Heroes for One Day

Revisiting Three Urban Artefacts in Skopje by Slovenian Architects

Contributors and participants

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All photographs, if not otherwise stated

Artistic direction of photography

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The buildings of modernity remain polemical, are still under question and are the subjects of doubt. We perceive them as the signs of excess from a particular socio-political system or aesthetic mode, an experiment from the past. They are under question from an ideological point of view, but also in relation to their content, form and materiality. Nevertheless, they remain part of our reality, they are the foundations of the contemporary city, they communicate the paths of contemporary life. Through the example of three crucial architectural works by Slovenian authors from the period of the modernisation of the city of Skopje, the exhibition ‘Heroes for One Day’ (previously ‘Drafting the Future’), aims to establish new interpretations of the achievements from the period of modernity.

Daniel Serafimovski and Nada Prlija started with their endeavor of following the traces of modernization of the city, initially with an ‘open archive’ project, based on the participatory collecting of materials, artefacts and recollections about Skopje (Skopje Open Archive, 2014), followed by the exhibition about the Museum of Contemporary Art in Skopje by the cult Polish architects, the three Tigers, (Tigers - MSU / ‘Tigers - The Power is in the Team’), the group exhibition ‘Thirteen Ways of Looking at the City’, which encompassed new/other ways of looking at the city which is in a state of constant change - and most recently with the exhibition “Heroes for One Day’. As much as recreating the research subject, they also re-contextualised it in the paths they proposed. In fact, the project concerns the material imprints of a period of continuous transformation and re-contextualization: the post-war reconstruction of the city with monumental artefacts in the silhouette of the city, the Faculty of Mathematics and Natural Sciences by Edo Ravnikar, then the urban artefacts of the post-earthquake rebuilding of the city with the Macedonian Opera and Ballet, by the architects Marian Urishich, Stefan Kacin, Jurij Princes and Bogdan Spindler, and the University Centre ‘Ss.Cyril and Methodius’ by Marko Mushich. But those physical artefacts are precisely the ones being the reason to make a complex stratification of many materials, figures and interpretations related to their presence.

The three buildings offer a different interpretation of a single city. The Faculty of Mathematics and Natural Sciences stems from a still romantic vision of a heroic city with the necessarily symbolic role of education, a building that enters and redefines the silhouette of the city. The University Centre provides a different reinterpretation of the historical urban texture, a kind of anti-monument aiming to blend with the created and the natural environment of the site, being the inspiration and background of revised architectural and urban elements. The building of the Macedonian Opera and Ballet reassesses the edge of the city and the river, the architectural object and its background, suggesting a continuously created topography of the building / surface / natural border. None of them is fully finished, they are fragments within themselves as well as urban fragments in the context of the city. Finally, they are a reason for reaction, challenge, dialogue, aggregation and destruction, layering and confrontation, extension and denial. However, they are traces in our reality, part of our everyday lives, inserts of a worldview, a testament to the permanence and contradictions of the city’s architecture. But most importantly for Daniel Serafimovski and Nada Prlija is that they are a cause to create an assemblage of documents, images, stories about Skopje, A kind of Merzbau-composition that looks at the city and its materials not only retrospectively but also prospectively. It is in the multitude of elements, tangible and intangible traces, the positions in which the continuity and reality of the city is perceived. But what do those traces represent? Are they material residues, particles from an event, messages or signs of some presence or activity, a trail imprinted in an uncertain territory? The traces are a product of the confrontation of architectural form with time. Aldo Rossi (1984) says that architecture becomes possible in the confrontation of the form with the time, a confrontation that lasts until it is destroyed in mutual combat. Hence, the unfinished, fragmented work is always more authentic than the pre-imagined. Because “only ruins express the facts completely.” That possibility to use the pieces of a mechanism or an architectural work, whose overall sense is partially lost, always remains attractive (Rossi, 1984). In that sense, this exhibition is an apparatus (apparecchio) of the memories, a tool for folding things into a kind of recreation, over-creation of an analogous work.

The traces are signs, records of a former existence, influence or action of an event. But, do they always connect us with the past? Modernism expressed the urge to project the future, wanted to free us from the ancient dependence to draw the vision for the future. Years later we see the artefacts of modernity from the past as traces of the forgotten future, a kind of an outdated future. But exactly through their possible recomposition we experience them as still open messages from the future, as proof that the sense of the big idea is still possible.

Traces are a path on a certain territory made from the passage of people and animals. In the film “Stalker” by Andrei Tarkovsky (1979), the protagonist Stalker uses a specific method of detecting the exact path in forbidden territory simply called “The Zone”. The disturbing scenery from the remains of modern society are settled in the “Zone”. Stalker is a leader by throwing objects, nuts and bolts, tied with remnants of cloth, he suggests the way because the “Zone” exhibits sensibility, and the road across it can be felt but not seen. The project “Drafting the future” acts in a similar way. This exhibition is a guide to the unfinished episodes from the past, in the region whose meaning differs from today’s obviousness, to which many of us are witnesses, but less are allowed to move in the enigmatic spaces of the border of the past, present and future.
List of Art projects in the book and the exhibition

Jane Calovski | Yane Calovski
Compressed Minimum
Synthetic rubber and metal
2016
4 elements, each approximately 27.5 x 21 cm
Dobiveno so ljubezna soglasnost na umetnikot i ZAK | BRANICKA | Courtesy of The Artist and ZAK | BRANICKA

Dushan Perchinkov | Dushan Perchinkov
Text
A series of six prints
1992
Silk-screen print
35 x 50 cm
Dobiveno so ljubezna soglasnost na umetnikot | Courtesy of The Artist

Ilija Prokopiev | Ilija Prokopiev
Vases
Series of drawings
2015
Coal on paper
60 x 42 cm
Dobiveno so ljubezna soglasnost na umetnikot | Courtesy of The Artist

Nikola Uzunovski | Nikola Uzunovski
The Alien
Combined technique
2016
Variable dimensions
Dobiveno so ljubezna soglasnost na umetnikot | Courtesy of The Artist
Оригинални архивски материјали за објектот на МОБ се обезбедени од Богдан Спиндлер (Биро 71) и техничкиот директор на МОБ, Горан Кочишки. The original archival documentation for the building of the Macedonian Opera and Ballet have been provided by Bogdan Spindler (Biro 71) and the technical director of MOB, Goran Kociski.

Оригинални архивски материјали за објектот на УКИМ се обезбедени од ректорот, Проф. Д-р Велимир Стојковски, (благодарност на Минас Бакалчев и Митко Хаџи-Пуља за нивната поддршка). Цртежите беа дигитализирани врз основа на цртежите на Георги Константиновски од проектот на Мушич. | Original archival documentation for the building ensemble of UKIM, the University Centre “Ss. Cyril and Methodius”, have been provided by the rector, dr. Velimir Stojkovski (with gratitude to Minas Bakalchev and Mitko Hadzi-Pulja for their support). The drawings were digitalized on the basis of Georgi Konstantinovski’s drawings of Marko Mušič’s project, initially developed for inclusion in the book ‘Univerzitetsko Srediste v Skopje’.

Оригинални архивски материјали за објектот на ПМФ се обезбедени од деканот на факултетот, Prof. Dr. Ицко Ѓоргоски, (благодарност на Минас Бакалчев и Митко Хаџи-Пуља за нивната поддршка). | Original archival documentation for the building of the Faculty of Mathematics and Natural Science, have been provided by the Dean of the faculty, Prof. Dr. Icko Gjorgoski (with gratitude to Minas Bakalchev and Mitko Hadzi-Pulja for their support).
Птичја перспектива од Централно Скопје каде трите урбани артефакти (МОБ, УКИМ, ПМФ) се видливи.
Сопственост на Влатко П. Коробар | Aerial view of Central Skopje, in which the three urban artifacts (MOB, UKIM, PMF) are visible. Courtesy of Vlatko P. Korobar
In the second half of the twentieth century, the urban development of Skopje went through two important phases which determined the course of transformations of its urban tissue. The first one was related to the period immediate after WWII, when the new societal order decided to manifest itself through the Modern paradigm in urban planning as a sign of its future oriented and progressive nature. It was set to change rapidly the city of the past. The second one was related to the period of reconstruction of the city after the earthquake of 1963, when the effort to build a virtually new city reflected the need to show the superiority of the country’s so called, “third way” in the then divided, bipolar world. This time, the extensive urban planning exercise was influenced by the critique of post-war urban planning and the late Modern paradigm in the design of urban space.

Both events were linked heavily with the involvement of external, mainly international experts who, although working with local planners and architects, had the leading role in the major decisions regarding the urban future of Skopje.

In the years after WWII, it was the ‘brotherly’ help among the new socialist countries of Europe’s East which brought the Czechoslovakian planners to Skopje to prepare the first post-war master plan. In the period after the earthquake, it was the international community that, through a UN led activity brought together a truly international team of planning experts and architects to prepare both the new master plan and to decide upon the future of the city centre.

It is within this context that we should observe the works of the Slovenian architects represented by three major buildings/complexes that have left a lasting mark in the urban history of Skopje. They can fully be understood and appreciated only through the wider social and planning context in which they emerged.

The earliest of the three works is the building of the Faculty of Philosophy and Natural Sciences designed by Edvard Ravnikar in 1947. At the time of designing the building, the new master plan was in its final stage and the site of the faculty building was decided upon in relation to the provisions of the plan. Namely, the master plan of Ludjek Kubesh, envisaged a new Republican (state) science centre on the Gazi Baba hill that was to showcase the importance of science and knowledge for the development of the new socialist society. The complex was to include the buildings of different university and scientific institutes and was planned according to the best rules of practice of Modern urbanism, as freestanding buildings immersed in an ample green area. Nothing felt more appropriate or natural, even, to express spatially the urban condition that was to emerge in the near future, than the marriage of modernist planning principles and the notion of science and knowledge as the driving forces of the new society.

Ravnikar’s building was the first one of the many that were meant to come. It is not by accident that it occupies the most prominent spot in relation to the ‘old’ city. With its symmetrical façade and the monumental flare,
it unmistakably exerted its function and its symbolic meaning. It denoted the new ‘acropolis’ where future men of knowledge were to be created. In later years a number of faculties were built in the area, but there was never an effort to connect them in a meaningful whole. Thus, Ravnikar’s building remained the most exposed and sole witness of a ‘city of knowledge’ that was to be, but was never completed.

The other two works of Slovenian authors are related to the post-earthquake development of the city. Although both of them are related to the master plan and the city centre plan, it is possible to view them as influenced to a different extent by each of these plans. It is a common mistake, even among the professional community, to perceive the post-earthquake planning of Skopje as a result of Tange’s plan. The major directions for future development of the city were laid down in the Master Plan which was prepared with the involvement of Polservice, Doxiadis Associates, Wilbur Smith Associates and the local Institute for Planning and Architecture in Skopje under the support of a special UN fund. The plan preparation itself utilised some of the most advanced planning approaches of the time. One of them was the thorough sociological study resulting in the conclusion that there was a functional and spatial divide between the old and the new part of the city on the left and the right banks of the Vardar River, respectively. This finding had a direct bearing on the distribution of major functional areas on the left bank of the Vardar River in the Master plan. It was one of the early cases in postwar planning where a sociological study was not yet another of the many studies that preceded the plan, but one which had a direct spatial impact.

It could be argued that the University campus of Social Sciences by Marko Mušič, although part of the plan for the city centre, was more substantially connected to the master plan and its goal to locate important functional segments on the left bank of the Vardar to fulfil the important role a vehicle of integration of the two parts of the city. It was located in a highly sensitive area, surrounded by the old bazaar and traditional residential neighbourhoods. It was to bring new users and a new activity in this part of the city that was to increase its attractiveness and reinstate its vitality. Despite the orthogonal disposition of the buildings and their constituent parts, it is fair to say that it is an attempt to reinterpret the concept of the surrounding neighbourhoods, with external and internal streets and squares. Unfortunately, the connections between the complex and its immediate surrounding were never fully established and it remained an urban island in its own right.

The Cultural centre designed by Biro 71 is the last of the three major works by Slovenian architects in Skopje. It stemmed from Tange’s concept for the development of the city centre which was regulated by two perpendicular axes representing the old north-south axis and the new east-west axis. The new east-west axis, like a string of beads, incorporated the transport centre, the administrative and business centre, the government centre, the cultural centre and the shopping and trade centre along the Vardar River. The design brief asked for gradual decrease of height towards the river to allow for increased influence of the air flow along the river on the microclimate of the surrounding areas. This was skilfully incorporated in the final design, resulting in an expressive spatial statement. The Cultural centre comprised of four major buildings housing the Macedonian Opera and Ballet, the Macedonian Philharmonic, the Faculty of Music Arts and a secondary school for music and ballet. In the original design the four buildings also housed a cinema, a supermarket, a restaurant and a bank, providing for a functional variety that was to secure the full daily cycle of activities in the area. The Cultural centre was only partially completed. Only two of the four planned buildings were built which, set apart, did not manage to establish the street-like nature of the communication lines towards the river and the open space along the quay. However, despite the early criticism, the Opera and Ballet house acquired a status of symbol of the city, with an architecture that was a forerunner of later architectural endeavours elsewhere in the world.

In their initial design concepts these works could be comprehended as ‘cities’ within the city as they all strived to colonise larger areas in an urbane fashion, extending their influence beyond their utilitarian function. All three works were related to major planning exercises which dramatically revised the planning strategy of the city. Coinciding with these events they managed to seize the opportunity and become distinct marks of important periods of development of the city by their bold architectural statements and their architectural integrity.
Drawing of the city centre of Skopje with the three urban artifacts MOB, UKIM and PMF, the subject of this research project. Scale 1:5000.
Despite the increased global interest in the architecture of Central and Eastern Europe and the “other world” in the broader cultural circles is still relatively little known and is not registered in the dominant historiography. The latest international “outside look” at the entire region including the former Yugoslavia, is either esoteric, or is placed within the narrow scientific and academic circles. In the popular approach pictorial and “photogenic” topics are mainly comprised, often destroyed monuments of the academic circles. In the first case, with the popular approach pictorial and with procedural issues of the urban development and thus inevitably faces the problem of interpreting the very complex circumstances of Yugoslav self-managing socialism in the economic, political as well as cultural meaning. Official “internal review”, in turn, explored in national historiography and often monumental independent studies, either of authoritative opuses, while in the margins of mainstream culture a set of young researchers work with a lot of passion to study the legacy of urban modernization and its present performance. The architecture and the urbanism of Central-Eastern Europe and Yugoslavia thus far are viewed from many different perspectives, but are still missing their full evaluation and synthesis. Sure, it is a phenomenon that carries strong political overtones by itself: the assessment of architecture and urbanism at the time of the failed project of socialism inevitably binds to the question of its real accomplishments and promises not fulfilled.

The pre-war condition

Modernism in the former Yugoslavia has been absorbed relatively early, during the 1920s and 1930s, with education or work of architects in the epicentres of cultural events: Paris, Vienna, Berlin, Prague and elsewhere. Some specific figures like Joze Plecnik in Ljubljana developed quite specific architectural languages that are difficult to categorize in conventional terms. Belgrade, Zagreb and Ljubljana have their own architectural schools based on the polytechnical model. During the 1930s a branch of “CIAM” for Yugoslavia acts as a “Workshop during World War II and are entrusted by Le Corbusier and later by the sharp critic Ernest Vajsmen, which prepares the little-known alternative to the Athens Charter. A whole colony of Yugoslav architects are working with Le Corbusier, and some, such as Edvard Ravnikar from Ljubljana, Juraj Neidhard from Zagreb, who will continue his career in Sarajevo or Milorad Pavlovic who works in Belgrade, become leading protagonists of post-war architectural life in Yugoslavia. Most of the pre-war modernist architects are socially engaged and left oriented, and many of them, just to mention Nicola Dobrovikj - the first planner of New Belgrade, participate in the fight against fascism and are entrusted by new political nomenclature. Therefore, in cultural and political terms, the architectural landscape is ready for a new context that will bring socialism.

