

BIG SCALE OR SMALL SCALE: A TYPOLOGY OF ARCHITECTURAL EXHIBITIONS HELD IN YUGOSLAVIA (SFRY) AND THEIR PRESENT SIGNIFICANCE

A B S T R A C T

With the notion that exhibitions, independently of their format or content, can always be considered as both discursive and visual platforms for the study of specific time periods, this research will provide an insight into a possible typology of architecture exhibitions that were organised socialist Yugoslavia between 1945 and 1991. The exhibitions in question were considered as collective activities, and they provide an insight into a wider context of social, economic, political and cultural events in Yugoslavia after World War Two as well as the status that architecture as practice held within them. Having in mind that we speak about various exhibitions with a large number of parameters according to which they were similar or different, this paper will point out the process of forming an exhibition typology in order to enable the classification for their systematic study. A specific study will be used to create the typology that will be applied in the process of researching the architectural exhibitions, their role and importance at the specific range in the specific time period.

INTRODUCTION

The research points to the role and importance of the architectural exhibitions within the architectural discourse in the period after World War Two in Yugoslavia. Due to the potential of exhibitions to mobilise a wide circle of participants in the course of their preparations as well as later, during their aftermath, exhibitions are considered as a component of architectural discourse through which it communicates not only with the members of the profession but wide audiences as well. Bearing in mind the growing number of researches related to architectural exhibitions, as a special form of manifestations on a global scale from one,¹ and researches relating to the history of socialist Yugoslavia, with a particular emphasis on the architecture and urbanism that emerged in that area and context.² On the other side, the exhibitions were considered as collective activities whose study allows an insight into the wider context of social, economic, political, and cultural events within Yugoslavia after World War Two and the status that architecture had within them. As the time period considered here covers almost 50 years (1945-1992),³ when a lot of events of this type were organised, the typology of architectural exhibitions should be defined in order to enable their classification and determination of time periods.

The history of exhibitions and similar events is generally directly connected to the historical development of the Yugoslav society in a wider context. The complexity of this issue is directly connected to the role of the architectural exhibitions primarily as an intermediary, places which should explain the past or foresee the future. Each try to make an accurate typological classification of exhibitions is connected to the classification of social events, technological progress, and historical development of Yugoslavia.⁴ The time period of the research was defined as the period of existence of Yugoslavia as a state-legal form, from the end of World War Two until the beginning of the 1990s, covering the period from 1945 to 1992. Defined in this way, the research framework enables further research and analysis of the phenomenon of exhibitionary practices in the domain of architecture as well as the modalities of post-war architecture in Yugoslavia.

Although we speak of the exhibitions that had different formal characteristics and exhibition material, what they all had in common was that within them there was communication, i.e., transfer of information between the exhibits and the audience, and that they were always created within certain system of values and ideas. As the architectural exhibitions of the above mentioned period developed into a special type of events often connected to the broader social, cultural, economic, and political context of post-war Yugoslavia, this research

will not be organised as an independent research of the history of exhibitions, but as an interdisciplinary study of architectural exhibitions, although from the present-day perspective, these events are very often considered as isolated.

CONCEPTUAL DEFINITIONS IN THE PROCESS OF EXHIBITION TYPOLOGY DETERMINATION

Architectural exhibitions at the end of the nineteenth and the beginning of the twentieth centuries were places for the promotion of ideas oriented to spatial changes that should have resulted in a change of the society. In that period of time, exhibitions were often established as a part of ideological state apparatus with clear political implications, with the aim of not only to educate the public, but take part in identity formation as well, on local, national and international levels. The complex mechanisms of exhibition, selection and presentation in combination with a discursive field of architecture of the specific periods created a unique mechanism⁵ The variety and dynamics of these events enable the insight into distribution and diversity of ideas in the architecture of a certain period. Simultaneous re-reading and explaining the exhibitions offer an opportunity to research the way the exhibitions contributed to confirmation or denial of the ideas promoted at these events as media of communication between the profession and the public. The insight into the exhibition material and its positioning within a specific historical moment open the possibility for showing the impact of architecture on society - and vice versa - through reactions about an exhibition, practical results, and its heritage.

Architectural exhibitions offer a unique insight into the development of the profession. The characteristics of all these exhibitions is the fact that they aimed to promote the ideas and messages related to both practice as well as the theory of architecture and urbanism, regardless of their time and spatial limitations. From the technocratic exhibitions in the 1950s, where one-way communication educated the audience how and what to do, through to the 1970s exhibitions as opportunities to include the audience in the decision-making process, and develop a universal visual language of presentation in architecture.

