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Stephanie Herold, Biljana Stefanovska (Hrsg.)

45+

Post-War Modern Architecture in Europe

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Introduction

by Stephanie Herold and Biljana Stefanovska

During the last decades, especially in professional circles (i. e, architects and landscape architects, art historians, historians and town planners, etc.), the interest in post-war modern architecture increased throughout Europe. At the same time the buildings, ensembles and spacial structures of the generation 45+ can still be regarded as an endangered heritage. This is partly due to the often difficult intercession of the values of these objects to a wider public (or the lack of attempts to do so), and also to the economic, environmental and infrastructural pressure to which they are exposed. These two aspects go hand in hand, especially since a lack of societal acceptance and appreciation increases the probability to give in the pressure yielded by other factors.

Thus there are two conflicting poles. On the one hand a growing professional lobby for buildings, ensembles and green areas of the post-war years, and on the other hand a strong pressure on these same objects inflicted by society. In this regard not only the discrepancy and divergence between "expert" and "layperson" opinion is remarkable, but also the increasing interest for this time period especially among young scientists.

This is evident not only in Germany but also in the international and European context. Especially in Eastern Europe (as well as in other European countries, but here even more due to the political, economic and social re-orientation), buildings from the post-war times paradoxically are both highly endangered and subject of an increasing number of new scientific research at the same time. These research projects mostly take place on the initiative of individuals and are often linked to specific objects. A multidisciplinary, transnational exchange hardly takes place, and if it does, mainly on an unplanned and unstructured level. Moreover, information on the objects themselves is often difficult to access and is scarce in many places. Research beyond the local or national boundaries is hardly possible without the support of local scientists, which can be difficult if there is no already existing communication network. This is regrettable, especially since most architects of that time integrated international influences in their work. In consequence the international orientation of this architecture is only understandable by re-contextualizating the artists and objects through international networking and information sharing.

The motivation for the conference *45+*, which took place at the TU Berlin the 22nd to 24th of July 2011 and which was organized in cooperation with the TU Darmstadt, Institute for Architecture, was to support interdisciplinary and transnational communication especially between young academics working in the field of post-war architecture and urban design.

2009 the idea came up during a meeting in Skopje in the Workshop "Reading the City—Urban Space and Memory in Skopje". The processes during the workshop and it's results were concerned with perception of space and relation to sites, especially the loss of sites and it's processing. The several informal discussions revolved around the perception and connotation of the architecture language after 1945.
The situation in Skopje is unique because of the earthquake in 1963 and the rebuilding of the city afterwards. The only partially realised master-plan of Kenzo Tange and the architecture language after 1963 are nowadays rejected by the majority, socio-cultural and political burdened with negative connotations and often neglected. This affects not only Skopje or former socialist countries, but the whole of Europe.

Thus the initiative to form a network focused not only on an interdisciplinary and international exchange, but also on the work on architecture mediation and the communication of architecture. This implies the reconsideration of the context of this specific architecture language, spatial structures and city planning to recall their specialities and values.

The main issue is to recognise the architectural substance (public spaces and architectural objects) as architectural heritage, the other is to find modes which are conceivable and possible for their preservation, integration or transformation in the present or future context. Initially it is important to sharpen the perception of the architectural periods of the last decades, to support the achievement of scientific knowledge and to deliberate on the communication of architecture concepts and the semantics of architectural and spatial elements of that period.

Following these thoughts, the conference wanted to give young scientists from different European countries the opportunity to talk about current or recently completed research projects and to discuss them in a broader context. This allowed a first overview of current research trends, which could form the basis for further work in an international network of researchers. Possible perspectives of networking were discussed on a meeting during the last day of the conference, while different case-studies had been presented the first two days. The following articles document the conference, reflecting most of the talks held during the conference.

The first two articles discuss architecture and city planning of the post war era in an overnational context, showing different examples from Slovenia. Blaz Križnik, currently a visiting professor at the University of Seoul, Korea, compares the leading architects of Slovenia and South Korea after 1945 and discusses their architecture and design while regarding it in the political and cultural context of the time. Questions on regionalism and internationalism in the architecture of the post-war era, which are raised here can also be found following paper on urban planning in Koper (Slovenia) by Neza Cebron Lipovec.

Stressing the different political contexts of urban planning of this era, two papers discuss the symbolic role and form of the new city-centres of the post-war-years. Yolanda Ortega Sanz presents several examples from the Nordic countries (including Denmark, Finland and Germany) and relates the form and use to the ideals of the young democracies of the post-war period. Nika Grabar studies the architecture program and the reception of the Republic Square in Ljubljana.

The following articles put an emphasis on issues of urban design and discuss these showing various examples from Germany. The contributions of Andrea Benze / Christian Dengler about the *Neues Kreuzberger Zentrum* and Andreas Salgo about the *Internationale Bauausstellung* (International Building Exhibition) in Berlin in the 80s *(IBA '87)* deal with issues of the reception of postwar architecture between "utopia", rejection and re-appropriation while Andrea Contursi focusses in his work about the *Kollektivplan* for the rebuilding of Berlin mainly on its structural analysis, putting it in its historical and theoretical context. In his paper about the transformation of mining landscapes in Lusatia in the 60s and late 70s, Axel Zutz points out continuities in planning discourses. As he shows, theoretical ideas of the landscape planning concerning the new recreational areas in Lusatia can be traced back to theories for garden planning and the planning of peoples parks in the beginning of the 20th century.

The subsequent articles group under the theme of architecture which moves the focus on the individual object and on different architects. Pablo Tena Gomez shows the work of the Barcelonean group of architects *LIGS*, pointing out the inner development of their work, while Sandra Wagner-Conzelmann focusses on the German architect Otto Bartning and his influential role in the rebuilding process of the destroyed post-war cities. Tanja Seeböck presents the work of the East German engineer Ulrich Müther, whose concrete shells can still be found in various German cities but are often faced with serious problems concerning the acceptance and the condition of the buildings. The reception of buildings of the post-war-era is also the main focus of Maren Harnack's contribution, which deals with questions of gentrification connected to Ernö Goldfinger's Trellick Tower in London. In contrast to this high-rise council block as an example of public housing, Carola Ebert shows the development of the construction of middle-class bungalows in west Germany as a phenomenon connected to the economic growth of the 'Wirtschaftswunder'.

The last block of this volume shows examples of current (research-)projects dealing with post-war architecture. Jelica Jovanović, Jelena Grbić and Dragana Petrović report on their research on prefabricated constructions in New Belgrade showing a surprising variety in the production and use of different elements. Jane Stojanoski and Vesna Mitanoska present considerations for reuse and conversion of abandoned and desolate buildings in Macedonia.

We would like to thank the people who helped and supported us before, during and after the conference. First we say special thanks to Prof. Dr. Gabi Dolff-Bonekämper, who made it

possible for us to carry out the conference at the TU Berlin and supported us in many ways, both personal and regarding the contents. Sylvia Butenschön and Mario Tvrtkovic we would like to thank for their great help in organizing the conference, as well as Polina Goldberg and Cathrin Trümper. The conference was only possible by the support of the *Verein der Freunde der TU Berlin*, where we would like to say special thanks to Vera Tosovic. For their help in realizing the publication we say thanks to Benedikt Alder and Thomas Gutmann.

And finally we want to thank all the contributors and participants of the conference for their commitment and dedication during and after the conference.

Legitimizing the Architecture of Edvard Ravnikar and Kim Swoo Geun. Between Regionalism and National Narratives

Blaž Križnik

Legitimizing the Architecture of Edvard Ravnikar and Kim Swoo Geun. Between Regionalism and National Narratives

Blaž Križnik

INTRODUCTION

Slovenia and South Korea do not seem to have much in common at first sight. Yet both countries were affected in similar ways by economic, social and political changes during the post-war reconstruction. While Slovenia was a part of Tito's communist Yugoslavia, general Park Chung-hee ruled South Korea. The new authoritarian regimes used every opportunity to consolidate their political power by controlling every bit of society. Architecture was no exception in this sense since the regimes systematically constructed and exploited important national projects to legitimize the dominant ideology. The paper attempts to address some of the practices, which were to legitimize the architecture and consequently the dominant ideology in modernizing Slovenia and South Korea. It compares the architecture and legitimization of the *Regional People's Committee in Kranj* in Slovenia and *Buyeo National Museum* in South Korea, designed by Edvard Ravnikar and Kim Swoo Geun, who were two of the most prominent modernist architects in each country. Although they eagerly followed the principles of modernist architecture, the two buildings were also affected by what the architects perceived as regional and national culture. It seems that the legitimization of architecture in this case was not framed only by personal experiences or cultural references of the architects but also by the dominant ideology, which in Yugoslavia favoured cultural diversity, while in South Korea it strived for a strong and uniform national culture.[1]

1 The paper is an early overview of the ongoing research on modernist architecture and its legitimization in Slovenia and South Korea, which the author conducted at the Institute for Spatial Policies in Ljubljana and University of Seoul. The author wishes to thank Hongyi Choi for assisting the research.

HEROIC MODERNIZATION IN SLOVENIA AND SOUTH KOREA

It is not our intention to discuss and compare the political economy of Slovenia and South Korea in detail. However, already a brief comparison reveals that during the post-war reconstruction the new authoritarian regimes in Yugoslavia and South Korea followed some similar political goals and practices—such as the centralized five-year planning, state controlled economy, extensive industrialization or strong political repression—in order to rebuild the country, stimulate economic growth, strengthen national power and secure their political legitimacy. *Heroic modernization* hence describes economic, social and political changes that took place during the post-war reconstruction in both countries. In Slovenia this period roughly corresponds to the time between the end of the Second World War in 1945 and 1955, after the communist regime in Yugoslavia adopted a new economic development model and important political reforms, while the heroic modernization in South Korea roughly refers to the period from the 1961 coup d'état, when general Park Chung-hee took over the power and the end of the third South Korean republic in 1972 [see Repe, 1998; Cumings, 2005; Robinson, 2007] (fig. 1).

Fig. 1: Presidents Tito (left) and Park Chung-hee (second left) visiting domestic industry

Slovenia joined the new Tito's Yugoslavia in 1943. The post-war economic and political development of the Yugoslavia closely followed the centralized Soviet model. The post-war reconstruction was hence based on a state-controlled economic planning and development, rapid industrialization and political centralization with a leading role of the Communist Party, which was expected to eventually strengthen the political power of new authoritarian regime. Extensive industrialization led to broad social changes, most notably the deagrarization and urbanization. The economic, social and political development in Slovenia did not significantly differ from other parts of Yugoslavia since Slovenia had to follow political decisions made by the central government. However, with the Cominform conflict in 1948 and consequent failure of the dogmatic Soviet model, the economic and political life in Slovenia became gradually liberalized, especially after important economic and political reforms were implemented in Yugoslavia in the early fifties. Those reforms represented a shift towards an alternative model of Yugoslavian socialism based on self-management. The resulting political decentralization allowed Slovenia to gradually gain autonomy within Yugoslavia and develop a more democratic political system [Repe, 1998].

The communist regime nonetheless kept a strong grip on virtually all aspects of the society including culture, which in many cases became a subject of ideological censorship. By this the regime instrumentalized culture to legitimize the dominant ideology, which, among other views, promoted *brotherhood and unity* of Yugoslavian nations and national minorities. Stressing a particular national culture outside the ideological frame of brotherhood and unity was considered reactionary and any question on relations among nations and national minorities was not part of public discussion until the mid-sixties [Repe, 1995]. On the other hand the communist regime promoted cultural diversity of multiethnic Yugoslavia and rich vernacular culture including architecture was one of its popular representations.

The Korean War devastated and divided Korea in two ideologically opposing countries. South Korean economy was largely underdeveloped and the political power was concentrated in the hands of a corrupt government. For a brief period South Korea experienced a parliamentary democracy, yet the newly elected civic government was not able to resolve exacerbating economic, social and political problems, which led to the 1961 military coup d'état by general Park Chung-hee. The new military regime, which strongly depended on US support, shifted economic priorities from stabilisation to economic growth and from import substitution to export promotion that was mainly based on extensive industrialization. Rapid economic development resulted in one of the fastest urbanization processes in modern history, with thousands of Koreans moving daily from the countryside to urban areas. In order to support the economic growth Park normalized traditionally strained relations with the former colonizer Japan in 1965, which brought new investments to South Korea. The military regime used successful economic development as a way to strengthen the national defence against the increasingly hostile North Korea and at the same time to legitimate its undemocratic and oppressive rule [Cumings, 2005; Robinson, 2007].

The dominant ideology hence emphasized "modernization of the fatherland" as the ultimate national goal. Strong nationalism embraced by the military regime was reflected in many aspects of society and culture, which was largely under state control and glorified the Korean nation and national unity [Cumings, 2005]. Ancient Korean culture was used to legitimize the dominant ideology on the one hand, while on the other the premodern social relations and practices were daily destroyed by the rapid urbanization and replaced by seemingly modern ones. In such context architecture could hardly do more but follow modernization or "monumentalize the power and ideology of the new military regime" [Pai, 1997].

REGIONAL PEOPLE'S COMMITTEE IN KRANJ AND BUYEO NATIONAL MUSEUM

We want to compare the architecture of the *Regional People's Committee* in Kranj (*Zgradba okrajnega ljudskega odbora v Kranju)* and *Buyeo National Museum (Gukrip Buyeo Bakmulgwan)*, designed by Edvard Ravnikar and Kim Swoo Geun, to show how architecture was legitimized in modernizing Slovenia and South Korea. The selected buildings are considered as the exemplary cases of modernist architecture in Slovenia and South Korea [Vodopivec, 2005; Pai, 2007]. Ravnikar and Kim were namely two of the most prominent architects of the time and were involved in many of the so-called grand national projects. Kim, who at that time was still in his early thirties and hence much younger than Ravnikar in his fifties, had a good personal relation to the military government of Park Chung-hee and became a "virtual state architect" for the Korean nation [Pai, 2007]. Ravnikar's relation to the communist regime was less clear. As a member of the resistance movement he used to unconditionally support the communist regime and for instance praised president Tito, when the later addressed Yugoslavian architects in 1947. Yet, a few years later he was one of the first to criticize the same regime for its flawed cultural and urban policy [Košir, 2006]. Both architects were nonetheless entrusted several important national projects, by which the new regimes tried to monumentalize their power and legitimate the dominant ideology. Such a privileged position affected their architectural design as well. In a later interview Kim thus admitted that in the time of heroic modernization "to be an architect in Korea meant that the state and the people came before the individual" [quoted in Pai, 2007]. Ravnikar probably found himself in a similar situation in the modernizing Slovenia.

Fig. 2: Regional People's Committee in Kranj, Slovenia

Regional People's Committee in Kranj was built between 1958 and 1960 as an extension of the existing municipal hall in Kranj, a regional centre of the Gorenjska region not far from the national capital of Ljubljana. Ravnikar was commissioned the project after winning a competition in 1955, which included a central building with the main hall, an administrative building with offices, a smaller residential building and a new public square connecting the municipal complex. The later was located in the very centre of the city and Ravnikar paid a lot of attention to carefully integrate it with the existing urban context. The central building with the main hall, where the meetings of the Regional People's Committee took place, became the symbolic centre of municipal complex (fig. 2). The main hall, overlooking the public square, was designed as a continuous space without supporting columns or walls,

which allowed an organizational flexibility. The main hall for instance could be divided into smaller meeting rooms. Its roof construction was attached to a gable roof, a wrinkled concrete shell floating over the building, which then transferred the load of the main hall's roof construction to the outer walls. Such original and innovative construction was intentionally exposed and made visible as an integral part of the architectural design. The tripartite front façade with the gable roof was supposed to recall the classical and regional architecture, which Vodopivec [2005] sees as Ravnikar's synthesis of "modernistic principles with archaic, ancient role models and with the regional construction tradition." Such approach differentiates the building from other modernist architecture of the time. Soon after its competition Regional People's Committee in Kranj became praised as one of the most important achievements of modernist architecture in Slovenia and is still considered to be one of its finest examples. Nowadays the Municipality of Kranj uses the building.

Buyeo National Museum was constructed from 1965 to 1970 in Buyeo, which used to be the capital city of the ancient Baekje kingdom and is located in the South Chungcheong Province. Kim was commissioned the project in 1963, in a moment, when the new military regime started construction of several new buildings, which were to house some of the important national cultural institutions.[2] The museum itself was located at the edge of the city in a small park, which used to be part of the former royal palace. It is not clear whether Kim was familiar with the history of the place because, unlike Ravnikar, he did not pay much attention to the urban context. Although the main entrance to the museum is aligned with the historic axis of the ancient Buyeo, the building itself was built on a small artificial plateau overlooking the city and appeared rather self-referential. The organization of the building is simple. The main exhibition hall, which stretches over the entire building, was intended for permanent exhibition and was directly accessible from the park, while the administrative facilities occupied a relatively small area on the ground and first floor. Kim's architectural design was essentially based on a repetition of eight rather expressive concrete beams, what Pai [2007] describes as a "sculptural monumentalism", where the structural elements were at once the "spatial composition, external ornament, and structure." The gable roof was covered with traditional Korean roof tiles and had unique light shafts and roof ridge windows, which were to bring sufficient light into the exhibition hall (fig. 3). After the Buyeo National Museum moved out more than a decade ago, a local preservation office occupies the building.

Ravnikar and Kim often emphasized the strong cultural references of their buildings, although the first was referring to the regional and the second to the national culture. What the architects saw as the regional and national culture was hence an important inspiration for the architectural design of *Regional People's Committee* in Kranj and *Buyeo National Museum*.

2 Those cultural institutions included National Museum, Buyeo National Museum, Gyeongju National Museum, Pusan Municipal Museum, Sejeong Cultural Centre as well as the construction of the Gwanghwamun Gate and admiral Yi Sun-sin monument in Seoul.

Fig. 3: Buyeo National Museum in Buyeo, South Korea

In Kranj the most visible reference to the regional culture was the concrete gable roof, which resembles and reinterprets the vernacular architecture in the region. Simple detailing and local materials, which Ravnikar saw as a noticeable characteristic of regional architecture, were also an important part of the architectural design [Vodopivec, 2005]. Kim in a similar manner used Korean traditional architecture as an inspiration for architectural detailing, as we can see in the detailing of drains or in the brickwork on the side facades, which remind us of the Korean traditional street walls. Yet, in comparison to Kranj the relation between overall architectural design of the Buyeo National Museum and Korean traditional culture is more abstract. Kim claimed though that the section of the building was inspired by and refers to the traditional furniture design [quoted in Ahn, 2006]. We will see later on that the building actually sparked a heated debate in the Korean media, whether the architectural design refers to Korean culture or not.

The regional and national culture was not only an inspiration and reference for both architects, but also played an important role in how Ravnikar and Kim legitimated their architectural design. For Ravnikar the history in general was always an important part of his work, which can be attributed to the influence of his teacher Plečnik.[3] Although Ravnikar soon broke away from Plečnik and went on to work with Le Corbusier, where he was introduced to the radical modernist architecture of the time, Ravnikar never really abandoned Plečnik and his sensibility for traditional art and crafts. Rather early in his career, still in the heydays of modernization in Slovenia, Ravnikar [1949] warned against uncritical acceptance of modernism writing that one of the key tasks for Slovene architecture is to understand that "universalism and regionalism in architecture are not

3 Jože Plečnik is the most important Slovene architect, whose vast and diverse work can be seen as a highly original and sometimes eclectic interpretation of classical and traditional architecture. Ravnikar used to be one of his most talented students and collaborators.

excluding, but rather complementing." For him regionalism represented an "interesting attempt at design, which fits in the exceptionally beautiful landscape as an alternative to the simplicity of modern construction" [Ravnikar, 1955]. In this sense it is not surprising that the Regional People's Committee in Kranj, as one of his most important projects of that time, became the very embodiment of his views on modernist architecture and regional culture. Although the winning competition entry for Kranj was still conceived as a relatively anonymous modernist building, the final architectural design was clearly a modernist architecture, yet with strong references to the regional culture. Ravnikar [1960] described the gable roof of the building to be "accentuated in a same way as the [regional] festive head dress goes with Sunday clothes", which for him represented "practical and functional forms with a high symbolic value." He obviously tried to legitimate his architectural design through the regional culture.

Unlike Ravnikar, Kim had little knowledge of traditional Korean culture and architecture when he started working on the Buyeo National Museum. A few years earlier Kim namely returned from Japan, where he studied architecture under Yoshimura among others. Yoshimura was known for subtly integrating modernist and traditional Japanese architecture, yet Kim was probably more impressed by the radical work of Tange, who paid much less attention to the traditional culture at that time.[4] Kim's cultural and architectural references were thus largely related to Japan. From that perspective it is not surprising that the architectural design for the Buyeo National Museum became accused in Korean newspapers of "mimicry of Japanese style", while displaying "vestiges of [Japanese] colonial rule" and pursuing monumentality "without clear symbolic purpose" [quoted in Ahn, 2006].[5] Kim quickly responded that it was not his intention to go "against the [Korean] national pride." Initially he stated that the architectural design was related to the ancient Baekje kingdom, only to have claimed later that the building is actually in his own style, which was inspired by Korean traditional art and crafts [Ahn, 2006]. The heated debate in the newspapers soon moved away from concerns about the architectural design and become focused on political issues related to Korea and her former colonizer. The controversy eventually forced Kim to cover the roof with traditional Korean roof tiles in an obvious attempt to adopt the architectural design of the building and make it look less Japanese and seemingly more Korean.

4 Junzō Yoshimura and Kenzo Tange were contemporaries and are two of the most prominent Japanese modernist architects. While Tango quickly became internationally known for his utopian urban plans, architectural projects and theoretical work, Yoshimura is mostly known for smaller public buildings and private houses, which often rather delicately integrate elements of traditional Japanese architecture with modernist architectural design.

5 The controversy on the Buyeo National Museum started in 1967, when the article Issue of Architectural Style in New Buyeo National Museum Under Construction: Japanese Shinto Shrine vs. Baekje Traditional Style was published in a Korean daily newspaper Dong-A Ilbo. The article criticized the museum's main gate and roof, which apparently closely resembled the traditional Japanese torii and Shinto shrine. It was suggested that the museum's contested style should be validated and eventually revised before the construction continues [Ahn, 2006].

CONCLUSION: BETWEEN REGIONALISM AND NATIONAL NARRATIVES

We have tried to uncover how the architecture of Edvard Ravnikar and Kim Swoo Geun was legitimized during the period of what we called heroic modernization in Slovenia and South Korea by using the Regional People's Committee in Kranj and the Buyeo National Museum as a case study. The architects, who otherwise had a rather different approach to urban context, architectural design and detailing, in this case eagerly followed principles of modernist architecture, what can be seen for instance in the flexible floor plan of the two buildings, free of supporting columns or walls, or in the expressive construction in exposed *béton brut*. At the same time Ravnikar and Kim departed from those principles by trying to relate modernist architecture to what they saw as regional and national culture. From this point of view it is not surprising that the unconventional gable roof, which both of them considered as an important reference to regional and national vernacular architecture, became the main structural and symbolic element of the building.

Architects Ravnikar and Kim often emphasized the importance of the cultural references for the architecture of the Regional People's Committee in Kranj and the Buyeo National Museum. What they saw as regional and national culture became not only the inspiration for architectural design, but also had an important role in how they legitimated their architecture. Ravnikar explained his approach by emphasizing the strong relation between the building and regional culture, while Kim argued that his museum should be seen as a part of national culture. At first sight it appears that their different interest in regional and national culture may be a result of a different purpose of each building. On the one hand we talk about *regional municipal complex*, while on the other about *national museum*. The reason for the different focus on regional and national culture is however more profound and seems to be related not only to the personal inspiration or cultural references of Ravnikar and Kim, but also to the dominant ideology in modernizing Slovenia and South Korea. Although during the post-war reconstruction two countries were in a similar way affected by economic, social and political changes, an important difference existed between Slovenia and South Korea in terms of the dominant ideology and culture. While in the multiethnic Yugoslavia the dominant ideology favoured cultural diversity, a strong and uniform national culture was the rule in the nationalist South Korea. At the same time Korea has been a highly centralized country for centuries, with comparably less pronounced regional differences, while Slovenia on the contrary was always divided into geographically and culturally distinct regions. It looks as though the different historical and institutional context, in particular the dominant ideology of the new authoritarian regimes in modernizing Slovenia and South Korea, to an important extent framed not only the way how Ravnikar and Kim approached the Regional People's Committee in Kranj and the Buyeo National Museum in terms of architectural design, but also the way how the architects legitimized their architecture, when referring to regional and national culture.

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Fig. 2: Hongyi Choi, 2010-02-05

Fig. 3: Source: Blaž Križnik, 2011-06-18

Building the Brave New World in a Contested Land. Mihevc in Koper

Neža Čebron Lipovec

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INTRODUCTION

At the peak of the Adriatic Sea is a little city, whose ancient name gives a hint of its character. Capo d'Istria (Head of the Istria), today Koper-Capodistria, was a major administrative centre with a prominent role all throughout the 500 years of the Venetian Republic, until 1797. The romantic image of the city on the island—surrounded by thick city walls crowned by a series of church towers and rich with Baroque palaces—faded during the last two centuries. Today it is an almost anonymous landscape where *augean* non-places, concrete cubes of megastores and shopping malls embrace the leftovers of the past centuries. The contemporary rapid economic development roots back in the development plans for the city and for the region, prepared in the post-WWII period, in the era of the most intensive industrialisation of the Slovenian Coast. The 1950s and 1960s were however, not only the momentum for economic growth; it was the time of the socialist transformation of society. Moreover, the specific case of the Istrian region underwent a fundamental ethno-demographic change in those decades. It was a revolutionary time, which only survived in the memory of the older generation and through the architectural environment. The urban plans and buildings of that period tell the story about an utopia of a new society that was attempted by concrete terms. The architect Edo Mihevc and his team were the ones who took this challenge.

BORDERS

While socialist or communist regimes in most of the Central and/or Eastern European countries start with the year 1945, the area of the North-Eastern Adria has a slightly different story. Its socialist history does not start until the year 1954. Between 1945 and 1954 a special political system was established within the border region between Yugoslavia and Italy, the so-called Free Territory of Trieste (FTT). It was an autonomous political entity, divided into the western Zone A (administered by the English and American allies; with headquarters in Trieste) and the eastern Zone B (administered by the Yugoslavian army, with two centres, Koper and Buje). The two "Zones" indicate the hardly solvable issue of the multicultural appurtenance (Slovenian, Croatian, Italian and others) of the region and the difficulty of splitting it into two countries with different socio-economic regimes. The non-feasibility of the FTT as an independent political entity led to the division of the land sealed with the London Memorandum in 1954. The everlasting dream of the Slovenes that Trieste, a multicultural port city with a historic and dense presence of the Slovenian population, would become part of the Yugoslavian country was thus annihilated; the Slovenian population became a minority in Italy. On the other side, the medieval towns of the Istrian coast became Yugoslavian. A change that triggered large migration waves of the autochthonous citizens, mostly Italian speaking population of the coastal towns, from Yugoslavia to Italy. Yugoslavian/Slovenian authorities found themselves in a position where, due to the loss of Trieste, they had to seek for a new place for the long-aspired port, the "window to the sea", thus for a new maritime capital. So Capodistria/Koper, geographically the closest town and historically also a major centre, took over this role. It was a unique occasion to build a new socialist world, right next to the borders of the capitalist West. The deserted coastal towns and the need for economic development also offered a unique occasion to set up a new society—not only in terms of population but also in economic activities. People from all over Slovenia started to move to the sea looking for work and were rapidly followed by the new co-nationals of the whole federation. Industrialisation set off: first the large *TOMOS* factory for motorcycles was set up in Koper in 1954, in 1957 the Port of Koper (Luka Koper) was established. New industrial and shipping activities offered jobs to newcomers even though the housing and social infrastructure were modest. The area needed thorough development plans.

IMAG(IN)ING A NEW SOCIETY THROUGH URBAN PLANNING

Attempts of urban development and construction were made already during the period of the Free Territory of Trieste. Several key architects of the Slovenian post-war architectural scene were challenged to deal with the complex issue of the Istrian coast: members of the national bureau *Slovenija projekt* prepared plans, namely for housing in the

outskirts. Official planning for the area started only after the land was officially annexed to Yugoslavia. In 1956 the bureau *Projektivni atelje Ljubljana* prepared an exhaustive urban programme for the town of Koper that included several interdisciplinary researches (on demographic growth, potential for tourism, static analysis of the soil, mapping of existing infrastructure, cultural heritage and greenery, communication infrastructure) [Čebron Lipovec, 2011]. However, these scientifically collected data were only partly considered when the first regional development plans were drafted.

A first draft-plan for the Slovenian coast was published in 1959, made by the architect Edo Mihevc. He was a pupil of Plečnik, which explained his devotion to details and knitting the space—interior or urban—with details. Starting as a planner of private houses and shop interiors in the pre-war period, he emerged in the post-war period with his plan for the *Litostroj* factory in Ljubljana in 1946. He not only was a member of the Yugoslavian Communist Party from the early 1930s, but also a salient member of the National Liberation movement during WWII, which allowed him a close collaboration with the authorities in the design of the new country in the post-war period.

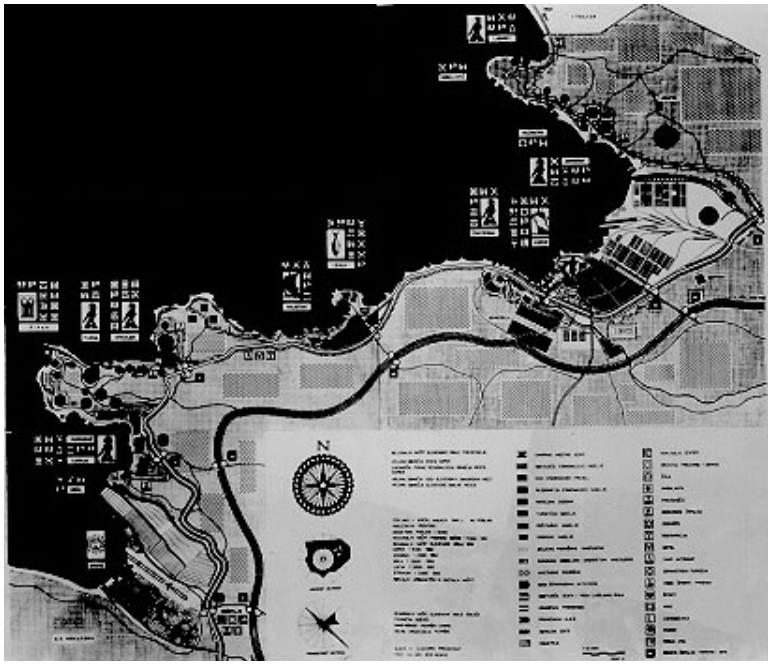

Fig. 1: Urban plan for the Slovenian coast, 1959–1965

Mihevc re-elaborated the plans for the Slovenian Coast in 1961 and 1963 including individual town-plans for the three coastal cities (Koper, Izola, Piran) (fig. 1). It foresaw a distribution of functions among the three towns of the new Slovenian coast, according to their position, historical role and integrity of the fabric. Koper was named the administrative and economic centre with its new port and industry that was supposed to grow far beyond the boundaries of its urban area. Izola kept its character of a fishermen's and fish-industry town, so only the housing in the outskirts was developed, while the archaeological site Haliaetum with the Roman *villa marittima* in the nearby bay was to attract tourists. Piran was to be kept intact as a "historic jewel" [Mihevc, 1963, p. 42], therefore the Austrian touristic village of Portorož was to be transformed into a modern touristic settlement, while the new satellite town of Lucija was to become the dwelling area of the arriving workers. The rural areas between the towns and along the sea, namely in Ankaran, Belveder, Strunjan, Fiesa were appointed as touristic sites with traditionally inspired architecture. In 1965, Mihevc and his assistants also prepared a larger plan for the Istrian peninsula—right until the river Mirna near Novigrad (Croatia),

following the old border of the Free Territory of Trieste. The large regional plan integrated also plans for the towns of Poreč and Novigrad, however only parts of the whole plan were realized.

Mihevc's approach for the Slovene Coast consisted of a typical functionalist austerity but at the same time it introduced a visionary note of humanism [Kralj Pavlovec, 2011]. Solutions were found based on this dialogue between functionalism and the spirit of the place, *genius loci*. The functionalist part conveyed a systematic zoning on the large scale as we have seen with the distribution of the functions among the towns: administrative centre, industry, touristic areas, dwelling. The transportation network was structured on three levels: a high-speed motorway running through the hinterland; a panoramic main road along the coast on sea level; tertiary roads that lead into the towns through shamrock shaped cross-roads.

On the other hand, the humanistic element is conveyed primarily with the treatment of greenery on micro and macro scale, or "the drowning of buildings into greenery" [Kralj Pavlovec, 1997: 76]. Green areas—such as parks, avenues and alleys—are introduced as large division lines between the built parts on town scale. These are further intertwined with pavilion buildings, especially in touristic infrastructure and ground floors of pillars, in order to achieve a progressive opening from the private to public. A second specific local element is the connection to the sea. *Lungomare* walkways connect the outskirts of the towns with their centres, while they also embrace the historic cores along the coast parts. Moreover, historic cores open to the sea with new U-shaped squares, as recollections of Venetian *pazziettas,* the most evident examples of which are found in Koper. A third element of the genius loci is found in the architectural elements, which intentionally refer to the traditional design. Representative for Mihevc are pergolas, cornices, limestone window-frames and door-frames, as well as base *rustico* in limestone.