Self-governing socialism and architectural culture

Immediately after the war, Yugoslavia was one of the most faithful allies of the USSR. Design activities are centralized in large state offices, and a short debate about social realism is ongoing. However, in 1948 a break with Stalin comes and Yugoslavia leaves the Eastern bloc, and already in 1950 the foundations of specific sociopolitical project of self-governing socialism based on the forms of direct democracy, political decentralization and weakening of the state were established. Culture promotes freedom of aesthetic expression, and various forms of modern art and design from the 1950s quickly develop. The modernization of everyday life follows this process in which, of course, the urbanization plays a key role that reaches its climax in the 1960s. Although it cannot be said that there was an official cultural policy that would be oriented towards modernity, it gradually becomes a symbolic marker of a system that promotes itself as an authentic, open and progressive, which is particularly well illustrated by the Yugoslav pavilion at “EXPO” in Brussels at 1958, designed by Vjenceslav Richter as an elegant structure constructed in steel and glass with no door, but open to its visitors in “fully designed” environment.

Already in the first half of the 1950s, centralized bureaus are quickly reduced, small independent studies are created, in certain academies are related to construction companies, then interdisciplinary republic urban institutes act, and university professors can design through the faculties as well. This diverse organization of the architectural profession contributes to the dynamics of the scene. Each of the federative republics (except Montenegro) has its own school and they cultivate individual approaches as well. Republic scenes are associated with different international epicenters of architecture and dialogues with the architectural heritage or intellectual preferences of the local cultural environment are held. Slovenia maintains contacts with the Scandinavian countries, Croatia with Dutch members of “Team X”, Juraj Neidhard in Sarajevo explores the possibilities of fusion of the Ottoman tradition and modern spatial concepts, in Belgrade the architect Bogdan Bogdanovic is a part of the surrealist cultural group. Macedonian architects are in direct contact with architects such as Kenzo Tange, Alfred Roth and Polish Architects “Tigers”, which together with the Yugoslav architects participate in the reconstruction of Skopje after the catastrophic earthquake of 1963, so Skopje becomes architectural cosmopolitan “global city”. As a result of such heterogeneity, we cannot speak of a “Yugoslav architecture,” but rather of a patchwork of autonomous researches, that are not simplified reflection of the global trends, but authentic expression of self-conscious Yugoslav cultural backgrounds of geopolitical and cultural position “between the East and the West.”

Economic and political context of the construction of the physical environment

Regarding the forms of ownership of the means of production, with accumulation of other goods including land which is not national, but “social” in its management are involved different stakeholders - communes, economic communities and various funds. In the first phase of the introduction of self-management there are certain elements of the market, and at the economic and banking reforms in the mid-1960s, specific hybrid between planned and market economy is established. All these aspects influence the development of the built environment. For example, social ownership of the land facilitates planning and implementing major expansions of cities such as New Belgrade and New Zagreb and provides equity in the distribution of housing stock in which “the right to housing” is one of the important elements of social care. The elements of the market, however, in various ways affect the quality of architectural production. In housing construction the impact
of the construction industry is strong and does not require optimization in construction, where various plants develop their own versions of the system of prefabrication of the façade, therefore the housing blocks are not unified.

In the industry of mass tourism, which since the mid-1960s became one of the main industries, the architecture is seen as an important aspect of the competitiveness of the tourist product and the Adriatic coast is crowded with hotels, which are among the most interesting in this typology in an international context. Yugoslav architects thus act in circumstances that have significant aesthetic and programme autonomy and, as far as they are in accordance with the available material resources.

Results?
As in any environment, in Yugoslavia as well, raises the question of the reach of modernity and modernization in two fields: the closer cultural-aesthetic and urban-generic field. While, in the first field, on the territory of Yugoslavia we find architecture that is able to translate global modernity in locally specific forms, among which one of the finest examples is the White Mosque in Visoko, by the architect Ugljen as a harmonious blend of abstract modernist poetry and metaphors of Islam, which was awarded the “Aga Khan” prize. In the development of cities, modernization showed its good and bad sides. "The design for large numbers" enabled the transformation of rural land into modern environment, provided a sound level of modern life for many citizens and provided the infrastructure of the social services. In this sense, the socialist urbanization was, in order to achieve social equality, and internationally relevant results were realized. Reliable example of such synergistic relationship of the economy, the administration and architecture is the great expansion of Split known as Split 3, which brought the connection of various Yugoslav scenes. The urban development plan is developed by Slovenian team - Braco Mushich, Marian Bezovan and Nives Starc and is built by local architects from Split Ivo Radic, Frane Gotovac, Dinko Kovacic and others. In this project, which combined models of introducing pedestrian streets and mega structures, a successful synthesis of international trends is achieved in the range of criticism from Jane Jacobs' modernism, which Braco Mushich had adopted during his studies at Harvard, to metabolist concepts. However, these impacts are not literal, but upgraded on the already existing local architectural knowledge and immediate lesson of the historic city of Split, and were also enabled by the project of socialist urban and broader social modernization.

Post mortem
Citizens of the former Yugoslavia still largely reside in a "socialist city", use the housing stock, visit schools and hospitals built under communism, the industry of tourism almost exclusively uses the hotel complexes built in the early 1970's including large contents and public spaces used by the local community. Sometimes the pejorative attribute "socialist", which referred to the modernism, today partly changed its meaning and citizens recognize the benefits of a planned “shining city” in big public spaces and functional plan of apartments. New Belgrade, for instance, is becoming a more prestigious place for living. Urban institutions and mechanisms for managing the environment are deliberately destroyed or degraded in the process of transition and the city no longer is conceived by planners, but “developers” associated with the policies of the clients.

The times when Yugoslavia in cooperation with the UN has invested tens of millions of dollars in regional plans for sustainable development of the Adriatic coast or when habitology studies were implemented at the Center for Housing on “IMS” in Belgrade are a distant past. The unstable, yet rational cooperation among political elites, urban architectural profession and investors, no longer exists, with disastrous results for the environment.

The architectural culture has survived as an isolated discipline, while Slovenia and Croatia yet managed to build proportionally recognizable scenes following the modernistic heritage. In other republics, advanced oriented architects advocate modern values, but with little possibility for their application. Deregulation, neoliberal model of managing cities is not Yugoslav specificity, but they are in significant contrast to the recent history and urban and architectural discipline still requires operating models of action in those circumstances. One of the more interesting and even more active models is, in fact, the engagement on the protection of architectural and urban morphology of modernism, involving various civil society initiatives. The discussion about the “right to the city” and urban protests against injustice in Belgrade, Zagreb and Skopje develops architectural discourse, and the mechanisms of civil society and civic engagement in the region are reinforced, but are still in garments. Urban heritage of modernism in Yugoslavia today shows its long-term effects and spreads like a virus on future generations of possible romantic idea of architecture as a public good.
The front cover of 'Findings', the catalogue of the Macedonian Pavilion at the Venice Architecture Biennale, 2014, with research about a selection of 50 key 20th century buildings in Skopje.
As required by the chief curator of the 14-th Venice architectural Biennale – the Dutch architect Rem Koolhaas, the 66 participating countries of the Biennale were given the task to respond to a single theme, entitled: “Absorbing Modernity: 1914-2014”. The Macedonian response to the theme was focused on representing the last one hundred years of the rich and diverse architectural history of the city of Skopje. The research of Skopje’s modernist history was imagined as an examination of its architectural Findings. By making a conscious analogy with the archaeology, the research attempted to (re)discover and (re)read the chronologically overlapped patterns of a century long modernization of the city, which was achieved through a careful selection, classification and evaluation of the architecture of public buildings (city artefacts).

The modernist architectural heritage of Skopje is an example of how diverse political concepts, the diverse stages of socio-economic development, the international architectural movements and technological advancements can influence the development of the architecture of the city. At the same time, the city of Skopje is a showcase of how a particular historic event - the catastrophic earthquake of 1963 - could become a force that completely changes the architecture of the city, accelerating its modernization in a dramatic way.

Inspired by the obvious richness of Skopje’s experience of modernization, the Macedonian exhibition and this book are an attempt to document and present parts of the archive materials for fifty public buildings which, in our opinion, tell the (hi)story of absorption of the modernist paradigms. The selected examples earned our attention due to the following myriad of characteristics: conceptual strength, originality of form, esthetics, materiality, craftsmanship, but also - their authorship. They illustrate the unparalleled Modern architectural legacy of Skopje – one that would have certainly be oversimplified were it to be described solely as an interpreta-
tion of the universal language of modernism. The presented case studies not only show how global modernity was disseminating its knowledge of ideas and ideologies in architecture within the Macedonian national context, but also how the local interpretations, alterations, adjustments and appropriations of the global trends were both possible and indeed, common practice. The combination of strong global influences, the inspir-
ational architectural past, together with the complex societal and cultural circumstances of the each and every Macedonian “present” over the past 100 years, have given rise to novel potential and a wealth of variety in the expression of the Macedonian modern architecture. Rather than becoming a tool for “flattening out” and creating sameness, modernity in Macedonia became more of a membrane in an interactive relationship between opposing cultural environments - East-West, Mediterranean-Continental, socialist-capitalist, and eventually, traditional-progressive... From that perspective, observing the Skopje Findings, we argue that a century of the city’s modernization did not much endanger the national architectural characteristics (in favor of the almost universal adoption of a single modernist language); on the contrary, the process of modernisation has, ultimately, contributed towards the process of their (re)definition and development.
Pages from Findings (Catalogue of the Macedonian Pavilion at the Venice Architecture Biennale, 2014) showing a plan and elevation of MOB, by Biro 71 (built 1972-81), UKIM, the University Centre of ‘Ss. Cyril and Methodius’ in Skopje, by Marko Mušič (built 1970-74) and PMF, the Faculty of Mathematics and Natural Sciences in Skopje, by Edvard Ravnikar (built 1949-51).
Pages from 'Findings' showing the installation of the Macedonian Pavilion at the Venice Architecture Biennale, within the Arsenale (2014). Curated by Jovan Ivanovski.
The architecture of the post-earthquake renewal of Skopje represents one of the most valuable architectural experiences in the history of the city. The earthquake which struck Skopje on 26.07.1963 destroyed almost 80% of its built environment, thereby prompting extensive planned and systematically implemented construction. To a large extent, this period paved the way for the future urban development. Moreover, it dramatically changed the city and accelerated its modernization. Even though the reconstruction remains unfinished, the effects of the completed parts are impressive. The built collection of valuable and, in some cases even exceptional buildings, sheds light on the ideal, late-modernist city as it had been envisaged.

Today, almost 40 years after the end of the renewal, some of these buildings represent an architectural heritage with significant values, of which the general public and, to an even greater extent, even the institutions lack awareness. Facing constant change and an “insensitive” environment, in which they are for the most part unrecognized, these buildings are left to decay, or are subjected to unprofessional and increasingly frequently - destructive interventions. As a result, they fall into an endangered category which should be given immediate attention. This question becomes even more important, taking into consideration the recent architectural transformation of the city which clearly shows what can happen if the professional conscientiousness, ethics and/or knowledge, are not part of the process.

The Biennial of Macedonian Architecture (BIMAS) seems to be an appropriate occasion to pose the question regarding the value of this segment of Skopje’s architectural history to the professionals and the wider public. Even more so, since the notion of ‘recycling’ (the Biennial’s underlying theme in 2016), apart from the intention of giving a new function to the architectural potential of unused buildings, more importantly within itself, carries the idea of a greater social awareness and sensitivity towards the environment. In this context, the idea for raising awareness of the material potential of the resources, can be transferred to the revision and reconsideration of ideas, cultural and aesthetic categories and values of what has already been built, but has been left slightly out of focus. Considering that the rethinking and revalorization of the architectural creations of the 1960s and 1970s is becoming an important topic on the international architectural scene.

The architectural selection presented in the exhibition, shows that this is not a simple interpretation of a universal architectural language; the architectural answer is not predefined in its form and it is not subject to a fixed aesthetic type which imposes rules. On the contrary, it is a “research library” of new forms and technological possibilities through which Skopje is given a new, different, individual look, through buildings with a strong architectural identity. With a radical intention and the optimistic belief in the world to come, these buildings strive to represent the architecture of the future - architecture in which the social, technical and aesthetic considerations, compose a new unity.

Benefitting from the sense of historical distance, necessary for a critical evaluation and perception of the historical, cultural, aesthetic and other values which these buildings entail, it can be concluded that this is an important cultural heritage of the city. In this sense, this selection can be seen as a preliminary inventory of valuable architectural realizations which can/should serve in the political processes involved in the protection of these kinds of buildings, either on a local level, or within the framework of an international network of institutions.
Photographs from the exhibition ‘Reassessing the Post-Earthquake Renewal of Skopje’, with models of some of the 30 selected buildings from the study - including the Macedonian Opera and Ballet (MOB) and the University Centre of ‘Ss. Cyril and Methodius’ (UKIM). Exhibited as part of the Macedonian Architecture Biennale (BIMAS, 2016), within the Museum of the City of Skopje.
МОБ / НА БИРО 71 / 1972-81
МОБ / BY BIRO 71 / 1972-81
МОБ МОВ
УКИМУКИМ
ПМФ РМФ
27.10.1967
Obјавен е општ, анонимен конкурс за идејно решение на комплексот на Културниот центар во Скопје. Конкурсот е предназначен за генерализиран интерес - подигнати се 104 подлоги, а во првоведен рок (30.04.1968 г.) пристигнуваат 40 завршени трудови;

27.10.1967 - General anonymous Yugoslav competition for the design solution of a Cultural Center complex in Skopje was announced. 1 The competition attracted huge interest - out of 104 initial participants, 40 completed works were submitted on schedule (30.04.1968).

JУNИ / JUNE 1968
Во просторот на Архитектонско-градежниот факултет е организирана изложба на сите трудови. Првоваграден е трудот со широка градежна решба просторно и конструктивно, се штудира во добар одсион потребен за објектот.

In June 1968, an exhibition of all the competition projects, was organized at the Faculty of Architecture and Civil Engineering in Skopje. The work coded “METRUM” by the architects: Roman Cizej, Oton Gashpari, Shtefan Kacin, Peter Kershovan, Jurij Princes, Marjan Urshic and Peter Zidanic, won the first-prize; all of the architects were from Ljubljana.

НОЕМВРИ 1969
До ноември авторите, во соработка со архитектите: Роман Цизеј, Отон Гашпари, Штефан Кацин, Петер Кершован, Јуриј Принце, Марјан Уршич и Петер Зиданич, сите архитекти од Љубљана,

In November 1969, the authors, in cooperation with the architects: Roman Cizej, Oton Gashpari, Shtefan Kacin, Peter Kershovan, Jurij Princes, Marjan Urshic and Peter Zidanic, prepared the project drawings based on the initial competition project, while the detailed design project was also under development; 2

МАЈ 1972
Започнува изградбата на Културниот центар со предвидување дека комплексот ќе биде готов до 1976 г. Подреднето на платформата, изградбата се предвидува етало, според можностите на градот и на Република. Правото на архитектата да вклучува објектите на МНТ (денес MOB), Машиното и индустријата, подготвуваат играчки платформи за градежни, детски и спортски вообичаено на терацата на објектот.

By May 1972, the construction of the Cultural Center began, with the expectation that the entire complex would be complete by 1976. Due to the size of the building, the construction was foreseen in phases, according to the city and the country’s (financial) capacity. The first phase included facilities for MNT (today MOB), the Mühs School and the extension of the Commercial and Investment Bank.

Under the influence of various factors, towards the beginning of the building process, and as early as 1973, it became clear that the following construction phase (the buildings of the Cinema and the Philharmonic Concert Hall) would not be realized;

28.02.1973
Донесена е Одлука да се започне со изградбата на зградата на МНТ; во текот на 1973 г. се одвиваат различните етапи на изградбата, етапно, според можностите на градот и на Република. Правото на архитектата да вклучува објектите на МНТ (денес MOB), Машиното и индустријата, подготвуваат играчки платформи за градежни, детски и спортски вообичаено на терацата на објектот.

The decision to launch the construction of the building of the National Theatre was made; during the year of 1973, the site was cleared and preparation of the ground for construction took place; the construction of the building started in October 1973.

