MODERNISM IN PRISHTINA

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MODERNISM IN PRISHTINA
Bachelor Degree

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MODERNISM IN PRISHTINA

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ABSTRACT

This research aims to define the importance of the Modernism Period in Prishtina, from the very beginning until the present day. Its main focus is the presentation of the architectural values of this era, and also the social impact it had in our nation especially after the Second World War. The events and buildings that are presented in this research are sorted chronologically in order to understand better the genesis of Modernism in Prishtina and the socio-economic factors that impacted this topic. The events date from 1947 when the destruction of the historical layers of the city began to happen or so called De-Ottomanization; than continues with designing of the first modern buildings and urban plans that date from the late ‘50s; the Golden Period of Modernism in the late ‘70s, and last but not least the metamorphosis that occurred to them after the war between Kosovo and Serbia in 1999. In this paper the buildings are represented with the original drawings, old and new pictures to point the changes, and also textual description.

**Key words:** Modernism, Modernization, Prishtina, Urban Plans, Brutalism, Socialist Modernism, Utopia.
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1.0 INTRODUCTION

Modernism in Prishtina has roots back in 1945, right after the Second World War. At that time Kosovo was part of Ex- Yugoslavia, when in 1946 Prishtina became an administrative center of Autonomous Kosovo and Metohija area within the composition of National Republic of Serbia, Federal National Republic of Yugoslavia. And as in the history of all time, political, social and economic factors shaped architecture of the country. And this leads to Socialist Modernism approach in Architecture of Prishtina under the motto of Marshal Josip Broz Tito “Destroy the old and build the new!”

In favor of building modernist architecture which belonged to an international style and had nothing to do with tradition, an entire layer of history was completely erased from the city by demolishing numerous of old buildings - most dated from the Ottoman Era. This destruction was not in harmony with the norms of building a new and modern city but that was the ideology, nothing that had traditional or any other ethnic character was going to be destroyed.

When the old was destroyed - the new began to flourish, Prishtina started to look like a modern city - just like the other capitals in the Ex-Yugoslavia. So in 1953 the General Urban Plan of Prishtina was developed, then in “Brotherhood and Unity” Square that was in the center of the city where was the old Bazaar located - was build the “Brotherhood and Unity” Monument (1959) and right next to it the first Modernist public building: The National Assembly (1961) by Prof. Jurej Neidhard. According to the General Urban Plan was designed the first modern public square called Marshal Tito (today: Mother Teresa Boulevard).

The golden era of Modernism in Prishtina began in the late ‘70s, with public buildings, new modern neighborhoods, new technology, social freedom etc. This epithet was given because buildings like: “Boro Ramiz”, Bankkos, Rilindja, Central Bank, Grand Hotel, Gërmita Shopping Mall etc. were built in that time and also Kosovo National Library, Technical Faculty and other important buildings were designed.

But this golden era began to fade when Federal National Republic of Yugoslavia began to shatter. In the late ‘80s and the beginning of ‘90s, there was a lot of dissatisfaction between the countries who have formed it, and these crucial socio-economic problems began to reflect in architecture too. It became gloomier, non-creative, with a lack of harmony and the shine it used to have before.

It all went downhill when the conflict between Kosovo and Serbia began, the war was tragic. And all these events guide to the main topic that this thesis addresses, Modernist buildings in Prishtina - their story, their high architectonic values and arguments why these buildings are important for our country and our social collective memory. Because even now days though 40 years and more have passed, these buildings are the main landmarks of Prishtina because even why they were built in an international style, each and every one of them is unique and should be preserved as cultural heritage by our State.
2.0 CHAPTER ONE

What is Modernism?

To understand Modernism in Prishtina, first we need to try to explain this term—Modernism. There are many theories and definitions to explain what is Modern, Modernity, and Modernism. Many architects, theorists, and scholars have given their explanations on this topic during time. But in this research we are guided by the theories of Architectural Theory Professor Hilde Heynen in her book Architecture and Modernity.

In this book the term modern is used to describe a present time that is experienced as a period, and which possesses certain specific features that distinguish it from previous periods. The current, the new, and the transient: all three of these levels of meaning refer to the peculiar importance that is ascribed to the present in the concept of modernity. Modernity is what gives the present the specific quality that makes it different from the past and points the way toward the future. Modernity is also described as being a break with tradition, and as typifying everything that rejects the inheritance of the past.

There has been a confusion to distinguish the terms Modern, Modernity and Modernism, what they mean and what they refer to. The term modernization is used to describe the process of social development, the main features of which are technological advances and industrialization, urbanization and population explosions, the rise of bureaucracy and increasingly powerful national states, an enormous expansion of mass communication systems, democratization, and an expanding (capitalist) world market. Modernity refers to the typical features of modern times and to the way that these features are experienced by the individual: modernity stands for the attitude toward life that is associated with a continuous process of evolution and transformation, with an orientation toward a future that will be different from the past and from the present. The experience of modernity provokes responses in the form of cultural tendencies and artistic movements. Some of these that proclaim themselves as being in sympathy with the orientation toward the future and the desire for progress are specifically given the name modernism.

But to understand the essence of Modernity we have to understand that it is not only about how to break the tradition in architecture only, Modernity is so much more, it is filled with philosophy, humanism, social sciences, technology and the evolution and innovation in every aspect of life.

The desire for innovation and the rebellion against the pressure of tradition are part of the generally accepted ingredients of the modern. Politics, economics, and culture are all united under the banner of progress. Typical of this view is Le Corbusier’s: “A great epoch has begun. There exists a new spirit. There exists a mass of work conceived in the new spirit; it is to be met with particularly in industrial production... Our own epoch is determining, day by day, its own style.”

In parallel with this there are also philosophers who explain modernity as an individual experience and point out the strengths and possible weaknesses of Modernity—like for example Marshall Berman who argues that modernity is characterized by a combination of programmatic and transitory elements, by an oscillation between the struggle for personal development and the
nostalgia for what is irretrievably lost: “To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world—and at the same time, that threatens to destroy everything we have, everything we know, everything we are.”

Hayne also explains us the Heideggerean view of “dwelling” in a simple sentence but with a powerful meaning: “The man dwells if he experiences his existence as meaningful.” This experience of meaning is made possible when the architectonic design of a place offers the opportunity for orientation and identification. This means that the built space must be organized in such a way that concrete places are created, places that are characterized by a specific genius loci. The task of architecture consists in making this genius loci visible.

**The Modern Movement and Avant-Garde**

The modern movement saw itself embodying a concept of architecture that constituted a legitimate answer to the experience of modernity and to the problems and possibilities resulting from the process of modernization. In its initial phase it had strong ties to avant-garde movements such as futurism and constructivism. It shared their opposition to tradition and to the false claims of nineteenth-century bourgeois culture that later were called “kitsch.” At the beginning of the twentieth century it was clearly stated, by Adolf Loos among others, that it was the task of intellectuals and artists to face this fissure and to look for a new basis of culture, because culture could no longer be established on a self-evident continuation of tradition. Loos warned that a house is not a work of art. A painting hangs in a museum, a book is something that you can close when you have read it, but a building is an omnipresent environment for one’s everyday life: it is intolerable for it to be critical and negative in the same way as modern art and literature.

Some theoreticians actually believe that Modernism has roots in the Avant-Garde Movement. The strategy of the avant-garde thus consisted of a direct attack: perceiving that outer forms no longer correspond to inner feelings, the avant-garde chooses to destroy these forms in order to expose their hollowness. From this description the avant-garde emerges as the embodiment par excellence of a transitory concept of modernity. It comprises the most radical expression of a “culture of crisis.” In Calinescu’s words, “Aesthetically the avant-garde attitude implies the bluntest rejection of such traditional ideas as those of order, intelligibility, and even success . . . art is supposed to become an experience—deliberately conducted—of failure and crisis. If crisis is not there, it must be created.”

The issues and themes around which the modern movement in architecture crystallized are related to the avant-garde logic of destruction and construction. Here too what was involved first of all was a rejection of the bourgeois culture of philistinism that used pretentious ornament and kitsch and which took the form of eclecticism. In its stead the desire for purity and authenticity was given precedence. All ornamentation was regarded as unacceptable; instead, authenticity was required in the use of materials, and it was thought that a constructional logic should be clearly visible in the formal idiom.
Sigfried Gideon views of Modernity

Gideon was an art historian whose importance in architecture history and critique is unquestionable. Since his encounter with Le Corbusier in 1925, he committed himself uncompromisingly to the cause of modern architecture.

A very interesting concept which is worth to be mentioned because it had and continues to have very big influence in architecture is “Durchdringung”.

Durchdringung is the intermingling of spaces on various levels through the partial absence of floors, or of interior and exterior space through the use of transparent walls, as in a number of Le Corbusier’s houses (Villa on the Sea, Cookhouse, Villa Savoye etc.), the interpenetration of equivalent volumes so that the building is composed of various juxtaposed volumes that are interlocked in such a way that the borders between one and the other are no longer clearly defined, as in Gropius’s Bauhaus.

For Giedion, Durchdringung thus refers to an essential characteristic of the new architecture: “Its capacity to interrelate different aspects of space with one another.”

But this term has its own associated metaphorical meaning which is really challenging even now days!

We can hardly answer the question: What belongs to architecture? Where does it begin, where does it end?

Gideon suggests implicitly that architecture no longer has anything to do with objects: if it is to survive at all it must become part of a broader domain in which it is not so much objects as spatial relations and ratios that are of central importance.

Architecture is no longer concerned with representative facades and monumental volumes; instead, its aim is to design new relationships based on a structural logic. Most interesting in this respect is the thought that architecture might no longer limit itself to the design of representative buildings but should develop instead into to a more comprehensive discipline that is focusing upon the whole environment.

And this leads us to The Canon of Modern Architecture- Space, Time and Architecture.

The central thesis about the importance of the space-time concept in the new architecture is developed and tested against the work of five masters of modern architecture: Walter Gropius, Le Corbusier, Mies van der Rohe, Alvar Aalto, and Jørn Utzon.

Modern Architecture was the product of a combination of an advance in the use of materials and construction technologies on the one hand and the artistic discoveries of cubism, futurism, and similar movements on the other.

The new concept of space in modern architecture therefore proclaims and affirms time as a fourth dimension in a way that was quite unprecedented. Buildings were no longer visually rooted in the ground but seemed to float above it while their different volumes interpenetrate each other instead of simply being juxtaposed.

The typical features of modern architecture, then, are simultaneity, dynamism, transparency, and many-sidedness; it is a play of interpenetration and a suggestive flexibility.
Architecture is faced with the task of achieving a balance between the rational and geometric on the one hand and the organic and irrational on the other—between the domain of thought and that of feeling. “The outstanding task of our period [is] to humanize—that is to reabsorb emotionally—what has been created by the spirit. All talk about organizing and planning is in vain unless we first create again the whole man, unfractured in his methods of thinking and feeling.”

In Space, Time and Architecture Giedion thus built up a case for the thesis that modern architecture, as a legitimate heir to the most relevant architectural trends of the past, is capable of contributing to bridging the gap between thought and feeling because it relies upon the concept of space-time, just as the sciences and the arts do. The whole aim of Space, Time and Architecture was thus to canonize modern architecture as a “new tradition.”
The Story of Modernism in Prishtina

In the late ‘40s, Prishtina was a small city with not more than 20,000 citizens (e), with vernacular ottoman architecture, winding narrow roads, but with a lot of history during centuries. But as time passed, with the education and emancipation of people, evolution of technology, the need for a breakthrough in all aspects of life- especially in architecture, was inevitable. And this breakthrough happened when Kosovo became part of the Yugoslavian Federation.

Architecture is an art that provides a strong linkage between form and function, symbolism and social implications, practice and principles. On one hand, architecture emerges from various processes and contradictions in a society which in the other hand are always linked with the socio-economic and political factors.

It was not until the 1950s that social, cultural and architectural development began, slowly turning the town into a “modern contemporary” city. However, development expanded in the early 1970s and continued dynamically almost until the late 1980s, but in this chapter we are focused in analyzing the first phase of modernity in Prishtina.

It is very important to start explaining the events in a chronological order for the sake of understanding the phases of architectural history of the city. As Juan Pablo Bonta states in the foreword to Architecture and its Interpretation: “The history of architecture obviously is a catalogue of changing styles and at any moment in time architects are subject to a set of social pressures which force them to design in certain acceptable ways, acceptable, that, it to their fellow professionals. These pressures are built up, not so much by architects themselves and what they have done, as by their interpreters – polemicists masquerading as critics or even as historians who have their own views as to what architecture should be like and present those views in the journals and books which architects are supposed to read in order to keep up with their profession”. The Second World War was a breakthrough in the history of Architecture. The need for construction and for the reconstruction of residential buildings rose and now in spite of technological evolution they could be erected faster with the now available light-weight materials. On the other hand, this possibility was of great significance for architectural progress.

As Kultermann states: “Serious architects became obsessed with the idea that structure should be ‘expressed honestly’. Honestly usually meant straight lines and right angles.”

It is important to note that the destruction in the wake of World War II in Europe had great negative impact on the quality of new buildings. There was a great lack of finances at the time, and yet the need for rapid reconstruction was enormous. There was still the intention to continue with pre-war architectural and urban planning, but this proved to be unrealistic and was in fact not taken into consideration. In Germany, for instance, famous pre-war architects returned with their designs. An example was the last work of Mies Van der Rohe, the National Gallery in Berlin, which was completed in 1968. Supporting the opinion about the reconstruction of residential buildings and apartment blocks after World War II is French post-war architecture which, as Kultermann says
“is dominated by the work of Le Corbusier... Le Corbusier’s Unité d’habitation in Marseilles (1947–1952) served as an example, but did not have the expected impact on urban rejuvenation anticipated by the architect.”

On the other hand, the situation in Yugoslavia including Kosovo was very different from that in the rest of Europe. The post-war phase in Kosovo was regarded as “revolutionary” for architecture after World War II, and it is called that in the two publications which serve as the basis for comparing architectural developments. It is a style that was named the “revolutionary style of city planning” in architecture that could be related to Communist Socialism.

Although decades later than in Europe, Modernism finally showed up in Prishtina. The Emergence of Modernism began as stated above- two years after the Second World War. This emergence was expressed in 1947 with the construction of collective housing blocks. A three-floor apartment block typology was introduced within the traditional residential quarters (Fig. 1). The socialist imperative to “supply flats for everyone” was translated into housing provision, which was relatively successful despite the fact that provision did not match the level of population growth in the aftermath of the Second World War.

![Fig. 1: First Modernist Housing blocks in Prishtina.](image1)

![Fig. 1.1: Marshal Tito Street.](image2)

The main street, which as early as 1947 was named after Marshal Tito (today: Mother Teresa Boulevard) was redeveloped into the city’s main artery, along which new state edifices were built. Apart from institutions, apartment housing blocks were built in the surrounding area. In the years to follow, the significance of the main street rose, as it was the route along which the Marshal himself would parade when visiting or transiting Prishtina.