On the other side the perception of socialist Yugoslavia from post-socialist discourse, as a land between the East and West, which, depending on local political movements and global turmoil gravitated to one block or another, has received new interpretations in recent years. Accordingly from a present perspective, within the framework of the historiographical interpretation, the question of Yugoslavia in the second half of the twentieth century is interpreted between two dominant narratives: one, global, about the land between (the East and West), and another, local, which relates to various interpretations of historical and cultural circumstances within the post-Yugoslav space. Within the

latter this period is reconsidered in two ways: as a period of social security and economic well-being, and as contradictory narrative that speaks of this period as the age of dictatorship, political unrest, and economic inefficiency. Having in mind the focus of this paper and the context within which architectural exhibitions were developed, the stratification of research relating to the history of Yugoslavia is simultaneously transmitted to research dealing with the status and role of architecture within the mentioned space. Additional challenges in interpreting the position and role of architecture within the Yugoslav society create the inability of a comprehensive analysis and interpretation of historical events, since the state interpreted in the narrative 'between the East and the West' was further divided into smaller spaces and that individual national histories were created, architecture histories that often interpret the common past in different ways.

1.1. The Definition Of The Exhibition Phenomenon

Formal characteristics of the exhibitions and their creation and interpretation do not in themselves define their meaning, but they are constructed in a dynamic network of spatial, social, intellectual and professional practices that produce different types of social knowledge. During the discussion of exhibition practices, the exhibitions are not analysed as isolated events of the presentation of architectural works in certain periods of socialist Yugoslavia, but as a framework for production, reception and evaluation of architecture, through analysis of the whole process of organisation of exhibitions, including selection criteria, thematic framework, and place of exhibiting. By examining previous researches into architectural exhibits and their role in the history of architecture, it can be realised that exhibitions were often a place of presentation as well as the creation of new ideas within the architectural theory and practice. It shows that architectural exhibitions are not only a framework in which the best examples from the practice are presented, or new positions are promoted in the domain of theory, but that the exhibitions can be viewed autonomously as a separate medium with its own history and its mechanism of action.

1.2. Exhibition Type Or Model?

The typology concept will be used in this research more as a principle of theoretical and methodological approach, and less as a concept which denotes a scientific discipline or method. If we consider it as a form of research, typology is used as an integral part of various scientific disciplines, as a method of explaining events, processes and phenomena, observed as a part of methods and techniques that enable problem solving in the identification process, system analysis, synthesis, or within other research procedures.⁶ In this case, with respect to the fact that it is an attempt to include knowledge

on architectural exhibitions in a system and their classification into certain categories, this research adopts the conceptual determination of the typology concept as a criterion in relation to the nature of the exhibition phenomenon, related to the context within which the phenomenon is) interpreted as well as in relation to the objectives of the research itself. The aim of this research is to classify architectural exhibitions into certain groups, as phenomena with a large number of conceptual and formal determiners, for the needs of future research. Considering the role and significance that architectural exhibitions nowadays receive, and those they had in the past, it is necessary to approach the study of this phenomenon in a systematic and analytic manner. The aim of this paper is to present the theoretical framework for such an analytical approach as well as to position architectural exhibitions in the broader interdisciplinary context. Since we speak about a large number of exhibitions which differ among themselves as much as they are similar in certain aspects, their classification represents the foundation for their further research. As classification in its primary meaning represents determination of a place of a concept within a system, that is, separation or connection of elements in certain order or structure, so first of all, we will consider the relations among the concepts of *exhibition*, *type* and *model*.

When it comes to the history of architectural exhibitions and their development, in certain researches types of exhibitions or models were written about, and in some of them classes or families. However, there are rare examples with a consistent typology of architectural exhibitions which would be significant for further considerations of this subject.⁷ In case that such a specific division exists, there is no detailed analysis of parameters which caused the division. If we rely on the researches of the history of architectural exhibitions so far, and the concepts used in their classification, we can notice that the concept of exhibition is often used with the terms, such as types or models, in order to denote a larger group of these events. For the needs of this research, in this part of the paper we will consider the issue of whether we can speak of types or models of exhibitions, and which one would be more appropriate to use.

