regional centre after Yugoslavia lost what is today Italian Gorizia through a redrawing of the borders. In the same year a new industrial city, Strnišče, today Kidričevo, was designed and a few years later because of the growth of the Velenje mine, a major project for the development of a new city centre was launched. New industrial cities alongside smaller settlements were developed in other regions of Yugoslavia.

The first wave of modernisation from end of 1940s till the mid 1960s was based on a combination of pre-war experiences and the exploration of new knowledge, as direct reaction to the acute needs. Building sites were an important location for the advancement of the methods of urbanisation, and improvement was gradually made in the techniques and organisation of construction. By the mid-1950s, intense international connections were established again with a stimulating effect on architectural discourse. Further training of architects abroad was connected with the internal evolution of architecture and the emancipation of individual Yugoslav schools. The exchange of knowledge took place within the country, with the conceptual autonomy of individual milieus being preserved, contributing to the cultural heterogeneity of Yugoslav architectural space. Academic knowledge and the leading creative personalities were not always in charge of the biggest urbanising processes, resulting in a disjunction between research aspirations and building practice. An
increasing number of educated architects and the scope of building did not lead to a general growth in architectural culture, which during the whole of the socialist period remained at about the same level. But the leading creative personalities did achieve considerable social and professional reputations, through their academic work, promotion in publications and the dynamics of the scene, which included the distribution of professional prizes, defining the aesthetic and conceptual outlines of the activity, the effect of which was to maintain the level of architectural culture, and this in turn had a positive effect on the wholesale development of the environment.

As in the first phase, the projects of the second, more complex, phase of urbanisation from the mid-1960s to the end of the 1970s, such as the expansion of Split or the reconstruction of Skopje after the earthquake, were only partially accomplished. The completed segments suggest what the ideal modernised city could be – with all the advantages and failures of the architectural and planning ideas of the 20th century. Even uncompleted, all these projects ultimately came to life, providing home for the hundreds of thousands of inhabitants. They have become integral parts of broader urban identities that people no longer read through the prism of socialist ideology but through their functional and spatial qualities. Such urban identity and functionality of socialist modernisation is a common, trans-national achievement that links together the urban environments in the region.

The discontinuities and lurches of modernisations relate not only to the watershed historical moments but also to the reactions to the less drastic internal changes of Yugoslavia. The language and typology of western corporate (post-modern) architecture from the mid-1970s were implemented in the social context as a result of the strengthening of the market economy and the growth of large and relatively autono-
mous companies that built prestigious, vast and introverted administrative buildings. The demand for representation of the state was realised through the prestigious international events in politics, sport and culture. As in the 1950s, architects once again took the opportunity provided by the changes in the social system to test novel concepts in accordance to the contemporaneous international tendencies.

AFTER SOCIALISM – THE REMAINS OF MODERNISATION

After the collapse of socialism and the bloody collapse of Yugoslavia, the region entered a transition period marked by the increasing differences among the newly established independent states. The western part has gradually stabilised, but the central and eastern parts are stagnating and even retrogressing economically. A hard division into East and West has been reinstituted by the Schengen frontier on the eastern border of Slovenia, soon to be moved to the eastern border of Croatia. This has led to a kind of return to the pre-Yugoslav state of affairs. The dissolution of Yugoslavia has brought the countries of the region, from their one-time 'place between', once again into a provincial position. During the 1990s and in some places still today, the various degrees of re-traditionalisation and political and cultural regression have denied the achievements of the prior waves of modernisation. But the economic and cultural connections, broken during the collapse of Yugoslavia, have been recently gradually re-established, and the attitude to the joint socialist past, in spite of continued resistance, is ever less of a tabooed topic.

Across the region, new actors in the real-estate business have transformed the built environment. At first, it was the local capital created during the controversial privatisation in the 1990s, as well as the pettier private initiative that exploited the planning deregulation. The political normalization brought the inflow of international capital which had an effect on the building boom trend, up to the financial crisis in 2007. These new actors initiated new waves of construction, this time with no progressive modernising ambitions, rather in the spirit of the laissez-faire neoliberal development and speculative building campaigns. Recent processes in the built environment show the collapse of institutional and professional practices of urban planning and their inability to carry out the task of arranging and mediating between individual and public good. This phenomenon primarily reflects the character of the dominant politics and the change of the social context, in which institutions in charge of the public good are losing their operational and even nominal autonomy.

Under such circumstances, both the physical remains and the lessons of previous uncompleted modernisations seem superior to the current situation, which relates to both concrete concepts of urban development and realisations, as well as the dominant politics of space that are ever more narrowing the realm of public good. The occasional outstanding achievements in contemporary design show the continuity of architectural culture, while research into the built environment turns to analysing the phenomena such as informal building and the active involvement of citizens in decision making about city development. There has been a kind of about-turn in the understanding of the role of urbanisation as against the ideology of the socialist period: pure pragmatism is the only motive for urban development, and any critical counter-proposals take on a utopian character.

SPACES OF UNFINISHED MODERNISATIONS

The project and exhibition Unfinished Modernisations cover multiple individual actions and projects and in no way pretend to write a coherent history of modern architecture in the region of the former Yugoslavia. At issue are a number of case
studies that depict the most important processes of urbanisation, almost all of them uncompleted, in an attempt to understand the relation between architecture and social reality. Much of the research is still in progress, so we are not aiming at scholarly precision and comprehensiveness, but at a broad description of the circumstances that produced certain pieces of architecture and of the modernising effects of these buildings and their significance today. The focus is not only on outstanding architecture in the narrow sense, but also on various ideas and actions that participated in the broader modernising trends: improving the living conditions, the formation of the spatial framework and infrastructures for modern events, developments of cities...

It is not our intention to look nostalgically back at historical events, but to critically read the ways in which modern values and ambitions were interpreted and produced: social justice, the public domain, cultural advancement, social solidarity, and the dissemination and exchange of knowledge. Although the social reality in socialist Yugoslavia was by no means an ideal realisation of progressive values, it was still marked by consistent efforts to put them into practice with the full participation of architecture and urbanism.

Finally, we want to draw attention to a cultural layer of the region’s recent history that, in spite of successive interruptions, endorsed the region as a space of authentic architectural imagination, which is still to be inscribed on the international map of modernity.

We have grouped the investigations around different geo-political, cultural and socio-anthropological scales of space: space of representation, space of global exchange, of the design of spatial practices, the Yugoslav architectural space and the politics of urban space. Each of the themes should be considered complementarily, and the reading of an individual group should help in the better understanding of the others.
1945
May 1, Liberation of Trieste.
May 9, Victory in Europe Day.
May 15, Military operations in Yugoslavia completed.
December 19, Constitutive assembly adopted a declaration proclaiming the Federal People's Republic of Yugoslavia.

1946
January 31, the first Constitution of the FPRY was proclaimed.
December 5, Nationalisation Law passed.

1947
The first five year plan was adopted, although because of the break with the USSR it took 6 years to conclude.

JOSIP PIČMAN, ALFRED ALBINI
Cultural center, Rijeka

EDVARD RAVNIKAR and collaborators, Competition project for the Headquarters of Yugoslav Communist Party, Second variant
EDVARD RAVNIKAR and collaborators, Competition project for the Headquarters of Yugoslav Communist Party, regulatory plan for New Belgrade
1948
July 21 – 28, Congress adopted the Programme and Statutes of the CPY. A resolution approved the view of the CC of the CPY about the unjust accusations of the Cominform and the CC of the Soviet Union. Tito’s NO to Stalin.

The construction of the Brotherhood and Unity highway started.

VLADIMIR TURINA
Swimming complex, Rijeka

1949
Death of Croatian poet Vladimir Nazor.

1950
The National Assembly voted in the Law on the Conveyance of Factories to Worker Management, in line with Marx’s motto Factories to Workers, Land to Peasants. Worker self-management given statutory force.

KOHOUT. PROHASKA, HACAR: finished by Bogdan STOJKOV Railway Station, Sarajevo

1951
Exhibition of Petar Lubarda in Belgrade marked a definitive break with ‘objective visual art’.

New tendencies in visual arts: catching up with post-war avant-garde trends. Zagreb’s EXAT 51 opposed geometrical abstraction to the socialist-realism concept.