This was the first documented example of the beginning of a new era in Prishtina: Modern Movement. Even though it is hard to compare its values with modernist buildings in Central and Western Europe, still it was a good start. But in order to “make space” for these new and non-traditional buildings, the city suffered the erase of its historical layers, and part of its identity. It was never the intention of Modernists to destroy cultural values of a city, their only antagonism was against tradition and ornaments, meaning that they didn’t want new buildings to be repetitions of the past.
“Destroy the Old, build the new!”

Ottoman Prishtina was a town with a compact urban structure and an identifiable nucleus in the form of the Old Bazaar, which served as the town’s principal marketplace and was frequented on a daily basis. Neighborhoods were evenly distributed around bazaar and, as in other Ottoman cities, they maintained a superb distinction between the public and private realms. Throughout the late 1940s and 50s, the Prishtina’s Bazaar was the focus of modernist interventions.

De-Ottomanization of Prishtina, which used to be an important regional center within the Ottoman Empire and was once the center of the Kosovo Vilayet (between 1878 and 1888), began in 1947. Throughout the ‘50s and ‘60s, Prishtina lost its symbolic historic core, including the old Bazaar (Albanian: Çarshia e Vjetër) as well as the surrounding historic environment which will be analyzed in the next paragraphs. Its space was to be used for the new Brotherhood and Unity Square, with two state institutions on both sides of the square: the Municipal Assembly Building and the building of the Regional People’s Committee for Kosovo (today the Parliament of Kosovo).19

![Fig.1.2](image)

**Fig.1.2:** a) Marshal Tito Street and its surrounds; b) Urban architectural structures destroyed during the 1950s and 60s to make space for Marshal Tito Street. Top row, from the left: Lokac Mosque; the Catholic Church.

The city center project required major demolition beside that of the Old Bazaar. A Catholic church and a 16th-century mosque, along with cemeteries located on the eastern side of the street, were destroyed to create space for the Hotel Bozhur (today Hotel Swiss Diamond) and the former Gërmia shopping mall; the River Prishtina (Serbian: Prištevka) was also buried in this very location.20

For further analysis of this topic we are going to address Andrew Herscher’s book Violence Taking Place: The Architecture of the Kosovo Conflict. In Herscher’s opinion, architecture has two purposes, on the one hand serving as an object of construction and also modernization, but on the other hand, to replace an abject heritage that did not consider the environment.
Yugoslavia’s modernization after the Second World War was a form of reconstruction, a reaction to the war’s thorough devastation; it was a form of socialism, a response to capitalist underdevelopment; a form of industrialization, an attempt to insert Yugoslavia into wider European and global economies; and a form of historical progress, a means of propelling Yugoslavia forward on the teleological trajectory that would lead to communism. Each of these formulations invoked a prehistory, the premodern, against which modernization appeared. Though this premodernity was temporally “before” modernization, it emerged as a concept. 21

Premodernity was reified not only by preservation of its treasured signs, however, but also by the elimination of its obsolete components: an abject heritage whose purpose, in modernization, was to be destroyed. This destruction was also institutionalized in socialist modernization. By the 1950s, this modernization was the responsibility of the Urban Planning Institute (Urbanistički zavod) in the capital cities of all republics. 22

The modernization of Prishtina was initiated with the destruction of the Ottoman-era bazaar (çaršija) at the center of the city: in 1947, the provincial government expropriated the buildings in the bazaar in the name of urban renewal and then demolished them. 13 The destruction of Ottoman-era bazaars was proposed at this time by municipal governments in other Yugoslav cities, especially in Bosnia; most notably, the largest such bazaar, the Baščaršija in Sarajevo, began to be demolished in the late 1940s.

Laid out in the fifteenth century, Prishtina’s bazaar was composed of some two hundred shops arranged around a mosque; these shops were owned by and operated by members of Prishtina’s Albanian community. The shops were set within blocks, each devoted to a particular guild or craft. Across from the bazaar were a number of public buildings, such as mosques, an inn (han), and a bathhouse (hamam), and arrayed around these buildings were the city’s residential neighborhoods (mahalla). 23

As Herscher mentions, its demolition (the historical part of the city) was accompanied by the slogan “Destroy the old, construct the new”. Herscher continues: “What was destroyed was the past and what was built was the new. Architecture thus manifested time as historical progress; history was made visible in the form of a modern socialist city rising above the antiquated Ottoman predecessor.” 24 This period was superseded by a later phase starting in the late 1960s and early 1970s and continuing until the 1980s. This specific period, which is referred to as the period of socialist modernization, led to the onset of a more liberal phase of socialism and modernization. Herscher states that the institutionalization of construction and destruction that started after the late 1940s correlates with the continuation of the regime's intention to work on the modernization of Prishtina in this particular case. Yet, modernization in those years is better described as a period of construction rather than destruction, considering the regime's priority to erect buildings for public benefit.

During the phase of Communist Socialism from 1945 to 1968- there was “development of humans, society and everything else - in the spirit of Socialism”. Architecture was represented by collective residential buildings, apartment buildings such as massive housing. Another type of public building was called “houses of culture.” 25 These new structures were built on sites previously occupied by very important traditional buildings which were demolished.
In the early 1950s, after the Urban Planning Institute of Serbia completed the master planning of Belgrade, it initiated the planning of Prishtina. Indeed, New Prishtina was a socialist *Gesamtkunstwerk*, an object of the collective labor of postwar Yugoslavia’s leading urban planners, architects, and photographers. This labor, however, was focused on the image as much as a socioeconomic instrument; while New Prishtina was staged as a modernist component of socialist modernization, which represented the socioeconomic conditions that modernization was intended to produce.26

In 1948, a survey of Prishtina was drawn up by a local architect, Milorad Prljević; this plan served as the basis of a master plan drawn by the architect, Nikola Dobrović. In 1950, Dobrović published a textbook that set forth principles of modern urbanism and analyses of towns and cities throughout Yugoslavia. He included an analysis of Prishtina, a city whose planning he would soon undertake.27

![Fig 1.3: Nikola Dobrović (attributed), proposal for administrative center on site of demolished bazaar, Prishtina, 1952.](image)

On the one hand, then, Dobrović viewed the Ottoman city as formless, a vision that implied the need for modern planning to provide that missing form; and on the other hand, form, in the guise of an abstract Euclidean geometry, was a template for visualizing architecture. Dobrović’s modernism did not entail a neglect of heritage. Rather, heritage was crucial as a contrasting foil for Dobrović’s modernist architecture. In this essay, he pointed out how “old and new parts of the city are interconnected through an indispensable symbiosis,” a relationship in which the city’s “old historical parts are dispersed and put into contrast (with its new parts) so as to become beautified into eminence.”28
Dobrović’s urban plan for Prishtina registered the latter by locating the city’s new municipal and provincial government buildings on the site formerly occupied by its bazaar. The key elements of the city’s new center were a building for Kosovo’s provincial government, a building for Prishtina’s municipal government, and a large square between the two, with the remains of Prishtina’s partially demolished Ottoman-era architectural heritage on the periphery. The Square of Brotherhood and Unity lay between the Provincial Assembly and Prishtina’s already-constructed City Hall. Squares of Brotherhood and Unity were key urbanist figures in Yugoslav city planning of the 1950s and early 1960s, accompanying or (as in Prishtina) replacing earlier city centers and representing a central tenet of Yugoslav socialist ideology. Like many of its counterparts, Prishtina’s Square of Brotherhood and Unity was centered on a Monument of Brotherhood and Unity (which will be discussed in details later in the research).

Fig.1.4: Square of Brotherhood and Unity, Prishtina.-Photograph from Esad Mekuli and Dragan Ćukić, (1965).

Fig.1.5: “Dilapidated small houses, a relic of the past, can still be seen in some parts of the town, but they are fast disappearing. The people of Priština want large, modern blocks of flats.”- Photograph from Ivan Vučković, ed., Yugoslav Cities (1965).
The urban and architectonic developments during the Yugoslavia period really improved the city life and tried to present a unified culture in all Yugoslav cities, but the intervention was not made in the right manner. However, this is our point of view about this matter and it can be debatable among the architecture theorists.

**New Urban Plan Proposals for Prishtina.**

"Modern architecture has to make crystal clear the new social way of life"

The General Urban Plan for Prishtina designed by Dragutin Partonić- was adopted in 1953 and it presents the first post-war (Second World War) urban document of Pristina.

**Fig. 1.6, 1.7:** Functional Zoning of Prishtina 1953.

The Plan included construction of a new road with two boardwalks on both sides, in the south-north direction, next to which main public and social buildings such as: cultural center, theatre, summer stage, press building, house of the army, house of techniques, as well as multi-housing blocks.

This new design, created a new lifestyle in the city that has not been seen before. For instance it was during this time when the main boulevard was designed ("Marshal Tito"), that public spaces became equally accessible to both genders.

**Fig.1.8:** Public Space along Marshall Tito Boulevard.
This was a time when the city had a total transformation, not only in architecture and urbanism but also in their lifestyle. New modernist housing buildings were erected like this one in the picture. We can see the similarity in design especially in the terraces- with the Cité Radieuse by Le Corbusier. Pure geometric forms, proportion, elegant facades, concrete details- these were the features that distinguished the new buildings from the traditional ones.

**Preliminary urban solution of the new center of Pristina by Arch. Ljiljana Babić.**

Another striking design of the so called Socialist Modernism was **Preliminary urban solution of the new center of Pristina** by Arch. Ljiljana Babić. (Fig.2)

This project commissioned and approved by the Pristina Municipal Assembly in 1967 redefined the central part of the city taking into account the population of 100,000 as well as the redefinition traffic. The pedestrian was in the pedestal of this project, it was created for them and supported their rights and safety in traffic. As we observe the architectural model (fig.2.1), we can see the pure volumes of the buildings, the variety in form and function, the connection with high housing towers with public spaces and green islands. Unfortunately, despite its architectural and urban values, this project never came to life, even though it was approved by the Municipality. The reasons are unknown, but maybe this project was considered as a utopian for the ‘60s.

**Fig.2:** Ljiljana Babić proposal: *Preliminary urban solution of the new center of Pristina.*
But in order to evolve, or in other words to transform a chaotic city in a “modernized” one- the right changes must be made. As Octavio Paz says: “Critical reason, by its very rigor, accentuates temporality. Nothing is permanent; reason becomes identified with change and otherness. We are ruled not by identity, with its enormous and monotonous tautologies, but by otherness and contradiction, the dizzying manifestations of criticism. In the past the goal of criticism was truth; in the modern age truth is criticism. Not an eternal truth, but the truth of change. Modernity is constantly in conflict with tradition, elevating the struggle for change to the status of purveyor of meaning par excellence.”

**Events during the ‘70s**

During the ‘70s, many important events took place in Prishtina. The establishment of the University of Pristina in 1970 as well as the constitutional changes of that time Yugoslavia from 1974, when the provinces get a better position within the federation, made an impact directly to economic, cultural and general social development that directly resulted not only towards the need of new university facilities: college buildings, libraries, research institutes, but also by concentrating the entire population of Kosovo towards the capital. Adding here also the high birth rate, Pristina, which in 1945 had 19,631 population, which by 1971 had grown to 69,514, in 1981 it is already exceeded 100,000 inhabitants. This high rate of population growth in Pristina has exceeded each then forecast based on which all planning documents were made. Thus, in 1987, the municipal authorities won the “Pristina General Urban Plan until 2000 ”, prepared by the Office for Urban Planning and Design of Pristina, as well as hired professional staff from Belgrade, Novi Sad and Zagreb, managed by Arch. Rexhep Luci. The new GUP was designed to take into account a population growth projection of up to 195,000 by 2000 population (minimum estimated growth) to 225,000 inhabitants (maximum estimated growth).

**Fig. 2.1:**
Functional Zoning (Arch. Rexhep Luci).
4.0 CHAPTER 3

The Golden Era of Modernism

“Architecture should be a reflection of life and manners of an era.”

The late ‘70s and ‘80s where the golden days of Modernism in Prishtina. The most amazing buildings were designed and built in this period. This era was part of the “Liberal Socialism” period which lasted from 1968-1981. Modernity was no longer only a concept of a bridge between thought and feeling, it actually came to life with marvelous designs of architects of the time. Each building reflected the prevail of modernism against tradition, there were no ornaments or kitsch details.

This society evolution and liberation was also present in social life, education and economy. Everything new was greeted with enthusiasm—speed and, the beginnings of the democratizing of work places, education, culture and sports. All this was seen as the beginning of a process that would lead to a genuinely humane society of emancipated men and women in which equal rights that would go hand in hand with a high degree of personal freedom. A certain tendency toward asceticism was unquestionably present in the “struggle for a bold new design, for honesty in the use of materials, and for truth”.

The buildings of this period were no longer mere buildings, they were an embodiment of the modern spirit. If we compare the designs from the emergence of modernity with these, the design development and evolution is crystal clear. They became the genius loci of the city.

The most remarkable contribution of the socialist period in Prishtina is the architecture of public buildings, which transmits the highly progressive goals of modernist architecture in the socialist Yugoslavia and beyond. As acknowledged by scholars, the communist regime constructed public buildings that were elegant and complex, and also quite potent in conveying the desired image of a socially, economically and politically progressive state.

Among others, the most peculiar and unique ones that are rightfully considered the “Pillars” of Kosovar Architecture are: National Library, Rilindja Printing House, Grand Hotel, Boro Ramiz Sports and Youth Center, Gërmita Shopping Mall, Central Bank of Kosovo, Bank of Ljuljana, Bankkos, Hotel Bozur, Elektro Kosova, Post and Telecom, Institute of Albanology, Kosovafilm, etc. These buildings gave Prishtina the real attribute of the Capital.

Although “local” architects at the time were not fully involved and certainly not to the extent in which they should have contributed, there is no doubt that they did make a contribution. If nothing else, they certainly added elements no others could have added—such as a local spirit. Their contribution did have an impact on the development process.

Almost all of the buildings were designed by created by famous Yugoslavian architects from Serbia, Croatia, Bulgaria, North Macedonia, Slovenia etc. The only Albanian architects that are known in public as designers of these landmarks or assisting in their designs are: Bashkim Fehmiu and Sali Spahiu.
Bashkim Fehmiu is a national figure in the architecture and urban planning field. Major urban and architectural projects of the second half of the 20th century bear the signature of Professor Fehmiu: “Urban Program for three Residential Units and city centre of the New City Area” (1962), which provided the basis for the construction of three neighbourhoods, “Ulpiana”, “Dardania” and “Lakrishte”, “Master plan for the Prishtina University Center” (1971), Architectural design for the “Grand Prishtina” Hotel (1974), etc. Here we present one of his poems which is of high significance for our architecture.

“Architecture
is: street, house, city!
It is created
for man
and his time span
represents that time
and its man.
...
That is part
of our life
of our culture
of our era”

At this point, we are within the insights and definitions by Ludwig Mies van der Rohe expressed since 1924, according to whom “the architecture expresses the will of an era manifested in space”.

