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1. Scientific activity

I am an architectural historian, since 2019 associate professor at *Politecnico di Milano*. I hold a Master of Science in Architecture from University IUAV in Venice, and a doctoral degree in History of Architecture and Cities from the School for Advanced Studies in Venice, obtained in 2006 with a research on pre-revolutionary Russia (1900-1917).

My research interests include Italian architecture and engineering of the 20th century, Russian and Soviet architecture, the architecture in ex-Yugoslavia. I wrote books, essays and articles on Carlo Scarpa, Aldo Rossi, Gino Valle, Pier Luigi Nervi, Myron Goldsmith, Jože Plečnik, Nikolaj Ladovskij, Moisei Ginzburg, Peter Behrens, Manfredo Tafuri, Vladimir Braco Mušič.

In 2009 I received a Bruno Zevi Honorable Mention Prize for a historical-critical essay on the architectural culture of late tsarist Russia. In 2012 I was a Visiting Scholar at the Canadian Center for Architecture in Montreal, where I conducted a research on the teaching methods applied at the *Vkhutemas* – the renowned Soviet Avant-Garde school in the USSR in the 1920s. I was a Visiting Professor at the Faculty of Architecture in Ljubljana (Slovenia, 2011) and Belgrade (Serbia, 2013), and at the Art History department of the University Ca Foscari in Venice (Italy, 2014).

In 2018 I was honoured to receive the *Plečnik medal for a contribution to the architectural culture 2018*, given by the Chamber of Architects Ljubljana, Slovenia, for the research project "Streets and Neighbourhoods. Vladimir Braco Mušič and Large Scale Architecture", and for the curatorial work on the exhibition at the Museum of Architecture and Design in Ljubljana.

At the moment I am a member of the Teaching Committee of the School of Doctorate Studies at the Faculty of Architecture IUAV in Venice and of the Doctorate School of the Faculty of Architecture in Belgrade.

Recently I curated two exhibitions – on Slovenian architect-urbanist and Harvard Scholar Vladimir Mušič (*Streets and Neighbourhoods. Vladimir Mušič and large scale architecture*, Museum of Architecture and Design in Ljubljana, 2016), and on the Architectural Heritage of the Croatian Islands (*Kroatische Insel. Baukultur über Jahrhunderte*, Architektur im Ringturm, Vienna, 2015).

Invited by Rem Koolhaas-AMO I participated to the 2014 Venice Biennale (section "MondoItalia") with the installation *I resti del Miracolo – The Remnants of a Miracle*, where I showed the amount of abandoned masterpieces of Italian Postwar Architecture built during the *Miracolo economico*.

As a member of the curatorial staff of the exhibition *Toward a Concrete Utopia. The Architecture of Yugoslavia 1948-1980* at the Museum of Modern Art in New York (June-January 2019) – I completed a research on Yugoslavian structural architecture of the 1960s and 1970s and on its history of urban planning.

In my research I have explored the issues of architecture and urban history, architecture theory and criticism, construction history, built heritage preservation, and, in

parallel, I have worked on the digital catalogues and the database techniques applied on the built heritage.

Between 2004 and 2006 I was engaged, on behalf of the Ministry of Cultural Heritage - DARC in the catalogue of relevant architecture built from 1945 to 1980 in the territory of Veneto and Friuli Venezia Giulia. (The results of the research are available in the database produced with the *CIRCE - Centro Interdipartimentale di Rilievo, Cartografia ed Elaborazione* laboratory of the University Iuav in Venice:

http://mapserver.iuav.it/website/darc/darc_home.html).

In 2010, together with Marko Pogacnik, I formed the research unit *Arte del Costruire* at the IUAV in Venice (www.iuav.it/artecostruire). The unit obtained the Prin 2008 funding (together with the research units of Roma La Sapienza, Politecnico di Milano, Politecnico di Torino, University of Udine) for a research entitled *Art and science of construction. Form and structure in the Italian architectural research after World War II*. Within the project I have conducted three researches: I developed an Atlas of Italian architecture of the 1950s and 1960s (available at atlante.iuav.it), a research on Myron Goldsmith in Italy and a research on Costantino Dardi.

