



**THE YUGOSLAV PAVILION
AT EXPO '58, FRONT VIEW**

PAVILÓN JUHOSLÁVIE NA EXPO '58,
ČELNÝ POHLAD

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Architectural Meanings and Their Mode of Reference – Analysis Through Publications

Významy v architektúre a ich spôsoby referencie – analýza prostredníctvom publikácií

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Tento príspevok skúma významy v architektúre a spôsob, akým sú prezentované v architektonických publikáciách. Významy v architektúre sú považované za dôležité z toho dôvodu, že predpokladajú, rozvíjajú a podporujú vzťah medzi človekom a jeho prostredím. Príspevok pozostáva z troch základných častí. V prvej časti príspevku sú opísané rôzne hodnoty architektonických publikácií, ktoré sú následne analyzované vzhľadom na rozličné časové obdobia. Publikácie, predovšetkým odborné periodiká, považujeme za hodnotné predovšetkým vtedy, ak reflektujú intelektuálne dobové prostredie (v prípade modernizmu) alebo na druhej strane vtedy, keď podporujú aktuálnu politickú ideológiu (v prípade povojnovej Juhoslávie). Následne navrhujeme nový spôsob hodnotenia (minulých a nedávnych) publikácií ako prostriedku analýzy významu v architektúre, ktorý je tu zdôraznený ako nová hodnota architektonických publikácií.

Metóda analýzy významu v architektúre prostredníctvom slov a slovných spojení aplikovaných v spomínaných publikáciách tvorí ústrednú tému druhej časti príspevku. S cieľom systematizovať významy prezentované v textoch, definujeme kategórie významov vo vzťahu k štyrom skupinám významov navrhnutých Nelsonom Goodmanom v jeho článku *How Buildings Mean*. Kategórie významov navrhnuté v tomto príspevku sú vytvorené na základe potreby systematizácie. V prípade, ak tieto kategórie nie sú definované dostatočne podrobne, môžu sa v priebehu analýzy prekrývať. V snahe vyhnúť sa tomuto prekrývaniu, alebo ho aspoň minimalizovať, navrhujeme nanovo definovať Goodmanove skupiny významov, ktoré považujeme za nepresné. V súvislosti s jednoduchou aplikáciou a prijatím Goodmanových pojmov a kategórií sme totiž rozpoznali niekoľko problémov. Po prvé, Goodman ako filozof používa špecifickú terminológiu a niektoré z jeho pojmov (ako napríklad „význam“) iní autori používajú rozdielne a inak ich aj aplikujú v architektonickom diskurze. Popri používaní špecifickej terminológie Goodman svoje skupiny významov čisto ilustruje aj prostredníctvom príkladov: Z týchto dôvodov navrhujeme rozdielnu – jednoduchšiu – terminológiu a nové definovanie jeho skupín ako kategórií, ktoré budeme využívať v rámci našej analýzy významu v architektúre. Musíme však poznamenať, že napriek nepresnostiam, odlišnosti a problematickému porozumeniu, hodnota Goodmanovej práce je stále nespochybniteľná vďaka jeho analytickému prístupu k efemérnemu a unikajúcemu konceptu významu. Jeho idea ustanovenia skupín významov vo vzťahu k ich spôsobu

referencie je koncepcia, ktorú využíva aj tento príspevok. Musíme však zdôrazniť, že kategórie významov, ktoré navrhujeme v tomto príspevku, sú definované na základe našej interpretácie a porozumenia Goodmanových textov a hoci sú im podobné, nie sú zhodné so skupinami významov navrhnutých Goodmanom.

Budeme sa teda zaoberať navrhovanými kategóriami významov ako „doslovný“, „obrazný“ a „symbolický“. Tie budú následne porovnané a bližšie vysvetlené vo vzťahu ku kategóriám významov, ktoré navrhol významný historik umenia Erwin Panofsky. Keďže našim zámerom je analyzovať architektonické významy výlučne vo vzťahu k ich spôsobom referencie, práve redefinícia kategórií vo vzťahu k prácam ďalších autorov sa javí ako vhodnejšia metóda než ich jednoduchá aplikácia.

Kategórie, ktoré prezentuje tento príspevok, sa ukázali ako podobné, no nie zhodné s tými, ktoré definoval Panofsky.

Kategóriou „doslovného“ významu rozumieme význam vyjadrený akýmkoľvek druhom opisu alebo vysvetlenia. Do tejto kategórie spadajú atribúty a doslovné významy využívané v recenziách stavieb v rámci formálnej analýzy objektu, jeho kompozície alebo materiálnej realizácie. Kategóriu „obrazného“ významu spájame predovšetkým s metaforami alebo asociáciami. Napokon, kategóriu „symbolického“ významu vnímame nielen ako symboly, ale aj ako všetky druhy významov „odvođených“ z politického, ekonomického alebo kultúrneho kontextu stavby či jej funkcie – inými slovami, sú to všetky významy, ktoré sú vzdialené, no stále ich možno budove prisudzovať.

Po kategorizácii významov sa príspevok venuje metóde analýzy významov v architektúre (prostredníctvom ich spôsobu referencie). Zameriava sa predovšetkým na spôsob referencie významu v architektúre prostredníctvom analýzy slov a slovných spojení používaných vo vybraných publikáciách.

Táto metóda predpokladá extrahovanie významu od zvyšku textu a jeho následné kvantifikovanie, klasifikovanie a znázornenie v grafoch. V týchto grafoch však významy nie sú vyjadrené číselne, ale skôr percentuálne (pomer počtu významov jednej kategórie v rámci celkového súčtu), čo umožňuje sledovať vzťah medzi kategóriami a vzájomne ich porovnávať.

Popri navrhovanej trojčlennej klasifikácii kategórií sa využíva ešte ďalšia. Významy extrahované z textu sú tu rozdelené do ďalších dvoch kategórií – intra-architektonických významov a extra-architektonických významov. Táto prezentácia významov má ilustrovať to, do akej miery architektúra odkazuje sama

na seba, teda na samotnú existenciu budovy či na architektonický teoretický diskurz (intra-architektonický význam) a do akej miery je prepojená alebo sa odvoláva na „vonkajšie“ súvislosti (extra-architektonické významy). V navrhovanom spôsobe analýzy významu v architektúre, sú predmetom analýzy významy navrhované rôznymi autormi, ako aj celková suma analyzovaných významov, a to buď prostredníctvom navrhnutých kategórií významov (obidvoch typológií), alebo ich konotácií.

Tretia časť práce pozostáva z prípadovej štúdie dvoch budov: Pavilónu Juhoslávie na EXPO '58 v Bruseli a Pamätníka – Zbierky Pavle Beljanskeho v Novom Sade v Srbsku. Navrhovaná metóda analýzy je tak testovaná na špecifickom príklade týchto dvoch budov, a to prostredníctvom analýzy publikácií rôznych autorov zaoberajúcich sa týmito objektmi. Ich texty sú analyzované najprv oddelene a následne spoločne v celkovej polemike s výsledkami analýzy.

Analýza významov ukázala celkovú prevahu doslovných významov a významov s neutrálnymi konotáciami, čo nie je prekvapujúci výsledok, ak prihliadame na povahu architektonických publikácií. No napriek predpokladateľnosti výsledku, prevaha doslovných významov tiež dokazuje Goodmanov predpoklad o exemplifikácii (význam prostredníctvom doslovných prívlastňovacích charakteristík), ktorý je jedným z hlavných spôsobov priradovania významu architektonickým objektom.

Analýza významov tiež ukázala vysokú mieru expresívnych významov a prítomnosť symbolických významov v prípade obidvoch objektov. Expresívne a symbolické významy obidvoch budov boli tiež očakávateľné, vzhľadom na ich reprezentatívnu funkciu, ako aj vzhľadom na zábery architektov a investorov. Rozličné expresívne významy, ako aj rozmanitosť symbolických významov pripisovaných daným budovám dokladá úspešné napĺňanie reprezentatívnej a symbolickej funkcie obidvoch stavieb. Rovnako, veľké množstvo intra-architektonických významov jasne ilustruje mieru, do akej je význam architektonického diela odvodený zo samotnej prítomnosti stavby či architektonického diskurzu. Popritom však rovnako prítomnosť extra-architektonických významov vo všetkých vybraných recenziách (rozsahom menších no nie zanedbateľných) naznačuje otvorenosť architektonických stavieb voči ďalším, pominuteľnejším interpretáciám.

Naznačené tri časti tohto príspevku sú zhrnuté v závere, ktorý pozostáva zo zhrnutia navrhovanej metódy analýzy významov a zdôrazňuje hodnotou publikácií v rámci výskumu a systematizácie významov, rovnako, ako aj hodnotu a aplikovateľnosť navrhovanej metódy pre výskum významov vo vzťahu k ich spôsobu referencie. Rôznorodosť interpretácií (doložená prostredníctvom rozličných referencií) je tu súčasne zdôraznená ako kvalita. Na záver tohto úvodu by sme radi poznamenali, že si uvedomujeme, že problematika významov v architektúre, analyzovaných v tomto príspevku, prináša určité ťažkosti, ktoré

si tento článok nekladie za cieľ prekonať. Prvým problémom je hodnotenie jednotlivých prisudzovaných významov. Aby sme tomuto problému predišli na samom začiatku, treba zdôrazniť, že naším zámerom nebolo jednotlivé významy hodnotiť. Všetky významy spomínané vo vybraných publikáciách sa stali predmetom analýzy, bez ohľadu na ich hodnotu alebo pravdivosť.