“You should bring forth
The problem of architecture,
And not withhold it
In professional circle!
Because architecture is
A social activity
And as such,
it may,
it must
be criticized”

For Professor Fehmiu, the architecture is closely associated with the society. It directly affects the shaping and education of it, and as such it should be created by taking into account the will of society. Architecture does not belong only to the architects therefore it cannot, and should not depend only on them. But Prof. Fehmiu left his mark in Modern Architecture of Kosovo with the Masterplan for the University Center because the opening of University of Prishtina was one of the most important event after the World War II (This project will be further discussed later in the research). The center of attention for the Professor was the Human being not the facility or the urban structure. According to Fehmiu, “a human being cannot be born or live alone, for he is part of the community, and because of this, it is not irrelevant to the community what an individual is, as
it cannot be irrelevant to the individual what the community is. The community educates and changes the human, so that he may in turn work and create to change the community. Human behavior in a community necessarily takes place in the space of harmony, livelihood, work, discovery and imagination”.

Continuing with Fehmiu’s theme of the synthesis between heritage and modernity, the ‘new regionalism’ movement and research which recreates an endemic urban thought, that ‘wishes to give the town the joy of its own existence’, Andrea Mutnjakovic in an article concludes that Fehmiu, “understood the architectural heritage of Kosovo as a quality and not a milestone of backwardness, so by emphasizing the urbanity of a town as well as a natural habitat, he kick-started the creation of modern architecture based on blueprints of regional identity”.

“Modernity is the transitory, the fugitive, the contingent, the half of art of which the other half is the eternal and the immutable.”

Among these buildings that created the lost identity of Kosovo, the most striking design is the National Library. It has been included in many international publications, some of which will be mentioned in this chapter and in the separate chapter dedicated to the Library.

Godfrey Thompson, author of Planning and Design of Library Buildings, mentions that this library is an example of regionalism in architecture, and he writes: “The National and University Library of Kosovo at Pristina is another example of a building which uses forms derived from the region’s past, in this case Byzantine and Turkish. One of the most common characteristics is a square building bearing a dome, and this has become a symbol of the spirit of Kosovo.”

An interesting writing is also the Monologue. It was published in 1984, two years after the delayed completion of the Library. It was prepared by the director of the National and University Library with support from the architect, Andrija Mutnjakovic.

The Monologue is divided into the following sections: Conception, Regionalism, The Contribution of Kosovo, Symbols, Space, Expression, Cupola (the Dome), Façade, Function and Supporting drawings. At the very beginning of the book, the editor refers to the library building as a palace: “This palace talks to centuries, and centuries will talk to this palace.”

He thus predicted that the library would remain as an “interesting” and “important” building for decades and even centuries. Regionalism, dealt with in a separate section, was said to contain the following message for future architects: “Future architecture, while accepting the functionalist principles of the purity of function and construction, will take into account a much more important factor: man, with all his cares, habits and customs, regional individuality, historical, religious and social traditions.”

Architects must pay attention to the identity of the structure to be built, never leaving aside the identity of its environment and its purpose.

The issue of identity can be approached in many ways. It is an important element to identify in architecture and in buildings designed by architects. Referring to Zohreh Torabi and Sara Brahman, who formulated their opinion and the identity issue as follows: “An architecture that has its own identity acts like an identity certificate for its homeland and reveals the thoughts of its people. All major and lasting works of architecture have been formed based on ideas of people living in that historical period. These ideas are specific, consistent thoughts rooted in the people's ontology and have created a unique architecture in every period for every nation. In fact the
architectural identity is formed based on orderly thoughts and organized action. This harmony between thought and action forms architecture with identity.40

Juan Pablo Bonta, in his chapter called Expressive Systems in Architecture, says: "The system of forms is not limited to the immediate perceptual context in which the form appears, but it is extended to include all the other forms taken into consideration by the interpreter, regardless of whether or not they are physically present in the surroundings of the form... Buildings are often criticized because they do not blend into their immediate visual context. But why should they? Buildings must relate not to their neighbors in the street but to the broader context of images and ideas that constitute culture."41

Architecture is no longer considered as an object, but as a cognitive field, as an extension of our capacity to perceive. Which means that despite its physical features, a building must have a soul, a spiritual relation with its viewer.

The publications dealing with architectural development in Kosovo at the time, such as Udo Kultermann’s "Architecture in the 20th Century" referred to that period as “Autonomous architecture since 1970: regional identity and regaining of tradition.” This was the period when architecture underwent transformations, shifting away from previous accomplishments and objectives and orienting itself towards new ideas and objectives. Kultermann states: “In opposition to earlier achievements, a new pragmatic and realistic attitude is the basis for design decisions that are no longer, as often was the case in the 1960s, dominated by illusions and patterns of wishful thinking that – in many cases did not correspond to reality. A new down-to-earth attitude is demonstrated, and the requirements of a changed situation are now being faced, although not necessarily always solved."42 This thought applies to the architectural situation in Kosovo after some prosperity developed and after some new contemporary developments in the region.

Going back to the regionalism concept we must further analyze the events that took part in the 70s. During the Liberation days in Kosovo, more specifically in Prishtina, a number of buildings were constructed as a result of planned investments for the progress and modernization of the area. All the contemporary buildings were designed and built during that period with the same general intention: modernization. Although their appearance in the existing environment was influenced by the government strategy to make traditional influences “invisible,” there are indications that Liberal Regionalism in architecture existed as defined by Hamilton Harris, who mentions that “to express this Regionalism architecturally it is necessary that there be a building – preferably a lot of buildings – at one time.”43

In Kosovo, the idea of modernization was accepted. That is how buildings such as the National and University Library, the Sports and Youth Centre and the Rilindja Publishing and Office Tower came to represent progress in the region and its capital city. Without a doubt, these buildings play a very important role in the region. There was a genuine need to have them built, and their creation met the need. In a similar context, Harris says: “To be expressed architecturally, an idea must be built; to be built it must be particularized, localized set within a region. And what are important are not the limitations of the region but the resources of the region.
Fig. 2.2, 2.3, 2.4: Pictures of Prishtina between '70s and '80s.
Events before and after the collapse of Yugoslavia

The rise and fall of Modernism in Prishtina is a synthesis of very complicated and sensitive series of events. Like every great epoch in history of the world, Modernism was threatened to fall. The death of Josip Tito, and the impoverishment of the economy during the late 1980's marked a shift in Yugoslavia's history, transitioning from socialist ideals, epitomized by Tito's motto of “Brotherhood and Unity”, to nationalism as its dominant force, resulting in the eventual break-up of the federation.

Unquestionably, the main factor was the economic crisis, which this led to a more pronounced consideration of building costs. Meaning that the government didn’t invest as much money in architecture and urbanism, and the concept of Modernity began to fade. Architecture clearly represented the spirit of the time, it was obvious that the federation was in the edge of collapsing. With the deterioration of events in the former Yugoslavia, relations between the constituent states began to tense. And consequently these events had a great impact in Kosovo, especially we can emphasize the social problem of the infringing of people's freedom, but also there were some major problems in economy, infrastructure, and the most dangerous was the education system.

People weren’t free to move or just to express their opinion- their primary human rights were violated.

Everything that once was bright became so gloomy. And of course all these political, social and economic factors had a great impact in architecture.

Before the collapse of Yugoslavia, they invested in building housing, public and commercial edifices, but the crisis was perfectly mirrored in their architecture. New buildings were not designed with the same principles, volumes and harmony.

We can conclude that buildings of that time represented in the best way possible the crisis of Ex-Yugoslavia, which was almost ready to collapse.


Relations between Kosovo and Serbia became tenser as Kosovo demanded its right to be an independent state, and this led to war (Mar 5, 1998 – Jun 11, 1999).

During the war a lot of buildings were destroyed and burned to the ground, and a lot of them belonged to the Modernist era.

Fig. 2.9: Picture made by Eliza Hoxha- 1999. Fig.3: The Post Office- 1999.
Events after the War and the Metamorphosis of Modernism

“Every city is a living organism and there are changes but there are still some important points of collective memory that cities protect because they represent their history. We have failed in this regard, and we are failing again and again, partly because the architect’s voice is not that powerful.”

The intersection of war and city is as old as cities themselves. Planning and organization of urban centers has been shaped throughout history by the necessity of defense against available technologies of destruction.

The architecture informality erupted after the war and Rexhep Luci, UNMIK's Director of Planning, Reconstruction and Development attempted to stop it. After his [unsolved] death⁴⁴, the city really went down, with informality and illegal construction, which have continued until nowadays. Rexhep Luci is a very important figure in our architecture and by the time he was shot his tasks included signing demolition orders for illegal buildings.

It is natural that cities collapse into chaos after a war, after all that is why wars are made, to destroy. Wararchitecture is a term that came about during the 1992-1996 siege of Sarajevo as an attempt to put a name to the catastrophic destruction of buildings during the war. The term was coined in 1993 in Sarajevo by the city's Association of Architects in the context of an exhibition, and it refers to “a war carried out through and as the destruction of architecture.”

The term memoricide, the killing of memory, is a narrower instance of spatial violence and it refers to the destruction of cultural heritage in a city, such as cultural or religious buildings and public spaces, “as a means of erasing traces of communities that had inhabited the city”, ¹¹

The term urbicide, or the killing of urbanty, was originally coined in America in the 1960s but was re-inscribed during the Bosnian Wars in an emergent scholarly discourse of war-time destruction in post-Yugoslavia.⁴⁵

Except the war damages, some ruthless mistakes in our architecture were made after the war. We began to destroy the layers of our architecture history, by coating the Modernist buildings with so called “Contemporary Façade”. This total erase of our identity resembles with the destruction of the Old Part of the City in 1947 under the motto “Destroy the Old, build the New!”

At least back then we built something that contained the spirit of the time and helped the city evolve and develop in so many aspects.

But we are not building anything new, we are just humiliating our national landmarks even though they have been built in Yugoslavia period. And these petty mistakes are being made continuously for 20 years.

"Architects and urban designers have a unique responsibility for the way that the towns and villages that we know and love change. When they change a place, they are doing no less than changing the way we see ourselves; they are affecting our identity. The identity of a place and its relationship with a community matters as its part of the community’s sense of belonging. When architects change a place, they should be doing this for the community. But do they?"⁴⁶

Identity is what makes a country different from another, there are no two countries with the same identity, and trying to erase it means you’re trying to erase a part of your collective memory as a
nation. Juhani Pallasma states: “Clearly our identity, and mental well-being, cannot be supported by a universally standardized and abstracted environment. An architecture capable of supporting our identity has to be situationally, culturally, and symbolically articulated… The fundamental message of architecture is the very basic existential expression: How does it feel to be a human being in this world? And the task of architecture is to make us experience our existence with deeper significance and purpose. Architecture is to make us know and remember who we are.”

Regardless of what identity a building is meant to represent, it should be subject to a set of rules. These rules should guide the work of an architect, whatever identity is intended. This applies even in case of national identity, where the implications are broader. Rules, and perhaps the architect’s own personal rules, must be set. The architect’s intention with regard to the region and the building must always be recognizable. In this context, Pallasma states: “…architecture, like any art, is simultaneously autonomous and culture-bound. It is culture-bound in the sense that tradition, the cultural context, provides the basis for individual creativity, and it is autonomous in the sense that an authentic artistic expression is never an answer to prescribed expectation or definition. The fundamental existential mystery is the core of architecture, and the confrontation of this mystery is always unique and autonomous, totally independent of the specifications of the 'social commission'… The human task of architecture is not to beautify or to humanize the world of everyday facts, but to open up a view into the second dimension of our consciousness, the reality of images, memories, and dreams.”

It can be concluded that there is a lack of analysis and historical interpretation of contemporary structures built in Kosovo, and particularly in Prishtina, during the 20th century, more specifically between the late 1960s/early 1970s and the early 1980s. These structures were built mainly by local professionals who resided in the region where the buildings are situated. There has been no "all in one" interpretation. The buildings in question have survived the 1999 armed conflict, but they are not receiving the attention and treatment they deserve. Their symbolism, architectural reasoning, and their change in concept and identity have not been interpreted. The concrete “touchable” connotation of proper treatment for such structures relates to the fact that their function as well as their external architectural interpretation has been completely diverted from the original (as in the case of the Rilindja Office Building). In some of the buildings, as in the Youth and Sports Centre, even the required maintenance and upkeep has been neglected.

Instead of preserving as they are these buildings with high architectural values, we keep damaging their aesthetics and reputation just like Škopje did.

When a nation loses part of its history - in this case, of constructed history - society tries to make up for it. This begins to explain the herd of actual public buildings along the Vardar River that resemble casinos and are a poor imitation of the classic, along with large statues of heroes of the Iron Age. But a city lost as a result of one master plan will not be resurrected through the implementation of another master plan. It may be unfair to say this about cities that have experienced catastrophes, but the most popular and attractive urban areas in the world are those that have been gradually built.
The Metamorphosis

This Kafkaesque process began in Prishtina too, it is not as massive as in Skopje but still it is very unpleasant aesthetically. The buildings most unique features like extracted brut beton details have been removed, their elegant facades have been changed, sometimes the whole building and its surroundings. These changes will be represented in the following pages in details.

Prishtina today has deep problems concerning architecture and urbanism. Its urbanism is developing “naturally” and by coincidence with the growth of population number. The urban form of Prishtina we can say that it is formed by coincidence not by any well thought and designed plan. Today nobody cares about Collective Memory or Genius Loci, because capitalism has overwhelmed the city. And by creating eclectic buildings, mixed with the classical style of ancient Greece and Rome- investors are appealing clients. This kitsch process that is going on is harming our heritage, and it is producing very low quality in building and architectural values.

There are very few Architects that admit that this on-going process is leading us down a path of irreversibility and backwardness. Everywhere in the civilized world, architecture is the embodiment of the advancing features of technology, science and arts. We have lost sense in this aspect and the biggest irony stands in the fact that these changes are being made by architects themselves, and that is nothing less than a tragedy for our city that is losing its identity as days go by.

But, what can still be used to identify the originality of a region or nation at a time when boundaries between countries are becoming increasingly porous and in many cases have ceased to exist? National identity could be replaced by a mere sense of place and a collective memory. Considering this, Delanty and Jones state that “It is clear that architecture is not only responsible for shaping collective memories but also provides a cultural potential for the expression of new identities. As such, architecture can be an important space for the reflection and creation of reflexive post-national identities.”

Camilo Sitte in his book published in 1889 states the following: “And we are standing in the back with a ruler and a pair of calipers thinking that the question of feeling (for the city) could be resolved with geometry.”

This quote draws attention to the process of the shaping of the cities that includes several components which are not physical and measurable, but above all spiritual, cultural and sociological, without which an urban space is insignificant.

Our society needs a wakeup call, we need to open our eyes and see that these changes are not taking us forwards but only backwards. It is not only the work of architects, the citizens must revolt against the erasing of their collective memory. For example we have the Gërmita Building, which was going to be demolished to open space for building a new Music Hall, like there is no other place to build. It is our duty as citizens to stand up when our culture is being threatened, like we did with Gërmita. Only complaining about issues will not solve them, our actions as a united society do. We cannot turn back time to fix these mistakes, we can only prevent them to happen again.

