

**Jugoslavia**

**architettura e città (1945-91)**

**i nuovi studi**





# Jugoslavia - architettura e città (1945-91). I nuovi studi

24 gennaio 2013

Aula Tafuri, palazzo Badoer, Venezia

a cura di

Luka Skansi (luav)

Ines Tolić (Università di Bologna)

inizio lavori, 9.30

Luka Skansi, relazione introduttiva

10

Tamara Bjažić-Klarin (Accademia delle Scienze e delle Arti, Zagabria)

CIAM in the Service of Constructing Socialist Society

10.40

Martina Malešič (Università di Lubiana)

Scandinavian Influences on Slovenian Housing culture after WWII

11.20

Maroje Mrduljaš (Università di Zagabria - Rivista "Oris")

Learning from Yugoslav Tourism

12

Karin Šerman (Università di Zagabria)

The Role of Abstraction in Croatian Postwar Architectural Modernism

12.40 pausa pranzo

14.30

Višnja Kukoč (Università di Spalato)

Split 3 - Third City Region

15.10

Jelena Grbić (Grupa Arhitekata, Belgrado)

"Made in Yugoslavia" - Prefabrication and Housing Projects

Jelica Jovanović (Grupa Arhitekata, Belgrado)

Prefab Glossary. Milestones of Post-WW2 Yugoslav Building Industry

16.20

Ines Tolić (Università di Bologna)

Epicenters of knowledge. The reconstruction of Skopje after the 1963 earthquake.

17.00

Ljiljana Blagojević (Università di Belgrado)

Inquiry into emergence of architectural postmodernism in late socialism

17.40

discussione e conclusioni

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**Tamara Bjažić-Karin (Croatian Academy of Sciences and Arts, Zagreb)**  
**CIAM in the Service of Constructing Socialist Society**

After the Great War in Croatia - one of the six republics of the Federal People's Republic of Yugoslavia - architects built a physical environment of the new socialist society directly relying on the Neues Bauen principles accepted and partly accomplished in the 1930's. The scope of architectural tasks gave them the opportunity to experiment with typification, standardization and prefabrication adopted by the First Five-Years Plan (1947-51). In the area of urban planning, reconstruction and expansion of cities, it meant the implementation of the CIAM's (Congrès International d'Architecture Moderne) Functional City concept. The process of connecting with CIAM and the acceptance of its ideology was generally performed in two stages elaborated in this presentation. The first stage is the pre-war period of networking, the official enrollment and participation of Croatian architects, Ernest Weissmann and Radna grupa Zagreb (Working group Zagreb), in the work of the Congress. The second stage is characterized by the transfer of ideology in the realm of urban planning theory and practice with the emphasis on the broader geographical and economic context. The significant role in the post-war period had Vladimir Antolić, CIAM delegate and the director of Urbanistički institut Hrvatske (Croatian Institute for Urban Planning).

**Tamara Bjažić Klarin** Ph. D. in Art History, B. Sc. in Architecture. A senior research assistant at the Croatian Academy of Sciences and Arts Croatian Museum of Architecture. Author of a number of articles and presentations at conferences focused on the Croatian inter-war architecture and contributions in national television and radio broadcasts. (tbjazic@hazu.hr)

**Martina Malešič (University of Ljubljana)**  
**Scandinavian Influences on Slovenian Housing culture after WWII**

The period after the Second World War is considered a turning point for Slovene architecture. It was dominated by a new generation of architects, enlivened by post-war renovation of the country and nurtured by ideas of vibrant architectural scene of Western Europe. Among those influences from Scandinavian countries have been proven to be of crucial importance. Development of Scandinavian architecture was regularly followed by Slovenian architects through publications, exhibitions and visits. Numerous went to the North (mostly to Sweden, but also to Finland, Denmark, and Norway) also for study or work. As a consequence of those visits there were also many additional contacts, in form of co-operations, conferences, lectures. Architecture of Scandinavian countries was for Slovenian architects appealing mainly due to the well-developed housing policies and their long-standing efforts for a higher standard of living. Therefore the result of these contacts reflected primarily in the area of dwelling culture, as influences, echoes or interpretations of Scandinavian solutions in urban planning, housing construction, housing typology, floor plan design and interior design. The aim of my contribution will be to present those influences and determine what was their significance for development of Slovenian housing culture after the Second World War.

