REVISITING UTOPIA
Modernist Housing in Cities of the Global North & South

1. Iquique, CL
   Quinta Monroy
   2000 - 2011
   Elemental (CL)

2. Chicago, USA
   Cabrini-Green
   1942 - 2011
   various

3. Manchester, UK
   Hulme Crescents
   1972 - 1994
   Wilson & Wormersley (UK)

4. Casablanca, MR
   Carrières Centrales
   1951-1954
   Gamma (Int’l)

5. Belgrade, SRB
   Novi Beograd
   1948-1950
   various

6. Moscow, RU
   Khruschevski
   1950s-1960s
   various

7. Tashkent, UZ
   Carrières Centrales
   1956-1960
   various
The transformation aimed to build new housing units for the area’s existing residents.
These residents opposed relocation to modernist mass housing blocks, as they were aware of issues associated with standardized architecture and peripheral siting.
A **flexible housing model** was proposed due to lack of funds, by which minimal housing facilities were provided alongside **space for self-constructed additions** by the residents.
With Cabrini Green, it can be observed that modernist design principles were implemented as a supposedly definitive solution for addressing social needs.
The design was promoted as a socially responsible approach, suggesting that ‘better’ architecture would engender a ‘better’ world.
These **unrealistic ambitions** were ignorant of the **political, economic, and social preconditions**, leading to the ultimate failure of the project and its eventual demolition.
The Hulme housing complex underwent a rapid dilapidation after opening. By 1984 the Manchester Municipality had effectively abandoned the project.
Due to inapt design elements for children, the ‘crescents’ were converted to ‘adults-only’ residency in 1974.
The crescents did provide breeding grounds for a unique musical expression that was to become the pride of Manchester – a legacy that would long precede the dystopian housing project.
The modernist housing blocks of Carrières Centrales were built during the French colonial regime in Morocco.
As a consequence of industrialization, rapid urbanization, and the rural exodus, a concentration of poor people came to live in bidonvilles.
The built plan consisted of standardized housing units based on a study of vernacular Moroccan living conditions.
In Morocco, modernism was aligned with colonialism.
After the devastation of World War II and fascism, the modernist-socialist utopia of Novi Beograd redefined in a spatial and societal sense and a historically contentious geographic location.
A housing crisis, economic turmoil, the Cold War and a transition back to a free market outlook have contributed to the decline and fragmentation of Yugoslavia’s most ambitious urban project.
Modernism and Socialism within Yugoslavia embodied the empowerment of institution and community, rather than the individual. This partnership provided a societal and physical change in the Balkan landscape.
The construction of Khruschevki, named for Soviet leader Nikita Khruschev, was important in tackling the housing crisis in the post-Stalin Soviet Union.
In 2017, the Moscow unveiled plans to demolish 5,000 Khruschevki, mostly located within the city’s inner ring, and relocate residents to newer housing.
The planned **urban renewal** raises questions about whether modernism can function under a **neoliberal regime** without a (socialist) welfare state.
The project also demonstrates continued community *displacement* practices in the provision of social housing.
Since the beginning of **Russian colonization** in the 19th century, Tashkent has been developed as a **dual-city** that juxtaposes Russian architecture and the **vernacular typologies** of the native community.
Modernist social housing was brought to Tashkent by its Soviet colonizers, especially after the 1966 earthquake destroyed much of the city’s housing stock.
Soviet architects attempted to embed local symbols in their designs as a means of creating a national Uzbek style, amounting to a constructed national identity imparted by a colonial power.