This is what this research attempts to achieve, informing the citizens about our architectural heritage values and the reasons why we should protect it.
BROTHERHOOD AND UNITY MONUMENT

- Architect/designer: Miodrag Zivkovic
- Engineer: N. Denisenko
- Design competition year: 1959
- GPS Coordinates: 42°66'57"N 21°16'45"E

Brotherhood and Unity Square, along with its central monument, was a project of Miodrag Zivkovic, a Serbian sculptor known for his memorials in the former Yugoslavia. Later he was also dean of the Faculty of Applied Arts at the University of Belgrade in the 1970s, and again for several years in the 1990s. In 1959, Zivkovic won a national competition to design a monument dedicated to the revolution in the city of Pristina; Brotherhood and Unity Square.

Fig.3.1: Picture of the ‘60s.

At the center of the 160-square-foot square, the monument is made up of two parts: a 22-meters-long obelisk with three pillars that open like a bouquet of flowers, and a sculpture portraying eight partisan figures, ten meters in front of the obelisk. Shortly after Kosovo's declaration of independence, a group of students painted these partisan figures to represent the western countries that supported Kosovo in difficult times.

It was originally a fountain on the other side of the monument in front of partisan figures, but it disappeared as part of the modifications of the 1970s and beyond.

Some people call the Brotherhood and Unity Monument “The Triangle”. According to comprehensive research by the ZFD Forum, the official name of the triangle is the Monument to the Heroes of the National Liberation Movement, and is dedicated to the fallen fighters who rose up against fascist occupation during World War II. It is located in what is now called Adem Jashari Square, which was called the Brotherhood and Unity Square from 1961 until the 1999.51
In a statement, Mayor Shpend Ahmeti went so far as to say that he thinks there should be a referendum to decide whether the central monument that was built as part of the “Brotherhood and Unity” philosophy should continue to exist in Adem Jashari Square. “Either we have to remove the monument, or we have to change the name of the square; I think the citizens should decide by referendum,” he said, suggesting that the current situation of the monument's existence on a square named after an Albanian national hero was a "paradox".52

There have been numerous verbal protests against the intervention in the square, mostly by architects but also other citizens because it is considered as National Heritage even though it is not listed under protection. Not only it has artistic and architectural values- the Triangle is a collective memory of the city and any wrong intervention would lead to a collective amnesia.

The Triangle was built within the concept of Brotherhood and Unity, Tito's philosophy of promoting solidarity among the various nations of the federation he headed. The fact that it bears the name of Adem Jashari, the so-called ethnic Albanian hero of the 1999 war, may sound contradictory, especially if we look at this monument outside its original context. Like many Yugoslavian monuments, the triangle is often seen in Kosovo as a symbol of the Serbian oppression of the 1980s and 1990s, although these monuments were built in a much more prosperous and peaceful period of the former Yugoslavia in the 1960s.

*Destroy the Old, Build the New!*

The area where today is Adem Jashari Square and its central monument was formerly part of an authentic cradle of life and part of the center of Pristina's Old Town. Part of the old bazaar existed on this surface in the form of numerous shops and buildings with traditional and local architecture. It was also a local road linking the area of the old part of the city with the existing (but non-functioning) railway at the gates of Arbëria.

![Fig.3.2: Adem Jashari Square 2018 (after the intervention)
Fig. 3.3: 3D drawing of the Square (up)  Fig. 3.4: Cross section of one wing of the Monument (down).
Fig. 3.5: Situation of the complex S=1:100/ Situation of the Monument S= 1:200.

Fig. 3.6: West Elevation of the Complex (The Central Plato).
Fig. 3.7: Picture made in the ‘70s (e)

Fig. 3.8: Picture made in the late ‘80s.
ASSEMBLY OF KOSOVO

- Architect: Juraj Neidhardt
- Engineer: Nikola Denisenko
- Building company: “Ramiz Sadiku”
- Design period: (e) 1960-1961
- Completion date: 1961
- GPS coordinates: 42°39'53.9"N 21°09'51.6"E

You can find neutral, ‘pure’ architecture in almost every building from the 60s, almost everywhere in Kosovo- but the most important building after the Second World War is the reconstruction and enlargement of the Assembly Building (1961), which was carried out by Juraj Neidhardt- the collaborator of Peter Behrens and Le Corbusier, a modernist architect from Zagreb and Sarajevo, who worked as a professor at the Faculty of Architecture in Sarajevo. Later, he dedicated most of his pedagogical work to the Ottoman Architectural Heritage in Bosnia and Herzegovina.53

The design and construction period of the Parliament is the period of rebuilding post-war European cities, where due to various reasons, cultural heritage has not received proper attention. Therefore we can understand somewhat the strange fact that Neidhardt has not devoted much attention to the Prishtina’s Bazaar (çarshia), especially the three minarets in the vicinity or the Ottoman heritage of a particular city. 53From this example it is evident that the modernization of an Ottoman city is a more complicated process than the modernization of a Western or Central European city.
The original structure was typical modernist, but after the Kosovo War, the building underwent major changes- in the façade mostly but also in the interior. The façade was completely covered, always with the intention of insulation and preventing the energy loss. And for the sake of that “efficiency”, sadly, it lost a part of its identity.

The complex was initially an open space for public too, and it was related to Brotherhood and Unity Square. An architectural expression of a new design of building based on a breakdown of volume by the horizontality of the facade and the prevalence of the open relative to the lot. Normal with existing the administrative tract of the building, that is, parallel to the volume of the assembly hall is the ground floor, the first and second floors have offices on both sides of the hall which leaded to the skyscraper, which was supposed to be built on the second phase of the investment and which unfortunately was never realized.

Juraj Neidhardt, was a close associate of one of the greatest representatives of modernism, the famous Le Corbusier, the new design of the building could not have been expected otherwise, but in the spirit of general principles of modernism.

![Fig. 4: Picture of Brotherhood and Unity Square in the ‘60s.](image)
**Fig.4.1:** Postcard of the ‘60s- Aerial view of the Assembly, Post Office (burned during the war), and the ex- Popular Bank of Kosovo.

**Fig.4.2:** Picture made in the ‘70s (c).
Fig. 4.3: South Elevation.

Fig. 4.4: West Elevation.
Fig. 4.5, 4.6, 4.7: Pictures taken in 2018.
PARTISAN MARTYRS CEMETERY MONUMENT

- Architect: Svetislava Licine
- Former/original name: “The Martyr’s Cemetery”
- Commission/competition date: Late 1950s
- Design period: 1960
- Start of site work: 1961
- Completion/inauguration: 1961
- Geographic GPS coordinates: 42°39'31.8"N 21°10'31.8"E

This spomenik complex in the Velania neighborhood of Pristina, Kosovo commemorates the many soldiers and civilian victims from the Pristina region who perished during the National Liberation War. In the late 1950, plans were made by regional and national government/veteran organizations to create a grand spomenik complex to commemorate Pristina’s victims of the National Liberation War. Famed Serbian designer Svetislava Licine was commissioned to create the complex- which was officially completed and unveiled to the public in November 1961.\(^\text{54}\)

The complex, called the Martyr’s Cemetery, consisted of several curved concrete arms forming a star shape over a 3ha park. Inside the star shape was a stone paved courtyard, at the center of which was a sphere shape of thin metal beams. On the inside walls of curved concrete arms, 220 medallions set into the wall, each representing fighters and civilians from the area who perished during the war-their remains were interred in a crypt beneath this monument. \(^\text{54}\)
of Yugoslavia, this was a very popular and tourist attraction and memorial site for people of the region.

This memorial states a representation or symbolism that suggests a sphere shaped of a primary monument element that could very well be making reference to a “globe” motif or symbol. It can easily be assumed that Licine was undoubtedly searching for such universal symbols to include in a monument, in a region with such a sensible ethnic history as that of Kosovo. The volume and design of the building, the openness, the execution of some details (ex.: the steel sphere in the center of the memorial). The location on the top of a hill, adds an aesthetical value to the city view landscape.

After years of neglect and vandalism, the state of the memorial cemetery here at Velania, in the city of Prishtina, Kosovo, is very poor. Firstly, a post-Kosovo War redevelopment of the central metal sphere left monument's primary element heavily altered and modified from the creator's original design. It is unclear if any permissions or consulting was made with the spomenik's creator Svetislava Ličine before these changes were made. Since that redevelopment, the memorial has been covered in graffiti, while all of the commemorative medallions honoring Partisan fighters have been stolen. There are no promotional or directional signs in the city which lead visitors or tourists to this complex, and no indications that the city of Prishtina is attempting to advertise or promote the site as an attraction or point of interest.54

![Aerial View of the Monument.](image)
Fig.5: Foundations Base Plan.
Fig.5.1: Sections of the Monument.
**Fig.5.2**: Picture made in the late ‘60s.

**Fig.5.3, 5.4**: Before and after pictures (1960-2017).
The building has a typical psychiatric hospital plan- the atriums and pavilions are used to separate different groups of patients in respective pavilions. Also they make a functional circulation for the doctors and the nurses. There are four square atriums surrounded by pavilions with numerous programs connected by an also square hall. Two of the pavilions have two floors and the other two have only one floor. The ground floor is used by doctors and nurses, while the first floor accommodates the patients’ rooms.55

The Psychiatry and Neurological building is one of the first health dedicated buildings finished in this complex, and together with the Gynecology Clinic- they are pure examples of Brutalism. Today after the changes- the Béton brut is covered with white paint it still looks like a Modern masterpiece.

The main structure is built using reinforced concrete, and the façade with Béton brut. The unique façade, the extracted details on the walls, give an aesthetic richness to the building. The octagonal structures are a very peculiar yet interesting part of the design- the octagon is also replicated in the windows of the “octagon towers”.

PSYCHIATRY AND NEUROLOGICAL CLINIC IN THE UNIVERSITY CLINICAL CENTER OF KOSOVO

- Architect: Dimitrijevic Trajko,
- Other designers: V. Mihajlov, A. Visnjic, P.Pavlovic,
- Design period: during 50s
- Start of site work: 1956
- Completion: 14.02.1961
- Commission brief: S.Spahiu
- GPS coordinates:
  N42°64'33.4", E21°16'01"
- Fig.5.4.1: Picture made in 2018.
**Fig.5.5:** Picture taken in August 2018.

**Fig.5.6:** Ground Floor plan.
Fig. 5.7: East Elevation.

Fig. 5.8: Section of the building.

Fig. 5.9: Detail of the First Floor base.
The renovation started on July 2017, until then the only changes made were: the windows and doors were replaced the new ones, and also a metallic membrane (aluminum) was used to cover the flat roof of the building.

The entire Béton brut façade was covered in white paint causing a partial loss of identity.
Radio Kosova Building is a manifestation of Brutalism Architecture. It is created by two facilities- the main tower which housed the administrative function and the other building with horizontal extent- where the musical hall was and also the studios and orchestra rooms.

It was built with brut beton, the façade of the horizontal building is characterized with engravings on the surface. The roof has an exquisite form- terraced which was not very common at that time. The windows in the ground floor have an interesting rhythm and their concrete frames are extracted and look like sculptures.

The tower has 13 floors (including the basement) and its base is shaped as a triangle, which allows the offices to have enough quantity of sunlight.
Windows are composed next to each other and look like a horizontal belt of glass. They all have the same dimensions. The last floor is a usable terrace, where the main antenna is mounted.

In early 1974 TVP had no electronic technology, but all program material was filmed with film technique and then sent to Belgrade TV where the film was developed and later edited for broadcast. Broadcasting until November 29, 1975 was by TV Belgrade. In the summer of 1974 from England comes the first OB Van with 4 B / Z cameras.

But in 1990, there were interruptions of programming by the television under violent measures taken by the Serbian government. After the war in Kosovo the material and buildings of Pristina Radio Television are under the administration of Radio Television Kosovo.

Its social influence is very important not only for citizens of Prishtina but for the whole country. It was a symbol of our national identity and culture, and the only platform that people at that time had - almost the only source of information.

But, unluckily this building is currently going under some unpleasant changes, it remains unknown the reasons of change but the damage of this symbolic building is ongoing.

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**Fig. 6.3:** The triangle tower.

“Unfortunately for us, the destruction of Prishtina’s architectural icons, built after World War II, has become a practice. The next victim is the building of Radio Pristina, an amazing brutalist work, designed by the great Slovenian architect Oton Gaspari (1966). The worst, all this is done in the name of "the good"! Lord, forgive they don’t know what they are doing!”

Arbër Sadiki- Architect
Fig. 6.4, 6.5, 6.5: Changes on 29.08.2019
Fig. 6.7: Proposal of the rooms’ distribution in different floors.
Fig. 6.8: First floor base plan.
Fig. 6.9: Section 4.

Fig. 7: Front Elevation.
The Gynecological Obstetric Clinic is a pure example of Brutalism. Hence this is a brutalist object- its main feature is brut beton and so the entire structure is made of concrete. The engravings and the extracted round windows give this building a sculptural aesthetic. The design is created by simple geometric volumes such as cuboid and the cylinder towers in the edges of the building- which give a rich geometrical value. In these cylinders are located the escape stairs, sanitary, etc. This particular shape of the building and the windows provides the building just enough quantity of sunlight, and defines clearly the sterile and non-sterile compounding in the hospital.56

The building contains two main volumes parallel with each other, connected with a perpendicular hallway. The main stairs are located in this hallway. One of these volumes is the so called “day hospital “which contains the polyclinic, the counseling centers, staff offices etc., and the other volume is the “night hospital”.

The capacity of the hospital is 350 beds. It has four floors; in the ground floor are located these Departments: the Sterility, Endocrine, Specialist Ambulance, Ultrasound etc. In the first floor are located the Oncology, Pathology, Operative, Surgery hall, and the Intensive Care. In the second one are located: the Postpartum and Pregnancy, administration and the laboratory. In the last floor
are the Delivery Room and the student’s areas. In the basement are the technical services, wardrobes, a conference hall and the abortion department.

**Fig. 7.2, 7.3:** Pictures taken in August 2018.

**Fig. 7.4:** Ground Floor plan.
Fig. 7.5: Stairs drawing.

Fig. 7.6: Section

Fig. 7.7: Front Elevation.
Sadly, this object is also under “renovation”, we can see the isolation coat on the façade. This intervention is also being made for the sake of energy efficiency. So the Gynecological Clinic will only have trails and tales that tell that once there was a brutalism monument…
ULPIANA

- Completion/inauguration: 1968
- GPS coordinates: 42° 39' 2.396" N/21° 9' 45.071" E

Ulpiana is the first modern neighborhood in Prishtina, and after all these years it is considered to be the best designed neighborhood in the Capital. Ulpiana has many residential units. In the top view we can see that the designer followed the terrain lines to design the different units.

The most interesting units are the housing towers- known as “Soliterat”. These buildings have 13 floors, their façade is designed with aluminum panels that reflect the sunlight. They are spread in a circle with a radius of 6.4 meters, and in the middle of the circle lies a fountain. They were finished in 1963.

“Soliterat” even today are a landmark in Prishtina, but they have not been maintained in a proper way- their aluminum panels have been damaged and in some places they are replaced with other materials which discredits its former values.
Fig. 8.1: Crossed out from the detailed urban plan of the Ramiz Sadik community in Prishtina and from the micro settlement site of Ulpiana.