АПРИЛ 1979
До април е завршен првото дел од изградбата - сите работни простории, без сцените, градежниот и административниот дел од објектот (проби, вежби, подготовка на претстави, работа на администрација);

By April 1979, the first part of the construction was completed - all of the working areas, but without the scenes, auditorium and the main theatre spectator hall.

ПОЧЕТОК НА 1980
Во почетокот на годината најголемиот дел од објектот (без сцената) е завршен, а во завршна фаза е и платформата пред него.

In early 1980, the largest part of the building (without the scene) was completed and the construction of the public platform in front of the building, was also in its final stages.

1 Конкурсните барања се однесуваат пред сè на функционалните параметри на објектите. Програмата е развиена во Скопје, а разработена и реализирана во целост прифатена од Институтот за технологија на театарски згради во Берлин (ГДР). Конкурсот се постави за успорука и ограничување во однос на архитектонското обликување на комплексот, освен дека треба да сè сè однесе во архитектонскиот израз.

2 Одговорни проектанти по фазата на изработка и главен проект се Штефан Кацин, Јурј Марјан Уршич и Петер Зиданич.

3 The requirements of the Competition were related primarily to the functional parameters of the buildings. The competition program was developed in Skopje, and revised and approved (virtually entirely in its original form), by the Institute of Technology of Theater Buildings in Berlin (GDR). The competition did not set conditions and restrictions regarding the architectural form of the complex, except the demand that it should be of a contemporary architectural expression.

4 The design and project architects, during the construction phase of the preliminary and main project, were Shtefan Kacin, Jurij Princes, Bogdan Splinter and Marjan Urshic (Biro 71).
THE MACEDONIAN NATIONAL THEATRE / NOW THE MACEDONIAN OPERA AND BALLET

BY STEFAN KACIN, JURIJ PRINCES, BOGDAN SPINDLER, MARJAN URSHIĆ

Response to the urban context

The location designated for the buildings of the Cultural Center, was in the most central city area, in view of the significance of such an ensemble of buildings for the city. On the western side, it adjoins the existing buildings of Daut Pasha Haram, Ibrini Pajo and the Commercial-Investment Bank; to the east and north it is framed by the street Silv Naumov and Bul. Gotse Delchev, while to the south it opens onto the quay of the River Vardar. On the opposite side of the river is located the new City mall.

The realized project of the Macedonian National Theatre occupies a key, central position in this location. The main entrance to the building is accessed from the south, through a wide pedestrian platform or through the subterranean car-park.

About the Cultural Center

The building of the Macedonian National Theatre is a segment of a broader unifying idea. In this sense, it is impossible to speak more specifically about the theater building without briefly explaining the integral idea of the Cultural Center that can be viewed through the prism of Fumihiko Maki’s notion of the collective form, present in the 1960s - as a segment of the city that cannot be reduced to isolated objects, but objects that enter into relationship with each other and with the whole.

With an estimated total area of 50,000 m² (nearly 40,000 m² of net usable area), the Cultural Centre represents a unique configuration of several segments in which the specific cultural program is inserted – the Philharmonic Concert Hall, the building of the Opera and Ballet at MNT, the building of the Music and Ballet schools (now the Music Academy), a Cinema-hall, a building of commercial shops, as well as an annex of the Commercial-Investment Bank.

Through their broken geometries, the buildings form a kind of artificial topography, a landscape which, together with the unifying platform in the central area, descends towards the river bed of the river Vardar. Thus, a remarkable open public space with southern orientation is created with the potential to become a gathering place, a public square and simultaneously also an external auditorium.

In that sense, this project is the only one of very few projects, showing a high degree of sensitivity to the landscape, connecting the citizens and the city with the river and the new public space.

On the western side, the shared platform is accessed through a narrow opening - a «canyon» formed by the building of the music schools and the extension of the Commercial Bank, where the space in front of the theater building opens up to the visitors in all its width and expressiveness. The relationship to the north, towards the bul. «Gotse Delchev», onto which the additional facilities, workrooms and the service entrances are oriented, is much less clear in terms of its form.

Spatial-volumetric structure

In spatial-volumetric terms, the segment of the Cultural Centre, represents one of the most radical architectural experiments, revisiting the functionalist architectural position at a time when architecture was searching for new answers, returning to the expressionist roots of the avant-garde of the 1920s - to the individual, irrational, organic or fragmented.

The classical relation of figure (object) and background (base) changes, and they enter in dynamic relationship in which they are seen as a surface that creases a different intensity - creases of a single gesture - so that in the final form ... cannot single out distinctive architectural objects (...) nor distinctive architectural elements - a wall, a pillar, a roof.

In this sense, according to Bakalcev, the spatial configuration of MOB can be experienced as a cubist decomposition of the basic form as a series of different abstract views, so that ... on each side, several planes are seen at the same time - facade and profile, elevation and roof ... etc.

Programmatic layout in the Opera and Ballet building

The new theater building is one of the most representative, as well as the most complex buildings realised in the process of rebuilding Skopje, following the earthquake. With a net area of over 16,000 m², it is designed to provide high quality working conditions to the three ensembles within the National Theatre - Drama (established in 1945), Opera (established in 1947) and Ballet (established in 1948). The building is divided into an area for the audience and a working area, which overlap in the space of the stage and the auditorium. This duality can be read also in the plan - the irregular, fragmented geometry of the visitors space, as a continuation of the general spatial composition and the raised platform through which one accesses the building, as opposed to the rational matrix of the utilitarian arrangement of the building in the northern part of the building.

The visitors’ space is representative in its character, and is generous in terms of it size and surface area, its height and the cubic capacity per visitor. The lobbies, stairs, halls and the gallery platform are dramatic and expressive spaces, which in their tilted geometries, are adapted to the constantly dynamic changes of the building form.

The building has two halls - the auditorium on the big stage with a capacity of about 800 seats and a mobile auditorium on the small stage (the so-called «experimental hall») with 232 seats. The complex architectural topography continues inside the auditorium; here the initial geometry is fragmented in order to achieve better acoustic qualities. The stage area, with its size and technical equipment, ensures the possibility of accommodating all types of performances, including opera, ballet and drama, and enabling even the staging of spectacular scenes with the aid of a large number of technical effects. The orchestra pit accommodates 85-90 orchestra members, with the possibility to decrease in size, whenever appropriate, for performances by smaller orchestras.

The working part of the building is an extremely complex organism that contains everything that is necessary: spaces for choir and orchestra rehearsals, dance halls, spaces for group rehearsals, opera studios, piano studios, spaces for rehearsals of ensembles, workplaces for conductors, directors, set designers, costume designers, etc., as well as an appropriate number of dressing rooms, make-up rooms, sanitation facilities, workshops, stage storage, administration space, archive, library and so on. The object has provision for all kinds of workshops for the creation of decorative and costume accessories, as well as the required storage space to accommodate equipment repertoire.

Ana Ivanovska - Deskova
Structure, materiality, form, colour

Regarding the structure and materiality, the building is perceived as a modern sculpture in white painted concrete. The continuous surface of the same materiality, as well as the complete absence of colour, further enhance the already abstract qualities of the building. The buildings roof planes, which drops from its highest point towards the flatlands. The buildings roof planes, which drops from its highest point towards the fragmented parts of the platform, in which some in segments and at various levels, descends further towards the river, are seen as a new, white landscape embedded in the core of the city. The already powerful and expressive impression created by the building, would have been further intensified by the realisation of the architectural forms of the remaining planned buildings of the Culture Centre, treated in the same architectural language; the whiteness of their facades and crossing of different planes - both horizontal and vertical, would have contributed to the impression of an increased homogeneity of the whole.

Dramatically different from the social, cultural and physical appearance of the surrounding environment, from the very outset, the building triggered a series of contradictory reactions and remains one of the most controversial buildings of the post-earthquake reconstruction of the city. Seen from today’s perspective, the architecture of the Cultural Centre in Skopje may be seen as a forerunner of trends which would subsequently follow - deconstructivism in architecture and the concept of architecture as topography.

1 According to the newspapers of the period, a settlement of low individual buildings existed on this territory before the earthquake. Almost all of them were destroyed in the earthquake, leaving up more land for construction.

2 A public parking lot with a capacity of around 250 cars was planned was designed for the space under the main pedestrian square, as well as a platform for taxi service.

3 Violeta Bakačev, Minas Bakačev. "Fragments of Memories: The Architecture of the Macedonian Opera and Ballet" Pressing / II 18 33-43

4 Music Schools
The new music center is a comprehensive musical and pedagogical institution that brings together the musical high school, with the middle and primary music and ballet schools. The space of 3,600 m² includes six concert halls, 18,500 m² of teaching spaces and 6,300 m² of open spaces for specific functions (sport halls for individual and group use, a library, a sound archive, a recording studio, a dance hall, a space for performances with an auditorium, facilities for the preparation of performers, adequate sanitation, gymnasia, prkovi, administration etc.) which enables the education of over 800 students. As space for an external use, a dislocates on the level of the roof, public parking, and various shops for shop refletis on the ground floor.

5 The larger hall is designed to accommodate a full orchestra of 90 musicians, as well as large works in the repertoire of the Macedonian National Orchestra of the Vardar. A cafeteria with a gallery was also predicted, as well as many small bars, a pharmacy, a hairdresser, jeweler and so on.

6 The plateaus in front of these facilities is exclusively pedestrian; the traffic takes place peripherally on the streets. The underground parking lot is accessed from the new JNA Hall (now JPM Hall). Today, the construction of the new Philharmonic building on the intended location is finally taking place, but with a different architectural language than had been planned by the competition winning project for the Cultural Centre.

7 Violeta Bakačev, Minas Bakačev, op. cit., 33-43

8 Before the earthquake, the Macedonian National Theatre was located in a building with a total area of 3,520 m² and an auditorium hall with a capacity for 600 visitors. The damage to the building caused by the earthquake is estimated at about 80% (and damage to equipment - 65%).

9 The building is named “Building of Opera and Ballet” as a result of the more specific spatial and acoustic requirements of these institutions in comparison to the competition winning project for the Cultural Centre.

10 The larger hall is designed with a capacity of 791 seats or 1,008 seats in the case of theatrical performances.

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Цртежи од основата на приземјето на конкурсниот проект на Културниот центар од Биро 71 (1967), прикажувајќи го комплексот како „град во град“ кој создава низа јавни простори и „спуштени“ дворови како извајани од новата платформа оформена од Културниот центар.

Модел од конкурсниот проект на Културниот центар од Биро 71 (1967), прикажувајќи го комплексот како „град во град“ кој создава низа јавни простори и „спуштени“ дворови како извајани од новата платформа оформена од Културниот центар.

МНТ КАКО ДЕЛ ОД КУЛТУРНИОТ ЦЕНТАР
– КОНКУРСНИОТ ПРОЕКТ
MNT AS PART OF THE CULTURAL CENTER
– THE COMPETITION PROJECT

All images and drawings courtesy of Bogdan Spindler, Biro 71
Основа на приземје и пресек од МОБ, зградата на Опера и балет од Македонскиот Национален Театар (изградена) | Ground Floor Plan and section of MOB, the Opera and Ballet Building of the Macedonian National Theatre (built)

Пресеки на МОБ, зградата на Опера и балет од Македонскиот Национален Театар, Филхармониска концерта дворана на Република Македонија и Киното | Sections of MOB, the Opera and Ballet Building, the Philharmonic Hall and the Cinema Hall
Drawings of the Cultural Centre competition project by Biro 71 from 1967, showing the building of the Commercial and Investment Bank, which connects to an existing building, thereby 'closing' or forming a city block with an internal courtyard structure. Drawings courtesy of Bogdan Spindler, Biro 71.
Kaširani crteži od prvenstvenog konkursnog projekta za Kulturni centar od Biro 71 | Cardboard-mounted drawings from the competition project of the Cultural Center by Biro 71
Модел на СИА галерија за фойето на МОБ, во размер 1:25 | SIA Gallery’s model of the Foyer Space in MOB, Scale 1:25
Модел на СИА галерĳа од фоајето на МОБ, во размер 1:25 | SIA Gallery’s model of the Foyer space of MOB, Scale 1:25

Две фотографија од интериерот на фоајето во МОБ, по отворањето на зградата. Сопственост на Биро 71 (Богдан Спиндлер) | Photographs. Two interior photographs of MOB’s foyer area, shortly after the inauguration of the building. Courtesy of Bogdan Spindler, Biro 71
Нацрти од театарскиот амфитеатар на МОБ. Сопственост на Биро 71 (Богдан Спиндлер) | Study sketches of the theater auditorium of MOB. Courtesy of Bogdan Spindler, Biro 71

Фотографии од завршенот амфитеатар на МОБ. Сопственост на Биро 71 (Богдан Спиндлер) | Photographs of the newly completed auditorium of MOB. Courtesy of Bogdan Spindler, Biro 71

Фотографии од работните модели од амфитеатарот на МОБ. Сопственост на Богдан Спиндлер, Биро 71 | Study models of the auditorium space of MOB. Courtesy of Bogdan Spindler, Biro 71
Модел од конкурсниот проект на Културниот центар и слика од ново-изграденот МОБ, со карактеристично осветлување. Сопственост на Биро 71 (Богдан Спиндлер) 

Photographs. Model of competition project of the Cultural Center, and image of the newly completed MOB, with characteristic uplighting of the volumes. Courtesy of Bogdan Spindler, Biro 71

Модел од 1/2 МОБ. Изглед и 5-та фасада изработена од студенти при архитектонското факултет во Скопје, под менторство на Проф. д-р Анета Христова Поповска

Model of 1/2 MOB, Views of one elevation and the fifth facade; the model is by students of the Faculty of Architecture, Skopje, developed under supervision of Prof. Aneta Hristova Popovska
Original model of the competition winning project by Biro 71
1:2500
| Drawing: The Cultural Centre Competition Project, by Biro 71 redrawn by Gallery SIA (2016), based on the project drawings by Biro 71. |

1:2500

1:2500
| Drawing: The incomplete Cultural Centre: The Macedonian Opera and Ballet, redrawn and revised by Gallery SIA (2016), based on the project drawings by Biro 71 (and on drawings from Findings, 2014). |

1:2500
Македонска Опера и Балет (изведен проекто) и постоечка ситуација - ревидирани цртежи на Галерија СИА (2016), според теренски истражувања на постоечка ситуација. 2016
1:2500

| Drawing: The Macedonian Opera and Ballet Building (as built) and its current context - redrawn by Gallery SIA (2016), on the basis of on-site studies of current conditions
1:2500|
Drawing: MOB, ground floor plan and elevations, redrawn/revised by Gallery SIA (2016). 1:1000
Drawing: MOB, with a flat platform; Section, redrawn/revised by Gallery SIA (2016). 1:1000

Model of 1/2 MOB, Section View; the model is by students of the Faculty of Architecture, Skopje, developed under supervision of Prof. Aneta Hristova Popovska.
ФРАГМЕНТИ НА СЕЋАЊАТА: ЗА АРХИТЕКТУРАТА НА МАКЕДОНСКАТА ОПЕРА И БАЛЕТ

Минас Бакалчев
Виолета Бакалчев

не може да се избриси, пак неговите делови можат на зачувани начин да се појават, откријат и да не веднаш во незаписаните светови, предели и бренки.

Македонската опера и балет е еден од недоразгледени парички од поволнотексните периоди на градот. Проектот составен од четири фрактурали форми кои се сплетени в корзината на проектот “Вардар”. Новата архитектура на Македонската опера и балет е еден од најпрогресивните дела на архитектурата на производниот период на Софија. За многу време се разгледан на целите периоди на опера и балет, како и локации кои се појавени како нова архитектура во новиот период на опера и балет.
ПОМЕГУ ХУМАНИЗАЦИЯТА И ХЕТЕРОПОЛИЗАТА НА АРХИТЕКТУРАТА

Покойният период ѝ промиваше праксата на фрагментация на дотогава доминиращата монолитна форма на модерната архитектура. Функционализмът се появява като отпор на функционалните модели на 1940-те, а второ, както използва хуманизацията и социализацията на архитектурата. Сигурно Гидеон ја интерпретираше оваз фаза на модерната архитектура какво разна на умнитческа пракса поврвана с организационно и социално, како член скок от различното-функционално към икономико-организиращо. Както што Гидеон ѝ напишете в книгата „Проспект, време и архитектура“: техническото обзавеждане, смислата на съоръженията и стандартизацията не се напълни, но дури сега се на располагаме на цилиндричната съобраста, на математиката развои от хумна геометрична точка (Гидеон, стр. 377). За Гидеон овзят отлом от различното-функционалната преходност модерна е прес оплож на техническите сили со древните силни, како од заборове по урне виждане изведена примитивният ноцове и историкоизменено е постито единство с домашен развои.