A NEW CAPITAL

The most significant interventions were realized in the town of Koper, a historic town, formerly an island, defined by its history as a wealthy aristocratic centre during the rule of the Venetian republic. Koper was to become the new regional capital. It was here that the architect faced the most evident challenge of building a brave new world in terms of 'break with tradition'. The 'post 1954 Koper' faced essential changes: new society (people from the working class started inhabiting the historical core as opposition to the old bourgeoisie), changed ethnic appurtenance (more Slovenian/Yugoslavian speaking population was present than the former Italian speaking one), new economy (port, large industries and tourism) and new political regime—socialism. However, in architecture, despite the rupture in continuity the 'old' played a fundamental role in the design of the 'new'.

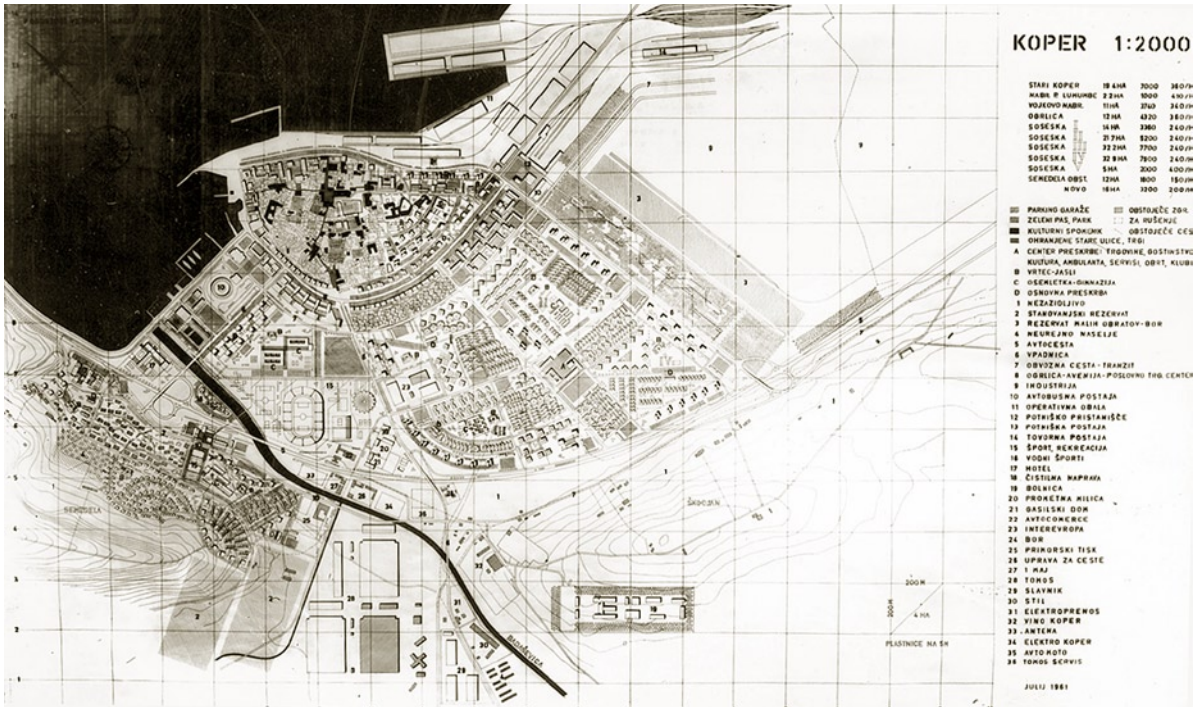

Fig. 2: Urban plan for Koper, 1960

The plan for the town grew slowly from 1959 to 1963, although the leading corbusieran idea remained the same: the historical town served as a backbone within and around which the new city would grow (fig. 2). In the historic core itself only the most representative main streets, representative buildings and 'ambients' (namely squares) would be kept, while new buildings would grow in between them replacing the vernacular. The most evident new constructions were the housing blocks, of higher and lower height that were to embrace the old core on the perimeter of the former island. According to Mihevc's pupils and colleagues, the belt of high-rise is an interpretation of the city walls; an idea that is not idiosyncratic, since other architects of the period were playing with the same concept, such as Ludovico Quaroni's plan for San Giuliano alle Barene in Mestre in 1956, or Louis Khan's plan for a dock complex in Philadelphia, also of 1956. However, the location of the old core was to keep its central role since all public services remained in it (from healthcare to schools and administration); with the new housing facilities the area would also densify with permanent dwellers.

With the idea of expanding the port in the future, the city would radially expand out of the former island and its new part, *Novi Koper* would be constructed on the dried former saltpans. Such buffer zones, made by new construction, were supposed to connect the old town with the *terraferma*, where housing quarters were springing on the former fields. *Novi Koper* was planned on a radial grid of concentric and radial streets, with mid-rise dwelling and office buildings set in greenery.

LINKING HISTORICAL AND CONTEMPORARY URBAN SPACE

The first major, yet partial projects in Koper started in late 1957 with a plan for the highest point of the former island, Belveder. Here a new housing quarter was designed on the ruins of two demolished convents. The new urban space of three 'squares' followed the squared shape of the pre-existing, but omitted one sideline in order to form U-shaped squares that open towards the sea.

In the centre square, built on the ruins of the Gregorite convent, the architect recalled the Mediterranean *piazza* (fig. 3), embedded with the need of living outdoors and the typical lively social interaction. Low blocks play the role of anonymous architecture, while their aesthetics recall the solutions of the Neorealist programme *INA-casa* of post-war Italy, although such relations still need to be proven [Čebron Lipovec, 2011; Košir, 2011]. A skyscraper with garconnières for workers plays the role of the church, especially with its white stone-dressed staircase cube, extrapolated from the body of the building that has a clock on the top like a bell-tower. While opening towards the sea, the new urban space recalls traditional squares with the dominance of skyscrapers, with white stone rustic bases that dress the ground floors of buildings and pergolas that translate the open space into the ground-floor interiors with public use like a café and restaurant.

A second square, flanking this Mediterranean piazza, was planned but never executed. It was designed on the empty space of a former Dominican convent, facing the Baroque and dominant Belgramoni Tacco palace and its square. With the demolition of the imposing structure of the convent, a long empty space opened up in front of the historic square and the view was oriented towards the sea. In the early post-war period of 1949, an elementary school was built on parts of the ruins of the convent. Also Mihevc built a post-office building,

Fig. 3: "Piazza" square Nazorjev trg on the Northern part of Koper, in the area Belveder, 2007

recalling the Rationalist style, in front of this school in 1958, while another skyscraper was placed at the very edge of the square and at the edge of the towns' perimeter. Yet, the new buildings did not close again the historical part of the long empty space, although Mihevc had such an intervention in mind. In fact, a fourth building was planned to be constructed exactly on the border between the historic square and the new open space (fig. 4), following one perimeter line of the former convent. Plans and perspective drawings show that this new building was planned as an one-story building on pillars in a clean geometric design and with a flat roof. It was supposed to host another public service—a bank. The architectural idioms and the planned floorings on the two squares hint the architect's intention to design two urban spaces of different characters—one belonging to the past, the other to the present or even to the future. The historic square would recuperate its closed character since the new building would separate it from the new modernist square which opened to the sea. At the same time, the new building with its transparent ground floor was supposed to work as a flowing space that connects the old and the new. The building was never realized.

Another mid-scale urban intervention illustrates Mihevc's concern with the issue, or contradiction of demonstrating the revolutionary moment within the town but at the same time the will of linking it to the continuum of tradition. It is situated on the Eastern edge of the former island, which was separated by housing blocks since the architect's plan during the

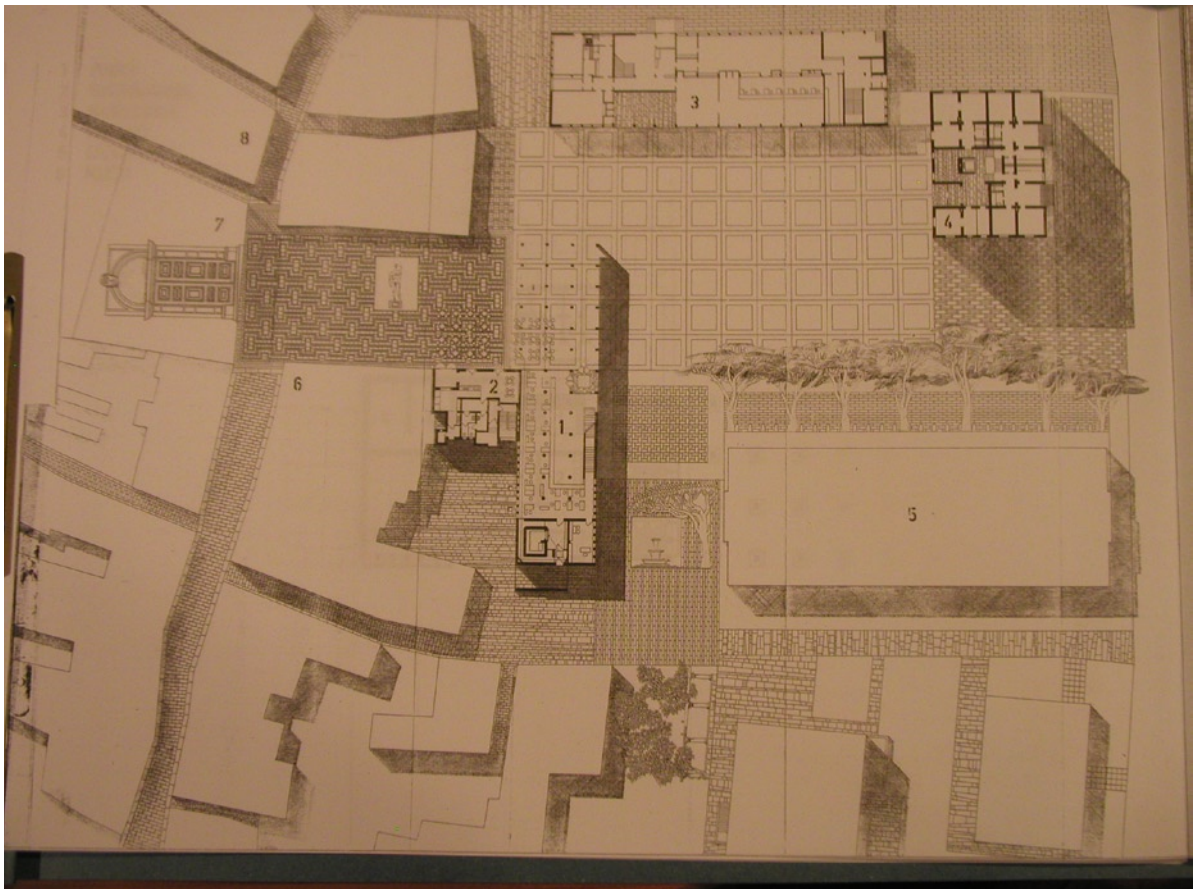

Fig. 4: Unrealized plan for the square Muzejski trg on the Northern part of Koper, Edo Mihevc, probably 1958–1960

late 1950s (fig. 5). During a first phase in 1957, he placed another skyscraper on the edge of the historical core (and thus of the island), in 1960 he used a determinately different approach in the same area: the new buildings were five-story villa-blocks, thus lower in height and they were not built on the ruins of demolished historical fabric but were moved out on the empty, dried land surrounding the old town. The syncopated rhythm of the low-rise is the feature that seems to recall the historic city walls. It is interesting to note that the idea seems to have crossed the mind of a preceding architect, Niko Bežek, who built another lower block of flats prior to Mihevc, in 1955. The project documentation shows that Bežek was playing with the effect of juxtaposing the cubes of blocks in a syncopated rhythm, thus having an impact on the cityscape—as the above-mentioned new city walls.

"MEDITERRANEAN PROGRESSIVE ARCHITECTURE"

Fig. 5: Southeastern cityscape of Koper in 1961

Constructing a new town for a new society in a contested land was not only a challenge on all scales but also in the urban environment. As we have seen, architect Mihevc approached the issue on macro-urban scale and on micro-urban scale. He did not omit the building scale. Conversely from his buildings in Ljubljana, the Slovenian capital, he consciously chose a different design for the maritime, Mediterranean borderline capital. In Ljubljana he erected buildings that echoed the masterpieces of the International style: a version of the *unité d'habitation* with the building known as *Kozolec*, or a Miesean curtain-wall skyscraper, the first in Slovenia, with the enlarged plaza in front. In the coastal, multicultural region, the architect developed what he called alternately, 'Mediterranean' and 'progressive' architecture.

The 'Mediterranean' aspect of his architecture can be found in the buildings with pitched roofs, vertical windows, white stone dressed window- and doorframes as well as ground-floor bases, pergolas and Mediterranean greenery (see fig. 3). With these elements a different architectural language was coined. His reference was the local traditional architecture since, according to the architect's own words, "local architecture does not know any political nor ethnic differences" [Mihevc, 1963]. It is in such very explicit statements as well as in the realized solutions that we spot the architect's awareness and active concern with the harsh socio-political and ethnic crisis of the region. However, the most evident transformation of the local matrix into the new buildings can be seen in his touristic architecture, especially in the small apartment houses, present all along the coast that reiterate the features of peasants' houses in the rural areas. Another category of direct quotes from the local building production are the row-houses in the outskirts of Koper

and in Piran. These are characterised not only by the pitched roof in tiles, but also with the entrance balconies (a reference to the traditional *baladur*) and in the setting of the living area in the first floor and not on the ground floor (fig. 6).

Row houses as reinterpretation of traditional architecture (1962). Piran, 2009

It is in Mihevc's search for an interior plan that we find the element where "Mediterranean" merges with "progressive". The plan aims at exploiting the warm Mediterranean climate and the natural setting in both the houses and the flats and suggests the principles of critical regionalism [Brezar, 2011; Kralj Pavlovec, 2011]. The interior is composed as a flowing living space that progressively opens from the kitchen to the living room and through the balconies or terrace to the outside, towards the sunlight and the greenery. One of the main achievements is the so-called *villa-block* that composes the mentioned new city-walls on the Eastern edge of the historical Koper (see fig. 5). The five-story building is specific for its trapezoidal plan where the shorter sideline is a closed back-facade that overlooks the old town on the north and where the bedrooms are placed. The larger sideline opens to the south and towards the rural landscape on the horizon where the living area is placed and it protrudes towards the exterior through the balconies.

Fig. 7: New building (1963) by Edo Mihevc on the main square Titov trg. Koper, 2007

A last example that again demonstrates the architect's intention to relate the old/historical and the new/modernist part of the town lies in his interventions and interpolations in the historic fabric itself. It was Mihevc's opinion that "the encounter of the historic and the modern conveys a new sense of space" while "the tie between the two is established through the use of typical elements (stone, pergolas, parapets, ...)" [Mihevc, 1964]. Porticos are among the most evident features that the architect identified in the historic cores of the Adriatic area. He also approached the Baroque palace Totto-ex Gavardo on one of the main streets, Kidričeva, with these elements where he introduced an arched portico on the ground floor in order to open the building to the street, for public and commercial use. At the same time, he interpolated a new building on the central city square, Titov trg (fig. 7) that stands on ground-floor arcades in stone, in order to form a portico again. The search for urban continuity in a modernist idiom, again, is explicit.

HERITAGE

The overview of the post-war building of the new Slovenian maritime capital, showed the salient role of the architect Edo Mihevc. His urban plans and their partial realisations today represent a consistent layer in the urban landscape of the coast and thus mark an important or even radical phase in the history of the region. The almost megalomanian approach of the architect illustrates what a grand occasion the post-war era was for the society in general and for the architectural field. However, Mihevc's interventions also illustrate the underlying societal mission of Modern architecture—building a new society from scratch. Yet, Mihevc faced an even tougher challenge: how to build a new world in a land contested by different ethnicities and ideologies. It seems that he tried to overcome the conflict with architecture—being traditional and progressive at the same time—and offer a chance to set up a new reality in a Mediterranean setting that would leave aside the ethno-political issue.

However, the architect did not foresee that the newcomers would not come from the region and would not necessarily identify themselves with his interpreted 'Mediterranean' character and recognize it as their own. The present local community (the third generation of newcomers) started questioning themselves about the heritage value of this layer of the built environment only with the recent demolitions of some of Mihevc's works. Reasons of neglect can be traced in the rejection of the 'Socialist' character of Mihevc and his works. Likewise, the academia only recently showed interest in researching this segment of the built environment. Yet, the challenge of conserving this historical layer is still to be faced. In the meantime new urban plans for Koper are being implemented that root in Mihevc's plans—taking into account not only the positive but also negative aspects.

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PICTURE CREDITS

Fig. 1: Regional archive of Koper (Pokrajinski arhiv Koper PAK KP 865 Mihevc Edo).

Fig. 2: Regional archive of Koper (Pokrajinski arhiv Koper PAK KP 865 Mihevc Edo).

Fig. 3: Neža Čebron Lipovec

Fig. 4: Regional archive of Koper (Pokrajinski arhiv Koper PAK KP 865 Mihevc Edo).

Fig. 5: Regional archive of Koper (Pokrajinski arhiv Koper PAK KP 344 Zbirka fotografij).

Fig. 6: Neža Čebron Lipovec

Fig. 7: Neža Čebron Lipovec

Alvar Aalto and Arne Jacobsen. Nordic Contribution to Modern Urban Centers

Yolanda Ortega Sanz

Alvar Aalto and Arne Jacobsen. Nordic Contribution to Modern Urban Centers

Yolanda Ortega Sanz

INTRODUCTION

Modern architecture and urban planning conceive of the urban center as a democratic core in which public activities are concentrated and through which the city and its surroundings are organized. The 'core' anticipated post-war social democratic urban planning; in which the principles of modern architecture were gradually implemented. New urban environments depended to a great extent on a high-quality architectural design of the buildings adapted to the natural surroundings, "so that the city will become a part of the countryside" [Aalto, 1949]. New and existing residential satellite suburbs were organized around an urban center with public buildings such as town halls, schools, libraries, cultural centers, theaters, cinemas, post offices or police stations. During the interwar and post-war period, several proposals and competitions' results contributed to developing urban schemes, particularly in Nordic countries.

This paper stems from a deep interest in Alvar Aalto (1898–1976) and Arne Jacobsen's (1902–1971) professional careers as urban planners and landscape architects, closely related to their more familiar careers as architects and designers. Their works reveal extensive urban research aimed at ordering a building's surrounding spaces as an integral part of it, from the garden of single-family homes to residential complexes, factories, academic cam-

pus and other large-scale projects. But their main contributions to urban planning were their proposals developed through architectural competitions to create and provide communities with a complete urban center or civic complex.

The role of urban planning and architecture converge through the development of the Nordic urban center. Aalto and Jacobsen's proposals emerged from an attempt to explore architectural principles and modern urban ideals that were incorporated into their proposals for civic centers and were soon accepted throughout the North, particularly after several notable urban planning competitions. These main concepts could basically be summarized as: first, the presence of nature and the importance of public spaces-gardens, parks, squares and courtyards; second, the representative, monumental or symbolic character of the public buildings and their integration into the Nordic landscape or urban context, through horizontal buildings, platforms, steps and plinths, or vertical landmarks, towers or iconic buildings; and finally, the concentration of the program, through enclosed schemes with one multi-functional building, or open configurations which include several buildings, with different public programs, visually connected to form the collective urban center area.

Methodologically, the overall argument will be pursued mainly through the analysis of ten case studies. Alvar Aalto and Jacobsen's proposals for urban centers held over a period of thirty years, from 1937 to 1967. During a pre-war period, 1937–1945, both architects contributed to design urban centers for their respective countries, Finland and Denmark. Among the examples of this period that are especially significant, are the urban centers developed by Jacobsen in Århus or Søllerød, Denmark, or Alvar Aalto's proposal for Säynätsalo in Finland. All proposals were awarded a first prize and were partially developed even though the Town Hall was the essential element built. During the post-war period between 1945 and 1957, Aalto and Jacobsen competed separately in Nordic and European competitions for urban centers. In the last period from 1957–1967, both architects were invited to take part in two German competitions to design Marl's and Castrop-Rauxel's urban centers, making their proposals comparable and summarizing the maturity of their architectural ideals on democratic urbanity of the civic centers. Each case study focuses on Aalto and Jacobsen's ability to create an overall proposal in sympathy with the urban environment, the requirements of the program and the image or character of the urban center considered by the authorities.

The paper is divided into three parts. The first part introduces the main concepts of the urban center and modern urban planning and their evolution through architectural competitions. The second part introduces Alvar Aalto and Arne Jacobsen's ideas on urban planning through case studies. The final part concludes with a synthesis, discussion and ideas for future research underlining the relevance of their Nordic contributions.

MODERN URBAN PLANNING AND URBAN CENTERS: FINNISH FOREST TOWNS AND DANISH GARDEN CITIES

During the 1920s town planning was considered as a distinct area of competence and knowledge [Hall, 1991]. By this time, Nordic countries introduced town legislation and courses in urban planning; incorporating landscape architecture in the curricula of the Nordic schools of architecture. Urban ideals advocated of a balance between an urban planning based on laying out a straight pattern of streets and highways where buildings are placed in the areas comprised between traffic lines; and an urban planning resulting from the strategic location of several isolated and scattered buildings across the landscape. Thus, the main task of the architect as an urban planner was no longer primarily aesthetic, he is expected to be a technician, who serves the community by solving problems of design and urban planning creating an overall planning, which could provide guidelines for developing the network of communications, for considering the location of activities and defining the urban center.

The introduction of Modern Architecture also coincides with this importance of considering urban planning as an integral part of the architectural discipline. Bauhaus school (1919–1933) in Germany dealt with the reception of the radical modern agenda to develop the ideal of 'total work of art' in which all arts, including architecture, urban planning, graphic design and interior design would be brought together. Several exhibitions were organized for being a principal sounding board for the new conception of architecture and modernity and promoting a new way of living based on an accurate planning and high-quality buildings. In Germany, Mies van der Rohe planned the building exhibition entitled 'The residence' and the *Weissenhof* colony in Stuttgart trying to bring architecture into a sound relationship with nature in order to provide citizens with a healthy environment according to new architectural and abstract urban compositions.

Nordic countries also organized their own exhibition to spread modern conception of Architecture. But it was the Stockholm exhibition in 1930 that marked the advent of a new era in Nordic Architecture and urban planning. The Swedish Arts and Crafts Association organized it and the association's director, Gregor Paulsson, appointed Erik Gunnar Asplund as the main architect. Together with his colleagues, Asplund created a disciplined master plan in which the parts were subordinated to a whole in a rational unity with a homogeneous and balanced architecture.

Certainly, most pre-war Nordic master plans were based on German inspiration and also by the British 'Garden Cities of To-morrow', a town-planning model introduced by Ebenezer Howard in 1898. Newly proposed communities combined the advantages of town and country, geometry and nature, and were defined by an urban center as "a circular space containing about five and a half acres, laid out as a beautiful and well-watered garden; and, surrounding

this garden, each standing in its own ample grounds, are the larger public buildings—the town hall, the main concert and lecture hall, the theatre, the library, the museum, the picture gallery and the hospital" [Howard, 1946]. Conceived as a meeting point, the building complex determines the articulation of its spaces based on a relationship of proximity with the surroundings and the city. (fig. 1)

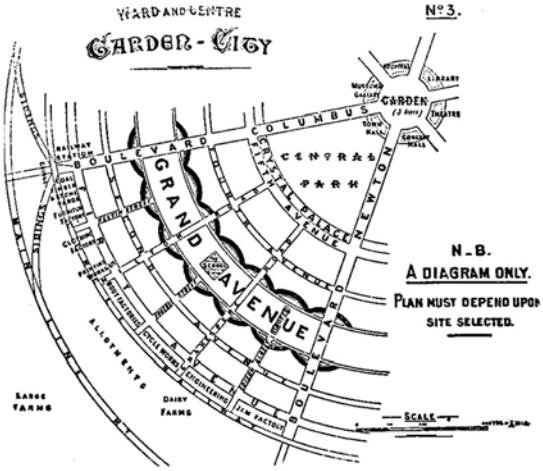

Fig. 1a: Ebenezer Howard, "Garden cities", 1898

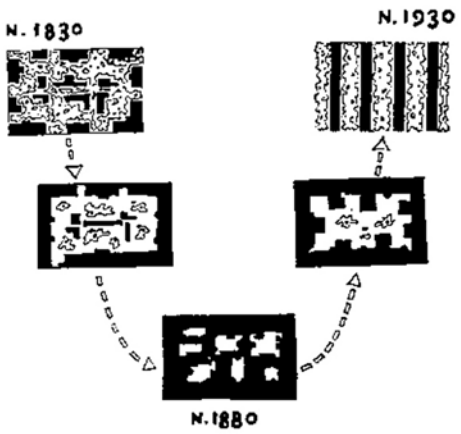

Fig. 1b: P. E. Blomstedt, Urban forms. Architecture and nature

But while Nordic cities spread as suburbs, with neighborhoods strangled by highways and surrounded by forests and parks, their urban centers still had privileged sites that citizens claimed as their own. During the post-war period, the public buildings that took up these coveted spaces were devoted to civil and cultural programs and born from the consensus between authorities and users. They were influenced by Camillo Sitte's analysis of urban space and the concept of the so-called 'Stadtskrone' (city crown), the monumental city center of German expressionism, put forward by Bruno Taut in 1919. As a result, new suburban areas were characterized by neighborhood units and a democratic urban center or 'core' surrounded by parks, forests, gardens and public spaces. The new 'urban centers' were defined as a new space for the community, organized on the basis of subordinate relationship between public buildings and Nordic landscape. The 'heart of the city' contained all the public services required and the modern architecture helped to highlight the importance by formally expressing the civic and social values of a new society and welfare state.

Post-war urban planning had to deal with the uncontrolled growth of the Nordic cities and proposed new urban ideals on the basis of a citywide network of railways and arterial roads or parkways considering the main features of the Nordic Landscape. In 1947, Otto-I. Meurman published his town planning's theories in a book entitled 'Asemakaavaoppi' (Town planning theory). In his urban ideal, the spirit of nature always dominates the

creations of man, and traffic arteries and buildings are sited sensitively, subordinate to nature [Kautto et al., 1990]. Thus, Danish and Finnish urban proposals respect the character of the Nordic landscape as something of primary importance and the architects' talent consists in situating and adapting infrastructure and buildings to preserve the natural features.

On the one hand, Finland has a tremendous juxtaposition of horizontality and verticality. The coniferous trees grow straight and tall, forming a rhythmic counterpoint to the surfaces of the lakes. Alvar Aalto produced a personal version of the German *Siedlung* model in several pre-war urban proposals, with buildings adapted organically to the natural surroundings in a way that heralded the Finnish 'forest town'. The term was used to describe the kind of organic integration with the Finnish landscape and the idea of buildings that should be informally located in some sort of landscape setting. Alvar Aalto's town planning was not based on extending major cities, but the establishment of a system of connections between existing small, scattered communities devoid of urban identity. Different ways of communicating bring together public services, thereby establishing a possible beginning of an urban center, which may come to focus on public buildings. Aalto developed a careful composition of volumes dominated by the town hall in his urban center in Säynätsalo, but the notion of a civic and complete center where people could gather around public buildings were finally built in Seinäjoki (1952–1969) and Rovaniemi (1963).

On the other hand, Denmark is characterized by a stripped and fluctuating territory with tenuous transitions in a homogeneous horizontality. The farmer's houses are one-store buildings with steep thatched roofs, preserving the horizontal lines of the landscape. The nature prevails in large extensions of oak and beech forests and lakes, and the trees tell of the east-prevailing wind and towns are surrounded by parks and gardens as public spaces. In Copenhagen, a group of young architects and planners, among them Steen Eiler Rasmussen and Peter Bredsdorff, developed the new 'Finger Plan for Greater Copenhagen' in 1947. With the new plans for city extensions, existing garden cities became new municipalities—like Søllerød, Glostrup and Rødovre—characterized by an urban center, *bycenter*, surrounded by local railway stations, avenues and main streets. Arne Jacobsen's urban proposals subordinate the visibility of the architecture to the protagonism of the city. Jacobsen delivered a laconic work of prisms adapted to the urban scheme and its sober horizontal profile rising over the murmur of the city around. His proposals for Rødovre (1952–1969) and Landskrona (1956) revealed a rare combination of formal refinement and urban pragmatism. He is an architect of exemplary effectiveness in the reconciliation of functional exigencies and aesthetic demands, and of urban attentive to the lines and traces of the city, evident in the way the building is inserted into it, but also in the creation of public spaces.

URBAN CENTER AND PUBLIC BUILDINGS: MODERN MONUMENTALITY

The general plan and the relationship between the public buildings and open spaces, such as squares and gardens, parks and forests, were envisaged as a collaborative effort between architects, engineers, planners and landscape architects in an attempt to crystallize the overall proposal of the urban center. Nordic architects were interested in organizing an urban planning proposal and then thinking of realizing building projects. In addition, modern architects had to deal with the challenge to conceive modern public buildings, while coping with classic architecture, and being confronted with the problem of monumentality.

Like the ancient agora or forum, the urban center became a meeting point where public buildings should be integrated into new urban centers attending the two main schemes of the modern interpretation. The ancient agora and forum were planned as public spaces and neuralgic-centers for citizens. Both of them are timeless strategies for public spaces in urban planning, which appear in modern and contemporary architecture. Nordic architects and also Alvar Aalto and Arne Jacobsen learnt about the main purpose of these spaces during their travels to Greece and Italy, and applied them in their proposals for urban centers.

Concerning the actual public building, the main reference in terms of modern architecture was the E. Gunnar Asplund extension proposal for the Law Courts in Göteborg. Modern architects were educated in Classic Architecture, so they had the ability to analyze and synthesize in order to make abstractions and create visual compositions. Alvar Aalto's attitude to the town was grounded in Italian urban culture and he attempted to transplant Italian models directly, also being influenced by the monumental 'city crown' of Bruno Taut. However, the Italian influence in Arne Jacobsen was based on proportions, architectural form and composition, so, Mies and Gropius' proposals were the main influences or consistent examples rather than Bruno Taut and Hans Scharoun.

Over the years, urban centers and town halls developed their own character and closely reflected the democratic system. Initially, the administrative buildings were conceived as concentrated, unitary and dignified constructions with a clear symmetry and a monumental appearance. Later on, the town hall type of building was divided into two parts containing two opposing spaces. The representative part, with the council chamber and the mayor's other offices, was organized around a hall, and the offices faced an inner courtyard with gardens.

In Alvar Aalto and Arne Jacobsen proposals, the town hall is conceived as a free composition open to its surroundings, where offices and the representative part are placed in a longitudinal arrangement, with different volumes and heights. Gradually, the administrative building is also separated into different buildings connected by corridors or an underground system of connections. The town hall type loses its predominant position as a single

multi-functional building and is complemented by other public facilities, thereby achieving the main purpose of creating an open and democratic 'urban center', which will provide all inhabitants with public spaces and social services.

CASE STUDIES. ALVAR AALTO AND ARNE JACOBSEN: URBAN PLANNERS AND LANDSCAPE ARCHITECTS

The Nordic tradition of organizing a large number of competitions led architects to introduce modern architecture and urban planning principles within their proposals in national as well as international competitions. As a result, competitions with restricted entries led the Nordic architects Alvar Aalto and Arne Jacobsen to be appointed to conceive, contribute and develop new urban centers abroad.

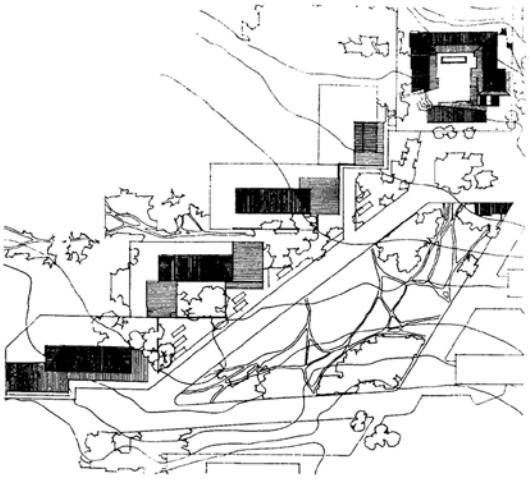

Fig. 2a: Alvar Aalto, Säynätsalo urban center, Finland, 1945

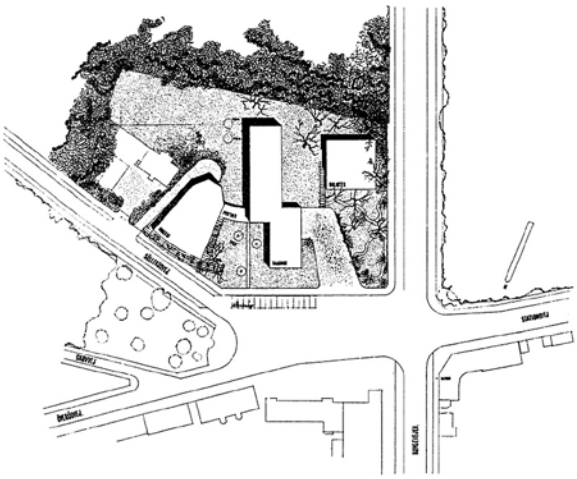

Fig. 2b: Arne Jacobsen, Søllerød urban center, 1939–1942

Alvar Aalto: Säynätsalo, Finland, 1945

Alvar Aalto achieved his breakthrough as a town planner with the plans for the cellulose factory and worker's residential area at Sunila (1936–1938). The plan was considered as the first Finnish forest town. The factory is at the core of the plan and the houses are located informally and rhythmically in the surrounding and sloping terrain. But Alvar Aalto's first opportunity to propose a complete urban center came in 1944 for the Swedish locality of Avesta. Aalto's plan combined a range of functions to create a picturesquely varied group of buildings around an informal pedestrian square [Weston, 1995]. Although the project was rejected, Aalto put on paper a conception that he would go about refining in Säynätsalo, Seinäjoki, Alajärvi and Rovaniemi urban centers, where his ideas for urban centers were materialized.