Engineer: S. Rustanovic
Fig. 8.2, 8.3: Elevtions of “Soliterat”
Fig. 8.4, 8.5: Before and after.
Fig. 8.6: Early 60s.

Fig. 8.7: Postcard of ’65 (e).
“Even though they once gave life to Pristina with the fountain in the middle and the solitaires as wardens around the Ulpiana neighborhood, today they are hopeless. Naked, wandering, fading and weary, they look toward new buildings that look like another world.”

Citizens...
Fig. 9: One of the entrances of the Bunker.

ULPIANA BUNKERS

Architects: S. Scepanovic, A. Visnjic, P. Pavlovic, D. Denisenko, B. Kujundzic, S. Spahiu, S. Pecanin
Consulting engineer(s): Lj. Stajkoviv.
Start of site work: 1984
Completion/ inauguration: 1984
GPS coordinates: 42° 39'03.8'' N/21° 09' 43.7'' E, 42° 39'06.2'' N/21° 10' 17.5'' E

During the time when Kosovo was part of Yugoslavia, The Bunkers in Ulpiana and Sunny Hill neighborhood were built for emergencies where the population could be sheltered. The Ulpiana Shelter is built on 632 square meters. It has two main entrances and two backup exits. There are also 6 rooms with 184 square meters. The shelter also has 4 toilet rooms for women and men, decontamination room, fecal chamber, storage for food and water, equipment room, filter room and pre-filtration.57

The only Architect from Kosovo was Sali Spahiu- whom was also the supervisor of the architects and technicians. He says that these shelters should get back in their original function, because every city must have shelters for its citizens in emergency cases.
Fig. 9.1: Site plan.

Fig. 9.2: Base Plan.
Fig. 9.3: Picture taken in July 2017.

FORMER “FURNITURE SALON PRISHTINA”

- Architect: Stošić Aleksandar
- Construction engineer - Ljubiša Stojković;
- Electrical engineer - Dragoje Simić;
- Completion/inauguration: 1970
- GPS coordinates: 42º 39' 16.355'' N/21º 9' 49'' E
- Former name: Salon nameštaja - Udiš; Kosovodrvo; Ombudsperson institution; Pjetër Budi College

The main feature of the building is the interesting form which is an accurate imitation of the honeycomb. Just as unique, is the form of the roof which is again a honeycomb resemblance. The roof has different elevations and the main material used in this building is reinforced concrete.

The edifice gets the light from the massive windows which are all in harmony with each other and modular. The content and the function of the building is readable from the outside. The entrances are clearly marked. The floor plan of this administrative building has a regular geometric layout. The different elevations of the roof make the building attractive to the eye.

Overall the whole building appears as a well thought and very functional structure. The floor plans are well organized whereas the aesthetic of the exterior makes it a very unique building in the silhouette of the city. The honeycomb form is an exquisite value. The same concept is applied in
the roof as well which makes the building unique and eye-catching one not only from the pedestrian view but also from the aerial view.

The Former Furniture Salon is deeply in a place deeply rooted in the memories of many citizens, not because of its function but because of its unique appearance which makes this building a testimony of the modern movement, therefore it should be protected and conserved because it has to remain in the collective memory of the city.

Technical drawings.

Fig. 9.4: Site plan.
Fig. 9.5: Elevation.

Fig. 9.6: Section.

Fig. 9.7: Detail of Ground Floor plan.
Fig. 9.8, 9.9, 10, 10.1: Pictures of the building made in July 2017.
GËRMIA SHOPPING MALL

- Architect: Ljiljana Rasevski  
- Date of commission: 1970  
- Date of completion: 1972  
- Investor: Trading Company “Gërmia”, Prishtina  
- GPS Coordinates: 42º 39' 49.13'' N/21º 9' 47.288'' E

An article of an Architectural Magazine in ex. Yugoslavia writes:
Sales space: 4500 m2  
Administration and utility rooms: 4000m2
The Building is made of three architectural objects connected to each other:  
- The department store, from the ground floor to the 2nd floor;  
- The restaurant and a hall;  
- The administrative block.

Due to the leveling of the supermarket, 750 m2 is partially underground, and its front part looks towards the theater. Double descending and upward escalators lead to the floors. There are also elevators for the personnel and for the goods. From the vestibule on the first floor there is a connection with the restaurant and the hall, which at the moment can serve for fashion shows or similar manifestations. All three buildings are made of reinforced concrete.
Currently this building is used by State Institutions such as: Kosovo Tax Administration, Ministry of Infrastructure, a part from Ministry of Internal Affairs, Ministry of Foreign Affairs, Kosovo Institute for Public Administration, Independent Commission of Supervising Agency of Public Procurement.

The former Gërmia Shopping Mall building is one of the most distinctive icons of modernist architecture in the city of Prishtina and part of the city’s collective memory. Today the building is in danger of being demolished to make room for a new concert hall.

The building that once housed the “Gërmia” shopping center, the first shopping center in the city, and is now home to the Tax Administration of Kosovo, lies on the site on which a concert hall is envisioned to be built.

Opponents to the project also question the need to sacrifice existing valuable spaces, and advocate for the end of a culture of “destroying the old, to build the new,” a motto that originated after World War II, continued well into the days of Yugoslavia and has resonated even stronger in 21st century Kosovo. At the end of September, the organization DoCoMoMo, an international committee for the Documentation and Conservation of the Modern Movement launched an online petition to protect the Gërmia building. Represented in Kosovo by Bekim Ramku, DoCoMoMo’s petition was created due to strong concerns that the selection of the site would also imply the demolition of the former shopping center, a modernist building inaugurated in 1972, and one of the few remains of modernist architecture built during Yugoslavia in the heart of the city. This petition was signed by thousands of people!

On October 10th 2018, the Ministry of Culture, Youth and Sports published the new list of Protected Cultural Heritage assets where they also enlisted the Gërmia building. Though under
temporary protection, it is still possible to intervene in the Gërmia building, however, options are more limited than before. As long as the building remains under this type of protection, any intervention must be reviewed and approved by the Institute for Protection of Monuments under the Ministry of Culture.

“The geometrical purity of the volumes that form the object, the immensely authentic texture of its facade represent unique architectonic values, not only for that period of time, but for nowadays too,” Arbër Sadiki.

Fig. 10.4: The backside.

Fig. 10.5, 10.6: Gërmia Before and After.
Fig. 10.7, 10.8: Postcards.
Technical Drawings:

Fig. 10.9: First Floor Plan.

Fig. 11: Sections.
Fig. 11.1, 11.2: The Elevations.
Bankkos Building in Prishtina designed by architect Ljubiša Radosavljević in co-operation with Dragan Kovačević – is a building that still defines the scale and urbanity of downtown Pristina. Its functional and elegant façade is unnoticed today, it has disappeared during negligent renovations, which has happened to several important buildings of the capital. The building has 5 floors including the basement- approximately 2500 square meters in total.
Fig. 11.4: Bankkos during construction 1972/1973

Fig. 11.5: Bankkos during the renovation 2012
After the privatization, the building hosted functions as a shopping center and offices. So it is no longer Bankkos, today it is associated with Waikiki or Burger King.

As we can see in the pictures, the major changes began in 2012. The marble was removed and substituted with some kind of tiles, the elegant modular windows were covered with commercials, and the terrace that once was in the 1st floor was closed to make more space for the mall. Of course that changes have been made also in the interior to adapt the new functions.

Bankkos building was typical modernist, judging by the base plan, façade, the pillars and the flat roof. The base plan is “Plan Libre”, the construction design consisted of reinforced concrete, steel, and structural façade. After Germia Shopping Mall, this was one of the very few building that had escalators. The terrace was a very unique detail that stood out, it was extracted in the western side and inserted in the south.

The Bankkos Building has a key position in the city, because it has a view of the Grand Hotel, the Faculty of Music, Rilindja, Radio Kosova, and in the background there is the National Library- all buildings of the Kosovar Modernism Era.

**Fig. 11.6:** Picture of the ‘80s.
Fig. 11.7: Ground Floor plan.

Fig. 11.8: Front Elevation.
Fig. 11.9, 12: West and East Elevation
Fig. 12.1: Before and after.
“1 TETORI” SPORTS HALL

- Architects: Radisav Garic
- Engineer: Nikola Denisenko
- Constructing Company: “Ramiz Sadiku”
- Design period: 1970’s
- Date of completion: 1974
- Commission brief: Srboljub Arsic
- GPS coordinates: 42º 39’ 14.39” N/21º 9’ 58.84” E

“1 Tetori” Sports Hall is a building with an area of 1460 square meters and a capacity of 3118 seats. This sports hall was designed for sports like spaces for basketball, handball, boxing, Ping-Pong, football, volleyball and athletics. But these days it is also used for music concerts, graduation ceremonies, speeches etc. The building contains two blocks: one for the organizers and the other one for the athletes. The athletes block contains the hallway, stores, fitting rooms, training hall and the sanitary area.60
The constructive system is designed with concrete pillars on a 6m grid, which is multiplied by 7 in the roof so the grid is 42m. The roof construction is designed with steel trusses, which allows the open space of the hall to be without concrete pillars. The façade is composed with red bricks and raw concrete. A very common feature is the extraction of the windows with a raw concrete frame.

In 2017, next to the Sports Hall was designed a park from the Municipality of Prishtina in collaboration with “Helvetas Swiss Interoperation” organization. And for the ordinary citizens this park kind of gives life to the Hall.

This building too has undergone some changes such as the construction of a new sheet metal roof over the existing flat roof. Some parts of the concrete walls are damaged and the maintenance is not that good.

Fig. 12.3: Aerial Picture of the complex.

Fig. 12.4: Detail of the building.
Fig. 12.5: Concert hall.

Fig. 12.6: Interior view- the seats and the characteristic red trusses.
Fig. 12.7: Floor plan on +6.8 meters altitude.

Fig. 12.8: Seating Arrangement.
Fig. 12.9: Section.

Fig. 13: West elevation.
Fig. 13.1: Picture of the roof (2018)

PALACE OF YOUTH AND SPORTS “BORO AND RAMIZ”

- Architect: Zivorad Jankovic
- Other designers: Halid Muhasilovic and Srecko Espak
- Building contractors: “Ramiz Sadiku” company
- Current name: Palace of Youth and Sports “Boro and Ramiz”
- Commission/competition date: 1974
- Design period(s): 1974-1975
- Start of site work: 1975
- Completion/inauguration: 1977 (it was never literally completed)
- 42° 39' 40.4" N 21° 09' 24" E

The Recreational Sports Center “Boro and Ramiz” may be classified as modern functionalist architecture. The size, the volumes, materials used and the architectural language, refers to culture, sport and recreation. The architectural expression covering such large areas is dominated by a powerful structure, steel ribbed trusses, covered in copper tin sheet, held by strong reinforced concrete pylons on one side, and on the opposite sides with a concrete structure. The transparent
glass façade creates a perception of softening the roof structure, as well as the perception of an open public building. Such a structure with its dimensions and shapes, dominates the surroundings, and it can be related only to Rilindja Media Building and the Grand Hotel.61

In 1974, an invited competition for the Sport and Recreation Center “Boro and Ramiz” in Prishtina was organized. There were six architectural practices invited. Two of them quit the competition. Five proposals were submitted; while the Institute for Architecture from Skopje Faculty of Architecture submitted two proposals. In November 1974 the jury took the decision to award with the first prize the proposal Sarajevo architectural practice DOM with the team led by Zivorad Jankovic, Halid Muhasilovic and Srecko Espak. The team was commissioned to develop the construction design plans. In the jury decision we could find the following: The Jury consisting of 11 members unanimously decided to award the first prize to the Research and Design Institute ‘DOM’ from Sarajevo, also awarding the amount of 80.000 dinars. Prishtina, on 04.11.1974. 62

In terms of architectural language, the Recreational Sports Center “Boro and Ramiz” may be ranked amongst the most highly appreciated buildings of such type, built simultaneously with the Gripe Sports Center in Split, in Novi Sad, Vojvodina, and similar Centers in former Yugoslavia.

“I have experienced the Recreational Sports Centre “Boro and Ramiz” for the first time entering by car from Podujeva, when suddenly, a powerful roofing structure appeared in the valley. From the reflection of sunshine, two powerful purple structures going upwards appeared as ship bows, joining in the sky. An extraordinary image indeed. A second moment: from the boulevard in front of the Grand Hotel, the ribbed copper roofing sails over the blue glass façade almost dematerializing the roof. The monumental effect of such a complex is achieved by rather simplistic shapes of architecture, a column, a beam, and a roof”.

The Recreational Sports Centre “Boro and Ramiz” project, with its size and shape of structure, required a technology, which had not been used before in Kosovo. The construction of steel beams, transport and mantling were special challenges of the time. The establishment of the first steel beam, and the placement in position in 1979, I remember, was in the front page of the RILINDJA newspaper. For the first time in Kosovo, there was a universal hall implemented, including an ice-ring. This was thought to bring additional quality to the social livelihood in the city. “With the construction of the “Boro and Ramiz” Recreational Sports Center (1982), according to the project by Z.Jankovic, H. Muhasilovic and S. Espek, contemporary architectural thought is yielding its first harvest, and contributing to the general spiritual rebirth in Prishtina and Kosovo. The “Boro and Ramiz” Center makes a visibly difference from the obvious financial problems of the Province ...” 64

The first prize in the Design Competition was an opportunity for Professor Jankovic to win other two competitions for similar recreational sports centers in former Yugoslavia, such as the Gripe in Split, which was constructed for the Mediterranean Games in Split in 1979, and the Recreational Sports Centre Vojvodina in Novi Sad, constructed for the World Championship of Table Tennis in 1982.
Actual Problems

The Recreational Sports Centre, although incomplete, has been actively used throughout the time, but not maintained properly. During the time under the Serbian rule, financial issues were the main reason for the lack of proper maintenance. After the war, due to negligence by the users of underground storage areas, fire had sprout, burning the Universal Hall, and entirely destroying the roof of the Hall, and the Universal Hall *solette* (flooring slabs). The UFORK Foundation had reconstructed the roof, but nothing has been done to restore the universal hall. For the moment, it can only be used for fairs and simple showcasing of goods, and as parking place. The current problems in managing the Recreational Sports Center “Boro and Ramiz” are mainly linked to its undefined ownership status. Although built by Prishtina citizens’ contributions, it still does not belong to the city, and in this way, it falls behind in terms of efficient maintenance and completion of the project itself.65

Cultural and aesthetic evaluation

The project was composed in harmony with all buildings in the Republic Square. The integration of two halls into one unit has paved way for a balance in space, in relation to the Press Palace, thereby allowing and providing the area for open sports courts. In relation to the route, the Youth House was put on the first focus. The indoor swimming pool, which is not yet built, takes place in a more serene location, but still in the center of the outdoor sports courts. The design includes a warm link between the indoor pool and the sports hall. The internal traffic network within the complex allows for easy access of vehicles to all buildings, and an easy movement for pedestrians inside the ensemble. The concentration of all servicing areas in a tract between the universal hall and the small hall has allowed for separated movement between the public and the sportsmen. The separated entry platforms for sportsmen and the public has allowed for the design of wide corridors that may be used for various exhibitions. The quality of such areas is enhanced because they are placed at the same level with the publicly accessed plateau, while on the other hand, there is circular movement in terms of providing space for the organization of the exhibitions. The small arena is used for basketball, futsal, handball, athletics, and volleyball. The areas of the commercial mall – trading premises, garages, and depots under the entry plateau increase the value of space, and in this regard, the contents of the Republic Square are linked to the Sports Centre.
Fig. 13.2: The Observatory is currently used by the Astronomy Club of Kosovo.

