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LOST HIGHWAY EXPEDITION

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30/7/—
25/8/2006

PHOTOBOOK

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30 / 7 / —
25 / 8 / 2006

PHOTOBOOK

Edited by Katherine Carl and Srdjan Jovanović Weiss
Co-published by Centrala Foundation for Future Cities,
School of Missing Studies and Škuc Gallery.

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For the past year since the Lost Highway Expedition, the initial project of Europe Lost and Found, numerous conferences, workshops, and exhibitions have taken place, sparked from the expedition. These events have not only disseminated knowledge gathered during the expedition to a wider audience, but importantly have also drawn many of the 300 participants from the expedition back together in various cities to deepen the development of their research and inquiry and to strengthen the networks throughout the Western Balkans that were broadened during Lost Highway Expedition. These direct outcomes are still manifesting themselves, and this book is the first tangible product to collect and present this knowledge through visual means.

There are several aspects of Lost Highway Expedition that struck me at the outset and continue to this day to be points of relevance as the project moves into its next stages. For example, Lost Highway Expedition set out no pre-determined outcomes that should result from the expedition, but we can see now that this approach has successfully opened a path for participants other than the original organizers to propose projects, contribute, and lead in their own ways.

Another organizing principle of the expedition was that of integrated autonomy. This proved invaluable on the road as each participant ultimately took responsibility for themselves but were part of a network that generated and shared resources and information of all sorts. This set out a pattern of behavior and communication that has functioned well to produce this photobook, the Lost Highway Exhibition, and the forthcoming Source Book.

A most intriguing question still plays out: can such a project and a political entity work in tandem? Can the informal and the formal work together? To date, the collaboration continues to be fruitful. It provides a living instance of how culture and politics, though often having different goals, can be successfully intertwined by human necessity.

The photobook demonstrates that Lost Highway Expedition, as well as Europe Lost and Found, is ultimately a cultural project. The book is primarily a visual document; however, the power of these images derives from the social bonds, cultural practices, human invention, and the political and social formations that are presented. It operates across many disciplines in the realms of architecture, art, and urban planning, and its future calls for collaboration with sociologists, scientists, and psychologists, among others. We are pleased to present this photo book not only as a document of Lost Highway Expedition but as material for further research and collaboration.

HELENA DRNOVŠEK-ZORKO
Ambassador
Ministry of Foreign Affairs
Republic of Slovenia
Head of Division for International Cultural Relations

"IF A PLACE COULD SPEAK"

Katherine Carl and Srdjan Jovanović Weiss

Lost Highway Expedition Photobook is a selection of captioned photographs contributed by participants of Lost Highway Expedition, which took place during August of 2006 through the emerging capitals of the Western Balkans. The photobook is divided into sections, one for each of the nine cities and for each journey in between.

The expedition plotted a route roughly along the unfinished "Highway of Brotherhood and Unity," as it was called in Yugoslav times, traveling through the nine cities of Ljubljana, Zagreb, Novi Sad, Belgrade, Skopje, Prishtina, Tirana, Podgorica, and Sarajevo. Although the country that this highway was meant to unify no longer exists, the highway infrastructure remains as a significant reminder of the ideals of voluntary participation, rebuilding, and connectivity. Today as the highway network is being expanded and as the region is experiencing a different wave of building executed from individual initiative, the expedition set out to find out more about these processes and to speculate about its future.

During Lost Highway Expedition almost 300 architects, artists, writers, and curators from Europe, the Western Balkans, and North and South America participated along the route with partner organizations in each city in activities ranging from discussions, public art actions, guided tours, visits to archives, and picnics. As everyone organized his or her own journey, the makeup of the group fluctuated throughout the journey and was distinct in each city. Yet it temporarily cohered around points of common interest to investigate the abrupt and continuing structural and visual transformation of these cities that is both the result and the engine of the changing realities of the Western Balkans and of the future of Europe.

The photobook chronicles each day of the expedition from a multitude of mobile views. The book is not intended to provide a view from solely inside or outside, but rather to combine dynamic insights from many mobile individuals. The book specifically pictures the way images that are captured in an instant change in relationship to movement through the Western Balkan territory.

The book's aim is to demonstrate the transitions and different speeds of recent urbanization that is challenging nine major cities in the Western Balkans. As travelers, we observed in each city one concept that is capitalized upon which keeps it distinct from the others. These topics, which are listed in the table of contents, acted as points of departure in each city during the expedition and now in the pages of the photobook. Visually describing a positive aspect of balkanization, the photos reveal the distinctive ways in which each city fashions its particular place on the map.

Therefore, for the organization of the book, we decided to array the photographs from each day of the journey as a tableau to discover what emerges when the images are seen together. This salon style of curating or Warburg Institute mode of archiving reveals that from one place to the next, as the journey progressed one day to the next, the photos contain often quite disparate imagery. Thus the book tells stories of dynamic change through a sequence of many diverse visual instants.

To create this book photographs were solicited from Lost Highway Expedition participants in an open call, garnering more than 24,000 images. Several hundred photos make up the publication and some work is included from each person who made a submission. Text appears in the form of brief captions contributed by the editors and editorial board members. The book has been edited to select images that convey an understanding of each specific place along the expedition route through a striking simplicity of visual means. This results in an in-depth visual document of the Western Balkans with a focus on the present state of urban- and highway-scapes which provide a glimpse of the future of the visual and spatial makeup of this part of Europe.

-date-

30-31/7/06

-place-

LJUBLJANA

-title-

AUTONOMOUS
ZONES



Arriving.



Highway.



Rest stop.



Parking lot.



Helena Drnovšek-Zorko welcomes expeditioners at Škuc gallery.



Introduction to Ljubljana's Autonomous Zones by Marjetica Potrč at Škuc gallery.



At the front door of Moderna Galerija.



Discussions.



Checking the route.



Presentation at the BTC City.





Overlooking the expanse of BTC City, one of the largest business, shopping, entertainment, sports, and cultural centers in Europe. The huge complex also houses offices and warehouses, a major hub in which almost all aspects of business take place: development, distribution, trading, and consumption. The surrounding area is rapidly becoming its own city of sorts, with extensive entrances, streets, roundabouts, and parking facilities.



Bird's eye view of BTC City.



Tennis courts across the street of BTC City.



The terrace of a building in BTC City.



In BTC City, preparing the interior for shoppers.



Public bus transportation systems are being introduced to BTC City, altering the existing parking lots.



Construction of more shopping and business centers in BTC City is underway.



Krakovo is one of Ljubljana's oldest districts, a five-minute walk from the city center. As in the past, vegetables and herbs are grown here for sale at the marketplace.





Krakovo is an autonomous agricultural zone in the center of the Slovenian capital.





An example of the K67 kiosk design, introduced in 1966 by Slovenian architect and designer Saša J. Mächtig. Its system is based on polyfibre reinforced modules, which can be used as single units or combined to create large agglomerations. The kiosks are easily visible and accessible, and can be found in different colors and combinations, functioning in cities as newspaper stands, parking-attendant booths, copy shops, shelter booths, student cafes, market and lottery stands, among other uses. It is included in the 20th-century design collection of The Museum of Modern Art, New York.



Inside the old Rog factory. The former Rog bicycle factory, a 7,000 square meter building centrally located in the city. The company began production in 1951 and closed down in 1991 to relocate all manufacturing activities to an industrial zone. The building remained unoccupied until 2006, when it was taken over by artists and media activists as part of an initiative for open cultural and social production.

Discussion at Rog.