Main publications

On Italian architecture

1. Pierre-Alain Croset, Luka Skansi, *Gino Valle*. Milano: Electa architettura, 2010, pp. 07-98, 331-361. ISBN 978-88-370-7173-8. English translation: Pierre-Alain Croset, Luka Skansi, *Modern and Site Specific: The Architecture of Gino Valle*, Lund Humphries, London 2018. 355 pp. ISBN: 978-1-84822-277-9.

The monograph (390 pages, Documenti di Architettura, Electa) is the only complete publication dedicated entirely to Gino Valle, with research done with Pierre-Alain Croset.

It reconstructs Valle's considerable output through fifteen thematically divided chapters, enhanced with sixty charts which detail his main works. The book approaches the architect's legacy through various modes of reading, which examine geographical contexts, formal characteristics, and an intellectual framework of achievements which defies simple classification.

From his very first projects in the 1950s in Udine and around Friuli, Gino Valle (1923-2003) was singled out by international critics as one of the most original and creative figures to emerge in post-war European architecture. His artistic talent, combined with a lively intellectual curiosity and a genuine passion for experimenting with new building techniques, led Valle to elaborate on a decidedly open, multiform style. In the small towns of Friuli and the Veneto or in the metropolitan contexts of New York, Paris and Berlin, his council houses and banks, factories and offices, town halls and tribunals today stand as not only solid, modern realities, but also works to be referenced when discussing new architecture within a historical context, industrial buildings and those in the open countryside, and the relationship between town planning and architecture. A considerable part of his production was dedicated to the typically "modern" theme of labour – offices and factories, first in response to regional and national clients (Zanussi, Fantoni, Olivetti), and later multinational clients (IBM, la Banca Commerciale Italiana, la Deutsche Bank).

The book has been quoted in: Marco Biraghi, Silvia Micheli, *Storia dell'architettura italiana 1985-2015*, Einaudi, Torino 2013, p. 257; Cesare de Seta, *Gino Valle: le nuove forme della tecnologia*, in Cesare de Seta, *La civiltà architettonica in Italia dal 1945 a oggi*, Longanesi & C., Milano, pp. 267-273.

My other publications on Gino Valle's work: Luka Skansi, *Gino Valle: Deutsche Bank Milano*, (Documenti di architettura, 179) Electa, Milano 2009. ISBN 978-88-370-7300-8; Luka, Skansi, *Erigere solide case con i materiali: Provino, Gino e Nani*, in Serena Maffioletti (ed.), *La concretezza sperimentale: l'opera di Nani Valle*, (Materiali IUAV, 7), Il Poligrafo, Padova; IUAV, Venezia 2016, pp. 39-54; Luka Skansi, "An Old Lady, but Still in Good Shape". *Gino Valle and the Zanussi Headquarters (1958-61)*, in "Piranesi", ISSN 1318-007X, autumn 2010, vol. 17, no. 28, pp. 6-21; Luka Skansi, *Un recinto urbano alla Bicocca, "Casabella"*, ISSN 0008-7181, June/August 2007, year 71, iss. 757, pp. 38-47; Luka Skansi, *Materia e spazialità: note sull'architettura di Gino Valle*, special issue "Costruire in laterizio", 114, November-December, pp. 2-3.

2. Luka Skansi, *La linea analitica: Dardi, l'arte e l'esposizione*, Claudio Mistura (ed.) *Costantino Dardi: forme dell'infrastruttura*, Il poligrafo, Padova / Iuav Venezia, 2016, pp. 23-33. ISBN 978-88-7115-836-5

Based on archival research conducted at the Archivio Progetti at IUAV in Venice, the essay (and the exhibition "La linea analitica: I musei e gli allestimenti di Costantino Dardi", Archivio Progetti, Iuav, 12.11. > 13.12.2013) is the first historical

and scientific survey on the exhibition designs by Costantino Dardi, the renowned Italian architect of the 1970s and 1980s, author of the scenography for Peter Greenaway's "The Belly of an Architect".