Jednako, nesnažíme sa zaujať stanovisko relativistov vyhlasujúc, že všetky významy sú správne a pravdivé, naším zámerom je analyzovať ich pomocou referenčných a definovaných kategórií, nie posudzovať ich hodnotu.

Druhým problémom je možný počet významov, ktorý nie je nikdy definitívny. Významy rozpoznané vo vybraných textoch predstavujú len zlomok z neobmedzeného rozsahu významov, a teda predstavujú rámec možných významov, nie konečný a definitívny výsledok. Ďalší problém v súvislosti s našou analýzou významov v architektúre môže predstavovať subjektivita. Radi by sme poznamenali, že cieľom tejto štúdie nie je objektivizácia a zovšeobecnenie významov, ale skôr ukážka ich rozmanitosti. Treba tiež dodať, že individuálne preferencie autorov² textov môžu mať vplyv na výsledky analýzy. Môžu mať za následok napríklad výrazne nižší počet obrazných významov v prípade, ak autor textu dáva prednosť formálnej analýze pred interpretáciou. V snahe získať objektívnejšie výsledky sme preto posudzovali recenzie napísané viacerými autormi o dvoch rôznych budovách.

Aby sa predišlo ťažkostiam ako valorizácia, neobmedzenosť významov alebo subjektivita, je potrebné jasne definovať ciele tejto štúdie – hlavným zámerom analýzy významov prezentovanej v tejto štúdii je skúmanie a systematizácia významov uvádzaných vo vybraných architektonických publikáciách a ich prezentácia vo vzťahu k ich spôsobu referencie a konotácie. Až následne je jej cieľom ich valorizácia, zhrnutie, štandardizácia a objektivizácia. So zámerom predísť niektorým základným problémom s architektonickými významami, sme tiež užšie vymedzili definíciu problému nášho výskumu. Analýza sa v tomto príspevku vzťahuje len na tie architektonické významy uvádzané v publikáciách o architektonických objektoch. Sme si však vedomí toho, že významy uvedené v publikáciách predstavujú len časť celkovej rozličnosti architektonických významov (vzhľadom na to, že takmer všetci autori skúmaných textov patria do rovnakej interpretačnej komunity), avšak tieto významy sú stále považované za dôležité, pretože, keď sú formulované vo forme textu, môžu byť extrahované a ďalej analyzované.

V rámci uvažovania o význame architektúry môže jednotlivec dospieť len k obmedzenému počtu významov (najmä pokiaľ ide o expresívne alebo symbolické významy) v závislosti od jeho alebo jej sociálneho alebo psychologického pozadia (vzdelanie, kultúrne pozadie, profesia, pohlavie, osobný charakter, postoj atď.). Práve z tohto dôvodu je dôležitý výskum a analýza architektonických významov navrhnutých rôznymi autormi.

Introduction – The Value of Publications

The value of publications in the architectural sphere has been taken as a given throughout history; however, in order to confirm such a hypothesis, it is necessary to take a brief look at publications published in the past. First, we will examine the period of the 1930s and the development of modernism and the modernist way of thinking as a way of breaking with tradition. In the former Yugoslavia, avant-garde and modernist ideas were presented and developed in the journal *Zenit*, which was first published in 1931 in Zagreb, Croatia, and later in Belgrade, Serbia, where it continued publication up until 1938, when it was forbidden for political reasons. Although *Zenit* was not explicitly an architectural journal, its editorial board were the first to publish in their journal some of the most important avant-garde architectural achievements of Tatlin, Loos, Mendelsohn, Theo van Doesburg and Cornelius van Eesteren, along with texts which introduced Le Corbusier and Melnikov. The influence of the journal and the ideological movement called Zenitizam on interwar Yugoslavia's modern architecture is often mentioned in reviews about that period.³ Similarly, modernist ideas in Slovakia (then in Czechoslovakia) were presented in the publications *Forum* (1931 – 1938) and *Slovenský staviteľ* (Slovak Builder) (1931 – 1942).⁴ While the magazine *Forum* covered the broader Slovak, Hungarian and German-speaking territory, the *Slovenský staviteľ* was closely tied to specifically Slovak architecture.⁵ Bearing in mind the similarity of ideas presented in the previously mentioned publications appearing in the 1930s in Yugoslavia and Czechoslovakia, we may conclude that a distinct intellectual climate existed internationally at the time, and the role of journals was reflection and spreading of these new ideas to a wider public. On the other hand, the journals published after World War II reflected political ideology instead of any broader intellectual climate. In immediately postwar Yugoslavia, the ideology was at its strongest. The architectural journals *Arhitektura*, published in Zagreb (first issue in 1947) or *Arhitektura i urbanizam*, published in Belgrade (first issue in 1961) were connected to the ruling ideology⁶ and their role was crucial in the initial formation (*Arhitektura*) and later establishment (*Arhitektura* and *Arhitektura i urbanizam*) of the new style defined as socialist architecture⁷ (proposed as “a new style for the new state”). The aim of this introduction was to specify the role of journals, either in reflecting the intellectual climate of the time (in the case of modernism) or supporting (or following) the ideology of the current politics (in the case of postwar Yugoslavia). Today, architectural publications are either connected to the theory of architecture and its discourse, or conversely to the promotion of buildings, architects or investors. What we will try to propose in this paper is the new value of (past and recent) publications as a means of analysis for architectural meanings. As we will try to show, architectural meanings can be traced through words and phrases used in architectural reviews, in which recognized meanings can be interpreted in various ways. And it is the aim of this paper to propose an original method for analysis of architectural meanings through their mode of reference.

Architectural Meanings

Meanings in architecture are considered important since they assume, develop and encourage the relationship between the human subject and its environment. Although today we can read more about a wider concept of interpretations instead of exclusively architectural meanings, when it comes to understanding, experiencing or (concerning publications) reviewing the building, we cannot escape from ascribing meanings. Instead of the usual approach to meanings through linguistic analogy (the works of Ferdinand de Saussure) or semiotic theory (the works of Umberto Eco), we approach the phenomenon of meanings through their mode of reference. Even though the notion of meaning, emphasized and investigated in the postmodern era, is slowly departing from architectural discourse⁸, what we are suggesting is not to revive the concept, but to reuse it to investigate the level to which architecture is open to different interpretations and its relation to the other disciplines or, in Diana Agrest's term, other “systems”.⁹ Such relation can be inspected by the analysis of the modes of reference of architectural meanings. What we are proposing is a new way of analyzing architectural meanings through published writings and their forums: the meanings are, in this case, to be analyzed through the words and phrases used for description and presentation in the review of architectural objects. What these words and phrases reveal, we hope, is the range of meanings that authors attach to the building they are reviewing. Before we explain the method for such analysis, we will mention a few preceding steps. First we will define the categories of meanings in relation to their mode of reference, relying on four groups of meanings proposed by Nelson

Goodman in his article “How Buildings Mean”. These defined categories will then be compared to the ones proposed by Erwin Panofsky in his well-known essay “Iconography and Iconology”.

To illustrate the dependence of meanings attributed to architectural work on the work’s wider context, we have also suggested categories of intra-architectural and extra-architectural meanings. Such analysis of meanings is supposed to illustrate how much architecture refers to its own discourse (intra-architectural meanings), or relies on the “outside” (extra-architectural meanings).

Categories of Meanings

Goodman, in his brief article, distinguished four groups of meanings in relation to the mode of reference: “denotation”, “exemplification”, “expression” and “mediated reference”.¹⁰ By denotation Goodman refers to naming, predication or description and any kind of labeling.¹¹ Exemplification, in turn actually means the expressing of certain properties. Explaining expressive meanings and metaphors, Goodman notes: “A building may express feelings it does not feel, ideas it cannot think or state, activities it cannot perform.”¹² While exemplification refers to the literal possessive properties of a building, expression refers to metaphors, i.e. properties possessed metaphorically. Goodman explains the group of meanings under the name of “mediated reference” through “chains of elementary referential links”, noting that the term ‘allusion’ is often appropriate for such meanings.¹³ In our way of understanding Goodman’s typology of meanings, we may say that denotation refers to labeling, exemplification to attributes, expression to metaphors and mediated reference to indirect symbols. For the purpose of our textual analysis, we will try to redefine these groups and form categories to be used in the analysis and presentation of results. First, we will exclude the group ‘denotation’ not because we find it less or no important, but rather because this group comprises the most obvious meanings. Whether the denotative quality is best expressed in Goodman’s, Venturi’s or Eco’s terms, any further analysis of these meanings may lead us more to the sphere of language, rather than the sphere of architecture, and to the analysis of signs rather than meanings. In place of denotative we will analyze the other, more ephemeral and subjective meanings. The categories of meanings which we develop in relation to Goodman’s work will be termed as: “literal”, “figurative” and “symbolic”. By the category of literal meanings, we imply meanings which Goodman places in the group of exemplification and we partially imply denotative meanings in terms of any kind of description or explaining. The attributes and literal meanings used in a building’s review for formal analysis of a building, its composition or materialization, all fall into this category. We link the category of “figurative” meanings to metaphors, in a similar way as Goodman does in his category of the “expressive”. Although the metaphor is the most common, we can also add metonymy or any kind of association or allusion if it is at least indicated by the building itself. If imported from the built object’s non-built context (social, cultural, political, economic or other), the meanings are considered as distant and are a part of the third group of “symbolic” meanings. We would note the difference in our and Goodman’s work regarding differentiation between metaphors and symbols. While Goodman suggests that symbols may be placed in the group of expressive meanings, we propose a different category for symbols. Our category of symbolic meanings includes, besides Goodman’s group of “mediated reference”, everything in the abstract sphere of symbols that a building or its parts may signify. We can explain the three suggested categories through reference. In the case of literal meanings we have direct references; figurative meanings are more distant, but still refer to the building itself (in other words, they are attached to or provoked by the building), while symbolic meanings are the most distant and often belong to something (in Goodman’s words) “outside architecture”.¹⁴ Symbolic meanings are usually linked to the ideology or symbols which a building is supposed to represent, and are usually brought from a specific political and cultural context, or the building’s function. We can also analyze the three proposed categories of meanings through the level of objectivity or subjectivity. Literal meanings are the most objective (although not fully objective), since they are more likely to be understood and experienced by the majority, while the symbolic meanings are either commonly accepted as a convention (in case of political representation), or are the most subjective. Figurative meanings are somewhere in the middle. Metaphors and associations which buildings evoke may be more or less obvious, depending on both the building and the observer. For a clearer differentiation between our proposed categories, we have summarized the words used for their explanation in form of a table (see table Categories of Architectural Meanings), which

intra-architectural & extra-architectural	literal	descriptive	internal	direct	close	self-referenced
.....	figurative	associative / expressive / metaphorical	relational	indicated	attached	intermediary reference
extra-architectural	symbolic	reflective	external	indirect	distant	referenced to the "outside"

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illustrates the mutual relationship and differentiation between proposed categories (the first and the third category as the opposites and the second as the one in-between).