Идентифицирането на формата на социалният живот со формата на архитектурата е

Сл. 2: Новият предел: Македонската опера и балет, Скопие, 1979 и Националната опера и балет, Осло, 2008

Сл. 3: Насърчаване в различните посоки: Държавен на роготатата система, Американския град, модел на институция за технология, в Осло (1948-1961), и системата на македонската система, Македонска опера на балет.
представята, които ще придобият значението на архитектурен материализъм, във връзка с интерпретациите на архитектурата и архитектурата като динамика на фрагментите и континуитет на архитектурата, включително на модерна архитектура. Апаратът, който е създаден от модерната архитектура, е основан на хомотопията на архитектурата и въвежда в архитектурата нови способности за създаване на нови възможности за интерпретация на архитектурата. Според представата на авторите, за който представлява един амбиентален подход, разпределенията на пространствата и времевите спомени на архитектурата са подобни на тези на възела и географската географска карта. Според представата на авторите, за който представлява един амбиентален подход, разпределенията на пространствата и времевите спомени на архитектурата са подобни на тези на възела и географската географска карта.
Архитехнически обект като серийна вещ, обикновено от самото начало е пример на Македонската опера и балет. Наклонот и прекръщаването на голямата, неговата позиция е в една страна, в която има елементарност на природните терени, от друга страна създава на големия обем на делегацията на сцената. На този начин не появява како екстремните конфигурации на историческите примери като архитектурата от Пегасон, така и се създават на терасите пределите на Филипополиса в Берлин (Сп. 8; Сп. 9).

КРИТЕВЕ НА ОБОКТЕТ
Една от най-важните предизвикателства на архитектурния простор е прекъсването на споглабяващата реформиране на ликвиданата структура на опера, която веднъж е бил на дългото време. Кубизмот беше изобретател на фрагментацията, а модерната уместност (споглабяващата в Пикас и Брак по-късно в 1907 и 1912 година). Кубизмот действа възможност за пренесение на индивидуалното пространство, единство за да се прехвърля от една геометрична точка на друга, прекъсвайки планови или поднася на прехвърля на съществуващите материали, на изкуството на време 1920-ти и 1930-ти. Пикас и Брак използвали проекти кубистични стилове, които веднъж възникнаха, за да се представят симулационно във въображаемите пределите на вътрешността. Към Шиноцери се поставява съществуваща инициална нарастване на музикалния, който в една редица се появява симулационно във въображаемите пределите на вътрешността. Кубизмот като пространствено конструиране за да се прехвърля от една геометрична точка на друга, прекъсвайки планови или поднася на прехвърля на съществуващите материали, на изкуството на време 1920-ти и 1930-ти. Пикас и Брак използвали проекти кубистични стилове, които веднъж възникнаха, за да се представят симулационно във вътрешността. Към Шиноцери се поставява съществуваща инициална нарастване на музикалния, който в една редица се появява симулационно във вътрешността. Кубизмот като пространствено конструиране за да се прехвърля от една геометрична точка на друга, прекъсвайки планови или поднася на прехвърля на съществуващите материали, на изкуството на време 1920-ти и 1930-ти. Пикас и Брак използвали проекти кубистични стилове, които веднъж възникнаха, за да се представят симулационно във вътрешността. Към Шиноцери се поставява съществуваща инициална нарастване на музикалния, който в една редица се появява симулационно във вътрешността. Кубизмот като пространствено конструиране за да се прехвърля от една геометрична точка на друга, прекъсвайки планови или поднася на прехвърля на съществуващите материали, на изкуството на време 1920-ти и 1930-ти. Пикас и Брак използвали проекти кубистични стилове, които веднъж възникнаха, за да се представят симулационно във вътрешността. Към Шиноцери се поставява съществуваща инициална нарастване на музикалния, който в една редица се появява симулационно във вътрешността. Кубизмот като пространствено конструиране за да се прехвърля от една геометрична точка на друга, прекъсвайки планови или поднася на прехвърля на съществуващите материали, на изкуството на време 1920-ти и 1930-ти. Пикас и Брак използвали проекти кубистични стилове, които веднъж възникнаха, за да се представят симулационно във вътрешността.
ПИРАНЕЗЕВСКИЯТ ЕФЕКТ
Силовитият отзвук от един даващо възхищение ряд
на предвидено е изразен във всеки акт на Пиранези,
како систематично преки помежду доношението
баркът и модерната собственост. Неговата интерпретация
и репрезентация на археологическите фрагменти
на класическата доба, въвежда на корпус на
бакописи, от археологическите погледи на Рим
до фантастичните атмосфери на архитектурата
на загвъртите (Le Cercle d’Invention), дават
една радикално нов пространствен
конструкту (Ficcaci, 2000). Историческият материал е повикан
за нова пространствена синтакса, възникващата
последователност на елементите е заменена
со нова непосредна аргументация. Както ше
осмисли в полезното и правното, фигурата /
замърсява в градската морфология е изразено
во непосредствената интерпретация на фигура / фигура,
така и правото във вътрешните превързани
на загвъртите е представено как бъдещността,
неосъзната вътрешност, правно / право. Во
прекиот архитектурен феномен, както феноменот на
прекиот архитектурен феномен, както и друга
психоложка, „мнимата“ страна на архитектурен
гвърт, в която е съществува за появяването
и присъединяването на самата архитектура. Во
одното во гвърта, още това утвърждава на нужността
на феноменот не само в архитектурни дизайн
монументику и как неинтенионална вродното
която добива значение сега само във
актуализация. Така прекиот дискурс
от архитектурата как феномен низ времето;
се определят нови възможности
за преход и възможности за преобразуване
на една проект или асамблеи от различни
открити, и нови обекти се създават нови
имагинации във въображаема и инсталация на
почето на двадесети век, така как фрагментите
на миналото е възможно да се създадат нова
автентична възниква на градот на усаменението
на почето на двадесети век. Така е националната
не само за записи от миналото към индивидуума;
тук и как елементи преки към сегашния път
се преследват градот.

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Without doubt, the project for the Macedonian Opera and Ballet has opened a debate not only at a level of its content, but also at a level of its relation to the city. This project led us to various layers of thought and architecture creation.

Skopje is perceived as an unfinished city, a blend of various started-off but unfinished projects, which tell their stories over and over again. Such stories are “talking ruins” which bring us back to different undefined times and spaces. These city pieces are usually objects of rejection, suppression and forgetting and can be related to what Paul Connerton observes as a specific form of forgetting. Repressive erase is one of the types of forgetting addresses the historical breaks and ruptures which cause elimination and erasure of the remains from the past (Connerton, 2008). Repressive erase is introduced to deny the fact of a historical rupture as well as to erase main stages of the special form of forgetting. It is expressed both in political and artistic ruptures and turmoil. During the 20th century, the city of Skopje was exposed to a series of erasures of previous layers. Each new layer was presented as a new absolute truth in relation to the previous layer. However, we cannot erase the past, so its pieces can miraculously emerge, reveal and introduce us to unknown worlds, places and times. Macedonian Opera and Ballet is one of the unfinished pieces that dates from the post-earthquake period of the city. The project consists of four fractured forms that slide towards the banks of the Vardar river, creating particular artificial topography of the right bank; thus, causing opposing reactions from the very start. Only one fragment along with the corrugated platform that connects the whole area was finished. This fragment of the Macedonian Opera and Ballet may be one of the most controversial works dating from the post-earthquake reconstruction of Skopje. Many people considered it as evidence for the failure of the whole project in the reconstruction of the city, as well as for the unsuitable method of production and the product itself, for the obvious inconsistency with the social, cultural and physical image of the surrounding. But for others, it represented a masterpiece, a real and sufficient topography of the culture in a peripheral surrounding. Rare architectural tendencies had polarized the opposing views on this work of architecture. The historical sentiment for the narrative representations of the envelope fully ignored this work and has never established a critical dialogue with it, similarly to the paradigm of Modernism it has rejected it before even trying to understand it. On the other hand, the “avant-garde” of the Macedonian architectural scene perceived this work as a key evidence that at this particular place, the antecedent of deconstructivism in architecture, the lyrical suprematism typical of Zaha Hadid’s style, the concept of artificial topography of the ground in a continuum creating artificial topography, the parts are connected with the ground is not a stable, horizontal and determining system. The parts are connected with the ground in a continuum creating artificial topography, such as folding of the unique gesture. Picture 8 shows the real features of the composition, a surface with folding of various density (Picture 8). What contributes to the reshaping of our spatial experience is the absence of color and the homogenous material. The object creates a special monochromatic ambient, a white landscape of the urban city tissue.

New Topography

In the 1980s, the postmodern esthetics was altered with dominant return towards the historical principles of the architecture-city composition. Deconstructivism called for reconsideration of the fundamentals of architecture based on the weaknesses and inconsistencies of the speculative construction. The new topography has accentuated a new perspective on experiencing space. In this respect, we can paraphrase Peter Eisenman’s motto stating that in order to understand a place you have to endure a disorientation and to reexamine the seed of the new one (Eisenman, 1989 as cited in Rajhman, 1988).

A plethora of new concepts emerged from the methods and theories of Deconstructivism. The ideas about artificial topography, land form, land-arch, landscapes, lands of superposition, landscape strategy resulted from the abandoning of a discrete architectural object and reexamining the basic relationship between the object and its ground (Gauss, Quaillac, Muller, Soriano, Pooras, and Morales, 2003, pp. 379-390; p. 627). These
new concepts shaped the perceptions of the new generation of architects between 1990s and 2000s, as well as their reaction to landscape and the ratio between the architectural object and the ground. What used to be a particularized object as a composition of a series of architectural elements became a continuous configuration in the dialectic of the object and the ground. The classical ratio between the object and the ground or the conventional definition of “ground” as a limiting, stable, determining, horizontal and homogenous was reshaped towards a mutual topographic action system. The two elements, the object and the background, instead of being distinct, become a series of different connections; they entered into a dynamic interplay. Architecture is not an active, vertical, distinctive object only, but as an area, a configuration in the dialectic of the object and the ground. Architecture of the Macedonian Opera and Ballet. This particular aspect can be recognized in the architecture of the Macedonian Opera and Ballet. Hans Scharoun, Prague, 1979. This deflection from rationality typical of the Modern movement is the result of the connection of subconsciousness while simultaneously a universal tendency in a regular fence/grid. In the 1970s, Demetri Porphyrios provided a concept of heterotopy. Contrary to homotopy as a common method of spatial organization of modernism, he recognized the concept of heterotopy in Aalto’s work (Porphyrios, 1978). Porphyrios pointed out the concept of heterotopy in its literal sense as a condition of items whose state is so different that it is impossible to define a common locus covering all single items. In other words, if the aim of homotopy is to establish a set of items, heterotopy tries to destroy the predictable model of the homogenous grid. In the analysis of the spatial syntax of Finlandia, Helsinki (1962), heterotopy is presented as an inconsistent set of loose fragments with a changing state unified in a common envelope. On the other hand, in the Institute of Technology in Otaniemi (1949-1964), the juxtaposition of different spatial elements, the orthogonal and circular segments of the amphitheater does not present the morphological difference only, but its geographic juxtaposition of the architectural material and the chosen place. One of the principles of heterotopy, as described by Michel Foucault (1967), emphasizes the ability of juxtaposition of one place at several spaces which are incompatible with one another. Heterotopy presents itself as a transgeographic archeology of fragments in Mediterranean antique in the archipelago of the local Finnish context (Picture 3). In the broader sense, heterotopy is defined as discrimination of matters, distinguishing between and connecting different abstract matters. Similarly, the fragmentation of the spatial configuration of the Macedonian Opera and Ballet should be described by the ambivalent relation between the concept of heterotopy and humanization of architecture. Diverse fragments of places, the connection between the rational matrix of the utilitarian segment of the theater and the irregular configuration of the space for the audience simultaneously creates heterogeneous expressions between the white landscape on the banks of the Vardar river creates a transgeographic juxtaposition of northern landscapes into the hilly regions in the Balkans. On the other hand, the expressive fragmentation of the elements and perceptions, in and out of the theater. Walking through the theater one can feel its folding, deflection and direction as a dialogue with our own presence (Picture 5).

Patterns of Nature
Expressionist tradition in modern architecture is the real antecedent to the architecture of the Macedonian Opera and Ballet. Berlin Opera by Hans Scharoun is one of the most significant works of architecture in the 20th century, a paradigm for deflection from the rational architectural construct. Hans Scharoun, Prague, 1979. From the cubist composition of the drawing titled Church as a Mountain (Kirche aus Fels) in 1910 to a unique form of the Concert Hall in Berlin, built between 1955 and 1963. Not a single explanation can be given for the irregularity of Scharoun’s architecture. His architecture lies in the dialogue of geometry and nature. The fragmented volume of the Philharmonic supports the concept of a mountain from the outside, but from the inside, it creates a complex inner topography. The Philharmonic develops from inside to outside. The basic typology develops from the ground up, in whose center the orchestra and the conductor are placed. In order for the sound to be unified at particular points of reception, the initial geometry was fragmented. In this way, architecture is brought back to its natural stage, meaning that the auditorium is not only an artificial fact, but also a natural terraced landscape. Berlin Philharmonic emerges from the ambivalence between a centralized, hierarchical plan and polymorphic configuration of the auditorium.

Macedonian Opera and Ballet is an example of an architectural object presented as a series of programs shaped around the event itself. The inclination and the bending of the auditorium, and its landscape-like nature bring us back to the elementary nature of terrains, on the one hand, and the powerful capacity of the polymorphic organization of the stage experience. In this way, we are connected both with the extreme configuration of historical examples as the amphitheater in Perugia and the essence of the terraced areas of the Berlin Philharmonic (Picture 8; Picture 9).

Breaking the Object
The problem of arranging a rationally organized space is performed through an explosive reformulation of the pictorial space, which originates from art movements at the beginning of the 20th century. Cubism is a source of fragmented works from fragments through a series of points of perception, overlapping plans, or through collaged materials became a challenging artistic practice in the 1920 and 1930s. Picasso and
Brack created the first works of Cubism in which many plans are shown simultaneously on one surface. Kurt Schwitters assembled his installa-
tions called Merzbau, which presented collages of abandoned and found objects. In both cases, the whole represented an accumulation of vari-
ous perceptions or examples from reality. It is true that the spatial configuration of the Macedonian Opera and Ballet challenges us to understand it as a simultaneous presence of different perceptions, different structures, as breaking of the homogenous shape in order to show the whole. Similarly to Cubism, where instead of the object to be perceived from one point of view, it is fragmented into numerous plans consisting of a set of perceptions, Mac-
edonian Opera and Ballet’s body is fragmented into abstract plans (Picture 10). Looking at each side, one can see many plans simultaneously—
the façade and the profile, the elevation and the roof, the ground and the section or folding of various plans, horizontal and vertical. The building is deconstructed spatially to support its conceptual wholeness in the specific context.

The Sea on Ice
The image of the figure presenting the Macedonian Opera and Ballet reminds a person of Caspar David Friedrich’s painting The Wreck of Hope (also known as The Sea on Ice), 1823-1824. To explain the project, one should understand this painting from the Romantic period. Caspar David Friedrich’s painting The Wreck of Hope (also known as The Sea on Ice), 1823-1824 is a paradigm of the romantic perception of landscape (Janson, 1982, pp. 470-471). The landscape perceived not as a representation of reality, its documentation but as an allegoric image: “close your eyes to be able to see the image of your spiritual eyes.” The Sea on Ice can be un-
derstood as an analogy of the artificial landscape of the Skopje Cultural Center’s architectural composition (Picture 9). Two lines serving as a metaphor of the relationship between man and nature can be seen in this painting: first, a crystal topography of the landscape as a basic experience of nature’s material features in which common attributes are missing and second, a dramatic episode of the wreck and the ship as a magnificent human artifacts that was nailed and returned to the natural landscape of the icy area (Picture 11). Several acting strategies of the landscape can be distinguished in the painting: landscape seen as art on a surface that is not only a horizontal, but also an active topographic fact; landscape represented as a material performing feature; landscape seen as a strategy for overcoming the division between the figure and its background, as a new integration, border fusion, in which once separated objects are assimilated into fractal gestures of the surrounding; landscape separated from its meaning, origin, destiny serving as a primary organizational feature of the form.