Metelkova is an autonomous social centre located on the site of former military barracks (the Slovenian headquarters of the former Yugoslav National Army), which were squatted in September 1993. The 12,500 square meter site consists of seven buildings. Activities and facilities at the centre range from an art gallery, bars, artists' studios, offices for designers and cultural organizations, and concerts featuring different types of live music.

Lecture at Mala Šola in Metelkova.





LHE in front of Metelkova.





Žale, the main cemetery in Ljubljana (žale is an old Slavic word for “cemetery”). Founded in 1906, it is still in use today. It was redesigned around 1940 by Jože Plečnik, one of the most important Slovenian architects. Pictured is the new part of the cemetery created in 1988 by architect Marko Mušič.

-date-

1 / 8 / 06

-place-

LJUBLJANA

↳ ZAGREB



Completion of the highway.







Panoramic view, near Kumrovec.



Landscape, near Kumrovec.



Kumrovec is the village in Croatia near the Slovenian border where Josip Broz-Tito was born. The birth house of Tito (built in 1860, the first brickwork house in the village) was made into the Memorial Museum of Marshal Tito in 1953. Next to the house is a bronze statue of Tito made by Antun Augustinčić in 1948. The old part of Kumrovec comprises the Ethnological Museum, consisting of 18 village houses with permanent displays of artifacts related to the life and work of local peasants in the 19th and 20th century.

In Kumrovec, what was originally a school for Socialist functionaries is today a ruin. ►



Flower arrangement in memory of Tito.



Tito's village house is now presented as an ethnographic museum.





Abandoned border crossing between Slovenia and Croatia with small scale commercial services.

-date-

2-3/8/06

-place-

ZAGREB

-title-

SOLIDIFI-
CATION



Open space below the highway.



Panorama of Zagreb seen from Sava river.





A late Socialist housing block and a ruin.

Road construction works and traffic on the inner city motorway.





A recently built cathedral amidst the modern urbanism of New Zagreb.



Sančanin pointing out places of unusual interest in Zagreb.



Children play in an empty lot.



Meštrović Pavilion is a building, designed by Ivan Meštrović and built in 1938, that has served several functions in its lifetime. An art museum before World War II, it was converted into a mosque during the war, and then became the Museum of Revolution in post-war Yugoslavia. In 2003 it was restored to its original design and today it serves as a space for exhibitions and concerts.



Expeditioners at Nova gallery.



Mama, a center for new media, is tucked into a back alley alongside car repair shops in the middle of the city.



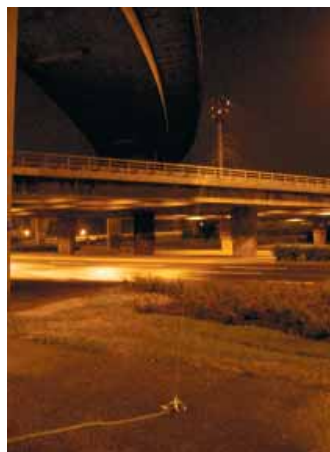
Group discussion at Mama.



Street at night.



Fountain installation under the highway overpass.



Below the highway at night.



Commercial building takes advantage of the motorway and the built environment: drive-by shop window and billboard.

Construction shed on the central divider of the inner city motorway.





Mural graffiti by the road, depicting the siege of the city of Vukovar, with images of the Slavonian landscape and explosions. The text is a mix of patriotic slogans, personal names, and scribbles.

The inner city motorway of Zagreb under construction, so far without sound barriers.





Street construction.



Below the viaduct.



House prototype at the International Fairgrounds.



Islamic Center and Mosque in Zagreb, designed by Mirza Gološ and Džemal Čelić, completed in 1987.

-date-

4 / 8 / 06

-place-

ZAGREB

↳ NOVI SAD



Highway exit to Vukovar.



House in ruins in Vukovar.

Bullet traces from the siege of Vukovar.





Empty field in Vukovar.

In ruins.





On the road from Vukovar to Novi Sad.



The "Fresh Motel" is accessible from the main highway and secondary roads, allowing for exchanges of all kinds between the local and international traffic. The concrete barriers prevent cars from sneaking past the highway tollbooths.



On the road in Slavonia.



Entry to the Arizona market, which was until 2002 one of the largest black markets in the Balkans. It was officially founded by the International Community in 1996 to provide supplies and to encourage communication in the region. Now all the informally built structures have been erased and replaced with a large scale shopping mall (the so-called "Ital_Project") about 15 kilometers south of Brčko.



Entry to the Arizona market near Brčko.

Recent expansions at the Arizona market.





Field in Vojvodina.



Unfinished villa on Fruška Gora mountain near Novi Sad.



Finished villa on Fruška Gora mountain near Novi Sad.

-date-

5-6/8/06

-place-

NOVI SAD

-title-

RECREATION

-



NAP gas station.



On the highway, an unfinished building and a temporary bathroom stop.



Border check on the Highway of Brotherhood and Unity.



Just after the Croatia-Serbia border.



Space below a highway bridge, called the "Bridge of Freedom," that runs over the Danube River. This bridge, built by engineer Ivan Hajdin, was supposed to be one of the key European Corridor X links between Hungary and Greece. This piece of infrastructure was never connected to the main Corridor link due to the local politics during the late socialist time, but the city used some of the funding to build a conspicuously sophisticated and low spanning bridge, which connected housing blocks with vineyards across the Danube. The NATO powers bombed the bridge in 1999, killing none, but left a considerable amount of cynicism among the city inhabitants, many of whom believe that the infrastructure, not being in line with the Corridor X highway and an obstacle in one of the biggest European waterways, was removed for self-serving reasons. The bridge has recently been reconstructed.



The "Bridge of Freedom" (Most Slobode) spans above the Danube and a city beach that is often used for recreation and concerts.



Riverboat on the Danube.



A view of Liman, a neighborhood in Novi Sad largely built up during the socialist period.

Private boat dock on the Danube.



Private harbor on the Danube, near Novi Sad.



Next to the Danube, the pool of a house located in the "Valley of Thieves."



Birds.

19th- and 20th-century parts of the city await repair. A view of the remains of Radnički Univerzitet (Workers' University), towering above decrepit urban villas.





Clericalization of the city is underway. Most of the new churches built by the Serbian Orthodox Church are set in empty areas unclaimed by modernist planning.



1970s-style Slovenian kiosks were shipped to all parts of Yugoslavia, when the country was still unified. Here, in Novi Sad, they are used as fast food stands.



Entry to the Serbian National Theater in Novi Sad. The building, designed after a winning competition entry by a Polish architect, stands on an area previously occupied by the former Jewish street.

By the Danube flowers sprout around the mini villas, built by the new emerging elite.





Museum of Contemporary Art in Vojvodina, Novi Sad.
It was formerly the Museum of the Revolution.

Welcome.





"Valley of Thieves" is the unofficial name for this illegally-built (weekend) housing development, on the wrong side of the dike next to the Danube. A recent flood rose as high as the houses' roofs.

A shop in a backyard.





Modernist corner.



Vehicle made from disparate mobile parts parked by the road.



Street scene.



Concrete stadium in Danube Park. In 2005 kuda.org and NAO started a campaign to save the stadium from closing and were successful in convincing key urbanists to alter policy plans to allow for cultural programming and public recreation at the site. They are now lobbying for approval from the city.



Zoran Pantelić, director of kuda.org, shows the location of Stadium Culture, in Danube park in central Novi Sad. The plans, designed by NAO with kuda.org to preserve the stadium, have been approved by the city's key urbanists and are waiting for approval by the city.