For a more detailed understanding of the proposed categories of meanings, we will compare our tripartite classification to Erwin Panofsky's categories of meanings. Panofsky distinguished: "Primary or natural" (category subdivided into (A) factual and (B) expressional meanings), "Secondary or conventional" and "Intrinsic" category of meanings. The category of *primary or natural* meanings is constituted by the world of motifs, the *secondary or conventional* by the world of images, stories and allegories, while *intrinsic* meaning is constituted by the world of "symbolical" values.¹⁵ Although similar, the two categorizations, the one proposed in this paper and the one defined by Panofsky, differ in several ways. The classification of meanings into categories in pre-iconographical, iconographical and iconological analysis, as proposed by Panofsky, remains deeply reliant on tradition and history to achieve "correctness"¹⁶, which is considered as the imperative. On the other side, through the method proposed in this paper, meanings are extricated from the texts regardless of their value and reliability, and are not subsequently evaluated but classified solely in relation to their mode of reference, for further analysis. The intentions of the authors of the selected texts were neither to provide analysis of meanings (which we extract afterwards) nor an iconographical and iconological analysis of an architectural object, but to present a simple architectural review. The extracted meanings are traced and derived from the words and phrases that occupy an autonomous space apart from the author's intentions. As a result, it is difficult to talk either of the correctness or of the value of extracted meanings. Also, writing about the third category of *intrinsic* meanings, Panofsky writes about "symbolical" values.¹⁷ Although this term might seem to correspond to the category of "symbolic" meanings defined in this paper, such meanings are apprehended differently, since "symbolic" meanings in architecture are often misused. While "synthetic intuition"¹⁸ is needed in the quest for Panofsky's *intrinsic* meaning, symbolic meanings in architecture are often conventional. Also, while Panofsky's *secondary* meanings are mainly a matter of convention, in architecture the second category of figurative meanings may rely less on conventions and more on one's own imagination and knowledge. The first category of *primary* in Panofsky's terms or *literal* meanings in our terms, is the most similar, diverging only slightly in terms of expressive meanings. While expressive meanings in Panofsky's formulation are always a part of the first category, expressive meanings in this paper can be placed either in the first or in the second category, depending on their reference. In other words, when expressive meanings are linked to a metaphor or allude to something else, they are grouped in the second category of *figurative* meanings. If they are expressive only in a descriptive manner and refer to the building's physical properties, they are grouped into the first category of *literal* meanings. To conclude the comparison between our proposed categories of meanings and Panofsky's, we will note the difference in the intention of the person who is supposed to do iconographical and iconological analysis and the one who is writing an architectural review. Deep "insight" into historical processes and tradition, which Panofsky suggests for correction¹⁹ is a desirable virtue but is not always present in architectural reviewers, and therefore the meanings extracted are not always trustworthy. We may also note the difference in the subtle line which differentiates categories one from the other. As Panofsky noted, at the end "three independent spheres of meaning refer. in reality, to aspects of one phenomenon, namely,

the work of art as a whole”;²⁰ a statement with which we agree, but for our purpose of the analysis of meanings through their mode of reference, we suggested categories that differ from Panofsky’s. Such categories may be less reasoned and relevant in the aspect of overall analysis, but they are still suitable for the purposes of our analysis.

Besides the previously explained categorization of meanings, we would also propose another, and simpler, typology of architectural meanings, taking into consideration only architectural and extra-architectural references. Meanings which refer only to architecture (the architectural building itself, other buildings or concepts present in architectural discourse) are defined as *intra-architectural* while meanings that refer to other ideas, disciplines or systems are defined as *extra-architectural*²¹. Such differentiation is similar to the one noted by Eisenman, with only a slight difference in terminology: instead of intra-architectural and extra-architectural, he uses terms *intrinsic* and *extrinsic*. Writing about meanings and signification, he labeled “ideas which explained architecture itself” as intrinsic and “ideas which related architecture to man” as extrinsic to architecture.²² Our proposed bipartite classification, compiled in relation to Agrest’s terminology and Eisenman’s observations, is supposed to illustrate the relation of architecture to itself and to other disciplines. Such analysis is expected to show to what extent architectural meanings are derived from those outside of architecture.

Analysis of Architectural Meanings – The Method

When categories are defined, architectural meanings can be identified, collected and grouped through the analysis of selected texts. In other words, texts (articles and other publications) are deconstructed, and the meanings then recognized are grouped into previously defined categories. Meanings are extracted from the body of the text, counted and shown in charts. Determination of meanings is not presented in numerical form, but rather in percentages (the ratio of the number of meanings in one category to the total sum of identified meanings) so that we can see the relation between categories and compare them easily. The main reason for such a presentation of the results is because some writings are more extensive than others and sheer numerical quantities can skew the results. Extracted meanings are grouped into the categories of *literal*, *figurative* or *symbolic* on the one side, and the proposed categories of intra-architectural and extra-architectural meanings on the other. Bearing in mind the different nature and character of architectural meanings, they are also analyzed through their connotations – positive, negative or neutral. If a superlative is used, or a word’s connotation shows the author’s positive attitude or commendation, the meaning is considered as positive, while the descriptive attributes or pure statements without positive or negative judgment is considered neutral. By contrast, the negative meanings are all objections or critical judgments which also indicate personal attitude. The category of positive meanings actually comprises only those highly positive meanings that include direct praise for a building, which is why even if present only in a small number they can still mark the building as positively reviewed (and the opposite is true in the case of negative meanings). Such categorizations actually tell us more about the personal attitude of an author than about the general connotation of the words used (words such as “good”, “beautiful” or “functional” are considered as indicators of neutral meanings, while the words “the best”, “the most beautiful”, “outstanding”, “masterpiece”, “building with maximum functionality” are considered as indicators of positive attitude towards building). To conclude, with the proposed method of analysis, the meanings ascribed by different authors are extracted from the texts, analyzed through their mode of reference and classified into defined categories. A sum total of meanings is also presented, either through proposed categories of meanings or through their connotation.

This method clearly has disadvantages, as it depends on the number of analyzed texts and their quality. Extracted meanings are not considered as general, since only a necessarily limited number of texts are analyzed. Also, all authors of texts are either architects or architectural historians (five out of six), which means that they all form part of a specific interpretative community²³ which narrows down the diversity of interpretations and provides a highly specific view of the architectural object as regarded by its authorized critics. To overcome this shortcoming, at least partially, not only the meanings proposed by the authors of the texts are analyzed, but also all cited comments by other authors or visitors’ comments (if mentioned in the text). In that way, all the meanings that can be found in the text are taken into consideration to extend the range of possible

meanings. Despite the shortcomings of the method, it is still considered important since it provides a range of possible meanings that can be ascribed to a particular object, although incomplete, but at least wide. The meanings analyzed tell us about the various ways of interpreting a building; if they are found to be diverse and rich, they qualify the building as multivalent, in Charles Jencks's terms, or polyvalent, in Gerard Genette's terms.²⁴ One can think of a limited number of meanings, especially when it comes to metaphors and symbols. Widening the range of meanings, the comparable results of meanings proposed by different authors and the deeper analysis of meanings in relation to their mode of reference and connotation, together with their classification, is one noteworthy trait that makes this method valuable.

The method presented will be applied to the case of two buildings: the Yugoslav pavilion at EXPO 58 in Brussels, Belgium (1956 – 1958), designed by Vjenceslav Richter, and the Pavle Beljanski Memorial Collection Building in Novi Sad, Serbia (1958 – 1961), designed by Ivo Kurtović. The criteria for the selection of buildings for the case study consisted in their public character and representative function. The first of them, as evidenced by its function of a fair pavilion, is considered to have international value, while the second, which functions as a public museum/ gallery, is of national value (declared a Cultural Heritage site in 1992). These buildings are selected as random examples, with no intention of undertaking a detailed iconographical or iconological analysis of buildings but rather a survey of the mode of reference of architectural meanings ascribed to those buildings in selected reviews. Before the analysis of architectural meanings, major facts and general descriptions of each building are provided.