MILORAD MACURA
Military Print Works and Institute of Geography, Belgrade

MARIJAN HABERLE
Extension of Zagreb Fair, today Technical Museum, Zagreb

MLADEN KAULARIĆ, STJEPAN GOMBOŠ
Rade Končar Factory, Zagreb
At the 6th Congress of the Communist Party Yugoslavia in Zagreb, the CPY became the League of Communists of Yugoslavia.

End of socialist realism – a paper of Miroslav Krleža at the 3rd Conference of the Federation of Writers of Yugoslavia in Ljubljana, a theoretical showdown with the dogmatic understanding of literature, fine art and music.

The first Macedonian novel Selo za sedumte jaseni – Village beyond Seven Ash Trees by Slavko Janevski was published.

A dollar could be exchanged for three hundred dinars.

With the inauguration of the Meštrović monument in New York, the tenth anniversary of the uprising of the Warsaw Ghetto was marked.

In Slovenia, polemics between traditionalists and modernists, the modern trend being represented by culture theoretician Taras Kermauner.

The cultural section of the weekly NIN gave important support to new art trends – in particular in the reviews and debates of Borislav Mihajlović aka Mihiz.

Agreement reached between the governments of Italy, UK, USA and Yugoslavia about the Free Territory of Trieste.

Novi Sad agreement laid down the official use of the Serbo-Croat standard language.

Visit of Soviet declaration headed by Khrushchev.

During a visit to India, Tito talked with Prime Minister Nehru.

First Pula Film Festival was held.

Croatian poet Tin Ujević died.
1956 Meeting of Tito, Nehru and Nasser on the Brijuni islands, and a declaration was framed condemning the division of the world into blocs, and proposing peace-loving active coexistence among the nations. Changes in population structure – every fourth inhabitant migrated to a new setting.

Tito travelled to the USSR, where he signed the Moscow Declaration acknowledging the possibility of different ways to socialism.

1957 The Mediala Art Group was creating fantastic-figurative surrealism and naive art and programmatic texts. Visas no longer required for foreigners to enter the country, borders opened up for Yugoslavs going to work abroad.

Serbian artist and politician Moša Pijade died.

1958 For the first time since 1938, general elections are held, for the new Federal Assembly and the parliaments of the republics. A decision of the new Federal People’s Assembly, Petar Stambolić presiding, Tito was re-elected President of the Republic.

Population of Ljubljana was 152,000, of Zagreb 585,000, of Belgrade 680,000, Sarajevo 183,000 and of Skopje 185,000.

1959 The most popular radio show The Microphone is Yours of Radio Zagreb and Radio Belgrade is broadcast on Saturdays at 8 p.m.

KAZIMIR OSTAROVIĆ City Hall, Zagreb

EDO MIHEVC Kozolec block, Ljubljana

JURAJ NEIDHARDT Apartment buildings in Alipašina St., Sarajevo

MILORAD PANTOVIĆ (architect), BRANKO ŽEŽELJ, MILAN KRSTIĆ, BOŠKO PETROVIĆ (engineers) Belgrade Fair, Belgrade

VJENCESLAV RICHTER Pavilion of Yugoslavia at EXPO ’58, Brussels
1960

Currency reform launched. Process of liberalisation of the foreign currency regime foreseen, in phases. For the first time it was possible to keep foreign currency in a private account, with initial deposit of ten dollars.

1961

Economic reforms. First post-war census: population of 18.512.805

First conference of the Non-alignment movement held in Belgrade, with 25 countries taking part. Yugoslav delegation consists of Josip Broz Tito, Edvard Kardelj, Koča Popović, Vladimir Bakarić and Veljko Vlahović.

Ivo Andrić wins the Nobel Prize for Literature.

1962

Dušan Vukotić won an Oscar for the best animated film, The Surrogate.

Hydro-electricity plant Split came on stream, the biggest generating system in the whole country.

1963

New constitution proclaimed, the name of the country changed, the new name being the Social Federal Republic of Yugoslavia.

Disastrous earthquake destroys Skopje. 1,070 dead, 2,900 injured and four fifths of the houses in the town are destroyed.
1964
Miroslav Cerar, the best gymnast in the country, won a vaulting horse gold at the Tokyo Olympics.

1965
Special UN Fund and Yugoslav government promoted an international competition for the centre of Skopje; winning architects are Kenzo Tange, Tokyo, and Zagreb architects Radovan Miščević and Fedor Wenzler.

The daily paper Bora decided to establish a federation-wide prize for architecture.

4th Plenum of League of Communists of Yugoslavia held in Brijuni Islands. Aleksandar Ranković dismissed.

Film of Alexandar Petrović Feather Gatherers aka I Even Met Happy Gypsies won a prize at Cannes.

First BITEF or Belgrade International Theatre Festival held in Belgrade at the initiative of Atelje 212

EDVARD RAVNIKAR, EDD RAVNIKAR ML., MAJDA KREGAR
International competition for the redevelopment of Tronchetto, Venice

VJENCESLAV RICHTER
Sinturbanism 2, experimental urbanistic project

NEVEN SEGOVIC
Office building at Peristil, Split

ZDRAVKO BREGOVAC
Hotel Ambassador, Opatija

IVAN ANTIĆ, IVANKA RAPOPOVIĆ
Museum of Contemporary Art, Belgrade

BOGDAN BUDIMIROV, ŽELJKO SLAR, DRAGUTIN STILINOVIĆ, LJUBOMIR PERIĆ, JOSIP UHLIK
Housing settlement Zapruđe in Zagreb

1966

1967

KENZO TANGE
Master plan for the center of Skopje

UGLJEŠA BOGUNOVIĆ, SLOBODAN JANJić
TV Tower, Mount Avala

VOJTIJEH DELFIN
Hidrobile tourist facilities system – experimental project

BRANKO PETRIĆIĆ
Housing Block I and Civic and communal centre “Fontana”, Blok I, New Belgrade
1968

Student demonstrations in Belgrade, clashes with police. Protests in other centres of Yugoslavia. Red Universities: students occupy faculty buildings and try to introduce university autonomy. Administration settles accounts with extreme left, the leaders of the student revolt and representatives of the modernisation of the Yugoslav left.

1969

Veljko Bulajić shoots Battle on the Neretva. As well as local actors, Orson Welles, Yul Brynner, Franko Nero, Sergei Bondarchuk and Hardy Kruger take part.

1970

Ivo Brešan writes one of the best tragic-comedies from this area – the Performance of Hamlet in the Village of Mrduša Donja.

1971


Nixon-Tito meeting.

ANDRIJA MUTNJAKOVIĆ
Experimental housing structure Biostan

IVAN ŠTRAUS
Museum of Aviation, Competition project, first prize

JERZY MOKRINSKY, WACLAV KŁYSZEWSKI, EUGENIUSZ WIERZBICKI (POLAND)
Museum of Modern Art, Skopje

GEORGI KONSTANTINOVSKI
Student Dormitory Goce Delčev, Skopje

ZDRAVKO BREGOVAC
Hotel Barbara, Borik, Zadar
1972
Liberals in Serbia dismissed: Latinka Perović, Marko Nikezić, Mirko Čanadanović, Mirko Tepavac and others.
Resignation of Koča Popović.

1973
Diary of a Love by Josipa Lisac, first conceptual rock album in Yugoslavia.
Produced and written by Karlo Metikoš and Ivica Krajač, played by the best Zagreb musicians.

1974
New constitution of SFRY adopted. Constitutional amendments create the autonomous provinces of Vojvodina and Kosovo.

1975
Osimo agreement between Italy and Yugoslavia.

Timeline

STANKO KRISTL
Mladı Rod Kindergarten, Ljubljana

BORIS MAGAŠ
Hotel complex Haludovo, Malinska, island Krk

MARIJAN HABERLE, MINKA JURKOVIĆ, TANJA ZDVARAK
Concert Hall Vatroslav Lisinski, Zagreb

BRANKO PEŠIĆ
Beogradanka Skyscraper, Belgrade
1976
Rolling Stones play two concerts in Zagreb.