Säynätsalo town hall was the administrative building in an overall plan for a small company town. The plan provided a series of stepped structures located obliquely around a large

triangular open space. The plan was not fully implemented, but it was decided to build a municipal mix-used building with administrative offices, meeting rooms, council chamber, public library and local shops. Alvar Aalto considered the existing topography to enclose a courtyard as a raised open space. (fig. 2)

Arne Jacobsen: Århus, 1937–1942 and Søllerød, Denmark, 1939–1942

As an urban planner and landscape architect, Jacobsen's deep sense of public service is reflected in the importance he gave to spaces reserved for citizens. The careful treatment given to every isolated building reveals the architect's determination to integrate it into an overall urban plan and create public spaces in keeping his conception of a social domain. Among the work of Jacobsen's first period that is especially significant are the Århus Town Hall (1937–42) and Søllerød urban center (1939–1942). Both proposals determine the ability of Jacobsen to introduce a new urban order through the location of the buildings.

In a democratic period, when buildings were being built for the citizens themselves, it was quite natural that new public buildings—town halls, universities, schools, libraries, etc.—should seek new urban planning structures connected within the city. So the site chosen for the Åarhus Town Hall was an ancient graveyard on the edge of the traditional city and near the railway station. The first prize went to Arne Jacobsen and Erik Møller's proposal. The plans stressed the practical needs of a municipal administration by first and foremost coming up with a design for an ideal office building. The site plan for the administrative building is extremely intense. The town hall is conceived as part of an urban structure helping to organize its surroundings. The building is aligned to the main street and faces an existing housing complex. The jury's report summarized the proposal as having a monumental and festive character that expressed its function in a natural way, but architects were required to include the tower that customarily graces such buildings.

In 1939, Arne Jacobsen introduced some of Howard's ideas of an urban center in the Søllerød competition. It was the most important opportunity for a Danish architect to design an urban center. The building complex comprised a town hall, a library, a movie theatre and a housekeeper's residence, surrounded by recreational woods and arable land. The first prize was awarded to Arne Jacobsen and Flemming Lassen's scheme. The area was organized in such a way that the town hall was placed parallel to Kongevejen. The library is an isolated structure in front of the administrative building, and both define the main square, rådhuspladsen. They are connected by a system of pergolas. The movie theatre is oriented towards Søllerødvej and linked to the town hall through an arched housekeeper's residence.
At the end, only the town hall, the housekeeper's residence and a cycle store were built. The erection of the cinema and library was postponed due to the war and the intense architectural relationship between the elements disappeared. (fig. 2).

HEART OF THE CITY

Once the Second World War had ended, the demand for housing and public services led to an increase in building projects, which facilitated the shift towards new non-traditional building systems, in particular steel frame construction. Modern materials and new techniques helped to create modern urban centers, where public buildings succeeded in establishing the true expression of a democratic age. In 1951, at the 8th *CIAM* entitled 'The Heart of the City,' the basis of the new urban centers was developed. "In these new cores or centers, public buildings of different types will be grouped in harmony of form and space; they will be the meeting places of people, community centers where pedestrians will be given preference over traffic and business interests" [Sert, 1951]. Nordic architects, such as the Danish Vilhelm Lauritzen, the Norwegian group *PAGON*, the Swedish group *ACCEPTERA*, composed of Sven Markelius, Uno Åhren and Gregor Paulsson; and the Finnish P.E. Blomstedt and Alvar Aalto, were members of *CIAM* and took part in some of the sessions.

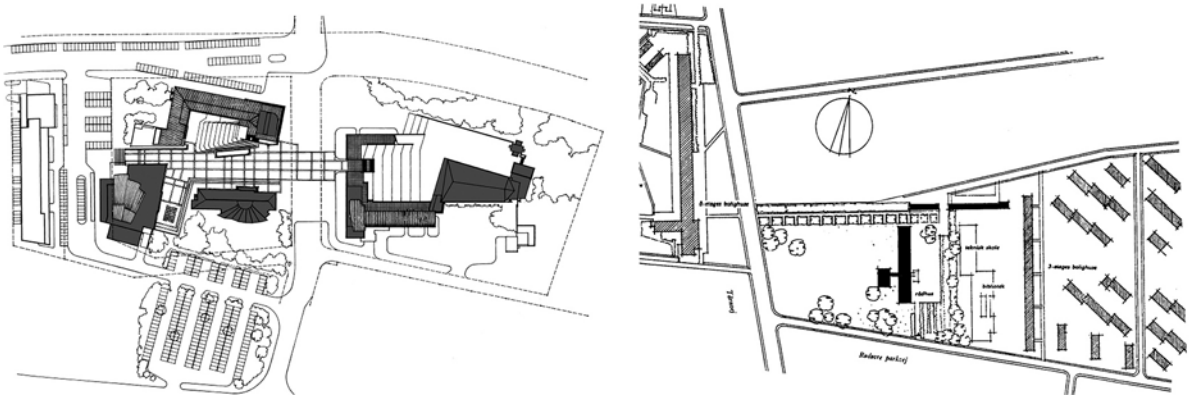

Fig. 3a: Alvar Aalto, Seinäjoki urban center, Finland, 1952–1969 Fig. 3b: Arne Jacobsen, Rødovre urban center, 1952–1969

Alvar Aalto: Seinäjoki, Finland, 1952–1969; Goteborg, Sweden, 1955–1957 and Rovaniemi, Finland, 1963

Alvar Aalto had the opportunity to design foundational buildings within an urban center that could be considered a sort of forum or 'ideal city'. In Seinäjoki (1952–1969) Aalto had to decide the right place for the traditional institutions, ecclesiastical and civil, and other cultural institutions, for example the library and theater [Capitel, 1999]. Although the competition for the urban center was following the proposal of the church and parish center, Aalto uses an accurate composition to integrate all the buildings and establish an urban space or square for the citizens. Main pattern is devoid of academic axis, symmetries and equalities where several public spaces are overlapped in relation of every specific building. The church and parish hall enclosed a sloping courtyard, which is connected with the main square and the town hall's landscaped courtyard with grass steps also established at Säynätsalo. (fig. 3)

Alvar Aalto was appointed to carry out the master plan of Rovaniemi (1944–1946) so called 'Reindeer Horn Plan' whose urban center was developed in 1963. Rovaniemi urban center contains some of the ideas applied in Seinäjoki but only a town hall, library and theater conceived the civic center. As a main feature, administrative areas are fitted into regular blocks aligned to the street and, in contrast, the three main symbolic spaces of the buildings, the lecture hall, council chamber and auditorium interplay around the main public space.

Between both proposals, Alvar Aalto participated in the competition for the Town Hall and municipal office building in Göteborg, Sweden. The building site was connected through main roads to *Gustav Adolfs Torg* where Asplund's Law Courts extension is placed and also to *Gotaplatsen* where the Concert Hall, Theater and Museum conceived the cultural center. Aalto's proposal is based on two oblique axis framed a slightly inclined terrain where parallel blocks are placed according to several stages of the projects. In a last stage buildings were aligned to the street enclosing a new public space. The two parallel colonnades configure an urban composition that Jacobsen also incorporates in his proposals as pergolas or longitudinal natural elements.

Arne Jacobsen: Rødovre, Denmark, 1952–1969, and Landskrona, Sweden, 1956

In 1952, Arne Jacobsen started the first sketches for a new urban center in Rødovre. At that time, he was building low-cost row houses, *Islevvænge*, and between 1949 and 1952 he was designing the Carlsro housing complex urban planning. An area on the west side of Carlsro, within a green surrounding bounded by Tårnvej, along Rødovre Parkvej Street to Lake Damhussøen, was the site chosen to create the new 'core' of Rødovre. The concept included a town hall, technical school, movie theatre, library, police station, fire station, garage, post office, apartment block and public spaces such as a park, gardens and a square. Initial drafts showed how the location of the Carlsro housing block and its shopping center helped Jacobsen to sketch the overall plan. The urban composition is displayed on an orthogonal grid where public buildings and aligned vegetation are located. (fig. 3)

Trimmed, rectangular-shaped trees that look like building blocks or Mediterranean pergolas configure the squares in Rødovre and Landskrona. Longitudinal plantations of trees and low hedges make up different open spaces for the inhabitants to enjoy in Jacobsen's modern urban centers. Once again, the orthogonal grid or regular pattern is underlined by the discipline of trees on a clear site plan where the building complex comprises a town hall, library and sports hall. The ideas of the town hall in Rødovre were incorporate and the town hall is also designed as a pure modulated office with light glass façades.

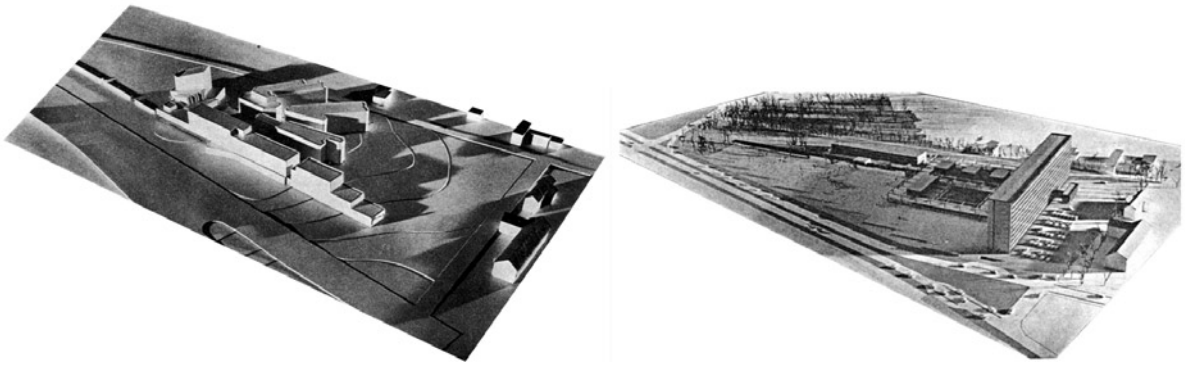

Fig. 4: Marl urban center, Germany, 1957. Alvar Aalto and Arne Jacobsen's competition models

DIE STADTKRONE. URBAN CENTERS IN GERMANY

After the *Interbau 1957* international housing exhibition held in Berlin, Alvar Aalto and Arne Jacobsen were invited to take part in two closed competition to design Marl's and Castrop-Rauxel's urban centers. Competitions addressed the same set of requirements to both architects and the results provided the opportunity for comparative study of their respective contributions and architectural principles. As Collin St. John Wilson summarizes, Alvar Aalto and Hans Scharoun were close to the 'other tradition' separated of the modernist orthodoxy led by Mies van der Rohe and Le Corbusier.

Alvar Aalto and Arne Jacobsen: Marl, Germany, 1957

According to the Marl's competition brief, the municipality of Marl wanted to have a town hall that would make a powerful contribution in the image of the city as reminiscent of Taut ideas concerning visible symbolic landmark or "crown of the city". Finally, the remarkably talented architects Broek & Bakema won the competition. Alvar Aalto submitted a proposal, which was an attempt to resolve a representation problem through formal organization. Aalto planned individual buildings around an open plaza or forum dominated by the town hall. His entry was not awarded a prize because it was decided the distance between the administrative buildings was not large enough. On the other hand, Jacobsen proposed a single high administrative building with offices connected, through light structures and longitudinal walls, with low buildings that included a representative program, council chamber, restaurant, police station and garages. The jury wrote that the site plan is clear and orderly and contains an abundance of attractive ideas. (fig. 4)

Alvar Aalto and Arne Jacobsen: Castrop-Rauxel, Germany, 1965

The site chosen for the new Castrop-Rauxel urban center was located between the original old towns in an existing green belt. The required public buildings would meet the challenge of becoming a meeting point for citizens seeking a certain degree of social interaction in administrative, cultural and sports activities. The complex would define the center amidst the low-density buildings that surrounded it.

When the competition was announced, Alvar Aalto had already developed several urban centers in Finland, such as Seinäjoki (between 1952 and 1969), Helsinki (1959–1964), Rovaniemi (1963), Jyväskylä (1964) and Wolfsburg in Germany (1959). The program included a town hall, library, theater, cultural center, police headquarters, church and parish center. His proposals all have in common a square at a higher level enclosed by public buildings. Aalto proposed for Castrop-Rauxel a longitudinal, multifunctional building in which one of the edges forms one side of a public square, which opens onto the main roadway. A second enclosed square, which opens onto the sports center and the stadium, has the character of a broad avenue. It is formed mainly by the sports hall and the public health center [Fleig, 1999].

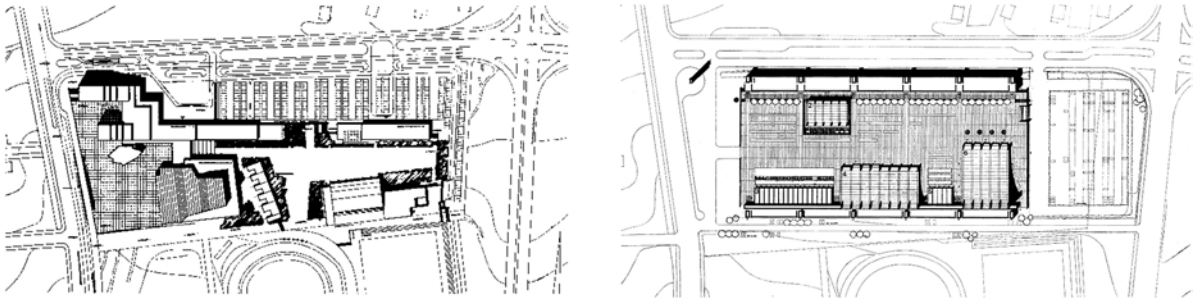

Fig. 5: Castrop-Rauxel urban center, Germany, 1965. Alvar Aalto and Arne Jacobsen's competition proposals

The jury unanimously awarded first prize to the proposal submitted by Arne Jacobsen and Otto Weitling and adopted it as the basis for an urban plan which was proposed to be developed in stages. The main focus was on the design of two parallel, facing boundaries of covered buildings, which included the required program and liberated a central square. The buildings are assembled on either side of an oblong 'piazza' which opens up at both ends towards the green belt, so that continuity of the latter is maintained, both visually and functionally. The constructions themselves form two high walls, from which the large halls project towards the center of the square. The public spaces, which are to be kept free of traffic, are planted with trees and shrubs and are suitable for holding exhibitions or similar events. (fig. 5)

CONCLUSION

A selection of ten competition proposals for urban centers show how Alvar Aalto and Arne Jacobsen contributed to the development of such new centers by integrating architecture, urban planning and landscape architecture. Aalto and Jacobsen created schemes for all the national and international competitions of importance, the consequence of which was a variety of important contributions. The plans followed the patterns currently popular in Europe, but Nordic plans were high quality produced in terms of architecture and urban planning.

Through these competitions, Arne Jacobsen introduced modern architectural trends and urban schemes as "structures in the landscape". The diversity of buildings is held together by a common design, which gives the center its unity. But at the same time, in Alvar Aalto's proposals, a sculptural variation is achieved that makes the urban center an architectural landmark, which is greatly needed in a random and formless urban structure. Nowadays, architects are skeptical about urban planning, but Aalto and Jacobsen's proposals demonstrate how the form that the city and its surroundings takes is certainly more important than single and isolated buildings.

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The Architecture of Image in *The Portrait of Beno Zupančič*

Nika Grabar

The Architecture of Image in *The Portrait of Beno Zupančič*

Nika Grabar

> *"We live in a culture that fabricates and mass produces images for the purpose of commercial exploitation, political and ideological conditioning, entertainment, instruction and learning."*
>
> (Pallasmaa, 2007, p. 9)

ARCHITECTURE BUILT IN THE TIME AFTER WWII WAS PART OF A context that has transformed several times since. Old films have been put into archives. Architecture on the other hand continues to define the space we inhabit. However, the question remains how to keep it in its best shape? The treatment of the subject depends largely on institutions. Contexts that have gone through a change of political system have more difficulties with the issue since what was created in another context tends to be perceived as something different, dull, and unimportant while institutions need to reform. In the speed of change today it seems that time is running faster, that we are creating faster, and forgetting even more so.

The time following WWII brought a significant change for Ljubljana. The city became the capital of Slovenia, one of the six republics of socialist Yugoslavia, and architecture to facilitate new governmental institutions transformed its image. In the 1990s political context changed again. If we consider modern architecture in Slovenia, we must therefore keep in mind a double shift: a transformation from modern to postmodern and from socialist to capitalist society, both going along complex political transformations.

For architecture to be interpreted correctly, it needs to be understood in the context within which it was produced. But how is it possible to frame architecture within a context that we cannot comprehend anymore? And what does film have to do with it? Both, architecture and film preserve an image of the past. Observing the relationship between the two can give an interpretation of an architectural work that reveals one of its readings in the past.

The paper explores the relationship between an architectural composition of the Republic Square in Ljubljana and a movie, *The Portrait of Beno Zupančič*. Zupančič was a Slovenian writer and politician. In the movie the architecture of the Republic Square and the Parliament, which is a part of the square, play a significant role.

The movie was directed by Mile Klopčič in 1977. It starts with Zupančič signing papers—his signature is the beginning of his portrait. Thus it shows Zupančič as a writer and politician. The crew sets up the shooting, we see Zupančič in his office in the Parliament. In the next shot we see the Parliament exterior—the main entrance followed by a shot of the Republic Square, at the time still called the Revolution Square with the Monument to the revolution in the first plan (fig. 1). The Parliament and the architectural composition of the square are the architectural works discussed in the paper.

The movie then enters another ellipse of the starting point of the movie. Zupančič is entering the Parliament through the lobby, and then answering the phone, again in his office, the next shot is the image of the Skyscrapers: image of texture with lights in front of the gray facade. When Zupančič announces: "We can start," the phone rings. We hear him say: "Tomorrow, tomorrow," in his office. Again, we see the exterior, the Republic Square with two skyscrapers (fig. 2) followed by a shot of the Parliament exterior—Zupančič on his way out. He then drives away, in the next shot we see Ljubljana from above (fig. 3).

Fig. 1: Images from *The Portrait of Beno Zupančič*. Zupančič in his office, main entrance of the parliament building, Revolution Square with the Monument to the revolution

Fig. 2: The Republic Square with the two skyscrapers

Fig. 3: Ljubljana from above

Fig. 4: Zupančič speaking on the terrace

The first time we hear him speak is on the terrace, when he is looking at the city from above (fig. 4). His opening remarks are: "One day I came up with the idea—what would happen if during the night we would stop all mail. Especially the letters people write during the night. I think during the day people write a lot of official letters, resolutions and similar. In the night mail there is a lot more personal ... love stories. I thought that such an experiment, which is of course impossible to make, would show a somewhat different reality from the one presented to us by statistics and sociological research." Beno Zupančič was a Slovenian writer, who worked as a vice-president of the Slovenian government and an official after the Second World War. Before we hear him speak, we see the following sequence of spaces: Parliament interior, Parliament entrance (interior, exterior), Republic Square repeated three times.

Architecture plays a representative role in constructing identity. Despite many parallels between architecture and film, the experience is nonetheless different. If we perceive space in architecture through movement, while watching movies we are passive observers, meaning we are sitting still. However, there is no film space without the old fashioned Euclidean space and it is up to the director to either use its connotations, or try and ignore, delete them by creating graphically rich collages of indefinable spaces. In the movie I am mentioning it is quite the opposite. In *The Portrait of Beno Zupančič* the director, Matjaž Klopčič, is using not only space, but also the symbolism of architecture as a part of his movie script. The elements he is using as a reference in his visual vocabulary are: verticality of the skyscrapers, entrance portal of the Parliament, texture etc.

Fig. 5: The Parliament and Republic Square in Ljubljana today

This brings me to the following projects: the Parliament designed by Vinko Glanz, opened for use in 1959 and the Republic Square dominated by two triangular skyscrapers in front of it designed by Edvard Ravnikar (fig. 5). The project was realized in the 1960's, but gained its final form with the completion of Cankarjev dom in 1982, after the movie was completed.

Even though the space was designed by Glanz and Ravnikar, both students of Jože Plečnik, the considerations about the location were made by their teacher beforehand. Plečnik's plan for Ljubljana shows how he was proposing to redesign the location in 1929, but the site gained a completely different image (fig. 6). In Plečnik's plan we can read his careful consideration of the existing monumental architectures of Ljubljana as those nodal points onto which the new public space could be stretched.

Fig. 6: A part of Plečnik's plan for Ljubljana with marked location of today's Republic Square and the Republic Square today marked with the same area

The site was one amongst many others first considered by Plečnik in 1929. After WWI it was time to rethink the question of public space as Ljubljana became one of the centers of the Kingdom of Serbs, Croats and Slovenes. However, the inner borders of the kingdom changed considerably according to ethnic principles after WWII. If before WWII Ljubljana was a center of Dravska administrative unit, it became the capital of a socialist republic within a Yugoslavian federation afterwards.

The question of monumentality, of the perception of the city after WWII thus gained another momentum. The site of today's Republic Square became an important issue for the Ministry of Construction. It is located behind a church, in front of the Parliament today. The first plans to reconstruct the gardens in socialist time date back to 1947. The church gardens were then nationalized and became a site for speculation. The Slovene government had planned to rebuild the location constructing the Parliament and a large monumental space in front of it. There were two competitions, one for an urbanistic solution, another to define the building. Neither of them however, was realized.

Glanz was selected to design the building during a third competition related to the site, but the scale of the project was much smaller than initially intended. Even though the volume stayed in all variations the same, there were several ideas about designing the front façade. The drawings from 1954 show a front façade with a canopy and no decorations. However, later sketches reveal that he was working on several ideas to transform the front façade with sculptures, ultimately designed according to his ideas by Zdenko Kalin and Karel Putrih.

The dilemma remained: How to merge modern thinking with socialist reality, how to give representational value to architecture in post WWII context? This context was not pro-nationalist. Even though the national republics were joined into a federation, the nationalist ideals were hidden under the ideology of 'brotherhood and unity'. Thus monumental scale architecture was not to represent the nation, but the new socialist order. And this is how the design of the entrance came into being.

Opening a national Parliament was not an event par excellence—proven by the fact that when the building opened its doors in February 1959, it was not the prime news on TV or in the newspapers. Even more, Tito came to see the building only later, in June and no big ceremony took place to commemorate the event.

Fig. 7: A ceremony in front of the Parliament in 1959

There is a formal aspect to rethink before continuing. What we see in the picture fig. 7 is a ceremony in front of the Parliament in 1959. At the time, there was still a wall closing the church gardens and the scale of the Parliament worked in relation to the street in front of it. This changed soon afterwards when the wall was torn down and a vast space opened in front of it.

Edvard Ravnikar was selected to design the Revolution Square for the congress of the Yugoslav Communist Party, but the project became much more than that. In 1958, when the Parliament was still under construction, a competition was launched to find an appropriate solution for the design of the (then called) Revolution Square in front of it, built on the site of former church gardens. The original project, relatively modest in programmatic terms, changed considerably soon after and in 1960 a competition for a building plan of the square was launched. Ravnikar's two skyscrapers were chosen as the winning proposal, but the project gained its final form only in the early 80's, when the cultural and congress hall *Cankarjev dom* was constructed.

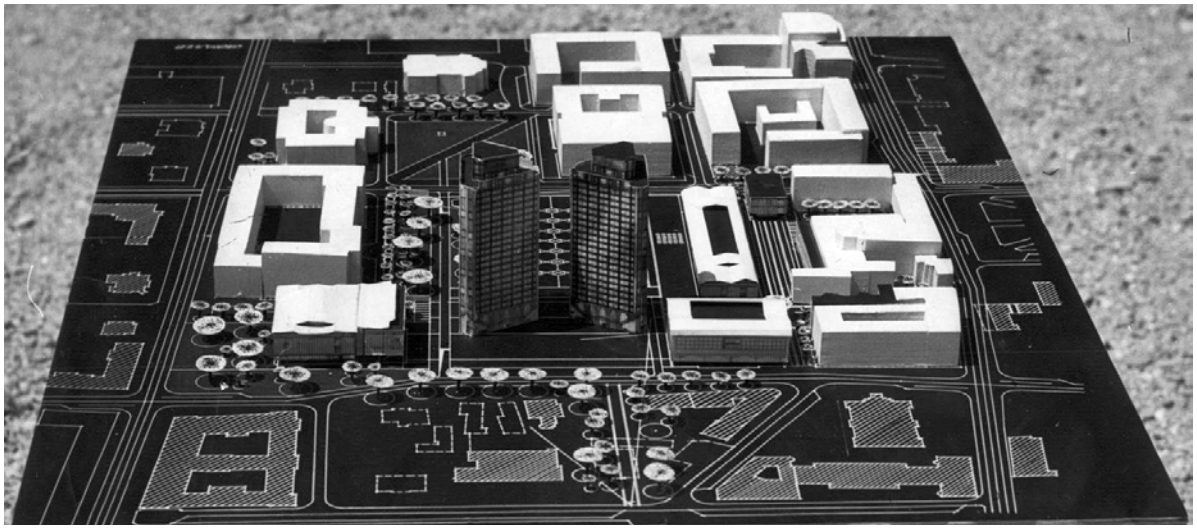

Fig. 8: One of Ravnikar's first proposals for the Revolution Square, model

The task was not only to design the square, but a number of blocks defining it. The plaza became dominated by two triangular towers—one representing business and the other governmental offices (fig. 8). Thus the symbolism of the 'new' became manifested in the silhouette of the city that was about to change considerably. There were a couple of other programs defining the architectural composition: the longitudinal department store *Maximarket*, the two verticals: bank and *Iskra* tower. Later, in the final 70's phase, the congress hall *Cankarjev dom* was designed as an addition to the complex. In 1964, however, building came to a halt. Funding was gone and it was time to find new investors. Simultaneously the program changed. Much of the program was redesigned as 'soft' additions to the existing ground floor. Ravnikar redesigned also the top of the buildings.

The changes of the project reflected the development of the socialist state in which architecture of the Revolution Square was produced in a state office called *IZITR*—short for I*nstitute for Construction of Revolution Square* (*Inštitut za izgradnjo Trga revolucije*). The sociopolitical context however, did not stop changing when construction was completed. Given the prime location of the project and its monumental scale, the square became interesting for private investors. Consequently, the capitalist reality brought a new turn of events.

The Revolution Square was renamed Republic Square and this was the very location, where Slovenia declared its independence in 1991. Even though its architectural form did not change considerably, the new market policy gave way to real-estate speculations. Daily newspapers introduced new projects to the Slovenian public in 2004: doubling the height of the skyscrapers with new offices and a casino on top of the *Maximarket* department store. The projects were not realized, but the privatisation of property led to an unfortunate 'coincidence'. By selling the underground garage, its roof—the central part of the Republic Square—became owned by a private company called *BSL*. The story, which has not reached a happy ending to the present day however, speaks of much

more than just of unfortunate administrative procedures. It opens up a dilemma of public space in the new 'capitalist realism.'

Let me go back to the beginning. When the movie was shot in 1977 and Zupančič was talking about understanding the city, trying to find its essence, an idea, which captivated him so much that he devoted six of his novels to it, he was standing on top of the skyscrapers, looking down on the Parliament (fig. 9). He said, a writer is trying to fixate life, to catch it into words while a politician is always thinking about tomorrow. In his own words, he was "a collective worker in Marxist terminology".

Fig. 9: Images from
The portrait of Beno Zupančič

In the next shot he was walking amongst fields and gardens talking about the sleepy people of Ljubljana that think they do not need to change the world, because the world as it is, works just fine for them. For him the small gardens were the symbol of the suburbia, of the suburban state of mind, of selfish little men out of which also fire can start. In his novels he chose to write about young people, who wanted to change this world in order to create a better and more just world as he put it. Architectural space including the gardens in the movie thus has a meaningful role in the story. It is therefore not an insignificant fact that Klopčič was an architect himself and understood the connotations of monumental public space.

Given Klopčič's sensitivity about space it is not insignificant that he never hides his cuts into the image of space done by montage. The film crew is as much a part of the movie as Zupančič, architecture, excerpts from Zupančič's movies as a matter of fact. It is a rainfall of elements that define space as we know it today, excluding the internet. Maybe again not insignificant. A cloud of mental spaces, real spaces, movie references and ideals we would like to live. Academic discussions of the public, be it space or general public, do pose a relevant question. Maybe the Parliament is no longer a place to discuss. But who is then generating the image of the world? Maybe the way Klopčič is cutting into the movie with his board, he is acting as the indicator of space and maybe it is in space where we can be active in more ways than in front of the television screen.

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Utopian Stirrings in *Kreuzberg-Centre*

A Report on How Ideas, Realities, Social Movements and Architecture Conflict in a Controversial Example of Post-War Modernism

Andrea Benze, Christian Dengler

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ABSTRACT

One might think it ironic to speak of 'utopia' in connection with the building complex *Neues Kreuzberger Zentrum* (*NKZ*). Built between 1969 and 1974, it is located in the middle of Berlin-Kreuzberg, a dense, lively and in some respects difficult area. Today, the site is generally considered an example of failed planning, corruption and aesthetic disaster. In this article we question this widespread opinion and reveal new aspects of the *Neues Kreuzberger Zentrum*.

'Utopia' is an important term in this discussion. The idea of utopia as an ideal perfection without place or means for social regeneration has been one of the driving forces in post-war architecture at the scale of both individual buildings and entire cities. This fact has been criticised from various points of view and it has become common sense today that utopias generally fail. In contrast, we argue that the existence of utopias is necessary for the development of a society. We will also reflect on changes the term itself has undergone. This text is based on our research for a planned project at *Kreuzberg-Centre*. It is structured in terms of aspects and images that unfold a web of interrelations, not a deductive line of argument, reflecting the complexity of the place itself.

Fig. 1: Kottbusser Tor

UTOPIAN SQUARE

Arriving at the tube station Kottbusser Tor on the U1, which runs at this point on an elevated track above Skalitzer Straße, one is surrounded by an octagonal square built of high-rise modern buildings (fig. 1). Although the buildings are visible through the glazed façade of the station, both the ground and people on the square are invisible. The colours of the buildings harmonize with autumn leaves and the low sun of October. Even though one feels in the middle of an utopia—a broad city flooded with air and light—this impression lasts only a few seconds, just until its confronted with the everyday life of this place: social problems, drug addicts, unemployment, dirt, vandalism, in short, everything but the successful realization of utopian ideas.

Shortly after its construction in 1979, Johannes Uhl, one of the two architects of the *Neues Kreuzberger Zentrum*, wrote in a publication from his design studio based at the University of Stuttgart: "There are no simple rules in architecture, because it operates on different scales: one is the scale of the building itself, another one the scale of the context, of the urban space the house is situated within. A third order is all objects at eye level. Together, they form a spatial situation that can be experienced and used."[1] [Uhl, 1979 (1), p.4]

1 Translation by the authors; original quote in German: "In der Architektur gibt es keine einfachen Ordnungen, weil sie in verschiedenen Maßstäben wirksam wird: eine Ordnung ist die des Hauses, eine andere ist die der Umgebgung, des Stadtraums, in dem das Haus steht, eine dritte ist die der Teile in Augenhöhe, die sich zu einem Ausschnitt zusammenschließen, den man anfassen und nutzen kann."

Objects at eye level are invisible from the tube station, which disconnects the octagonal square Kottbusser Tor from the ground. It intends to be an utopian square, but in what sense?

WHY UTOPIA?

In this article, we do not raise doubts about the failure of grand utopian schemes such as 'real existing socialism' or other ideal models of new and just societies. The question of utopia today should not be a matter of imposing ideas unrelated to a real physical time and place onto reality through scientific or bureaucratic methods. However, the failure of such schemes does not justify dismissing any possible approach to utopia as a necessarily impracticable scheme of social renewal. Today, a philosophically defensible and practicable approach to utopia implies a realization that is fragmented, individualized and incomplete. The relationship between utopian ideals and existing realities must be indefinite and uncertain. Still, utopian ideals transmit an important cultural heritage and inspire new developments by holding open a space for new possibilities.

The philosopher Jörn Rüsen has investigated the role utopian ideals play within different societies. According to Rüsen, utopian ideals have had an influence on institutions of power or a direct impact on real action, although the consequences have been horrifyingly inhumane. Given such historical experiences, why do we still speak of utopia at all? According to Rüsen, the idea of utopia has officially been declared obsolete, but it remains a vivid part of our culture. Rüsen defines utopia as an overarching and inspiring aim, as an ideal and not a specific means to an end, which acts as a necessary counterpart to pragmatic actions and decisions. Utopian ideals are necessary today to create a space for new possibilities within a social understanding dominated too much by pragmatic realities and a lack of passion. It is the strength of utopian ideals precisely not to be defined by a specific place and time but to be able to transgress the limits of social reality. Utopian perspectives within the world are valuable for their capacity to rise above the feasible and controllable in order to give human actions a deeper meaning. Rüsen proposes a balance between utopian ideals and pragmatic action and concludes, "We should be able to dream (at night) and to work soberly and vigilantly (during the day)."[2] [Rüsen, 2004, p.14] The evolution of urban culture happens by envisioning and trying out new alternatives. Utopia today cannot be an all-encompassing overarching construct but should be a 'culture of inspiration'.

As it has been pointed out, there is a complex relationship between utopian ideals and real social practices. According to Rüsen, utopian ideals inform and guide practice, for example, the way that the ideal of social justice informs politics. In a still broader sense, utopian ide-

2 Translation by the authors; original quote in German: "Wir müssen (nachts) träumen können, um (tagsüber) nüchtern und wachsam unsere Arbeit zu tun".

als are but one expression of the power of "exuberance" ("das Überschwengliche") to give human life cultural meaning and sense. These ideas suggest a different way to evaluate the *Neues Kreuzberger Zentrum*.