Across the various exhibition contexts in which he operated, Dardi nurtured a strongly critical approach to the relationship with space: he did not limit himself to merely an expressive or representative level, but rather assumed an analytical attitude. This attitude produced new and always original operations: as results of a critical and creative analysis of space, his projects often became spatial installations in themselves. Dardi's work found its optimal expression in the relationship between the exhibition display and its context, whether the latter was a museum, an archaeological site, an urban space or a landscape. This particular sensitivity derives from his wide and updated knowledge of visual culture, which in the context of contemporary Italian architectural *milieu* was quite original. Although perfectly positioned within the Italian architectural culture of the '60s and '70s, Dardi nevertheless emerges as an anomalous exponent, primarily for his in-depth and articulated knowledge of the Italian and international art scenes. It was precisely contemporary art research (Flavin, Burden, Judd) that strongly influenced his analytical sensitivity as well as design.

3. Luka Skansi, *Esportando architettura = Italy Builds Abroad*, Alberto Ferlenga, Marco Biraghi (eds.), *Comunità Italia: architettura, città, paesaggio: 1945-2000*, Silvana Editoriale, Milano 2015, pp. 185-189.

The essay reconstructs the careers of different generations of post-war Italian architects and engineers (Nervi, Ponti, Morandi, Rossi, Piano, Aulenti, Valle, Fuksas) outside national borders. It focuses on the reasons behind their international success, through different phases of the Italian post-war economy: from the years of post-war reconstruction to the "Miracolo economico", from the affirmation of the *Tendenza* to the 1980s Italian economical crises and the international affirmation of Piano, Fuksas and Aulenti.

Published in the catalogue of the Triennale exhibition *Comunità Italia: architettura, città, paesaggio: 1945-2000*, it was curated by Alberto Ferlenga and Marco Biraghi.

4. Luka Skansi, *Manfredo Tafuri and the Critique of Realism*, "SAJ. Serbian Architectural Journal", ISSN 1821-3952, 2014, vol. 6, no. 2, pp. 182-195.

One of the main themes of Manfredo Tafuri's historical work, whether he was analysing Renaissance, Enlightenment, or 20th-century architecture, has been that of trying to illustrate the distance between the work of the architect and reality.

This topic is also the premise and the introductory theoretical frame for his critical and historical discourses that are inherent to his "critique of realism": a critique that was expressed in the essay *Architettura e Realismo [Architecture and Realism]*, published in 1985. This was a text that represented the conclusion to Tafuri's observations on Italian post-war architectural culture. In this essay, Italian neorealism became the object of a rather unique historical contextualization, the object of Tafuri's deep critique and, ultimately – his demystification.

My survey of historiographical and critical work on Manfredo Tafuri continued with conferences and participation in three international symposiums: *Qualcosa oltre l'architettura. Manfredo Tafuri tra attivismo e progetto*, "Manfredo Tafuri: seus leitores e suas leituras", symposium, San Paolo del Brasile, 23-25 February 2015 (forthcoming publication); *Manfredo Tafuri and Italian Contemporary Architecture. The Roman Years (1959-68)*; "Once upon a Time: Manfredo Tafuri and the Crisis of Architectural History", ETH-Cabaret Voltaire,

Zurich, 6-7 March 2015; *The Foucault Device: Forty Years on*, "The Tools of the Architect", EAHN - European Association of Architectural Historian Network, TU Delft – HNI Rotterdam, 22-24 November 2017.

5. Luka Skansi, *Semplici telai: la costruzione a telaio in Italia tra realismo e astrazione*, Maddalena Basso, Jessica Gritti, Orietta Lanzarini (eds.), *The Gordian Knot*, Campisano Editore, Roma 2014, pp. 323-332.

(*Simple frames. Frame Construction in Italy Between Realism and Abstraction.*)

Frame construction, which consists of a three-dimensional grid of (reinforced concrete or steel) columns and beams, is the most common structural type in 20th-century architecture.