1977
Đerdap Hydro-Electric Station comes on stream.

1978
Belgrade: for the first time an international feminist conference was held.

1979
Mediterranean Games, Split.

Rolling Stones play two concerts in Zagreb.

Đerdap Hydro-Electric Station comes on stream.

Belgrade: for the first time an international feminist conference was held.

Mediterranean Games, Split.
1980
On May 4, 15.05h, in a Ljubljana hospital, Josip Broz Tito dies.

Signing of a petition against the 133rd article of the criminal code of SFRY, which had become a synonym for the political persecution of people who thought differently.

Foundation of the Laibach group in Trbovlje.

1981
Demonstrations and conflicts of Albanian students and police in Priština.

Croatian writer Miroslav Krleža dies.

1982
Federal prime minister Milka Planinc introduces economic measures to stabilise the economy during the crisis.

1983
1st Piran Architecture Days with the title Architecture in Context.
1984
Winter Olympics held in Sarajevo, first ever in a socialist country. Olympic torch ignited by Bojan Križaj.
White Paper: Central Committee of Croatian League of Communists publishes "On some intellectual and political trends in art".
Establishment of NSK, Neue Slowenische Kunst.

INES FILIPOVIĆ,
ROBERT SOMEK
Café bar ‘7’, interior, Zagreb

Ivan Crnković
House with 6 identical rooms

Marijan Hržić, Zvonimir Krznarić, Davor Mance
Crematorium, Mirogoj, Zagreb

1985
When Father Was Away on Business of Emir Kusturica, to a screenplay by Abdulah Sidran, won the Grand Prix at Cannes.
Memorandum of Serbian Academy of Sciences & Arts published in Belgrade's Večernje novosti.

INES FILIPOVIĆ,
ROBERT SOMEK
Café bar ‘7’, interior, Zagreb

Ivan Crnković
House with 6 identical rooms

Milenija Marušić, Darko Marušić, Neđeljko Borovnica
Cerak-Vinogradi Residential Neighborhood, Belgrade

1986
Strike of miners in Labin, one of the longest in the post-war period.
Agronomerc affair, involving Hamdija Pozderac, destabilising Bosnia and Herzegovina.
Big protest of Serbs at Kosovo Polje.
University Games in Zagreb.
Poster affair. At a public competition for the Youth Marathon the proposal of the Novi kolektivizem studio was accepted.

VINKO PENEZIĆ,
KRŠIMIR ROGINA
Swimming and water polo complex Mladost, Zagreb

Ivan Čižmek (urbanism), Tomislav Odaš (architecture)
Housing estate, Sloboština, New Zagreb

Milenija Marušić, Darko Marušić, Neđeljko Borovnica
Cerak-Vinogradi Residential Neighborhood, Belgrade

1987

VINKO PENEZIĆ,
KRŠIMIR ROGINA
Swimming and water polo complex Mladost, Zagreb

Ivan Čižmek (urbanism), Tomislav Odaš (architecture)
Housing estate, Sloboština, New Zagreb

Milenija Marušić, Darko Marušić, Neđeljko Borovnica
Cerak-Vinogradi Residential Neighborhood, Belgrade
1988
The JBTZ affair: trial of Janez Janša, Ivan Borštner, David Tasić and France Zavrl at a court martial in Ljubljana.

1989
New federal prime minister Ante Marković put forward his economic programme: 'The programme has to have man, his rights and motivation at the centre. It has to be founded on maximum development of freedoms and democracy, pluralism of interests, and political pluralism, on the unity that comes out of the commonalty of our peoples and ethnic groups.'

Gazimestan: sixth centenary of the Battle of Kosovo; Conference of non-aligned countries in Belgrade.

1990
14th Congress and disintegration of the League of Communists of Yugoslavia.

First multi-party elections in Slovenia, Croatia and Serbia.

1991
Break-up of Yugoslavia.
SPACES OF REPRESENTATION
The break with the eastern bloc in 1948 sparked the experiment of Yugoslav self-managing socialism. Both internal and external conditions urgently required the representation of the socialist order as modern, open and progressive. These messages were conveyed both through the aesthetics and the scale of massive construction programs, such as the new urban development of the twin cities of Novi Beograd and Novi Zagreb. Such endeavours had both pragmatic and symbolic value, embodying and representing the modernising ambitions of the socialist society as on par with the leading international centres. Important building operations were used to legitimize the social order, and the best modernist architects were regularly commissioned for such tasks. In this way modernism became a signifier of the progressive nature of Yugoslav socialism, although this was not an official cultural policy, rather a logically established affiliation. Every architectural realisation was presented as one more success of socialist modernisation. In return for this aesthetic concession, projects that were particularly ambitious and advanced could be produced in areas of great symbolic significance, such as the building of the Federal Executive Council (the government) and the Defence Ministry in Belgrade, Trg Revolucije (today Trg Republike) in Ljubljana, the incomplete City Hall complex in Zagreb, which was meant to be a part of a new main city square with public contents, or the Museum of Liberation (later Museum of the Revolution) and the Assembly of SR Bosnia and Herzegovina in Sarajevo. The buildings of party administration, such as the headquarters of the League of Communists in Belgrade, Zagreb, Skopje and Titograd (today Podgorica) were also designed, each in its own way, in a modernist language.

Abroad, considerable attention was devoted to the appearances of Yugoslavia at the great international exhibitions. Vjenceslav Richter and associates began designing neo-avant-garde projects for stands and pavilions at such shows as early as the 1940s. Richter continued to investigate exhibition architecture in his internationally acclaimed projects for the Pavilions of Yugoslavia at the Brussels Expo in 1958 and the Milan Triennial in 1963. From the mid-1970s architectural representation shifted back to Yugoslavia as the country organised a number of high-profile international sporting and political events that affirmed its positioning in the global context. Among the most important such events were the 1979 Mediterranean Games in Split, the 1984 Winter Olympics in Sarajevo, the 1977 CSCE Conference in Belgrade, and the 1987 University Games in Zagreb, all of them providing opportunities for major urban development and renewal projects.

An important segment in the symbolic legitimization of the system was the construction of monuments and memorials to the anti-fascist war and the revolution. Their number was enormous and the quality and aesthetic expression uneven. But the most important memorials were built by the leading artists and architects such as Vojin Bakić, Bogdan Bogdanović and Edvard Ravnikar. They designed complex non-figural environments that defied the conventional boundaries between architecture, landscape, and sculpture, their artistic achievement transcending the borders of the region.
The interrelationship of architecture and ideology was evident on many levels through the architectural discourse in socialist Yugoslavia: from the polemics about the “official” architectural style suitable for the development of the new society, to the attempted linking of traditional national heritage and modern architecture.

In a short while modernism became the widely accepted architectural language for all kinds of commissions, from the leading institutions to housing, and the lingua franca of the whole region, so that colloquially modernism and socialism became synonymous. Still, it was a complex phenomenon in which the local alliance of architecture and ideology overlapped with the international domination of modernism. Thanks to the creative freedom of architects, some of the most representational commissions became the test sites for unique experiments.
What did the buildings and cities of socialist Yugoslavia mean to their designers, inhabitants, and visitors? What was their relationship to the official ideology? What was the official ideology?

The ideological system of socialist Yugoslavia was in constant flux. At its core was communism, whose manifestations evolved from totalitarian Stalinism to a highly decentralized system of socialist self-management. The next ideological layer related to ‘resolving the national question’ through federalization of the constituent nationalities, held together by the increasingly loose concept of brotherhood and unity. Foreign policy oscillated from close alliance with the USSR to leadership in the Non-Aligned Movement. Finally, like all revolutionary societies, socialist Yugoslavia established its own traditions, on the one hand through the massive commemoration of the revolution and the war for national independence, on the other through the personality cult of the country’s leader, Josip Broz Tito.