The main criteria for selecting texts for further analysis were their length and their focus on the building's architecture. Other publications about the building are considered in terms of writings about the building's political or cultural context and description, but only selected writings are taken into consideration in the analysis of meanings. It is important to note, once again, that not only the interpretations by the selected authors of the texts are analyzed and considered, but also the interpretations and meanings quoted in the selected publications.²⁵

Case Study – The Yugoslav Pavilion at EXPO '58 in Brussels, Belgium and the Pavle Beljanski Memorial Collection Building in Novi Sad, Serbia

The Socio-Political, Economic and Cultural Context

Both buildings presented in this paper were built in the late 1950s, in the greatest period of social rise in Yugoslavia.²⁶ In this period of increased economic growth, followed by fast modernization immediately after the WWII, the activity of architects was directed mainly towards satisfying the elementary social needs of the population (primarily in terms of housing financed from public funds), but there was also an interest for public objects intended to demonstrate the power of the Communist Party and the Yugoslav state. Architecture and ideology were deeply intertwined. Along with rebuilding the country, there were strong efforts towards forming a single Yugoslav political identity in postwar Yugoslavia, although there were differences and national specificities as expected in a complex multi-ethnic community. The postwar reforms and nationalization of private property led to the boom in significant architectural, construction and infrastructure projects, commissioned by the state. Socialist Realism, the artistic style propagated by the ruling Communist Party immediately after the WWII, did not leave particularly noteworthy traces in architecture, since the ideological split between Tito and Stalin and the expulsion of Yugoslavia from Cominform in 1948 forced the country to reform and liberalize its political and economic system and re-establish the ties to the West. This political episode was reflected in Yugoslavia's architecture. What came after Socialist Realism was the highly visible impact of Western architecture mixed with early modernism.²⁷ If we look at the architectural scene, we can say that the period in which the buildings were built (late 1950s and early 1960s), was a very good and fruitful period in architecture. The architectural profession became recognized and respected. At the national, provincial and local level, associations of architects were formed in the 50s. In addition, the number of architectural publications increased, as well as translations of foreign books and articles, and architectural exhibitions. The architectural journals which served as generators of ideas and transmitters of thoughts on architecture at the time were the Serbian journals *Izgradnja/ Building* (Belgrade, 1947), *Tehnika/ Engineering* (Belgrade, 1946), Croatia's *Arhitektura/ Architecture* (Zagreb, 1947) and *Čovjek i prostor/ Man and space* (1954), and Slovenia's *Arhitekt/ Architect* (Ljubljana, 1951). These journals published theoretical texts,



**THE YUGOSLAV PAVILION AT
EXPO '58, FRONT VIEW WITH THE
SCULPTURE OF TENSILE ARCHES**

PAVILÓN JUHOSLÁVIE NA EXPO '58,
ČELNÝ POHLED SO SKULPTÚROU
PRUŽNÝCH OBLÚKOV

Source Zdroj: The Archives of Yugoslavia

the results of architectural competitions and the latest architectural realizations, along with translations of foreign texts. At that time, the country had a practice of organizing architectural competitions for buildings of public interest - as was the case with both of the buildings under discussion.

The Yugoslav Pavilion at EXPO '58

The *Exposition Universelle et Internationale de Bruxelles* (known as EXPO '58) was the first significant international exhibition held in Europe after the Second World War. It was located in Heysel Park and Laeken Park in Brussels, on a hilly site away from the city centre. There were 47 participating countries, of which 37 had their own pavilion.²⁸ Many of them designed their pavilions to show their development, innovation, economic power and growth or tradition. Similarly to the winner of the pavilion design competition, Czechoslovakia, Yugoslavia was a new socialist country then working to formulate its identity and position on an international level.²⁹

The Yugoslav pavilion in Brussels was designed by the Croatian architect and artist Vjenceslav Richter. After winning the second prize at the Yugoslav national competition for the preliminary project of the Yugoslav pavilion in 1956, he expanded and altered the design to ensure him the first prize at the limited competition organized later that year. Richter also designed the interior and the artistic setting of the pavilion. Richter's first proposal was a bit more extravagant than his later design. Judging from the first competition entry, the whole building was supposed to be suspended from an enormous (70-meter tall) cable-stayed mast as the only support, with the aim of leaving the ground floor completely open. This "mast concept" was abandoned and considered unbuildable within the required deadlines, and was replaced with conventional columns and six tensile arches which, although less intriguing, nonetheless made the object visually distinctive. The pavilion was a three-story building of glass and steel, with no unnecessary decoration. After the exhibition Richter's Pavilion was first dismantled and later reassembled and modified (the ground floor was enclosed and some partitions were added) to meet the requirements of its new function – the College in Wevelgem, Belgium.



RICHTER'S PROPOSAL FOR THE YUGOSLAV PAVILION AT EXPO '58, 1956

RICHTEROV NÁVRH NA PAVILÓN JUHOSLÁVIE PRE EXPO '58, 1956

Source Zdroj: As published in HORVAT PINTARIĆ, Vera: Vjenceslav Richter. Zagreb, Grafički zavod Hrvatske 1970



THE YUGOSLAV PAVILION AT EXPO '58, PLAN (A) AND SECTION (B)

PAVILÓN JUHOSLÁVIE NA EXPO '58, PÔDORYS (A) A REZ (B)

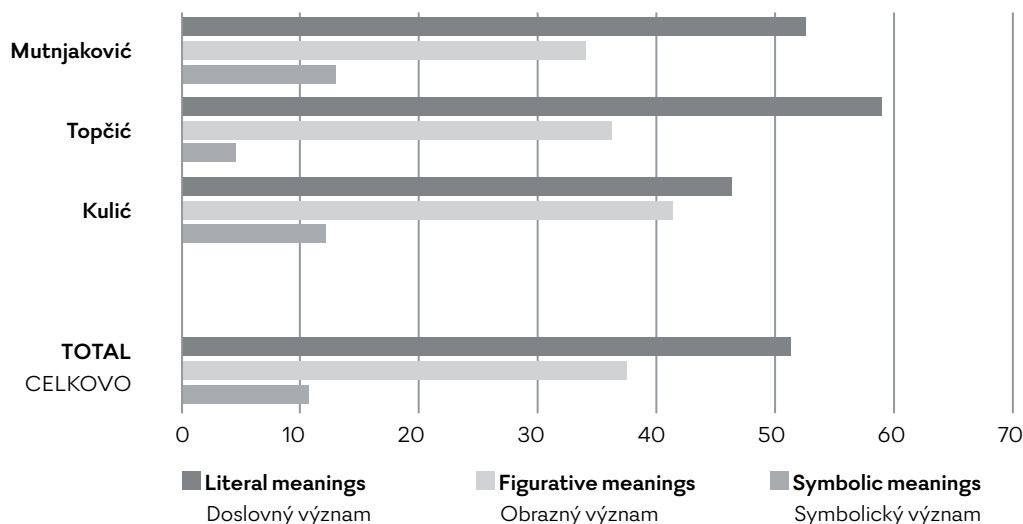
Source Zdroj: As published in HORVAT PINTARIĆ, Vera: Vjenceslav Richter. Zagreb, Grafički zavod Hrvatske 1970

THE YUGOSLAV PAVILION AT EXPO '58, INTERIOR

PAVILÓN JUHOSLÁVIE NA EXPO '58, INTERIÉR

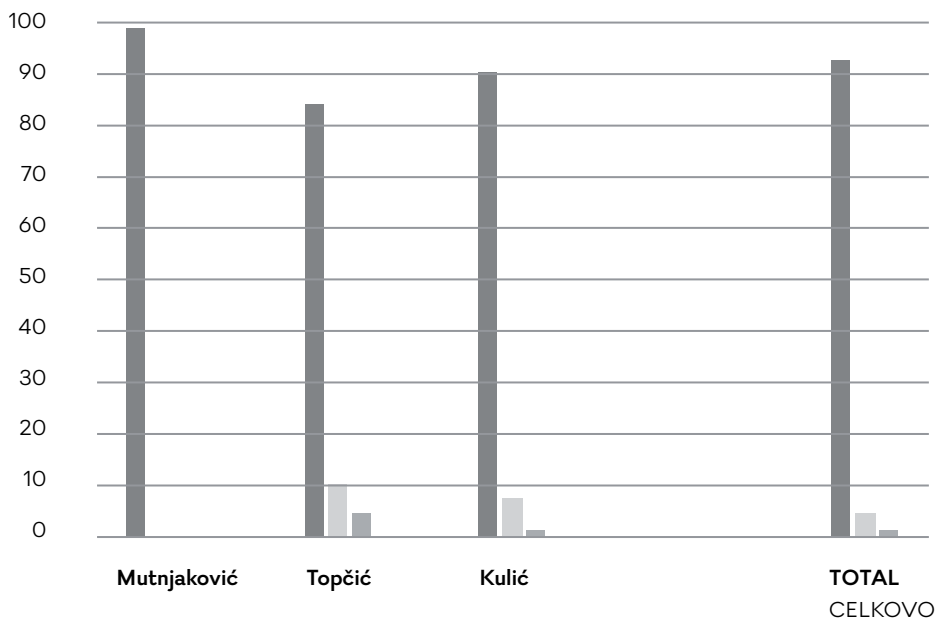
Source Zdroj: The Archives of Yugoslavia





GRAPH 1
THE YUGOSLAV PAVILION AT EXPO '58 – THE ANALYSIS OF ARCHITECTURAL MEANINGS THROUGH CATEGORIES (X-AXIS: NUMBER OF MEANINGS EXTRACTED FROM PUBLICATIONS SHOWN IN PERCENTAGE; Y-AXIS: AUTHORS OF PUBLICATIONS & TOTAL SUM)