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Although the term model is often used as a synonym for the term type, and it is the closest in meaning, it is most often associated to the function of a role model or an example, that is, a model according to which something should be done or made.⁸ If we consider it in this way, the term model represents 'a key, regulation or specific manner in which something is produced or interpreted.'⁹ The difference between the two concepts is reflected in the fact that term type is broader and more comprehensive than model. The difference between model and type can also be denoted as the difference between the definitions of type as an idea about an object used as a rule for certain model, not as an image of the

thing to be imitated and copied.¹⁰ Since models can be interpreted with the ideas of complex things, it can be said that there is always a model of a phenomenon, concept or problem that needs to be used as it is, while in the case of type, it is about the object according to which anyone can produce works or objects that will not have any similarities. Nevertheless, type is a representative of a group with certain characteristics, that is, a group of attributes determining affiliation. In this case, type is a typical representative of the group consisting of members who possess a set of features that simultaneously interact, while dividing them from other groups at the same time.¹¹

If we use the above defined concepts in the process of determining the exhibition division, for example, in the course of certain historical and interpretative research of architectural exhibitions, we can reach the conclusion that both type and model could be used with the exhibition concept, but with a difference in meaning.

If we speak of exhibition model (exhibition models), then we can consider it as a specific historical format of exhibitions used as an example for the organisation of exhibitions, and often with the long historical continuity based on which certain exhibition becomes legitimate. Exhibition model in itself also implies specific institutional framework as well as discursive mechanisms of exhibition organisation and architectural exhibitions. In fact, this is about pre-designed categories, that is, exhibitions designed with the idea of them being held on a regular basis, according to a rhythm (annual, biennial, triennial, etc.), with clearly defined criteria for participant choice. These are predetermined and deliberate divisions, implying clear boundaries and specific time continuity.

When we speak about exhibition type, although we have already mentioned that type and model could overlap in certain features, it is used in the context of architectural exhibitions to denote those exhibitions with a specific set of characteristics. These characteristics represent the essence of that type, that is, the structure only reduced to the most important characteristics of that group of exhibitions. In this case, the parameters for exhibition typology are not predetermined by the exhibition format itself, but selected afterwards, after the analysis of a larger sample.

In the specific example, it means that during the research, the analysis of certain number of exhibitions is conducted first, and typology parameters are chosen afterwards. In this case, common parameters would be looked for in the process of analysis, followed by exhibition type/types formation. In conclusion, in the course of architectural exhibition consideration and determination of

their typology we can speak of both model and type, with the difference of exhibition models being pre-determined, while types are created. Actually, in the classification process of certain exhibition models it is determined whether a particular architectural exhibition meets the criteria to be classified within a particular model or not. When considering types of exhibitions, they occur subsequently, and they are related to the context of the research, that is, they arose from particular values created by those who create the typology. Since the aim of this research is to offer a general division of architectural exhibitions, the research will discuss exhibition types, not exhibition models.

TYPLOGIES IN THE CONTEXT OF ARCHITECTURAL EXHIBITION CLASSIFICATION

When choosing the criteria for architectural exhibition typology, it is necessary to have a broader insight into the history of exhibitions as a phenomenon with a special review of the architectural exhibition history. Although we can say that, as a format, architectural exhibitions derived from art exhibition format, they developed into an independent group in the course of time, with a lot of specific characteristics. So far, exhibition researches have been very different, and numerous sub-genres developed from the basic stream of research, describing various disciplines. Most of the research related to 'exhibitions' refers to the study of the history of museums and other cultural institutions, relying on the concept of 'exhibition complex', introduced by Tony Benet in 1988 for the first time; then, the research dedicated to industrial exhibitions considered as the places of presentation of regional and national progress,¹² followed by the appearance of international exhibitions in the middle of the nineteenth century,¹³ or exhibitions as parts of art museums.¹⁴

2.1. The Relation Of Museums, Exhibitions And Museum Exhibition Typologies As A Role Model For Architectural Exhibition Typology

From the previous research, we can say that, in most cases, the study of exhibitions is related to the history of museums and museum institutions, as well as that exhibitions are inextricably linked to the history of museums. The relation between museums and exhibitions can be determined in two ways, depending on whether the museum is considered as a place where the exhibition is held and its spatial framework, or as a basic form of communication function of a museum.

In the former case, the concept of museum is related to the building, space, place where exhibition is held, while in the latter the museum is considered as an institution that collects, keeps, researches, communicates, and exhibits the material records from the period which establishes the contact with the audience and educates them through exhibitions. In this context, an exhibition

is usually defined as a group of objects organised according to certain criteria which are used so that the audience (public) can learn something from them through the messages these objects convey. Therefore, the museum exhibits, that is, exhibitions can be considered important in the identification of particular space and time.