All these different components of the ideological system were represented in the built environment, in different ways and often mixed together in different proportions. During the early postwar years, the Soviet doctrine of Socialist Realism demanded explicit representation through architecture, but it remained a contentious issue that leading architects tacitly resisted. Its full imposition was cut short by the break with Stalin in 1948, after which modernism quickly emerged as a predominant mode of practice. Although intended as non-representational, modernism acquired certain implicit meanings: on the one hand, it was one of the de facto style of the first massive wave of socialist modernization, on the other, it was seen as a signifier of Yugoslavia’s distinction from the Soviet bloc. Such interpretations lingered long after the demise of Socialist Realism in the rest of Eastern Europe, but the political significance of architectural style ultimately disappeared. Instead, Yugoslavia’s non-aligned foreign policy was inscribed into urban spaces through international collaboration, such as the UN-sponsored reconstruction of Skopje after the 1963 earthquake, or through high-profile international events, such as the Winter Olympics in Sarajevo in 1984.

The construction of the capitals of the six republics and their institutions—national assemblies, party headquarters, libraries, or universities—raised the question of how to represent the constituent national identities. Answers ranged widely, from cosmopolitan modernism to different versions of modernist regionalism, which drew on a variety of modern and pre-modern traditions. Even more varied were the sites that commemorated the liberation war and the revolution as the mythologized origins of the socialist state. Ranging from modest markers to massive landscape interventions and from realistic sculptures to neo-avant-garde explorations of space and form, the best among them transcended the political utility of the day. Finally, the sites associated with Tito summed up the traditional representations of authority, appropriated from the interwar monarchy, with Tito’s humble origins as one of the ‘people,’ his status as a supranational Yugoslav, and his position as the cosmopolitan leader of an open and independent Yugoslavia.
In the first few years after World War II, Yugoslavia was a faithful satellite of the Soviet Union. The USSR became a model for the complete restructuring of the political and economic system. The Soviet doctrine of Socialist Realism was imposed in all fields of culture, based on the formula ‘realistic representation plus celebration of socialism.’ In architecture, however, it was typically associated with the use of historical forms, which Yugoslavia’s leading architects, many of them left-leaning or communist, tacitly resisted.

ANTUN AUGUSTINČIĆ (sculpture),
DRAGO GALIĆ (architecture)
Monument to the Red Army at Batina Skela (Croatia), 1945-47

WE HAVE TO LOOK UPON THE ARCHITECTS OF THE USSR... [IN ORDER TO] BE ABLE TO PRODUCE WORKS MATURE ENOUGH TO INITIATE THE BEGINNING OF A NEW ARCHITECTURAL EPOCH, EPOCH OF SOCIALIST REALISM IN ARCHITECTURE.
Journal Arhitektura, 1947

THERE IS AND THERE CAN BE NO ROOM FOR HISTORIC ELEMENTS IN CONTEMPORARY ARCHITECTURE.
Andre Mohorovičić, architectural theorist, 1947

WE HAVE BUILT RAILROADS, BUT THAT’S NOT ENOUGH, WE WILL BUILD BELGRADE TO RESEMBLE MOSCOW.
Volunteer brigades working on the construction of New Belgrade in 1948
The construction of Yugoslavia’s new capital, New Belgrade, was initiated in 1946, at a time when the country was still devastated by the war. Building the new administrative seat of the federation was a symbolic act of the founding of a new state, rather than a matter of pressing need. The site was highly symbolic: empty marshlands that for centuries served as a ‘no man’s land’ between the Austrian and Turkish Empires, which partitioned the occupied South Slavs.

NEW BELGRADE WILL BE OUR FIRST SOCIALIST CITY. IT WILL BE THE FIRST CENTER OF PEOPLE’S GOVERNMENT IN OUR HISTORY. FOR ALL OUR PEOPLES THE FIRST AND UNIQUE ADMINISTRATIVE, CULTURAL, AND IDEOLOGICAL CENTER; CENTER OF BROTHERHOOD AND UNITY.

General Ljubo Ilić, 1948

In the late 1940s, New Belgrade was envisioned as one of the new centers of the communist world. The new building of the Central Committee of the Communist Party was supposed to be at its center, just like the ill-fated Palace of the Soviets was supposed to be the centerpiece of Moscow. Unhappy with the first round of the competition, Tito required Yugoslavia’s top architects to design a building reminiscent of the ‘prow of a ship that clears its way through the waves,’ featuring the ‘eternal beauty of Greek columns.’ Yet architects were still reluctant to adopt historicism and there was no winner again.

After Yugoslavia was expelled from Soviet orbit in June 1948, the project was abandoned altogether.

Competition brief for the building of the Central Committee of the Communist Party of Yugoslavia in New Belgrade, 1946
NIKOLA DOBROVIĆ and the team of the Institute of Urban Planning of PR Serbia Central Committee of the CPY, competition entry, second prize, second ranking, New Belgrade, 1947

ANTUN AUGUSTINČIĆ, DRAGO GALIĆ, NEVEN ŠEGVIĆ, BRANKO BON
Central Committee of the CPY, pre-competition study, competition entry won second prize, third ranking, New Belgrade, 1947
After the break with the Soviet bloc in 1948, Yugoslavia established friendly connections with the West and the state released control of cultural production. Although never officially endorsed, the simple white volumes and glass towers of the International Style became the de facto style of the first large wave of socialist modernization of the 1950s.

At the same time, because of its contrast with the massive decorative style of Socialist Realism, in the West it was seen as a visual signifier of Yugoslavia’s distinction from the Soviet bloc, even though it was essentially part of a socialist project.
The construction of the Federal Government started in 1948, but it was soon interrupted because of the break with the USSR. The redesign in the mid-1950s removed the original classicizing overtones, achieving a lighter and more transparent style in line with the contemporaneous appeals for a new modernist monumentality.

To a visitor from Eastern Europe a stroll in Belgrade is like walking out of a grim barracks of ferro-concrete into a light and imaginative world of pastel buildings, ‘flying saucers,’ and Italianate patios. Nowhere is Yugoslavia’s break with the drab monotony and tasteless gingerbread of ‘Socialist Realism’ more dramatic than in the graceful office buildings, apartment houses and public structures that have replaced the rubble of World War II. Thanks in part to the break with Moscow and in part to the taste of some skilled architects no Stalin allees, Gorky streets or Warsaw skyscrapers mar the Belgrade landscape...

New York Times, 1957
Instead of Socialist Realist monumentalism that the political leadership required in the 1940s, the new version of the Central Committee building resembled American corporate skyscrapers of the era. But its façade was equipped with a lighting system used to spell out ideological messages like Long Live Tito.
KAZIMIR OSTROGOVIĆ
City Hall, Zagreb, 1958

A masterpiece of the International Style, the City Hall was never finished, missing the proposed meeting hall and skyscraper.
Vjenceslav Richter’s pavilions were the most compelling representations of Yugoslav socialism. A product of the neo-avant-garde circle around the group EXAT 5I, they revived the spirit of the historical avant-garde, like Constructivism and the Bauhaus, as analogous to the avant-garde project of socialist self-management. Socialism, as a way to reach a harmonious social development, found its expression in Richter’s synthesis of plastic arts. Its pinnacle was the pavilion at the Brussels EXPO 58, which was well received, but because of the Cold War rivalries, its meaning was often flattened out to a mere signifier of Yugoslavia’s distance from the Soviet bloc.
‘NOTHING THAT HAS BEEN CREATED IS SO SACRED TO US THAT IT CANNOT BE CHANGED, THAT IT CANNOT BE REPLACED WITH SOMETHING MORE PROGRESSIVE, MORE LIBERATED, MORE HUMANE.’

The Program of the League of Communists of Yugoslavia, exhibited inside the Pavilion of Yugoslavia at EXPO 58.

VJENCESLAV RICHTER
The Pavilion of Yugoslavia at EXPO 58, Brussels, 1956-58

The exhibits and the architecture of the pavilion were carefully coordinated into a total work of art that attracted praise from Western cultural elites.

YUGOSLAVIA DID IN BRUSSELS AS IT DOES IN ITS INTERNATIONAL RELATIONS. PARTING WAYS WITH THE SOVIET SECTOR... IT CHOSE ITS PLACE NEXT TO PORTUGAL, SWITZERLAND, AND GREAT BRITAIN. NEXT TO ITS INOFFENSIVE FRIENDS.