In Danube Park, a group plays a game of football with a ball provided by the stadium keeper, after jumping over a locked gate. This public space was built in the 1930s by Yugoslav Railway and then in 1948 a concrete auditorium for 800 people was added. In the '70s it was the most important venue for emerging Yugoslav punk groups from Vojvodina and the new wave rock scene. The first concerts of the experimental groups Laboratorija zvuka, Pekingška Patka, and Luna were all performed on this field. Due to the crisis in the '90s the field was closed and neglected. It is currently under lock by the city government because of property disputes though, thanks to tolerant guards and citizens, it is still used for recreational purposes.



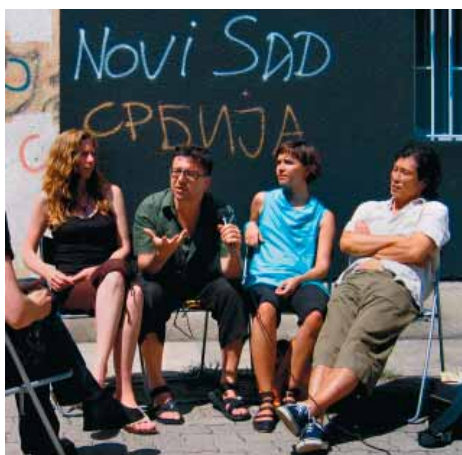
At play in the handball stadium, in Novi Sad.



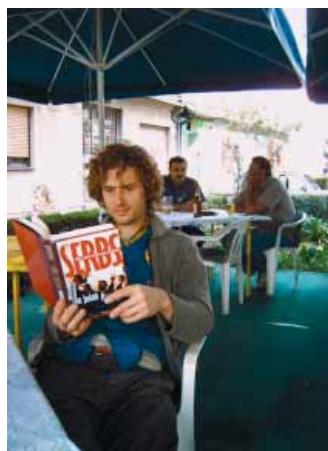
Želimir Žilnik, a filmmaker from Novi Sad, presents his recent films about migrants, borders, and shared memories of the construction of the Highway of Brotherhood and Unity. Reflecting on the social contexts in the past and present, Žilnik explained his work as a reaction to the “state of relaxed frustration,” a mix of political uneasiness and easygoing attitude of the inhabitants.



Kyong Park in discussion with Želimir Žilnik outside of kuda.org.



Networked Cultures, based at Goldsmiths in London, conducts interviews with Katherine Carl, Azra Akšamija, Srdjan Jovanović Weiss and Kyong Park in front of kuda.org headquarters in the socialist suburbs of Novi Sad.



Reading break.

-date-

7/8/06

-place-

NOVI SAD

↳ BELGRADE



The new silver Mega Market complex off the Novi Sad stop on the highway.



View of the Boulevard from the rail and bus stations built in the 1970s.



In Vojvodina.



Gas station near Ruma.



Highway entering Belgrade, with a view of the West Gate on the horizon.





Belgrade tram and in the background, the Nikola Dobrović-designed Army Headquarters building, also known as the Ministry of National Defense. The headquarters were originally built in a heavily influenced Western style shortly after the break from Stalin in 1948, coinciding with the construction of post-war national identity in Yugoslavia. It was later bombed in 1999 by NATO. Dobrović's plan connects the two divided areas of the site with a space 250 meters long, from one end of the site to the other, which keeps open a passage from the main railway station to the city. By setting this area back from the line of the crossing street, Dobrović creates a variation in elevation and emptiness that evokes a canyon, a void that he saw as integral to the country's new image of national identity.



The National Bank of Serbia. The architecture of the building complex, originally conceived by Grujo Golijanin in the late Socialist period, was later altered by anonymous construction companies and production halted during the largest monetary crisis in Serbia in the '90s. The building was completed in 2006.



Swiss tram in Belgrade donated by the city of Basel.



Close-up of fence in New Belgrade.



Fence in New Belgrade.

-date-

8-9/8/06

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BELGRADE

-title-

SIN CITY

-date-



East Gate of Belgrade



Petrochemical industry in Pančevo.



The renovated building of the former Central Committee of the Yugoslav Communist Party.



A view of the so-called "Coca-Cola Building No. 2," a prime example of Turbo Architecture, in New Belgrade. Turbo Architecture is inspired by Turbo Folk culture and general cultural trends, including crime, nationalism, fashion, and make-up. Here, a traditional, massive, city block slab is interspersed with an intricate, heavy, bright-red painted steel structure, marked by expressive vertical curves on the two main facades and projecting circular towers in the corners. The platonic volume of the housing slab collides with the vivacious, weighty high-tech steel. Although the building has been symbolically titled "The Stork," because of its wavy red and white look it is popularly called the "Coca-Cola" building instead.



Park in New Belgrade.



The unfinished Museum of the Revolution and tower of the former Central Committee of the Yugoslav Communist Party building, in New Belgrade.



Visiting the site of the unfinished Museum of the Revolution.



Entry to the Museum of Contemporary Art in New Belgrade built by Ivo Antić and Bogdanka Raspopović.



Holiday Inn, designed by Ivan Antić, in New Belgrade.



Televizorka, a long housing complex named after its windows that look like TVs.



In Serbia a former motel along the E70, in the direction of Croatia.



Hotel Intercontinental, New Belgrade



Approaching the building of the Federal Executive Council, New Belgrade.



Radical building adaptations in Belgrade are essentially building a new structure on top of an older one. After the liberation of Belgrade in WWII, Tito's partisan forces and the Russian army volunteers quickly built new suburban parts around the town in a joint operation to accommodate the liberators. After the war and the NATO intervention in the '90s, pavilions were offered one by one to private groups for development as a bribe and permits were issued as long as the developer promised to preserve the original structures and secure permission from current occupants. The success of the "upgrades" is determined by how much the inventive interpretation of the permit multiplied the volume of the levels. Depending on the position of the pavilion to the street, new pillars are placed either next to the existing walls or distanced in space. After columns are erected a new platform is formed on top of the pavilion's roof. The new building ground acts like an elevated *tabula rasa* for a new building above that is not structurally connected to the pavilion below. This process is taking place while the original floors are still occupied.





The base of an abandoned and defaced monument commissioned by Slobodan Milošević celebrating the victory over NATO. "The man without passion," as Milošević was called throughout the Balkan crisis by international journalists, did not choose to build up Belgrade. For better or worse, he lost the chance to impose his influence on the architecture of the capital. There are no grand urban proposals, no government buildings, no new cities, and no style that is identifiably "his," akin to the stripped-down neo-classical architecture of Stalin or Ceausescu built in tandem with their rising ideological and national power. This second building project, a monument claiming to commemorate the "victory of Serbia over NATO," was erected in 2000, ironically, a year after the NATO victory over Serbia. Not only does the "Victor" inscription have spelling errors on the plaque that accuses the Western powers of crimes against Serbia, its white concrete lantern, containing a supposed "eternal light," is powered by electricity and was built at a third of its projected size, in a simplified neo-Stalinist style. The monument was debased as Milošević's political rating plummeted: the eternal light was switched off during the popular uprising of October 5, 2000, and the lantern became a graffiti-plastered fixture in the park, which Tito first laid out during the optimistic age of political non-alignment with either the West or the East.

◀ Hotel Slavija.



Floating and elevated weekend houses on the Sava river.





