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and Territory
in Yugoslav Modernism

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ii - iv

Introduction by Guest Editor

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In 1957, two important and seemingly unrelated events encouraged a metaphoric step into the uncharted territory of Socialist Yugoslav architecture and urban planning theory - the territory. The sixth conference of the Yugoslav Union of Urbanists' Societies focused on the theme of "regional planning" as not only the emerging challenge to the profession but also the stake of the entirety of the Yugoslav economy [1]. In this same year, Dušan Grabrijan's and Juraj Neidhardt's book *Architecture of Bosnia and the Way to Modernity* [2] was published, postulating the possibility of the systematic architecturally-minded inquiry into the space of the geographic-historical region. The insight and self-esteem necessary for Yugoslav architecture and urbanism to address the complexity and vastness of the spaces beyond the city were coupled with historical political-economic and technological imperatives of the 1950s - in the words of Slovenian architect and urban planner Marjan Tepina, urbanism's classical area of operation, the city, has become too tight [3].

The implications of the Socialist Yugoslav state project of social emancipation on Yugoslav modern architecture have been, by now, well traced. The elaborate social welfare system, self-managed workers' organizations, ideas of pan-Yugoslav brotherhood and non-aligned nations' political unity profoundly influenced the conditions, processes, forms and quality of architectural work [4]. The great majority of questions, however, posed by inspired architecture historians and other researchers have been formulated, analyzed and answered within the urban referential framework. It seems that, after more than a decade of architectural-historical scholarship focused on Socialist Yugoslav modernism,¹ the confines of the city, to use Tepina's words, have become too tight. The widening of the scope is necessary not only to enrich our understanding of this architecture's values and appreciate more fully the visionary capacity of its social role but also to start addressing the other yet under-explored "direction" of the fundamental causality that defines the scholarship on Yugoslav modernism: the way in which the built environment influenced the prospects of this state project.

This special issue of AGG+ takes this pioneering step by mapping a range of historical themes that have in common the exploration of the Socialist Yugoslav territorial scale and quality. Vladimir Kulić's guest essay, which opens the collection, establishes one end of the spectrum of these themes by identifying the broadest thematic frame of world spatial governance and planning. A glimpse into Kulić's research-in-progress, the essay outlines the prominent and unique agency of Croatian architect, spatial planner and CIAM member Ernest Weissman, presented as an "intellectual entrepreneur" of the "small world network" of postwar urban planning.

¹ The researchers in architectural and art history of the ex-Yugoslav region have started focusing on Socialist Yugoslav architecture and urbanism in the 2010s, one of the first notable publications internationally being [5].

The other end of the spectrum is defined by Slavica Stamatović Vučković's and Danilo Bulatović's "zooming" into the Montenegrin stone modernist building. Their meticulous review of an impressive number of works convincingly establishes that the "territorial identification" of Montenegrin modernism can be found in its materiality: the usage of stone as a building material uniquely suited to the "dry, rugged Mediterranean landscape that extends all the way to the central part of Montenegro."

In between these two markers of scale and content: planning and networks on the one end and architecture and material on the other (inconspicuously paralleling two historical questions of 1957 that opened this introduction) lie the remaining five articles that wave together a close-to-exhaustive selection of key readings of the territory. Timotej Jevšenak explores if and how the Socialist Yugoslav space was institutionalized in architecture through his groundbreaking presentation of the Borba Award, the utmost recognition for architectural design excellence in Socialist Yugoslavia. Una Okilj and Luka Skansi take the relationship between Yugoslav People's Liberation War memorials and the landscape seriously by giving due attention, not only to the semantic representation but also less frequently asked questions on the role of the memorials in the regional development and how "the perception, interpretation and use by people in periods succeeding their construction" constituted the place. Aleksandar Bede describes a triptych of territorial modernization "projects" of Vojvodina, the emblematic lowland and agricultural region of Socialist Yugoslavia. The "experimental" approach of describing, in one breadth, the networks of water canals, railways and memorials yields a range of intriguing and unexpected conclusions involving narratives, authorship and institutional agency in the conception and execution of territorial projects. Jelica Jovanović takes up the challenge of describing one of the most charged and historiographically yet unresolved relationships between the urbanist and his masterwork in the Socialist Yugoslav architecture history - Nikola Dobrović's planning of "New Belgrade in Greater Belgrade." Dobrović's propensity for "deductive reasoning" across scales is reflected in his background questioning of "Belgrade's place in the region, republic, federation and Europe," not only in terms of infrastructural links but also the imperative to express the strategic importance of its unique geographic situation that the planned networks would only enhance. Finally, Maja Pličanić presents the case of the large-scale suburban project of Film City in Sarajevo, discussing it in relation to the planning and industrialization of the Sarajevo region.

The visual essay that concludes this special issue represents the "Landscape of the Krajina monuments." During the last 30 years, these abstract forms commemorating Yugoslav peoples' anti-fascist struggle have lingered in the background of the cultural heritage preservation policies and practices of Bosnia and Herzegovina and the larger ex-Yugoslav region. The dozen photographs that constitute the essay imply a somewhat surprising conclusion: instead of dying out in the midst of official neglect, the monuments, embraced by the shrubs, treetops and fogs of the Krajina region, gained in this way a new kind of legitimacy.

This very material blending of modernist forms and regional biological and climatic processes permits us to read the essay not only as an advocacy for recognition of an important genre of cultural heritage and its commemorative content but also as a symbolic representation of an immediate unity between built forms and life itself. From world governance through spatial planning, networks of memorials, railways and waterways to materiality-determined architectural practices, the new kinds of questions posed in this

collection compel us to consider how the most fundamental dimensions of this unity are to be sought in the history of the territory.

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AUTHOR'S BIOGRAPHIES

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Mejrema Zatrić is an architect, architectural historian and assistant professor at the International University of Sarajevo. Her research is focused on the history of Yugoslav modern architecture and urbanism, relations between architecture and the environment and genealogies of modernism and modernity, particularly in the Western Balkans. She holds a doctoral degree from ETH Zürich (Institute for the History and Theory of Architecture - gta). She realized research cooperation with many scientific and cultural institutions, including the Museum of Modern Art in New York (MoMA). She is also dedicated to the preservation of modernist architectural heritage and holds a certificate of the Getty Institute in Los Angeles for the conservation of modern architecture. She is Chair of Docomomo BH and co-founder of the Archive of Modern Architecture of Bosnia and Herzegovina.