Le Soir (Brussels), 1958
Reflecting Yugoslavia’s policy of non-alignemnt, the reconstruction of Skopje after the 1963 earthquake was a symbol of Cold War détente. Thanks in part to the involvement of the United Nations, the city became a virtual international exhibition of Cold War modernism, with planners and architects from around the world contributing to the reconstruction.


Tito at the United Nations General Assembly, 1963

‘First meeting since the Elbe.’ American and Soviet soldiers aiding the reconstruction of Skopje, 1963
Konstantinovski studied at Yale University with the leading American architect Paul Rudolph while on a State Department scholarship, awarded as part of the US aid to Skopje. He then worked for I.M. Pei in New York before returning to Skopje.

JERZY MORZYNSKI, EUGENIUSZ WIERZBICKI, WACŁAW KLYSZEWSKI
Museum of Contemporary Art, Skopje, 1970

Donation from Poland
OLYMPISM IS A PHILOSOPHY WHOSE HUMANE IDEALS ARE IDENTICAL WITH THE PEACE POLICY OF TITO’S NON-ALIGNED YUGOSLAVIA.

Branko Mikulić, President of the Organizing Committee of the Winter Olympics in Sarajevo, 1984

BORIS MAGAŠ
Poljud Stadium, Split, 1976-79

Built for the 1979 Mediterranean Games

STOJAN MAKSIMOVIĆ
Congress Center Sava and Belgrade-Intercontinental Hotel, New Belgrade, 1976-79

Starting with the First Conference of the Heads of State or Government of Non-Aligned Countries, held in Belgrade in 1961, Yugoslavia acquired a prominent role in international politics. That role was made visible through a series of high-profile political, cultural, and sporting international events, for which new facilities were built around the country. It culminated with the 1984 Sarajevo Winter Olympics.
The liberation war and the revolution represented the mythologized origins of the socialist state. Their commemoration provided one of the most extensive building programs for Yugoslav architects. Memorials ranged from modest markers to complex urban compositions and massive landscape interventions, and from realistic sculptures to neo-avant-garde explorations of space and form. The best among them remarkable synthetic environments that blurred the boundaries between landscape, architecture, and sculpture.

**VOJIN BAKIĆ with BERISLAV ŠERBETIĆ**  
Memorial Museum, Šumarice, 1974

**VOJIN BAKIĆ with BERISLAV ŠERBETIĆ**  
Memorial, Petrova gora, 1979-81

**BOGDAN BOGDANOVIĆ**  
Memorial Complex, Jasenovac, 1966

**IVAN ANTIĆ, IVANKA RASPOPOVIĆ**  
Memorial Museum, Šumarice, Kragujevac, 1974
VOJIN BAKIĆ with BERISLAV ŠERBETIĆ
Memorial, Petrova gora, 1979-81
EDVARD RAVNIKAR
Memorial Complex Kampor, Rab, 1953
IN THE MANY COUNTRIES I HAVE VISITED, I HAVE LAID WREATHS AT MANY MONUMENTS. BUT SUCH A BEAUTIFUL AND MAGNIFICENT MONUMENT AS THIS ONE HERE, I HAVE NEVER SEEN...
FROM THE HILL ON WHICH THE MEMORIAL STANDS, I WATCHED TODAY MANY NEW BUILDINGS AND TALL SKYSCRAPERS. I HAVE EXPERIENCED IT ALL AS A HARMONIOUS WHOLE: ON ONE SIDE, THE MAGNIFICENT MEMORIAL TO THE FALLEN VICTIMS, ON THE OTHER, BELOW, THE NEW MODERN QUARTERS OF THE CITY. HOW BEAUTIFULLY IT ALL COMPLEMENTS EACH OTHER, INTERTWINES, AND COMES TOGETHER.

Tito at the Partisan Cemetery in Mostar, 1969

BOGDAN BOGDANOVIĆ
Partisan Cemetery, Mostar, 1965
BORIS MAGAŠ,
EDO ŠMIDIHEN
Museum of the Revolution,
Sarajevo, 1958-63
The builder broke off a piece of the mountains in which the fiercest and the most decisive struggle for the fate of the peoples of Yugoslavia was led, and he moved them to the center of the capital. An urban symbol of the Sutjeska is formed on either side of Nemanjina street in a new spatial tone of a ‘visual eroica.’

Nikola Dobrović, ‘Space in Motion,’ 1960
Tito enjoyed a complex extensively spatialized personality cult. It appealed to traditional notions of authority by appropriating the signifiers of aristocratic status, particularly the sites of the interwar monarchy. At the same time, Tito was presented as ‘one of the people’ by stressing his rural roots in the village of Kumrovec in Croatian Zagorje, Yugoslavia’s first ethno-museum. The annual ritual of Youth Relay, the eight cities named after Tito, and the unknown number of ‘Tito’s villas’ around the country all presented him as a harbinger of Yugoslav unity. Finally, Tito was a ‘citizen of the world,’ who socialized with world leaders and the international jet-set at his summer retreat at Brioni, a symbolic site of Yugoslavia’s non-aligned policy and its unorthodox socialism.

Tito’s birth house in Kumrovec.

ALEKSANDAR DORĐEVIĆ
White Palace, Dedinje, Belgrade, 1936

Originally built for the sons of King Alexander I, the White Palace was Tito’s official space for formal receptions in Belgrade.

Tito’s, or later ‘Youth Relay’ ran each spring through all of Yugoslavia, to be handed to Tito on his birthday May 25, at first in front of the White Palace, and later at the Yugoslav People’s Army Stadium in Belgrade.

MIHAILO JANKOVIĆ
Yugoslav People’s Army Stadium, Belgrade, 1947-51

The Museum exhibited the gifts that Tito received from around the country and the world. It was the public centerpiece of a larger complex at Dedinje, which also included Tito’s private residences, a hunting lodge, and a greenhouse—the House of Flowers—where Tito was buried in 1980.

MUSEUM MAY 25, Belgrade, 1962
At the Brioni archipelago Tito received an array of foreign dignitaries, such as President Nasser of Egypt, Prime Minister Nehru of India, Eleanor Roosevelt, Queen Elizabeth II and Muammar al-Gaddafi, as well as celebrities like Elizabeth Taylor, Richard Burton and Sophia Loren.
Socialist Yugoslavia was a federation of six republics, some of which achieved statehood for the first time in history, others after long historical gaps. The construction of national capitals and institutional buildings — national assemblies, party headquarters, libraries, universities, etc. — raised the question of the representation of national identities. The answers ranged widely, from cosmopolitan modernism to different versions of modernist regionalism, which drew on a variety of modern and premodern traditions.

JURAJ NEIDHARDT
People’s Assembly of Bosnia and Herzegovina, Sarajevo, sketch, 1955, and as realized in the 1970s

Neidhardt’s original design for the Assembly was an architectural summary of traditional Bosnian identity: the tower evokes traditional clock towers and sculptural treatment is reminiscent of a medieval tombstone, stćak; concrete shells evoke the traditional Ottoman domes; the columned porch on the front refers to the traditional porch, doksat. As built, the building lost much of its signifying content.
The square is the symbolic heart of Slovenian statehood, containing buildings by Plečnik’s students Vinko Glanz and Edvard Ravnikar. The tectonics of Ravnikar’s buildings harked back to the tradition of Central European modernism, through Plečnik to Otto Wagner and Gottfried Semper.

Although never built, the project became one of the most recognizable architectural representations of Slovenian nationhood, featured on the Slovenian coin of 10 Euro cents.
Boris Čipan
Macedonian Academy of Sciences and Arts, Skopje, 1970

The building reinterpreted various traditional motifs as harbingers of Macedonian identity. The cantilevered balconies evoke Macedonian vernacular houses.

Ivo Kurtović
National Library of Serbia, Belgrade, 1965-73

The library is a highly charged site of Serbian identity, closely tied to a history of struggle for national independence. It replaced the old library, which was demolished in the German bombing in 1941. The project was originally initiated in 1954, on the 150th anniversary of the First Serbian Uprising against the Ottoman rule; after several changes of location, it ultimately came to occupy the plateau in downtown Belgrade dedicated to the Serbian patron-saint, Sava. The final project monumentalizes vernacular forms, a rare occurrence in Serbian postwar architecture.
After the war, the capital of Montenegro moved from Cetinje to Podgorica, which was renamed Titograd. The city had to be rebuilt after extensive war destruction.