The essay looks at how Italian architectural culture explored this structural figure between the 30s and late 60s, through a sequence of crucial architectural works (from Terragni's Casa del fascio to Figini-Pollini's apartment building in Broletto street, Caccia-Dominioni's architectural projects to the work of Aldo Rossi). With necessary distinctions between the pre- and post-war period, and parallel to contemporary investigation on the relationship between structure and form, between tectonics and language, Italian architects developed a wide taxonomy of formal solutions regarding frame construction. Experiments revolved around decisions which sought to either expose the frame or cover it, enhance its material expressiveness or transform it into an abstract element of volumetric composition – decisions strictly related to more general considerations on the linguistic status of structure in architecture.

6. Luka Skansi, *The Remnants of a Miracle*, "Fundamentals: 14th International Architecture Exhibition", Marsilio – Fondazione La Biennale di Venezia, Venezia 2014, 406-407. ISBN 9788831718691.

I was invited by the OMA-AMO team in 2014 to participate at the 14th Biennale Exhibition – the "Mondoitalia" section curated by Rem Koolhaas and Ippolito Pestellini – in the spaces of the Corderia in the Arsenale. My exhibition presented the vast amount of abandoned masterpieces of Italian modern architecture, all built during the nation's highest economic growth: the years of the "miracolo economico", between the 1950s and 1960s. These buildings, the result of an ambitious political, industrial, and economic investment, were conceived within the framework of the most advanced contemporary research in the field of architecture and structural engineering. They are today neglected, deserted, and in most cases forgotten.

I presented around twenty architectures, among them: Leonardo Savioli, Leonardo Ricci, Giuseppe Gori, Enzo Gori, *Mercato dei fiori*, Pescia, 1948-55; Antonio Nervi, Pier Luigi Nervi, Gino Covre, *Palazzo del Lavoro*, Torino; Vittoriano Viganò, Silvano Zorzi, *Istituto Marchiondi*, Milano 1953-57.

These buildings make evident the dignity of modern architecture, even as a remnant, and the failure of the idea of modernity on which Italy has been built, while simultaneously showcasing the latent potential that Italian modernity still holds.

The pavilion (and the research) was also presented in Luka Skansi, *The Remnants of a Miracle*, "Architektur aktuell", ISSN 0570-6602, October 2014, no. 415, pp. 70-73.

7. Luka Skansi, *Atlas talijanske arhitekture 50-ih i 60-ih godina = An Atlas of Italian Architecture of the 1950s and 1960s*, Julija Lozzi-Barković (ed.). *Čovjek i industrija s naglaskom na povijesno iskustvo o čovjeku u industriji: zbornik radova = The Man and the Industry with Emphasis on the Historical Experience of Man within*

the Industry: Conference proceedings, 6th International Conference on Industrial Heritage, Rijeka 24th-25th April 2014, (Međunarodna konferencija o industrijskoj baštini, ISSN 1848-4794), Pro torpedo, Rijeka 2016, pp. 619-634.

The essay presents research I conducted with Marko Pogacnik at the University Iuav in Venice during my two-year post-doctoral research, entitled "Architecture and Engineering in Post-War Italy". The "atlas" is the result of an accurate scrutiny of structural engineering and architectural magazines published in Italy from 1945 to 1970. This mapping – crucial for an exhaustive collection of buildings and projects – was necessary for reconstructing the context of the Italian architecture of that period, in an explicit attempt to avoid consolidated historiographical constraints.

The Atlas consists of records (around 1,000), with entries and descriptions that provide essential information on the buildings documented: authors, historical data; bibliographic, typological and geographical entries are followed by a description of the structural typology and the building system. Records also include structural descriptions of the buildings, taken directly from secondary sources (journals, manuals, or other contemporary publications) and images selected to visually describe the structural data.

One of the main objectives of this work was to create a research tool – a database. Rather than analysing a chapter or a specific historical theme (a classical historiographical method), the goal was to invent a flexible and open framework that could serve as the starting point for future research. The great advantage of this type of catalogue – a subject indexing method – is the possibility, according to a specific technical terminology, to browse through the database.

8. Luka Skansi, *Myron Goldsmith e l'Italia (1953-1955)*, Carlo Olmo, Marko Pogacnik, Alessandro De Magistris (eds.), *La concezione strutturale: ingegneria e architettura in Italia negli anni cinquanta e sessanta*, U. Allemandi, Torino New York 2013, pp. 129-143.