The Piranesi Effect
A powerful deflection from a given order is significantly expressed in Piranesi’s work. It is an epistemological disconnection between late Baroque and the Modern. His interpretation and representation of the classical archiological fragments, his corpus of copper etchings work from the archiological views on Rome to the fantastic atmospheric atmospheres (Le Carceri d’Invenzione) give a radically new spatial construct (Ficacci, 2000). The history-related material is the motive for a new spatial syntax by which the corpus of copper etchings work from the archiological views on Rome to the fantastic atmospheric atmospheres (Le Carceri d’Invenzione) give a radically new spatial construct.

The Voice of Talking Ruins
Piranesi opened a new discourse in architecture – a fragment through time. While describing fragments from the past, tension is felt between past fame and present degradation, and the difference between past and present gives a contemplative effect of the romantic sentiment. The discovery of fragments from the past does not only bring us back to the past but it also becomes a basis for overcoming the past and the different interpretations of the same, a way of incorporating the practice from the past into the present time. As the fragment is connected with different layers of memory, at the same time it serves as a basis for new perceptions and activities in the present.

Without doubt, the project for the Macedonian Opera and Ballet has opened a debate not only at a level of its content, but also at a level of its relation with the city. This project helped us penetrate through different layers of thought and architecture creation. From recent tendencies in architecture through various stages of the Modern, up to the roots of modernity, one could follow the fragmentation as a shap iso as an unintentional value that gains significance over and over again in relation to popular perceptions.

It is the architectural discourse seen as a fragment though time which opens new possible interpretations. Similarly to the way new imagina-
tive art installations at the beginning of the 20th century are made by recomposing of the pictorial presentation of an object or by assembling aban-
doned and found items, it is possible, from the fragments of the past, to create a new authentic vision of the city of the future at the beginning of the 21st century. In this way, individual frag-
ments become important not only as records from the past for the future, but also as elements through which a city is recreated.

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1990. I am leaving Sarajevo forever. Soon after my departure the war begins and I would never go back there again. Those who know me know best know that my friends are the most important thing in my life. “First one outside, last one at home.”

In my new home, Skopje, I have no friends. But I have my skateboard with fluorescent plastic brakes, like Josh Brolin’s from the movie ‘Thrashin’ and the famous fluorescent 80’s. I’m rushing along the streets of a city that is unknown and new for me, though Skopje is the city of my ancestors. The first thing I notice, while I’m “grating” the asphalt is the endless plain of Skopje, its large boulevards and bicycle paths that allow me smooth and long, long drives. That is quite unusual for someone born in Sarajevo and used to the steep hills and the narrow streets.

My lonely rides through Skopje on the skateboard or my BMX bike coated with stickers lead me from Debar Maalo, along the quay, across the Stone Bridge to “Kultura” in the building of the Music School. The child that loved people, becomes a boy that loves books. I spend hours and hours in the big bookstore “Kultura” and its big dark hall, while the old ladies behind the counters and the ficus plants besides the bookshelves, stare silently at me. My bike waits for me outside and then, with a new book in my backpack, I head for MNT and its curved surfaces - excellent for rushing in and jumping off, and the countless stairways that break the plane and introduce me to new adventures.

In Sarajevo, the long, large stairs leading from my street to the former “Hajduk Veljkova” were a challenge to any good BMX rider. Immediately afterwards, we would head down to the Music Academy and the Catholic Cathedral and end at the Bazaar where we used to go past people skillfully. In my new city, the stairways in front of the MNT offer the same excitement, but this time without my best friend besides me with a smile, with an ice cream and a Coca-Cola at the local grocery store in that post-Olympic 1985.

Skopje again, its endless flat spaces, the old Stone Bridge, the “Kultura” bookstore, the plateau of MNT and then a new discovery – “Tabernakul” the new bookstore in the premises of MNT, and inside - a new world of alternative literature, comics and art, my first “Margina” no. 2, a magazine that changed my world view forever.

New friends enter my life, reducing the pain for the new situation in my former city, at least for a while, but the metal rains, bangs and cries, without any information about the fate of my former friends.

With my new friends, Timur and Vlado, we constantly challenge and prove ourselves - who is the bravest, the strongest and the best. Whether we’re on Vodno and race to the top, or we overcome our fears by entering the shelters through the center of Skopje or, behind the City Zoo, we climb the wall around the sty of the wild boars, with a plan to hunt them with spears, just as Rambo did in the eponymous movie of 1982.

In front of MNT again.
“Who is going first?” I’m asking.

“Timur is the tallest, we’ll climb up over him, and then we will help pull him up,” Vlado is suggesting.

Soon we are on the roof of the MNT and we are heading up. Those who know me, know best that I have had a fear of heights since I was a child, but Timur and Vlado still do not know me well enough and I have to hide my fear. We are on the top and we lie down next to the edge. As I look down, my legs are quivering. However, soon I begin to relax and enjoy the view from the height of my new city, pleased with myself for having overcome fear and for having achieved “the mission.”

With a childlike innocence, we imagine that when winter comes, we will take my plastic skis, which every member of my former group of friends had in the cold and snowy Sarajevo, and we will head down from the roof of MNT below... and then when we get to the edge...nobody knows.

But, there is one thing I do know – that the sky is our limit!
Иван Блажев
Ivan Blazhev
Балетско школо | Ballet school
серия на фотографии | series of photographs
2008, 2012
60 x 42 cm | cm
Добиено со љубезна согласност на уметникот | Courtesy of The Artist
Како и за многу други мои сограѓани, мојот однос кон зградата на Македонската опера и балет долго беше сосема амбивалентен и без појасно формирано мислење за архитектонските вредности на ова здање. Не бев меѓу оние што веднаш со жестина или со подбивање ја откриваа таа необична figura ниту, пак, бев цврсто подготовен да застанам аргументирано во нејзина одбрана. 

Но, од друга страна, моето физичко доживување на зградата и амбиентот на МОБ никогаш не ме оставаше индиферентен. Г олемото плато на МОБ, кое беше редовна станица во мојата дневна пешачка маршрута кон или од Музејот на современата уметност, ретко можеше да ме остави рамнодушен кон доживувањето на блескава и во сончевите денови заслепувачка светлина која ја ширеше и речиси ги дематеријализира просторот и објектите околу нео, исто како како што ја користев секоја пригода кога се наоѓав во внатрешноста на зградата да се препуштам на водењето на таа заводлива прекршена геометрија со постојано нови визури од форми и сенки.

Рецензијата на арх. Вангел Божиновски, до кој дојдов случајно во 2002 година и во која тој зборува за познатата слика на К.Д. Фридрих, Море од мраз (1824) како за директна инспирација и историска референција во создавањето на проектот, ми отвори една сосема нова и интересна димензија во моето бавно откривање и доживување на архитетонските квалитети на МОБ. Споредбата на силуетата и конфигурацијата на платото на МОБ со драматичниот судир на ледените санти недвосмислено ја потврдуваше таа аналогија. 

Bozinovski’s review was written in opposition to the initiative, in 2000, to demolish the MOB building - apparently because of the challenging task of its technical maintenance, but actually because of the general resistance to its architecture. Fifteen years later, although the MOB building remains in the same place, its main architectural features and qualities have been devastated. Like many of my fellow citizens, my attitude towards the building of the Macedonian Opera and Ballet, has long been quite ambivalent, without a clearly established opinion about the architectural values of this building.

I was not amongst those who, with vigor and mockery, immediately discarded this unusual figure; nor was I able to stand firmly grounded in its defense, with well-prepared points of view.

On the other hand, my physical experience of the building and the ambiance of MOB (the Macedonian Opera and Ballet, Skopje), never leaves me indifferent. The building’s vast plateaux - which was a regular place of pause along my daily walking route to or from the Museum of Contemporary Art - rarely left me indifferent to the experience of witnessing on sunny days, the sparkling, almost blinding light that seemed to expand and virtually dematerialize the space around it, together with the surrounding buildings. Likewise, I have enjoyed every opportunity, whenever I was inside the building, to allow myself to be guided by the seductive lines of its broken geometry, with its everchanging scenery of forms and shadows.

A review of the building written by architect Vangel Bozinovski, which I by chance obtained in 2002, and in which he refers to Kasper David Friedrich’s famous painting ‘Sea of Ice’ (1824) as a historical reference and as a direct inspiration in the creation of the project, opened an interesting and entirely new dimension to my gradual discovery and experience of the architectural qualities of MOB. The visual comparison of the silhouette and formal configuration of the plateaux around MOB, with the dramatic collision of icebergs in Kasper David Friedrich’s painting, unequivocally affirmed that analogy.
Слика 1 Каспар Дејвид Фридрих, „Море од Мраз“ (1823–24) / Wikimedia / Јавен пристап
Image 1
Caspar David Friedrich, The Sea of Ice (1823–24) / Wikimedia Commons / Public Domain

Слика 2 Иван Блажев
Фотографии од МОБ 2008
Image 2 Ivan Blazhev
Photographs of MOB 2008
... Колку и да е неверојатна причетата, приказата за метафизичното доаѓање на циклус кон ЖУТ од романтичар Каспар Давид Фридрх има своја потврда во неверојатностот идентитет што изнчина веднаш по земјотресот на левата страна на Вардар, веднаш до мостот на Јустинијан. Судбинската тектоника на раздвиженото мокро на нашето мицано, уште еднаш не веши со сооврота разновидност и неочуканост. Уште колку пати треба да се измездувам пред чудацата што постоянно не се одржуваат нив просторот претплет со паралелни простори од нашето неопопожено мицано? Не посети Ле Корбию и ни го остави на одледување Музејот на бесконечната уметност... Непознат и многу “лицемерен” сенки, огледи и се натери од краја, градските неоромантични уживи по нашите градови и души... Невероватна е сличноста на Скопската опера со ова голямо сликарско дело. Ова забележка е важна за разрешување на настаните и последиците кои до денес ја вознемируваат посебностите на Скопје...

Во изборот на приоритетите за изградба токму на објектот за операта учествува многу логични фактори. Проблемите со неопопозвани проекти и оригиналноста на зафатот, финансиски и во друга смисла придонесот на градот да ги пречекорува роковите. Делегисаните идеи за "шламане" се продесот кои го румируше изворното волевуру за вена вредност. Конт овоа се надворша приоритета повредена суета на архитектите кои не стал на тркала на конкурсот, снага доби фехлорската машина на изборување поткрепена со реализни проблеми на високинските луѓе кои мораа да работат во хибернот (Скопската опера стана и балет и театар) и конечно врз објектот предаден во изградба, комплексот од граничниот осврт Руен по неизвесните патишта на вдахновението, преку колективното сакување на седумнина неопоптети градители кристиализира токму врз нашот град вистинско постижение... факт: и самата оценуваачка комисија изненадена од изборот... 

Големата слика според која: "за да има култура мора прво да функционира тешката индустрија" го помести приоритетот на културата, кој цивилизацииски се појавува како прво, на позиштата му вечно благодарни корисници на бузотот... Во ова сегашност, овде сега, состојбата е критична... 

За тоа што да се стори во две варијанти... ако се појави нерешив проблем, тогаш умииш го проблемот! Преведено во нашеот случај значи УРИВАЊЕ НА КУЛТУРНИОТ ЦЕНТР! Дали со тоа го решаваме нововехмонизираното однос на општеството спротив општеството култура? Не! Дали КУЛТУРНИОТ ЦЕНТР НА МАКЕДОНИЈА има архитектонски вредности за почит кои накааат напор за возобновање? Да без сомнение! КУЛТУРНИОТ ЦЕНТР во Скопје е вистинско архитектонско дело со ретка вадетованост во светски рамки и за тоа треба да се борат граѓаните на Македонија. Овој комплекс и во сета негова недавност, а недавност е од моментот на неговото предавање во употреба како проект и објект, останува како естетски висока категорија во урбаното тајење на Скопје... 

Невојното решение на мандатот на анексираната веројатно во сета национална идентитет и буквено токму со фокус на културните икономи на нацијата. Уметноста се развива како настава со настава и во сета негова недовршеност, а недовршен е сепак со настава со настава и во сета негова недовршеност, а недовршен е...

УРИВАЊЕ НА КУЛТУРНИОТ ЦЕНТР! Дали со тоа го решаваме нововехмонизираното однос на општеството спротив општеството култура? Не! 

Вел дека КУЛТУРНИОТ ЦЕНТР има недостатоци? Да... Комплексот го има сите недостатоци на недовршеност. Дали има економско оправдување за уривање на комплексот? Не. Комплексиот систем на објектот е направен со сите стандарди и вештачки на Македонското градителство, а тоа значи дека се поставаа на јати и скопската награда уредена со соработниците Јурчиќ, Пишкориќ, Хагар, кои во тоа време беа млади и неопопзвани архитекти, а скопската награда имал предвид дека вдахновението со које се роди Скопје е со неолитска старост?

Вредно е да се напомене дека на последниот херојски период на скопското ридот на Невиноста (центарот на теолошкото управување и посветеност) и секако на историјата на овој простор, донесе извонредно решение за локација на објектот за операта учествуваа многу логични проблеми. Проблемите со неопопзвани проекти и оригиналноста на зафатот, финансиски и во друга смисла придонесот на градот да ги пречекорува роковите. Делегисаните идеи за "шламане" се продесот кои го румируше изворното волевуру за вена вредност. Конт овоа се надворша приоритета повредена суета на архитектите кои не стал на тркала на конкурсот, снага доби фехлорската машина на изборување поткрепена со реализни проблеми на високинските луѓе кои мораа да работат во хибернот (Скопската опера стана и балет и театр) и конечно врз објектот предаден во изградба, комплексот од граничниот осврт Руен по неизвесните патишта на вдахновението, преку колективното сакување на седумнина неопоптети градители кристиализира токму врз нашот град вистинско постижение... факт: и самата оценуваачка комисија изненадена од изборот... 

Маслос се наслов "Море од мраз", подоцна именувана од неки критичари како "брдо на паразитите", може да ја поднаесеме со композицијата на примерот на "Студио 7" по најдобро своето решение. И во претставата на Евгени Прасов утврдена е карактеристика што со означени идеи за натпревар беше одбрано решението приоритет. Беше постапено по сите светски архитектонски стандарди за таков градителство во 20 век (сличностите можат да се најдат само во зафатите на Волтер, во однос на Архона на митскиот Рујен кон северното ледено море?...
Thank you for your letter and the attached text of the architect Vangel Bozinovski, which I forwarded to my colleagues Jurij Princes and Stefan Kacin, with whom I still work together. We were really fascinated by the comparison of our project for the Skopje opera to the painting of «The Sea of Ice» by the painter Caspar David Friedrich, and also by his extraordinarily good written text and sensitive thinking about our project. We have to admit that we weren’t aware of the painting and that it did not affect our concept, but the violent and devastating eruption of the earthquake was present in our thoughts and in our solution. We wanted to show that it has been overcome and that directions towards new aspirations and forces should be expected, as well as the explosion of energy of the new creation. The dynamic form of the walls and roofs that unstoppably climb to the heights were to express this energy. On the other hand, lowering to the timeless Vardar we wanted the complex to be closer to and touch the eternal and inexhaustible source, to be reconciled with the earth.

Certainly we are grateful to the enthusiasm of the eminent personalities at the time, who made possible that the competition solution was fully respected in the realization and that our work appeared next to Vardar in such form, as was proposed and adopted. We were sorry that the buildings of the Philharmonics and the Cinema were not realized, to present the complex in full size.