'UTOPIAN STIRRINGS'—INSTEAD OF 'UTOPIA'

The *Neues Kreuzberger Zentrum* was designed with the vision in mind of a modern city that is maximally functional and efficient for motorized traffic. From a contemporary architecture and urban design perspective, although we regard this as outdated, we appreciate the radicalism of this approach, which is rare today and can seldom be found. Can we find traces of a 'culture of inspiration' in the design for the *Neues Kreuzberger Zentrum*?

Understanding utopia as a 'culture of inspiration' rather than any specific realization changes our perception of buildings like *Neues Kreuzberger Zentrum*. We can talk about 'utopian stirrings' instead of 'utopia'. Utopian stirrings are moments transcending pragmatic everyday realities that point to future developments and new possibilities. They can inspire and inform new practices.

PRAGMATOPIA

When asked about utopian ideals for future cities, the architecture critic Andreas Ruby invented the term 'pragmatopia' to signify unforeseen possibilities combining utopia and pragmatism. Pragmatopia offers a real place to create something. 'Utopian stirrings' are situations (moments at certain places) where utopia and pragmatism meet and pragmatic everyday realities are transcended.

IDEAS AND FORCES INFLUENCING THE EMERGENCE OF *NEUES KREUZBERGER ZENTRUM (NKZ)*

Different ideas and forces influenced the emergence of the *Neues Kreuzberger Zentrum*. On the one hand, the *NKZ* was a typical product of the main forces of West Germany's 'Bauwirtschaftsfunktionalismus' of the 1970s, which entailed real estate speculation that forced the demolition and downgrading of areas with old houses for prospective profits from the land sale aided by non-interest-bearing financial aid from the government. The alliance of politics and business created by the Social Democrats, Berlin's governing and leading party at the time, had a strong impact on the *NKZ*. Politically, the Social Democrats adopted a building policy aimed at their potential voters and clientele. Economically,

they were closely affiliated with the highly subsidized big contractors and building companies from former West Berlin. This alliance mostly manifested itself on the periphery of the city. In contrast, the *NKZ* is located in close proximity to the old historic centre of Berlin. Situated nearby is the first post-war high-rise building of the Luckhardt brothers, iconographic architects of German modernism. It attempted to spatially translate all the elements of the modernist program—light, air, mobility and spatial organisation—following the philosophy of functional separation. The modernist utopian idea of the city based on a belief in progress through technology, growth and the development of urban society according to the principles and priorities of industrial, assembly-line production, which are represented in the *NKZ*.

From an urbanist point of view, the *NKZ* was supposed to represent the architectural culmination of Kottbusser Damm, which was planned as a major shopping boulevard. It was intended to create a noise barrier towards the proposed motorway in the North along Oranienstraße parallel to the Berlin Wall and built with different levels for different kinds of traffic: cars on the ground level, pedestrians on the first floor, skywalks and plateaus and shopping areas on both the ground floor and the first level. The concept of a building complex built as a vertical village with green terraces, gardens and even a swimming pool and cinema was outstanding for that era. Sadly those ideas were only planned and not realized. From 1972–74, instead of the promised terraced houses, nearly 300 duplex apartments were built for approximately 1000 inhabitants, and the planned green terraces turned into simple access ways to the flats, realized as long open corridors on every second level. The vision of social life within the *NKZ* was supposed to be like living in villages or small towns. The centre was originally intended to be a market place with shops, library, an open air reading retreat, and a small triangular(!) football field at the edge of the village. Words on the official site map describing these activities testify to these ideas even today. From the beginning of the project in 1970, the planning process included quantitative measures such as functional diagrams and data. The sales brochures intended for investors promised: “trading, culture and living area (which) form a casual unity with street singers and library visitors”, [Hartung, 2001, p.2] but this vision was abandoned after the developers went bankrupt at the end of 1978.

The urban effects of the *NKZ* were tremendous, intentionally altering the old city plan to the benefit of the motorway. In addition, the historic Dresdener Straße, formerly the main route connecting the city castles of Berlin and Dresden, became redundant and is blocked to this day by the huge building complex. The complex crosses rigidly over Adalbertstraße, forming a harsh gate which frames the historic quarter of Kreuzbergs Luisenstadt. Today, this self-confident (or even ruthless) attitude is very visible through breaks between old and new building structures. The *Neues Kreuzberger Zentrum* remains a fragment of the projected ‘redevelopment through demolition’ of Kreuzberg.

This process was finally stopped at the end of the 1970's, when squatters moved into empty and neglected old buildings and due to increased protest by local inhabitants. Today the *NKZ* is a landmark that symbolizes speculation and failed redevelopment policies in former West Berlin.

AMBIGUOUS UTOPIA

Neues Kreuzberger Zentrum reflects utopian ideals in various ways. First, the planning and design process was led by a utopian spirit. Principles of the 19th century urban master plan were broken and exchanged for new ones. As we have seen, the planned development process was in fact stopped by bankruptcy and local protests, resulting in many inhospitable spaces. This outcome should not obscure, however, the utopian spirit that made it possible to break with the past.

Secondly, at the time of its building, the *NKZ* inspired widespread discussions of social implications and values, and continues to do so until today. Planning and realizing the complex put the idea of 'redevelopment through demolition' into practice and it was eventually brought to a standstill by local protestors, who came together in opposition to the ruling class and official planning laws. Their opposition to the process of building the *Neues Kreuzberger Zentrum* reflects utopian ideas about alternative living. This had enormous impact on the further development of Kreuzberg.

LOCAL PROTESTS/*IBA*

Protests against the tabula rasa redevelopment approach of Berlin's planning authorities were organized by the remaining middle class neighbourhood population and by committed experts such as Hardt-Waltherr Hämer from the Berlin University of Arts, whose research focused on developing a sensible concept for urban regeneration. This concept was a response to the fact that more than 80 buildings in Kreuzberg were occupied by squatters by the end of 1981, which put strong pressure on political institutions and helped shift the urban planning paradigm from redevelopment through demolition to sensible regeneration. From 1979 to 1987, Hämer was the director of the *Internationale Bauaustellung (IBA)*, which culminated in an exhibition that took place from 1984–87, mostly in Kreuzberg. The *IBA* advanced a concept focusing on the traditional urban block of Berlin as a model for a liveable city and against tabula rasa planning and anonymous functionalism. One particular project of the *IBA* was also dealing with the damages caused by the *Neues Kreuzberger Zentrum*. A non-used parking garage was transformed into a kindergarten, opening new spaces for children to run and play. Today it is one of the most popular kindergartens in the area.

UTOPIA OF URBAN BLOCK

In 1979 Johannes Uhl, one of the original architects of the *Neues Kreuzberger Zentrum*, drafted a revised plan of the area, one that has not been realized (fig. 2). It shows the building complex no longer as the culmination of the Kottbusser Damm and a noise barrier to a planned, but never realized, motorway, but as an integrated block structure and diminished in height—another utopian vision. In opposition to the *IBA*-Concept, Uhl's plan proposes to develop urban blocks with new buildings. As a publication from Uhl's design studio at the University of Stuttgart makes clear, by 1979 urban blocks had become the most natural thing in the world for Professor Uhl: "...most projects in the life of an architect are concerned with dwelling. Dwelling in the inner city, in other words: living in urban blocks."[3] [Uhl, 1979 (b), p.6]

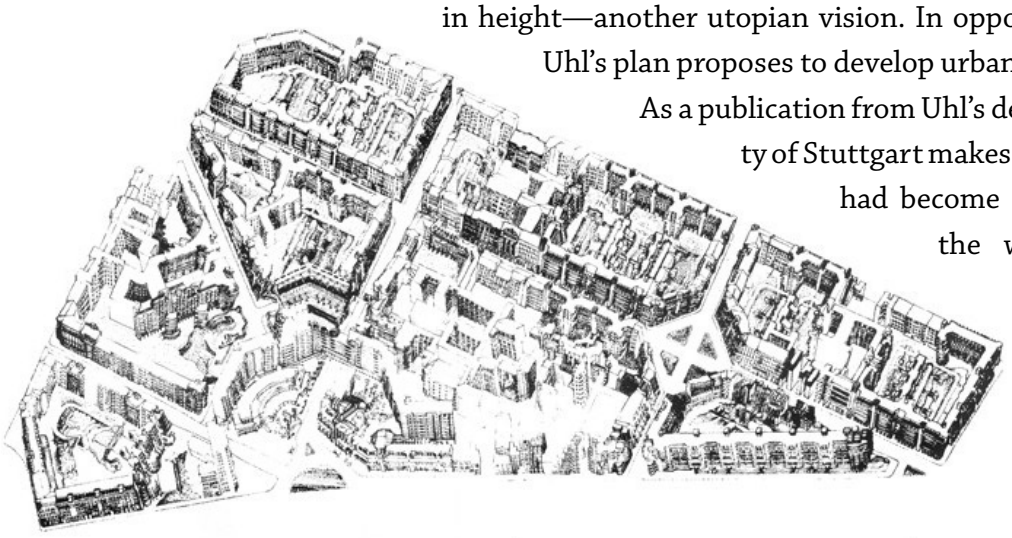

Fig. 2: Isometrie of Berlin-Kreuzberg, Oranienstraße by Johannes Uhl

This change of paradigms is surprising, since—from the beginning—Uhl was very familiar with the situation in Kreuzberg and had worked on expert's reports on the Kreuzberg area during the original planning and realising of the *NKZ*. Uhl's radical revision represents a change of mind, and must be seen as a response to the protests against the original design, a re-thinking of how planning organizes space for the benefit of urban residents.

AMBIGUOUS DYSFUNCTION

Leaving behind the 1970s to consider more recent developments, much of the dysfunctionality of the *NKZ* is due to the discrepancy between planning and reality. Some places and rooms in the complex have never been used as intended, just as the skywalks and plateaus have never been used by pedestrians (fig. 3). The shops on the first floor and at ground level have never been fully rented, the planned marketplace has never been used as such, and there have always been vacancies. Many dark and unclean places exist in and around the centre, which has now become an official place for drug addicts, with an official methadone counter and *Idefix*, a hostel for dogs owned by drug addicts. Most of the flats are rented to persons and families in need of financial support, because the flats are unattractive to ten-

3 Translation by authors; original quote in German: "Die meisten Projekte eines Architektenlebens betreffen das Wohnen, das Wohnen in der Innenstadt, mit anderen Worten das Wohnen im Blockverbund."

ants from more wealthy or middle class milieus. On the other hand, the same discrepancy between plan and reality produces voids that can be appropriated as free zones for exploring and realizing new ideas, places for utopian stirrings.

Fig. 3: Ambigous Dysfunction: Park Deck/Table Tennis

EXAMPLES

An Individual Pragmatopia: Herr Wiesner

Mr. Wiesner moved into the *NKZ* immediately after its completion.
Prior to the move he had lived in an old building on Oranienstrasse. By volunteering to help with the building's upkeep and by tending his own lush planted roof garden, Wiesner took on the utopian ideas of the building design and worked to realize them with his own modest means.

Utopian Stirrings: West Germany

West Germany is an avant-garde nightclub on the first floor of the complex neighbouring the skywalk. The founders of the club consciously embrace its 1970s setting, demonstrating a marked shift in the perception and acceptance of postwar architecture, finding value in it rather than rejecting it. The name *West Germany* refers to Germany before 1989, the world of their childhood.

Still Utopia: Kaufhaus Kreuzberg/Kreuzberg Store

Another project planned for the *Kreuzberg-Centre* is an alternative store with 50 shops on 1200 sqm. It was the winning project in a business plan competition developed by activists in the subculture surrounding Richard Stein, the former head of the legendary nightclub and venue *SO36*. Here, too, a shift of perception is visible: former activists residing in the

old buildings on Oranienstrasse move to the *NKZ*. The concept of the store consists of a mixture of flea market, bazaar and shopping centre run by self-employed activists. It seemed to be a brilliant solution for a large, vacant store space on the 1st floor plateau of the *NKZ*. Unfortunately the project failed because activists and property management could not agree on a lease contract. Today, seven years later, the store space is (still) vacant.

Fig.4: 'Kampf auf dem Parkdeck'. Performance by *Pony Pedro*

Pony Pedro: 'Kampf auf dem Parkdeck' (Fight on the parking ramp)

In 2007, the artist group *Pony Pedro* initiated the 'fights on the parking ramp', which offered 40 long-term unemployed people the chance to found their own business on 40 (former) parking lots. The project critiques existing political practise while offering the positive possibility of successful businesses for the unemployed. The rooftop of the parking ramp was allotted to growing vegetables and fruit (fig. 4).
Most of the activists involved are tenants in the *NKZ*. Every evening, battles of some kind are presented on two stages, including concerts, boxing, and other events, intended to comment on the fight for survival.

Möbel Olfe

A variety of clubs and bars can emerge in open spaces. *Möbel Olfe* has established itself as meeting point for local celebrities in clubs and the music subculture. It also offers a place for gay Turkish and Arabic youth and adults.

CONCLUSION: ACTION NOT SPACE

There are certainly problems surrounding the *NKZ*. Many of them are of social or economic nature, and they should not be neglected. It is necessary to critically scrutinize the extent to which the building environment contributes to these problems. But since the *NKZ* also offers open spaces as testing fields for new ideas and activities, it adds value to the city, too. In our view, the *NKZ* should be neither demolished nor conserved. Its history displays a significant and paradoxically paradigm shift; the mid-20th century paradigm of functional modern architecture, animated by the utopian ideal of structuring society through architecture, gave way in the late 20th century to the paradigm of the urban block, with its origins

in the 19th century. The typology and ideology of the urban block as promoted by *IBA*, was formulated as a protest against tabula rasa redevelopment and is in fact the historic antithesis to modern architecture. Today manifold actions in open spaces show that this antagonism no longer has meaning or purpose. There are open spaces in old buildings as well as in modernist architecture. Following the model of the city as an heterogeneous collage, the *Neues Kreuzberger Zentrum* should be changed but without erasing the utopian spirit of its origins. Voids and open spaces should be the starting points of these innovations. Dysfunctional space can provide a platform for utopian stirrings that lead to the re-invention of rules, such as the *NKZ*'s triangular football field, a transformation of the rules of *action*, not a conversion of *space*.

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Fig. 1, 3, 4:
Christian Dengler

Fig. 2: Johannes Uhl [Uhl, 1979 (2)]

The Dawn of the Postmodern. Critical Activism in the 1960s and the Change of Urbanist Paradigm

Andreas Salgo

The Dawn of the Postmodern. Critical Activism in the 1960s and the Change of Urbanist Paradigm

Andreas Salgo

AT 3:32 PM ON THE FIFTEENTH OF JULY 1972 PRUITT-IGOE HOUSING development was blown up with dynamite as uninhabitable. According to the historian on architecture Charles Jenks, this proclaimed the death of the International Style of modernist architecture, the "end of the building as machines for living" [Jenks, 1988]. The residential complex Pruitt Igoe was planed as a measure of slum clearance in the old De-Soto-Carr quarter in St Louis. Completed in 1955 by the architect Minoru Yamasaki, Pruitt-Igoe consisted of 33 11-story apartment buildings on a 23 hectare site on St. Louis's lower north side being "one of the largest in the United States" [Schlüter, 1997]. Pruitt-Igoe stood out as a typical example of post war urban renewal programs in the US. Its new structure was implanted as a *tabula rasa* planning after demolition of the old, ignoring the historic grid. In this context it is no surprise that the highly symbolic demolition of Pritt-Igoe stood for the distrust in modernist utopia and became a myth of the turning point in urbanism. I would like to outline the development from a critical view, which led finally to this turning point on the basis of examples. I will focus on the development of critical voices through civil activism in the US and especially in West Berlin. My motivation is to find a reason for this change of paradigm which lead to a so called postmodern era and challenged the way we see the city today, which is my major research subject. This change of paradigm in architecture and urbanism created a situation, which contemporary witnesses according to German architectural historian Heinrich Klotz, described pessimistically as the "insurmountability of functionalism" [Klotz, 1974].

Architecture and urbanism never followed just one track and modern architecture showed a very wide range of regional and personal specifications. However, it can be said that urban planning of the 50's and 60's was internationally shaped by the example of the functional and motorised city as well as by measures of area rehabilitation. With area rehabilitation large areas in the city were classified, torn off and replaced by new building structures as they were considered worthless. In particular these measures of urban renewal and the new structural and social results led to criticism. Main point of criticism, as will be shown, was the felt loss of the traditional urban space and its social structure, the question about identity in these new habitats and the political role of the citizen in the planning proses.

Criticism on basic modernist views were part of the discussions inside the modern movement itself. On the 11th *CIAM* (*International Congresses of Modern Architecture*) congress in Dutch Otterlo in 1959, a new *CIAM* generation, the so called *Team 10*, represented by the architects Alison and Peter Smithson and Aldo van Eyck for instance, congregated and stated publicly their doubt about the functional separation of the city in living, work, recovery and traffic areas. They related the urban citizens, so far treated as an anonymous mass, to a historical context and criticized modern planning practise as Aldo van Eyck analysed: "modern architecture adjusted itself absolutely to the different circumstances, to meet the standards of the new situation. It went so far that its view was lost for that what was not different and new but old and eternally valid" [Mumford, 2000].

Apart from theoretical discussions inside the urbanist discipline, it can be seen however that the active resistance of citizens' initiatives against the dramatic change of their urban environment and for an appreciation of the historical city was actually a major driving factor against an often autocratic planning policy. According to Anthony Flint, starting with the so called *freeway riots* in San Francisco in 1956, many neighbourhood activists in the US became aware of the effect that freeway construction was having on local neighbourhoods and started opposition to many freeway routes in many cities [Flint, 2009]. An example is the successful fight of New York neighbourhood activists and the journalist and authoress Jane Jacobs against the radical change of the New Yorker city centre for the Lower Manhattan expressway road construction project conceived by Robert Moses, head of numerous so called public authorities, which he could control "without having to answer to the general public or to elected officials" [Flint, 2009].
In 1961 a ten lane, elevated expressway should be built trough Lower East Side, Little Italy and Greenwich Village. A project that would have cleared away 2200 families, demolish over 400 buildings and shut down more than 800 businesses. With the success in 1962 against this project and for their neighbourhood the activists and Jane Jacobs proved the relevance of historic urban space and that rallies, staged demonstrations and attended hearings can stop the all-powerful regarded planners. With her book *The*

death and life of great American cities from 1961, Jane Jacobs widely influenced the way of seeing neighbourhoods and downtowns.
And she herself seems to be astonished about this approach to the complexity of city space when she quotes: "what a complicated great place this is, and all these peaces of it, that make it work" [Flint, 2009]. A similar pattern can be traced in Berlin, influenced by the US prototype. As in the US, the period of economic growth and substantial building activity sparked off criticism of urban regeneration praxis. However, it is important to take Berlin's unique status into consideration. Due to its role as the capital under National Socialism and as battlefront city in the cold war, Berlin was subject to particular political control and was exploited for propaganda purposes as the "*showcase for the West*". From 1961 however (the year the wall was built), urban renewal acquired a new quality in West Berlin city planning with tenement blocks demolished in an operation of large scale and relocation of citizens to newly built satellite towns like Falkenhagener Feld, Buckow and the Märkisches Viertel, which were created within a short space of time at the periphery.

Fig. 1: Poster of the 1968 exhibition DIAGNOSE at the Technical University of Berlin

Harald Bodenschatz, whose work I would like to use as reference, describes in his 1987 book *Platz frei für das Neue Berlin!* (*Make Place for the new Berlin*) how the Senat of Berlin under mayor Willy Brand declared the inner city free for demolition, calling the districts of Tiergarten, Wedding, Charlottenburg, Schöneberg and Neukölln "urban redevelopment zones". What was planned for these historic residential quarters was called *Flächensanierung*, which merely meant total demolition of broad inner city areas. The tenants were then transferred to the new, large housing developments located in the urban fringe. From 1963 onwards, in this context seventeen-thousand living units have been built only in the Märkische Viertel. [Bodenschatz,1987]. Bodenschatz points out that in 1964 the citizens of Berlin were so shocked by the measures planned that mayor Willy Brand had to calm down the enraged population in newspaper appeals, promising them "moderate" urban development ("behutsame Stadterneuerung"), but without taking a real turn in his urban development politics.
Bodenschatz notes that this huge intervention in the structure of the city was supported by an academic foundation through studies commissioned by the senate in 1963 and that

Fritz Eggert, professor at the *TU Berlin* (Technical University Berlin) made the decisive study. He recommended demolition of wide areas, radical demixing of structures, the development of broad architectural forms and the abolition of the nineteenth-century street layouts.
Scientists and planers like the architects Professor Werner March and Ilse Balg argued against this total demolition and for the combination of working and dwelling traditional in Berlin and tried to demonstrate that the modernisation of existing buildings would be cheaper than resettling the inner city dwellers to a new suburbia. But academia mainly supported the prevailing political model pursued for the obvious political reason to back up the agenda of changing and rewriting the historically burdened layout of the former *Reichshauptstadt* and took a stand against those they considered being political dissenters. Here Bodenschatz cites sociologist Katrin Zapf. She, for instance alleged: "anyone who questions the freeing of the underclass from underdeveloped areas must be fairly conservative." [Bodenschatz, 1987] This statement clearly was referring to the Nazi-biographies of most of the redevelopment critics, given for instance that the mentioned Professor Werner March was also the architect of Berlin's 1936 Olympic stadium.

Other individual studies remained single voices as those by writers such as the psychoanalyst Alexander Mitscherlich with his book *Die Unwirtlichkeit unserer Städte (The inhospitability of our cities)* from 1965, where he laments over the "planned slums, which generally are called social housing" [Mitscherlich, 1965]. Also the journalist Wolf Jobst Siedler takes position in his influential book *Die gemordete Stadt: Abgesang auf Putte und Straße, Platz und Baum (The murdered city: farewell to cherubs and streets, squares and trees')* of 1964. Siedler criticizes that "the essential urbanity, the emotional experience of the city is being wiped out by the accommodation of traffic and the separation of use" [Siedler, 1964]. He notes the disappearance of a human type, he calls the "city dweller", and proposes to overcome the taboo surrounding the *Gründerzeit*—aesthetic of the late nineteenth-century. So it was only with the upheavals of the student protest movements of nineteen-sixty-eight that the established patterns of West Berlin urban planning policy were broken. The practice of large-scale redevelopment became the focus of criticism and large housing developments became synonymous with inhuman urban design.
In 1968 the Märkische Viertel, a residential building project just outside the city limits under construction since 1963, and its conspicuous architect, former TU professor Oswald Matthias Ungers, were the focus of criticism from Berlin students. Ungers advocated the separation of use, arguing against Jane Jakobs' "small town romanticism" [Cepl, 2007]. He claimed that his architecture in the Märkische Viertel would form "structures of identity [...] to which its inhabitants must adjust" [Cepl, 2007].
At the same time like the *Berliner Bauwoche (Berlin architecture week)* in which the senate staged lavish presentations of its building projects such as the Märkische Viertel, young architects and students from the TU Berlin protested against the self-same peripheral housing developments with the exhibition *DIAGNOSE (diagnoses)*.

The co-initiators of *DIAGNOSE* Jan Rave and his brother Rolf Rave remembered: "at the end of our degree course we saw ourselves at the beginning of a new epoch of architectural history in Berlin. The urban planning debate was dominated by Jane Jacobs' book *The Death and Life of Great American Cities*. The film we shot for the nineteen-sixty-six week of architecture, *Stadterneuerung Berlin—Beispiel Wedding (Urban renewal in Berlin as typified by Wedding)* was very influenced by our rediscovery of the qualities of the city and its streets as a living space" [Rave, 1974]. As part of the preparations for the exhibition, 120 young architects and students founded *Aktion 507* in room five-hundred-and-seven of the TU Berlin, a typical 1968-style campaign on the model of the Extra-Parliamentary Opposition, using cameras and sound recording equipment and undertaking a field research among the new inhabitants of the Märkische Viertel. Large-format photos and slide projections, the result of this field research were used during the exhibition to denounce the uprooting of thousands of inhabitants of inner city tenements to the Märkische Viertel and the "stony deserts" of the new satellite towns. The inhabitants' complaints, recorded on tape and played over loudspeakers, provided the soundtrack: the words, "it's hell living here" resounded through the exhibition space [*Der Spiegel,* 37/1968]. The young architect's verdict was devastating: the architects responsible for the Märkische Viertel, Werner Düttmann, Hans Müller and Oswald Mathias Ungers, had created new "slums" [Der Spiegel, 37/1968]. The exhibitors also created an ironic slogan "sei schlau—verdien am Bau" (be smart, make money from building), highlighting the politics of the planning and architecture system as well as Berlin's property speculators and the enormous financial advantages they enjoyed through the special seventy-five percent write-off allowance [Bodenschatz, 1987]. While the exhibition received a lot of attention, the first of the inhabitants' protest gatherings began in the Märkische Viertel itself [Jacob, 2004].

The press also took up the issue. In September 1968, the weekly magazine *Der Stern* devoted a whole page to the exhibition and the conditions within the Märkische Viertel and in July 1970, under the title "Leben wie im Ameisenhaufen" (life in the ant heap), *Der Stern* painted such a negative picture of the development that the architect Oswald Mathias Ungers withdrew from work as architect for several years in shock [Cepl, 2007].
The public opinion in Berlin hardened, particularly due to articles in the critical press in the early seventies into a strong and general rejection of new building projects. Bodenschatz mentions for instance the series of newspaper articles by Günter Kühne, with titles such as "Is Berlin losing its face?" published in the *Tagesspiegel* newspaper between 1974 and 1975. They deepened the hostile view of satellite towns and of new developments such as the *Neue Kreuzberger Zentrum* or the buildings crossing the motorway on *Schlangenbader Straße* [Bodenschatz, 1987].

SUMMARY

It is possible to talk of a spark to rehabilitate the historical Berlin citycenter beginning in 1968 and to see the general rejection of post-war modernity as a new narrative. As the new generation of young architects and students were free of political (nazi) handicap and not part of the system of the all-powerful and entangled Berlin building industry, they had the chance to point out major critics on the system. Still, the role of private resistance groups and the student protest movement are seen differently. Harald Bodenschatz on the one hand analized that "the crisis in housing policy in West Berlin in nineteen-seventy-three and -four was less the result of urban protests than an expression within the housing economy of the general economic crisis situation of this time." [Bodenschatz, 1987]. On the other hand Ilse Balg, who had opposed demolition for many years, made the point that "the catharsis, this must be clearly stated, began with and was thanks to the nineteen-sixty-eight student protest movement." [Geist, 1989].

However, starting with the civil fight against urban renewal projects in the mid 1950s, it can be shown that the critical activism of social movements were a constant attendant of post-war architecture and urbanism and by this means an important detail in the context of the 45+ heritage.

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The *Kollektivplan* for Berlin of 1946 between Infrastructure Planning, Rationalization and City Design

Andrea Contursi

The *Kollektivplan* for Berlin of 1946 between Infrastructure Planning, Rationalization and City Design

Andrea Contursi

INTRODUCTION

Berlin, the capital of Germany, was largely destroyed during World War II. Immediately after the end of the conflict (1945) a group of modern oriented architects and planners were hired by the Berlin Stadtbaurat (director of the municipal office for city planning), Hans Scharoun, to develop a plan for the reconstruction of the city, which was divided into four zone of occupation but remained under the jurisdiction of a single city council until 1948. This plan was going to be known as the Kollektivplan. Planning work on the Kollektivplan was carried until 1950, when the imposition of social realism, as the official leading doctrine to master urbanism and architecture in the new GDR by east German political leadership lead to a dramatic change of direction in planning philosophy, with authors of the Kollektiv being entirely fired from their positions and replaced by new personnel.

The primary aim of my research was to recognize and isolate the main formal principles of the plan while questioning at the same time their relationship with rational, empirical basics such as demography, sociology, building climatology, urban economics, etc. The main question had to be formulated as follows: At which degree was the determination of the urban form in the Kollektivplan depending on those rational basics, which we mentioned above?

While using many common aspects of functionalist planning, which have characterized worldwide the CIAM-discourse on urbanism, the Kollektivplan of 1946 had it's own spe-

cific quality, being a typical infrastructure-oriented plan. The planning of an efficient urban transportation system and provision facilities was seen by the planners as the main goal of rational city design. The massive war destructions, which had largely devastated many areas of Berlin, in their eyes offered the historical chance to find a radical solution for problems that had been accumulated especially during the development of cities in the second half of the 19th century. Yet in the case of the Kollektivplan infrastructure planning was not intended to remain a pure technical procedure, but to act as a backbone and determining feature for the whole urban design. One of the main results of the research I carried out during the last three years, was the assumption, that the planned new city layout was basically aimed at rationalizing and reducing the amount of energy necessary to operate the urban machine. This concept—the so-called Ordnungsprinzip—was based on mathematical considerations about a less expensive system of transportation in big urban agglomerates (megacities). For some aspects it anticipated current concerns with a city of short ways, which today is also supported by such reformist movements as new urbanism.

In the next steps I will analyze in detail some particular aspects of the Kollektivplan:

- The rationalization of transport networks
- The provision of basic standards in public housing.

THE THEORETICAL FUNDATIONS OF THE *KOLLEKTIVPLAN*

Pivotal to the *Kollektivplan* was the design of general transportation networks. The architect and mathematician Peter Friedrich (1902–1987) was among the members of the *Planungskollektiv* the expert for the planning of transportation networks. He was vastly influenced by some prominent theorists on modern urbanism, such as Ludwig Hilberseimer and Hugo Häring. From the 20ies onward he worked at his own theory of planning, based on complex mathematical and geometrical considerations. He synthesized his life-long research in a single book, *Drei Phasen der Gestaltbildung* (*Three phases of morphogenesis*), which was only published in limited edition after his death. Looking for the most efficient and economical system of transportation for contemporary big cities, he assumed that due to increasing sprawl and development of motorization, urban structures were going to experience radical transformations, which could be only mastered by means of complex mathematical models. Therefore he deemed the city of the 19th century to be inadequate to carry the pressure of these incoming transformations.

The Paris of Baron Hausmann had represented the reference model for the 19th century urbanism in Europe: all European capitals tried to imitate Paris in every aspect of culture and fashion including urbanism. This was in part due to Hausmann's plan, which determined

the urban image of Paris as it is known to us nowadays. In terms of image it was a very successful plan. The plan was essentially based on two main features:

- The large streets (boulevards) drawing pedestrians as well as any type of vehicular traffic
- The use of radial street networks. In each of them several boulevards converge toward a central point, usually dominated by a monumental building or urban landmark. (for example the *arc de triomphe* in *place de l'Etoile*).

Hausmann's Paris was the reference model for many big European cities of the time (Barcelona, Naples, etc.) with imperial Berlin being no exception. In his plan of 1867 Hobrecht used street patterns, which were in many ways similar to the radial street clusters of Hausmann's Paris (*Hobrechtplan*, 1867).

Peter Friedrich emphasized the limitations of these radial systems *à la Hausmann* through a series of comparative geometrical schemes. He assumed that radial cities seem to follow an ideal geometry but that they are in reality inflexible, *a priori* determined forms, whereby the growth of some districts causes the displacement of others. In a typical radial city (administration and business in the central core, residential areas disposed around this central core and industrial facilities on the outskirts) it is necessary for example to move some residential districts outwards, in order to leave space for an expansion of the central administrative and financial core. Of course, in this process distances between the centre and the periphery of the city also increase (see fig.1).