The cubic volumes and domes are a common denominator of Byzantine and Ottoman heritage, thus simultaneously referring to the multiple ethnic and religious identities of Kosovo.

For half a century the idea of a central axis extending from the historical city that would include public buildings remained only a traffic route. Execution of the National library was the first step towards the fulfillment of a metropolitan vision of Zagreb, strengthening the identity of national capital.
York for two years as a visiting researcher. She defended her PhD thesis 'Architecture of Vinko Glanz – Between Classicism and Modernism' in 2009 at the Ljubljana Faculty of Architecture. Since October 2009 she has been teaching at the Academy of Design in Ljubljana. She also continues to do research in the field of architecture, politics, and public space and has been involved in research projects at the Ljubljana Faculty of Architecture since 2011.

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MAROJE MRDULJAŠ
Born in Rijeka, Croatia. He is an architect, critic and author. He is an associate lecturer at the Faculty of Architecture, University of Belgrade, where he is working as an independent expert of the EU Mies van der Rohe Prize for Architecture and a member of the NGO Coalition for Sustainable Development – CSD.
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DRAGANA PETROVIC
Currently enrolled in the doctoral course at Technical University of Vienna, at the Institute for Building Physics and Building Services Technologies from the Faculty of Architecture - University of Belgrade, elective course: bioclimatic design in architecture. Associations NGO "Group of Architects" / founder and member AS network / member: KMA (Club of young architects) / former member: BEST (Board of European students of technology) / former member. Worked in several workshops at the Faculty of Architecture (2005-2010), and several international workshops organized by BEST. Trainee of Belgrade Open School. Co-devisor of the Summer School of Architecture and the Open School. Co-deviser of the Summer School of Architecture and the Open School.

MIRANDA VELJACIC and DINKO PERACIC, from Platforma 9.81, Platforma 9,81 / SPLIT practicing architect.
excavations. Present occupation: Arts (Archaeological Institute), author of several publications and book on informal processes and legislation. Her book on informal roof extensions and its relation with the laws in Belgrade with a title "Glotzt nicht so Romantic!" will be published in 2012. By Jan van Ekk Academy, Maastricht. Together with Ziga Tsten, and Gal Kirin she co-edited the book and organized a conference "Surfing the Black" about Yugoslav black wave cinema published in Spring 2012. Together with Branko Belacevic, Jelena Stefanovic, Marko Miletic and Srdjan Prodanovic she authored the exhibition and book Perl park - Struggle for Everyday about the battle of a community for a park in Belgrade. With the research Construction of Non-aligned Modernity on the impact Yugoslav architects had on the shaping of African cities in relation to the Non-aligned Movement, she participated in the exhibition exhibition 'Unfinished Modernisations', in Maribor, Slovenia. Her work has been widely exhibited, including exhibitions in stuttgarter eggerbruck AT, Stoom, The Hague (NL), Superfront, Los Angeles (USA). She is a member of informal processes and legislation. She is a founding member of Right to the City Belgrade, and a member of the advisory board of the Urban Festival in Zagreb, Croatia. She graduated in architecture at the Faculty of Architecture, University of Belgrade, where she was a lecturer. She was an East European Exchange Network Fellow at Academie Schloss Solitude, Stuttgart, Germany and a design researcher at Van Ekk Academy, Maastricht, The Netherlands.

BILJANA SPIRKOVA
She is currently working in an office for design, engineering and urban planning, Vector 9D, in Strumica, Macedonia. She is one of the founders of the studio for architecture, urbanism and research, Tafta Architects, in Kumanovo, Macedonia. She graduated at the Faculty of Architecture in Skopje, Macedonia, and received master's degrees at the Institute for European Urban Studies at the Bauhaus University Weimar, Germany, at the Sino-German Institute at Tongji University in Shanghai, China. During her studies, she did an internship at the urban planning and design office 'Design, Community and Environment' in Berkeley, California, and worked as a part-time teaching assistant at the Institute of Urbanism at the Faculty of Architecture in Skopje, Macedonia.

DUBRAVKA SEKULIC
She is an architect focusing on the topics of transformation of the public domain in contemporary cities and the relations between informal processes and legislation. Her book on informal roof extensions and its relation with the laws in Belgrade with a title "Glotzt nicht so Romantic!" will be published in 2012. By Jan van Ekk Academy, Maastricht. Together with Ziga Tsten, and Gal Kirin she co-edited the book and organized a conference "Surfing the Black" about Yugoslav black wave cinema published in Spring 2012. Together with Branko Belacevic, Jelena Stefanovic, Marko Miletic and Srdjan Prodanovic she authored the exhibition and book Perl park - Struggle for Everyday about the battle of a community for a park in Belgrade. With the research Construction of Non-aligned Modernity on the impact Yugoslav architects had on the shaping of African cities in relation to the Non-aligned Movement, she participated in the exhibition exhibition 'Unfinished Modernisations', in Maribor, Slovenia. Her work has been widely exhibited, including exhibitions in stuttgarter eggerbruck AT, Stoom, The Hague (NL), Superfront, Los Angeles (USA). She is a member of informal processes and legislation. She is a founding member of Right to the City Belgrade, and a member of the advisory board of the Urban Festival in Zagreb, Croatia. She graduated in architecture at the Faculty of Architecture, University of Belgrade, where she was a lecturer. She was an East European Exchange Network Fellow at Academie Schloss Solitude, Stuttgart, Germany and a design researcher at Van Ekk Academy, Maastricht, The Netherlands.

STEALTH.unlimited
This is a practice operating between Rotterdam and Belgrade, set up in 2000 by Bink, Jana and Marc Neelen. STEALTH acts between the fields of urban research, spatial interventions, curation and cultural activism. For over ten years STEALTH has investigated urban developments in South East Europe, starting from their research on the massive unplanned transformation of the city of Belgrade since the 1990s (Wild Cartography). STEALTH is part of a group of protagonist-practitioners pointing to the responsibilities and capacities of architecture in contemporary societies. In 2008 they co-curated the Dutch Pavilion at the Venice Architecture Biennale with the project Archipohoenix: Faculties of Architecture, and in 2009 the International Contemporary Art Biannual in Tirana, Albania - the first biennial contribution on the urban transformation of this city that has tripled in size in the last 20 years. Since 2011 they run the Cities Log research that investigates the roles of different players in the development of cities in South East Europe. In 2011, with architecture centre arc en revi and Emil Jurcan, they curated and produced the fiction-based project Once Upon a Future, for Bordeaux’s biannual Evento. They are co-initiators of the platform Who Builds the City? (Ko gradi grad?) in Belgrade.

Ana Dzokić was trained as an architect at the University of Belgrade and completed a two-year postgraduate program at the Berlage Institute in Rotterdam. Since October 2011 she is a practice-based PhD candidate at the Royal Institute of Art (KKH) in Stockholm. Marc Neelen received his degree in architecture at the Technical University in Delft. He currently holds the position of visiting professor at the University of Sheffield, School of Architecture.

JASNA STEFANOVSKA
She graduated at the Faculty of Architecture in Skopje in 2005 and moved to the Netherlands the same year to pursue an MSc degree at the Faculty of Architecture, at Delft University of Technology. Her specialisation was urbanism and in 2007 she graduated cum laude with a thesis on the voids of New Orleans and their reconsideration after the events of 2005. Her professional career started in UN Studio in Amsterdam and continued in West 8 urban design & landscape architecture in Rotterdam. At present she is working as an assistant at the department of urbanism at the Faculty of Architecture, SS. Cyril and Methodius University in Skopje, and at the same time she is pursuing her PhD.
on the theme of post-socialist cities and their transformations at the Faculty of Architecture in Ljubljana, Slovenia.