The new eclectic buildings on the banks of the Vardar unfortunately destroyed our idea of lowering the Cultural Centre to the river and its incorporation in the city events on the boardwalk. We believe that each generation of architects should respect the realizations of the previous ones, especially if these solutions were chosen as quality-ones from expert juries.

Thank you for your commitment and we wish you grat success in your work.

Yours faithfully,

Bogdan Spindler
Yane Calovski

Compressed Minimum

Synthetic rubber and metal

4 elements, each approximately 27.5 x 21 cm

Dedicated with the kind consent of the artist and ZAK | BRANICKA

Yane Calovski

Compressed Minimum

Synthetic rubber and metal

4 elements, each approximately 27.5 x 21 cm

Dedicated with the kind consent of the artist and ZAK | BRANICKA
Душан Перчинков
Dushan Perchinkov
Тест | Test
Серија од шест графики |
A series of six prints
1992
Ситопечат | Silk-screen print
35 x 50 cm | cm
Добиено со љубезна согласност
на уметникот | Courtesy of The Artist
Никола Узуновски  
Nikola Uzunovski  
Туѓинецот | The Alien  
Комбинирана техника | Combined technique  
2016  
Променливи димензии | Variable dimensions  
Добиено со љубезна согласност на уметникот | Courtesy of The Artist
Ректоратот на Универзитетот во Скопје, заедно со Сојузот на архитектите на Македонија (SAM) распишува општ анонимен урбанистичко-архитектонски конкурс за изработка на идејно решение за универзитетски кампус во Скопје.

**19.02.1967**

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**30.09.1967**

Предавање на проектите;

Deadline for the submission of the proposals;

**20-28.10.1967**

Од вкупно пристигнатите 13 трудови, комисијата ја доделува првата награда на трудот „АТЕНА” на авторите: Марко Мушич (водач на тимот), Мета Хочевар, Јернеј Крајгер и соработниците Борут Бучар, Марјан Мушич и Катја Репич, архитекти од Љубљана;

From the total of 13 submitted projects, the committee gives the first reward to the project entitled “ATENA”, of the authors: Marko Mušič (leader of the team), Meta Hocevar, Jernej Krajger and the collaborators Borut Bucar, Marjan Mušič and Katja Repic, all of whom are architects from Ljubljana;

**13.11.1967**

На предимство на Архитектонско-градежниот факултет во Скопје, SAM организира изложба на сите конкурсни трудови, отворена во присуство на највисоките градски и републички власти, културните и јавните работници;

On the premises of the Faculty of Architecture in Skopje, SAM organizes an exhibition of all of the competition projects; the event is attended by the highest city and republic authorities and by the cultural and public workers;

**1968-1970**

Авторот, во соработка со проектанти од „Македонијапроект“, ги изработува идејниот и главниот проект за објектот. Целокупната изградба на комплексот е предвидена во фази;

In collaboration with a team of designers from Makedonia-Proekt, the author prepares both the preliminary and the main project for the building. The overall construction of the building is planned in stages;

**1968-1970**

Авторот, во соработка со проектанти од „Македонијапроект“, ги изработува идејниот и главниот проект за објектот. Целокупната изградба на комплексот е предвидена во фази;

In collaboration with a team of designers from Makedonia-Proekt, the author prepares both the preliminary and the main project for the building. The overall construction of the building is planned in stages;

**15.10.1970**

Започнува изградбата на комплексот која, според првичните предвидувања, треба да заврши до почетокот на учебната 1972/73 г. Изведбата на објектите на Универзитетот претставува еден од најголемите проекти за нови кампуси на училишта во нашата земја.

The construction of the building begins which, according to initial projections, was expected to be completed by the beginning of the academic year 1972/73. The construction of the buildings of the University lasts from 1970 to 1974. The next stage, the construction of the sports centers, a formal lecture hall (Aula Magna), the covered swimming pool, etc - still remain unbuilt;

**06 / 07.06.1974**

Свечено е отворен универзитетскиот кампус;

The opening ceremony of the University Campus;

**14.02.1975**


In February 1975 begins the moving in to the Faculty of Economics. The lectures in the new building begin on 14.02.1975.
Response to Urban Context
The University Campus «Ss. Cyril and Methodius» is situated on the left bank of the river Vardar; for the purposes of its construction, part of the residential settlement Krnjevo was cleared, below the Sultan Murad Mosque and the Clock Tower - urban tissue defined by narrow, winding streets and single family houses. This process of clearing the area was never completed, so part of the settlement is still present in the immediate vicinity of the University.¹

The university complex is conceived as a separate entity with its own particular urbanity, situated on a wide location and blended into the greenery. At the time, there was the intention to build both outdoor and indoor sports halls in the immediate vicinity, as well as halls with other, campus related functions - however, these were never built.

Space and Structure
The university centre consists of the monumental structures of the three faculties (Faculty of Philosophy, Faculty of Economics and Faculty of Law) and the administrative building of the Rector Office. The general urban composition also includes libraries with reading rooms as independent structures.

The campus is based on the concept of the Agora, as a common public space around which the individual buildings gravitate. The open public space in between is at the same time a square, an assembly point, a place for socialization and an external auditorium. The main axis of the complex connects the Faculty of Philosophy and the building of the Office of the Rector, and the double-height pedestrian passage under the building of the Office of the Rector is a symbolic entrance into the complex.² The building of the Office of the Rector is detached from the remaining structures which makes the Agora irregularly elongated in that direction. The facilities of the Faculty of Economics and the Faculty of Law are placed transversally to this axis.

Mušić applies the same principle of spatial shaping of the buildings of the faculties. However, due to the segmentation and the complexity of the composition, we do not see it as a repetition at all. In spatial expression, the fragmented and branched mass structure of the complex results in striking spatial resolution which is on the border between architecture and sculpture. In the treatment of various masses, through a series of monumental volumes and dramatic shapes with accented expressiveness, the author shows a remarkable ability to create a powerful synthesis.

The large central masses to the periphery of the complex are cut up, fractionally divided and as if they want to enter a finer measure, not for a moment making a compromise with the inherent structure surrounding them. This peripheral disintegration simultaneously gives the impression of openness of the structure and the possibility for smooth expansion (potential metabolic growth).
Program Distribution
In terms of the program, the main functional complexes are the buildings of the three faculties, and the construction of the Rector’s Office.

The organization of the faculties’ constructions is based on the same principles: every faculty constitutes of an entrance with a vestibule, a central hall that unifies the space, four amphitheatres with a different size, the area where the lectures take place, and the area where the rooms for the teaching staff are located. Although certain principles of the organization of the interior area are repeated throughout the three constructions, each of them is recognizable by its own individual characteristics, and each of them creates a special relation with the surrounding space.

You can access each of the constructions from the central agora, through the wide stairs, which introduce the visitor with what goes on in the interior. Naturally, at the entrance axis the administration room, the Dean’s Office and the area for students’ necessities are located. The entrance hall at the ground floor is the main space for meeting and socialization; the students’ cafeteria is placed here, and the wide stairs that lead to the gallery are supplemented with sitting areas that form a kind of an informal amphitheatre. From the first-floor gallery, you can access the amphitheatres that dominate the entire space composition with their silhouette. Each faculty building has four amphitheatres, which are of different size, and are set around the central hall/lobby. The largest one, which has a capacity of 400 people, is located at the Faculty of Law.

The buildings of the libraries of the Faculty of Law and the Faculty of Economy are placed opposite each other, and with their volume they elongate and shape the entrance square of the agora. On the inside, the libraries are connected with their home faculties, and their outside entrances secure their independent functioning. The library of the Faculty of Philosophy is planned within the frames of the faculty departments.

The construction of the Rector’s Office has a prominent position. Placed above the double-high passage, it is in fact designed to form a symbolic entrance into the complex. The building of the Rector’s administration has two entrances, placed opposite each other, and separated by the public passageway; one is for the employees, and the other leads to the ceremony rooms on the floor.

Structure, Materiality, Shape, Color
The powerful spatial structure of the University Campus is yet another confirmation of the wide acceptance and affinity towards the brutalist sculptural forms in the 1960s and 1970s.

The exclusive use of natural concrete that revokes the classic structure-coating relationship leads to an ascetic reduction in terms of materials and colors for the construction. The surfaces of the concrete are shown in a straight-forward manner, with visible signs of the wooden panels; furthermore, in certain areas the surface has been ridged with vertical flutings of a regular profile.

This type of reduction in terms of the materials used for the construction has been compensated by the author by the dynamic play of the monumental, absolute geometrical shapes. The repetition of certain groupings creates rhythmical convexities and concavities of the facade, which contributes furthermore to the dynamic of the general composition.

In terms of the overall manifestation, the author makes use of contrast in a very skilful manner: he contrasts the powerful texture of the natural concrete with light glass surfaces; he contrasts the horizontal with vertical accents; the space is periodically narrowed and widened, the measurement is altered, as if the ground floor is moving so as to create expressive and very often dramatic spatial experiences.

In addition, light is introduced to every area wherever it is possible. The aspect of natural lighting introduces a greater quality to the working areas of the students, and it furthermore creates spectacular effects in the interior. In addition to the large windows through which the working area is in constant contact with the exterior and the greenery in the park, daily light enters through the cuts in the roof construction, the glass surfaces between the beams, the roof windows etc.

The complexity of this architectural-urban entity does not permit a one-dimensional classification of the architectural language and the architectural influences that define it. Undoubtedly brutalist in terms of its materiality, it is also strongly influenced by the architecture of Louis Kahn, who was visited by Mušič in 1968/1969. At the same time, the construction is dissected in a structuralist manner, consisting of numerous equal/similar, repetitive motifs. Although viewed as a whole, it seems completed; certain parts suggest that there remains a possibility for enlargement or reduction of its size, depending on what is to be required (in fact, the construction has not been fully finished in some of its parts). All things considered, none of the aforementioned architectural languages explains the expressive volume and the extraordinary play with the light in terms of its exterior and the interior areas of the building. This type of individual expressionism is present in other projects, competitive examination works and realized projects which came in that period from Ljubljana.
КОНКУРСЕН ПРОЕКТ
THE COMPETITION PROJECT
фотография од модел на оригиналниот проект за конкурс, вклучувајќи ги и неколкуте планирани објекти во близина на Универзитетот центар - кои останаа неизградени. Добиено со љубезна согласност на Ректоратот на УКИМ. Model photograph of original competition project, including the various additional planned facilities in the vicinity of the University Centre - which remained unbuilt. Courtesy of the Rectorate of UKIM.
The architectural model of UKIM, as built. The model was made by students in prof. Dr. p. Bakalcev Minas' studio at the Faculty of Architecture, Skopje, in 2007/08. Model Photograph by SIA Gallery, 2016.
Architectural model of UKIM, as built in 1970-74. The model photographs (by SIA Gallery, 2016), emphasize the city-like structure of the building ensembles.
Archival Images of the city area around UKIM in different stages of the construction process. Courtesy of the UKIM archive.
Основа и секција од аудиториумот и пресек на централната сала, од главниот проект (Македонија-проект). Подарок од архивата на УКИМ. | Plan and section drawings of the auditorium area and section drawing of the central hall area, from the detailed design project (Makedonija-proekt). Courtesy of the archive at UKIM.
Elevation drawings of the Faculty of Philosophy and Philology, from the detailed design project (Makedonija-proekt). Courtesy of the archive at UKIM.
Drawing: Faculty of Philosophy and Philology at the University Centre - ground plan and sections, redrawn/revised by SIA (2016), on the basis of Makedonija-proekt drawings (courtesy of UKIM archive) 1:750
Drawing 8: The University Centre Competition Project, by Atelier Mušič – redrawn/revised by SIA (2016), on the basis of drawings by Georgi Konstantinovski (2013) and the detailed design project drawings by Makedonijaproekt 1:1500

| Drawing: The incomplete University Centre (as built) – redrawn/revised by SIA (2016), on the basis of drawings by Georgi Konstantinovski (2013) and the detailed design project drawings by Makedonijaproekt 1:1500
Цртеж: Универзитетски центар (со доградба) – ревидиран од Галерија СИА, според цртежи од основниот проект на Македонија проект, и теренски истражувања на постоенчна ситуација, со доградба на Филозофски/Филолошки факултет од архитектите Минас Бакалчеев и Митко Хаџи-Пуља (2008)
1:1500

Drawing: The University Centre (with extension / addition) - revised by Gallery SIA, on the basis of the detailed design project drawings by MakedonijaProekt, on-site studies of the current condition, including the recent addition to the Faculty of Philosophy/Philology by architects Minas Bakalcev, Mitko Hadzi-Pulja (2008)
1:1500

Цртеж: Универзитетски центар во постоенчна ситуација - ревидирани цртежи на Галерија СИА (2016), според планирани ново-градби, 2016 – 1:1500

Drawing: The University Centre in its current context - redrawn/revised by Gallery SIA (2016), on the basis of planned buildings, 2016 – 1:1500
Како да се гради помеѓу авангардата на минатото и обичното на секојдневното? Бездруго, фрагментарната реалност на Скопје го повторува ова праштање и во истовремено повикува на надминување на конфликтната исклучивост. Случајот на Македонско-италиското едукативно центар е речиси парадигматичен за оваа состојба. Универзитетското комплекс „Свети Кирил и Методиј“ е еден од хероиските зафати на поземјотерената реконструкција на градот (Марко Мушић, 1974). Ова архитектонско дело ја надминува функционалната просторна синтаксис воедно ведришува структурално слично спретнување на просторот и бруталната исклучивост во материјализацијата. На тоа место е дел од европскиот брод на револуција на модерното на 70-тите. Но, од друга страна, оваа просторно расчленета конфигурација од натур-бетон некогаш не воспоставува дијалектичка релација со контекстот. Урбаната тектура на контекстот остана пасивна позадина на која се суперпозираат новите фигури. Таа, латентната тенденција помеѓу новите ексклузивни фигурки и маргинализираната позадина никогаш не е надминат. Во 90-тите овие дистинктивни простори бидат послеврзани до нова поларизација, живее како два паралелни света, како аретектаѓ на минатото кои физички постепено пропаѓаат и како динамична околина која доживува дивергентни специфични трансформации. Даа интерпретацијата е можна? Екстензията на универзитетското комплекс повторно го поставува ова праштање.

За нас предвидено беше не да се конфронтира авангардата на минатото и обичното на секојдневното, модерното и традиционалното, туку да се работи помеѓу. Да се деструктурира помеѓу системите, на ексклузивната и надворешната, на обичното и модерното. Тоа ја одредува од нивата на декоративности. Да се работи спојување помеѓу просторот на обично и модерно. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во тоа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично. Во таа смисла, новиот објект не ги повторува просторната скulptуралност на модерното и инклузивната спекулативност, на колажираниот простор на обично.
Skopje, the capital city of Macedonia, was a place of intense construction between 1970 and 1980, when the city was rebuilt after the devastating earthquake of 1963. In that decade, many landmark buildings were realised, of which the most important were: the High School "Orce Nikolov", the Natural History Museum; the building of the Government of Republic Macedonia, the Catholic church "Kliment Ohridski", the Museum of Modern Art, a Military Hospital, the National and University Library, the student dormitory "Goce Delchev", the Skopje Fair; the City Shopping Center Mall, the hotel "Continental", the University Centre "Ss. Cyril and Methodius", the Telecommunications Center, the complex of Museums of Macedonian, the Macedonian Academy of Arts and Sciences, the Cultural Center ensemble of buildings, the Institute of Earthquake Engineering and Seismology, and finally, various residential and administrative buildings.

This is the “renaissance” period of Macedonian architecture, which was undoubtedly under the influence of modern architecture, dominated at the time by the international style with its purity of forms and materials, and unencumbered by decorative elements. This period of architectural history was under the influence of both the organic architecture of Frank Lloyd Wright and the strict Miesian style, which became deeply embedded in the work of architects internationally. Although the big four (Frank Lloyd Wright, Walter Gropius, Mies van der Rohe and Le Corbusier) were no longer among the living, their ideas were heavily engrained in the work of architects from around the world. Among them, the most significant names were Renzo Piano and Richard Rogers, with their “Centre Pompidou” in Paris (1971-77), Hans Hollein with the City Museum Abteiberg (1972-82), Richard Meier with his “Athenium” in New Harmony, Indiana (1975 -79), Philip Johnson with the “AT & T building” in New York (1978-82), Norman Foster with the Bank in Hong Kong (1979-86), Richard Rogers’ Lloyds building in London (1979-86), as well as the buildings of Robert Venturi, Victor Gruen, Caesar Pelli, Robert Stern, Todao Ando, James Stirling, James Vine (SITE) and finally Aldo Rossi.