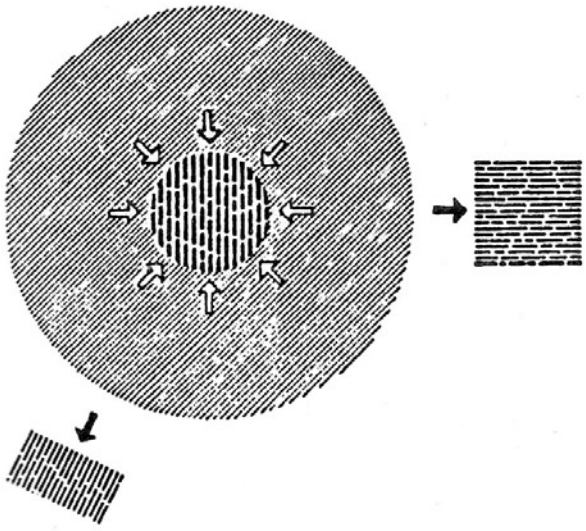

Fig. 1: Peter Friedrich: Diagram of a Radial city

Radial street networks are furthermore based upon elementary, Euclidean geometry patterns that don't take into account the real traffic streams inside the city territory. Each of the radial systems form a kind of closed and isolated *endorheic basin*, with the central square absorbing all traffic streams but not releasing any. Links between these *endorheic basins* are scarce and tend to be overwhelmed by traffic axes converging into the central squares. Peter Friedrich then worked on the conception of new infrastructure networks, which had to be more suitable to meet the increasing needs of the big metropolises of the 20th century. Of course, he was taking into account the plans for linear cities elaborated by planners like Soria y Mata and the Soviet *Desurbanists* (for examples the linear cities schemes of Nikolaj Miljutin from the book *Soszgorod*). His planning scheme was conceived to be tailored to the needs of a big city agglomeration of central Europe such

as the Ruhr area or Berlin. He called his scheme—based on two orthogonal successions of linear settlements disposed along a central highway, with relative work and residential areas on both sides — *Ordnungsprinzip* (see fig. 2). The advantages of the *Ordnungsprinzip* in comparison to radial schemes are those of bigger growth flexibility, whereby the linear growth of the city does not modify the distances between residential districts and working districts: "In the 'Ordnungsprinzip' there is not any superimposition or interference of single parts with each other. The single parts are able to grow or to shrink without any influence on the other parts, such as in the case of a radial city, where the growth of administrative city core causes the displacement of residential areas." [Friedrich, 1989]

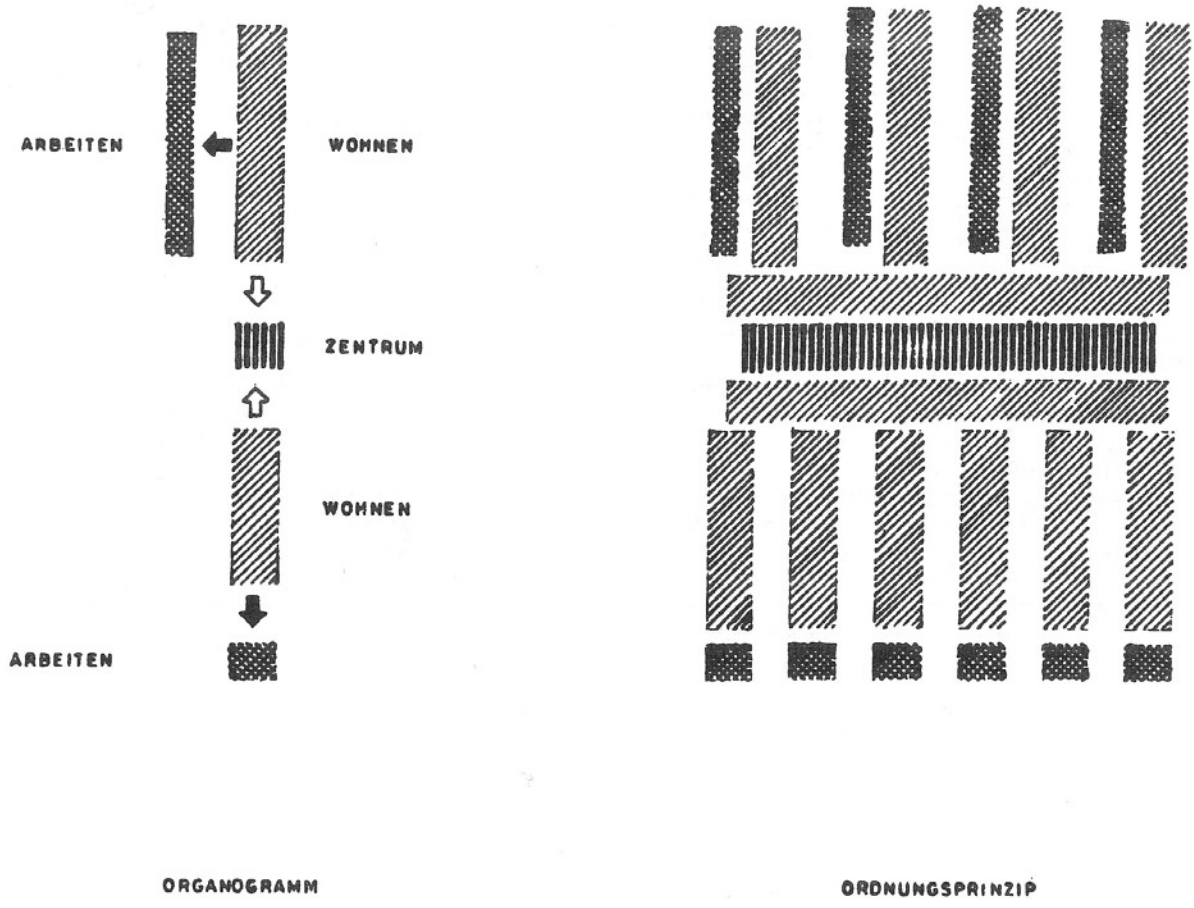

Fig. 2: Peter Friedrich: "Ordnungsprinzip", ideal diagram

The *Ordnungsprinzip* was basically an ideal scheme, which was not directly related to a specific site. It was a "structure" or "type" which had to be adapted to real situations and modified according to the geography and morphology of a place, assuming through a process of metamorphosis in each case a singular configuration.

When Friedrich became responsible for the planning of transportation networks in the *Planungskollektiv* in 1945, he had the opportunity to apply his theoretical city schemes to a real case for the first time in his life, the devastated Berlin of postwar years. So the *Ordnung-*

sprinzip became the backbone of the *Kollektivplan*. The scheme had to be adapted to the peculiarities of Berlin's urban layout with administrative and business districts mainly disposed in east-west direction, along the river Spree. Basically the plan did not change a lot to the previous situation, but it advocated a sharper distinction between business and residential areas, with the latter being placed north or south of the central districts, at a maximal distance of 20 minutes by foot from them (see fig. 3). This figure majorly determined the *Kollektivplan*. As Friedrich explained: "The new aim is to optimize the relationships between housing, working areas and recreational facilities on the basis of the economical foundations of the city." [Friedrich, 1946]

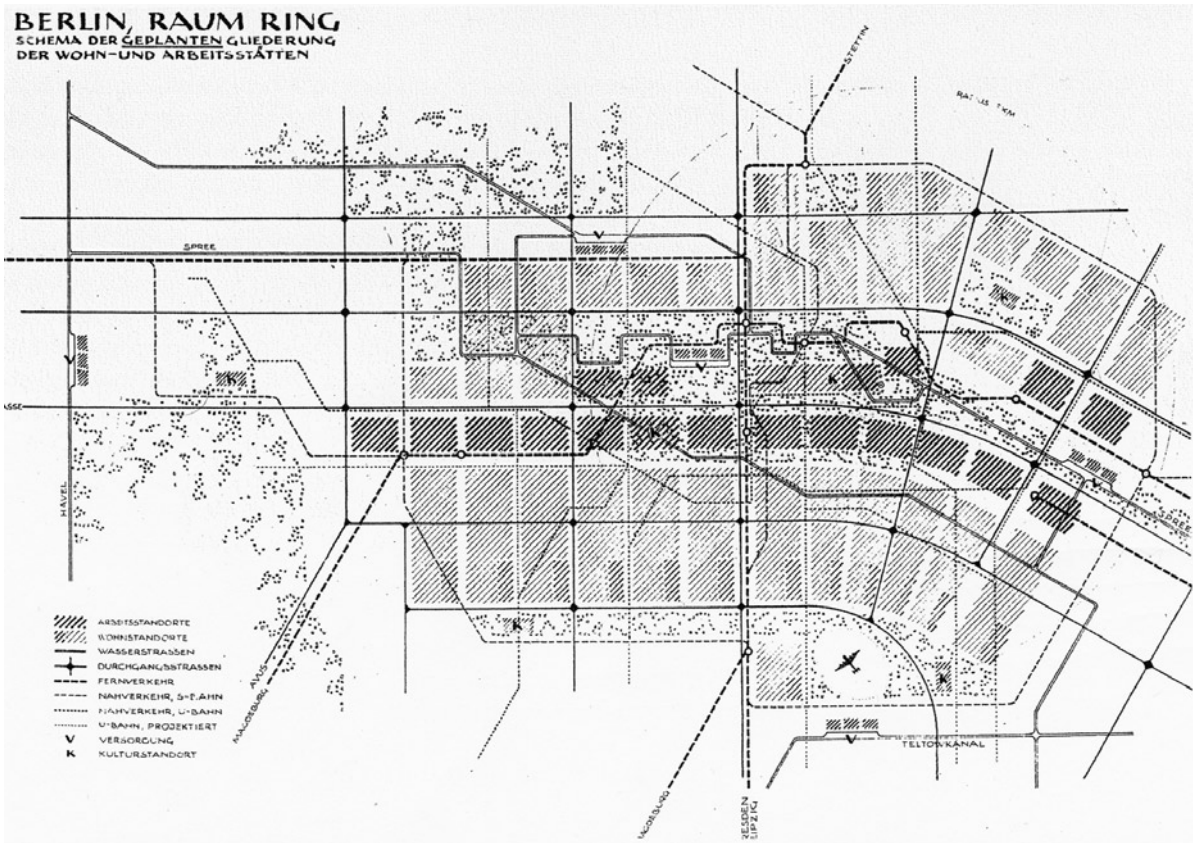

Fig. 3: The "Kollektivplan" for Berlin: adaptation to local geography

PROVISION OF BASIC STANDARDS IN THE PUBLIC HOUSING

Another pivotal criticism by the members of the *Planungskollektiv* was that this kind of design approach tended to emphasize the importance of street facades while at the same time underestimating the important issue of a rational interior floor plan. This has lead to a lack of adequate light exposures for many worker class flats in the central areas of big cities. As in urbanism, modern architects were criticizing all those *a priori* forms of single buildings in the planning, which did not take into account the content: the provision of the city population with necessary infrastructure. The research of the architects and planners of the *Neues Bauen*

movement was supposed to overcome these conditions, developing a new architecture centered about the idea to grant the whole population some basic standards of housing comfort. This research was carried on in the period of the Weimar Republic by the members of the architecture association *Der Ring* (the ring) and after 1933 by the so-called *Freitagsgruppe* (the friday group). From this milieu emerged many of German delegates to the CIAM conferences between 1928 and 1933 and after 1945 as members of the *Planungskollektiv* itself.

With the *Kollektivplan* these architects tried to expand their field of research and of action from single buildings and small up to middle-sized neighborhoods being realized at the time of the Weimar Republic, to the whole city. Minimal provision of sun was considered as a kind of urban infrastructure, which had to be properly developed. The former distribution of population density in pre-war Berlin was determined in fact not by rational considerations about standards of housing comfort but merely by economical reasons, namely from the higher yield of buildable soil in the populous residential districts of the city center. Now, the goal of egalitarian living standards for all city inhabitants implied the leveling of population density in different parts of the city and the imposition of a constant building density on the basis of minimal provision of sunlight for every housing unit as it is clearly exemplified in the scheme below (see fig. 4). For these reasons the closed block typology of pre-war Berlin had to give way to open building typologies (*Flachbau*, *Zeilenbau*) in order to provide the new flats with the desired amount of light and sun.

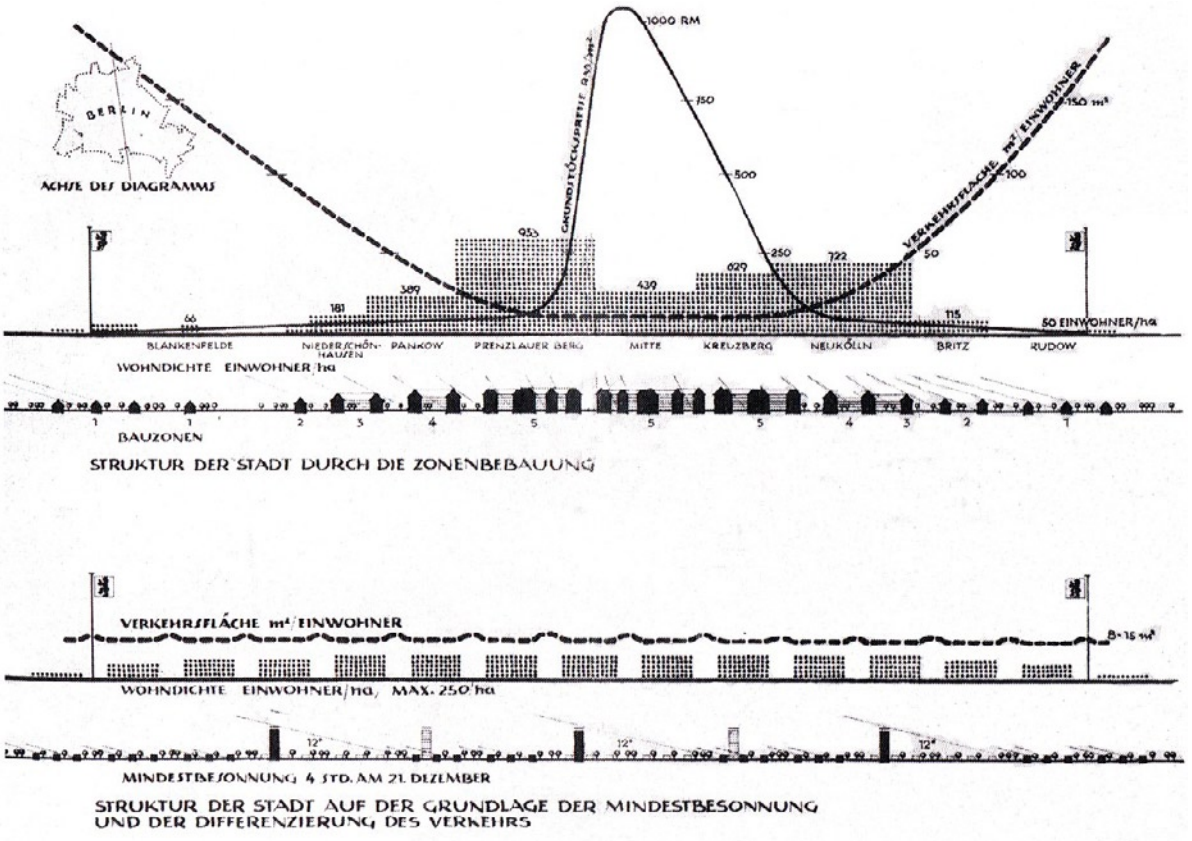

Fig. 4: Diagram illustrating the distribution of the population over whole urban area

In order to accomplish these results it was necessary to replace the old bombed Berlin residential districts or *Kieze* with a new type of urban neighborhood, which was to be called *Wohnzelle*, literally a *living cell*. The *Wohnzelle* had to be the basic cell of the new city and was planned for around 5000 residents (see fig. 5). They were for some aspects autonomous urban districts composed of several lines of residential buildings (single family houses for families with children, communal houses for the others) gathered around a central core with some basic facilities for the community (nursery school, sport facilities, shops, cinema/theater, etc.).

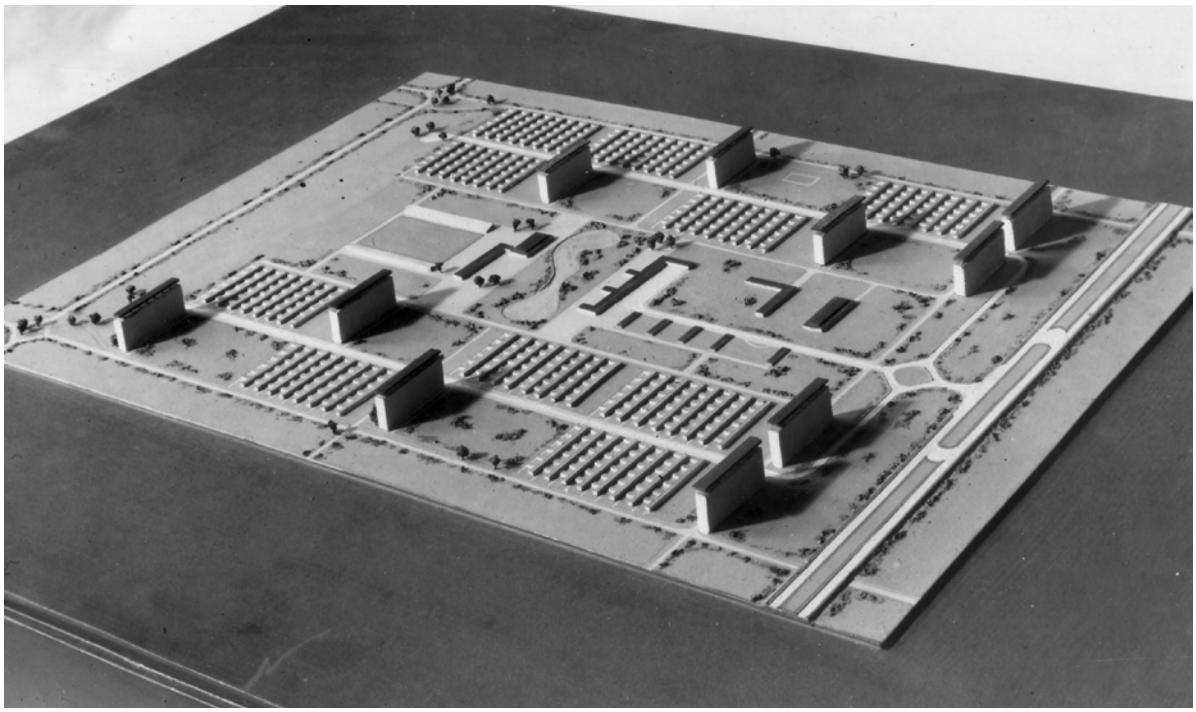

Fig. 5: The "Wohnzelle" (housing cell), 1946

CONCLUSIONS

The Kollektivplan can be seen as a tool to improve collective infrastructures at a large, radical scale. An illuminist, egalitarian vision based on a big confidence in the power of the plan. The attempt however of modern architects to gain control over the decisions, which determin the form of contemporary cities was in any case unsuccessful. Under this aspect the *Kollektivplan* is to be enumerated among the CIAM influenced functionalist plans, which basically did not succeed in this task, leaving the contemporary city without a clear distinguishable image of what a modern city should be (something like an Haussmann's plan of 20th century).

The members of the Planungskollektiv advocated socialism also because they saw the necessary condition to realize their vision of efficient and egalitarian urban infrastructure in the communitarian management of the urban soils. Therefore they tried to collaborate with the

political leadership of the Soviet zone (later GDR) but eastern German politicians—who considered urbanism in first instance a mean of propaganda—rejected instead the cool and rational schemes of CIAM modernist city and adopted in it's place the social realism, which implied the use of traditional stylistic features, easily understood by the masses.

The failure of CIAM groups like the *Planungskollektiv* to master the form of modern city with the instruments of architectural design was mainly due to political reasons and has represented the big missed chance for modern architects to extend their sphere of intervention from the single object (a single building or a limited part of the city) to the general texture (the whole city). The consequences of this failure can be still observed nowadays in the current scarce acknowledgement and social recognition for the role of architects in modern society.

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Fig. 5: Planungskollektiv,1946. Font: Geist/Kürvers 1989.

“Royal Parks of Socialism”. The Senftenberg Lake Recreational District as an Example of a Post-War Leisure Landscape

Axel Zutz

"Royal Parks of Socialism". The Senftenberg Lake Recreational District as an Example of a Post-War Leisure Landscape

Axel Zutz

Fig. 1: Großkoschen Beach on Senftenberg Lake

INTRODUCTION[1]

During the East German period, the most developed example of the post-open pit mining landscape was the Senftenberg Lake District in Lower Lusatia, with an area of approximately 1100 hectares including the immediate area [Bernhard, 2002; Naturschutzbund Deutschland 2003; Jochinke and Jacob 2004; Meyer, 2005; Meyer and Zutz, 2010]. The former open pit mine Niemtsch was started in 1938 and mined-out by 1966. Planning for the landscape restoration was based on initial post-war investigations in the early 1960's—that is while mining was still occurring—and the opening of the first recreational areas followed in the summer of 1973, with the last re-cultivation efforts being completed in 2000 [Schossig et al. 2007; Steinhuber 2006; Steinhuber and Hirsch 1999].[2]

1 For the English translation and critical reading I thank David Haney, University of Kent (UK).

2 From 2000 to 2010 there was an International Building Exhibition in the area, the so called IBA Fürst-Pückler-Land. See: http://www.iba-see2010.de/.

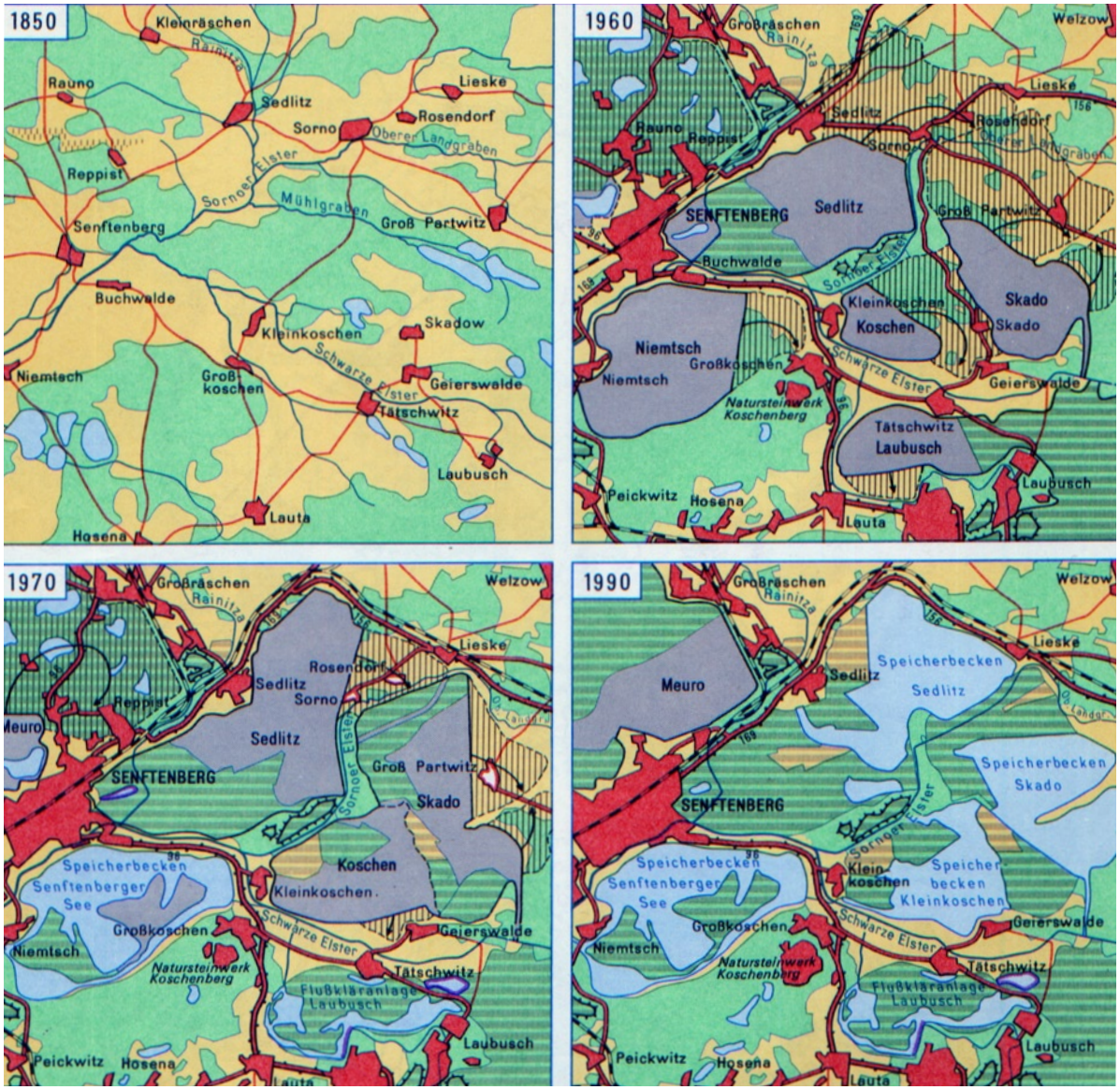

Fig. 2: Plan Lake District, 1850–1990

The lake was adjacent to the city of Senftenberg, which made the economic transition from open pit mining to local recreation and administration.

I will discuss the following points:

- What are the origins of ideas and images for re-cultivating open pit mines?
- What identifies the Senftenberg Lake Recreational District as a project of post-war Green Modernism?

CONCEPTUAL HISTORY

The impetus for the concept of the re-cultivation of open pit mining areas in Germany comes from the nature and homeland preservation (*Heimatschutz*) movements of the early twentieth century. From my viewpoint, these impulses are foremost social movements, which attempt to act as an aesthetically motivated critique of modernity [Rollins 1997]. At the same time these impulses also provided the basis for the formulation of early landscape conservation principles, which still underpin current landscape planning concepts. This resulted in the institutionalisation of these aspects as matters of public interest, and the enactment of environmental laws following the development of parliamentary democracy during the Weimar Republic. At the same time the expansion and intensification of planning concepts is one of the hallmarks of the modern state in the 20th century.

One of the most important advocates of nature and homeland preservation, who was also concerned about the problem of open pit mining, was the painter, writer and architect Paul Schultze-Naumburg (1869–1949). As early as 1916, he described the "serious damage" caused by brown coal open pit mining in the landscape, which he placed in the context of the economic meaning of brown coal: "we must deal with these after effects." Further, he called for the setting of "limits": "The thoughtless greed of clueless and senseless speculators in connection with newly acquired technical processes should not be allowed to make our earth unliveable." [1928: 51]. The ideas of Schultze-Naumburg belong to the period of intensive technological development between the World Wars. They were part of the cultural viewpoint of the educated middle class in Germany, among whom he found an enthusiastic reception.

One of Schultze-Naumburg's supporters was the nature and homeland preservation-oriented garden architect Hinrich Meyer-Jungclaussen (1888–1963), along with other german garden architects of that time, such as Fritz Encke, Harry Maasz and Camillo Schneider. These men believed that the field of garden design should be extended from the scale of domestic gardens to larger scale agricultural and 'extra urban' spaces, the so-called cultural landscape.[3] They argued for the inclusion of garden architects in the planning and construction of roads, water and utility infrastructure as well as industrial structures. So the impulse towards the totally designed landscape originated from garden design while drawing upon broader social debates.

Meyer-Jungclaussen was the editorial director of the so-called *Prince Pückler Society*. In the 1930's, the reference to the park designer Prince Pückler Muskau (1785–1871) signified a renaissance of landscape-oriented garden design as well as the desire to expand the professional field of garden architects into the area of suburban planning. In this context, Meyer-

3 'Cultural' as it is not a 'natural' but an agri- and silvi-culture landscape.

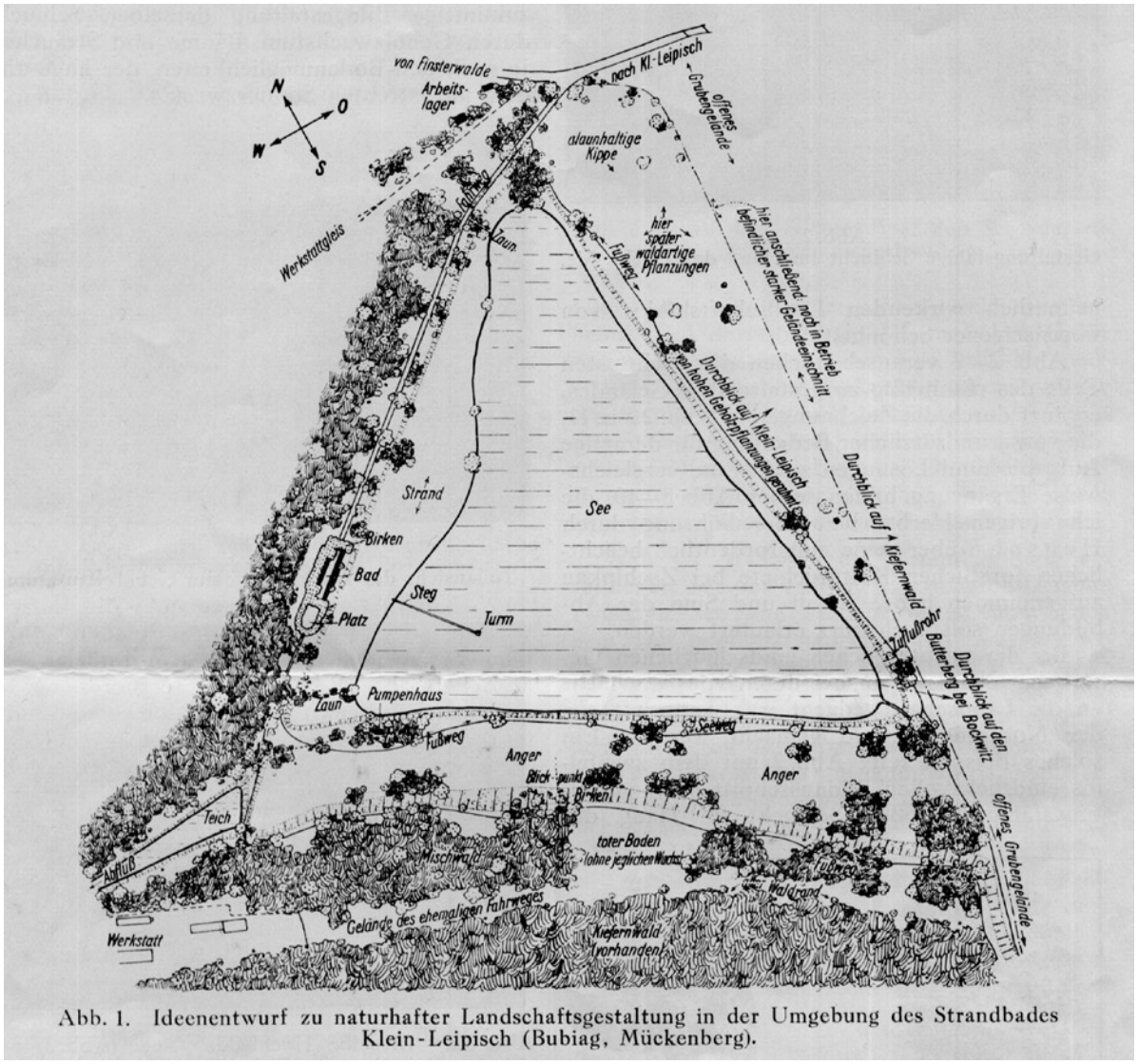

Abb. 1. Ideenentwurf zu naturhafter Landschaftsgestaltung in der Umgebung des Strandbades Klein-Leipisch (Bubiag, Mückenberg).

Fig. 3: Conceptual design for a nature-like landscape design in the vicinity of Klein-Leipisch beach (Bubiac, Mückenberg) near Lauchammer, by Meyer-Jungclaussen

Jungclaussen was the author of a series of essays on *Native Landscape Design*, as he termed it [Meyer-Jungclaussen, 1931, 1933a, 1933b, 1933 and 1934; see also Zutz, 2006]. His brochure No. 5 published in summer 1933, carried the title *Landscape Design Questions in Brown Coal Mining Areas. Thoughts on Woodland and Landscape Images*. To my knowledge, this is the first comprehensive attack on the open pit mining problem in Germany from the perspective of the landscape designer. In his essay Meyer-Jungclaussen began with the premise that "each cultural landscape is entitled to native features and beauty" [1933: 1]. The garden architect stated that the remains of mining operations represented a "scenic richness" ("*bildmäßige Bereicherung*") that could be further developed into a "nature-like landscape image". Thus he also criticized traditional woodland re-cultivation, primarily planted in terms of economic management, without respecting the imagery of the landscape. For Meyer-Jungclaussen it was neither a matter of recreating the previous condition of forest or agriculture nor of restricting mining, but of creating a 'new' landscape.

In this connection the research and practice of forester Rudolf Heusson (1884–1951) must also be mentioned. From the 1920's to the beginning of the 1940's, he was responsible for the forest reclamation of the Lower Lusatian Coal Mines. At that time private reforestation intiatives were unregulated and completly dependent on the owner's outlook. Heuson experimented with various species of trees, developing different types of mixed woodland. His concepts, inspired by nature and homeland preservation, were described by him in his text *Practical Suggestions for Dumps, Cutover Land, Dunes, and Wasteland*. [1929, new editions 1937 and 1947]. He argued that "like nature itself, mining provides us with the widest variety of cultural possibilities" [Heuson, 1929: 77]. In the end "we establish wooded hills, lakes and fields, as the soil and the location permits; thus providing an image that can only beautify the area." [Heuson, 1929: 76]. In parallel to the work of Heuson, there was an entire series of research efforts that took up the problem of re-cultivation [Genz, 1930; Schultze, 1931; Spangenberg, 1931; Telschow, 1933; Hundhausen, 1935; Gephart, 1937; Copien, 1941]. Heuson stood for a pragmatic means of "forming good" out of the remains of former mines, by creating a "landscape image that we no longer want to do without." In an utopian mood, he described the resulting rolling landscape as consisting of new-growth forests with a rich mix of tree species, covering former slag heaps and dumps, interspersed with quiet lakes. He perceived the whole as a park-like landscape.

OTTO RINDT

Landscape architect Otto Rindt (1906–1994), commonly known as the 'Father of the Senftenberg Lake', was among the first generation of academically trained professionals, completing his studies in garden and landscape design in Berlin in 1936, at the University of Agricultural Siences (founded in 1881, since 1934 part of the Friedrich-Wilhelm-University). Already in 1934, he had held a position in the office of Meyer-Jungclaussen. Through his employer, he became a member of the so-called *landscape advocates* (*Landschaftsanwälte*) in 1936, a group of approximately thirty landscape planners. These men worked under the directorship of *Reichslandschaftsanwalt* Alwin Seifert (1890–1972) on the landscape design of the German *Reichsautobahn* for the National Socialist government [Nietfeld, 1985; Rollins, 1995; Zeller, 2002; Reitsam, 2009].[4] During the National Socialist period, the majority of the landscape advocates were members or supporters of the National Socialist Party such as Seifert, Rindt and Meyer-Jungclaussen. Heuson also enthusiastically greeted the "National Socialist revolution in agricultural economy" in 1933 [see Preussner 1996].[5]

4 On Seifert see Reitsam, 2002.

5 See for the relation of landscape planing, nature conservation and National Socialism in general: Gröning and Wolschke-Bulmahn, 1987; Radkau and Uekötter, 2003.