Based on archival research on the Myron Goldsmith fund at the CCA (Canadian Centre for Architecture), the essay explores the formative experience of the American architect and engineer in Italy from 1953 to 1955. It is the first scientific survey on this topic, one which sheds light on this fundamental encounter between Goldsmith and the Italian engineering culture of the 1950s.

While studying at the University of La Sapienza, he attended the lectures of Pier Luigi Nervi, participated in the competition for one of the most important facilities at the 1960 Rome Olympics (the Velodrome), travelled across Italy and Europe, and met several figures exceptionally significant for Italian engineering (Chelazzi, Gori, Musmeci, Morandi) and architectural culture of the 1950s. The archival records regarding Goldsmith's stay in Italy represent an important document which enables understanding to what extent the American architect was actually involved in the Italian context, and the importance of the cultural exchanges and collaborations that he developed during his time in Italy. It is also useful to see what Italy represented to the international audience in those years (or the American one, at least), in terms of structural architecture. Nervi represented, together with Mies, the central figure for the expressiveness of structure, where architecture, engineering, and aesthetics work together to generate the complex practice of the art of building. This research, which was at the same time formal and theoretical, was remarked on by Goldsmith, who in a letter to Mies declared that: "Such theoretical work can be better done in Italy, indeed in Rome itself, it seems to me, than anywhere else in the world."

The essay was quoted in Martina Landsberger, *La lezione di Auguste Choisy. Architettura moderna e razionalismo strutturale*, Franco Angeli, Milano 2015, p. 195.

9. Luka Skansi, *I progetti di Carlo Scarpa per il teatro Carlo Felice, 1963-1977*, Esmeralda Valente, Vitale Zanchettin (eds.), *I teatri di Carlo Scarpa: archivio e ricerca nelle collezioni del MAXXI Architettura*, Electa Milano 2010, pp. 41-49.

Research conducted at the archives of the Genova municipality revealed the existence of a consistent number of drawings produced by Scarpa for his probably most ambitious project: the reconstruction of the Teatro Carlo Felice. The essay reconstructs the different stages of the project, the relationship between the architect and the municipality, and reveals the design techniques he applied to a theme which was for him unusual: large-scale architecture.

On Russian and Soviet architectural culture:

1. Luka Skansi, *The "Restless Allure" of (Architectural) Form: Space and Perception between Germany, Russia, and the Soviet Union*, Leach, Andrew, Macarthur, John, Delbeke, Maarten (eds.), *The Baroque in Architectural Culture: 1880-1980*. Farnham; Burlington, VT: Ashgate. 2015, pp. 43-60. ISBN 978-1-4724-5991-6

This essay – as well as Luka Skansi, *Teaching Architecture: "Space", the Basic Course at Vchutemas, "Casabella"*, ISSN 0008-7181, Mar. 2015, year 79, iss. 847, pp. 4-19, 108-111 – is the outcome of research conducted on the Schickler-Lafaille Collection at the CCA – Canadian Centre for Architecture. In the collection, we find a valuable photographic fund which documents the experimental work conducted within the VKhUTEMAS classrooms, one of the main Soviet educational institutions following WWI, and the place where 20th-century Soviet architectural culture was formed. The collected works comprise a vast selection of images depicting models and drawings produced by students of the 'Space' course taught by architect Nikolaj Ladovskij and assisted by Vladimir Krinskij and Nikolaj Dokuchaev, one based on the renowned psychoanalytical method.

The course was part of the so-called *Osnovno otdelenie*, the preliminary course program, and was regarded a fundamental step in the educational system and a key opportunity to direct students' attention to the more general problems of architecture, rather than demanding their immediate involvement in more specialised disciplinary tracks.

The essay depicts the origins of teaching techniques in German art history and philosophy, in the so-called Munich Formalist school, where many Russian-Soviet artists and art theorists were formed before the First World War (Vladimir Favorskij, Aleksander Gabričevskij, Naum Gabo, Igor Grabar, and many others).