Fig. 13.3: Ceiling detail of the Red Hall.

Fig. 13.4: Detail of the roof.
Fig. 13.5: Site Plan S=1:1000.

Fig. 13.6: Gallery Level +16.40 plan.
Fig. 13.7: Ground floor plan.

Fig. 13.8: Sports Hall plan.
Fig. 13.9: Section C-C and West Elevation.
Fig. 14: Section B-B and North Elevation.

Fig. 14.1: East and South Elevations.
Fig. 14.2 and 14.3: Elevations.
Fig. 14.4: Elevations.
Fig. 14.5: Educational pedagogical section drawings.

Fig. 14.6: Market level drawings.
Fig. 14.7: Educational pedagogical section drawings.

Fig. 14.8: 3D model of the complex.
Fig. 14.9, 15.1: Drawings of one of the Proposals for The Recreational Sports Centre.
Fig. 15.2: 3D remake drawing of the proposal.

Fig. 15.3: The architectural model of the proposal.
Fig. 15.4: Magazine Article. Fig. 15.5: Picture made in the ‘80s.
Fig. 15.6: Stairs detail.

Fig. 15.7: Interior detail
Fig. 15.8: Picture of The Grand Hotel in the ‘70s.

GRAND HOTEL

- Architect: Bashkim Fehmiu
- Other designers: MišaJevremovic and Dragan Kovačević.
- Completion/inauguration: 1974
- 42° 39' 35" N 21° 09' 36.7" E

The Grand Hotel building follows the themes of modern architecture of the 60s in their composition: the hotel has vertical divisions of the facade and an elegant variation of the structure and in-fill theme. The hotel has more than 700 rooms distributed in three different building volumes. Black marble flooring, imported from Hungary, can be considered as one of the identifying elements of the typical modernist interior. The café, which is on the east side of the ground floor is an extension of the public space which provides vitality to the Boulevard and the Square “Zahir Pajaziti” – formerly the Republic
Square. On the west side, Grand Taverna, through the pedestrian bridge, will create a lively connection building square in front of the Kosovo Central Bank and Boro & Ramiz Center. The silhouette of the building itself, its organization and composition of the volumes affects the general appearance of this part of the city. Articulation of the volumes and materials used, travertine façade, provides the building a character and identity with which it creates a landmark in the city center. Besides the ground floor, conference hall in the first floor also presents a public content intended for public events.  

Grand Hotel is positioned along the north-south road, according to the urban plan of 1953, by Architect Dragutin Partonic, with a walking path along the route, which would hold the key facilities of a social utility: cultural house, theatre, the technical house, the former VJ building, and some of the first apartment buildings. This linear treatment of space needed some interruption by sporadic vertical shapes, to give some momentum to the urban composition. Hence, the Hotel, being in the southern-most point of the walking path, with its massive volumes and dominating the urban ensemble, would present itself as an entry gate to the promenade for the citizens coming from the south, and an exit gate for those coming from the north.

As such, the Grand Hotel is positioned intentionally so that the longitudinal promenade along its main entry would have a possibility of extending frontally and radially, thereby providing urban forms designated for recreational purposes. Such a visionary positioning has allowed the extension of multifunctional urban areas around the Grand Hotel, even today, several decades after its initial design, when the whole path has transformed into public space. The silhouette of the building, its organization and composition give the general appearance of this city part an entirely new dimension. In fact, the building itself does not make an effort to architecturally link with local facilities surrounding it. Its shapes come from international architectural principles, dominated by pure forms, and thereby igniting an up-and-down play of volumes, and never denying cohabitation with the other volumes around.

Unfortunately, the more recent disfigurement in this building and other facilities relevant to the Kosovar post-World War II architecture has ruined the opportunity of archiving such a building in the living history of a city, an archive without which the city would be nothing but a dead physical structure without the stories of its shine and decline, the joys and the sorrows, the good and the evil, a city without soul, a ghost town.

For all his life, Professor Bashkim Fehmiu put all his efforts to avoid the creation of ghost towns, which would consequently create ghost citizens. His approach to urbanism was not only profession, but human above all. According to Professor Fehmiu, “no one can be a complete professional, and partly a man. Above all, a person must be an all-encompassing man, and for the others, as much as his soul, talent and intellect allows”. Therefore, any action in his life was a life mission towards the advancement of urbanism, urbanism for the man, for life.
Fig. 15.9: Site Plan.

Fig. 16: The Ground Floor plan.
Fig. 16.1: Section.

Fig. 16.2, 16.3: Elevations.
Fig. 16.4: The Architectural Model of Grand Hotel.
Fig. 16.5, 16.6: Before and after…
The Student Canteen had a key role in a mid-size town which was growing, modernizing, and becoming a national metropolis by following a logical course of events. It is not an exaggeration to say that we are talking about one of the buildings of a national significance because it has a strong relation with the establishment of the University of Prishtina in 1969. It follows the themes of modern architecture of the 60s in its composition: the horizontal articulation of the facade, balconies and platforms which expand into the open urban space. The Student Canteen Building was ranked in one of the best modernist buildings in Kosovo in an article written by Andrija Mutnjakovic (the Architect of the National Library of Kosovo) in “Arhitektura” Magazine (Yugoslavian Magazine).

The building is a place deeply rooted in the memory of many citizens. Along with the rest of the Student Center it has contributed to the fight against ignorance and oppression.

The main feature of the building is the design of its form, especially the form of the roof. The materials used are among others the reinforced concrete and glass. This concrete structure thus makes the content and the function of the building readable from the outside. The entrance is
clearly noticeable, the vertical pillars are visible to the eye. The floor plan of the Student Canteen is of regular geometric forms. The pitch of the roof makes the building attractive to the eye. It protrudes heavily beyond the perimeters of the wall. The natural light enters through the high-rise windows located directly under the roof. Another characteristic of the building are the noticeable balconies in the front façade. Overall the whole building appears as a well thought structure in which not only the function but also the aesthetics is prioritized. 70

The “Renovation”

But unfortunately, step by step they are transformed it into something else, by erasing its details and “renovating” it.
In 2002 began the interior renovation, but that’s not the whole story.
The saddest part is the exterior coating- the “Styr foaming” that they started in 2018. The implicated parties were the World Bank and the Ministry of Economic Development of the Republic of Kosovo.
The Municipality of Prishtina then, created a commission of 3 experts of Architecture to analyze this intervention, in the commission took part: Arbër Sadiki, Gjejlane Hoxha and Kujtim Elezi. The commission estimated that the project doesn’t meet the legal criteria and the professional standards to proceed.

“Based on the observation of the actual condition, the Student Canteen Building has a high amortization degree of the façade elements, the roof insulation, and also the massive openings (doors and windows) that serve as the main thermal bridges”, says the commission report.
The Municipality said that they would suspend the construction, but it continued happening. The plan of the World Bank and the Ministry caused a lot of harm to the building and transformed it because the concrete façade was coated with Styrofoam and lost its authenticity. 71 And so their plan with the intention to improve the Efficiency in Energy happened to fundamentally change the architectural style of this national importance building.

Fig. 16.8: Picture during the exterior intervention 2018.
Fig. 16.9: ‘70s picture.

Fig. 17: 2017 picture.
INSTITUTE OF ALBANOLOGY

- Architect: Miodrag Pecić
- Completion/inauguration: 1975
- GPS coordinates: 42° 39’ 23” N/21° 09’ 42” E

Institute of Albanology is located at the Eqrem Çabej Boulevard along the University center of Pristina. Its position and the form of the building affects the urban context at least in two ways: through public function - a place where Albanian language and culture is being studied, a place which already has retrieved a symbolic meaning for Kosovo’s social development, and the second way through the architecture of building contributing to the overall image of the university center and the city center as a whole.

The scope and volume of its own, the materials used as well as public space as an integral part of the building, has created its own identity, articulating the function of research and study, while transparent open space in the ground floor allows a logical connection with the other parts of the university center.

The architectural expression only through the form, which follows the function and the simple materials such as white mortar, proves the creative skills of the architect of the project. It is obvious that the architect has searched for the most appropriate shape to allow as much natural light as possible for the research work, but at the same time provides protection from excessive daylight, especially during the summer.

Fig. 17.1: South view of the Institute.
Sloped parapets along the entire facade, which serve as protection from excessive sunshine from the south and west, could be considered as an identity feature of the façade, which, in addition to the utilitarian role, through the movement of the light and shadow, enables a unique visual experience of the building. Already mature greenery in the public space enriches this experience by enabling necessary privacy for the researchers inside the building.72
Fig. 17.5: Drawing of the atrium.
Fig. 17.6: Ground Floor plan.
The Central Bank of Kosovo Building is without modesty an embodiment of modernism. Its simplicity, pureness, finesse and design make it a building that is not only aesthetical but also an icon. The façade is composed with horizontal windows which are an element of first modernist buildings, they allow you to see the city panorama and also give the building light and at the same time soul.

The building is composed as Plan Libre, so it is very functional and in the future it can be re-designated to accommodate other functions. Symmetry is another characteristic, the North and South façade as well as the East and West one- are almost symmetric.

It was founded in June 2008, the same year Kosovo declared its independence from Serbia, with the approval of Law No. 03/L-074 on the Central Bank of the Republic of Kosovo by the Kosovo Assembly. Before being established as the Central Bank of Kosovo, it operated as the Central Banking Authority of Kosovo.  

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**CENTRAL BANK OF KOSOVO**

- Architect: Muhasilovic and Jamakovic
- Sarajevo Institute for Studies and Design
- Date of design: January 1976
- GPS coordinates: 42°39’38” N, 21°09’29” E
By the time it was built the building was related by a platform with Grand Hotel and was in harmony with all other buildings in the Republic Square as it was called then.

There have not been made any significant changes in this building, and we hope there will not be any regardless of the latest rumors that are circulating lately in the media.

Fig.17.8: Picture taken in 2018.

Fig.17.9: Picture taken in late ‘70s (e).
Fig.18, 18.1: Elevations.
Fig. 18.2: Ground Floor plan.

Fig. 18.3: Sections R-R and H-H.
Fig. 18.4: Picture taken in the early ‘80s.
RILINDJA

- Architect: Georgi Konstantinovski
- Other designers: Joakim Petroski
- Geographic GPS coordinates: 42.659555, 21.156007
- Completed: 1978
- Current typology: Administration building
- Former typology: Printing house
- Design period: 1971
- Start of site work: 1972-1978
- Completion: 1978

RILINDJA Media Building, is one of the landmarks with a structure and volume which dominates the city center of modern Prishtina. Located at Luan Haradinaj Street adjacent to sport center Boro & Ramiz, its structure consists of two different volumes - the 18-storey office tower and the
printing hall with a typical industrial volume with two floors. The Tower layout is typically organized around the concrete structure core providing a flexible open office space for journalism and publishing work. In the printing hall, 1m’x1m’ pillars are positioned in an axial distance on 10 m’ defining the structure of the building as a factory which is able produce every kind of publication. Slovenian technologists helped to draft the utility spaces of the printing hall. Based on their requirements, these areas were placed in the first floor.74

The architecture, built in natural concrete, could be categorized as international modernism with the architectural features of brutalism. White concrete façade elements create a variation of visual experience of the facade. It is important to note that in RILINDJA, building services are placed within the façade system, which for that time was very unusual. Georgi Konstantinovski was inspired by Paul Rudolph’s building in Boston in which all services were placed in the façade. (Konstantinovski was Rudolph’s student in his master studies in Yale School of Architecture in the ‘50s).75

The building construction started in 1972 but due to financial issues it stopped in 1973. Then in spring of 1974 it started again without facing any issue until it was finished completely in 1978.

Transformation of the Media Building RILINDJA, to house the Kosovo Government, has deleted a historical period of modern architecture in Kosovo, although the spatial organization of the building provided a successful adaptation to new office function for state administration. Institutions that work in this building are: Ministry of Public Administration, Ministry of Justice, Ministry of Local Government, Ministry of Environment and Spatial Planning, UN-Habitat.

A. Konstantinovski: The building was at the level of global trends. The “Rilindja” Media Building in Prishtina had gained much fame, similar to the Skopje Archives and the Dormitory “Goce Delcev” in Skopje. “Rilindja” is a world-renowned building, representing brutalism in architecture.

I inherited the urban context from an earlier project, the one brought to me by Izet Zejinovic. The tower and the printing house were not much processed by me, I only redesigned the gates and ramp entries to the underground, and the entrances generally. I worked on the whole concept of the printing house, both in terms of construction and function. In the printing house, I had 1x1 m columns, and an axial distance of 10m, to hold the slab, which would in turn carry all the weight of the printing machinery.

In my concept, I thought that this should not only be a printing house, but a factory, which could even produce and carry tanks. Technologists coming from Slovenia helped in designing production facilities of the printing house, and based on their designs, in terms of size and function, I designed all the areas, mostly on the upper floors. The structural design of the project was done by Joakim Petroski.

In the case of interventions in Media Building, a long history of architecture was lost, and this is only a minor example of the treatment of architecture of that era. Today, you have a part of the Kosovo Government occupying the building, and this could mean that I constructed a building that could accommodate other functions. Is it better now? Time will show. It seems that this is
already a trend, in Prishtina and Skopje, instead of writing and building the history of the time, we are erasing what we inherited and built ourselves through socialism.\textsuperscript{76}

The “Renovation” of the façade and the change of the function happened from February 2008-November 2009.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{site_plan}
\caption{Site Plan.}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{ground_floor_plan}
\caption{Ground Floor Plan.}
\end{figure}
Fig. 18.8: East Elevation.

Fig. 18.9: South Elevation.
Recently, the Architect Arbër Sadiku has published drawings of a concert hall located in the Rilindja Press Palace. The hall has 320 seats and it has not been used since the last war with Serbia. This was a great news for the uninformed public, but the sad thing is that it still remains unused and unopened to the public.

Fig. 19, 19.1: Section and base plan of the Concert Hall.
Fig.19.2, 19.3: Comparison: Before and After

The metamorphosis is so clear, even the architect that designed it was unable to recognize his own building!

Our modern buildings continue to suffer these architectural crimes, made by the “architects” themselves, if we can still call them architects…
Fig.19.4, 19.5: Here we can see the similarity of the windows on the last floor of Rilindja Tower and the windows of the icon of Modernism- Villa Savoye by Le Corbusier.

Fig.19.6: Postcard.

Fig.19.7:
Picture after the intervention.
Fig.19.8: Picture taken in 2017.