When we consider the relations between exhibitions and museums, we have to start from the fact that parallel with the origin of exhibitions and their development, there is a creation of the institution of museum as a place with many characteristics in common with these events.¹⁵ Through exhibitions, museums showed the collections of items that classified, described and constantly reconstructed the world, materialising the ideas about the world, the way it is organised and who controls it.¹⁶ As materialisations of certain concepts, i. e., ideas, exhibitions were, according to Prince materialised 'lands of dreams' where the objects had the key role.¹⁷ As the result of selection process and the information manipulation carried by the exhibits showed in exhibitions, by the curators, the exhibition items were, consciously or unconsciously, re-coded in relation to their original meaning. As the result of selection process and the information manipulation carried by the exhibits showed in exhibitions, by the curators, the exhibition items were, consciously or unconsciously, re-coded in relation to their original meaning. The original message of the object remained, but the objects were additionally redefined in relation to the context of the exhibitions intended for the audience.

In the book 'The museum experience', John Falk and Lynn Dierking suggest communication analysis within a museum, that is, museum experience and therefore exhibitions, from the audience perspective.¹⁸ In fact, they build their analytic model on the interaction of three contexts which, according to them, influence the way the exhibition is presented: individual context, social context, and physical context. Within the individual context, the authors imply the knowledge and experience of audience, their interests, motives and ideas. In this domain, every visitor and the exhibition itself is under the influence of a broader social context which implies the influence of external factor manifested through cultural, political, and economic systems represented at the time of the exhibition. When they speak of the physical context, Falk and Dierking consider the role of the architectural framework of exhibition, the place of exhibition, that is, exhibition space. The analysis that follows is for the purpose of representing exhibition as the place where the ideas and intentions of the organiser are presented, that is, determining their ontological character and structure through the suggestion of their typology.

Ivo Maroević writes about exhibitions as creators of a closed information and communication system. The dominant perception that exhibitions are always a part of the activities that take place within the institution of museum and within

the physical framework of these buildings connects exhibitions with the history of museums. According to Duncan and Wallach, museums, as well as churches and temples of the past, had an ideology role to transform ideologies from abstract to real category through the selection of the exhibits in the pre-created context.¹⁹ The visitors were in this way forced, to a certain extent, to accept interpretation and displays offered within the museum as media determining the meaning of the exhibited object.

Three concepts are repeated in these definitions: exhibit (material), space (place) and audience (visitors). Therefore, the primary division of exhibitions can be made on the basis of these concepts, that is, according to what the exhibitions shows, where it is shown and who it is for. This is the primary division, so to speak experiential and the simplest one. Of course, the number and type of divisions or exhibition typologies largely depends on the person dividing them, what the context is, and for what purpose. When considering museum exhibitions, Ivo Maroević makes a difference among permanent displays, temporary exhibitions and thematic exhibitions.²⁰ In this case, he makes a combination of several parameters, time limit and exhibition structure, so this type of division can be applied to most exhibitions within museum practice.

Peter van Mensch uses his previous theoretical considerations on this topic as well as his personal experience and contemporary exhibition practice to divide exhibitions according to *structure, style* and *technique*.²¹ The division according to structure relates to the organisation of exhibition material (exhibits), and here, Mensch relies on Margaret Hall's typology which recognises two basic approaches (strategies) – taxonomic and thematic.²² According to the taxonomic approach, the exhibition material is sorted on the basis of classification, that is, instrumental rationality.²³ The taxonomic approach implies that exhibits are sorted based on their similarities, or, as George Ellis Burcaw says, genetic similarities among the exhibits.²⁴ Margaret Hall opposes this with thematic approach, which implies that the exhibition is structured according to certain topic, and according to Hall, also implies the purpose of telling a story (narrative, 'narratology'). Michael Shanks and Christopher Y. Tilley describe this type as 'narrative display' in which the audience is guided through the exhibition, and they are expected to expand their knowledge on the topic parallel with the spatial disposition of exhibits.²⁵ This type of exhibitions implies a linear narrative connected to the narrative usually found in books or films. While in the first type each exhibit is positioned separately within the exhibition context, in the second type the exhibits are mutually connected and they create a chain or network where each of them has an individual specific role in the narrative structure of the exhibition.