2. Luka Skansi, *What is Artistic Form? Munich - Moscow 1900-1925*, Christoph Flamm, Henry Keazor, Roland Marti (eds.), *Russian Émigré Culture: conservatism or evolution?*, Cambridge Scholars Publishing, Newcastle upon Tyne, 2013, pp. 69-87.

From the 1880s till the outbreak of the First World War, Germany represented an attractive place for young Russian students of history and theory of art and architecture. The main Russian art historians of the first half of the 20th century shared a formative experience in Germany, particularly in Munich, where they became acquainted with the theories of Konrad Fiedler, Theodor Lipps, August Schmarsow, Cornelius Gurlitt, Adolf Hildebrand, Heinrich Wölfflin, and Paul Frankl.

The aesthetic theories of the German “formalist school”, the treatises on *Raumkunst*, and the *Einfühlungstheorie* were quickly absorbed and endorsed by Aleksandr Gabričevskij, Aleksej Sidorov, Vladimir Favorskij, Igor Grabar, and Mikhail Aplatov: in the years following the Revolution, these scholars were particularly active in disseminating German texts and theories in Russia, and their scientific and cultural activity in the 20s and 30s is considered a fundamental scientific endeavour toward establishing modern *iskusstvovedennje* [the discipline of art history] in the Soviet Union.

The essay explains just how rooted German theoretical studies were in the formation of Russian artistic, architectural, and in a wider sense aesthetic culture between the 1910s and 1930s: a repercussion that has often been neglected, but was simply latent. We cannot talk about a specific stylistic influence or about the migration of “taste” for a specific trend, for specific artistic or architectural styles. On the contrary, this influence can be better traced following a broader theoretical discourse that, in a paradigmatic way, affects the same foundations of artistic production: the notion of space in the figurative arts, or better yet, the problem of spatiality of artistic form [*Raumkunst, prostranstvennost formy*].

3. Luka Skansi, *Fragmentsy stolyci: Charkiv i Budynok Deržpromu*, Adolph Stiller (ed.). *Ukrajina: mista_tereny_slidy*, Müry Salzmann, Salzburg-Wien 2012, pp. 136-147.

When visiting main ex-Soviet cities, above all Moscow, it becomes evident just how small the number of buildings which date back to the heroic period of the avant-gardes is. The icons of Soviet architecture – the spectacular clubs of Konstantin Melnikov, the refined works of Moisej Ginsburg, the pioneering achievements of the Vesnin brothers, of Ivan Nikolajev, Grigorij Barhin, or Ilja Golosov – are small and in many cases isolated objects within the vast urban structure of the Stalinist city. This is a presence that can more so be ascribed to isolated initiatives promoted and managed by individual political, administrative, or industrial institutions, than to wider planning ambitions on an urban scale, which instead characterized the subsequent development of Soviet cities. For this reason, the Gosprom in Kharkov, built between 1925 and 1928, represents the most amazing visual manifestation of 1920s Soviet architecture that can be experienced today. It stands as a concrete example of what seemed to be the highest design aspirations of the Soviet avant-garde. The Gosprom – the “Dom Gosudarstvennoj Promišlennosti”, the House of State Industry – is a giant multifunctional architectural complex, which imposes itself on the 19th-century city by dictating new symbolic and spatial scales. The work of authors Samuil Kravets, Mark Felger, and Sergej Serafimov, winners of the 1925 competition, it is unique in the Soviet panorama of these years, and is a true architectural embodiment of the ambition of the new political order.

The text, produced for the exhibition in Vienna on Ukrainian architecture, is the result of a field trip and research conducted on archival material in Kharkov.

4. Luka Skansi, *Form, Style, History, Autonomy: Ritm v arhitekture*, “Fabrications: Journal of the Society of Architectural Historians”, ISSN 1033-1867, Dec. 2007, vol. 17, no. 2, pp. 93-115.

The notions of space and rhythm in the figurative arts, developed within German research on aesthetics during the second half of the 19th century, enter pre-soviet Russia through diverse channels, only to quickly become one of the principal themes of research for artists, architects, and art historians. The essay explores the first theoretical work (*Rhythm in architecture*, 1923) of Moisej Ginzburg, a central

figure of Soviet constructivism. For Ginzburg, the topics of space and rhythm become sources for a new definition of the aesthetic value of architectural forms. Ginzburg's redefinition of architectural language, style, and objects is analysed within the wider context of the development of European architectural culture from the last decades of the 19th century onwards: in particular, the influences of Heinrich Wölfflin, August Schmarsow, Cornelius Gurlitt, and both Italian and Russian futurism.