"Floating clubs on the Sava river. Belgrade can seem to outsiders a carnival-like place: loud and flashy crowds of good-looking people, swinging in a haze of tobacco and alcohol fumes; night life on river boats, spiced with the smell of grilled meat, where Turbo Folk music meets deep-electro and gypsy brass bands play alongside hard rock groups." — Dušan Grlja



Floating club.



Olympic.



A never-completed river facility.



Floating nightclubs on the Sava river.



Floating coffee house.



Boat Colosseum, a floating indoor tennis playground.



Floating bar.

Floating restaurant.



Hotel Balkan and billboards.



Preparing for wireless conduction of electricity at the Tesla museum.

It works.





Dušan Grlja gives a tour of New Belgrade.



Nebojša Milikić presents his community public art projects around Belgrade at REX B92 Cultural Center.



Car parked inside the St. Sava Orthodox Shrine.

Thanks to individual initiative and the ambiguous status of this former Turkish bath in Belgrade, the site can now be used for informal events, such as the gathering pictured.





Grozdana taking a sample of Andi's hair, which is now part of an archive of the expedition at MIT.



Eva making an audio record of the haircut.

At work on the collective mural diagram of LHE.



Eva makes an audio recording of the haircut.

-date-

10/8/06

-place-

BELGRADE

↳ SKOPJE



Gas station, designed by Mario Jobst, built during the UN embargo on petrol.



Housing block, in New Belgrade.



Army Headquarters, designed by Nikola Dobrović.



Sava river.



On the train in Serbia. ►

◀ On the road through Serbia.





In the center of Vladichin Han, a town of approximately 10,000 people, located on the highway route from Belgrade to Skopje. The city is under intense economic hardship.





A hotel, for decades uncompleted, in Vranjska Banja.

◀ Ruined base of a political party in Vladičin Han.



An Orthodox Christian church under construction, in Vladičin Han.



At the church construction site in Vladičin Han, Suzana discusses the changes and challenges for the town.

At the home of famed brass player Boban Marković, expeditioners talk with his son, who just passed his driver's license test. A celebration party was planned for that night.



-date-

11-12/8/06

-place-

SKOPJE

-title-

SOLIDARITY

-date-



Approaching Skopje.



Beginnings of an overpass.



Climbing rocks above lake Matka, near Skopje.



Macedonian Elvis of the band Thunder Stars, from Bitola, welcomes the expeditioners to Skopje with flair.



Vahida takes the plunge.



Ruins from the 1963 earthquake in Skopje and Tito's inscription about the city as a place for international solidarity.



Urban villa.



Urban villa under construction on the Macedonian road.



A main street in the municipality of Shuto Orizari, known as "Shutka."
This Roma settlement started to take shape after the 1963 earthquake
in Skopje and is now the largest urban Roma settlement in Europe.



Wedding mobile.



The youngest guitarist of the evangelist church band entertaining the Roma neighbors in Shutka.



Mosque under construction.



Sunset at the Shutka market.



Night view of Skopje, topped by a cross.



The press to exit project space is located in the city center, inside the Swiss Embassy, a unique cultural space that initiates dialogue between the public and the arts within a (literally) politically charged space.



In a showroom, the ideal bathroom.



DJ Sonja Ismail works the jukebox during the LHE party at club Medium, located in the multimedia center Mala Stanica.



Market in the old city.



Layering at the entry to the old city market.



Main post office built in the Brutalist style.



Housing and public spaces behind the “City Wall” designed by Japanese Brutalist architects in the late 1960s. One of them, Kenzo Tange and his firm, called the Urbanists and Architects Team (URTEC), provided the master plan in 1965 for the reconstruction of Skopje after major devastation due to an earthquake. The master plan was executed in part only, because of tensions between the largely inexperienced team of young Japanese stars and the Yugoslav architects working under a self-management system of planning, yet it succeeded in giving Skopje a mixed yet distinct look.



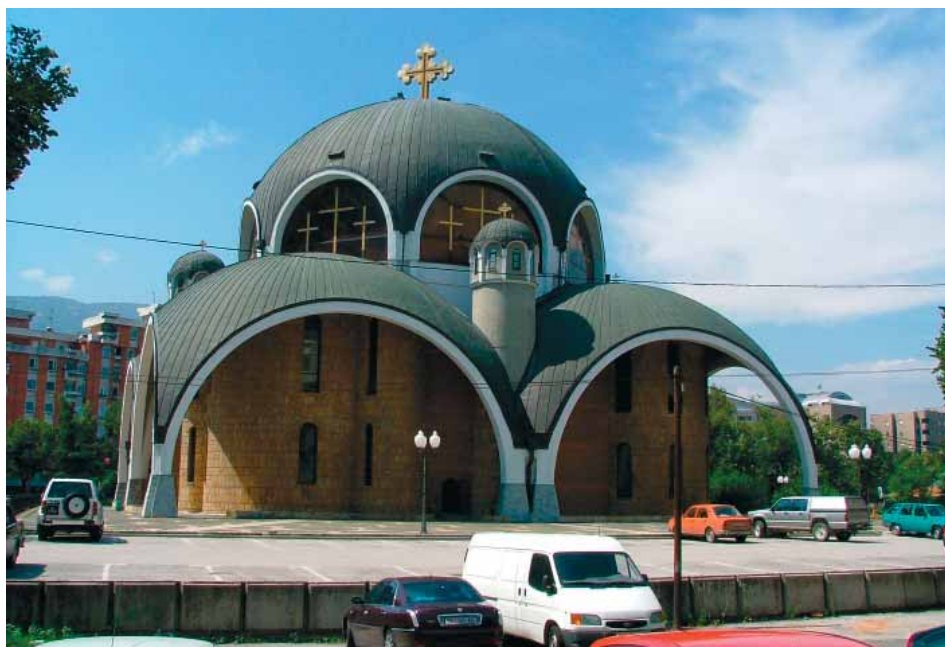
Housing complex.



The building of the Macedonian Opera and Ballet.

Looking in the window of a church, formerly an alternative art space for young artists and curators in the late 1990s.





Recently completed shrine of a Macedonian Orthodox Church.



Semi-legal housing development on the public green next to the Vardar river and the main football stadium.



Football stadium.



Press to exit project space, a meeting point during the LHE expedition.

The exhibition "3D" by artist Jovan Shumkovski at press to exit project space features hypothetical architectural proposals for Skopje, including an Olympic stadium with 180,000 seats, a multi-functional economic, operative, and detention center, as well as a new EXPO center.



Skopje artist Aleksandar Stankovski leads polemical, critical, and hilarious "ECO-PATROL" bus tours to lesser-known parts of the city.



A special tour around the center of the city with artist Oliver Musovik, focusing on small and forgotten details of various spaces off the beaten path.



Movement workshop led by architect Biljana Stefanovska at the press to exit residency space. In the background hang paintings by Velimir Žernovski from the "Welcome to Skopje" series (2006).

-date-

13/8/06

-place-

SKOPJE

↳ PRISHTINA



Bazaar, seen from a nearby minaret.



Sultan Mourad Mosque.



Street.



Model houses.



Rest stop along the highway in Kosovo with mountain motifs.



Gas station, in Kosovo.



Buildings under construction used as a parking lot.



Along the road.



Building by the road.



Curving edifice.



One of the many roadside gas stations in Kosovo along the corridor to Prishtina.



Gas station.



Serbian Orthodox Church along the road in Kosovo.



Live-work Balkan style.



Hotel Victory, near the entrance of Prishtina.



Office building.



Office building.



Strip mall under construction.







Highway entry to Prishtina.

-date-

14-15/8/06

-place-

PRISHTINA

-title-

PARALLELISM

-date-



Roofscape.