There is a similar division with a different name suggested by Verhaar and Meeter who recognise an exhibition based on the object and the exhibition based on certain concept (idea).²⁶ Although similar to the strategy suggested by Margaret Hall, this strategy is not exclusively based on the exhibition material typology, but it also relies on a broader context of the exhibition considering the fact that it is not entirely created on the basis of exhibition classification, but also implies the general atmosphere at the exhibition and its spatial framework.²⁷ The taxonomy approach suggested by Margaret Hall is also supported by Michael Shanks and Christopher Y. Tilley who call it objective as opposed to the biased (antirational) approach, which implies that the exhibits are classified only according to their aesthetic qualities. The authors say that this approach is, in fact, rarely applied independently, so it is often noticed as a smaller part of the display system based on the objective parameters, and a result of individual decisions rather than formal principles and strategies. Although this is an exception rather than the rule, the aesthetic approach, that is, exhibition classification on the basis of formal and aesthetic characteristics is just one of the approaches that Shanks and Tilley call subjective.²⁸

In addition to the structure, Peter van Mensch writes that exhibitions also differ in style, where style implies the atmosphere, i.e., the effect that the exhibition possesses as a unity.²⁹ The style relates to exhibition design used in order to clarify and further emphasise the message, i.e. the concept of the exhibition or, in other words, dramaturgy of space (*Dramaturgie der Räume*).³⁰ In this context, Mensch emphasises that each exhibition, by its very nature, is educational in its character and it has the task of providing the audience with some knowledge that it had previously not had. The method may vary, but the essence of the exhibition is to produce knowledge about a particular topic within a particular targeted atmosphere.

The final category of dividing exhibitions according to techniques refers to the communication technique, or rather the level of interaction between the exhibits and audience, and in this respect, Margaret Hall distinguishes active and passive exhibitions.³¹ The former group implies the static attitude of the audience to the exhibits, while in the latter the audience is expected to interact with the exhibit in order to find out the message of the exhibition. If we look at this from the contemporary context, we can draw the conclusion that most of the exhibitions from the past belong to the former group, while contemporary museum and exhibition practices increasingly rely on the latter group of so-called interactive exhibitions.

This division of museum exhibitions can be directly applied to the typology of architectural exhibitions. The previous analysis shows a large number of parameters that can be used in combination with one another appear in the course of exhibition classification. The type and number of parameters in most cases depend on the specific conditions in which the division is made as well as its aim. If we consider the fact that the aim of each typology is to identify and simplify certain phenomena, we can say that each typology as well as the criteria used in it is as good or appropriate as its results are applicable. Although the exact criteria measurability cannot be established in case of exhibitions, their nature points to the subjective choice of the author who creates the typology, with a clear and consistent application of the division from the beginning to the end.

2.2. The Choice Of The Criteria For Architectural Exhibition Typology

In the previous part of this paper, we discussed the complexity of the exhibition concept, its development as an independent event as well as factors that influenced the creation of efficient and effective exhibition organisation, selection, and promotion concept. Also, we initiated the concept of historical, thematic interpretation and classification of exhibitions. As the time passed, architectural exhibitions started to imply a wide spectre of various activities, with the task of presenting the aims and authors' positions for both architects and curators who organised the exhibitions. Bearing in mind the objective of researching or classifying exhibitions within the given range, in this case the architectural exhibitions organised from 1945 to 1992 in the Yugoslavia, and the previous theoretical and practical knowledge related to the general distribution of exhibitions, their typology will be suggested in the following part of this paper.

If we speak of exhibition classification, Miodrag Šuvaković gives a definition of exhibition as a form of work of art presentation in gallery or museum premises, while according to the concept, this definition differs: individual expositions (one work or a larger opus), group expositions (the work of a group of authors who are not necessarily linked personally or through topics and/or concepts), original exhibitions (display on current art issues), and exhibitions as works of art.³²

Exhibitions will be classified on the basis of the criteria arising from the exhibit (material) selection process that displays the content, based on the structure and audience exhibitions are intended for. Through the history of the development of these events, various types of architectural exhibitions appeared and developed, and they differed primarily in exhibits, i.e., the objects of the exhibition as well as the manner of exhibit presentation. There are two basic possibilities within

the former criterion – project presentation (through drawings, models, etc) or presentation of the previously made objects (photographies, videos, etc). This first and basic division causes possible further divisions that depend on the needs. In addition to this division, another division is determined; the exhibitions that present the projects in figurative meaning display the architecture of the future, while the exhibitions with the existing objects present the past or present, which is very important if we consider the ideological role of certain exhibitions.

