Foreword
Ákos Moravánszky

The Iron Curtain stood for the static immutability of the status quo. “From Stettin in the Baltic to Trieste in the Adriatic, an iron curtain has descended across the Continent” – Winston Churchill told his audience in a famous speech on March 5, 1946. Like most metaphors, the term Iron Curtain has imprinted itself into the perception of reality and was associated with the fortified border, erected to block the movement of people and information between East and West. Architectural historiography followed suit, presenting the history of modernization and modernism in Europe from a perspective determined – and limited – by this political boundary. The imagery produced by the dissolution of the Soviet Union: the “fall”, “lifting” or the “end” of the curtain, the “opening” of the veil, is a sign of confusion – regarding not only metaphors, but also underlying assumptions, methods and categories of architectural historiography. Writing in the 1980s, art historian Erwin Panofsky famously referred to the perspective as a symbolic form. By this he meant that representing reality by means of a subservient set of rules and symbols would give shape to a specific worldview. The exchange of views between cultures can therefore be studied using examples of visual representations, based on differing concepts of the relationship between observer and reality. When Panofsky gave a seminal lecture on Western perspective, Russian philosopher-physicist-inventor-pract Paul Hermann wrote a study on the “reverse perspective” used in icon painting. He compared it to Renaissance representations of space in order to point out differences between the two types of visual representation and their respective philosophical and theological underpinnings. The exchange of glances as expressed in the German word Blickwechsel is a metaphor, we are invited to switch between the viewpoints of the observer and the observed, so that our image of the world is suddenly no longer taken for granted. The metaphor of the Iron Curtain, however, sug-
In his writings, Otto highlighted the connection between the individual and nature and the role of architecture as an active membrane in between. He illustrated his idea by using images of bubbles that enclosed individuals or groups, thus circumventing the human environment. As his drawing suggests, these bubbles would react to growing spatial needs (fig. 3). These metaphors of natural growth also influenced the perception and description of socio-spatial processes inside housing units. In 1957, Jan Trapman, a Dutch member of the group, published his project Kristallbouw, in which inhabitants were to have been able to "crystallize" fixed, i.e. choose their own place and their personalized layouts inside a pre-established building structure (fig. 3). These ideas circulated among the members, and Otto and Friedman designed their own version of "adaptable" architecture. Their main features were a fixed structure or grid, in which flexible elements – walls, windows and flexible furniture – could be inserted as will, and were able to remain continuously exchangeable and "mobile."

2. Large Scale Design and "International" Planning Euphoria

From the early 1960s onwards, GEAM architects addressed new scales and redirected their interest from housing towards urbanism and territorial planning. Their designs bore stephan features as they were projected into a near but radically different future. However, they were nested in their contexts of origin and bound up with contemporary tendencies in architectural debate. The field of planning, at the time when GEAM members began to envisage it, was undergoing rapid expansion: New alliances between political and technological experts became possible, as institutions of territorial planning underwent rapid expansion. New alliances between political and technological experts became possible, as institutions of territorial planning and large-scale projects were integrated into governmental practice – a phenomenon that could be observed in European countries on both sides of the Iron Curtain.

Referring to the utopias as the point of culmination of modern planning initiatives, historians such as Dirk van Laak have argued that these years were a "renaissance" of the iron curtain. Phenomenon that could be observed in European countries on both sides of the Iron Curtain. In his writings, Otto highlighted the connection between the individual and nature and the role of architecture as an active membrane in between. He illustrated his idea by using images of bubbles that enclosed individuals or groups, thus circumventing the human environment. As his drawing suggests, these bubbles would react to growing spatial needs (fig. 3). These metaphors of natural growth also influenced the perception and description of socio-spatial processes inside housing units. In 1957, Jan Trapman, a Dutch member of the group, published his project Kristallbouw, in which inhabitants were to have been able to "crystallize" fixed, i.e. choose their own place and their personalized layouts inside a pre-established building structure (fig. 3). These ideas circulated among the members, and Otto and Friedman designed their own version of "adaptable" architecture. Their main features were a fixed structure or grid, in which flexible elements – walls, windows and flexible furniture – could be inserted as will, and were able to remain continuously exchangeable and "mobile."
Ljiljana Blagojević

Müller, Gebiete mit gesunden Strukturen, map 9. Central Places in the Federal Republic of Germany, 1969. Isbary, von der Heide, and his daughter, architect Milica Mojović (née authorship with his son Đorđe Zloković, architect and structural engineer, their time and place and introduced by their architect Milan Zloković in co-

along the state border between the former Yugoslavia and Albania.6 I will 

discussed are the Teachers' School (1950–1951) and Pedagogical College (along-

First, operative methodology in both projects is shifted from object to 

system design and from site to landscape/townscape planning. Second, both 

projects introduce consistent dimensional modular coordination throughout, 

as well as prefabricated, assembled types of construction. The Prizren project 

plans, for instance, are annotated solely with grid numbers and letters indicat-

ing modular positions and relations, with no dimensions annotated anywhere 

on the drawings. This innovation not only made design documentation more 

efficient to produce but decreased error margins and enabled direct commu-

nication on prefabricated (Sarajevo-Croat and Albanian) construction sites. The 

Ulcinj project, on the other hand, combined local stonemason handicraft 

with efficient use of a very limited number of simple prefabricated elements; 

to great cost-cutting effect, needless to say. Third, I would point to the “elastic 

typification” as an effective method of socio-spatial and aesthetic differen-

tiation, inventoried through typology studies of accommodation units for the 

projects.9

The decisive moment that triggered this particular path to innovation, I 

would argue, was the change of operational mode; that is, the restructuring 
of a sole-practitioner prewar type of private architectural-design practice of 

Zloković toward an effective collaborative teamwork with his son and daugh-

ter in the Ulcinj project.10

In 1964, fourteen years after the Prizren project, Zloković and his wife, 

commissioned by a labor and residence union, completed the Teachers' School 

for the education of women in Ulcinj.11

of several instances, outlined here: as members of IMG and CIB, Ciribini and 

Zloković met at regular intervals in international forums in the mid-1950s 

and spatial development in Germany. Regional planning should develop this 

network taking into account the logic of the social economic evolution and 

not work against it.22

The logic of territorial networks and accessibility may be traced exempla-

rily in West Germany in the large-scale project of expanding the autobahn 
system (established in the 1930s) over the course of the 1960s and 1970s (fig. 5). 

In the view of traffic experts, access to the next planned autobahn became as 

important as library considered access to a diverse market for labor, residence, 
service and other opportunities to be (fig. 6).23 Infrastructure of tractions and 

especially the network of autobahns and suburban trains were interpreted as 

a basic grid that would no longer distinguish between urbanized and non-

urbanized areas; the network of traffic would develop a region as a whole and 

not just in relation to existing urban nodes or centers (fig. 7). Traffic infrastru-