Building a walkway in front of the central library.







Assembly room in the National and University Library.

Serbian Orthodox Church next to the National and University Library begun during the '90s by the Milošević regime. The building project was abandoned but the shell still remains.





The National and University Library in Prishtina. One of the unique characteristics of the building is the metal screen encasing the concrete shell of the structure.

Meeting with Erzen on the stairs of the Library.





Street activity in Prishtina.



Daytime tour of the city by Petrit.



Crossing the street.



Rooftop building sites.





Reflections of Prishtina.





Private house, in Peyton Place. Cities like Prishtina not only attest to the dissolution of the social state and the prevalence of derelict modernist architecture and degraded public space, they also blatantly showcase strategies that other European cities deal with only timidly, such as a new emphasis on privacy, security, and locally-based solutions, as well as a preference for small-scale growth. These are small countries, where the desired form of coexistent habitation in cities is exemplified in urban villas and urban villages – which we might also call gated communities or closed neighborhoods – new architectural typologies.



◀ House “on the market.”

Recent residential architecture.



Street front.



Building with wooden construction scaffolding.



Houses and foreign government office buildings and consulates in the hills above Prishtina.



Analyzing a fence design in Prishtina.



Discussion with Shkelzen Maliqi in a cafe.



Plaza in the center of the city.



The same, but different.



Gated community outside
Prishtina.



Kosovo suburbia in-the-making.



Building, decay, re-use.



Window in the Serbian Orthodox Christian monastery, in Gračanica.

-date-

16/8/06

-place-

PRISHTINA

↳ TIRANA



Lake Ohrid, in southern Macedonia.



Looking up.



The first encounter with Albania just near the Macedonian border.



Industry in Elbasan. The city is a commercial center producing steel, chrome, cement, timber products, and soap. Coal and iron ore are mined nearby. Much of the agricultural land has been severely contaminated by pollution from local industries.



Highway with a cross, in the mountains on the way to Tirana.



Bunkers on the water.



Structure next to the bunkers.



Soft scaffolding and array of facades.



Concrete skeleton rigged with basic electricity and drainage in the outskirts of Tirana.



Beginning of a new home, with Albanian flag flying.



Blue gateway to unfinished building, entrance on the right.



Building on the way to Tirana.



Stairway to....



Concrete gas station in Albania, with a capital "A."

Gas station in Tirana.



One of the gas stations on the Kosovo roads.

-date-

17-18/8/06

-place-

TIRANA

-title-

EXTRA
LEGALITY



New vision of urban sprawl, delineated carefully with fences.



New homemade neighborhood.



The growing outskirts of Tirana. Since the early 1990s most new housing, around 110,000 dwellings, has been produced by the private sector. It is estimated that an average of eight thousand houses a year were built during 1992–98, financed by Albanian and foreign investors, individual households, and the informal sector. It is also estimated that from 1992–96, Albanian investors completed about five thousand dwellings and in that same timespan, eight to ten thousand detached dwellings were built by private households, mostly in or near the larger settlements. The informal sector contributed about 60% to the total provision.



A *malocchio* hangs from an unfinished house in the suburbs outside of Tirana.



Exterior staircases, potentially providing access to a future dwelling on the adjoining lot.



View of the channel, from inside a building.



A return to green space in Tirana. Nearly one million people live in Tirana today; just fifteen years ago there were only about three hundred thousand inhabitants. The city expanded so quickly and to such a great extent that the urban master plan created in 1989 was deemed useless. In the 1990s, after the Communist period, the city developed chaotically with large disregard to existing structures. Almost all the public spaces, such as parks, were occupied by shops and clubs, and constructions of all kinds took over the Lana river. Now the city is developing through a staged urban plan, under the leadership of mayor Edi Rama, a former artist with a broad vision for the beautification and revitalization of the city.



Morning at the Lana river.



Hanging laundry, awnings, windows, and painted diamonds form apartment building facades in Tirana.



Painted facade.



In the center a newly-renovated park with surrounding apartment buildings.



Dynamic color facade.



Restaurant-Bar and its parking lot.



"Soft" scaffold for a hard new building.



Functionality, simultaneous and vertical. A neighborhood with the Albanian mountains in the background.

Construction.



Balconies-to-be above palm trees.



On the outskirts of the city.



Building now for the next generation.



Concrete skeleton.



Channel.



Turbo architecture, Tirana style.



View of the city center.



1920s-Italian architecture in Tirana.



Traffic in the main square.



Making the most of the traffic triangle.



New building by the road.

Facade.



Coffee shop built around an old tree.





On the boulevard.



Presentation of 1.60 insurgent space by Stefano Romano, in Backpacker's hostel.



Inside the offices of the organization MJAFTI!



Peter Lang reads the editors' introduction of Lonely Planet's Western Balkans. The introduction explains the difficulty for the editors in choosing the book's title, which remained a contentious issue for them even as it went to print.



One of five Mercedes-Benz taxis that drove LHE participants to new neighborhoods on the outskirts of the city.



Enver Hoxha's pyramid as a public slide.



Carpeted entry of Enver Hoxha's pyramid.

-date-

19/8/06

-place-

TIRANA

↳ PODGORICA



Sign.



Under construction.



An unfinished building in Shkodër, located in northwestern Albania. The city's estimated population is ninety thousand as of 2004.



Construction by the road.



Construction, top down.



Mega market.



Steps.



Just beyond the Tirana city limits.



On the road.



In the market, a sea of shoes.



Memorial to Nokja, in Shkodër.



Bridge to Montenegro, in Shkodër.

House on lake Shkodër.







The beach in Ada Bojana, on the Adriatic Coast.



Road to the sea.

-date-

20-21/8/06

-place-

PODGORICA

-title-

INDEPEND-
ENCE



Block V housing towers.



Panorama.





The Millenium bridge, designed by Mladen Ulićević, spans the Morača river.



New orthodox church on the horizon of the city.



View from the youth hostel: black and white lines.



Orthodox church under construction.



City administration building.



New and newer housing blocks by the river.



Housing tower.



Karver bookstore is a major cultural center in the city – named after the author Raymond Carver, an American writer and poet who chronicled the lives of the working poor – and is installed in an old Ottoman bath-house. The top of the bath was removed to make way for the highway bridge to pass over.



Karver bookstore, formerly an Ottoman bath house, next to the Ribnica River.



Discussion under the bridge at Karver.



Stone church at Lake Skadar.



Lake Skadar, near Podgorica.



Road in the rocks.



Lake shore.



Village.



London tube map.



Lake near Podgorica.



Discussion at the Cijevna river.

Road to Cijevna river.







Presentation of participants' research topics in an outdoor amphitheater in Podgorica.



In front of Karver bookstore.

-date-

22 / 8 / 06

-place-

PODGORICA

↳ SARAJEVO



Orienting.



The Home of the Revolution is a building, designed by Slovenian architect Marko Mušić, started in 1975 in the center of Nikšić, a city in Montenegro. Shortly after the concrete structures and main interior space were completed, funding ran out. Meant to be a cultural center with twenty-one thousand square meters of space, it lingers unfinished above the panorama of Nikšić.



New economy in front of the late modernist ruin,
in Nikšić.



Home of the Revolution, in Nikšić.



Inside a ruin of the unfinished Home of the Revolution, in Nikšić.





Tunnel with views.

Lake Piva. ▶



Tractor on the road.