**Martina Malešič** is an art historian, PhD Candidate and assistant researcher at the University of Ljubljana, Faculty of Arts, Department of Art History. (martina.malesic@gmail.com)

**Maroje Mrduljaš (University of Zagreb - Magazine "Oris", Zagreb)**  
**Learning from Yugoslav Tourism**

Since the 1950s the Yugoslav Adriatic coast became a popular tourist destination. The rapid development of an economically deprived littoral was one of the strategic priorities of former Yugoslavia. For such purpose, an "integral" physical planning approach was conceptualized with aim to channel economic demands, develop modern tourist resorts and preserve both nature and historical settlements. Hotels and tourist resorts emerged as one of the most exciting topics for architects, resulting in a quick evolution of diverse architectural typologies, urban planning methodologies and interior design. Planned tourism in Croatia during Yugoslavia was able to set in motion a dual process that on one hand lead to contribution to architecture culture, and on the other built "lucrative landscapes" competitive on international market which are mainly still functional today. Tourism was a fundamental "modernizing device" which affected reconfiguration of urban littoral and gradually introduced changes of local social dynamics.

**Maroje Mrduljaš** is architecture and design critic. Authored and edited several books including *Unfinished Modernisations and Design and Independent Culture*. Published numerous texts in leading international periodicals, curated several exhibitions. (marojemrduljas@gmail.com)

**Karin Šerman (University of Zagreb)**

**The Role of Abstraction in Croatian Postwar Architectural Modernism**

The presentation will focus on the pronounced tendency towards pure "questions of form" and rigorous geometrical research that marked the art and architectural world in post WW2 Croatia, as part of the Yugoslav federation. It will examine the choice of abstraction as an aesthetic tool meant to adequately serve the new social ideas and circumstances. The concept of abstraction was most vigorously introduced by the group of artists called EXAT 51 - EXAT standing for Experimental Atelier, and 51 for the year 1951 in which they published their highly influential Manifesto. The group consisted of painters and architects acting simultaneously as industrial designers and graphic artists. The key points of their artistic and ideological program were: the revolutionary promotion of abstract art and total freedom of artistic expression; the idea of the synthesis of all fine arts, i.e. the elimination of traditional boundaries between different spheres of art and their integration in a new "total plastic reality". This "total plastic reality" was in turn meant to properly house and accommodate the new, strong and modern socialist society. The discussion will examine the significance and implications of the concept of abstraction for the postwar Croatian architecture - how it enabled architecture to engage in forming the new socialist society by giving it its proper spatial setting, but at the same time to remain enthusiastically on the steady course of modernism and to advance freely in the autonomous research of their spatial discipline. The discussion will thereby observe the continuity of architectural modernism from the previous, interwar period, as well as the relationships and proximities of architecture and art.

**Karin Šerman** graduated in architecture from the Faculty of Architecture, University of Zagreb in 1989. She received her MDesS (Master in Design Studies) in Architectural History and Theory from Harvard University Graduate School of Design in 1996, and her PhD from the University of Zagreb in 2000. (kserman@arhitekt.hr)

**Višnja Kukoč (University of Split)**  
**Split 3 - Third City Region**

In the 1960s the population of Split was increasing by 3% a year. Capacity of infrastructure and facilities, in existing part of the city, was fully utilized.

Due to a yearly need of about 2.000 dwellings and the wish for better and more rational development the third city district was planned. The main organizer was the Split Construction Enterprise.

Split was divided into five districts. The part that was constructed until 1945 was called Split I and the part constructed from 1945 to 1965 was called Split II. Both parts comprehended about 14,000 dwellings. Almost as many dwellings were planned to be built in the third part, on 341 hectares, called Split III. Districts IV and V were to be built in the future.

The original program for Split III included seven local communities and 14,000 apartments for 50,000 inhabitants with services and facilities.

The winning project of Split III has a street as the main principle joined by the arrangement of urban units, based on an existent communication grid that follows the Roman centuriation.

40 years after its creation Split III is recognizable and satisfies the better part of people's daily needs. Its streets and public places provide for urban life.

**Višnja Kukoč** Graduated in Ljubljana; worked in Ljubljana and Split; senior lecturer at the University of Split; scientific projects and PhD to be at the University of Ljubljana. (vkukoc@oss.unist.hr)

**Ines Tolić (University of Bologna)**

**Epicenters of knowledge. The reconstruction of Skopje after the 1963 earthquake.**

On July 26, 1963, the city of Skopje was struck by a powerful earthquake which left behind almost nothing but ruins. Financially precarious, technically unprepared and politically non-aligned, Yugoslav government needed a neutral, long-term and specialized technical assistance if the Macedonian capital was to be rebuilt. United Nations joined the reconstruction on October 14, 1963, and, in the following years, some of the most renowned contemporary architects and urban planners were invited to present their vision for the New Skopje of the future. Once the reconstruction would be completed and given the engagement of such eminent designers, international audience expected New Skopje to become nothing less than a “*cit  mondiale*”; to provide solutions to the contemporary “urban crisis”; to prescribe a cure for “sick cities”; and to show the way for the “humanization” of the built environment. Even though mostly unattained, these ambitious goals gave life to an international debate about the future of both cities and planning, which was determining for the definition of UN’s later interventions. In brief, the goal of this presentation is to deal with Skopje’s reconstruction highlighting its temporary conditions as a node of knowledge within a development network being established by the United Nations during and - most of all - in spite the Cold War context.