The system of landscape advocates was based on a set of spatially and thematically prescribed tasks. In this way the interdisciplinary connection of landscape designers guaranteed participation in planning and construction activities [Zutz, 2009]. In addition to the *Autobahn*, the spectrum of tasks was expanded to include water management. In this context, Rindt made the acquaintance of Heuson in 1941. The necessities of war limited the institutionalisation and expansion of the principles of the landscape advocates to other professional fields like water management etc.

Chief landscape advocate Alwin Seifert also took up the problem of open pit mining. In his pamphlet *Warning to Miners* he asked how the "deadened native landscape" of "desert" and "wasteland" could again be made "homeland" ("*Heimat*"—a highly-loaded term in the National Socialist era) [1941]. He described the "ugliness and destruction" of the leftover open pit mines as "cultural suicide" ("*Völkischen Selbstmord*"). Drawing upon his experiences with the Autobahn, Seifert criticized the deficient "Guidelines for the Restoration of Open Pit Mines" dated the 19th of July 1940, and called for stricter requirements for soil protection, bank stabilization and mixed wood planting [Seifert, 1941].

By means of executed examples of forest management, landscape design and nature protection in connection with homeland preservation, the study of the practical problems of landscape alterations caused by mining was intensified. The common element in these approaches is the belief in a harmoniously designed cultural landscape. All interventions should be brought into harmony with idealized images, either through so-called *integration* in the case of the *Autobahn*, or through design-oriented landscape *re*-cultivation in the case of open pit mining. The beauty of the landscape should be increased within these processes by "means of nature". This should be an expression of a socially and ecologically well-balanced human-nature-relationship. To put this into practice, private capitalist mining companies should be forced to take over responsibility in terms of common welfare. So the idea of the harmonious landscape in the 1930's and 40's (that is just before and during the time of National Socialism) reflects the longing for an integrated productive and "healthy" ("*gesunde*") society covering the contradictions of class, city (industry) and land.

POST-OPEN PIT MINING LANDSCAPES AFTER WORLD WAR TWO IN EAST GERMANY

After the end of the War none of the thirty landscape advocates continued with their pre-war assignments. Sections of the Autobahn that had already begun, remained unfinished. However, a continuity of ideas and concepts persisted. These took on differing forms in the individual East and West German States, e. g., in the form of wind-protection plantings (in the advisory service on landscape design in Saxon-Anhalt, through Rindt), or with hill landscapes formed using land-fill from ruined buildings (*Trümmer-*

berge) in Berlin (through Heuson). Open pit mining came to a halt as a result of war and reparations. Destruction and erosion further intensified the negative character of the 'dead hills', causing landscape designers to formulate large-scale treatments, now in the context of socialist reconstruction.

In the years 1949–50 the most important landscape designers in East Germany, Georg Pniower (1896–1960), Humboldt University Berlin, and Reinhold Lingner (1902–1968), German Building Academy (*Deutsche Bauakademie*) initiated studies on the development of the post-open pit mine landscape in Lower Lusatia [Günther, 1949, 1950; Günther et al. 1952; Lingner and Carl, 1957; Pniower 1956, 1957a, 1957b, 1959; Knabe 1957].[6] Lingner described the situation of the former open pit mines: "For decades the waste lay under the sun, as a white, blinding desert. The wind whirled the dust heaps up to great heights, and carried them all over. On their steep edges they were cut by deep eroded ravines, washed out by the rain. Drifts of infertile sand and clay spread across neighbouring fields and woods.... The pit ponds are a luminous aniline blue. No frogs, no fish, nor reeds nor rushes would show any life in the water. These areas have the dead and ghostly effect of a lunar landscape." [Lingner 1949, in Rindt 1979: 32]

In East Germany the reorganization of open pit mines took place under new social conditions: the exploitation of brown coal occurred under state control in citizen-owned companies. The lack of agricultural areas caused by "erosion endangered wasteland with toxic soils, the dangerous deep holes and dumps, high waste heaps with steep, eroded sides in an unplanned chaos—next to disordered settlements and industrial development," [Rindt 1979: 127] and other factors should be relegated to the capitalist past.[7] The new economic and social principles also demanded new perspectives on landscape design.

Following the division of Germany after the War and the loss of the coal-rich Ruhr Valley District to the West, great importance was placed on the use of brown coal as an energy source in East Germany. In 1957 the district of Cottbus was declared a "coal and energy center".[8] In 1974 East Germany had reached the highest level of brown coal production, with 40% of the world's total [Rindt and Neumann 1972].

6 Concerning the Landscape Diagnosis of the GDR see: Hiller, 2002; Zutz, 2003. For Lingner see: Kirsten, 1989; Nowak, 1995; For Pniower see: Nied, 1992; Wolschke-Bulmahn and Fibich, 2004; Giese and Sommer, 2005. For landscape planning in GDR see Wübbe, 1995.

7 For the political meaning see: Rindt and Neumann, 1972; Rindt, 1975. For Rindt see: Gröning and Wolschke–Bulmahn, 1991; Zutz, 2000.

8 The alteration of the landscape by open pit mining concerned 41% of the territory of the Cottbus District, the relation of excavated soil mass to browncoal steadily increased from 2:1 to 7:1 [see Rindt 1982, p. 686]. 128 villages with 23,100 inhabitants were resettled to other places up to 1989 [Jochinke and Jacob, 2004, p. 91; Lotzmann and Viehrig, 1995; Unabhängiger Arbeitskreis Umwelt und Frieden Hoyerswerda 1990].

Rindt was professionally active in Lower Lusatia for 25 years, from 1959 to 1984.[9] His ideas shaped the development of new landscapes from post-open pit mining areas in East Germany after World War Two. Along with his academic work in connection with the "Landscape Diagnoses of the GDR" and research projects in Humboldt University he could draw upon his own experience in the planning of the Geisel Valley, a brown coal district in Saxon-Anhalt near the city of Halle (Saale). Further he could draw upon a study of the Senftenberg Brown Coal District in Brandenburg that he was working on in the Central Design Office for City-, Regional- and Village Planning in Halle (1952–1958). In the Senftenberg study the necessity for landscape-oriented design in conjunction with industrial planning was emphasized, resulting in a comprehensive plan for the entire mining region. In this way, mining companies were required to plan for future open pit mine lakes *during* the mining process. A deeper level of knowledge resulted from Rindt's investigations he begun in 1960 while under a research contract from the Freiberg Mining Academy. Rindt's proposals were clearly based on experience drawn from the landscape re-cultivation projects of Meyer-Jungclaussen, Seifert, and Heuson during the 1930s and 1940s.

THE CASE OF KNAPPEN LAKE

The first post-WWII recreational district in the GDR within the Lower Lusatia open pit mining landscape was Knappen Lake, located near the "Second Socialist City of Hoyerswerda" [Rindt, 1960a, 1960b]. The construction of this industrial city for 25,000 inhabitants resulted in a need for nearby recreation. Therefore in 1958 it was decided to reclaim this 300 hectare open pit mining site as a sport and recreational center. In 1945 the open pit mine had been filled with floodwater and subsequently used for various leisure activities (fishing, swimming, boating). Thus post-war planning was based on activities that already had been established. More than half of the lakeshores were composed of flat sand beaches (4109 km up to 150 m wide). Landslides and erosion had resulted in an interesting shoreline landscape, reminiscent of the steep cliffs on the coast of Rügen Island (Baltic Sea). These landscape scenes were already completed by vegetation from re-cultivation efforts in the 1920's. The ecological condition of the lake allowed the development of fish stocks as well as of water bird habitats. In addition the lake was used as a storage reservoir for floodwater containment and agriculture, as well as for cooling water for a brown coal plant. Because of these conditions Knappen Lake differed from other former open pit mining sites, containing only poisoned water and dangerous steep cliffs, without vegetation or animal life.

9 Rindt was one year (1.10.1958 to 30.6.1959) at the Entwurfsbüro für Hochbau Cottbus in the department Gebiets-, Stadt- und Dorfplanung responsible for all questions of landscape development and recreation. After that he continued his work at the Entwurfsbüro für Gebiets-, Stadt- und Dorfplanung Cottbus, where he was responsible for the same tasks until the end of 1964. The successor organisation was the Büro für Territorialplanung der Bezirksplankommission Cottbus, where Rindt worked until September 1983 (until 1978 as a group leader) in the field of landscape planing and mining. At that point he had been active in the region for more than 25 years [personal documents, Estate of Otto Rindt, Kirsten 1989, appendix 11].

To coordinate the further development of leisure and recreational activities, Knappen Lake became the focal point of the *Knappen Lake Committee*, formed of various community organisations along with the directors of the local gas company (*The Black Pump*, 1955–1997). The Regional Office of District-, City-, and Village Planning in Cottbus took responsibility for landscape and urban planning of the Knappen Lake district. Open public access was envisioned free of charge, with campgrounds, summer houses, refreshment stands, a youth hostel, a marina, an acquatic sports area and a center for fishermen. Existing re-cultivated plantings of pine and poplars were to be further developed into a park-like landscape according to Rindt's plans.

Knappen Lake was a prime example of the post-open pit mine landscape, demonstrating ecological, functional, and aesthetic concepts for recreational use. The majority of open pit mine sites (in 1965 c. 50) did not possess these pre-existing advantages (water quality, topographical relief). As a result of this general success, Rindt and others came to the conclusion that, "in future, during the development of open pit mining sites, possibilities inherent in the mining process should be exploited more than in the past." [Rindt 1960: 20]

THE PIONEER PROJECT AT SENFTENBERG LAKE

Concepts to develop the Senftenberg Lake District evolved during a tedious process lasting more than 40 years. In numerous articles from the 1960's to the 1980's Rindt took up this theme repeatedly in connection with his position as landscape planner in the Office for Territorial Planning in the District of Cottbus [Rindt, 1965, 1966, 1970, 1972 (with Neumann), 1972, 1973a, 1973b, 1974a, 1974b, 1975, 1976, 1979a, 1979b, 1982]. He regularly called upon responsible politicians and mining concerns to become more involved with the planning of the post-pit mining landscape during the mining process. Already in 1965 he had described the program for the Senftenberg Lake District in respect to open pit mining, water management, and re-cultivation techniques. The "great landscape destruction" resulting from the "mining of entire cultural landscapes" should be followed by the creation of a "new homeland", where old and new landscapes, high waste heaps and intermittent open pit lakes, settlements, and industry, would be integrally linked. Rindt openly criticized the "chaotic conditions" of the existing post-open pit mine sites, and the lack of responsibility in every respect for recreational concerns. He also called for greater efforts to maintain pure water and air conditions. Landscape protection areas within areas neighbouring the mining sites were to provide ecological and design reference points for the post-open pit mining sites [Rindt, 1965]. During this time Rindt also presented his positions in public venues, such as the GDR *Cultural Organisation for the Masses* (*Kulturelle Massenorganisationen*).

Rindt's concepts for the reconstruction of the Senftenberg Lake Region as a recreational district are illustrated in his aerial perspectives of 1965, which show conditions in 1860, 1960 and development up to the year 2010 [see Rindt, 1993].

The timeline of political decisions cannot be presented in detail. Almost ten years later the first stages of the development of the Senftenberg Lakes had resulted in:

- Establishment of the Senftenberg Lake Socialist Work Group in 1963
- Implementation of a water management study in 1963/65
- Development of a study on territorial development from 1964
- Regulations on dumping and embankment grading during the mining and dumping processes up to 1966
- Flooding 1967 to 1972
- Declaration as a landscape protection area in 1968
- Forming of a Citizens-Owned Recreation Company (*Volkseigener Betrieb, VEB*) in 1968
- Founding of the *Senftenberg Lake Community Society* in 1968
- Drawing up of a general building plan for Senftenberg Lake in 1968/69
- Drawing up of general building plan for the City of Senftenberg in 1972
- Preparation of a study for optimal use of post-open pit mining lakes in the Lusatian brown coal district (Office of Territorial Planning and Water Management) from 1972 onwards
- Preparation of a study on the development of the post-open pit mining landscape between Senftenberg and Bluno from 1974 onwards
- Opening of the Großkoschen Beach in 1973, founding of the Senftenberg Lake Recreational District
- Opening of a ferry service in 1974
- Founding of the Work Group for Socialist Land-Culture Senftenberg Lake (nature observation and research) in 1975 in connection with a so-called Landscape Day
- Declaration of the 250 hectare nature protection area *Island in Senftenberg Lake* in 1981
- Laying out of a nature-study-trail in connection with the second *Landscape Day* celebration in 1984
- Drafting of a landscape maintenance plan in 1987

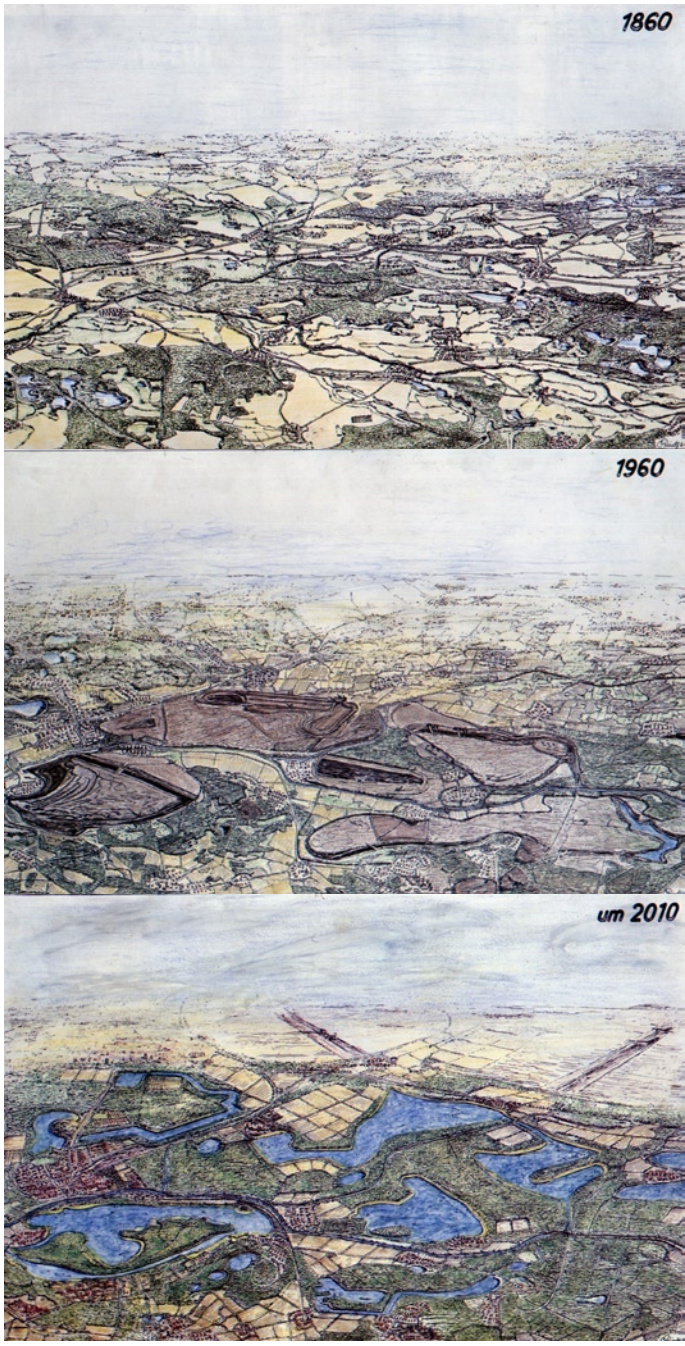

Fig. 4: Perspectives: 1860, 1960, 2010 by Otto Rindt, 1965

While the popular vacation area of the Baltic Sea Coast was often used as an example of the ideal leisure and recreational district, Rindt additionally based his planning concepts for the open pit mine lakesides on early nineteenth-century park landscapes. In his own words "Mining with its resulting landscape is the opportunity to build the royal parks of socialism."[10] He thus referred to the "great earth-mover of his time", Prince Hermann Pückler-Muskau (1785–1871) and the designer of the Potsdam lake landscape, Peter Josef Lenné (1789–1866) and to their enduring park creations [Rindt, 1986, 1989]. Earth displacement caused by mining should be understood as a chance to create impressive spatial designs through the "fusion of the post-open pit mining landscape with the neighbouring landscape" [Rindt, 1974b]. Intensively designed areas should be used to increase the range of experiences in the new cultural landscape.

Fig. 5: Sketch of Senftenberg Lake by Otto Rindt, 1978

In the case of Senftenberg Lake, it was possible to succeed in the planning of the post-mining landscape by integrating the operation and gradual closure of currently active mines. In this way the logic of excavation was reconceived, not to follow standard industry practice, but to preserve the greatest possible area of shoreline [LAUBAG, 1993: 4]. Further, the technical capacities of mining machinery could be utilized for the design of post-mining landscapes, particularly in the grading of shoreline embankments.

Until 1969 land and forest re-cultivation had been the main priority. With Senftenberg Lake a planned recreational area was created from an active open pit mine for the first time. These goals for a leisure landscape were incorporated in the mining laws in 1969 (as an addenda to the reclamation regulations of 1951) and then in 1970 in the Nature Preservation Law (*Landeskulturgesetz*) of the GDR as well. With the realisation of the idea of the recreational district the provision of leisure and recreational facilities was transferred from an urban context, where the people's park (*Volkspark*) had been established since the end of the 19th century into the "extra-urban" landscape. By this state action the town-country-contrast (*Stadt-Land-Gegensatz*) was to be abolished. From the middle of the 1970's collaboration between mining and regional planning was carried out in regulated phases [Rindt 1979a, 1979b]. By this point in time 50 years had passed since the first experiments and discussion of re-cultivation regulations in Germany, 30 of which occurred in the GDR period.

10 Rindt on Septmber 1st 1978, during a tour through the open pit mine at Sedlitz [personal documents, Estate of Otto Rindt].

Fig. 6: "Happiness and Recreation"

FINAL RESULTS

A. The design of the post-mining landscape in Lower Lusatia during the 1970s and 1980s finally realized homeland preservation concepts dating from the beginning of the 20th century.

It was possible to make the GDR mining industry responsible for the leftover landscapes: In particular cases a positive influence on the mining-out process was achieved through the participation of landscape architects supported by laws requiring ecological and aesthetically responsible recultivation.

Furthermore the following principles were realised:

1. Planned design of a new landscape
2. New water management system
3. Orientation towards communal well-being (social as well as cultural aspects)
4. Guarantee of public accessibility
5. Intensification of aesthetic experiences
6. Creation of new areas for animal and plant communities (nature conservation)

B. In the design tradition of landscape architecture for post-open pit mining areas in Lusatia (by Rindt et.al.) there is at the same time an orientation towards the park landscapes of Lenné und Pückler (from the romantic era of the early 19th century).

C. The experience of the landscape advocates of the National Socialist period informed later concepts, even under altered political conditions. There was a continuity of concepts and protagonists from the late 1920s to the 1970s.

D. With the realisation of the idea of the recreational area the provision of leisure and recreational facilities was transferred from an urban context into the 'extra-urban' landscape. This happened through state action in order to abolish the town-country-contrast and followed the social program of the 'people's park' (*Volkspark*) from the beginning of the 20th century.

To summarize, post-WWII histories (45+) cannot ignore personal and institutional paths as well as technological and design-related roots in pre-WWII societies. By doing so we can see that aspects of social content and aesthetic form need not remain in their historically formulated political-philosophical construction or pictorial language. What has to be shown is, that re-cultivation of brown coal areas was a modernist mode of preserving and constructing nature *and* cultural presence under different political conditions during the 20th century. In the case of the post-mining landscape of the 1930s to the 1980s, the historical image of

the landscape park of the romantic era was followed about 100 years later by green homeland preservation modernists as a means of overcoming decades of short-sighted brown coal exploitation. At the same time it served as a symbol of reform and an utopian future. After 1945 in East Germany this image of a picturesque harmonious landscape was further combined with the creation of the new socialist society, even though this trope had already been used in the 1930s.

EPILOGUE

In March 1986 Rindt wrote a letter to the State and Party Chief of the GDR, Erich Honecker, criticizing what he termed the "backwards development" of re-cultivation practices. The landscape planner argued for the need to manage the "task of the century" and for the establishment of political appointments to deal with it [Estate of Otto Rindt]. The fact that this letter remained unanswered reflects the political and economic realities within the bureaucratically dominated party state. After the initial utopian climate of the 1950's, the planning euphoria of the 1960's, and the receptive climate for large-scale communal projects such as the Senftenberg Lake Recreational District in the 1970's, by the middle of the 1980's the GDR was politically and economically at its end. While in textbooks the example of the Senftenberg Lake was pronounced as a socialist victory for reaching a harmony between resource exploitation, energy production and the "reproduction of the working class", by this time the government was less and less in the position to control and implement environmental exploitation and design. A popular dissatisfaction with resettlement, environmental destruction and pollution without re-cultivation continued to grow [Unabhängiger Arbeitskreis Umwelt und Frieden Hoyerswerda, 1990].

Today Rindt's visions have been carried to completion through the International Building Exhibition *Fürst-Pückler-Land* in Lower Lusatia. After the economic demise of brown coal open pit mining, the transformation of the landscape is historicised in exhibitions and publications [IBA Fürst-Pückler-Land, 2004; IBA 2010; Sawall, 2003; Jacob and Jochinke, 2004; Jacob 2010, Steinhuber, 2006].

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55+
Modernity in Barcelona

Pablo Tena

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IN THESE LINES THE READER WILL FIND A BRIEF CHRONOLOGY OF THE modernity in Barcelona. It covers the early fifties and their main actors, followed by a deeper analysis of the works of an exemplary office about which I have written my doctoral thesis [Tena, 2010], the office of López Íñigo, Giráldez and Subías.

The modernity in Barcelona begins late if we compare it with the rest of Europe, but in a few years reached a high level of intensity and quality. That is the reason for the prefix '55 plus', because it is from this year when the modern explosion actually took place in Barcelona. The forty's are characterized in Spain by a total absence of modernity. After the Civil War the country was completely isolated and it was imposed a national-monumental architecture that forgot the modern activity developed years before by the GATPAC.

In the year 1949 a certain transformation of the architectural panorama starts thanks to the lectures of prominent foreign architects, invited by the *Colegio de Arquitectos*, like Alberto Sartoris and Gio Ponti. 1951 is the year of the Alvar Aalto lecture in Barcelona. The year of the *Milan Triennale*, in which José Antonio Coderch obteins the Big Prize and the Gold Medal for the Spanish Pavilion; the year of the formation of the *Grupo R*, composed of Josep Maria Sostres, Coderch, Antoni de Moragas and more young architects interested in the renovation of the architecture [Moragas i Gallissà, 1961]. In the year 1952 the first exhibition of the *Grupo R* takes place, in which the housing project for the fishermen in *la Barceloneta* from Coderch and Valls is exposed, architects who would leave the group a year later.
In the year 1954 a young professor called Francisco Javier Carvajal from the School of Madrid, who was born in Barcelona, wins the competition for the *Faculty of Business* (1954–1961) at the new university area. The same year another young architect from Madrid, Cesar Ortiz Echagüe, was commissioned to design the dining rooms for the company *Seat* in Barcelona (1954–1956). This project, supported by a light aluminum structure, will receive the

Reynolds Prize among over 90 proposals from around the world, awarded by the *American Institute of Architects*, to celebrate its centenary. On the jury was Mies van der Rohe, who will accompany Echagüe the rest of his career, as we can see in his next work, the offices and garages of *Seat* (1958–1959), also in Barcelona.

During these years the most interesting projects are built in Barcelona. Some of them are the Factory *Dallant* (Sant Feliu, 1961–1966) by Tous y Fargas, the houses from Josep Maria Sostres as well as the houses Agustí (Sitges, 1953–1955) and Moratiel (Ciudad Diagonal, 1955–1957). and also the House Catasús (Sitges, 1956) by Coderch. Francesc Catalá Roca will be the photographer of the modernity in Barcelona [see Piñón and Catalá-Roca, 1996].

Although Coderch enjoys the prestige and international recognition, the real construction of the modern city is in the hands of other less known professionals, who do their work with the same quality and intensity, like Francesc Mitjans i Miró, designing the *Tokyo apartments building* (1957) and the residential building *CyT* (1958).

Other professionals are Pedro López Iñigo, Guillermo Giráldez and Xavier Subías (*LIGS*), three fundamentally important architects of the modernity in Barcelona. My doctoral thesis explores the dialectic between the universality and the adequacy in their works, in order to prove how the abstraction characteristic of their modernity contains the attention for the environment, the functional program or the constructive aspects. With this abstraction the architects find the mechanisms to make their projects more adequate to the specific need, with the certainty that the results do not imply a reduction of the formal consistency.

The systematics of *LIGS* projects does not have a strong influence at the beginning of the 60's, when the critic movements with the *International Style* tend to criticize exactly the idea of universality that characterize the modernity. By the time, the works by *LIGS* reach a greater level of universality thanks to the experience gained during their earlier works.
Talking about the universality of their works is like talking about their internationalism. Despite the fact that the great majority of their works is located in Barcelona, the constant reference to the International Style suggests an overview of its international references. At the beginning of their career they visit the *Interbau* in Berlin, where they find modern criteria and materials to start their work. The thesis examines these works, the material from where *LIGS* started. These allowed them to reach a greater degree of development, exactly because of their universality.

The range of works analyzed in this thesis comprises the first decade of their career (1956–1966). The thesis is structured around six main projects, each related to a distinct area of conception, from the interior design to the urban planning.
These projects are to be classified in two main sections coinciding the turn of the decade. In the first section, criteria and materials, the focus is put on their education, references

and local context. The analysis of their first works in Barcelona, the Faculty of Law (1957–1958) and the urban plan of *Montbau* (1958–1968) and *Sudoeste del Besós* (1959–1961), allows us to see how they are able to come up with buildings or urban planning with an universal approach.

Fig. 1: Faculty of Law, 2008

The second section, verification and conclusion, is all about showing how the earlier experiences gave them the possibility to step into a higher degree of universality with very different projects like the interior design of the library of the *Colegio de Arquitectos* (1962), the Faculty of Economics (1962–1966) or the campus of the *Universidad Autónoma* (1969–1973). The section focuses on the movements influencing this development, that is Brutalism and Megastructures, revising its origin and circulation and analyzing how they influenced their works.

All original projects and original memories, such as pictures of those days, have been stored by *LIGS* in the *Archivo Histórico y Fotográfico del Colegio de Arquitectos de Barcelona*. This material made the research within my thesis possible. During the interviews with Giráldez and Subías it was possible to complete an overview over their work.

Their office is founded in 1956. They didn't learn the modernity at the School, where they received rigorous classical formation. They learn it by looking into the international publications and by visiting the postwar European architecture, like the *Interbau* in 1957. They are especially influenced by the work of Bakema and van den Broek present at the *Interbau* not only through the apartment tower but also in the definitive urban plan for the *Hansaviertel*.

Bakema ist also present in Barcelona as a jury member of the competition for the *Colegio de Arquitectos* (1957) in the historical center of Barcelona. The first prize will be awarded to Xavier Busquets, the second prize to *LIGS*. The two proposals give us an impression how the architects try to make their buildings more sufficient without miniaturization in comparison to the historical environment.

The first work of *LIGS* in Barcelona is the Faculty of Law for the University of Barcelona (*UB*) (fig. 1). It resolves through a rigorous approach that dictated the program. That allows the rapid construction (9 months!) and provides a consistent image in an just established environment. The accuracy of the design is extended to all the details inside and outside.

The plastic of the building is expressed by the authors in this report: "The walls that give privacy to the classrooms and defend it from sun, give us the possibility to find the steel and glass architecture with the traditional Spanish and Mediterranean domain of the wall over the window." [Project report, Faculty of Law, *LIGS*]
The program is organized in a circulatory system of axes and courtyards. An arrangement that reminds us of the School *Munkegards* from Jacobsen. The generous foyer reminds us of the continuous spaces of Mies in its proportions and formalization. The furniture was designed entirely by *LIGS* and different artistic elements were incorporated.

The work was very well received, obtaining the prize *FAD* in its first edition. The *Grupo R*, which Giráldez belonged to since the year 1953 was dissolved shortly after the construction of this work.
The architecture from *LIGS* has a urban purpose. Their buildings serve the construction of a city. This is the reason to analyse their two urban projects in Barcelona: *Montbau* and the *Sudoeste del Besós*.
In them we find a great correspondence with the work of Bakema and van den Broek in the Netherlands. Both groups—the two Netherlanders and their three Barcelonian associates—try to transform the urban form into architecture with the same intensity. Especially the models of their proposals give us a good example of this style. Both teams of architects studied the social and urban conditions extensively, incorporating their impressions into a plastic spatial grouping. This interpretation of a place where it is located and the precise arrangement of 'boxes, bars and towers' (Arne Jacobsen) is contained in numerous types of housing.


Fig. 2: Pla de Montbau, 2008

In 1958 *LIGS* presented the urban plan of *Montbau*, at the foot of the *Tibidabo*. The site has a great view of the sea and the city. It descends to the southeast. The *LIGS* project also included the civic square and four of the six buildings that form it. The civic square, the *Pla de Montbau* is a meeting place on different levels (fig. 2). The local residents are related to each other and to the natural and urban environment. The square is also accurately surrounded by blocks and porches. Only precisely grouped trees interfuse the scenery.

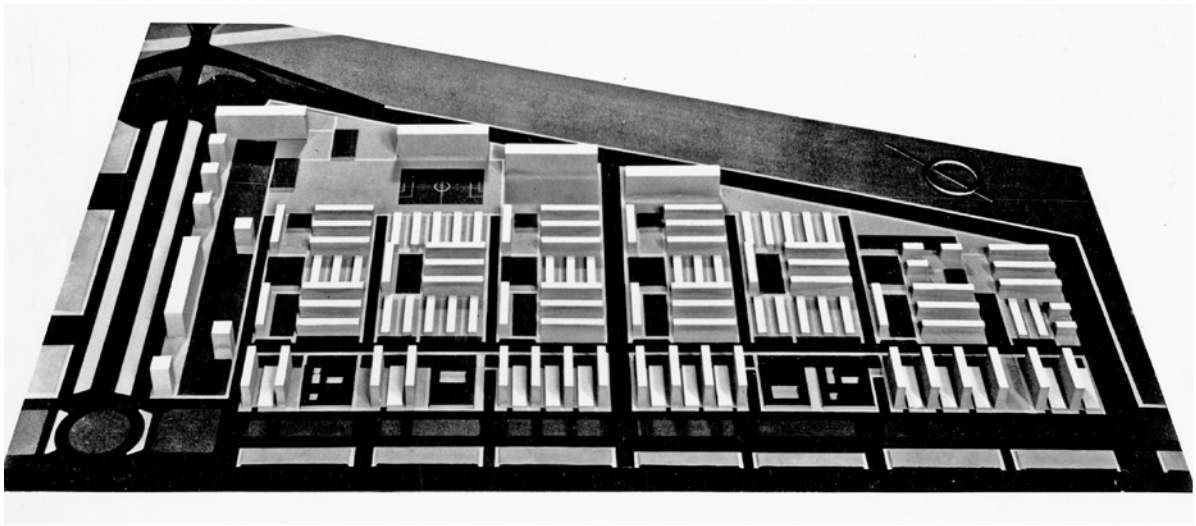

Fig. 3: Model of Sudoeste del Besós.

In the year 1959 they presented the urban plan of the *Sudoeste del Besós* (fig. 3). The territory is almost flat and close to the sea. It is connected with the *Eixample*, which determines the size of the block type. The urban plan includes a nucleus of modest homes. Around it and along the main streets, are higher buildings, which shield them. This frame work is yet again a reference to Bakema even though it was built without following the original plan. Bakema however calls this protective model *Friendship Model*. The nucleus consists of a block type, repeatedly consisting variations of the elements that generate a succession of spaces of different scales and different graduations from public to private. Despite of an economic use of resources, its buildings are of a good quality—however not only the houses but also the public space.

Fig. 4: Faculty of Economics

Nonetheless, the criteria of order that *LIGS* apply to the urban projects are also present in their interior design. An example is the library of the *Colegio de Arquitectos* (1962), that no longer exists.

In the year 1962 *LIGS* also erected the Faculty of Economics (fig. 4). The Faculty encloses its content behind a wall, but also allows a reference to the neighbor building through its continuity, the School of Business designed by Carvajal. The outer space is characterized by the plastic treatment of gardens. These are secret landscapes designed in col-

laboration with the gardener Marcelino Farrés. The program is now organized by one main axis. The plasticity of the construction characterizes the external and internal appearance of the building. This makes the façades stands out in the pattern of shadows from the Brise-Soleils and their project for the National Library in Cairo (1961, not realized).

In the year 1969 they built the campus of the *Universidad Autónoma* (fig. 5). An internal configuration similar to the Faculty of Economics structures the completely natural setting where the campus is located, about 20 km outside from Barcelona. *LIGS*' project wins the first prize in the competition. That shows us the influence of the mega-structural tendency within most of the university projects at the end of the 60's. The faculties are organized in two parallel systems located one after the other in the valley. The word system already shows us that it is not a closed design but the definition of rules to solve the proposed program, allowing its variation, change and development. The system also offers a concrete image that guarantees the formal consistency of the proposal. All of this gives us an impression of the mega-structural tendency in the work of *LIGS*.

Fig. 5: Universidad Autónoma. Faculty of Science, 2006

The most universal degree can be found in the most complex project of *LIGS*, the *Autónoma*. The spatial and structural system meets the widest range of situations with a limited repertoire of solutions, while it allows a fluid dialogue with the landscape. If their urban projects give continuity to the city that project gives continuity to the landscape. Allowing nature and building to be reduced to one unique element.
It is therefore this specific work that gives us evidence from the capacity of the architecture to incorporate the natural or built environment, the human activity and the construction that concludes this article.