On the architecture in Socialist Jugoslavija

1. Luka Skansi, *Unity in Heterogeneity: Building with a Taste for Structure*, Martino Stierli, Vladimir Kulić (eds.), *Toward a Concrete Utopia: Architecture in Yugoslavia 1948-1980*, The Museum of Modern Art, New York, 2018, pp. 64-71. ISBN 9781633450516.

The research was conducted within the MoMA exhibition project coordinated by Martino Stierli and Vladimir Kulić. As the curator of the section regarding the structural architecture in Yugoslavia, I explored the engineering and architectural efforts reached by architects and engineers between the 1950s and 1970s. Fairs, large span bridges and buildings, sport and theater architecture, monuments, building techniques, prefabrication, were analyzed within the context of the building practices and the organisation of the public professional ateliers.

As Yugoslavia emerged from the devastation of World War II, its level of technological development was exceptionally low. By the late 1950s, however, a gifted generation of architects and engineers would compensate for the lag, taking advantage of substantial investments in research and in the construction industry. Using the challenge of low-level technology as their starting point, they produced a series of projects, heterogeneous in language and structure, but whose architectural forms all derived directly from material conditions—laws of statics, construction techniques, building procedures, and the nature of the materials at hand—rather than from aspirations to create a distinct stylistic expression or personalized artifact.

Structural components, structural figures, sincerity of materials—these themes marked much of the postwar history of architecture in Yugoslavia. The architects adopted structural thinking from the engineers and experimented with a large repertoire of forms. Regardless of whether they worked on housing projects, monuments, or museums, whether building with prefabricated reinforced concrete or steel structures, these architects rejected stylistic expression and achieved the desired degree of impersonality in their works through an emphasis on engineering logic and functionalist concerns in the design process.

2. Luka Skansi, *Collective forms, Collective Spaces. The Manifold Origins of Vladimir Braco Mušič's Design Principles; Working Methodology and Authorship of the Neighbourhoods; Bežigrad Neighbourhood BS-7 Ljubljana; Bratislava-Petržalka*, Luka Skansi (ed.), *Streets and neighbourhoods: Vladimir Braco Mušič and Large Scale Architecture*, pp. 12-194, Ljubljana: MAO – Museum for Architecture and Design, Muzej za arhitekturo in oblikovanje, 2016. ISBN 978-961-6669-41-2

The *Streets and Neighbourhoods* project (exhibition and catalogue) follows the professional trajectory of architect and intellectual Vladimir Braco Mušič, a key personality in Yugoslavian post-war urban planning. A multifaceted theorist and expert, Harvard scholar, initiator of numerous studies in urbanism and architecture,

and importer of diverse international urbanist theories, Mušič embodies a typical figure of the post-war architectural profession, one that saw architecture as the main tool for the modification of urban and social realities.

Between 1967 and 1975, a group of architects and urban planners within the Urban Planning Institute of the Socialist Republic of Slovenia (UISRS) planned and built a series of residential neighbourhoods that soon became recognised, both at the national and international levels, as examples of paradigmatic projects in the field of contemporary urbanism. The neighbourhood projects in Ljubljana (BS-7), Split (Split 3), and Maribor (Maribor –South), which were conceived and designed by a Slovenian project team led by Marjan Bežan, Vladimir Braco Mušič, and Nives Starc, introduced radical changes to the planning strategies that had previously prevailed in the former Yugoslavia. The proposed new strategies were the result of a unique blend of numerous theoretical models and urban visions that stemmed from both domestic and Western cultural and professional experience.

The work of Mušič has been selected as one of the themes in the upcoming exhibition *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980* at MoMA (July 15, 2018 - January 13, 2019), where I am curating the session on Yugoslav structural architecture and the work of the Slovenian UISRS.