There are two basic possibilities in relation to the audience – national and international exhibitions. This criterion is very important, especially if we consider the role of the architectural exhibitions in the creation of foreign policy identity, or national identity in general. A number of research shows that architecture has been used for these purposes many times, and therefore, the exhibitions are a component of this discursive apparatus.

If we consider the structure as a criterion, there are three possibilities – individual, group and retrospective (original) exhibitions. This criterion refers to the manner of exhibition organisation, i.e., its cause. The organisation mechanism is very important considering that it determines the form and character of exhibitions.

On the basis of the three criteria mentioned above, as well as the possibilities inferred, several exhibition models can be made. In a simplified scheme, it looks as follows:

- Model 1. International original/author exhibition (projects)
- Model 2. International original/author exhibition (built objects)
- Model 3. International collective exhibitions (projects)
- Model 4. International collective exhibitions (built objects)
- Model 5. International solo exhibition (projects)
- Model 6. International solo exhibition (built objects)
- Model 7. National original/author exhibition (projects)
- Model 8. National original/author exhibition (built objects)
- Model 9. National collective exhibitions (projects)
- Model 10. National collective exhibition (built objects)
- Model 11. National solo exhibition (projects)
- Model 12. National solo exhibition (built objects)

By establishing this typology architectural exhibitions will be seen as a cause, but also as a result of certain changes and developments in a wider social, cultural, political and economic context. Defined in this way, the framework of the proposed typology allows for additional research and analysis of topics of exhibition practice in the domain of architecture as well as the modalities of

the post-war architecture in Yugoslavia. By observing the exhibitions of architecture created in socialist Yugoslavia at all stages of its existence, as a larger interdependent system, phenomena, and changes in the theory and practice of architecture can be followed, which can show us the status of architecture in the Yugoslav society and what role it played in the Yugoslav cultural space.

FINAL OBSERVATIONS - CONCLUSION: ARCHITECTURAL EXHIBITION TYPOLOGY IN YUGOSLAVIA FROM 1945 TO 1992

In theory, the created models are all possible, but they are not distributed evenly. Based on the insight into the archive materials on the architectural exhibitions of this period, it is evident that models 1, 3, 4, 8, 11 and 12 are most often represented. The typology is created on the basis of the processed examples, with the clear idea that there are a number of limitations which will be reassessed in further work in order to create the optimum typology. Nevertheless, the application of this typology will facilitate the study of architectural exhibitions as places of public presentation which had the role in shaping the knowledge on architecture and the manner it was used or should have been used in the Yugoslav society.

We will only point out some of the representatives that could be classified as model one, and they were very interesting because of their characteristics at the time when they were held as well as today. In this group, due to their continuity and the importance they have had for the further evolution of this genre, we can highlight the world's exhibitions (International Exhibitions or 'EXPO') as places where exhibits from all segments of a society are exhibited, and the Venice Biennale, as the typical place of displaying art and visual arts (from the 1980s and architecture). Despite these great differences in organisation manner and dynamics, scope and length, these exhibitions have a very important common characteristics which refer to the manner of performance, artist and country participant selection, consisting of the national and non-national exhibition selection process combination.³³ The premises of the national exhibition pavilions are used for these exhibitions, which represents an important tool in the function of exhibition events of this format.³⁴

By examining the models from 7 to 12 (national exhibitions), we can track the changes in exhibition formats, from state projects in the 1950s and 1960s through to 1970s, when they are part of smaller private initiatives as well as their role or topic content from the exhibition as a manifest to the exhibition as a place of criticism and archives.³⁵ Also, through the places where these exhibitions were held, we can follow the way in which architecture was presented and which

had its status within the Yugoslav society, i.e., a change from architecture as a technical discipline in the first post-war years when exhibited at trade fairs and exhibitions, to architecture as art when exhibitions are organised within a museum (contemporary or applied art), and independent galleries.

In future research, with the help of the established typology, exhibitions and their new role will be considered in several directions: their role in the construction of the foreign policy identity of Yugoslavia, then the exhibition as an archive and as a place for 'setting up time and spatial diagnostics', and the role of exhibitions in creating the theories and practices of architecture from national and international to local and regional deliberations in a specific period. The research will try to position the architectural exhibitions in a broader social and professional context as well as additionally clarify the mechanisms of their organisation and presentation in the period from 1945 to 1992. The exhibitions will be considered as the laboratories of 'the social utopia' in which an imaginary picture is made and then interpreted within the exhibition itself through the selection criteria of the exhibited works of architecture. With the thesis of Boris Groys to best describe all cultural strategies by starting from what they are trying to exclude, this paper will explain the role of the architectural exhibition within the broader context of culture in post-war Yugoslavia by comparing what was shown at exhibitions and what had actually happened.