ELEKTRO KOSOVA

- Architects: Zoran Zakic and Dragan Kovacevic
- Projecting studio: Invest Biro
- Architects who worked on the implementation project: Shefqet Mulafazliu, Gjon Aliaj
- Date of commission: 1977
- Date of completion: 1984
- GPS coordinates: 42º 39' 19.638" N/21º 9' 29.986" E

Kosovo Energy Corporation is the leading energy enterprise in the Republic of Kosovo. It is vertically integrated and incorporated at the end of 2005. The Corporate Assets are wholly owned by the Government of the Republic of Kosovo. From 2013 until present the building hosts the KEDS and KES/CO Offices.
Elektro Kosova Building rises as a monument on the Plato made of stairs and ramps. Its square base plan is designed as a free plan using a 640 cm grid from one pillar to the other.

The design has similarities with the Post and Telecom Building, keeping in mind that it was designed and completed in the same time.

The main features are represented in the exterior- the brut beton engravings and the structural glass façade give the impression of the second modernism period.

It has an open floor plan, with only 20 pillars holding the entire structure (not including the core walls) of 17 floors- including the underground and technical floors.

An interesting feature is also the symmetry of the front façade, and the steep sides that are shaped in a trapeze form.

The extracted windows with soft edges on the sides tend to soften the brutalist image of the building by giving some more relaxed forms.

**Fig.19.9:** October ‘19
A newspaper article that tells about the renovation of the stairs that connected “Vladimir Ilic” and “Dura Jaksic” Streets which were separated by slope terrain which impeded the free movement of pedestrians.

Today, these stairs no longer exist because they were substituted with a multifunctional underpass.

As we can see in this picture, estimated that it was taken in the late ‘80s- not many substantial changes have been made to the building. The exterior is almost the same, but the interior had some interventions to organize the KEDS Offices.
Fig. 20.1: First Floor plan.

Fig. 20.2: Section B-B.
Fig.20.3: Front Elevation.
Fig. 20.4: ‘80s Picture.
**BANK OF LJUBLJANA**

- Architect: Glavni Gradevinski
- Other architects and engineers: Z. Zekic, D. Stefanovic, S. Joksimovic, O. Krunic
- The authoring team: D. Kovacevic, R. Eric, S. Rajevic, Z. Zekic
- Completion date: (e) 1981
- GPS coordinates: 42º 39' 50'' N, 21º 09' 35'' E

The Bank of Ljubljana Building in the first impression looks like a sci-fi object, and since completion served as a landmark for the city because of its peculiar and unique appearance.

The design can be comprehended with the modernism spirit that Mies Van de Rohe brought to New York in 1949, the main features of the buildings he designed in that time were concrete, steel and glass.

*Fig.20.5*: 2019 picture.

Its structure is made of concrete and massive modular windows. The base plan is very flexible, and can be adjusted to host different functions. The building is made of two main volumes- one with 4 floors and the other with 11 floors with an approximate total height of 50 meters.

It functioned as a bank until 1990, then it hosted the OSCE Offices. In 2016 the Government of Kosova changed the ownership of Bank of Ljubljana Building- and became the owner.

This building today hosts a lot of functions like: The Ombudsperson Office, Regional Pension Office, Ministry of Labor and Social Welfare, Central Election Commission, Agricultural Development Agency, etc.
Fig. 20.6: First floor plan.

Fig. 20.7: Section A-A.
Fig. 20.8: South Elevation.

Fig. 20.9: North Elevation.
Fig. 30, 30.1: Pictures of the building taken in 2019.
Fig. 30.2: Façade Detail.

KOSOVO NATIONAL LIBRARY

- Architect: Andrija Mutnjakovic
- Other designers: Bashkim Fehmiu
- Building contractors: “Ramiz Sadiku” company
- Current name: National Library of Kosovo “Pjetër Bogdani”
- Former name: Regional Library of Autonomous Province of Kosovo
- Geographic GPS coordinates: 42°39′26″N 21°9′44″E
- Commission/competition date: 1970
- Start of site work: 1974
- Completion/inauguration: 25 November 1982
- Completed situation: January 1983

“The building of the National University Library should be a culminating expression of our architecture. Its landscape planning, its environment, and interior demand that the articulation of space, its compact structure, shapes, light and shade, and elevation, should carry associations of the traditional buildings of this region. The motifs of cubes, spheres, and columns represent a contemporary application of the autochthonous architectural inspiration of the people.” – A. Mutnjakovic"
Constructed with in-situ cast concrete, marble floors, and white plastered walls, and topped with 99 translucent acrylic domes, the library is reminiscent of buildings from Byzantium and the Ottoman Empire. Despite its unified historic forms, the structure is unmistakably modern. Mutnjakovic used new materials to evoke ancient architectural tropes, most notably the exterior aluminum lattice-wrapping, which can be interpreted either as a fishnet or a veil pointing to the area’s two predominant religions. Although reception of the design was mixed when the library opened in 1982, the building is now regarded as an extraordinary example of late Yugoslav modernism and a beloved space in the community.  

From the inauguration of the new building in 1982 till 1990 the Kosovo National and University Library saw a steep rise of its importance, mainly due to the rise in the volume of books, readers, researchers, employees and activities organized there. During the years 1990 to 1999 when Albanian speaking readers and workers where barred from entering the building, the Library that changed its name into the Central Library of Kosovo and Metohija, due to a low number of readers using the facility saw its importance diminished. At one point during the late 90’s part of it was also used as a Military Base. 

**Fig.30.3:** University of Prishtina Campus- Site Design by Bashkim Fehmiu.
Bashkim Fehmiu was the first architect and urban designer at that time in Kosovo was commissioned to draft the masterplan for the new campus. Fehmiu was earned his diploma in architecture engineering in 1958 in Belgrade was the founder of the Prishtina Planning Institute which became the single most important planning institute in Kosovo.

Although he was given a very short period of time to come up with the design for the new campus, Fehmiu who was a regular CIAM delegate drafted a met like structure that would accommodate all the newly formed faculties in the campus. The campus where the main faculty buildings were interconnected by long corridors, in its core had a central square which had two main architecture structures in the campus, the amphitheater and the library. Fehmiu envisioned that the built structures would be of a modular character that could expend if needed and would also have domes so that the inner spaces would be filled with zenithal light. For the planning of the Prishtina Campus Fehmiu was consulted by Bogdan Bogdanovic, and was assisted by Rexhep Luci, Miodrag Pecic, Ranko Radovic, Dimitrije Mladenovic.81

![Fig.30.4: The Prishtina University Campus Model by Bashkim Fehmiu.](image)

**Design Brief: Mutnjakovic:** What characterizes the design is: a cube which is illuminated from above through a dome. This cubical architecture occurs very early in this area - I refer to the
Byzantine architecture. That layer of Byzantine architecture - cubes with domes touching each other, such as the Hagia Sophia in Constantinople - to me it was the initial motive from which I began to design the architecture that is related to the regional architecture of our territory.82
Building/construction: Architect of the building is Andrija Mutnjakovic from Zagreb, the documentation of the building was prepared by the Architecture offices “Centroprojekti” in Zagreb and Beograd. The main constructor was “Ramiz Sadiku” from Pristina, while there were 50 other companies from the region that took part on building this library and also two other foreign companies. The interior of the building was realized from the company “Tefik Canga “ from Ferizaj.

Original situation or character of site: The National Library of Kosovo is located in Pristina, in the University Campus, the building is surrounded by the different faculties, and also there is a cathedral nearby- “Christ the savior”.

Building character – main features:
The seven-story building with 12,000 square meters of usable space includes two reading rooms with 150 seats, and a meeting/conference room with 75 seats. The building has a capacity to house two million books. The stacks are located in the two levels below the ground floor. These floors are not accessible to the public. The building is a unique complex containing a large number of cubicles, each topped with small white domes, while a larger dome covers the center. The façade is covered with a rough grid of metal netting, the impression is the construction elements have been left on the main building.

Technical evaluation, by the Architect:
A. Mutnjakovic: The façade is practically glazed from floor to ceiling. I thought there would be too much light and therefore it will not be pleasant to stay in, so I utilized knowledge from sacral buildings that are present in the Islamic, Orthodox, and Catholic architecture- how windows can let light in but also mitigate it; to bring light, but to avoid the impact of it. Therefore, I have overlaid, or supplemented, all facades with a mesh made of hexagonal aluminum profiles with different divisions, around 20cm deep- to create an optical barrier from direct light- to disperse light, to make the space comfortable. And so this building got its specific appearance. I did not want to use sheet metal profiles, so I insisted on cast aluminum. The casting was done similarly to the way sculptures are made, the way it has been done for thousands of years. You imprint the matrix into the box filled with wet sand thus creating a negative in which you pour aluminum. Each of the seventy thousand pieces had been cast like this. The aluminum façade was made in a casting shop in Karpina, Croatia. The stone was dug locally, in Kosovo. The domes were made in Hamburg, where Plexiglas was invented a century ago by a man named Kopperschmidt. It is the same firm that made domes for the air fighters in the World War II!\^83
In late 2015 the Kosovo Architectural Foundation, a non-profit dedicated to spirit of creating and preserving unique architecture, became concerned with the reputation and condition of the Library and contacted the Kosovo Ministry of Culture, visited the site and initiated a project to raise awareness and document this modern masterpiece. The Getty Foundation and their “Keeping it Modern” grant program awarded funding for initial condition assessment, documentation, capacity building and investigations. This paper discusses the project to document and improve the image and awareness of this important structure and set priorities for its future.

Fig.30.6: The Front Elevation.

Fig.30.7: Section.
Fig. 30.8: The Cellar.

Fig. 30.9: The Basement.
Fig. 31: The Mechanical Floor.

Fig. 31.1: The Ground Floor.
Fig. 31.2: The First Floor.

Fig. 31.3: The Second Floor.
Fig. 31.4: The Third Floor.

Fig. 31.5: First Floor Plan, hand drawing.
Fig. 31.6: Aerial Picture of the Library.

Fig. 31.7: The Illyrian Spiral Concept
Fig. 31.8: The amphitheater.
Fig. 31.9, 32: The Central Hall.
Fig. 32.1, 32.2: The Domes.
Fig. 32.3, 32.4: Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980

Moma Exhibition July 15, 2018–January 15, 2019
The building of the National and University Library should be a culminating expression of our architecture. Its landscaped planning, its environment, and interior demand that the articulation of space, its compact structure, shapes, light and shade, and elevation, should carry associations of the traditional buildings of this region. The motifs of cubes, spheres, and columns represent a contemporary application of the autochthonous architectural inspiration of the people.

Andrija Mutnjakovic

Fig. 32.8

Fig. 32.5 - 33: Pictures taken during the presentation of Conserving the National Library, 2018.

Fig. 32.9.
Fig. 33.
Fig. 33.1: Postcard.
HIVZI SYLEJMANI LIBRARY

- Architect: Agim Radoni
- Landscape designer: Agim Radoni
- Other designers: Syrije Myftari, P. Pavlovic
- Consulting engineers: Kimete Shijaku, Ljubisha Stojkovic, Safet Dorambari, Nexhat Xheladini
- GPS coordinates: 42.6664519, 21.1780515
- Commission/competition date: (e) 1981
- Design period: (e) 1982
- Completion: 1982
- Completed situation: 15th of December 1982
In 1982, plans were made to design a Literary Museum/Library for children, to honor the great writer Hivzi Sylejmani, and that was the reason why it was built in his own property. The slope terrain affected the building design to be with different levels. This element makes the building aesthetically valued.

Building/construction: Massive construction: Wood, steel and concrete. Other materials used are steel, glass and wood.

Since the beginning, this building was designated to be the place where children can read and learn by practicing their literary activities. Hivzi Sylejmani library has not changed its purpose of building, and that is why there still take place a lot of different activities like book promotions, primary school events, musical activities etc…

Today the building is used as a Library and Writers Association Meeting Point.

- **Technical Drawings**

Fig. 33.3: Ground Floor base.
Fig. 33.4: Site plan.

Fig. 33.5: Second Floor plan.
Fig. 33.6: South Elevation.

Fig. 33.7: Section.
Fig. 33.8: East Elevation.

Fig. 33.9: Section.
POST AND TELECOM OF KOSOVO

- Architect: Halid Muhasilovic
- Other Architects: Espek, Mulaosmanovic
- Competition/ inauguration: 1983
- GPS Coordinates 42°39′05.9″N 21°09′27.7″E

On 13 September 1990 all Albanian workers and other minorities who disagreed with the politics of Milosevic were driven out of their workplaces by force. PTK stopped operating only during the Kosovo War. During the conflict, assets of the company were either stolen or destroyed. At that time, postal services were unfeasible whereas the Telephony and Telegraphy of Kosovo as well as international connections were almost inoperative. After the war of 1999, negotiating teams of the PTK, KFOR and UNMIK enabled the legal return of employees to their workplaces. These three business units of the PTK are licensed by the Kosovo Telecommunications Regulatory Authority. The interior was renovated because it was damaged during the war (1999), but the exterior has not been changed.84
Post and Telecom is undoubtedly one of the buildings with the best functionality. As we can see in the Mezzanine Plan, the functions are so purely related to one another and nothing has been left to chance.

This 13 stories building has been built in slope ground and this made the volumes quite interesting, especially the mezzanine level and the Grand Plato which connects two neighborhoods- Dardania and Ulpiana. The Plato has been used since the beginning as a public place where people would meet because the Post and Telecom building is a Landmark in Prishtina.

The volumes are made of concrete separated by Modular windows with aluminum frames. The façade is completely open, because the walls are not made of concrete- only the pillars, slabs, stairs, and of course the façade elements which make this building unique.

**Fig. 34.1:** View from Kurrizi.
Fig. 34.2: Mezzanine plan.

Fig. 34.3: Elevations.
Fig. 34.4: Section.

This Building has not been “covered” yet... But its integrity is still damaged by some other building attached to it. We can see in the picture below this “merging” between Post and Telecom and a housing building. Fig. 34.5
The sad thing is that this will not be the only intervention in this area, soon the construction of a new Mosque will start in Post and Telecom Building’s parking. Actually, the cornerstone has already been put 6 years ago. A design competition for the Central Mosque took place in 2018 and a lot of prestigious architecture studios from all over the world took part. Such as Zaha Hadid, OODA and many more.

There has been controversy over the design, including rejection of plans drawn by esteemed architects including Zaha Hadid in favor of a hulking carbon copy of any number of centuries-old, Ottoman-style mosques.  

This is an absurd decision but it has already been made, and it will fade away the glory of the Modernist Era in the neighborhood and destroy the collective memory of the city.

Fig.34.6: The Proposal for the Mosque.
Fig. 34.7: Postcard.