GRAF 1
PAVILÓN JUHOSLÁVIE NA EXPO '58 – ANALÝZA ARCHITEKTONICKÝCH VÝZNAMOV PROSTŘEDNÍCTVOM KATEGORIÍ (OS X: POČET VÝZNAMOV EXTRAHOVANÝCH Z PUBLIKÁCIÍ ZNÁZORNENÝ V PERCENTÁCH; OS Y: AUTORI PUBLIKÁCIÍ A CELKOVÝ POČET)



■ Neutral meanings
Neutrálny význam
■ Positive meanings
Pozitívny význam
■ Negative meanings
Negatívny význam

GRAPH 2
THE YUGOSLAV PAVILION AT EXPO '58 – THE ANALYSIS OF INTRA-ARCHITECTURAL AND EXTRA-ARCHITECTURAL CONNOTATION (X-AXIS: NUMBER OF MEANINGS EXTRACTED FROM PUBLICATIONS SHOWN IN PERCENTAGE; Y-AXIS: AUTHORS OF PUBLICATIONS & TOTAL SUM)

GRAF 2
PAVILÓN JUHOSLÁVIE NA EXPO '58 – ANALÝZA Z INTRA-ARCHITEKTONICKÝCH A EXTRA-ARCHITEKTONICKÝCH VÝZNAMOV (OS X: POČET VÝZNAMOV EXTRAHOVANÝCH V PUBLIKÁCIÁCH ZNÁZORNENÝ V PERCENTÁCH; OS Y: AUTORI PUBLIKÁCIÍ A CELKOVÝ POČET)

Analysis of Meanings – the Yugoslav Pavilion at EXPO '58

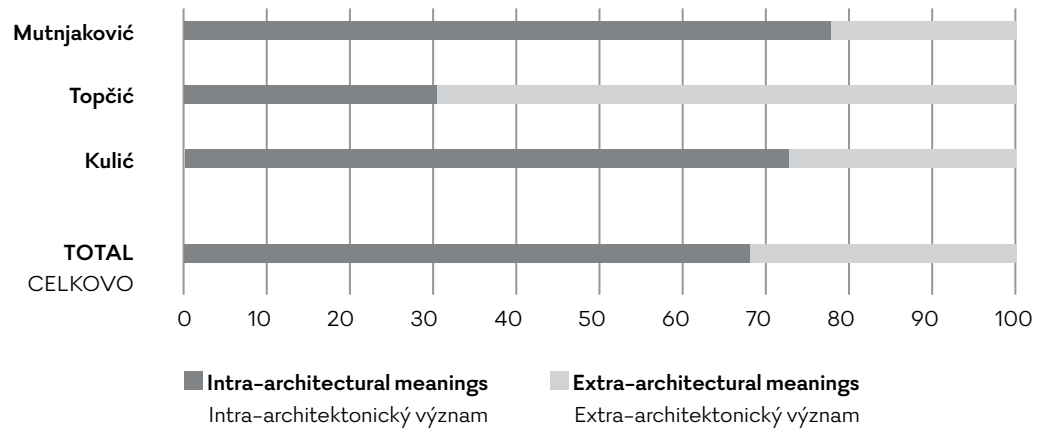
Our selected writings on Yugoslav pavilion are: MUTNJAKOVIĆ, Andrija: Jugoslavenski paviljon na EXPO 58. In: *Arhitektura* 12, 1958, 1 – 6, pp. 45 – 55; TOPČIĆ, Zaim: *Panorama našeg vremena: EXPO 58*. Sarajevo, Narodna prosvjeta 1958; KULIĆ, Vladimir : Richterov paviljon u Bruxellesu u pedesetoj – Richter's Brussels Pavilion at 50. In: *Oris* 54, 2008, pp. 102 – 115.

Through reading of the text, the individual meanings are extracted, categorized and presented in graphs. What is evident from the graph on the page 202 (graph 1) is the high level of literal meanings (present in publications by all authors), which is to be expected since a large part of a building review is its description, from the attributes to the formal analysis or presentation of its function.

Mutnjaković label the building as “a functional and rational solution” and “a precise constructive solution”,³⁰ Topčić writes about its “artistic refinement” and its location “at the base of a wooded hill, surrounded by a rapid stream, park greenery and water”,³¹ while Kulić highlights its “minimalist aesthetic” and “immediate visual distinction”.³²

GRAPH 3
THE YUGOSLAV PAVILION AT
EXPO '58 – THE ANALYSIS
OF INTRA-ARCHITECTURAL
AND EXTRA-ARCHITECTURAL
MEANINGS (X-AXIS: NUMBER
OF MEANINGS EXTRACTED
FROM PUBLICATIONS SHOWN IN
PERCENTAGE; Y-AXIS: AUTHORS
OF PUBLICATIONS & TOTAL SUM)

GRAF 3
PAVILÓN JUHOSLÁVIE NA
EXPO '58 – ANALÝZA INTRA-
ARCHITEKTONICKÝCH A EXTRA-
ARCHITEKTONICKÝCH VÝZNAMOV
(OS X: POČET VÝZNAMOV
EXTRAHOVANÝCH Z PUBLIKÁCIÍ
ZNÁZORNENÝ V PERCENTÁCH;
OS Y: AUTORI PUBLIKÁCIÍ
A CELKOVÝ POČET)



The presence of metaphorical and symbolic meanings is also evident in the graph on the page 202 (graph 1), which can be expected due to the pavilion's public and representative function, but it may also indicate the symbolic value of a building and its ambiguity.

We will mention some metaphors present in the selected texts. Mutnjaković writes about the building's "playful spatial composition" and "leisurely penetration of two transparent cuboids".³³ Topčić refers to its "lyric experience" and the interior which "exudes spatiality and poetry".³⁴ Kulić stressed its visual dynamics, with "its weightless interlocking volumes appear[ing] to float above a marble-paved plaza".³⁵

The symbols ascribed to the building are very diverse. Besides the "representation of a national value", which was universally recognized among the authors, Mutnjaković saw in it "aspirations of man 'community established on the basis of ethical and progressive aesthetic ideas"³⁶ while Topčić saw it as "an ideal of balance, harmony and poetry"³⁷ Kulić noted that "the open ground floor and the fact that it (the pavilion) had no doors were understood as analogous to Yugoslavia's open borders and its recently established international policy of 'peaceful active coexistence'" while "modesty and restraint were seen as signs of a focus on human values instead of megalomaniac representation".³⁸

Analysis of intra-architectural and extra-architectural meanings, presented in the graph on the page 203 (graf 3) illustrates the variety of interpretations, even though intra-architectural meanings are more present (dominating in the Mutnjaković and Kulić reviews). It is interesting to mention that Topčić himself was neither an architect nor an architecture historian but in fact a novelist, which may be the reason why in his writings extra-architectural meanings are more pervasive.

From the graph on the page 202 (graph 2) we can conclude that the building is positively reviewed (the number of positive meanings ascribed to the building is larger than number of negative comments).

We will note that it is definitely true that Richter's project and realization of the pavilion were very strongly accepted among architects and intellectuals. In 1959, he received The Award of the City of Zagreb for designing the Yugoslav pavilion. His work was positively reviewed by Yugoslav and foreign critics. As Kulić noted: "The Architectural Review ranked it among the 'six outstanding pavilions' at the EXPO"; for the French daily *L'Express* it fared even better – among the top four".³⁹ Unlike the reception among the professional public, the reception among the wider populist public was poor. Kulić explained it as 'the problem of the divorce between the elite and popular culture' which was one of the questions that EXPO posed to modern architecture.⁴⁰ Despite the small number of negative comments that can be found in Topčić's and Kulić's reviews,⁴¹ the building was considered successful. Kulić even named it "a veritable 'Barcelona Pavilion' of Croatian (at that time Yugoslav – comment of the author) architecture".⁴²



THE PAVLE BELJANSKI MEMORIAL COLLECTION BUILDING, FRONT VIEW, 2016

MÚZEUM ZBIERKY PAVLE BELJANSKEHO, ČELNÝ POHLAD, 2016

Photo Foto: Jelena Dmitrović Manojlović

THE PAVLE BELJANSKI MEMORIAL COLLECTION BUILDING, NIGHT VIEW, 1961

MÚZEUM ZBIERKY PAVLE BELJANSKEHO, NOČNÝ POHLAD, 1961

Source Zdroj: Photo archive of The Pavle Beljanski Memorial Collection



THE PAVLE BELJANSKI MEMORIAL COLLECTION, PLANS AND ELEVATION DRAWING BY ALEKSANDAR STANOJLOVIĆ, 2009

MÚZEUM ZBIERKY PAVLE BELJANSKEHO, VÝKRESY POHLÁDU A PŮDORYSOV, ALEKSANDAR STANOJLOVIĆ, 2009

Source Zdroj: Photo archive of The Pavle Beljanski Memorial Collection

The Pavle Beljanski Memorial Collection

The building of the Pavle Beljanski Memorial Collection is the first building in the Autonomous Province of Vojvodina, and among the first in Yugoslavia as a whole, to have been built exclusively as a museum, exhibiting artworks collected by only one art collector. In 1957, Pavle Beljanski (1892 – 1965), a diplomat and collector, signed an agreement with the officials of the Autonomous Province of Vojvodina, after which he donated the collected artworks and requested a new building to be made with the purpose of exhibiting these artworks. Pavle Beljanski also requested to be involved in the announcement of the architectural competition and selection of a project for a museum. The competition was organized in May 1958, and the first prize was awarded to Bogdan Bogdanović, the famous Belgrade architect. As the president of the Elective Committee, Beljanski was not satisfied with the received proposals, which is why he permitted the architect Ivo Kurtović to submit his project proposal at a later date. Although Kurtović was not eligible for the award, his project was chosen for realization as the most highly rated. Construction of the building was marked by a notable