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Otto Bartning. Forward Thinker and Protagonist of Rebuilding after 1945

Sandra Wagner-Conzelmann

Otto Bartning. Forward Thinker and Protagonist of Rebuilding after 1945

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> *"Jokingly we sometimes called Bartning the 'good lord on the Mathildenhöhe', and as there is a grain of truth in every joke—was Otto Bartning not something like an authority embodying our bad conscience?"*
>
> (Conrads, 1959, p. 4)[1]

AS A JOURNALIST ULRICH CONRADS 1959 ONCE REMARKED, THE German architect Otto Bartning (1883–1959) was a seminal authority in German architecture and urban planning both before and after World War Two. Rising to fame as a builder of reformed protestant churches working in the first half of the 20th century, he made a "considerable contribution" [Stock, 2004, p.18] through his model concepts of the *Star Church* (*Sternkirche*) from 1922 and the so called *Iron Church* (*Stahlkirche*) built for the 1928 *Pressa* exhibition in Cologne. As the Star Church was never built and the Iron Church was destroyed during World War II, one of the most important remaining examples of Bartning's church buildings is the *Gustav-Adolf-Church* in Berlin-Charlottenburg (1934, fig. 1a and 1b), which is remarkable not only for its fan-shaped ground plan but also because it is made of concrete.

While these works denote the significance of Otto Bartning as an architect, there is a less known, but equally important and interesting aspect of his work, namely his contribution to the public debates on rebuilding and the built memory in the period after 1945. During that period Bartning became an important programmatic thinker and a positive role model for a young generation of architects. For his young contemporaries he was a "towering figure from

1 All quotes from German literature are my translations.

another period who protruded into the 1950s and inspired us with confidence" [Posener, 1983, p. 38]. Since 1950 Bartning became a leading person in many of the most important bodies and associations dealing with rebuilding in Germany, and also contributed through his membership in juries for the redevelopment or new development of Germany's destroyed cities.

This chapter analyses the programmatic ideas, which Bartning promoted on the basis of his earlier intellectual activities in the period after 1945. Apart from analysing the development and shape of these ideas, it takes a look into Bartning's activities and networks through which these ideas were promoted, thus leading to a seminal influence of Bartning on the intellectual and normative foundations of rebuilding in postwar West Germany.

Fig. 1a and 1b: The Gustav Adolf-Church in Berlin-Charlottenburg from Otto Bartning, 1934

BARTNING AS A PROGRAMMATIC THINKER

As can be seen from the huge literary remains of Bartning, he began to take positions on the societal role of design and architecture already in 1905, when he was still a young man. He continued to pursue these interests during the Weimar Republic in which he became one of the main protagonists of modernism. Bartning joined a number of artistic and philosophical groups and circles engaging in the reform of art and architecture. The most significant among these certainly were the *Works Council for the Arts* (*Arbeitsrat für Kunst)*, the *November Group* (*Novembergruppe*), the German *Werkbund* and the *Ring of Ten* (*Zehnerring*). Apart from running his architectural office in Berlin, he also was director of the *Bauhochschule* in Weimar (1926–1930), an institution closely linked to the *Bauhaus* in terms of its teaching contents on which Bartning also had a lasting impact [Bredow and Lerch, 1983; Nicolaisen, 1996; Wagner-Conzelmann, 2009]. Bartning also wrote a number of influential pamphlets on architectural topics during that time. Nonetheless, his most significant

period of programmatic activity was still to come, namely in the years between the end of World War Two and Bartning's death in 1959.

In the following, I can only very briefly sketch out a small number of the main programmatic lines pursued by Bartning. These lines are: the reconciliation of modernity and tradition; the interplay between society and architecture; and ethical standards for the rebuilding of the cities.

RECONCILING MODERNITY AND TRADITION

Soon after 1945 Bartning began to call for the (re-)establishment of modernity in Germany while at the same time cautioning against any form of dogmatism or formalism [e. g. Bartning, 1949]. He argued for "responsible" modernism which would apply objectivity, but would at the same time keep an eye on the needs of citizens, the *Genius Loci* and the cultural heritage as defining parameters in any planning or building project. In this sense Bartning represented a "different objectivity"; in the contemporary disputes of his discipline on the right form of building he occupied an "in-between position", as Hans Poelzig remarked in 1933 [Pehnt and Schirren (eds.), 2007, p. 46].

Bartning's call for validity and simplicity (das "Gültig-Einfache", as he termed it) was shared by a number of preeminent members of the German *Werkbund* with whom Bartning published some "Fundamental Requirements" in the rebuilding of the cities [see *Baukunst und Werkform,* 1947, p. 29]. Simplicity and austerity in the redevelopment of buildings was seen by him as the moral foundations of the new cultural and societal beginning after 1945. This however was not just a reflection of the lack of finance and other means after the war, but had been the basis of Bartning's building since the 1920s. Already during that time he had termed his works as *privation buildings* (*Notbauten*) to which a sparing use of material and resources should apply. In that sense, being economical was a fundamental trait of Bartning's style of building. However, privation should never lead to penury. As Bartning wrote in 1949, "it is not despite but because of our poverty that we cannot afford to just build something useful which is not also a refreshment to our soul." [Bartning, 1948, p. 2].

A key expression of this thought was the so-called *Notkirchenprogramm*, which Bartning developed on behalf of the *Hilfswerk der evangelischen Kirche* since 1946. The program led to the construction of standardized churches made from prefabricated elements in more than 45 German cities. The standardized and prefabricated churches were reproduced many times and assembled in their locations. The tie beams, ceilings and roof elements were produced in series and delivered to the parishes, which laid the foundations and blocked up the construction with masonry, which was usually made from debris of the previous church or other local buildings. It was in this way that Bartning sought to combine economical and typecasted designs with specific local material and references.

THE INTERPLAY BETWEEN SOCIETY AND ARCHITECTURE

Bartning was a strong proponent of observing the interplay between architecture and the moral and intellectual foundations of societies. He strongly believed that certain quality standards in the area of architecture would have an impact on society, while at the same time architecture would reflect the society it was built in. In that sense, programmatic ideas for buildings and for town planning had to reflect the moral foundations of the society, while at the same time architecture could help societies to identify and strengthen those foundations more clearly.
It was therefore logical that architects and urban planners would have to take on a very important and responsible role, especially in the circumstances of post-war Germany. As the art historian Gustav Hartlaub remarked, Bartning thought about architecture as "merely a symbol, a part of a greater whole in which he lived" [Hartlaub, 1959, p. 6].

NEW CONSTRUCTION OR RECONSTRUCTION?

As a reflection of such ideas, Bartning developed a pronounced position regarding the question of whether the destroyed German cities should be reconstructed or built anew. A key line of thought for him was that the reconstruction of the cities was not only technically and financially impossible, but also untruthful "in psychological terms" [Bartning, 1946, p. 46]. Bartning argued for building new cities instead, which would however have to preserve the cultural and urban character of the respective place and satisfy the specific needs of future inhabitants. To give on example, Bartning argued that the reconstruction of Goethe's birth house in Frankfurt/Main which had been destroyed during the war was "a lie" [Bartning, 1948 (2), p. 28 ff.]. In Bartning's opinion it was impossible to recreate the historical place and its milieu. However, if some of the original material could be recovered, they could be integrated into the new building, however only if new and old materials were clearly separated and made visible.

HOW DID BARTNING ACQUIRE INFLUENCE AFTER THE SECOND WORLD WAR?

As mentioned above, Bartning had been a member of several important architectural and artistic circles and associations during his life time. After 1945, he intensified his engagement in associations, up to the extent that these activities claimed a greater portion of his time than working as an architect. Bartning contributed to the reconstruction of German cities as a teacher, as member of important architectural juries and, maybe most importantly, as the vice-president of the German *Werkbund* after 1945 and president of the *Association of German Architects* (*Bund Deutscher Architekten BDA*). During his 9-year term in office Bartning man-

aged to re-establish the *BDA* as an authoritative voice on matters of architecture and urban planning in society. He also worked towards the opening of the *BDA* to the society and to the international debate, for example by inviting international architects to talks during the *BDA* gatherings. Through such activities Bartning managed to influence the intellectual and normative climate of rebuilding in the early years of the Federal Republic of Germany. Interestingly, the reach of his activities and thoughts was not confined to the circle of architects and urban planners. His statements and ideas were broadcasted widely, and according to one observer writing in 1952, Bartning was part of the "intellectual face of Germany" [Retzlaff and Haak, 1952]. In terms of his more political goals, he was a strong supporter of the open procurement of building tasks by public authorities. This was an attack on the then current practice of the authorities to only commission internal architects in order to save time and costs.

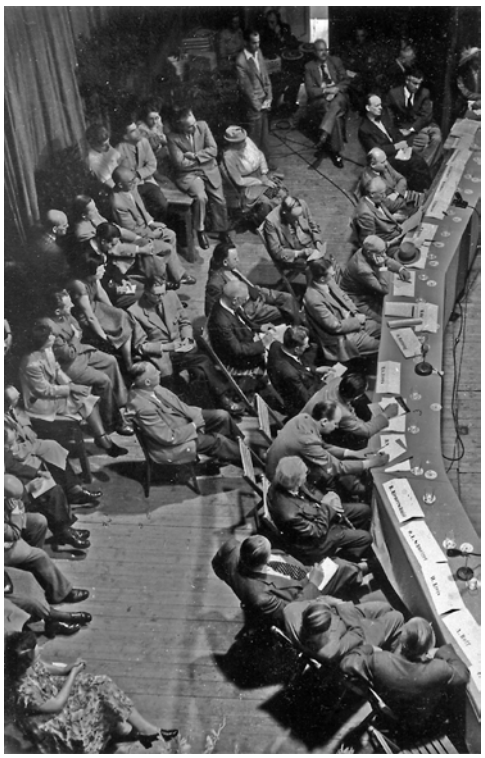

Fig. 2: The Darmstadt talk "Man and space", 1951

Bartning also became one of the key players in the re-foundation of the *German Werkbund* after 1945 and helped its reorientation and opening towards societal issues and problems instead of the earlier focus on design issues. Especially during his Darmstadt period Bartning sought to establish the *Werkbund* as a forum for high-level intellectual exchange. One key element was the *Darmstadt talks* (*Darmstädter Gespräche*), which were planned and organized by Bartning since 1951 and which provided an international and interdisciplinary discussion platform on questions of art and architecture and their societal role. While the *Darmstadt talks* were not organized by the *Werkbund* nearly all the participants were members of it. Especially the second *Darmstadt Talk* 'Man and Space' became quite influential. (fig. 2) Among others architects Otto Ernst Schweizer, Rudolf Schwarz, Hans Scharoun and Paul Bonatz participated, as did the philosophers Martin Heidegger and Ortega y Gasset. A key objective of the talks was to provide intellectual and philosophical orientation for the rebuilding rather than developing practical guidelines and in this objective the talks were quite successful.

Another interesting facet of Bartning's pronounced role in associations is how he used his positions to represent Germany abroad and to partially overcome the international isolation of Germany after World War II. From 1953, Bartning chaired the West German section of the *Union Internationale des Architects (UIA)*. One key achievement of him in this role was to represent a 'better' Germany in the international circle of architects and to arrive to a solution of the problem of West and East German representation in the *UIA*.

Fig. 3: Otto Bartning (r), head of the chief commission (Leitender Ausschuss) of the Interbau 1957 in Berlin discussing the groundplan of the Hansaviertel with Le Corbusier (m) and Senatsbaudirektor Rolf Schwedler (l), 1956

Bartning also was a member of a great number of juries, commissions and other bodies influencing the rebuilding of Germany. In his literary remains one can find documents on more than 60 different juries and commissions in which he participated, in most cases as chair. One of the most important activities in this regard was his chairing role of the German section in the German-American jury of the *ECA* competition. This competition, organized in 1951 with funding from the Marshall plan monies, focused on the 15 German cities which were most severely destroyed after World War II. It contributed to the building of 3000 modern flats and houses for homeless families. Another prominent commission chaired by Bartning dealt with the rebuilding of Helgoland. He used his position to establish a landmark for the modern redevelopment of cities under preservation of their cultural history and character. Other notable activities were advisory roles in the reconstruction or rebuilding of the *Marstallhof* in the old town centre of Heidelberg ["Zusammenklang von alt und neu", 1959, p.3] and in the reconstruction of Aachen's *Katschhof*. In the latter jury Bartning advised to remove the remnants of a building by Friedrich Pützer destroyed during the war and to replace it by a new building, which should relate more clearly to the history of the place ["Gutachten betreffend Vorbereitung eines Architektenwettbewerbs", 1955].

Not less important was Bartning's role in the redevelopment of Berlin, especially that of Berlin's *Hansaviertel* in the context of the International Building Exhibition *Interbau 1957* (fig. 3). In 1954 he was asked to chair the commissions dealing with the planning process in the *Hansaviertel* after the key players had not managed to settle on a common vision for the quarter. Bartning successfully moderated the meetings and in the end could present a plan that was not only accepted by all involved parties, but that also was of high quality in terms of architecture and urban planning. Building on this success, Bartning was appointed as advisor for urban matters by the Berlin Senate in 1955. In this role he became involved in the crucial urban and architectural decisions in Berlin at that time.

Outside of the *Hansaviertel* there was another competition dealing with an overarching urban plan for Berlin as capital city of Germany. Bartning was member of the *International Competition of Ideas for the Capital Berlin* 1957/1958 (*Internationaler Ideenwettbewerb Hauptstadt Berlin*). The competition was expected to generate ideas and solutions concerning the restructuring of Berlin's city center in the context of its expected role as capital city of Germany. Although the winning design was not realized at the end of the day, the competition generated a lot of national and international attention, not least

because of the difficult political environment in which it took place. Bartning also was a member of the jury deciding on the design of the rebuilding of the landmark *Kaiser-Wilhelm-Gedächtniskirche* in the Western center of Berlin. There was an intense discussion on the "to be or not to be" [letter from Eiermann to Bartning, 02.11.1957; in: Institut für Baugeschichte der Universität Karlsruhe (ed.), 1994, p. 98] of the tower of the church that was the only remnant of the previous church building designed by Franz Schwechten. The jury awarded the first price to Egon Eiermann who planned to knock down the ruins of the tower and to replace it by a modern building. While Bartning supported Eiermann's plan, popular intervention stopped the destruction of the tower. The end result, moderated also by Bartning, was the compromise design that can still be seen nowadays: the ruins of the old tower are flanked by four modern buildings, of which the two central ones are the octogonal nave and the hexagonal bell tower.

CONCLUSION

Bartning's work as an architect and programmatic thinker is tremendous indeed. Many of the ideas that he developed during his life have roots in the 1920s and before World War I. This continuity of ideas before and after 1945 bring up the question why primarily after 1945 Bartning became a key person in the architectural debate in Germany and made him the role model that he certainly was in post-war Germany. A research project, which is currently located at Darmstadt University and which builds on the extensive literary remains that the university possesses, identifies four key answers to this question: firstly, even though Bartning worked in Germany during the Nazi period in the Third Reich he succeeded widely to stay outside of Nazi circles and associations and therefore he was seen as politically correct in the post-war period. Secondly, through his earlier work Bartning represented the international modern style, which became a key element in the architectural self-identification of the young Federal Republic. At the same time his modernist position was not so radical as to alienate the more conservative factions among German architects and urban planners. Both elements—keeping distance to the Nazis and representing a moderate modernist position made him an acceptable figure both in programmatic as well as in political terms in the post-war situation. Thirdly, while Bartning's own programmatic contributions were intellectually challenging and added new insights to the debate, he was free of narrow-mindedness and kept an open mind for different viewpoints. Bartning is unequivocally described as an engaging person, who was able to moderate even the most delicate and difficult situations of which quite a few arose in the post-war debates on architecture and urban planning. This made him an ideal president or member of the various associations and juries described above. Finally, Bartning's activities in these bodies enlarged and consolidated his personal network, which also made him increasingly effective in putting forward his personal opinions or standpoints of the associations he represented. It was the combination of these four factors, which made Bartning a key person in Germany's post-war debate on architecture and urban planning.

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Fig. 1a–3:
Otto Bartning-Archiv, Technische Universität Darmstadt

Ulrich Müther's Concrete Shells. Between Rejection and Appreciation

An Architectural Survey and Practical Examples of Their Treatment

Tanja Seeböck

Ulrich Müther's Concrete Shells. Between Rejection and Appreciation

An Architectural Survey and Practical Examples of Their Treatment

Tanja Seeböck

ULRICH MÜTHER, A STRUCTURAL ENGINEER WHO WAS BORN IN BINZ/Rügen (1934–2007), is internationally renowned for his remarkable concrete shell constructions, which he realised for over 30 years between 1963 and 1992, mostly for the GDR. All in all, about 70 shells were built, the majority of them in his home country, but also some abroad, which were a welcomed source of foreign currency for the state. Therefore, examples of Müther's work can still be found in Libya, Finland, West Germany, Cuba and other countries.

Müther's shells frequently cover restaurants and multi-purpose community centres but he also realised several planetariums and sports facilities, churches as well as some smaller buildings such as bus stops and kiosks. Of his works abroad, most were planetariums and cycling tracks. An outstanding example is the space flight planetarium in the Libyan capital Tripoli (1980), a dome with five additional hypar shells covering the entrance hall.
In the GDR, he used various shell types for restaurants, e. g. the *Inselparadies* (*Island Paradise*) at Baabe (1966), the *Teepott* (*Teacup*) in Rostock (1968) or the *Ostseeperle* (*Pearl of the Baltic Sea*) in Glowe (1968), and community centres. These were designed to serve various functions for the public. The so-called *Mehrzweckhalle* (*multi-purpose hall*) was a common building type in the times of the GDR: The multi-purpose hall in Neubrandenburg (1968), for example is a location for different kinds of social events, the multi-purpose hall in Rostock Lütten-Klein (1968), a community centre for the surrounding new housing estate, originally included a supermarket, restaurants, offices and rooms for social functions.

Müther also realised projects for recreation and sports, for example the shell over an indoor pool in Baabe, several bobsleigh runs (e. g. Oberhof, 1971) and cycling tracks (e. g. Cottbus, 1987). Some other remarkable buildings were commissioned by the church, for example the Catholic church in Rostock (1971) and the Lutheran parish centre in Stralsund-Knieper West (1977).

CONCRETE SHELL CONSTRUCTION

The fascinating aspect of shell constructions is that they can be extremely thin—in Müther's case 6–7 centimetres—because of their curved shape while remaining extremely solid. In this respect, they are comparable to egg or snail shells. Moreover, they are able to span wide distances without additional supports, can be built quickly with a minimal amount of material and still look extraordinarily attractive because they allow for very dynamic and varied shapes. These are all reasons why Müther built so many spatial structures in the GDR. With his concrete shells, Ulrich Müther continued the work of international pioneers of shell construction such as Pier Luigi Nervi, Eugène Freyssinet or Edouardo Torroja, who had been experimenting in this field since the 1920s. Famous German predecessors were the construction engineers Franz Dischinger and Walter Bauersfeld who worked for Jena's *Carl Zeiss* company. They influenced international shell construction by building the first planetarium dome.

Hypar Shells

The hyperbolic paraboloid, or 'hypar' in short, is a doubly curved surface that is bent in opposite directions like a saddle. The term is derived from the fact that cross-sections constitute either hyperbolas or parabolas [Polónyi, 1992]. As hypar surfaces are geometrically constructed of straight lines only, they are easy to build as they only require straight formboards [Joedicke, 1962].
The actual construction work on several of Müther's projects is documented through contemporary photographs. The first step was building the formwork for the shell shape from straight wooden boards. On top of the temporary construction, the steel reinforcement—either consisting of rods or mesh—was laid out. The concrete was then sprayed onto the reinforcement using the *Shotcrete* method.

Candela

For the use of hyperbolic paraboloids, Müther's favourite shape, Felix Candela was the main inspiration [Laffranchi, 2008]. Candela was a Spanish-Mexican architect and building contractor, who had been realising concrete shells—mostly in Mexico—from the 1950s. He created an impressive variety of shapes using hyperbolic paraboloids. Many of Müther's build-

ings show Candela's artistic influence, for example the *Inselparadies* restaurant in Baabe or the so-called *Seerose* (*Water Lily*) in Potsdam.
Regarding the design of the buildings, it needs to be mentioned that Müther always collaborated with architects, who were responsible for all aspects apart from the shell and sometimes had a say in the shape of the shell as well.

THE RECEPTION OF MÜTHER'S SHELLS

Numerous contemporary articles in newspapers and professional journals demonstrate that Müther's shells were highly regarded and very popular in the GDR. Their exceptional shapes drew attention and people enjoyed visiting them. Communities used them as advertisements, therefore most buildings became postcard motifs. Some shells were deliberately placed in scenic locations as eye-catchers, for example on beaches or in parks, others provided much-needed variety in otherwise uniform housing estates. Müther's two most popular buildings, the restaurants *Teepott* in Rostock-Warnemünde and *Ahornblatt* (*Maple Leaf*) in Berlin were even featured on national postage stamps.
After the unification of 1990 all public institutions of the former GDR were dissolved. Many of Müther's buildings lost their original purpose during the process and it was often hard to find new owners. Vacancies, decay and vandalism affected the buildings badly, some have remained vacant until today and are still threatened by destruction.
Others were completely demolished, for example one of the two life-guard towers Müther had built on the beach of Binz. The northern one of the two tiny towers—which only have a floor space of 5 by 5 meters—was destroyed in 1993 because it stood in the way of a new pier project [Lämmler and Wagner, 2008]. Müther personally tried to intervene in order to have the tower moved, but without success. The surviving one at the other end of the beach, was used as a life-guard post until 2003. After a short time of vacancy, Müther himself managed to save the tower that was in need of restoration. He rented the building from the community, had it renovated and used it as a space for exhibitions and social functions. [Richter, 2004]. Since 2006, the tower has been used as an outpost of the Baabe registry and became a popular location for weddings.
Several buildings with umbrella shells, which were originally used as restaurants or canteens were demolished, too, for example in Magdeburg and Bergen / Rügen in the late 1990s. In Magdeburg, a former restaurant with a floor-space of 1300 square meters and nine umbrella shells of 12 by 12 m each was replaced by an anonymous new shopping mall. In Rostock, three buildings of a similar type are in a state of decay and threatened with demolition, for example the restaurant *Baltic*. The *Baltic*, designed by Müther, the architect Rudolf Cleve and Erich Kaufmann's collective, consists of two square dining halls (24 x 24 m), each covered by four extremely flat umbrella shells separated by lighting bands [Cleve, 1974] (fig. 1).
Some other former restaurants of a different shell type are also among the losses. They were covered by a hypar shell over a square plan. Buildings of this type in Halle and Döbeln were

demolished in the 1990s, one in Ermsleben in 2003. A similar restaurant in the *Bürgergarten*, a public park in the town of Templin (1967–1972), is still in place but has been vacant for 20 years. The building, realised by local architect Horst Mallek after Müther's designs, was opened in 1972 and listed as a monument in 2004. According to the listing notice (26.07.2004), it has been vacant for about 20 years and is in a state of decay. Officials of the local administration state that the community of Templin is willing to preserve the building but so far has not developed a plan for its future use. Even though there is urgent need for action, the community has not instigated the necessary survey because of financial difficulties (fig. 2). In Lonnewitz, a similar building has been in a state of decay for 15 years and is also threatened with demolition.

But there are encouraging examples, too: three buildings of this type—at Eberswalde zoo, on the beach at Glowe and near a reservoir in Hohenfelden—are well preserved, refurbished and in use.

Fig. 1: Restaurant "Baltic", Rostock-Lütten-Klein, 2007

Fig. 2: Restaurant "Bürgergarten" in Templin, 2006

THE LOSS OF THE *AHORNBLATT* AND THE NEW APPRECIATION OF MÜTHER'S SHELLS

The demolition of the *Ahornblatt* restaurant in the centre of Berlin is one of the gravest losses in Müther's work. With its fan-shaped combination of five shells it was one of his most original buildings [Plaethe, 1973].

Despite all efforts, the conservation authorities lost out to commercial interests of the federal government and the planning principles of the Berlin senate, which were valued higher in the decision process that is well documented in the archives of Berlin's *Landesdenkmalamt* (state monument authority). Thus, the declared interest of the *Bezirksregierung* (communal government) and the appeals of numerous citizens, architects and conservation experts, who had protested for the preservation of the monument were finally overruled. In place of the *Ahornblatt* the Senate decided on a functional but faceless perimeter block that contains offices, service companies and a hotel.

The destruction of the *Ahornblatt* was widely noticed by the public in Germany and abroad and thus marked a turning-point in the reception of Müther's buildings. Ulrich Müther himself said in an interview with the author that the event "rescued him from oblivion". Afterwards, professional journals frequently covered his buildings, documentaries about his work were made, and Müther founded a company archive, received young scholars and gave lectures at universities. It was the destruction of the *Ahornblatt* that started the academic appreciation of Müther's concrete shells.

CASE STUDIES OF SURVIVING BUILDINGS

Some other buildings escaped the tragic fate of the *Ahornblatt*. Some had been vacant for a long time and were threatened with demolition before they were finally saved, restored and newly used. Others are still in danger and await a solution.

Teepott

Even in the case of the popular restaurant *Teepott* in Rostock-Warnemünde that had been listed as early as 1984, it took 10 years of vacancy before an acceptable solution was found. For the building history, see Kaufmann and Müther [1969], all information on subsequent developments can be found in the communal conservation department's archives.
In 1992, the restaurant was closed after the owner went bankrupt. Over the following 9 years, several potential investors applied for the building with a variety of plans, but all efforts came to nothing until a local investor bought and restored the building in 2002. The investment sum was 7.5 million Euro, including a grant of 1.5 million Euro by the state government. The preservation of the concrete shell was a priority of the project. The interior was completely gutted to allow for new structures needed for a sustainable use.
Today, the *Teepott* is a popular tourist destination with restaurants, bars and other facilities. As new additional walls compartmentalise the interior, the shell is hardly visible in its entirety. Only the café on the top floor is spacious enough to allow a better impression of the construction.

Messehalle Schutow

The *Messehalle* (*trade fair pavilion*) in Rostock-Schutow (1966) provides a rare example of a Müther building that is well preserved in its original state [Kaufmann and Müther, 1966]. According to the records at Rostock's conservation department, the pavilion was bought by a private owner after 1990 who turned it into a car dealership. By 2000, he planned to replace the pavilion by a bigger new building. He was granted a demolition permit but did not realise it immediately. When he wanted to realise his plans three years later, the permit had expired and was not renewed as the building had been listed

in the meantime. After initial resistance, he finally accepted the situation and has preserved the pavilion ever since.

Hyparschale Magdeburg

The Magdeburg *Hyparschale*—a multi-purpose hall built in 1969 for trade fairs, exhibitions, sporting and other events—is still in urgent need of restoration. It was erected on the city's trade fair area in the communal park close to the older *Stadthalle (City Hall)*, the city's main event location. After the unification of 1989, the *Hyparschale*, which has always been communal property, was in use until 1997. It was listed in 1998.

Fig. 3: Hyparschale Magdeburg, historical view (about 1970)

Fig. 4: Hyparschale Magdeburg, 2010

The roof construction of four hypar shells made from reinforced concrete, which are linked by light-bands spans an area of 48 by 48 meters without interior supports. It is the largest of Müther's still existing constructions. All four shells are tilted, the vertices reach 15 meters on the outside and 12 meters on the inside. The outer perimeters of the shells are carried by vertical steel supports. The steel-glass façades differ from most of Müther's other buildings as the glazing is not transparent but made of semi-transparent *Copilit* glass resulting in an industrial character. The protruding vertical steel supports were originally painted bright red, leading to a vibrantly articulated appearance (fig. 3 and 4).

The building once had a particularly impressive interior effect because of the light-bands in the roof, the semi-transparent *Copilit*-glazing of the walls and the modest but high-quality fixtures such as the brick faced stands, which are mostly intact. In 1998 the community applied for a demolition permit as a study deemed the building ruinous beyond repair. A second report, which had been demanded by the conservation authorities, stated that a restoration of the building was possible. As a consequence, it was decided to preserve the building and a comprehensive restoration plan was worked out. The results of that survey were published in [Jahnel, König et al., 2002]. The restoration costs for the shell construction were calculated at 1.5 million Euro, an estimated overall cost of 3 million Euro.

Fig. 5: Interior view of Hyparschale Magdeburg showing current damages, 2010

In recent years the city has offered the premises with a long-term building lease under the condition that the building has to be restored. Several potential investors registered their interest and presented different concept proposals but all plans came to nothing because of the high restoration costs. As the city cannot afford the urgently needed waterproofing of the roof, the decay of the building that has been vacant for 14 years, is still advancing (fig. 5).

Inselparadies

The former beach restaurant *Inselparadies* in the Baltic seaside resort of Baabe has been vacant for about 19 years. Recently, a concept to put it back into use was agreed on. The realisation of this plan has already begun. The *Inselparadies* was originally used as a restaurant and café as well as for music events. The two-storey building with a protruding upper floor was Müther's first umbrella shell construction (1966). The vertical shaft of the central support is running through both floors and dominates the square hall on the upper level that has a floor space of about 16 by 16 metres.

Since its closure in 1992 the building has suffered from vandalism and ongoing decay. Several potential buyers proposed different plans, but all failed until recently. (Fig. 6)

According to the community authorities, the main problem of the *Inselparadies* is its location. The building is situated on the outskirts of the town at the quiet seaside promenade, far off Baabe's commercial centre, which makes it difficult to attract enough customers for a profitable all-year use. In the wintertime, it always had to be closed. Moreover, plenty of restaurants on the central high street cover the tourists' demands. Therefore, the community stated in the development plan of the area that the *Inselparadies* was only to be sold together with the adjacent plot, which is designated for a large-scale tourist accommodation project. The revenues from this development are meant to cross-finance the restoration of the *Inselparadies*.

Fig. 6: Restaurant "Inselparadies", 2006

According to this plan, both plots were sold together to the current investor in 2010. In May 2011, construction works started on a hotel complex with private holiday flats. A part of the income generated from the sale of the apartments is now used for the refurbishment of the *Inselparadies*. The investor's concept features an upmarket restaurant in the *Inselparadies* to attract additional customers from afar and provide sufficient long-term income. Moreover, the plan includes building a small commercial road to the *Inselparadies* to bring more walk-in customers to the monument.

SUMMARY

These examples show that it is not always easy to find a contemporary use for Müther's surviving shell structures, which are characterised by big volumes, glass fronts and hardly insulated roofs—aspects which make it difficult to operate them economically efficiently. They also demonstrate that it is technically possible to restore shell constructions according to current energetic standards whenever a new use is found. The best hope is that the image of Müther's works will improve further to raise public interest in their conservation, as they represent a unique piece of cultural and social history, which can only be understood as a result of socialist city planning.

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Tanja Seeböck

Fig. 3: Müther-Archiv/Hochschule Wismar

London's Trellick Tower and the Pastoral Eye

Maren Harnack

London's Trellick Tower and the Pastoral Eye

Maren Harnack

"Trellick Tower's been calling
I know she'll leave me in the morning
Yeah yeah"

(Blur, *Best Days*, 1995)

Fig. 1: Trellick Tower seen from Golborne Road, 2006

TRELLICK TOWER'S DISTINCTIVE thirty-one-storey silhouette is visible through much of West London and was designed by Ernö Goldfinger between 1968 and 1971. Shortly after it opened, this high-rise council block became known as one of the most notorious examples of public housing in London and experienced extensive vandalism and crime. Despite this difficult legacy, the flats are now highly sought after and have been counted among the "most fashionable addresses in London" [Caroll, 1999; see also Harnack, 2012]—although only 18 per cent of them have actually been sold off [www.landregistry.gov.uk, 2007] in the wake of the 1980 'Right to Buy' legislation introduced by the Thatcher administration as part of

their attempt to create a "property owning democracy."[1] Consequently, the majority of the neighbours a new owner will encounter are and will remain council tenants, often associated with a working-class background, and in some cases bearing the brunt of multiple forms of social and economic deprivation. Nevertheless, only relatively well-to-do professionals can afford to buy into this particular example of mass housing, and it is now generally and somewhat erroneously perceived to be a highly gentrified location.

The purported gentrification of Trellick Tower is a phenomenon that has provoked much public interest but little in the way of detailed analysis. This may be because there is no urgent need to add yet another type of gentrification to the somewhat jaded debate about this increasingly nebulous urban phenomenon. It appears that the long-standing supply-side versus demand-side arguments lack a sufficiently well developed cultural dimension indispensable for understanding the full complexity of urban phenomena and class-specific cultural connotations of urban change. Yet, the unexpected and thus far little explored popularity of ex-council flats can lead to some interesting insights into shifts in urban culture and the wider dynamics of contemporary urban change.

One concept worth considering in this context is that of the "pastoral", introduced by the literary critic William Empson, in his 1935 book *Some versions of pastoral*, as a way of understanding the class dynamics of modern culture. According to Empson, a classic pastoral is a narrative, which describes rural life in an idealised and strongly aestheticised way [Empson, 1974 (1935), p. 6 ff]. This requires a clear difference between the described object and the observer [Empson, 1974 (1935), p. 13], with the latter being socially superior but pretending to prefer the "simple" truths of the object's life. The "urban pastoral" can be read as a specific kind of cultural milieu in which a "simple but honest" working-class population forms the background for a middle-class imagination of "real" urban life, which is nonetheless idealised and has its "roughness" softened for wealthier residents by their affluence and social separation [Empson, 1974 (1935), p. 19].