IRENA ŠENTEVSKA
Graduated at the department of architecture, University of Belgrade. Holds MA degrees in stage design and arts and media theory and is currently working on her PhD thesis at the department of arts and media theory, University of Arts in Belgrade. Lectured at the postgraduate studies at the University of Arts in Belgrade and departments of architecture at the University of Belgrade and University of Novi Sad. Freelance curator, writer, translator and critic.

INES TOLIĆ
She is assistant professor teaching the history of architecture at the Faculty of Arts and Humanities, University of Bologna. She graduated in architecture (2004) from the University IUAV of Venice, and received a PhD in the area of history of architecture and urban history (2009) at the School of Advanced Studies in Venice. Her dissertation, dealing with the reconstruction of Skopje after the earthquake of 1963, was published last year (Reggio Emilia, 2011). She has also written about post-war architecture and urban design in Japan (Milan 2008 and 2009), as well as about contemporary architecture in South Africa, understood as a reflection of a transitional process which began with the rise to power of Nelson Mandela (2010). Since 2010, she has collaborated with the international research project ‘Unfinished modernisations, Architecture and urban planning in former Yugoslavia and its successor states’ (curators V. Kulić and M. Mrduljaš). She is currently engaged in the Visualizing Venice project, promoted by the IUAV University in Venice, Duke University in Durham (NC), and Fondazione Venezia.

MILICA TOPALOVIĆ
She is an architect from Belgrade. Having lived and worked in the Netherlands, the USA and Switzerland, she is currently based in Singapore as Assistant Professor of Architecture and Territorial Planning at the ETH Future Cities Laboratory. In 2006, she joined the Swiss Federal Institute of Technology as head of research at the ETH Studio Basel - Contemporary City Institute, where she taught research studios on cities and urbanized territories including Belgrade, Havana, Hong Kong and the Nile Valley, Rome-Adriatic and central Florida. She graduated with distinction from the Faculty of Architecture in Belgrade and received a master’s degree from the Berlage Institute in Rotterdam in 2001 with a thesis on Belgrade’s post-socialist urban transformation. Milica lectured and exhibited widely, recently including deSingel in Antwerp, Munich’s Haus der Kunst and the Swiss Architecture Museum. She regularly contributes essays on urbanism, architecture and art to various magazines and publications including Oase and San Rocco.

ELSA TURKUŠIĆ, MSc Arch.
Was born in Bijeljina, Bosnia and Herzegovina. Studied at the Faculty of Architecture in Sarajevo and at the Escola Tecnica Superior d’Arquitectura de Barcelona. Graduated from the Faculty of Architecture in Sarajevo in 2002, where she also received her master’s degree in 2010. She is now working on a doctoral dissertation entitled ‘Architecture and Cultural Identity from Modernism till today – a contribution to the study of cultural context’. She works as a senior teaching assistant at the design department at the Faculty of Architecture, University of Sarajevo and as correspondent for the magazine A2O New European Architecture (Netherlands). She has been working in the fields of architectural design, architectural research and protection of the cultural and historical heritage: ASZ architectes office Barcelona (2000), Foundation the Aga Khan Trust for Culture and World Monuments Fund: Mostar project (2003-2004), Cultural Heritage without Borders – ChWb (2004-2005), Institute for the Protection of Cultural-Historical and Natural Heritage of Canton Sarajevo (2005-2007), Institute for Architecture and Urbanism in Sarajevo (2008-2009). Recently, she was a member of the editorial board for the publication and exhibition entitled ‘RESTART- Architecture in Bosnia and Herzegovina 1995-2010’ edited by Hans Ibelings and organized by the BH Architects Association. She is a member of Sarajevo Architects Association and is Bosnia-Herzegovina’s voting member for the 20th Century Heritage of ICOMOS. She has participated in several architectural exhibitions and workshops.

NINA UGLJEN - ADEMOVIC, Doc. dr. sc. arch.
Graduated from the Faculty of Architecture in Sarajevo in 1990. She finished her postgraduate studies at the University in Ljubljana, Slovenia, Faculty of Architecture, where she received her master’s degree in 2002. At the University in Sarajevo, she has lectured and received her PhD degree in 2007. As a graduate architect, she has been working in the fields of architectural design as an associate architect at the Architectural Atelier Uglen - Sarajevo. From 1993 since 1997, she worked in Final-projekt (Architectural Atelier) Zagreb, Croatia. Currently she is working both as a docent in the design department at the Faculty of Architecture in Sarajevo, and as an associate architect (Atelier Uglen). She is also teaching in the PhD school at the Faculty of Architecture in Sarajevo. She is the author of several articles and one other publication and was a board member of Kanton Sarajevo Architects Association (ASAS), 1997-2005; and Architects Association in Bosnia & Herzegovina (AABH), 2003 - 2005. In March 2012, she published her book Criticalism - Stimulus of Architectural Ideas.

HELA VUKADIN DORONJGA
In 1995 earned a bachelor’s degree in history of arts and comparative literature from the University of Zagreb, Liberal Arts College. Subsequently, she went on to a master’s degree with the thesis ‘Family houses and villas in Zagreb by the architect Miladen Kauzlarić’ (2005), at the same university, at the department of art history. Afterwards, she has registered a subject for the doctoral thesis (accepted under the title of: The Architect Vladimir Turina), and has accordingly embarked upon a systematic synthesis of and monographic research into the integral oeuvre of the architect V.Turina. From 1996 till now, she has been employed at Zagreb City Museum, in the position of advisor of the Collection of the Architectural Documentation, Collection of Maps and City Regulation of Zagreb and the Collect of Architectural Sculptures. She has assisted in museum projects that problematize architecture and urbanism, in addition to cooperating on projects of other institutions. The results of her work have been published in the daily news and professional and scientific literature. The projects (selection): 24 hours of the hero, Miladen Kauzlarić - the preference of between-the-wars Zagreb (2003); Breakthrough of Vladimir Turina (2006); she acted as the author of the scenario, museological program and the catalogs of the expositions, MGZ; Project Zagreb – Transition as a condition, strategy, practice (the international visiting exhibition of the College of Architecture of the University of Harvard) 2005; research assistant/coordinator, MGZ: Envelope for the body in movement (text of the catalogue of the exposition Branko Kinci XYZ, Croatian academy of Science and Arts Department of Prints and Drawings, 2010)

BOGO ZUPANČIĆ
Assistant professor of architecture and spatial planning, after receiving his diploma under Prof. Janez Koželj at the Faculty of Architecture, University of Ljubljana, in 1987, studied painting for a year with Prof. Vladimir Volčkovič at the Ecole Nationale Supérieure des Beaux-Arts in Paris (1989-90). He received his doctoral degree in 2000, with the dissertation ‘(Residential) Architecture under Market Conditions’, from the Faculty of Architecture in Ljubljana. From 2000 to 2005, he wrote on architecture themes for the newspaper Delo. Since 2005 he has been a curator in the architecture department at the Museum of Architecture and Design in Ljubljana. From 2007 to 2009, he taught a class in the history of architecture and art in the department of architecture and spatial planning at the Faculty of Civil Engineering, University of Maribor. His research and writing are in the areas of urban issues and the architectural history of modernism and the contemporary period. He is the author of six books: The Ljubljana Skyscraper – Money and Architecture (Ljubljanski Nebotičnik – denar in arhitektura, 2001), The Architect Josip Costaperaria and Ljubljana’s Modern Bourgeoisie (Arhitekt Josip Costaperaria in ljubljansko moderno meščanstvo, 2004), and the four-book series The Destinies of Ljubljana Buildings and People (Usode ljubljanskih stavb in ljudi, 2005-2008). In 2006, he was awarded the Plečnik Medal for his writing. He has curated a number of architectural exhibitions, including, for instance the exhibition Plečnik’s Students at Le Corbusier’s Studio (2007). He lives and works in Ljubljana.
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- Photos: Damir Fabijanić, Vladimir Kulić, Sandro Lendler, Wolfgang Thaler
- Milos Jurišić collection
- Architettura Urbanizam magazine (Zagreb)
- Architettura Urbanizam magazine (Belgrade)
- Čovjek i prostor magazine (Zagreb)
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- Ervin Dubrović: Ninoslav Kučan, Museum of City of Rijeka