THE PAVLE BELJANSKI MEMORIAL COLLECTION, INTERIOR, GROUND FLOOR, 2016

MÚZEUM ZBIERKY PAVLE BELJANSKEHO, INTERIÉR, PRÍZEMIE, 2016

Photo Foto: Jelena Dmitrović Manojlović



THE PAVLE BELJANSKI MEMORIAL COLLECTION, INTERIOR, FIRST FLOOR, 2016

MÚZEUM ZBIERKY PAVLE BELJANSKEHO, INTERIÉR, PRVÉ POSCHODIE, 2016

Photo Foto: Jelena Dmitrović Manojlović

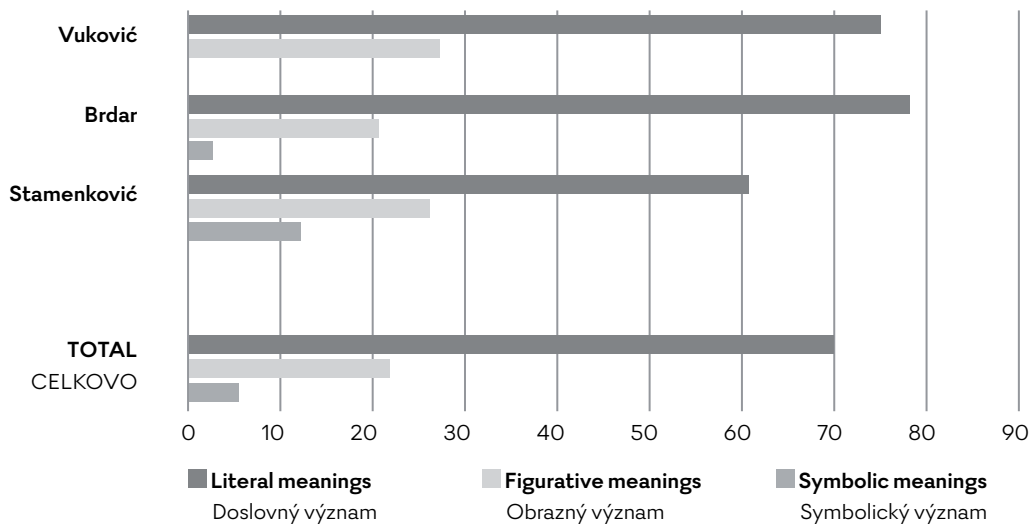
extent of cooperation and understanding between Beljanski and Kurtović, both art lovers. A painter as well as an architect, Kurtović made his artistic sensibility evident in the treatment of the textures of the materials applied to the Memorial Collection building. Two storeys high, relatively small and carefully shaped, the building is most strongly characterized by an asymmetry of composition, with the central axis of the building entrance shifted to the left. Functionally and visually, it is divided into two parts that merge at the entrance hall. The building's unusual shape emerged out of the building's varied functions. The Exhibition space, placed on the right side, is larger than the administration area, placed on the left (administration offices are placed on the ground floor, while the whole area of the first floor serves as an exhibition space). The large exhibition halls are divided with panels to form small spaces for paintings, which are mainly small in size. The construction of the building was rendered in a combination of reinforced concrete and plastered brick. Extensive use of stone is visible on the exterior walls and floor (in the interior, the lobby with a staircase and exhibition spaces are also paved in stone), with different textures and stone types applied. No conventional ornaments are used on the façade of the building, with the exception of a simplified meander-form imprinted on the stone of the balcony fence.

Analysis of Meanings – The Pavle Beljanski Memorial Collection

Selected writings on the Memorial Collection building are: VUKOVIĆ, Siniša: Galerija Spomen zbirke Pavla Beljanskog u Novom Sadu. In: *Arhitektura i urbanizam* 3, 1962, 17, pp. 10 – 14; BRDAR, Valentina: Spomen-zbirka Pavla Beljanskog i njen arhitekta Ivo Kurtović. In: *Spomen-zbirka Pavla Beljanskog*. Ed. Jasna Jovanov. Novi Sad, Spomen-zbirka Pavla Beljanskog 2010, pp. 456 – 469; STAMENKOVIĆ, Aleksandra: Prilog proučavanju arhitekture Spomen-zbirke Pavla Beljanskog. In: *Naučni skup posvećen Pavlu Beljanskom (1892 – 1965)*. Novi Sad, Spomen-zbirka Pavla Beljanskog 2013, pp. 126 – 131.

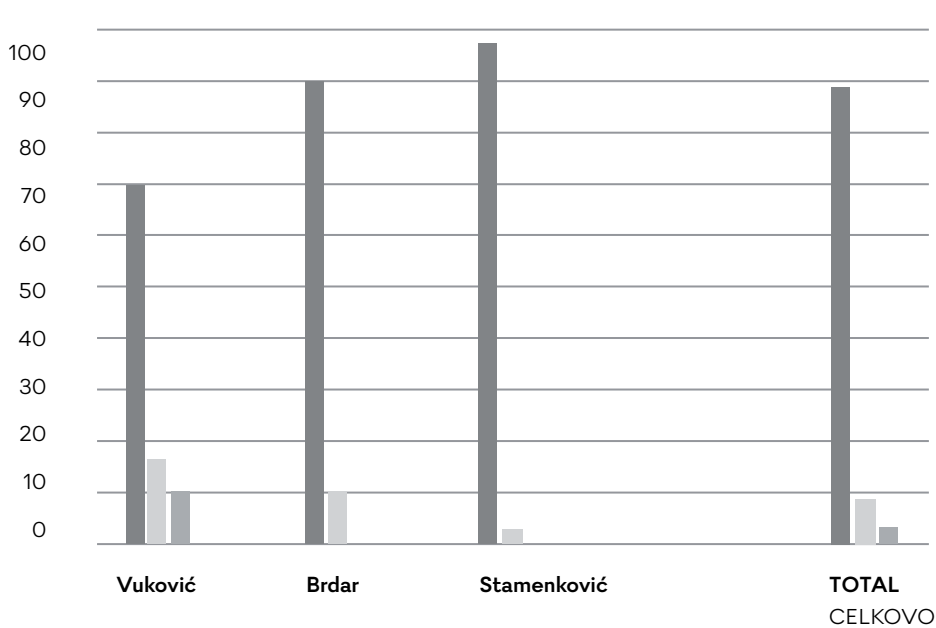
As in the case of the previously analysed Yugoslav national pavilion, the same method of analysis is applied in the case of the Pavle Beljanski Memorial Collection building.

Similarly to the graphs on page 202-203, 206 (graphs 1 and 4), our analysis reveals a high level of literal meanings as well as the presence of expressive and symbolic meanings. Vuković wrote about the building's "logical, well designed and consistently implemented concept" and "excellent



GRAPH 4
THE PAVLE BELJANSKI MEMORIAL COLLECTION – THE ANALYSIS OF ARCHITECTURAL MEANINGS THROUGH CATEGORIES
 (X-AXIS: NUMBER OF MEANINGS EXTRACTED FROM PUBLICATIONS SHOWN IN PERCENTAGE; Y-AXIS: AUTHORS OF PUBLICATIONS & TOTAL SUM)

GRAF 4
 MÚZEUM ZBIERKY PAVLE BELJANSKEHO – ANALÝZA ARCHITEKTONICKÝCH VÝZNAMOV PROSTREDNÍCTVOM KATEGORIÍ (OS X: POČET VÝZNAMOV EXTRAHOVANÝCH Z PUBLIKACÍI ZNÁZORNENÝ V PERCENTÁCH; OS Y: AUTORI PUBLIKACÍI A CELKOVÝ POČET)



Neutral meanings
 Neutrálny význam
Positive meanings
 Pozitívny význam
Negative meanings
 Negatívny význam

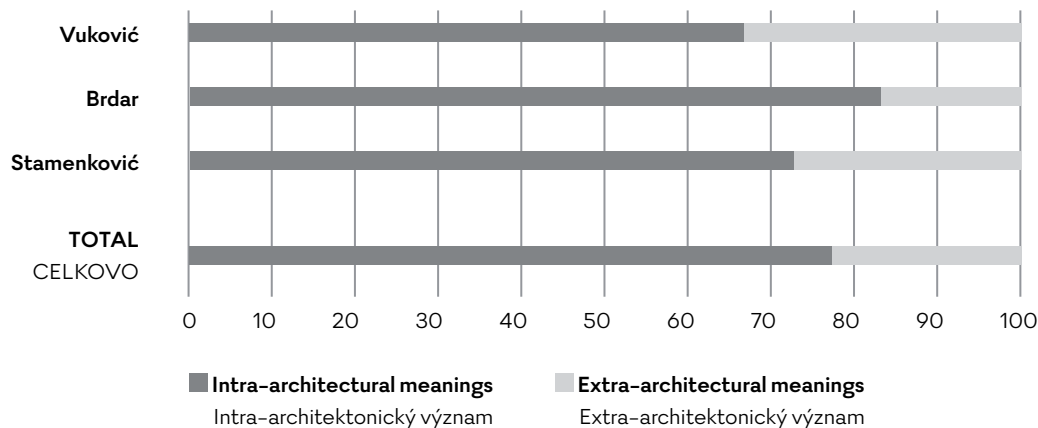
GRAPH 5
THE PAVLE BELJANSKI MEMORIAL COLLECTION – THE ANALYSIS OF ARCHITECTURAL MEANINGS THROUGH THEIR CONNOTATION
 (X-AXIS: AUTHORS OF PUBLICATIONS & TOTAL SUM; Y-AXIS: NUMBER OF MEANINGS EXTRACTED FROM PUBLICATIONS SHOWN IN PERCENTAGE)

GRAF 5
 MÚZEUM ZBIERKY PAVLE BELJANSKEHO – ANALÝZA ARCHITEKTONICKÝCH VÝZNAMOV VZHLADOM NA ICH KONOTÁCIE (OS X: AUTORI PUBLIKACÍI A CELKOVÝ POČET; OS Y: POČET VÝZNAMOV EXTRAHOVANÝCH Z PUBLIKACÍI ZNÁZORNENÝ V PERCENTÁCH)

lighting solution”,⁴³ Brdar about its “classical proportions”⁴⁴ and Stamenković about its “maximum functionality”.⁴⁵ Metaphors and symbols are present, but they are not so diverse as in the case of the Yugoslav pavilion. We will point out one characteristic symbolic meaning noted by Stamenković, who wrote that building “represents the nation”⁴⁶, an idea assumed from the exhibited works of national art. What is evident in the graph on the page 207 graph 6 is the much larger number of intra-architectural meanings in all reviews. However, extra-architectural meanings are present, enough to indicate other forms of interpretations. Similarly to the previously analyzed object, the Memorial Collection building is positively reviewed, which we can say by looking at the graph on the page 206 graph 5 (the number of positive meanings in Vuković’s review is larger than the number of negative meanings, while the meanings proposed by Brdar and Stamenković are either positive or neutral).