Fig. 34.8: Under construction ‘80s.
Kurrizi was part of Dardania settlement. Triangle competition was organized in 1972 and five of the most appreciated Yugoslav institutions for urban design were invited to participate. The design of APZ (Architectural Design Institution) Plan from Zagreb won the competition. The design was finished in 1976, and the first building started in 1974-1976, while architect Drazen Jankovic designed Kicma Complex (Kurrizi) in 1983.86

The project “Dardania Neighborhood” includes an entire area of town which is both a heterogeneous agglomeration and a single mega structure carrying a radical idea to divide the vehicular traffic from the pedestrian traffic. In the spirit of the time and no doubt under the influence of the urban plan of nearby Skopje, drawn up by the star architect of the time Kenzo
Tange. This separation was achieved by lifting the ground floor of the housing blocks on a platform for pedestrians whilst placing the roads and vehicular access to the buildings underground but which, in fact, was on the ground level. The neighborhood over the platform called Kurrizi (The Backbone) is of rather large dimensions going up to 15 stories high.\textsuperscript{87}

\textbf{Fig.34.9, 35:} Pictures of Kurrizi- before and after.

\textbf{Fig.35.1:} Picture of Kurrizi in 2017.
The core of the entire design of Dardania settlement is a complex urbarchitectonic structure, spreading as a spine through the center of triangle-shaped settlement. Along two intersected axes, a row of nine tall buildings (6-17 floors) is set on one side, and six lower (4-6 floors) on the other side of the street.

The position and importance of the location, as well as a dense row of high-rise dwellings allowed more investment in this structure. Two parallel flows are combined on the ground floor: a street with parking lots and the shopping street- Bazaar. Both are covered with the main pedestrian area elevated on the first floor. Elongated pedestrian area is enriched with small piazzettas, fountains and variety of urban furniture and revived with stores on the first floor of.

The entire walkway is paved in a combination of stone and glass cubes to provide daylight to the ground floor street and the Bazaar.

The entrance to Bazar is emphasized with a large city clock on the gallery. The Bazaar, carefully and richly decorated with marble floor and glass ceiling, emphasizes the curved layout of the complex. 

Facades are finalized in green, with yellow paint and red brick details.

In time, different changes were made to these buildings, from enclosing the balconies, transforming the accessing galleries into individual entrances and adding one or two-floor apartments on top of the buildings, to installing gable roofs on the flat-roof buildings.

The urbarchitectonic structure of Kurrizi comprises 494 dwelling units, 36-102 sqm large, with total of 29,580 sqm, approximately 200 shops/services 15-60 sqm large, with total of 7,905 sqm, 2,015 sqm of storages pace, and 63 parking lots.

Fig.35.2: The original design of the complex structure: plan and cross-sections from 1976, aerial view from 1988, and actual view of row of high buildings.
But Kurrizi has far more values than just architectural- it was the soul of city in the social aspect. Kurrizi, a residential and commercial complex in the Dardania neighborhood, which was built between the 1970s and the 1980s, became a hotspot for the youth in the 1990s – especially for Albanians, who under the Milosevic regime were completely excluded from institutional and cultural life.

There has been made an amazing short documentary called “Kurrizi - The parallel life in 90s Kosovo” - produced by Cultural Heritage without Borders, CHwB, the documentary–written by by Doruntina Basha and Arif Muharremi and directed by Orgesa Arifi, which I think describes the best its social values in the collective memory of the people of Prishtina.90

The youth of that time considered it as only place where you could have fun and socialize, just like in the western countries. People there felt free and not judged underground, it was the heart of the city in the social aspect. It was exactly in this underground part where the first music bands were formed and had their gigs.

“Just as the bones of humans gather and organize in the spine- this is how the youth of that time was organized in Kurriz. The cafes and bars were situated in sequence as the disks of the spine.”

You see the bars, each one playing different music- it’s like going to a big aquarium, where you have specific fish placed in smaller aquariums.

Kurrizi was sort of an Internet of Prishtina, sort of Facebook but actually social not virtual, where young people hung out, told everyday stories and exchanged books and tapes.

Fig.35.3: Picture taken from the “Kurrizi” Documentary.
At first Kurrrizi was separated into the Albanian and Serbian part, at the beginning were the Albanian bars, and in the end the Serbian ones. At that time almost everything in Kosovo sort of moved underground. They lived a parallel life with the Serbian community, the Albanians were completely separated not only in the bars they hung but also in every other aspect of life.

Kurrizi was considered an ideal place because they the youth started to develop in a so called safe place where they felt protected from everyone especially the society and the police. But it was safe only for a period of time because then the Serbian police started to arrest people there and in some cases nobody knew what happened to them.

Despite the police repression, people never stopped going to Kurrriz. Things changed after the ’92, when there was hardly any bar in the area and then people (Albanian) moved their social activity from Kurrriz to Qafa. Today there are not as many bars and cafes and, they have turned into commercial shops, so the area is not that vivid as it was back in the ‘90s.90
Fig. 35.5: Picture taken on September 2019.
Fig.35.6: The entrance view.

**KOSOVAFILM BUILDING**

- Architect: Sali Spahiu
- Current name: KFOR Headquarters
- Former name: Kosovafilm
- Commission/competition date: 1980
- Completion/inauguration: 1986
- Geographic GPS coordinates: 42°39'49.9"N 21°08'46.5"E

The KOSOVAFILM building has a strategic position related to the city of Prishtina. Located on the top of Arbëria hill, provides an open panorama towards the city amphitheater of Prishtina. Kosovafilm Building is dedicated to a state institution, which used to organize the film industry and produce films in Kosovo, in the former Yugoslavia.

It has a complex functional nature requiring a full synchronization of technological and thermal aspects of the building with a specific purpose. Kosovafilm is a three-story building. Through a skylight strip between floors intends to integrate spaces into a coherent whole. In this way the ground floor takes the role of a public space for the organization of events related to the film industry.

From outside the building façade uses prefab powder coated metal sheet to express the character of the building. Intense color of the façade is in stark contrast with the natural environment of the pine forest in the background.
In the Jury assessment for the annual award “Borba” in 1987, in regard to the location of the building in the natural environment, it is written: “Looking at this building, we can see new relationships with the environment in a special sense ...”

The building was used very shortly for the film industry. In the years 1990-1999, there were no longer films produced in Kosovo, hence no film-related activities have been organized. Since June 1999, the building is used as an office building for military KFOR base. 

S. Spahiu: In 1980 when I began to work on the Kosovafilm project in Prishtina, I was the leader of the Architecture Bureau at the Institute of Urbanism Architectural and Design in Prishtina. I was assigned the task by the investor “Kosovafilm” the director, the writer Mr. Azem Shkreli whereas the director of the Institute was Mr. Vehbi Orana.

The Kosovafilm was awarded with the traditional prize for architecture of that time given by “BORBA” (in the former Yugoslavia) as the best architectural work realized in 1987 in Kosovo. After the completion of the detailed analyses for the building, the professional jury among others wrote:

“By looking at this building, we see new relations with the environment in a special meaning and with this, we understand the possibilities that exist in the new directions to use the multitude of expression”. This written conclusion was given by a professional jury, whose president was Prof. Arch. Bashkim Fehmiu whereas other members were Architect Lulëzim Nixha, the artist Mr. Vujovic and the editor of “BORBA” for Kosovo Murteza Daci.
Fig. 35.8: South-east view

Technical Drawings

Fig. 35.9: Ground Floor.
Fig. 40: First Floor.

Fig. 40.1: South-west Façade.
**Fig. 40.2:** South-east Façade.

**Fig. 40.3:** North-West Façade.
Fig. 40.4: Front View (2017)

BASHKIM FEHMIU’S HOUSE

- Architect: Bashkim Fehmiu
- Design period: (e) late 1970s or early 1980s.
- Start of site work: (e) late 1970s or early 1980s.
- Completion/inauguration: (e) 1980s
- Geographic GPS coordinates: 42.6679390, 21.1776913

Bashkim Fehmiu was one of the first and the best modernist architects in Yugoslavia. He was a professor at University of Pristina, teaching Urbanism. He also was the architect of his own house, designing a typical modern house made of concrete and red bricks.

Next to Professor Fehmiu’s house there are also two more double houses. The half of one of the houses has been renovated (2017) because of the new owner wanted to change the façade and so the identity of the house was lost, because of this intervention. These houses were made for the intellectual family Fehmiu, and their design was influenced by the modernist movement. They have a typically modern façade containing brut concrete and red
bricks which make a perfect match. The balconies are also a detail that give the structure a unique aesthetic. It has a lot of natural lighting and it has a plane roof which is often used as a terrace.

In the “collective memory” of all the citizens, the ’70-s were seen as the golden age- an age before the crisis and wars that ensued.

It was something different and unique for that period of time because people were not used to see brut concrete uncovered. It was one of the first houses that changed the traditional way of building and designing houses in Kosovo.

“Towns and societies have a constant causal dialectic relationship. Therefore, it is imperative that all development is based on a symbiosis of material-spiritual heritage and their modern additions, making sure that the intensity of human dimension is not lost.”
Bashkim Fehmiu

The private house of Bashkim Fehmiu continues to be a source of inspiration even for contemporary architects, whose design of cubic volumes represents a pure architectural form.

During the time that Kosovo was part of Yugoslavia, it achieved the most of its modernization, including political and cultural autonomy as well as a higher level of freedom but within the framework of Yugoslav system. You can still see a reflection of that time in the scenery and open spaces of Kosovar towns. The growth of towns and villages in Kosovo during Yugoslav system is measured only in concrete and asphalt which was used to build them.
Fig. 40.7: South Elevation.
Fig. 40.8: The front view of the building.

TECHNICAL FACULTY

- Architect: Edvard Ravinkar
- Other designers: R. Dzankic, D. Kovacevic, S. Kramar, O. Krunic
- Engineer: R. Dzankic
- Commission/ competition date: July 1976
- Design period: 1970s
- Start of site work: 11 July 1977
- Completion: 1982
- GPS coordinates: 42.648553, 21.166930
- Status of protection – Not protected

The Building is part of the University of Prishtina, respectively the Technical University, which includes the Faculty of Engineering and Architecture, the Faculty of Mechanical Engineering and the Faculty of Electrical and Computer Engineering.

It was an exquisite example of Brutalism in Prishtina, designed by Le Corbusier’s student, Professor Edvard Ravinkar.

The university was founded in 1969-1970 in Kosovo, and was working until 1999, it continued working after the war, and serves as University till nowadays.
**During 90s (1991/93) - Roof Placement**

Type of change: Restoration

Circumstances/reasons for change: The flat roof of the building was not considered to be a good solution in a rainy city, like Prishtina. That is why after a while the municipality decided to find a new solution for the roof. The building was covered with roof tiles. The reconstruction of the roof was made under the region of Serbia. The building lost its unity between the roof and itself. It became a collage with two different styles.

**During 2016 – Expansion of the sanitary space**

Type of change: Restoration

With the increasing number of the students, increased also need for space especially the sanitary space. This was the biggest change that was done in the building until that 2016. A totally different volume was attached on the southwest façade, which changed the Façade, Plan, and originality.

**Fig. 40.9: April-May 2017 Coating of the building.**

Type of change: Restoration. The excuse was the unbearable cold temperature inside the building during winter.

Under this restoration the building completely lost its originality. Many brutalism details were destroyed, to make way for the isolation materials. They even removed the concrete beam extrusions in the façade.
The Technical Faculty was one of the most prestigious buildings in Pristina, its rational volumes and clear connections make this building unique. There are 5 volumes parallel with each other, connected with perpendicular corridors in which were created not only cross areas but also- hybrid use spaces.

Concrete is the main material that is (Was) visible from each corner of the building. The richness of the design can be seen also in the parallel extrusions of the doubled concrete beams in the façade, and the engravings in the out and inner walls.93

The solid concrete volume and extracted details of the façade are the most outstanding values. The section of the building shows the richness of the design, the way how the building becomes one with the surroundings by following terrain topography.

Since the terrain was inclined, the architect started the design from the sections, he determined neat vertical and horizontal circulations, which play the key role in functionality of the building. Another striking feature that sends us back to one of the most peculiar feature of Modernism, as named by Gideon- “Durchdringung”.
Fig. 50.1 - 50.4: Technical Drawings.
Fig. 50.5, 50.6: Elevations of the Laboratories.
TECHNICAL FACULTY LABORATORIES

- Architect: Edvard Ravnikar, R. Dzankic
- Commission/competition date: July 1976
- Design period: 1970s
- Start of site work: 11 July 1977
- Completion/inauguration: 1984
- Geographic GPS coordinates: 42°38'53.9"N 21°09'53.5"E
- Current typology: Public University Facility –Laboratories of the Technical Faculty

The Laboratories have the same architectural style as the T. Faculty- Brutalist/Modernism. The Béton brut gives the building an aesthetic composition and stands in harmony with the Technical Faculty, or it did before the Metamorphosis.

The Building is part of the University of Prishtina, respectively the Laboratories of the Technical University. The Technical Faculty includes the Faculty of Engineering and Architecture, the Faculty of Mechanical Engineering and the Faculty of Electrical and Computer Engineering.

A part of the building was used from KFOR during 2000s, and after 2010 a part of the Labors was used from Kosovo Security Force (FSK).
Béton brut is the main material that is visible from each corner of the building. The richness of the design can be seen also in the parallel extrusions of the doubled concrete beams in the façade, and the engravings in the out and inner walls.

The building is settled in an inclined terrain and has entrance in two different levels. It has a very functional space. The volumes of different heights composed with each other create clear geometric forms but not in a boring way. The details make it unique- especially the ones in the façade and in the roof. The striking features are the vertical engraved grids in the façade and the extensions of the concrete beam.

The Laboratories Building is a faculty facility very frequented by the students. Despite the lectures, there are formed a lot of Students clubs, students forums, and there are held a lot of conferences.

**Fig.50.8:** Façade Detail.
On March of 2017 a protest took place in front of the Technical University. It was a small protest, there were approximately 30+ people. Architects, professors, students or just architecture admirers. But this number is quite shameful considering that this building was a landmark for our country, and its own students didn’t go out to protest against this “architectonic crime” that was happening in front of their eyes!

It is an irony that this so called architectonic crime was caused by architects themselves.

And, of course the protest couldn’t stop the process of metamorphosis, it was more like a goodbye to this magnificent building…
CONCLUSION

This research aimed to contribute in discovering the architectural values of Modernist Buildings and Urbanism, and also pointing out the reasons why they should be preserved as a part of cultural heritage and collective memory of the city. You can see Prishtina’s architecture according to chronological events which help us understand what led to the chaotic state of our city today.

Since the destruction of architectural heritage from the Ottoman era, genesis of Modernism during the ex-Yugoslavia regime, the Rise and Fall of Modernism, and in the end the repetitive destruction of historical layers (Modernism in this case).

Another goal was also the documentation of Modernist buildings and their metamorphosis, in order to give a wakeup call for our society to come against these changes that destroy its collective memory and its identity. But not only the ones who have undergone these changes, but most importantly cases like The National Library that still remains stoic, refused to change, and continue to represent their high values.

In all the great creative periods, architecture has been on the op of hierarchy of arts. In the golden age of history, architects were the "masters" who played a key role throughout the production process. But from the craft society to the industrial one, they are no longer in a governing position. Today, architects are not "masters", there is a constant risk of losing the race with engineers, scientists and builders if they do not change their approach and focus on how to change this peculiar situation.
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