**ARCHITECTURE AND IDEOLOGY IN SOCIALIST YUGOSLAVIA**

- Photos: Vladimir Kulić, Miljenko Bernfest, Wolfgang Thaler
- Jugoslavija - SSSR magazine
- Architettura Urbanizam magazine (Zagreb)
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- Aleksandar Janković Archive
- Milos Jurišić collection
- Planning and Architecture of Skopje
- Archive of Yugoslavia
- Neidhardt: Grabrijan, Dušan, and Juraj Neidhardt, Arhitektura Bosne i put u suvremeno / Architecture of Bosnia and the Way to Modernity Ljubljana: Državna založba Slovenije (1957)
- Museum of History of Yugoslavia Archive

**5’2 POINTS ON ARCHITECTURE AND IDEOLOGY**

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**CELLULOID BUILDING SITES OF SOCIALIST YUGOSLAVIA: CINEMA FICTION AND UNFINISHED MODERNISATIONS**

- Yugoslav Film Archives, Beograd
- Constructing a Non-Aligned Modernity - The Case of Energoprojekt
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- Maps: Dubravka Sekulić

**THE ZAGREB FAIR**

- Croatian State Archives
- Zagreb Fair Archives
- Zagreb City Museum
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- Čovjek i prostor magazine (Zagreb)
- Ervin Dubrović: Ninoslav Kučan, Museum of City of Rijeka
- Analytical plans: Antun Sevšek

**FROM PLANNED TO UNPLANNED CITY: NEW BELGRADE’S TRANSFORMATIONS**

- ETH Studio Basel
- Private archive Belgrade
- Nikola Dobrović, Urbanizam kroz vekove I-Jugoslavija
- Architettura Urbanizam, no. 2 (1960)
- New Belgrade 1961

**PLANNING SOCIALIST ZAGREB: THE PROGRAMMATIC COMPOSITION OF A SOCIALIST CITY**

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- Komuna magazine
- Archive of Zagreb City Planning Office / Archive of Zagreb City Department for Strategic Planning and Development
- Zagreb City Archive

**RESEARCH LIBRARY OF FACULTY OF ARCHITECTURE, UNIVERSITY OF ZAGREB**

- Archive of Republic of Slovenia
- Museum of Architecture and Design, Ljubljana, Edvard Ravnikar collection
- Museum of Architecture and Design (Lubljana)

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- State Archive of Republic of Macedonia
- Private collection of prof. dr. Vlatko P. Korobar
- Master plan of Skopje 1985
- Book 15. Department of Urban Planning and Architecture of Skopje
- Skopje plans and realization., Department of Urban Planning and Architecture (Skopje, 1963)
- Skopje Resurgent. UNDP (1970)
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**JAPAN LOOKS WEST: THE CONSTRUCTION OF SKOPJE IN THE LIGHT OF GLOBAL AMBITIONS AND LOCAL NEEDS**

- Archive of the City of Skopje
- Bauen in Japan, special edition of Bauern-Wohnen (1962)
- Zodiac magazine

**SARAJEVO – MARULIN DVOR: CREATING A NEW CITY CENTRE THE PROGRAMMATIC COMPOSITION OF A SOCIALIST CITY**

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**NEW CITIES IN SLOVENIA (1945-1960)**

- Art magazine Sarajevo, Archive of the Chair for interior design, Faculty of Architecture (Sarajevo)
- Neidhardt: Grabrijan, Dušan, and Juraj Neidhardt, Arhitektura Bosne i put u suvremeno / Architecture of Bosnia and the Way to Modernity Ljubljana: Državna založba Slovenije (1957)
- Monografija Sarajevo, Svjetlost, (1983)
- Umjetnost Bosne i Hercegovine, Svjetlost (1987)
Regional Archive Nova Gorica
National Museum of Contemporary
History of Slovenia, Collection of
photographs, Foto Slovenija
Library Ivan Potrč (Ptuj)
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PLANNING PULA
City of Pula Department for
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Historical Museum of Istria –
Collection of prominent persons
- Enrico Trolis
Architettura magazine
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City of Pula Department
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HOUSING ARCHITECTURE IN
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Split III – organizacija,
planiranje, investicijsko-tehnička
documentacija
Analytical drawings of Split III:
Višnja Kukoč and Jelena Borota
Analytical drawings of ‘Krstarica’
(the Cruiser) housing: Vesna
Perković Jović
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DUGAVE AND IVAN ČIŽMEK:
DAILY BRICOLAGE
...OR FAKING DAILY PAPERS
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Čovjek i prostor magazine (Zagreb)
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Architettura magazine
Architettura urbanizam magazine
(Belgrade)
Research Library of Faculty of
Architecture, University of Zagreb
Analytical diagrams, drawings: Luciano Basauri

THE BORBA FOR ARCHITECTURE
Borba newspaper – Serbian
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Juraj Neidhardt, Arhitektura Bosne
i put u suvremeno / Architecture of
Bosnia and the Way to Modernity
Ljubljana: Državna založba
Slovenije (1957)
Monografija Sarajeva (1960)
Bermik, Stane: Arhitekt / Architect
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THE ARCHITECTURAL VISION OF
VLADIMIR TURINA
Zagreb City Museum –
Vladimir Turina collection

ZADAR’S UNFINISHED
MODERNISATIONS
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PREPARING THE FUTURE
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Design, Ljubljana
Zbornik oddelka za arhitekturo
1946-1947, Ljubljana: DZS 1948
Građevinar magazine, Zagreb
Miloš Jurišić Collection

PREFABRICATED CONSTRUCTION
IN SOCIALIST YUGOSLAVIA:
FROM ‘SYSTEM’ TO
‘TECHNOLOGY’
Archive of Center for housing of
IMS Institute
Historical Archive of City of
Kruševac
Miloš Jurišić Collection
Private Archive Petar Vuloč
Architettura i Urbanizam magazine
(Belgrade)

A ‘TASTE’ FOR STRUCTURE:
ARCHITECTURE AND
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ABOUT THE PROJECT

Unfinished Modernizations is a collaborative, long-term research platform on architecture and urban planning. It brings together partners from both institutional and non-institutional sectors from South-Eastern Europe: Museum of Architecture and Design, Ljubljana (Slovenia), Maribor Art Gallery (Slovenia), the Croatian Architects’ Society (project coordinator) and OriS House of Architecture, Zagreb (Croatia), the Belgrade Architects Society, Belgrade (Serbia) and the Coalition for Sustainable Development, Skopje (Macedonia). The authors of the concept and leaders of the project are Vladimir Kulić (Florida Atlantic University) and Maroje Mrduljaš (Faculty of Architecture, University of Zagreb).

The project is aimed at fostering interdisciplinary research on the production of built environment in its social, political and cultural contexts. It encompasses the countries that succeeded former Yugoslavia, spanning the period from the inception of the socialist state until today. The topic of the researches is the way in which divergent concepts of modernization conditioned architecture, territorial transformations, and urban phenomena in socialist Yugoslavia and its successor states. Special attention is paid to critical re-reading of modernization processes and contextualization of local architectural and urban planning concepts within the framework of international evolution of architectural discourse. While largely unexplored and lacking appropriate interpretation, many of the models created in the region were original and experimental and may be used as inspiration for a progressive current practice both inside and beyond the regional borders. The project also seeks to reconstruct an important segment of the shared history of Central and South-Eastern Europe and to strengthen cross-cultural respect and understanding through trans-national collaboration and mobility.

Unfinished Modernizations were carried out through a variety of activities: researches, 5 conferences (Zagreb, Skopje, Beograd, Split, Ljubljana), exhibitions, publications, and web-site/blog www.unfinishedmodernisations.net. All these efforts culminated in a final exhibition in Maribor (Slovenia), the 2012 Cultural Capital of Europe. Exhibition was presented in Belgrade (Serbia) and Ljubljana (Slovenia), the 2012 Cultural Capital of Europe.

PROJECT LEADERS

Maroje Mrduljaš, Vladimir Kulić

PROJECT MANAGEMENT

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ART DIRECTOR

Damir Gamulin

CONTRIBUTIONS


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Project partners

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BANCA INTESA