The Old Bridge (Stari Most) in Mostar spans the river Neretva, which connects two parts of the city. It was constructed in 1566 by Mimar Hajruddin, a pupil of the architect Mimar Sinan. The bridge was destroyed in 1993, and later rebuilt and reopened in 2004. The bridge is today a UNESCO World Heritage site.

-date-

23-24 / 8 / 06

-place-

SARAJEVO

-title-

EXPERIMEN-
TAL ISLANDS



Memorial in Tjentište – located in Sutjeska, Bosnia and Herzegovina's oldest national park – commemorating the Yugoslav Partisan victory over the Axis forces during World War II. It was designed by Miodrag Živković and unveiled in 1978.



Overall view of WWII memorial in Tjentište.



A view of the main traffic axis running through Sarajevo. During the Bosnian war and the siege of the city from 1992–95 by the Yugoslav People's Army, this road became known as "Sniper Alley," due to the large number of civilians who were killed on it while going about their daily activities.



The UNITIC towers, designed by Ivan Štraus and originally built in 1986, were recently reconstructed after being destroyed during the siege of Sarajevo.



Panorama of Sarajevo, viewed from one of the *mahalas*, old Ottoman-style housing quarters built mostly on the hills surrounding the old bazaar. This view is towards the Austro-Hungarian and Socialist part of the city.





Hotel Saraj, prominently situated on a hill overlooking the city, was illegally built in the 1990s and is still undergoing the process of attaining a building permit. The hotel has become a local fixture and a popular venue for events, despite its dubious legal status.



Room in Hotel Saraj, this one with a rocky view. Extra long beds are offered to athletes.



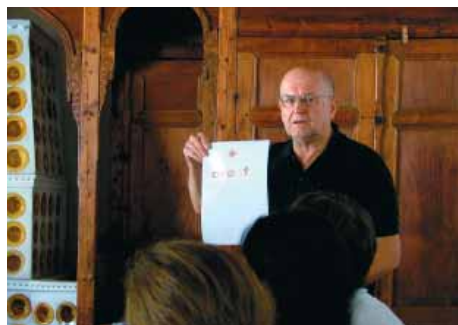
Bembaša bridge (*most na Bembaši*) leads to Ottoman general and founder of Sarajevo Isa-bey Isakovic's *zavija*, or sacral safe-house. The bridge was originally built in 1462, near the East gate of the city. It has since been ruined and rebuilt a number of times; its last major destruction was in 1957. During the '70s and '80s many structures and buildings were illegally erected on this site of cultural heritage by companies with questionable intents, the most notorious being a gas station built by Energopetrol, the largest Bosnian petrol company; allegedly, the company built this bridge for the city to redeem its own public image. The bridge is currently scheduled for renovation.



Kovači cemetery, where many of the people who died while defending the city during the siege are buried. It is the burial ground of Alija Izetbegović (1925– 2003), who announced the independence of Bosnia and Herzegovina in 1992 and became the first president of the Bosnian Presidency.



Dunja Blažević presents recent projects of the Sarajevo Center for Contemporary Art at So.ba.



At Svržina Kuća house museum, Professor Roš and his students present their research.



Minaret of the Gazi Husrev Bey Mosque (built in 1530–31, designed by Adžem Esir Ali) and the Tower clock (Sahat-kula) located in the old part of Sarajevo, called Baščaršija. The Gazi Husrev-Bey mosque was and still is the most important Ottoman structure in Bosnia.

One of the so-called Šipad towers, housing units named after and built by one of the largest wood and furniture manufacturers in the former Yugoslavia. The towers were heavily destroyed during the siege as they were the tallest structures next to the Miljacka river, the front line.





A field in Sarajevo's modern settlement called Dobrinja, which was built in stages during the 1980s, following the 1984 Winter Olympic Games (it was originally built to host the press). Pictured is the fourth stage called Dobrinja 4. During the siege, a part of it was still undeveloped.

The main bus station in East Sarajevo (previously known as Srpsko, or "Serb," Sarajevo), a city composed of the former Sarajevo suburbs that remained in the Republika Srpska entity after the 1995 Dayton Peace Agreement. Today it is usually referred to as Lukavica, or the "second Sarajevo," station.





Demolition of Sarajka, designed by Zarahović/Midžić, which opened in 1975 as the first multi-store shopping center in Sarajevo. The building has been criticized by professionals and the general public alike because it occupies a space that was allotted for the main city square. The building was heavily damaged during the siege but not beyond repair. The parcel was bought in 2002 by a foreign investor and a bigger shopping and office building is currently being erected in its place. Behind the construction site is the building of the former Chamber of Commerce, designed by Zdravko Peterčić, which used to house Dubrovnik cinema, the most hi-tech cinema in its day. The cinema is now defunct but is supposed to be reopened as a multiplex in the near future.



King Fahd bin Abdul-Aziz al Saud mosque and Islamic Center in Sarajevo. Saudi Arabia is currently the biggest financier and donor of mosques in Bosnia and Herzegovina. The expatriate Islamic communities sometimes bring in ideological agendas that are, at times, at odds with local desires and circumstances. New religious movements in the city are most vividly seen in the building of Islamic social centers, which include day-cares, schools, and venues for other social functions. In the background are the mortar-shelled residential buildings of the Alipašino polje suburb. These residences were built “for workers, by workers” and financed by voluntary donations in the early 1980s. A veil of fencing and secured walls surround the Islamic Center complex, adding another perspective to socialism in the city, its landscape occupied by religious symbolism.



New visual expressions are shaped by which religion is reclaiming parts in the modern city. This construction site of the new Catholic church is located a mere kilometer away from King Fahd mosque, currently the largest in the Balkans. They are both located right next to the Olympic village in the urban area at the eastern end of Sarajevo.

Election poster for the Narodna Bošnjačka Stranka (Bosniak People's Party), in which the European Union and Turkish symbols are combined and given equal weight. In the middle is a sticker from the civil activist campaign "Dosta!" (Enough!).





Damir Nikšić delivers his performance on the Miljacka River: "We all have more or less the same souls, the same personality, but as we are merged into the river of life we take different shapes. We are shaped by fears – different moments, reactions, and traumas, things that we do and say to people. The whole thing is, fear not, don't be afraid, especially of others who look different. Europe needs also to learn to be less xenophobic. Now I'm going to take this flag and surrender to you."



Azra Akšamija gives a lecture on contemporary Islamic architecture in Megribija Mosque.



A discussion takes place at the video and documents archive of Sead and Nihad Kreševljaković, after a screening of their documentary *Do You Remember Sarajevo?* (2002)



Tito and Kyong.



Evening at the club of graphic artists and Tito's admirers.



Night view of the city from the restaurant Biban. It is located above Alifakovac hill and cemetery. The oldest graves in Alifakovac are believed to date from the 15th century. Foreigners who died in Sarajevo on their journeys were also buried there.

-date-

25 / 8 / 06

-place-

THE DAY
AFTER



View of the eastern side of the city. The two towers on the right are the Bosmal City Center (BCC), a business and residential center designed by Sead Gološ. Standing 118 metres high, they are the tallest residential building in the Balkans. They remain unfinished and highly unpopular.



Leftovers of the official logo for XIV Olympic Winter Games held in 1984. The emblem resembles a stylized snowflake and also the embroidery produced locally. Today these defunct public markings are neglected and function as reminders of the past.

Disfunctional neon logo on the building that houses the Bosnian Olympic comitee.





Olympic logo at Olympic Hall Zetra, where the closing ceremony of the games took place. The building burned down at the beginning of the siege. It was rebuilt from 1997 to 1999 and it is again a sport venue.