3. Luka Skansi, *Prostor in mesto. Opombe k tradiciji v slovenski arhitekturni kulturi – Space and City. Notes to Tradition in Slovenian Architectural Culture*, Ana Kučan, Edward Robbins, Luka Skansi (eds.), *Vsi odtenki zelene = All Shades of Green*, Muzej in galerije mesta = Museum and Galleries, Ljubljana 2010, pp. 40-67. ISBN 978-961-6509-24-4.

The aim of the essay, published in the catalogue of the Slovenian pavillion at the 2010 Venice Biennale and co-edited with Edward Robbins and Ana Kučan, is to highlight the rich tradition of Slovenian architecture within 20th-century urban planning or, in other words, shed light on the concept of space in architecture and urbanism through the example of two great Slovenian architects. In two of the great figures who left their mark on 20th-century Slovenian cities — Jože Plečnik and Edvard Ravnikar — we find innumerable architectural pointers and theoretical references to the legacy of German architectural and art historians and the concept of architecture as *Raumkunst*. A walk around Ljubljana, whose most monumental areas owe their present appearance to Plečnik and Ravnikar, is enough to immediately comprehend that the city's urban value and visual richness is primarily indebted to none other than spatial creation.

4. Adolph Stiller, Luka Skansi (eds.), *Slowenien. Meisters und Szene / Slovenia. Masters and Architectural Culture*, Pustet Verlag, Wien-Salzburg, 2008; with the essay *Towards a Generation without Masters*, pp. 116-125. ISBN: 9783702505905.

The publication, as well as exhibition held at the *Architektur am Ringturm* Gallery in Vienna, are map the development and offer a “taste” of the extraordinarily rich architectural heritage of a small country like Slovenia. The book is divided into three sections which reflect the different historical and political conditions of the country in the 20th century: the first part is devoted to the period between the two world wars and corresponds to Slovenia as part of the Yugoslav Kingdom, the second deals with the years of Socialist Yugoslavia (1945-1991), and the third shows the latest developments following independence (1991). Each section is introduced with a text summarizing certain important aspects of the architectural debate, main cultural events, works as well as problems.

My text *Towards a Generation without Masters*, deals with the production of Slovenian architectural culture during the last 20 years, in the transitional and post-

transitional phases from socialism. It tries to demonstrate the potentially valuable contribution of Slovenian recent production to the international scene, while also focusing on new peripheral cultures in general, ones finally beginning to break out of the eternally “critical” cage of localism which has been attributed to them in the past.

Other thematics:

1. Luka Skansi, *L'ambasciata tedesca a San Pietroburgo di Peter Behrens (1911-1912)*, Alessandro Brodini, Giovanna Curcio (eds.) *Porre un limite all'infinito errore: studi di storia dell'architettura dedicati a Christof Thoenes*, Campisano, Roma 2012, pp. 213-224.

The essay is the result of archival research I conducted in the St. Petersburg archives. The new findings – a discovery of photos of the building site – enabled reconstruction of the building phases of Peter Behrens's German Embassy in St. Petersburg. New considerations have been proposed on the building techniques, the cladding, the treatment of the courtyard façades, the vestibule and the corner solution, all elements which afforded the building new values and new connotations within Behrens's career. This was an aspect that was – in the work of Tilman Buddensieg, Stanford Anderson, and Alan Windsor – slightly underestimated.

2. Luka Skansi, *Mit o obnovi palače = The Myth of a Palace's Renovation*, “Oris: časopis za arhitekturo i kulturo”, ISSN 1331-7571 year 19, no. 103, 2017, pp. 58-71.

The article provides critical insight into the renovation of Fondaco dei Tedeschi, a palace on Venice's Canal Grande, recently undertaken by Rem Koolhaas – OMA. It reconstructs the vicissitudes that brought the Dutch architectural office to this prestigious commission. The assumptions speak of a potentially extremely interesting endeavour which, within a context as delicate and complex as Venice, transformed a historic building into an architectural attraction devoted to consumerism. In reality, the end result is far from successful. The project left no one a winner, apart from the tourism industry, which has now finally got a representative shopping area in the city where it can peddle its sparkly airport merchandise.

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