GRAPH 6
THE PAVLE BELJANSKI MEMORIAL
COLLECTION – THE ANALYSIS
OF INTRA-ARCHITECTURAL
AND EXTRA-ARCHITECTURAL
MEANINGS (X-AXIS: NUMBER
OF MEANINGS EXTRACTED
FROM PUBLICATIONS SHOWN IN
PERCENTAGE; Y-AXIS: AUTHORS
OF PUBLICATIONS & TOTAL SUM)

GRAF 6
MÚZEUM ZBIERKY PAVLE
BELJANSKEHO – ANALÝZA INTRA-
ARCHITEKTONICKÝCH A EXTRA-
ARCHITEKTONICKÝCH VÝZNAMOV
(OS X: POČET VÝZNAMOV
EXTRAHOVANÝCH Z PUBLIKÁCIÍ
ZNÁZORNENÝ V PERCENTÁCH;
OS Y: AUTORI PUBLIKÁCIÍ
A CELKOVÝ POČET)



Discussion of Results

If we analyze all the presented charts in the case of both buildings, there is a clear and evident domination of literal meanings, intra-architectural meanings and meanings with neutral connotations. Bearing in mind the character of architectural publications, the domination of literal and intra-architectural meanings is only a finding to be expected and therefore does not come as a surprise. With respect to the domination of these two categories of meanings, it ensues from the way that architectural works are presented in publications (through description and formal analysis). At the same time, though, Goodman made the general proposal that exemplification (in Goodman's terms) is one of the major ways that an architectural object may mean (through its literally possessive properties).⁴⁷ The results of the analysis confirm Goodman's presumption. The predominance of intra-architectural meanings (graphs on the pages 203 and 207, graphs 3 and 6) suggests that a great number of meanings are derived from the building's presence, i.e. its form. The presence of extra-architectural meanings in all selected reviews (small but not negligible) still indicates the openness of all architectural artefacts, not just buildings, to other, more ephemeral interpretations and symbolization but also the openness of architecture to other systems. Architectural work is always a part of wider contexts and may be interpreted in various ways. Concerning the preponderance of meanings with neutral connotation, this finding is a clear result of the authors' efforts to be more objective. The presence of negative and positive meanings, however, is indicative of a personal attitude (5 out of 6 authors). The analysis of meanings also showed a noticeable level of expressive meanings and the presence of symbolic meanings in the case of both buildings. Expressive and symbolic meanings of the buildings were also expected as the outcome of their representative function and the intentions of the architects and investors.

What we would like to emphasize is the value of the second category of figurative meanings (which is why we insist on a tripartite classification even though a bipartite one may seem sufficient). This additional category leaves space for the architect's intervention, on one side, and stimulates architectural communication on the other. Symbolic meanings may be ascribed to a building that are outside of the author's intention,⁴⁸ or they could be ideologically forced or imposed, which is why such meanings depend more on the outside. This dependence is also present in the case of figurative meanings, yet here it is the architect who can influence the variety of meanings. Apart from metaphors, metonymies or different associations, the category of figurative meanings is the place for Diane Agrest's "shifters"⁴⁹ as well as for Eisenman's "traces".⁵⁰ As such, it is a category of meanings which renders architecture open to the influence other systems, without leaving its own presence.

While literal meanings are mainly self-evident and non-discursive, and the symbolical are mainly applied from the outside, the figurative may be understood as those meanings responsible for the closer relationship between human beings and their environment. Also, the presence

of such meanings indicates the level of interpretation and the building's own interpretability. The number of figurative meanings hence occupies a reciprocal relationship to its multivalence, which is understood as a quality, regardless of the value or, in Panofsky's term, the correctness of such meanings. From the aspect of architectural communication, even a misinterpreted or naively interpreted object is better than one excluded from active perception or forced into the background of the other visible phenomena. The analysis of the meanings' connotations could be used as an instrument of control. For example, both buildings analyzed in this paper are positively reviewed by different authors (the number of positive meanings is larger than the number of negative meanings) which is why we can speak about their value. Various figurative meanings, together with the diversity of symbolic meanings ascribed to the buildings, have proved the success of both buildings in fulfilling their representative and symbolic functions. The noticeable number of figurative meanings present in the reviews from all the selected authors gives us the right to consider these two buildings as multivalent and therefore valuable, although valorization was not our intent.

Conclusion

The main aim of this paper was to undertake an analysis of the mode of reference of architectural meanings presented in architectural publications. For this purpose, we have proposed a new way of analyzing architectural meanings through publications: i.e., treated as a means of examination and collection of architectural meanings, which are recognized in words and phrases used for the description and review of a building. The proposed method was tested on the example of two buildings: the Yugoslav pavilion at EXPO '58 and the Pavle Beljanski Memorial Collection. The *main* idea of examination and systematization of meanings through their mode of reference is carried out in the given examples, and, as such, it is applicable for other buildings. Once extracted from the text, architectural meanings can be interpreted in various ways. For the analysis of their mode of reference, meanings are grouped into categories which illustrate the variety of references (self-referenced as in the category of literal, intermediary as in the category of figurative or referenced to the outside, as in the category of symbolic meanings), as well as the openness of architecture to other systems. Although tempting, the idea of architecture as self-referential and independent¹¹ is not suitable when it comes to the reception of an architectural work. In other words, architecture is always a part of the larger context, whether the directly physical or a more abstract one, such as the cultural, social or political. Leaving out context would, simply, appear unnatural. Instead, variety among the references should be encouraged as the prerequisite for successful architectural communication and a closer relationship between human subjects and architecture.

¹ This is the point of view that we share with Laugeux, who in his review of Goodman's writings on architecture notes that "the architectural examples he [Goodman] uses to illustrate his ideas are not very convincing". See LAGUEUX, Maurice: Nelson Goodman and Architecture. In: *Assemblage* 35, 1998, pp. 19 – 35, see p. 19.

² As an example we will mention Zerman's observation on Eisenman's writings. After the analysis of works written in the identified *formalist*, *structuralist* and *post-structuralist* period of Eisenman's theoretical work, Zerman pointed out his own preference for formal analysis. See ZERVAN, Marian: Analysis and Interpretation of Architecture in the Work of Peter Eisenman. In: *Filosofia* 68, 2013, 7, pp. 571 – 582, see p. 581.

³ Perović writes: "The Zenithist intellectual circle and its program comprising the journal, art gallery, public lectures, diverse publishing and thematic exhibitions, gradually

built the "critical mass" of intellectual charge ready to appropriate the idiom of a new art, still in the making." See PEROVIĆ, Miloš R.: *Srpska arhitektura XX veka: od istoricizma do drugog modernizma*. Beograd, Arhitektonski fakultet 2003, p. 77.

⁴ The value of those publications for the propagation of modernism is noted in DULLA, Matúš – MORAVČIKOVÁ, Henrieta: *Architektúra 20. storočia na Slovensku*. Bratislava, Slovart 2002, p. 141.

⁵ For more about *Slovenský staviteľ* and its role in strengthening the position of modern architecture in Slovakia, see DULLA, Matúš: *Theoretical Thinking of Modernism in Slovakia – Textual Analysis of the Critical and Theoretical Articles from the Magazine Slovenský staviteľ (Slovak Builder)*. In: *Architektúra & urbanizmus* 26, 1992, 4 – 5, pp. 145 – 155. Dulla's article is interesting to mention because he proposed a methodology of text analysis similar to the one presented in this paper. He performed a textual

analysis of the main articles of all volumes of *Slovenský staviteľ* magazine, and extracted key words which he grouped into four overarching fields: modernity, hygiene, purposes and aesthetics. The results of his analysis were presented in charts and tables of time and frequencies of appearance of the different key words, i.e. their groups. In our paper, we first define our categories of meanings and later analyze not just key words but even longer phrases as well. From selected papers written by different authors, with various times and places of publication, we extract meanings that we put in previously defined categories. We present the results in charts as well, but with different parameters.

⁶ It is interesting to mention the idea of "the equality of political and artistic tendencies" in the 1950s in Yugoslavia. See KRŠIĆ, Dejan: *Grafički dizajn i vizualne komunikacije 1950 – 1975*. In: *Socijalizam i modernost: umjetnost, kultura, politika 1950 – 1974*. Ed. Ljiljane Kolečnik. Zagreb, MSU / IPU 2012, pp. 219 – 296.