Walls of commercial housing developments and the suggestive messages of advertisements gradually encroach throughout the city.

The ruins of a part of the central railway station complex in Sarajevo. It was destroyed along with the rest of the station and train infrastructure at the beginning of the Bosnian war.





The Mosque of Adil-Beg at Kobilja Glava, at the entrance of Sarajevo, was built in 1989 by the local Islamic community, on the site of an earlier minaret-less building used for prayer. The mosque was ruined during the siege, and during its subsequent reconstruction, the design was changed and its size expanded. After its completion in 1999, the mosque was named after one of its patrons, Adil Zulfikarpašić, a businessman, writer, and founder of the Bosniak Institute and of his eponymous foundation.



Copy and paste.



Where do we go from here?



Where do we go from here? For the expedition, participants converged from North and South America, and all parts of Europe. The paths that each person would take later this day were just as diverse.



Down the highway drives a car popularly known as “Fićo,” an auto introduced into Socialist Yugoslavia by Tito, whose name is inscribed on the field. The technical model name is Zastava 750, made by the Yugoslavian car maker Zavodi Crvena Zastava. It is a version of the Fiat 600, which was made under license and produced from 1965 to 1982. It is still widely available in Serbia, Montenegro, Macedonia, and Bosnia but is rarely seen in Croatia and Slovenia.

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Ljubljana; Photo: Arnoud Schuurman

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Ljubljana; Photo: Ivan Kucina

Ljubljana; Photo: Ivan Kucina

[page 15]

Ljubljana; Photo: Ivan Kucina

[page 16]

Ljubljana; Helena Drnovšek-Zorko; Photo: Ana Džokić & Marc Neelen

Ljubljana; Marjetica Potrč; Photo: Ana Džokić & Marc Neelen

Ljubljana; Marc Neelen; Photo: Ivan Kucina

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Ljubljana; Kasper Akhøj, Stefan Pederson, Miran Mohar, Marina Gržinić, Marjetica Potrč, Nina Meško, Katherine Carl; Photo: Ana Džokić & Marc Neelen

Ljubljana; Ivan Kucina, Srdjan Jovanović Weiss, Kyong Park, Pilar Ortiz; Photo: Ana Džokić

Ljubljana; LHE; Photo: Kyong Park

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Ljubljana; Photo: Ana Džokić

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Ljubljana; Photo: Ana Džokić

Ljubljana; Photo: Ana Džokić

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Ljubljana; Photo: Pilar Ortiz

Ljubljana; Photo: Ana Džokić

Ljubljana; Photo: Ana Džokić

Ljubljana; Photo: Ana Džokić

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Ljubljana; Photo: Kyong Park

Ljubljana; Photo: Kyong Park

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Ljubljana; Photo: Ana Džokić

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Ljubljana; Photo: Arnoud Schuurman

Ljubljana; LHE; Photo: Kyong Park

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Ljubljana; Photo: Ajdin Bašić

Ljubljana; LHE; Photo: Kyong Park

Ljubljana; Marjetica Potrč, Ajdin Bašić, Anna Mueller, Goran Rakić, Kasper Akhøj, Stefan Pedersen; Photo: Stefanie Busch

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Ljubljana; Photo: Ana Džokić

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Ljubljana-Zagreb; Photo: Ana Džokić

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Kumrovec; Photo: Kyong Park

[page 36-37]

Kumrovec; Photo: Kyong Park

Kumrovec; Photo: Kyong Park

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Kumrovec; Photo: Ivan Kucina

Kumrovec; Photo: Ana Džokić

Kumrovec; Photo: Ivan Kucina

Kumrovec; Photo: Ivan Kucina

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Ljubljana-Zagreb; Photo: Artgineering

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Zagreb; Photo: Pilar Ortiz

[page 46-47]

New Zagreb; Photo: Kyong Park

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New Zagreb; Photo: Peter Mörténböck & Helge Mooshammer

Zagreb; Photo: Artgineering

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Zagreb; Photo: Ana Džokić

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Zagreb; Photo: Peter Mörténböck & Helge Mooshammer

Zagreb; LHE; Photo: Ana Džokić

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Zagreb; Photo: Pilar Ortiz

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Zagreb; LHE; Photo: Ana Džokić

[page 54]

Zagreb; Photo: Ivan Kucina

[page 55]

Zagreb; Photo: Arnoud Schuurman

Zagreb; Photo: Arnoud Schuurman

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Zagreb; Photo: Artgineering

Zagreb; Photo: Artgineering

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Zagreb; Photo: Ana Džokić

Zagreb; Photo: Artgineering

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Zagreb; Photo: Susanne Kass

Zagreb; Photo: Ana Džokić

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Ljubljana-Zagreb; Photo: Kasper Akhøj

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Zagreb; Photo: Peter Mörtenböck & Helge Mooshammer

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Vukovar; Photo: Ana Džokić

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Vukovar; Photo: Susanne Kass

Vukovar; Photo: Arnoud Schuurman

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Vukovar; Photo: Kyong Park

Vukovar; Photo: Kyong Park

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On the road from Vukovar to Novi Sad;
Photo: Arnoud Schuurman

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Zagreb–Novi Sad; Photo: Artgineering

Zagreb–Novi Sad; Photo: Arnoud Schuurman

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Brčko; Photo: Peter Mörtenböck & Helge Mooshammer

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Brčko; Photo: Peter Mörtenböck & Helge Mooshammer

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Brčko; Photo: Peter Mörtenböck & Helge Mooshammer

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Zagreb–Novi Sad; Photo: Kyong Park

Zagreb–Novi Sad; Photo: Peter Mörtenböck & Helge Mooshammer

Zagreb–Novi Sad; Photo: Peter Mörtenböck & Helge Mooshammer

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Belgrade; Photo: Artgineering

Zagreb–Belgrade; Photo: Artgineering

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Zagreb–Novi Sad; Photo: Giulia Fiocca & Laia Solé

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Zagreb–Novi Sad; Giulia Fiocca & Laia Solé

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Novi Sad; Photo: Ana Džokić

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Novi Sad; Photo: Ana Džokić & Marc Neelen

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Novi Sad; Photo: Ana Džokić & Marc Neelen

[page 83]

Novi Sad; Photo: Kasper Akhøj

Novi Sad; Photo: Stefanie Busch

Novi Sad; Photo: Giulia Fiocca & Laia Solé

Novi Sad; Photo: Kasper Akhøj

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Novi Sad; Photo: Azra Akšamija

Novi Sad; Photo: Kyong Park

[page 85]

Novi Sad; Photo: Kyong Park

Novi Sad; Photo: Azra Akšamija

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Novi Sad; Photo: Peter Mörtenboeck & Helge Mooshammer

Novi Sad; Photo: Kasper Akhøj

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Novi Sad; Photo: Giulia Fiocca & Laia Solé

Novi Sad; Photo: Azra Akšamija

[page 88]

Novi Sad; Photo: Kasper Akhøj

Novi Sad; Photo: Arnoud Schuurman

[page 89]

Novi Sad; Photo: Arnoud Schuurman

Novi Sad; Photo: Arnoud Schuurman

Belgrade; Photo: Angel Nevarez

[page 90]

Novi Sad; Photo: Arnoud Schuurman

Novi Sad; Zoran Pantelić; Photo: Ana Džokić

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Novi Sad; Photo: Arnoud Schuurman

Novi Sad; Susanne Kass, Grozdana Šišović, Kasper Akhøj, Jaume Nualart; Photo: LHE participant

[page 92]