**Ines Tolic** Graduated at the Luav University of Venice (2004) and obtained a PhD in History of Architecture and Urban history at the School for Advanced Studies in Venice (2009). Assistant professor at the University of Bologna since 2011. (ines.tolic@unibo.it)

**Jelena Grbić (Grupa Arhitekata, Belgrade)**

**“Made in Yugoslavia” - Prefabrication and Housing Projects**

The development and wider application of prefabricated technologies in Yugoslav construction industry was set within the broader context of post-World War II recovery and industrialization. The shift from “reinforced masonry” to “prefab” was evident in case of housing, civil and industrial infrastructure, and public facilities. The building production started off with the plain and simplified use of technology based on two prototypes, Yugomont “YU-61” panel system, and IMS-Žeželj skeleton system, but then quickly advanced to meet the needs. In an effort to create the authentic architectural expression built to represent the Yugoslav production, but also to be competitive and compliant in the global market, the quality architectural design was presented as a major asset to the development of the construction technologies. In the course of development, the classic construction systems and designs were gradually replaced by prefabricated and semi-prefabricated structures. However, they were never fully abandoned, thus the combination of classic supporting system and prefabricated façade was very common. During the construction process, it was not insisted upon the consistency of the system, especially if the design requirements or the deadlines were not met, if the costs were rising, which was often in the case of projects for mass housing neighbourhoods.

**Jelena Grbić** Graduated from the Faculty of Architecture in Belgrade, in course Architectural Engineering. Researcher and active member of NGO Group of Architects and Docomomo Serbia. (deedee.kv@gmail.com)

**Jelica Jovanović (Grupa Arhitekata, Belgrade)**

**Prefab Glossary. Milestones of Post-WW2 Yugoslav Building Industry**

Overall upgrade of the building procedures of Yugoslavia complemented the efforts of overcoming the damage caused by the World War II. Second half of twentieth century in Yugoslavia was, as in many other countries of the world, the century of prefabricated, industrial, modular, serial production of habitats, as well as any other item. However, in comparison to broader context, Yugoslav building and construction industry had somewhat different development path. By “compromising” the robust prefabricated systems, dividing them to the load bearing structures and flexible façades, the expression of the architectural design was featured. This inevitably led to research, design and development of bolder and even more extravagant housing models, executed all over former Yugoslavia and world. Gradually, “open” and “closed” prefabricated and semi-prefabricated structures replaced the “reinforced masonry”, but the “industrialization” failed to be fully achieved, since only “zero series” were executed after the competitions. Architectural design that was “in the system” was very rare, featuring the “creative approach” as the main commercial point of the YU-prefab technology solutions and design.

**Jelica Jovanović** Graduated from the Faculty of Architecture in Belgrade. Coordinated a number of national and international research project. Professional activist in Docomomo Serbia and the Group of Architects. (jelica.jovanovic.011@gmail.com)



**Dr. Ljiljana Blagojević (University of Belgrade)**

**Inquiry into emergence of architectural postmodernism in late socialism**

**My discussion looks at the emergence of architectural postmodernism in Belgrade (Serbia). I will examine the timeline of changes in architectural discourse which culminated in 1980s with a series of exhibitions and events in Belgrade galleries (e.g., Group MEČ at the Student Cultural Centre, 1981; Solar Architecture, 1980; Earth Architecture, 1981; and Water Architecture, 1983 at the Salon of the Museum of Contemporary Art). This is a time of economic stagnation and socio-political disillusionment, uncertainty about the future, imminent crisis and collapse of the socialist system as a whole. It is also a point of intersection of a number of heterogeneous lines which formed in the in post-1968 period as singular, peculiar and distinctly different from the dominant everyday mass production of socialist modernism. My aim is to examine cross-disciplinary and cross-generational exchange which occurred at that time of the detachment of architecture from realities of economy, construction, technology and production, and its transference into domain of arts and culture.**

**Dr. Ljiljana Blagojević**, architect, associate professor at the University of Belgrade — Faculty of Architecture, and visiting at Faculty of Arts, UDG, Montenegro. In 2009 and 2010, visiting associate professor at Yale University School of Architecture. Author of *Modernism in Serbia. The Elusive Margins of Belgrade Architecture, 1919-1941* (MIT Press, 2003). (ljblagojevic@arh.bg.ac.rs)