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⁷ For more about socialist architecture in Yugoslavia see BLAGOJEVIĆ, Ljiljana: *Novi Beograd: Osporeni modernizam*. Beograd, Zavod za udžbenike 2007, pp. 88 – 89.

⁸ See ANDERSON, Richard: *Tired of Meaning*. In: *Log*, 2006, 7, pp. 11 – 13 and EISENMAN, Peter: *The End of the Classical: The End of the Beginning, the End of the End*. In: *Oppositions* 21, 1984, pp. 154 – 173.

⁹ AGREST, Diane: *Design versus Non-Design*. *Oppositions* 1976.

¹⁰ GOODMAN, Nelson: *How Buildings Mean*. In: *Critical Inquiry* 11, 1985, 4, pp. 642 – 653. Available at <http://www.jstor.org/stable/1343421>, Accessed 10 April 2016, see p. 644.

¹¹ It is important to note the difference in Goodman's notion of denotation and use of the term denotation by other authors and in architectural discourse. Denotation (together with the term connotation) is the term imported from literary

- studies, and is usually connected with meanings, while Eco ties it to utilitarian architectural functions and primary architectural communication (see EKO, Umberto: *Funkcija i znak: Semiotika arhitekture*. In: *Teorija arhitekture i urbanizma*. Eds. Petar Bojanić – Vladan Djokić. Beograd, Arhitektonski fakultet 2009, pp. 155 – 173). For Venturi, Scott Brown and Izenour, denotation indicates specific meanings while connotation suggests general meanings. (See VENTURI, Robert – SKOT BRAUN, Deniz – AJZENUR, Stiven: *Pouke Las vegasa: Zaboravljeni simbolizam arhitektonske forme*. Beograd, Građevinska knjiga 1990. p.103.)
- 12** GOODMAN, Nelson: 1985, p. 646.
- 13** *Ibid*, p. 648.
- 14** About such cases, Goodman writes: “Even when a building does mean, it may have nothing to do with its architecture”. GOODMAN, Nelson: 1985, p. 649.
- 15** PANOFSKY, Erwin: *Iconography and Iconology: An introduction to the study of Renaissance art*. In: PANOFSKY, Erwin: *Meaning in the visual Arts*. New York, Doubleday Anchor Books 1955, pp. 26 – 41, see pp. 40 – 41.
- 16** *Ibid*, p. 33.
- 17** *Ibid*, p. 31.
- 18** *Ibid*, p. 38.
- 19** *Ibid*, pp. 38 – 39.
- 20** *Ibid*, p. 39.
- 21** Diane Agrest (198 – 213), mentions the translation from extra-architectural to intra-architectural systems. Although writing about cultural systems, she uses the terms in a similar way to our understanding, see AGREST, Diane: *Design versus Non-Design*. *Oppositions* 1976.
- 22** EISENMAN, Peter: *Aspects of Modernism: Maison Dom-ino and the Self-Referential Sign*. In: *Log* 30, 2014, pp. 139 – 151, see p. 191.
- 23** Fish introduced the theoretical concept of interpretative communities, defining it as the group of people which share the same horizons of expectations. Fish as per V. D. Alexander in ALEKSANDER, Viktorija, D.: *Sociologija umetnosti – istraživanje lepih i popularnih formi*. Beograd, Clio 2007.
- 24** For more about multivalent or multicoded buildings see in DŽENKS, Čarls: *Moderni pokreti u aritekturi*. Beograd, Gradjevinska knjiga AD 2003; and for more about polyvalent work of art see ZENET, Zerar: *Umetničko delo – Imanentnost i transcendentnost*. Novi Sad, Svetovi 1996.
- 25** For example Kulić (author of the one of the selected writings on the Yugoslav pavilion) in his paper “Richterov paviljon u Bruxellesu u pedesetoj – Richter’s Brussels Pavilion at 50”, often mentions visitor comments and the comments of other critics and journalists. Such comments and quotes are also taken into consideration as a part of the overall number of possible meanings that can be found in the text.
- 26** Yugoslavia was named the Federal People’s Republic of Yugoslavia (FPRY) in 1946, when a communist government was established, and renamed again in 1963, as the Socialist Federal Republic of Yugoslavia (SFRY). The country consisted of six socialist republics: SR Bosnia and Herzegovina, SR Croatia, SR Macedonia, SR Montenegro, SR Slovenia, and SR Serbia. Serbia contained two Socialist Autonomous Provinces, Vojvodina and Kosovo. After President Tito’s death, the country faced political and economic crisis in the 1980s which led to the rise of nationalism and the breakup of Yugoslavia from 1990 – 1992.
- 27** Art historian Lazar Trifunović identifies two streams of postwar architectural production in Yugoslavia. In the first of them, the architects who graduated in the period between the two world wars strove to bridge the lost decade and continue where they were stopped by the war and socialist realism. In the second stream, mainly younger architects worked to decipher the new trends following the example of architects from abroad. Trifunović after PEROVIĆ, Miloš R.: *Srpska arhitektura XX veka: od istoricizma do drugog modernizma*. Beograd, Arhitektonski fakultet 2003; we may note that architects of both selected works, Vjenceslav Richter and Ivo Kurtović, belonged to the identified second stream.
- 28** According to SLIVNIK, Lara: *Jugoslovenski paviljoni na svetovnih razstavah – Yugoslav pavilions at world exhibitions*. AR, *Arhitektura, raziskave/ Architecture, research*, 2, 2014, pp. 33 – 40, see p. 36.
- 29** For more about (in the words of Elman Zarecor and Vladimir Kulić) the “striking similarities and paradoxical differences” between Czechoslovakia and Yugoslavia see ZARECOR, Kimberley Elman – KULIĆ, Vladimir: “*Socialism on Display: The Czechoslovak and Yugoslav Pavilions at the 1958 Brussels World’s Fair*”. In: *Meet Me at the fair: a world’s FAIR reader*. Eds. Laura Holengreen – Celia Pearce – Rebecca Rouse – Bobby Schweizer. 2014, pp. 225 – 241. Available at <http://press.etc.cmu.edu/content/meet-me-fair-worlds-fair-reader>, Accessed 5 April 2016.
- 30** MUTNJAKOVIĆ, Andrija: *Jugoslavenski paviljon na EXPO 58*. In: *Arhitektura* 12, 1958, 1 – 6, pp. 45 – 55, see p. 52.
- 31** TOPČIĆ, Zaim: *Panorama naseg vremena: EXPO 58*. Sarajevo, Narodna prosvjeta 1958. p. 64.
- 32** KULIĆ, Vladimir: *Richterov paviljon u Bruxellesu u pedesetoj – Richter’s Brussels Pavilion at 50*. *Oris* – 54, 2008, pp. 102 – 115. pp.107 – 108.
- 33** MUTNJAKOVIĆ, Andrija: 1958, p. 52.
- 34** TOPČIĆ, Zaim: 1958, pp. 52 – 53.
- 35** KULIĆ, Vladimir: 2008, p. 105.
- 36** MUTNJAKOVIĆ, Andrija: 1958, p. 53.
- 37** TOPČIĆ, Zaim: 1958, p. 64.
- 38** KULIĆ, Vladimir: 2008, p. 108. Kulić cited visitors comments from ‘Izveštaji domaćina paviljona’, n. p., *Arhiv Srbije i Crne Gore* (today The Archive of Yugoslavia), Fond 56, Fascikla 6.
- 39** *Ibid*, p. 105. Kulić also mentioned that “Gurus of modernism, such as Alfred Barr Jr. of the New York Museum of Modern Art and Jean Cassou of the Paris Museum of Contemporary Art praised the pavilion and students of architecture flocked to see it”.
- 40** *Ibid*, p. 113.
- 41** The negative comments given by Topčić were more connected to the setting of the pavilion and the way Yugoslavia was presented to the public than to the architecture of the pavilion (see TOPČIĆ, Zaim: 1958, p. 57), while negative comments in Kulić paper are not his own but instead cited mainly from visitor comments (see KULIĆ, Vladimir: 2008, p. 112.)
- 42** KULIĆ, Vladimir: 2008, p. 113.
- 43** VUKOVIĆ, Siniša: *Galerija Spomen zbirke Pavla Beljanskog u Novom Sadu*. In: *Arhitektura i urbanizam* 3, 1962, 17, pp. 10 – 14, see pp.10 – 11.
- 44** BRDAR, Valentina: *Spomen-zbirka Pavla Beljanskog i njen arhitekta Ivo Kurtović*. In: *Spomen-zbirka Pavla Beljanskog*. Ed. Jasna Jovanov. Novi Sad, *Spomen-zbirka Pavla Beljanskog* 2010, pp. 456 – 469.
- 45** STAMENKOVIĆ, Aleksandra: *Prilog proučavanju arhitekture Spomen-zbirke Pavla Beljanskog*. In: *Naučni skup posvećen Pavlu Beljanskom (1892 – 1965)*. Novi Sad, *Spomen-zbirka Pavla Beljanskog* 2013, pp. 126 – 131.
- 46** *Ibid*, p. 131.
- 47** GOODMAN, Nelson: 1985, p. 646.
- 48** See PANOFSKY, Erwin: 1955, p. 31.
- 49** AGREST, Diane: 1976.
- 50** EISENMAN, Peter: 1984, p. 169 and 171.
- 51** At this point we would like to refer to Eisenman’s idea of “*architecture as an independent discourse, free of external values – classical or any other*” (Eisenman’s italics) see EISENMAN, Peter: 1984, p. 166.