NOTES

- 1 For more information see: Aaron Betsky, "Exhibiting Architecture: The Praxis Questionnaire for Architectural Curators", *Praxis: Journal of Writing + Building, untitled*, No. 7 (2005): 106–119; Kristen Feireiss, *It's Not About Art: The Art of Architecture Exhibitions* (Rotterdam: Nai Publishers, 2001); Mary Anne Staniszewski, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art* (Cambridge, Massachusetts: MIT Press, 1988); Exhibitions Showing and Producing Architecture, OASE 88 (2012); Thordius Arrhenius, Mari Lending, Wallis Miller and Jeremie Michael McGowan, eds. *Exhibiting Architecture: Place and Displacement* (Zurich: Lars Muller Publishers, 2014); Eeva Liisa Pelkonen, Carson Chan and David Andrew Tasman, eds. *Exhibiting Architecture: A Paradox?* (New Haven: Yale School of Architecture, Yale University, 2015); Aaron Levy and William Menking, eds. *Architecture on Display: On the History of the Venice Biennale of Architecture* (London: Architectural Association, 2010); Beatriz Colomina, *Manifesto Architecture: The Ghost of Mies* (Sternberg Press, 2014).
- 2 For more information see: Љиљана Благојевић, *Нови Београд: Оспорени модернизам* (Београд: Завод за издавања уџбеника, 2007); Wolfgang Thaler, Maroje Mrduljas, Vladimir Kulic, *Modernism In-between The Mediatory Architectures of Socialist Yugoslavia* (Berlin: Jovis Verlag GmbH, 2012); Maroje Mrduljaš, Vladimir Kulić, eds., *Unfinished Modernizations Between Utopia and Pragmatism* (Zagreb: Croatian Architects Association, 2012).
- Time period for research is determined according to the period when Yugoslavia existed as a country after the Second World War, through three models of its social and political organization (Federal People's Republic of Yugoslavia – FPRY (1945 – 1963) and Socialist Federal Republic of Yugoslavia - SFRY (1963 - 1992).
- 3 In this research, their periodization will be connected to the periods in social and economic developments in SFRY according to the model of Dušan Bilandžić, who divides this period into: the 1950s – state management of the economy and introduction of self-management concept; the 1960s – the economic reform according to the market-oriented model; the 1970s – the concept of associated labour and the 1980s – economic crisis and the programme of social and economic stabilization. (Dušan Bilandžić, *The History of SFRY, the main processes from 1918 to 1985. the third edition, revised and updated*, Skolska Knjiga, Zagreb 1985).
- 4 For more information about the relation between exhibitions and architecture see: Mladen Pešić, 'Exhibitionary complex: Architecture as an exhibit,' *Serbian Architectural Journal* 5 (2013): 292.
- 5 Vladan Đokić, *Urbana tipologija: Gradski trg u Srbiji* (Beograd: Univerzitet u Beogradu Arhitektonski fakultet, 2009), 11.
- 6 There are examples of research dealing with exhibition typology at the general level, that is, they are a part of broader research on the history of museums and museum practices. Within that research, the division of exhibitions is considered within the institutional framework of museums and other similar institutions.
- 7 Đokić, *Urbana tipologija: Gradski trg u Srbiji*, 15.