The works of these internationally renowned architects, played a significant role in influencing the architecture, here in Macedonia. This was the time when modern architecture triumphed - a time when the various architectural styles, that appeared in abundance during the second half of the last century, were rejected. It can safely be said that the works of our domestic architects of the period, who followed the events on the world architectural scene with great awareness, have had a huge influence also on the younger generation of architects, whose honor it was to become responsible for the further development of Macedonian architecture.

In the context of these developments, once should not bypass the brutalist architecture, which was accepted and well regarded by ordinary people, while architects, designers, critics and historians openly expressed their appreciation of the scultural forms of brutalism. The new brutalists accepted the uncompromised architecture of Mies van der Rohe and Le Corbusier - its intellectual clarity and rigour, visibly expressing the elements of construction and the materiality. Furthermore, they sensed that in the works of these masters, there existed a tradition that lies beyond...
style and the emergence of various fashions. The purist spirit of the architects contributed towards their reliance on simplicity and the use of elegant constructions. The notion of concealment was entirely denied: the materials and elements of construction were exposed, and even all of the installations were arranged to remain visible. According to him, an architecturally designed space is one which clearly expresses its composition and mode of construction. In this sense, brutalist architecture represented an architectural direction which relied more on ethical, rather than aesthetic concepts, remaining thereby a coherent style, becoming one of the most significant modes of expression through architectural forms, in the period of the 1970’s. That Brutalism was essentially more of an ethical rather than an aesthetic concept, can be seen from the fact that the idea of honest architecture, that it promotes, was not related to the use of a single material. The principles of construction can easily be seen from the use of brick and wood, or steel and glass. However, under the influence of Le Corbusier, concrete became the most appropriate material at the time, a material which played a leading role in the design approach of so-called brutalist buildings.

Although the supporters of Brutalism were rarely able to apply the high theoretical ideals in their buildings, their works indicated a certain association with traditional architecture, as well as the use of rational architecture, whose construction programmes were very strict.

Besides a certain aggressiveness and a lack of compromise, the Brutalist movement did not essentially move away from traditional thought in architecture and appeared as a strong reform movement within modern architectural theory. The Brutalists were trying to implement the moral imperatives of the 20th century pioneers, who had influenced them to work within the tradition of modern architecture. The main objective of the Brutalists, was to define a concept which would define a building’s construction, spatial qualities, layout and materiality, as being “necessary”.

THE UNIVERSITY CENTRE IN SKOPJE

Precisely in such a dramatic period within the local and global constellation of architectural developments, the young Slovenian architect Marko Mušič appears on the architectural scene in Macedonia, with his major and majestic work, the University Centre in Skopje, which comprised of three faculties and the administrative building of the University’s Rectorate. (It was the winning competition project at a general, anonymous pan-Yugoslav architectural competition (1973).

The project’s spatial conception is based on the formation of an ‘agora’ leading to the main entrances of the three faculties of Philosophy, Economics and Law. The building of the Rectorate is quite withdrawn, as a result of which the Agora, with its irregular geometric shapes, leads up to this building, thereby gaining a platform as a formal approach to its central part. The main pedestrian access takes place on this very platform, which continues beneath the rectorate building as a double height passage that symbolically suggests the entrance to the world of science and art.

Apart from serving for movement and access to the university facilities, the Agora also serves as the surface, or place for ceremonial gatherings and celebrations. Marko Mušič approaches philosophically in his thinking. In a similar way that the Japanese resolve their religious complexes, Mušič creates different areas, or ‘zones’ in front of each separate faculty, from where the view of the surrounding environment is always different. The steps with their raised platforms emerge as a prelude to what actually takes place within the buildings. The drama of spatial volumes created by the three faculties does not leave the human spirit indifferent...

Here one feels as if one were in a world where something beyond one’s conscience is happening... The environment is capacious and human, and the surrounding environment is always different. The steps with their raised platforms emerge as a prelude to what actually takes place within the buildings. The drama of spatial volumes created by the three faculties does not leave the human spirit indifferent...

Mušič does not lay the faculty buildings opposite each other in the same axis, and therein lies his mastery! Instead, he positions the building ensembles of the Faculties of Law and Economics perpendicular to the main axis (connecting the Faculty of Philosophy with the building of the Rectorate), arranging them with shifted positions in relation to each other. This is more than mastery! - hereby emphasizing Mušič’s architectural skills as a deep thinker.

Mušič deftly establishes the general urban measures and in particular the elements of the internal spaces, which are mutually compatible and complementary. Mushich reduces the volumes of the University Centre and thereby, from an urban spatial aspect, subtly adapts the buildings to the scale of the existing urban structure which surrounds the entire complex, but without compromising the architecture. Instead, what he achieves is a new interpretation of the existing urban context, in the spirit of modernity.

The design concept of the three faculties is based almost on the same basis. Each faculty is composed of three main parts: the area of entry with a central gathering space, leading to four different sized auditoriums, and tracts of hallways with further classrooms and office spaces of the teaching staff (each tract is organized around the teaching of a particular subject). Within the entrance hall, and perpendicular to it, are located the administrative offices, the Dean’s offices, and other facilities for the students, with a cafeteria on the ground floor level and other places to sit and talk. The amphitheaters are accessed from the first floor level, which acts as a gallery in relation to the ground floor.

The Rector building has two entrances separated by a passage placed on opposite sides of one another. One is for the employees of the Rector, and the other is for teachers and guests that leads to the stately halls on the upper level.

Each space has its own recognisable trademark and herein lies the author’s rich inventiveness. Upon entering one of the faculty buildings, a real sense of drama unfolds. Mušič is a master who skillfully uses contradictions in his spatial sculpting.

With the poetic narrative and comfortable access from external staircase with Wrightian dimensions, the road leads to a small circular ante-chamber that psychologically presses the visitor into the vastness of the outer setting. But after leaving the narrow gap in front of you, an kind of spatial explosion occurs, in the central hall, which then provides access to other parts of the building. It’s hard to compare this spatial drama, that combines human dignity with light more than any other spatial drama in world architecture. Yes, Yo Ming Sing makes spatial drama, but within a museum dedicated to modern art. Instead this a building which shapes our future scientists. It is an object that belongs to education. And perhaps rightly so! In this way, Macedonia with full dignity has honoured the holy brothers, Cyril and Methodius - whose name the university Centre bears with dignity and pride.
Навраќање кон три урбани артефакти на словенечките архитекти во Ско
The architect Martin Gulevski has often said: "You can't model a building you don't love'.

For previous SIA exhibitions (‘The Tigers’, about the Collective of Polish architects, who designed the Museum of Modern Art in Skopje, held at MSU in December 2014 and 'Thirteen Ways of Looking at the City', June 2015), Prof. Gulevski developed a series of ‘model drawings’ and unfolded models of several iconic modernist buildings in Skopje.

These works reflect the architect’s passion for model making, which started in his early childhood, when he attended various model-making workshops in the local ‘Modelling Club’. Prof. Gulevski has continued nurturing his interest in making models, instructing his students at the architecture schools in Skopje (UKIM and UACS), as well as through his own projects, but also as an independent activity and passion, through which he has been analyzing and documenting selected buildings. - which is a reflection of his passion for architecture.

For the exhibition ‘Thirteen Ways of Looking at the City’, at SIA Gallery in Skopje (June 2015), Gulevski exhibited six models studies: two public cultural buildings, the Museum of Contemporary Art, MSU (by the Collective of Polish architects, ‘The Tigers’); the Artists Pavilion (by Sekerinski - no longer in existence); and four housing buildings by L.Kubes. The exhibited drawings and models represented a valuable documentation of a specific period of the architectural heritage of Skopje.

In collaboration with SIA, these "Model Architectures" have developed into a series of workshops with architecture students, as well as with younger children, as part of other parallel educational initiatives. For 'Heroes for One Day', Martin Gulevski developed similar model studies of selected fragments of Marko Musi's University Centre UKIM, as the basis of model-making workshops, which through a playful approach, aim to raise the general awareness and interest in the qualities of modern architecture, with the wider public.
LUĐUS

XYXX

Модно фотографирање
| Fashion shoot
2016
6 фотографии | 6 photographs
Марија Радосављевиќ | Marija Radosavljevikj
Добиено со љубзна
согласност на
дизајнерот | Courtesy
of The Designer

XYXX

XYYX
ВИЕ СЕДЕТЕ КОПКУ
САКАТЕ А НИЕ КЕ РАБОТИМЕ КОГА КЕ ЗАМИНЕТЕ.

МОБ УКИМ
ПМФ / НА ЕДВАРД РАВНИКАР / 1949-51
PMF / BY EDVARD RAVNIKAR / 1949-51

МОБ МОВ
УКИМУКИМ
ПМФ РМФ
1948
Со Генералниот регулационски план за Скопје на Лудјек Кубеш се предвидува концентрација на факултетите и формирање Републички научен цentar сместен во подножјето и на ладните на парк-шумата Гази Баба. – Наставничкиот совет и Министерството за просвета ќе донесат одлука за изградба на нова градежна концентрација воколу „Железниот мост“. За таа цел, се предвидува за Скопје на Лудјек Кубеш за време на летниот сезон да се смести во „Гази Баба“.

1949
Изготвен е главниот проект за изградата на Природно-математичкиот факултет, за групите: математика, физика, биологија и географија.

The main project for the Faculty of Natural Sciences was prepared and that was for the groups of: mathematics, physics, biology and geography.

1951
Крајот на 1951 година, факултетот се завршил дури во 1955 година.

Крајот на 1951
Кон крајот на годината градежните работи во објектот се завршил а истата уебна 1951/52 година факултетот се сели во новоизградениот објект.

By the end of the year the construction work has been completed and the same academic year, the Faculty moved to the newly built facilities.

1963
По земјотресот од 1963 година, објектот е саниран а неодамна од северната страна е додаден нов дел.

After the earthquake of 1963, the building was renovated and a new extension was added to the north side.

PMF ХРОНОЛОГИЈА

29.11.1946
Основан е Филозофскиот факултет, како прв факултет во (Н)РМ, со две одделенија – хуманитарно (историско-филолошко) и природно-математичко. Веќе во природно-хуманитарно со две одделенија факултет во (Н)РМ, факултет, како прв Филозофски факултет бил основан е 29.11.1946.

ХРОНОЛОГИЈА

In April, 1949 the University of Skopje was founded. In the beginning, the Institute of Chemistry was planned to reside in a separate building. The complex, according to the architect Ravnikar in its authentically built form, was planned to include the laboratories, research center, sports and recreational facilities. The dormitories were to be scattered in the foot of the hill, looking to the south. The complex, according to the actual modernization paradigm, consisted of the three standing objects, completely integrated in the green area.

The Science Centre complex was planned to include the necessary faculty buildings, laboratories, research center, sports and recreational facilities. The dormitories were to be scattered in the foot of the hill, looking to the south. The complex, according to the actual modernization paradigm, consisted of the three standing objects, completely integrated in the green area.

1 На почетокот Филозофскиот факултет бил сместен во зградата на Народна библиотека, покрај Вардар, зад Железниот мост.
2 Новиот дел, поставен нормално во однос на старото објект, предвидувал прогресивка и просторна експандиција што остварувало навлегување врска со оригиналната зграда.
3 За хемискиот институт од почетокот се предвидувало посебен објект.
4 Во рамките на научниот центар се предвидувале изградби на потребите фасадски згради, лаборатории, искуствени центри, спортско-рекреативни содржини и сл. Студентските интернати ќе бидат расположени во подножјето на зградата, со јужна ориентација, Kompleksot, соодветно на актуелната модернистичка парадигма, го состаавуваат слободноставен објект комплетно вложен во зеленило.
The building was the first built structure of the first autonomous university campus in Skopje, known as the “University City” of Yugoslavia. The location of the faculty does not have clear boundaries; the building is a free-standing object, situated within a wider green and undeveloped area. The main entrance is oriented towards the northeast while the opposite southwestern side (which in the final phase of the building took on a fragmented character, faces the city. The building has pedestrian and vehicular access from the boulevard “Nikola Karev”.

Structure, materiality, shape, color

As can be seen from the original planning documents of the architect Ravnikar, the height of the building was reduced - according to the notes of professor Dimche Toshev because of the dominant silhouette of the building in relation to the city.

The workshops and laboratories in the two subterranean levels, are of a considerably lower height, but with predominantly natural light, which is a particular quality.

According to conversations with the employees, the faculty furniture was predominantly made in the workshops located within the basement of the faculty building.

5 From the present point of view, it is interesting to note the Faculty's position in relation to the University, as a kind of "Temple of Knowledge". According to the plan of Josif Mahajlovikj (1929), the 'intellectual center' was planned to be built on the Fortress "Kale". Kubesh changes its position to the park-forest "Gazi Baba" where education is again given a prominent position in relation to the city.

The elongated rectangular shape dominates: in the central, spatial-volumetric structure of the building has pedestrian and vehicular access from the boulevard "Nikola Karev".

The building of the Faculty of Natural-Mathematics and Sciences is situated in the park-forest "Gazi Baba", just above the settlement of the same name, a low-settlement area with a predominantly natural light, which is a particular quality.

Programmatic distribution

Programmatically, the project is articulated in accordance with the specific needs of the natural sciences, while a continuous horizontal and vertical organization of the teaching and administrative spaces, in accordance with the activities of the respective university faculties, gives rise to a complex made up of two parallel volumes, each of which is laid out on the right side of the entrance hall, while the auxiliary vertical communications are found at the end of the corridor. This functional scheme develops through three floors above ground and two below ground levels.

In the part of the building below the level of the terrain, the façade is flat, without the vertical pilaster/ribs and is defined by the series of equidistant windows of smaller dimensions.
Drawing: The Faculty of Mathematics and Natural Sciences (as built) – revised by Gallery SIA (2016), on the basis of scans of original drawings by Edvard Ravnikar (1949), drawings from Findings (2014), including the addition by Makedonijaproekt (2002) and on-site survey of current conditions.
Drawing: PMF - original project by E.Ravnikar, ground plan and elevations, redrawn by Gallery SIA (2016) on basis of archival drawings 1:500
Drawing: The Faculty of Mathematics and Natural Sciences (as built) - ground plan and elevations, redrawn/revised by Gallery SIA (2016)

Drawing: The Faculty of Mathematics and Natural Sciences (as built) - cross section, redrawn/revised by Gallery SIA (2016) on the basis of scans of original drawings by Edvard Ravnikar (1949), drawings from Findings (2014), and drawings by Makedonijaproekt (2002) and on-site survey of current conditions 1:500
ФИЛОСОФСКИ ФАКУЛТЕТ
У СКОПЈУ
1:100
ПРИЗЕМЉЕ
Martin Guleski
Unfolded drawing for Model of PMF
2016
Илия Прокопиев
Ilja Prokopiev
Вази | Vases
Серија на цртежи | Series of drawings
2015
Јаглен на хартија | Coal on paper
60 x 42 цм | cm
Добиено со љубезна согласност на уметникот | Courtesy of The Artist
**BIOGRAPHIES OF COLLABORATORS AND CONTRIBUTORS**

**Violeta Bakalchev** is an architect and Assistant Professor who obtained her MSc in the field of Architecture and Design from the University American College Skopje, School of Architecture and Design. She is currently holding the position of Assistant Professor at University American College Skopje, where she teaches subjects related to architectural design. She has worked on a number of design projects and research projects in Macedonia and in the neighbouring countries. Her research interests are primarily related to different aspects of modernist residential projects - and their role as a reference point for the research of the permanence and variability of the spatial and programmatic basis of modernity.