Novi Sad; Zoran Pantelić, Želimir Žilnik, Branka Čurčić; Photo: Katherine Carl

Novi Sad; Želimir Žilnik, Gulsen Bal, Andi Mayer, Kyong Park, Sara Matijević; Photo: Ana Džokić

Novi Sad; Katherine Carl, Srdjan Jovanović Weiss, Azra Akšamija, Kyong Park; Photo: Peter Mörtenboeck & Helge Mooshammer

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Novi Sad; Arnoud Schuurman; Photo: Arnoud Schuurman

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Novi Sad; Photo: Katherine Carl

Novi Sad; Photo: Kasper Akhøj

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Novi Sad–Belgrade; Photo: Azra Akšamija

[page 99]

Novi Sad–Belgrade; Photo: Peter Mörttenboeck & Helge Mooshammer

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Belgrade; Photo: Ana Džokić

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Belgrade; Photo: Marjetica Potrč

[page 103]

Belgrade; Photo: Marjetica Potrč

[page 104]

Belgrade; All photos: Marjetica Potrč

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Belgrade; Photo: Hugo Lammerink

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Pančevo; Photo: Kyong Park

[page 110]

New Belgrade; Photo: Kyong Park

[page 111]

New Belgrade; Photo: Azra Akšamija

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New Belgrade; Photo: Giulia Fiocca & Laia Solé

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New Belgrade; Photo: Kyong Park

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New Belgrade; Photo: Kyong Park

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New Belgrade; Photo: Azra Akšamija

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New Belgrade; Photo: Kyong Park

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New Belgrade; Photo: Kyong Park

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Zagreb–Belgrade; Photo: Peter Moertenboeck & Helge Mooshammer

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New Belgrade; Photo: Kyong Park

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New Belgrade; Photo: Giulia Fiocca & Laia Solé

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Belgrade; Marjetica Potrč

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Belgrade; Photo: Kyong Park

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New Belgrade; Jelena Mitrović; Photo: Azra Akšamija

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Belgrade; Photo: Valerie Tevere

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Belgrade; Photo: Marjetica Potrč

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Belgrade; Photo: Ana Džokić

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Belgrade; Photo: Ana Džokić

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Belgrade; Photo: Ana Džokić

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Belgrade; Photo: Ana Džokić

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Belgrade; Photo: Ana Džokić

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Belgrade; Photo: Marjetica Potrč

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Belgrade; Photo: Ana Džokić

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Belgrade; Photo: Giulia Fiocca & Laia Sole

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Belgrade; Photo: Ana Džokić

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Belgrade; Photo: Stefanie Busch

[page 122]

Belgrade; Gala Radović, Dubravka Sekulić, Valerie Tevere, museum guide, Stefan Pedersen, Angel Nevarez; Photo: Ana Džokić

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Belgrade; LHE; Photo: Ana Džokić

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New Belgrade; LHE and Dušan Grlja; Photo: Kyong Park

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Belgrade; LHE, Nebojša Milikić; Photo: Kyong Park

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Belgrade; Photo: Marjetica Potrč

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Belgrade; LHE; Photo: Kyong Park

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Belgrade; Grozdana Šišović, Andi Mayer; Photo: Susanne Kass

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Belgrade; Eva Cruells, Vahida Ramujkić, Jaume Nualart; Photo: Susanne Kass

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Belgrade; LHE; Photo: Kyong Park

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Belgrade; Stefanie Busch; Photo: Kyong Park

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Belgrade; Photo: Paola Velasquez

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Belgrade; Photo: Paola Velasquez

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Belgrade; Photos: Paola Velasquez

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Belgrade–Skopje; Photo: Katherine Carl

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Belgrade–Skopje; Photo: Kyong Park

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Vladičin Han; Photo: Giulia Fiocca & Laia Solé

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Vladičin Han; Photo: Hugo Lammerink

[page 135]	— Vranjska Banja; Photo: Ana Džokić — Vladičin Han; Photo: Ana Džokić — Vladičin Han; Schoolteacher in Vladičin Han, Ana Džokić, Suzana Stanković–Aleksić, director of Vladičin Han Tourism Association, Marjetica Potrč; Photo: Valerie Tevere — Vladičin Han; Marko Marković, Srdjan Jovanović Weiss, Angel Nevarez; Photo: Ana Džokić	— Skopje; LHE; Photo: press to exit project space — Skopje; Photo: Kasper Akhøj	[page 162]
[page 141]	Belgrade–Skopje; Photos: Ana Džokić	[page 150]	Prishtina; Photo: Kyong Park — Prishtina; Photo: Ivan Kucina — Prishtina; Photo: Ana Džokić & Marc Neelen — Prishtina; Photo: Marjetica Potrč — Prishtina; Photo: Kyong Park — Prishtina; Photo: Ana Džokić
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KUDA.ORG (Novi Sad)

New Media Center_kuda.org is an independent organization which brings together artists, theoreticians, media activists, researchers, and the wider public in the field of Information and Communication Technologies. In this respect, kuda.org is dedicated to the research of new cultural relations, contemporary artistic practice, and social issues. Kuda.org's work focuses on questions concerning the influence of the electronic media on society, on the creative use of new communication technologies, and on contemporary cultural and social policy.

www.kuda.org

PLATFORMA 9,81 (Zagreb)

Exploring spatial and urban phenomena in the context of shifting political, economic, and cultural identities, Platforma develops new methods in architectural practice using cross-disciplinary educational and research networks, and promotes activism and new urban techniques through public events and mass media.

PRELOM KOLEKTIV (Belgrade)

Established in 2001 as a publication of the Belgrade Center for Contemporary Art, in the past five years (seven issues in five volumes), Prelom has become a space for a critical questioning of the political constellations between art, film and social theory in the contemporary post-Yugoslav context. Since 2004, the editorial board has reconstituted

itself as the independent self-publishing Prelom Kolektiv, which is now expanding into other realms of cultural production including exhibitions, conferences, and activism.

www.prelomkolektiv.org

PRESS TO EXIT PROJECT SPACE (Skopje)

Established in 2002, press to exit project space is dedicated to the promotion of new productions, research, discussions, and exhibitions that focus on current contemporary art practices and concepts. Since 2005, the focus of the program has been to generate ideas, projects, and collaborations with artists and curators from Macedonia and abroad through the three areas of "Visiting Curatorial Initiative," "New Project Productions," and "Lectures, Presentations, and Exhibitions."

www.presstoexit.org.mk

PRO.BA (Sarajevo)

The multimedia production arm of the Center for Contemporary Art in Sarajevo, pro.ba produces original work in new media, encourages students and others to realize their own projects using digital technology, and provides assistance to artists in creating works in new media. Pro.ba provides equipment that enables work and experimentation in video, Internet, multimedia, sound, and 2-D and 3-D graphics and animation. Apart from its non-commercial projects, pro.ba offers commercial video, audio, web, and graphic production.

www.pro.ba

PROJEKTOR (Podgorica)

Projektor is a group of architects, urban planners and journalists investigating and critically analyzing the changing urban landscape of Podgorica and its environs.

ŠKUC GALLERY (Ljubljana)

Established in 1978, Škuc's mission is to present premiere solo exhibitions of young Slovenian artists as well as projects by established Slovenian artists; solo exhibitions by international artists; group exhibitions by guest curators; and socio-cultural documentary exhibitions. The organization provides a balanced program that investigates regional cultural developments and at the same time forges collaborations with international peers. Recently Škuc has also developed an art production center and has expanded into the realm of commercial gallery activities.

www.galerija.skuc-drustvo.si

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