- 8 Ibid.
- 9 Ibid.
- 10 Ibid
- 11 For more information see: B.E. Conekin, 'The autobiography of a nation': The 1951 Festival of Britain (Manchester: Manchester University Press, 2003).
- 12 M. Amati and Freestone, R. „The exhibitionary complex and early twentieth century town planning“, *Urban Transformation: Controversies, Contrasts and Challenges: Proceedings of the 14th International Planning History Society Conference*, Vol. 1, Turkey, Istanbul, July 2010, pp. 459-470.
- 13 Ibid
- 14 This is, primarily, about necessity of public exhibition, i. e., the existence of audience the museums and exhibitions are intended for as creators of broader, contextualized images of culture. Ljiljanja Gavrilovic, *Museums and the limits of power*, p 30.
- 15 Gavrilovic, *Museums and the limits of power*, p 28.
- 16 D. Prince, 'The museum as dreamland', *The International Journal of Museum Management and Curatorship* 4 (1985): 243-250.
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- 20 Peter van Mensch, 'Characteristics of exhibitions,' *Museum Aktuell* 2003 (92): 3980-3985.
- 21 Margaret Hall, *On Display: A Design Grammar for Museum Exhibitions* (London: Lund Humphries,1987), 25.
- 22 Ibid.
- 23 George Ellis Burcaw, *Introduction to Museum Work* (Nashville: American Association for State and Local History, 1975), 121.
- 24 Michael Shanks and Christopher Y. Tilley, *Re-constructing Archaeology: Theory and Practice* (Cambridge: Cambridge University Press, 1987).
- 25 Jan Verhaar and Han Meeter, *Project Model Exhibitions* (Leiden: Reinwardt Academie, 1989).
- 26 In the former type, the exhibit is central, while the latter implies that the story or the narrative is primary within the exhibition where exhibits have the secondary role, rather as illustrative elements and then as exhibits themselves. Although in terms of language these are very similar categories, Peter van Mensch remarks that there are different premises as the basis for the classification of these types. Peter van Mensch, 'Characteristics of exhibitions,' 3.

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- 27 Peter van Mensch, 'Characteristics of exhibitions,' 4.
- 28 Ibid.
- 29 Martin Roth, 'Scenographie. Zur Entstehung von neuen Bildwelten im Themenpark der Expo 2000,' *Museumskunde* 66 (1) (2001): 25-32.
- 30 Peter van Mensch, 'Characteristics of exhibitions,' 5.
- 31 Miško Šuvaković, *Pojmovnik savremene umjetnosti* (Zagreb: Horetzki, 2005), p. 287.
- 32 Јасмица Чубрило, "Како међународне изложбе мисле," *Зборник Матице српске за ликовне уметности* 37: 301.
- 33 The following are among these exhibitions: the exhibition at Brussels EXPO in 1958; the exhibition at Montreal EXPO in 1967; the exhibition at Vancouver EXPO in 1986; the exhibition at Melbourne EXPO in 1988; Venice Biennale in 1991.
- 34 The following are among these exhibitions: the exhibition at Brussels EXPO in 1958; the exhibition at Montreal EXPO in 1967; the exhibition at Vancouver EXPO in 1986; the exhibition at Melbourne EXPO in 1988; Venice Biennale in 1991
- 35 The following are among these exhibitions: 'A Dwelling for Our Conditions' (1956); 'Family and Household' (1957, 1958, 1960); 'Serbian Architecture 1900/1970' (1972); 'Alternative Architecture' (1975); 'Primary Architecture' (1979); 'Romantic Architecture' (1980); 'Architecture as a language of Art' (1981); 'A Group Portrait of Belgrade Architects' (1982); 'The Centre of the Third Millennium Culture' (1985); 'Urban House' (1981).

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VELIKA ILI MALA RAZMERA: TIPOLOGIJA ARHITEKTONSKIH IZLOŽBI ODRŽANIH U
JUGOSLAVIJI (SFRJ) I NJIHOV DANAŠNJI ZNAČAJ

Mladen Pešić

S obzirom na to da se izložbe, nezavisno od svog formata ili sadržaja, uvek mogu smatrati i diskurzivnom i vizuelnom platformom za proučavanje određenih vremenskih perioda, ovo istraživanje će dati uvid u moguću tipologiju izložbi arhitekture koje su organizovane u socijalističkoj Jugoslaviji između 1945. i 1991. godine. Predmetne izložbe su posmatrane kao kolektivna aktivnost, čija analiza omogućava uvid u širi kontekst društvenih, ekonomskih, političkih i kulturnih dešavanja u Jugoslaviji posle Drugog svetskog rata, kao i status koji je arhitektura kao praksa imala u njima. Imajući u vidu da se govori o različitim izložbama, sa velikim brojem parametara po kojima su bile slične ili različite, u ovom radu će se ukazati na proces formiranja izložbene tipologije, kako bi se omogućila klasifikacija za njihovo sistematsko proučavanje. U posebnoj studiji će biti urađena tipologija koja će se primenjivati u procesu istraživanja arhitektonskih izložbi, njihove uloge i značaja na određenom rasponu u određenom vremenskom periodu.

KLJUČNE REČI: IZLOŽBA, ARHITEKTURA, TIPOLOGIJA, JUGOSLAVIJA, PROCES, MODEL