**Miras Bakalchev** is an architect and professor at the University Ss. Cyril and Methodius, Faculty of Architecture, Skopje, where he is also currently the Dean of the Architectural Faculty. He graduated as dipl.Ing. Arch from Faculty of Architecture, University Ss. Cyril and Methodius in Skopje; holds an MSc from the Faculty of Architecture, University in Beograd, and is a Dr. in technical science at the University Ss. Cyril and Methodius, Skopje. He was co-curator of the Macedonian national pavilion in the Venice Biennale of Architecture 2006, receiving a special mention for the project “City of Possible Worlds”. Under the acronym MBMHP, he works together with Mitko Hadzi Pulja on architectural projects, workshops and exhibitions. They have received numerous national and international awards for many of their works. He believes that architecture can change the world in a way that the world can change us.

**Ivan Blazhev** is a photographer. He has graduated from Brooklyn College (New York City, USA) with BA in Filmmaking and holds a MFA degree in Photography from the Academy of Arts of Novi Sad (Serbia). Teaches photography and video courses at various academic and alternative educational institutions. Works as freelance photographer and filmmaker. He has exhibited his work at national and international museum and gallery venues. In 2008 his project Macedonia Dreaming was part of Beyond Walls – Eastern Europe after 1999 program at the Noorderlicht Photo Festival in the Netherlands. In 2011 he was featured in the exhibition Fragments: Macedonian art scene 1991 – 2011 at the Museum of Contemporary Art – Skopje. Blazhev published five photographic books.

**Martin Guleski** is an architect and professor. He studied architecture (1964-69) at the Polytechnic of Lviv, Ukraine, followed by a year at MARCHI in Moscow (1985-86), an MA from the University of Belgrade (1984-’86), receiving his PhD from the Faculty of Architecture of the University “Ss. Cyril and Methodius” in Skopje, (1993). He was a longtime professor at the Faculty of Architecture of the University “Ss. Cyril and Methodius” in Skopje (teaching primarily within the Department of Design of Public Buildings, at the Institute of Architectural Design), and was a longtime collaborator of Professors Zivko Popovski, Boris Čipan and Slavko Brezovski, as well as with the architectural practice AJVAR. He is currently a professor at the Faculty of Architecture and Design (FAD) at UACS (American University College Skopje) of the University American College in Skopje.

**is an architect, graduated from the Faculty of Architecture of the University “Ss. Cyril and Methodius” in Skopje in 2004. Since 2007 he is a teaching assistant at the Faculty of Architecture and Design at the University American College Skopje. His research interest focuses on the city of Skopje and its architecture, as well as the influence of economic, political and social transformations of society on the way in which the city changes, and their impact on architecture. As a co-founder and member of the architectural group Studio for Contemporary Architecture Skopje (SCaRS) he has participated in and won a number of awards at international and local architectural competitions. He was one of the authors representing Macedonia at the 2008 and 2014 Venice Biennale of architecture. He is currently a PhD candidate at the Faculty of Architecture in Zagreb.

**Vladimir Deskov** is an architect; works as Assistant Professor at the Faculty of Architecture at Ss. Cyril and Methodius University in Skopje, where he teaches Architectural Design and Architecture Studio. He holds a Diploma in architecture from the Faculty of Architecture in Skopje and a Master of Architecture from the Dessau Institute of Architecture in Germany. He practiced architecture at offices in Germany and Switzerland. His main research interest is the transformation of the post-socialist cities and their architecture, which was topic of his doctoral dissertation. He is co-founder and member of the Studio for Contemporary Architecture Skopje (SCaRS), within which he has participated on numerous architectural competitions of local and international character, gaining several awards. He was curator of the Macedonian pavilion at the 2014 Venice Biennale of Architecture.

**Jovan Ivanovski** is an architect; works as Assistant Professor at the Faculty of Architecture - Ss. Cyril and Methodius University in Skopje, teaching courses in History of Architecture and Protection of Cultural Heritage. She graduated on the Faculty of Architecture in Skopje in 2002, where she had her Master and PhD studies. Her research interest is mainly focused on the modern architecture, especially the post-earthquake period in the city of Skopje. As a co-founder and member of Studio for Contemporary Architecture Skopje (SCaRS), she participated numerous architectural competitions of local and international character, gaining several awards. At the 2008 and 2014 Venice Biennale of Architecture, she was one of the authors that represented Macedonia.

**Ana Ivanovska Deskova** is an architect, writer and educator, currently a retired professor from the Design Department of the Architectural Faculty in Skopje. She graduated from the Faculty of Architecture in Skopje in 1956. In 1965, he received his Master of Architecture Degree from Yale University, under the leadership of Paul Rudolph and Serge Chermayeff. His early works are stylistically considered brutalist. In New York, he worked and collaborated with Jo Ming Pei, Henry Cobb, Jr. and Araldo Cossutta. In his search for design features that reflect the individual philosophy, structure and art of each building, Konstantinovski designed more than 450 architectural and urban projects. He was awarded the highest Macedonian and Yugoslav architectural awards, such as the highest National Award for Art “11 Oktomvri” for Best Architectural Achievement in Skopje, in addition to three Grand Prix on the Architectural Biennale in Macedonia. He has further contributed to contemporary Macedonian architecture as an educator and writer. He was President of the Council for Urban Planning and Dean of the Faculty of Architecture in Skopje.

**Georgi Konstantinovski** is an architect, writer and educator, currently a retired professor from the Design Department of the Architectural Faculty in Skopje. He graduated from the Faculty of Architecture in Skopje in 1956. In 1965, he received his Master of Architecture Degree from Yale University, under the leadership of Paul Rudolph and Serge Chermayeff. His early works are stylistically considered brutalist. In New York, he worked and collaborated with Jo Ming Pei, Henry Cobb, Jr. and Araldo Cossutta. In his search for design features that reflect the individual philosophy, structure and art of each building, Konstantinovski designed more than 450 architectural and urban projects. He was awarded the highest Macedonian and Yugoslav architectural awards, such as the highest National Award for Art “11 Oktomvri” for Best Architectural Achievement in Skopje, in addition to three Grand Prix on the Architectural Biennale in Macedonia. He has further contributed to contemporary Macedonian architecture as an educator and writer. He was President of the Council for Urban Planning and Dean of the Faculty of Architecture in Skopje.
Vlatko P. Korobar is an architect. He graduated from the Faculty of Architecture in Skopje; MA in Planning at the Faculty of Geography in Skopje; PhD degree from the Faculty of Architecture in Skopje. Has followed academic programmes at the University of Liverpool, Department of Civic Design and at the University of Cambridge, School of Architecture and the Martin Centre for Architectural and Urban Studies. Works at the Faculty of Architecture as Professor of Urban Design and Planning. Has been external critic and has conducted workshops at the School of Architecture in Antwerp, the Gazi University in Ankara, the School of Architecture Ion Mincu in Bucharest and at the University of Volos. Has organised and participated in numerous conferences at home and abroad and in numerous sessions of the International Summer School of Architecture “St. Joachim Osogovski”. Licenced Architect and Licenced Urban Planner and member of the Association of Architects of Macedonia and of the Chamber of Architects of Macedonia. Has won several Grand Prix awards for architecture from the Association of Architects of Macedonia. Has curated the Macedonian pavilion at the Venice Architecture Biennale 2004 and exhibited in the Macedonian pavilion in 2008. Has been on the editorial boards of national and international reviews for architecture and planning. Currently writes for A10.

Maroje Mrduljash is an architectural critic, writer and editor of several books on contemporary architectural practice, including Contemporary Croatian Architecture - Testing Reality. Since 2005 he has worked at the Architectural Faculty of the University in Zagreb. He regularly lectures in Croatia and abroad. He serves on the editorial boards of various professional magazines from the field of architecture, design and art. Among others he is the editor of Oris magazine, published in Zagreb. He is an independent consultant to the European Prize for Architecture Mies van der Rohe. As curator Maroje Mrduljash has participated in several architectural exhibitions. In 2008 he was a member of the curatorial team that designed the exhibition “Balkanology” about architecture and urban phenomena in the former Yugoslavia. In 2010, together with Vladimir Kulic, he conceived the research platform “Unfinished Modernisations”, and for the past two years he has coordinated the work of researchers in the project and curated the exhibition “Unfinished Modernizations” in Maribor, and exhibited in the Macedonian pavilion in 2008. Has been on the editorial boards of national and international reviews for architecture and planning. Currently writes for A10.

Dusan Percinkov is an artist, print-maker and professor at the Academy of Fine Arts in Skopje. Born in Skopje in 1939. Graduated from the Faculty of Fine Arts, Academy of Fine Arts, Belgrade in 1963. He finished post graduate studies (Department of Painting) in 1966 at the same Academy. From 1966 to 1969 he worked as a freelance artist and a teacher in elementary schools. From 1972 he worked as an Assistant Professor at the Faculty of Architecture in Skopje, teaching drawing and painting. Since 1980 he was appointed Professor in drawing and painting at the Faculty of Fine Arts in Skopje. He has been working as a print-maker since 1973. He is an eminent representative of a genre of painting which relies on geometric compositions and is also one of the most authentic artists in Macedonia. He thoroughly researches the relations between urban reality and nature. The entire range of tonal values of colour are used in his paintings, prints and objects.

is an art historian and currently a curator in the Museum of Contemporary Art in Skopje, Macedonia. He is co-founder and member of the editorial board of the magazine „Golemoto staklo“, published from 1995 until 2010 in Skopje. He is a member of the National section of AICA and was its president from 2008 until 2009. He has produced and participated in numerous exhibitions and projects in Macedonia and in several, larger international projects. In 1993 and 2004, he organized the Macedonian participation at the Venice Architecture Biennale, at the 23rd Sao Paolo Biennale in Brazil in 1996 and at the Biennale at Mar Del Plata in Argentina in 2014.

was born in Sarajevo, Bosnia and Hercegovina. Lived in Skopje, Macedonia 1981-1999. Since 1998 she lives and works in London, UK, and since 2014, lives between London and Skopje. She received an MPhil research degree from the Royal College of Arts, London, after graduating from the Academy of Fine Arts in Skopje, Macedonia (and previously from the National High School of Fine Art in Skopje). Prlj has taken part in the following Biennials: Biennial Del Fin Del Mundo, Argentina (2015), 5th Moscow Biennale, Moscow (film program) (2013), 7th Berlin Biennale, Berlin (2012), Manifesta 8, Murcia (2010), International Printmaking Biennale, Ljubljana (2009) and her work was presented in numerous solo and group exhibitions. Since her return to Skopje (2014), she has been intensely engaged with curatorial work, through numerous and varied projects, most of which are related to and produced through SIA Gallery, a newly established, independent cultural agency and contemporary art and architecture gallery in Skopje. She is one of the founding partners of SIA, Serious Interests Agency.

is a visual artist and a culturologist. His works have been shown in many exhibitions in Macedonia and abroad, including the 15th BJCEM in Thessaloniki and 42nd Osten Biennial of Drawing in Skopje. His professional practice also involves book illustration, public art projects, writing and publishing. In 2011 he won the award DENES – Young Visual Artist Award, for the work Studies and 53 seconds” (2015, Goten) and “1 hour and 30 minutes.” (2016, Del Fin Del Mundo, Argentina (2014). His work, “3 minutes and 53 seconds” (2015, Goten) and “1 hour and 30 minutes.” (2016, Goten). His work, “3 minutes and 53 seconds” was a finalist of the national literary competition “Novel of the Year” 2015 for Utrinski vesnik. In the area of visual arts, he deals with graphic design, making collages and illustrations. He is a member of the National section of AICA and was its president from 2008 until 2009. He has produced and participated in numerous exhibitions and projects in Macedonia and in several, larger international projects. In 1993 and 2004, he organized the Macedonian participation at the Venice Architecture Biennale, at the 23rd Sao Paolo Biennale in Brazil in 1996 and at the Biennale at Mar Del Plata in Argentina in 2014.

is a writer and a designer; born in Sarajevo in 1977, he lives and works in Skopje since 1990. He has published several biographical novels that deal with the music and film scene in our region and the world, such as “3 minutes and 53 seconds” (2015, Goten) and “1 hour and 30 minutes.” (2016, Goten). His work, “3 minutes and 53 seconds” was a finalist of the national literary competition “Novel of the Year” 2015 for Utrinski vesnik. In the area of visual arts, he deals with graphic design, making collages and illustrations.

is an architect and educator. Born in Denmark, he has lived in Copenhagen, Venice and Edinburgh, and since 1997 he lives and works in London, where he teaches architectural history and theory and runs an architecture design studio at Postgraduate level at London Metropolitan University. Since 2014 he lives between Skopje and London. After studying at the University in Edinburgh and at “Istituto Universitario d’Architettura” in Venice, he completed his postgraduate studies at the Royal Danish Academy of Art, Architecture and Design in Copenhagen. Daniel Serafimovski has lectured widely at numerous architecture schools in the UK, at the Royal Danish Academy of...
Art and as a visiting professor at KNUA in Seoul, Korea. He has won several awards for his architectural projects, most recently in 2014, winning the Nordic Prize in an international competition, in collaboration with Adam Khan Architects. Since 2014, he has been living between London and Skopje, where he was visiting professor at the Faculty of Architecture of the University Ss. Cyril and Methodius and at the American University College Skopje. In Skopje, he has been intensely engaged with curatorial and research work, through numerous and varied projects, most of which are related to and produced through SIA Gallery, a newly established, independent cultural agency and contemporary art & architecture gallery in Skopje. He is one of the founding partners of SIA, Serious Interests Agency.

Andrijana Tilikj is a graduate of the Faculty of Architecture in Skopje. Her occupation is art & architecture gallery in Skopje. He is one of the founding partners of numerous and varied projects, most of which are related to and produced through SIA Gallery, a newly established, independent cultural agency and contemporary art & architecture gallery in Skopje. He is one of the founding partners of SIA, Serious Interests Agency.

Nikola Uzunovski is a graduate of the Faculty of Architecture in Skopje. Her occupation is architectural photography, primarily focused on interiors and modern architecture objects. The keen sense for detail and composition in her photographs has been honed through her architecture education and background. She actively collaborates with many architecture studios in Macedonia. Her work has been published in numerous magazines for architecture and design activity, projects are defined as a research tool, reviewing and stimulating architectural discourse, probing for new approaches and expanding the field of architectural research in relation to learning and design.

Mitko Hadzi-Pulja is a graduate of the Faculty of Architecture in Skopje. Her occupation is art & architecture gallery in Skopje. He is one of the founding partners of SIA, Serious Interests Agency.


Mitko Hadzi-Pulja is professor at the Ss. Cyril & Methodius University in Skopje, Faculty of Architecture, Institute for Architectural design, teaching the following courses: Interior Architecture, Architectural Design, Theory of Form, Architectural Composition. Education: he graduated from the Faculty of Architecture at Ss. Cyril and Methodius University, Skopje (1982); Specialization at the Faculty of Architecture, Belgrade University (1990); Master of Architecture, Faculty of Architecture, University of Belgrade, (1996); Ph.D. at the Faculty of Architecture at Ss. Cyril and Methodius University in Skopje, (theme: “On the phenomenology of architectural space - biocultural approach”). Teaching and educational activities: In a series of projects within the educational activity, projects are defined as a research tool, reviewing and stimulating architectural discourse, probing for new approaches and expanding the field of architectural research in relation to learning and design.

Dragan Hristov is co-founder and owner of Ludus fashion label. He is contemporary art graduate from the Academy of Fine Arts - Brera in Milan. His Ludus store was opened in 2006 and by 2008 it was already a platform for exciting and fresh Macedonian fashion design, supporting and launching new young designers and labels. The brand is conceptually driven, aims to dress the clients according to their momentary feelings. Based on emotions, often melancholic and sad, the collections walk the line between wearable and sleek avant-garde. Silks and natural shear fabrics make the looks mostly monochromatic and minimal and the silhouettes sculptural. Inspired by film and contemporary music, Ludus’ presentations are events set in unexpected locations contributing to the intellectual character of the label.

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Вера Кандикјан (Vera Kandikjan (Re-assessing the Post-Earthquake Renewal of Skopje)


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Изработка на модели за изложбата и реставрација | Model preparation for the exhibition and restauration

Игор Спировски, Мартин Гулески и ЛОТУС ДООЕЛ | Igor Spirovski, Martin Guleski and LOTUS DOOEL

(Book editors)

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