The art historian Julian Stallabrass has linked William Empson's writings about the pastoral aspects of working-class literature to contemporary British Art. For Stallabrass, many of the so-called YBAs (Young British Artists) of the 1990s represent working-class culture and environments in their art works in a similar fashion to the "proletarian literature" described

1 The Right to Buy was introduced by the conservative government under Margaret Thatcher in 1980 and forced local authorities to sell their housing stock at highly discounted prices to their tenants. Some councils such as Norwich tried to legally oppose this legislation but finally lost their case. The discount tenants would be granted through the Right to Buy was initially 45 per cent after three years of renting and was increased by another 2 per cent for every extra year in the flat up to a maximum of 70 per cent (1980 Housing Act). It was first reduced to a lump sum of £50,000 in 1989 (1989 Housing Order) by the Thatcher government, then to a lump sum of £38,000 in 1999 under New Labour (1999 Housing Order), and again to between £9,000 and £16,000 pounds in 2001 (2001 Housing Order). Under the conservative government, councils were only allowed to invest 25 per cent of the profit they made through the Right to Buy into maintenance or new housing, 75 per cent had to go towards the reduction of debts, which partly explains why many council houses are still in a relatively bad state of repair.

by Empson. The artists and onlookers apply a pastoral view to the subjects of the art, whose social background and physical environment they would only share voluntarily and not out of a lack of choice.

The wealthy owner-occupiers of flats in Trellick Tower have in a similar way chosen to set themselves up in a context that is dominated by and associated with people of a lower occupational status than themselves.[2] In return for their investment, they receive not only a comparatively well-designed flat, but also uncontrollable liabilities for potentially very substantial future repair bills and a greater exposure to a range of social problems such as noise and vandalism.

But, returning to the urban pastoral, there also is a cultural cachet of living in edgy, socially mixed urban neighbourhoods that seem to offset the undeniable disadvantages. In a similar vein to the observer of contemporary pastoral art in a central London gallery, the middleclass resident of Trellick Tower looks onto his working-class neighbours with a "pastoral eye," appreciating their supposedly superior honesty, simplicity, and authenticity, whilst their own participation in the simplicities of working-class life is bolstered with significant affluence. The modern council tenant has replaced the shepherds, nymphs, and peasants of the past.

Fig. 2: High quality bone china with Trellick Tower decoration. Other social housing projects available include the Brunswick Centre and Keeling House

Contemplating the implications of the pastoral eye we can understand why there is tension between council tenants and newcomers, although none of them is under direct threat of displacement through further privatisation—unless the entire block is divested of public ownership. Despite the professed admiration for working-class culture, the pastoral eye exudes a certain kind of social and intellectual superiority. It reduces the council tenant to a kind of social wallpaper, adding some degree of "authenticity" to the owner-occupiers' lives. Yet, however well meaning the newcomers might be, their pastoral eye cannot be appreciated by the incumbent council tenants and the underlying class differences remain largely intact.

Another important implication of the pastoral eye is the resentment the midle-class pioneers show towards the further upgrading of the picturesquely degraded, previously untouched neighbourhoods they once settled in. The authentic urbanity they have been seeking would inevitably disappear as further upgrading takes place, especially if this is combined with the influx of more middle-class residents like themselves. Thus the intangible benefits of hav-

2 Prospective buyers do have other choices to make, as £500,000 would buy a Victorian terrace house in Kensal Green, just very slightly northof the Golborne area (data from 2007).

ing access to an authentic working-class community and its potential for conferring some kind of cultural distinction is directly under threat, if gentrification gains momentum. Edginess and authenticity are scarce commodities in modern western metropolises and they are worth fighting for.

In this context, living in Trellick Tower offers three potential advantages: in the current legislative and regulatory context, it is unlikely that further privatisation will occur because sitting tenants cannot afford to buy their rented apartments even if they wanted to. The newcomers have bought into a building stock in an eternal pioneer phase and are relieved of fighting against too much gentrification. Secondly, Trellick Tower's architecture is often described as "brutalist" and the façade of the building quite literally mirrors the roughness associated with working-class council housing, whilst at the same time bearing the hallmark of grade II* architectural listing as a component of modernist cultural heritage.[3] Most importantly though, Trellick Tower has become a pop icon over recent years. It has made appearances on T-shirts, skirts, crockery, book rests, and in various music videos. As such, it still embodies the "edginess" of its former state and communicates it to a wider public. Its fame extends far beyond its immediate surroundings and offers the rare opportunity to live in a building that might be recognised by design-conscious, avant-garde urbanites all over the world as sufficiently cool and authentic to ornament their homes or even themselves.

This brief foray into the cultural significance of Trellick Tower shows how we can better understand processes of urban change if we look beyond the level of the individual's necessity or the composite demand and supply structures of the economy. Rather than diluting the concept of gentrification by applying it to increasingly varied modes of urban change, we should work towards a theory of space that is able to explain gentrification as well as other urban phenomena. Processes within the world of art and pop culture are potentially as illuminating as those in economics, geography, and urban sociology.

Fig. 3: Skirt with Trellick Tower façade pattern

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3 British listing categories work as follows:
grade I: building of exceptional interest
grade II*: particularly important buildings of special interest
grade II: buildings of special interest
Only 1.4 per cent of all listed buildings are in the category grade I, and only 4.1 per cent In the category grade II*, which leaves the majority of 94.5 per cent of all listed buildings in the lowest category grade II

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Fig. 3: peoplewilllalwaysneedplates/Clothkits

Moderate Middle Class Modernism. The Architecture of the West German Bungalow

Carola Ebert

Moderate Middle Class Modernism. The Architecture of the West German Bungalow

Carola Ebert

THE WEST GERMAN *BUNGALOW* IS AN ETYMOLOGICAL ODDITY: Although perceived in (West-)Germany until today as an American building typology, its architecture bears no resemblance to that of the typical American (or British) bungalow. Despite its use of the same terminology, the German term Bungalow is a late arrival on the scene of global bungalow culture and refers to flat-roofed houses, built in the 1950s and 1960s, the country's formative years during the economic growth of the 'Wirtschaftswunder' or 'economic miracle'.

BUNGALOW DISAMBIGUATION

In his seminal study *The Bungalow. The production of a global culture* King [1984] defines the bungalow sociologically—as a privately owned home in its own grounds –, functionally—as a holiday or suburban home of modern functional layout—and vaguely architecturally—as of one storey and often prefabricated or simply built. Staub [2006] describes how the American bungalow modernized family life during its boom time 1880–1920 and—in its concentration on the main living room for all the family—opposed the more formalised rituals of social and family life within the many specialised rooms of the Victorian house; and—like most authors—relates the American bungalow to the rise of a prospering and growing middle class. Saylor [1911] and Lancaster [1985] stress the American bungalow's horizontality and the dominance of the large, shadow-casting roof, whereas Winter [1980] points towards the Arts and Crafts architecture at the heart of the *California* bungalow and its all-American successors. Comparing especially Winter's remarks with the West German bungalow's architecture, it is obvious that the modern West German bungalow did not take its architectural inspiration from the American bungalow.

In Germany, the word 'bungalow' used to be a term without reference to local building types. Its early 20th century use as a technical term describing housing in the United States [Wislicenus, 1921], English cottages [Schultze, 1908] or colonial architecture [Baltzer, 1908] had not yet imprinted any imagery on the public mind. When the new bungalow typology emerged in 1950s West Germany and the intriguing word with its cosmopolitan air started appearing in popular books and journals during the 1950s [Betting and Vriend, 1959; Mittag, 1959] it coincided with the widespread adoption of architectural modernism and, more specifically, with the growing popularity of the modern house in Western Europe. Since then—from the perspective of West German lay and architectural audiences alike—the term bungalow is conflated with the architecture of the modern single-storey post-war house, moreover, with the imagery of Richard Neutra's American residential projects of the 1940s and 1950s, or the houses of the 'Case Study House' programme. Neutra's American homes were hailed as "the most contemporary and technically most accomplished form" of the bungalow [Betting and Vriend, 1959]—although these were not called bungalows in the United States. When *Modern California Houses*, McCoy's overview of the Case Study programme [1962], was published in German two years after its original appearance in the US [1964], the nexus between modern flat-roof houses of a Californian inspiration and the German word *Bungalow* was firmly established. Despite the fact that the word bungalow did not appear anywhere in the original edition, the German edition of McCoys book was thus consequently titled *Wohnbau auf neuen Wegen. Musterhäuser und Bungalows* or 'New Directions in Housing: Showhouses and *Bungalows*' [translation by the author].

THE IMAGE OF THE WEST GERMAN BUNGALOW

This article summarises aspects of a more detailed study of exemplary bungalows, built in West Germany between 1952 and 1969, and published in contemporary periodicals such as *Bauwelt*, *Bauen und Wohnen* or *glasforum*, magazines like *Die Kunst und das schöne Heim* or picture and plan books like *Landhäuser und Bungalows*, *Neue Einfamilienhäuser* or *db Einfamilienhäuser* [Trost, 1961; Hoffmann, 1955; Schwab, 1962 and 1966]. From large, architect-designed bungalows in a parkland setting—what architect Brune describes as 'the Rolls-Royce' of post-war single-family houses [Brune, 2010]—to the standardized pre-fab, the West German bungalow comprises a broad architectural typology and includes houses suitable for middle-class house-owners with widely varying personal circumstances. The average bungalow would have about 100–160 square metres, yet the floor area ranges from around 25–30 sqm for holiday homes and 80 sqm for houses to 300–600 sqm villas—with building costs from about 35,000 Deutschmarks for a small inexpensive pre-fab to over two million Deutschmarks. However, despite the architectural and social breadth of the West German bungalow, all examples share a similar imagery, in which the low architectural form beneath the trees does not easily indicate a sense of the size of the whole.

A key photograph of *Haus Heimsoeth*, built by architect Walter Brune in 1961–63 for a family with several children, exemplifies the ideal external view of a West German bungalow: a simple, horizontal structure in a natural setting, resonating with Neutra references. Its perspective is exemplary of the way that this house, and West German bungalows in general, are represented: celebrating primarily views only to be seen from the private grounds. The interior photographs, looking through the house, across the stone flooring and out into the park, equally emphasize the visual as much as spatial connection to the private realm of the garden. As a consequence of this inversion away from the entrance towards the garden, the street façade becomes almost irrelevant to the house's image. This is even more evident in the way *Haus Heimsoeth* was presented in 1969 in the architectural magazine *DBZ Deutsche Bauzeitschrift* (fig. 1). Eight photographs and a plan illustrate the house, yet the entrance façade is not shown, only views of the main garden and swimming pool side of the house,

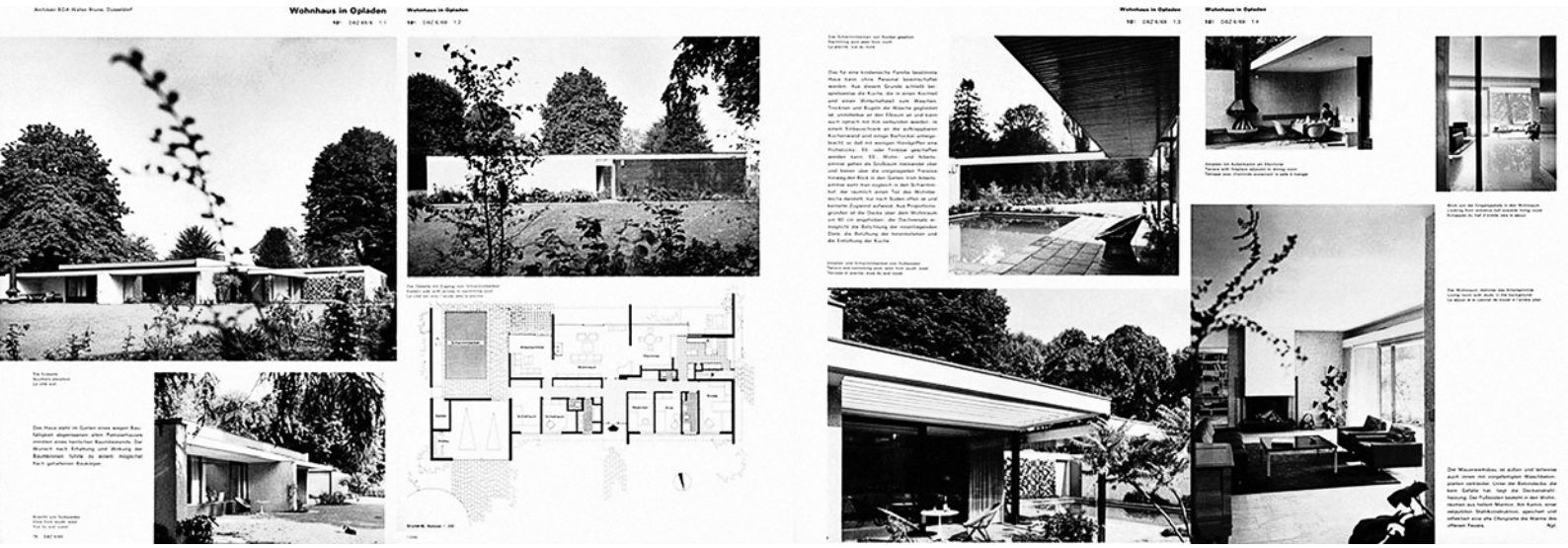

Fig. 1: Haus Heimsoeth. DBZ Deutsche Bauzeitschrift, page spread

with ample shrubbery in the foreground and tall trees in the background. The oblique view stresses the spatial fluidity and the openness of the strictly orthogonal structure. In plan, *Haus Heimsoeth* resembles an elongated rectangle, whose edges toward the garden and entrance step back and forth, creating semi-defined outside spaces with room-like qualities between in- and outdoors. In his study of inter-war housing architecture, Vetter [2000] coined the conceptual term *Pseudoraum* to describe these ambivalent or intermediary spaces between in- and outdoors. This kind of space is paradigmatic of the spatial formulation of the West German bungalow's indoor-outdoor relationship. Bungalow photographs in general focus on the living quarters and their connection via *Pseudoraum* spaces to the private garden. The mode of representation emphasizes living with nature. It shows interior and elaborate semi-defined *Pseudoraum* spaces, such as *Haus Heimsoeths* patio or swimming pool area. The representation of lifestyle and inhabitability has superseded an interest in architectural composition, which is further emphasized by the omission of elevations or sections, and the accompanying drawings being limited to the ground-floor plan.

WEST GERMAN BUNGALOW TYPES

This mode of representation, in which the garden aspect of the house receives most attention, is characteristic for West German bungalows. The imagery of West German bungalows is dominated by photographs of an open architecture with large glass surfaces and generous cantilevers towards the private garden. In reality, however, many of these bungalows present a different, almost box-like appearance of closed white façades at the entrance. Photographs of architect Klaus Gessler's bungalow and studio in Stuttgart, for example, [Betting and Vriend, 1959] seem to show two different houses: The view of the house from the garden shows a typical bungalow façade, in which the interior space extends outdoors through large glass windows underneath a slender cantilevering roof slab, sheltered in the internal corner of the L-shaped plan. From the street, however, the house seems to consist of two white cubes with small horizontal and vertical window openings. This phenomenon of the janus-faced bungalow, closed towards the street and extremely open towards the garden pervades most bungalow schemes. In a similar explicitness it can also be found in Sep Ruf's own Bungalow near the Tegernsee Lake in Bavaria [*Baukunst und Werkform*, 1958] or Reinhard Gieselmann's *Haus Becker* in Karlsruhe [*Bauwelt*, 1960]. Other architects expressed the two-sided orientation within a unifying architectural idiom, for example Joachim Schürmann's *Haus Gold* (fig. 2), built in 1958 for Dr. Frank Gold, his wife and three grown-up children on a hilly site in Cologne. In the main image [Trost, 1961], the T-shaped plan building is seen from the south, again illustrated by the garden-façade of the living-room wing across the out-door swimming pool. Architecturally, the crisp steel construction and skilful combination of wooden and slate panels, large glass panes and individual opening and ventilation elements, unites the architectural expression of the open garden façade materially and formally with the rather closed street façade.

Fig. 2: Haus Gold.
Architect: Jürgen Schürmann, 1958, Cologne (view from the garden)

Fig. 3: Haus Viktor Gartner.
Architect: Kurt Ackermann, 1958, Gundelfingen a. Donau (view from the living room with lowered glass façade)

The 'open atrium'—'Wohnhöfe'—bungalow type maximises on the sheltered internal corners found in L- and T-shaped plan bungalows, and seeks contact with nature by creating intimate outdoor settings in the immediate nature of their own garden. Sometimes these bungalows have central atria, open towards the garden, like in Kurt Ackermann's *Haus Gartner* of 1958 (fig. 3) [Schirren, 2006]. Its atrium concentrates the *Pseudoraum* space in one place,

an intimate and shielded outdoor living space between the living room and the garden. This house is also paradigmatic for the spatial inclusion of the atrium by means of a continuous ring beam at roof level. Built for a music professor whose family produced aluminium façade systems locally, the entire glass façade between living room and atrium—manufactured in the family plant—was mobile and would disappear into the ground on sunny days. Another illustrative early example of the 'Wohnhof' typology is the home of architect Günther Balser and his wife in Frankfurt, built in a few months in 1956, with many semi-defined spaces in its meandering plan [Balser, 1959]. An entrance courtyard and two more courtyard spaces towards the garden provide almost each room with close contact to and view of the garden, its plants and changing seasons. The glass façades intensify the building's orientation towards the garden, in which the living room stands like a pavilion.

THE WEST GERMAN BUNGALOW IN SECTION

Although a landscape-like modulation of the interior by differing floor levels and ceiling heights is another crucial characteristic of the West German bungalow ideal, in fact only few of the investigated examples show these characteristics. Most bungalows extend horizontally within the 2,5 to 3 meter's distance between a continuous ceiling slab and an equally continuous floor slab. Some, like Günther Balser's, integrate a few steps in the living area to differentiate it from the dining space and provide the modest bungalow ceiling height with a little grandeur. Others raise the ceiling to modulate the living room space. Only very few West German bungalows are truly designed three-dimensionally onto their site, with altering floor levels and ceiling heights. An outstanding example in this respect is *Haus Rang* [Nagel, 1968], built 1964 in Königstein near Frankfurt by Richard Neutra, the great master of the West German bungalow ideal or of what most West Germans perceive to be the 'American bungalow'. A low structure with cantilevered roof nestled into nature, its interior with the paradigmatic glass façade, rustic fireplace and wooden ceiling, *Haus Rang* spells the West German bungalow idiom closest to the ideal. Its three-dimensional composition highlights Neutra's unsurpassed mastery in the art of bungalow building and his debts to his architectural education in Loos' Vienna of the early 20th century.

Most bungalow's floors are even with the ground outside, allowing easy access between interior and outdoor spaces. This is especially true for the majority of examples with open plans, the L- and T-shaped plan houses and open atria types mentioned above. Bungalows of a more closed form and/or those on hilly sites are sometimes elevated from the ground as a hovering box. Architects of West German bungalows adopted the hovering box type most often for wooden bungalows, as Adrian Hochstrasser did for a holiday home near Ulm [Mittag, 1959]. The typology of the wooden bungalow usually combines the living room with a balcony-style terrace level with the interior but slightly raised from the exterior ground level. This type heightens the visual experience of nature by creating a removed and slightly

elevated *Pseudoraum*. A similar example is architect Horst Beier's own family home near Brunswick, built in 1959 [Trost, 1961]. The grandest view certainly presents Max Bächer's house for the photographer Ludwig Windstoßer in Stuttgart 1959 [Trost, 1961]. Architecturally complex in its multitude of materials and construction techniques, the T-shaped plan building on a very steep site—part at ground level, part elevated—contains the living room in the central, elevated part. The view from the raised balcony/terrace rewards the construction efforts tremendously (fig. 4).

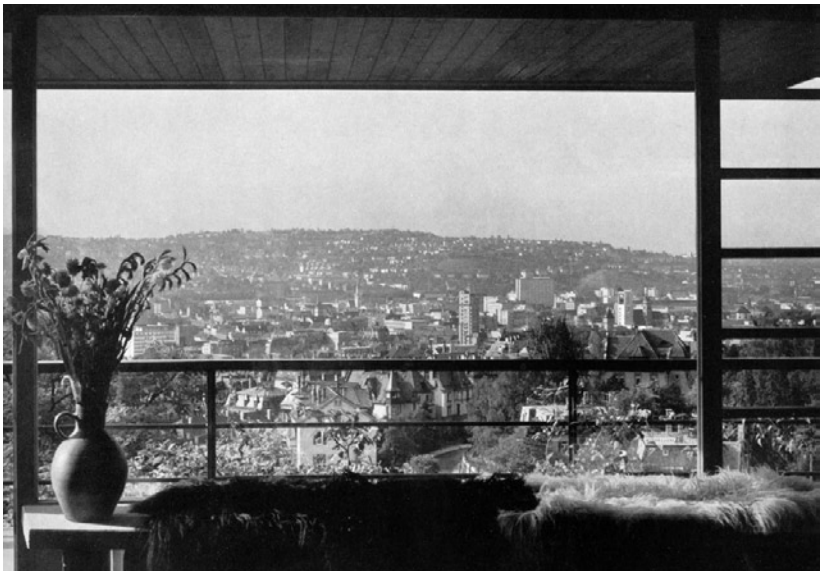

Fig. 4: Haus Windstoßer. Architect: Max Bächer, 1959, Stuttgart (view from the balcony)

THE BUNGALOW FOR EVERYONE

The simplest and at the same time most powerfully published bungalow certainly is the *Quelle-Fertighaus*, a pre-fabricated bungalow sold by the well-known West German mail-order company *Quelle*, which entered the housing market in 1962. For a fixed price of 50,000 Deutschmarks, the bungalow was delivered and assembled within five days. Its interior arrived complete, including fitted bathroom, light-switches, doors and handles. The brochure, or *Quelle-Prefab Happy Home Primer* [1962] explained the virtues of the house to prospective buyers who were able to purchase their own site but fearful of a lengthy and expensive building process. Due to the economic boom, building prices in West Germany had risen by 37 % over a five-year period by 1963.

Fig. 5: Quelle-Bungalow. Architect: Edgar Berge, 1962, Cover Quelle-Prefab Happy Home Primer

The *Happy Home Primer*'s cover (fig. 5) shows the simple box-shaped bungalow from its garden and side façades. This white hovering box bungalow is bungalow architecture reduced to a minimum. Large windows are limited to the living area and all costly cantilevers have been reduced to a metal band at the level of the roof. Nevertheless, its imagery is continuous with the representation of grander bungalows and foreign examples. Treetops behind the house and potted plants in front of it generate an impression of living close to nature. A parasol, some chairs and a garden table on the terrace suggest

warm summer days, with the back door from the living room to the garden left open. The cover photo also reveals how the *Quelle-Bungalow* is compromised not only in its architecture, but also in its indecision toward the conflict between the concept of the hovering box and the innate bungalow aspect of living at ground level in close contact with the garden. In this case, this conflict is to be resolved by the landscaping.

THE CHANCELLOR'S BUNGALOW

The most famous West German bungalow certainly is the residence and reception building of the head of West German government, the *Kanzlerbungalow* or 'Chancellor's Bungalow'. It was built in the preliminary capital Bonn in only twelve months in 1963–64 for Ludwig Erhard, the second Chancellor of the postwar Federal Republic of Germany. The architect Sep Ruf was internationally renowned for the German Pavilion at the 1958 World Exhibition in Brussels (with Egon Eiermann). Ruf had already built several bungalows, including Erhard's private house (near Ruf's own) near the Tegernsee Lake and two bungalows for the 1957 *Interbau* building exhibition in Berlin. The *Kanzlerbungalow* is composed of two pavilions, reflecting its split functions: a smaller and lower pavilion acts as a private residence and a larger one serves for political receptions (fig. 6). An article in a national newspaper praised the *Kanzlerbungalow* as one of the finest examples of German post-war houses—and simultaneously gives a succinct account of the bungalow ideal:

"the Chancellor's Bungalow lies hidden behind old trees. The expansive low single-storey building appears to nestle itself into nature. Almost entirely surrounded by glass, the bun-

Fig. 6: 'Kanzlerbungalow'. Architect: Sep Ruf, 1964, Bonn (interior view of the reception area)

galow … achieves a transparency which grants it a cheerfulness and openness not usually encountered in representative buildings. From the inside, uninterrupted views expand into the parkland and across the grass slope to the Rhine and the hills …. Secluded and shielded from public view, … the house is a place of inner calm and contemplation." [Riese, 1982]

Ever since Steingräber's seminal text in *Der Bungalow* [Steingräber and Swiridoff,1967], the *Kanzlerbungalow* has frequently been related to Ludwig Mies van der Rohe's Barcelona Pavilion of 1929. In general, architectural critics have tended to liken West German bungalows to Mies van der Rohe's pre- and post-war houses, potentially in an attempt to elevate bungalow architecture, but often with the final verdict of it being inconsequential and lacking in terms of architecture as art. Yet a serious comparison shows many differences: Medina Warmburg [2009] has shown that the *Kanzlerbungalow* and the Barcelona Pavilion are spatially fundamentally different. In Barcelona, 'space appears to wash dynamically around the walls', which run parallel to the glass façade. In Bonn, by contrast, the walls are set at right angles to the perimeter glazing, directing space in and out of the building and connecting compartmentalized sub-spaces inside with the garden outside. Furthermore—and this is a crucial distinction relevant for bungalow architecture in general –, while for Mies in Barcelona the space defined by the podium and the space beyond it would remain 'definitely separate', in Ruf's bungalow 'the interior is designed to flow into the garden' [Medina Warmburg, 2009]. The materiality—abstract and polished in Barcelona, warmer and rougher in Bonn—further distinguishes the two buildings. Thus whereas Mies van der Rohe's podium creates an 'artificial ground' and 'its own ideal micro-context' for the Pavilion flowing inner space [Ruby, 2006], the individual interior spaces of the *Kanzlerbungalow* maintain a sense of accessibility and openness toward the landscape outdoors.

THE ARCHITECTURE OF THE WEST-GERMAN BUNGALOW

On the whole, the inversion of the modern house, as exemplified in the West German bungalows discussed above, marks a shift away from the gestures of representational façades towards the street, to the framing of the quiet seclusion of the private garden. In this remote location, the spatial dissolution of modern bungalows via *Pseudoraum* spaces extended the inversion of the modern house into typological aspects of bungalow architecture. Bungalow architecture resembles a spatialized picture window, which Isenstadt [2007] characterized as a "product both of landscape and of the leisure to contemplate it through clear, flat glass …; an alloy of Romantic outlook and industrial technology"; it unites the Arcadian view with modern architectural design. Rather than an object enclosed by four walls, the bungalow ideal—realised in its family living room—is a three-dimensional, inhabitable frame. Simple in its orthogonal and functional layout, this frame is also of a subdued colour range: black and white and grey meet materials like brick, natural stone and wood. Used as single walls and individual surfaces, these materials spell their 'naturalness' in the most modern way

possible, as Baudrillard [1996] would have pointed out. The simple and withdrawn architecture thus spatially and materially provides the backdrop for the chequered world of things inside, and the blue sky, the green grass and the colourful garden flowers.

THE RELEVANCE OF THE WEST GERMAN MODERNIST BUNGALOW

King [1984] describes the development of a 'bungalow culture' during the 18th and 19th century as part of an antagonistic phenomenon of modern life, in which the intensified "overcrowding and 'stresses and strains' of urban life" led to the desire to withdraw into Arcadian dwellings by the sea or in the woods. In West Germany during the bungalow's formative decade from 1952–1965, the same phenomenon is evident in the bungalow retreating to the suburbs and turning its back on the amplified modernization of production and everyday life that accompanied the 'economic miracle'. Invisible in West German bungalow imagery are debates about mass housing, rent prices, urban life and transportation, which dominated the discourse at the time. The scale and intensity of urban and infrastructural developments contrast with the stillness of these private vistas. Yet any account of the West German bungalow is incomplete without also bearing in mind the invisible antagonists to the bungalow's privacy, the numerous offices, factories, theatres, community centres and universities that shaped West German cities and determine perceptions of 1960s architecture until now; often designed from a similar architectural vocabulary and by the same architects. Early West German bungalows, built from the revenues of economic growth and a symbol of individual social advancement, appeared predominantly in prospering areas like the Rhineland, around Bonn, Cologne and Düsseldorf; in Baden-Württemberg, the area famous for *Daimler Benz* and German engineering; around Munich, where e. g. *Siemens* established its new post-war headquarters, and near Frankfurt, West Germany's new financial centre. The West German bungalow is thus an integral part of post-war modernization and (sub-)urbanization and a direct product of the economic miracle.

Despite the aesthetic differences to the Arts-and-Crafts architecture of the American Bungalow, this analysis of the West German bungalow contradicts a superficial dismissal of the West German bungalow as a cultural misunderstanding, a fake German Anglicism like today's *Beamer* or *Handy*. In its focus on modern family life, on the educated middle-class appreciation of both landscape and contemporary architectural design and construction techniques, the West German bungalow indeed quite rightly called bungalow. Furthermore, it is precisely the West German bungalow's broad typology from the refined and to the cheap, and its focus on inhabitability instead of architecture as art form, in other words its 'moderate modernism for the middle classes' that made this typology so successful in the early years of the young West German republic. The architecture of the West German bungalow was an ideal symbol for the constituent political ideal of achieving the 'levelled middle-class society' [Schelsky, 1955] by means of the social market economy.

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Fig. 1: Nagel, 1969, pp. 1089–1092

Fig. 2: Trost, 1961, p. 111

Fig. 3: Schirren, 2006, p. 15

Fig. 4: Trost, 1961, p. 56

Fig. 5: Quelle-Fertighaus, 1962, cover

Fig. 6: Swiridoff and Steingräber, 1967, pp. 41–42

Prefabricated Construction in Former Yugoslavia. Visual and Aesthetic Features and Technology of Prefabrication

Jelica Jovanović, Jelena Grbić, Dragana Petrović

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INTRODUCTION

The developement of prefabrication technologies in the Yugoslav construction industry was set within the wider context of post-WW2 recovery and industrialization, especially in the case of housing, civil and industrial infrastructure and public facilities. But, compared to a broader European and global context, the Yugoslavian construction industry took a different path.

After the separation from the Eastern Bloc in 1948, Yugoslav economy struggled to find resources to rebuild the economy for several years. While the country was politically shifting towards the west during the 1950s, and later became the head of the Non-Aligned movement, the building industry transformed into one of the major export fields of the economy. In an effort of creating an authentic architectural expression, built to represent the Yugoslav production, but also to be competitive and compliant in a global market, architectural design was presented as a major asset. It was modern, functional, flexibile, with undeniable qualities of a diverse architectural scene that had to offer everything from 'tech' to 'local traditions'.

The design solutions for important projects were chosen through professional competitions, resulting in some quite progressive and ground breaking designs. In order to execute the design solution, many custom made elements and details were developed for the particular construction sites and rarely applied elsewhere. Due to these peculiar elements the quality of design was raised, but due to many exceptions from the rules today it is more difficult to efficiently preserve and restore these buildings in their original form.

CONTEXT: INBETWEEN INDUSTRIALIZATION AND EXPORT

Being aware of the large-scale destruction in WW2, but also struggling to elevate the productivity of the economy, the authorities had established quite an ambitious set of goals. In order to create efficient industry centers, the population of the cities grew rapidly, the production of built space was increasing every year and the demand grew—more flats, more factories and more offices. However, the building technology in Yugoslavia was rather underdeveloped; the legislation was vague and outdated. Therefore, the first step in the process of overcoming the severe shortage of all types of buildings was to redevelop the design and construction technologies, and then harmonize them with the production of the construction materials and elements to industrialize the process.

The immediate redevelopment of infrastructure included two basic principles of activities: repairing the ruins and reconstructing the buildings within the city. However, since the 'sheltering' did not resolve the issues concerning shortage of housing structures, the authorities had to face the fact that the cities had to start expanding and new neighborhoods had to be built. As soon as it was clear that the so called 'sealing'—interpolating the edifice in the condensed urban tissue—failed to resolve housing crisis the authorities were facing, additional measures were taken. The first neighborhoods were designed for the working class—modest in terms of size, equipment, appearance—but what is more important, these housing units were built as massive structures of so called 'reinforced masonry'.

Fig. 1: Construction site, Blocks 1 and 2 in New Belgrade: workers are casting the slab manually (IMS system—GP Naš Rad)

Obviously, this low production feature had to be reformed somehow, in order to speed up the process of delivering the 'products'—the apartments above all—to the 'market'. The obvious thing to do was to search the most effective solutions among the contemporaries: large-scale productions like in Scandinavia, France and the Soviet Union. However, the application of this technology was delayed at least a decade, compared to its contemporaries and rollmodels. The result was the development of high quality prefabricated systems. The construction companies eagerly stepped up and started implementing the technology of prefabricated construction as soon as the conditions were met. Also, there was never any lack of ambition in their exploatation.

The first international construction Fair in Belgrade held in 1960, and as a part of it *The Conference on the industrialization of housing construction* are the turning points for Yugoslav construction industry. The conference was held on federal level, with about 600 participants from all over the country. Around that time the establishment of Non-Aligned Movement became a certainty, the economy and development of the country were liberalized, the current rigid regulations were amended. Finally, it was possible to compensate the serious problems that Yugoslav construction industry had to face on a daily basis, through forming associations and cooperating in import-export activities. The country stood behind its architectural and construction companies that were in qualitative and quantitative expansion, as they were trusted to bring income from the foreign markets.

THE TECHNOLOGY: STRUGGLE FOR MODERNIZATION

Construction companies in Yugoslavia grew fast due to the mass infrastructure renewal projects. By the beginning of the 50's, there was a great demand for the construction work in big housing projects and at the same time the foreign systems and domestic researches in that field had a large influence on the building technology.

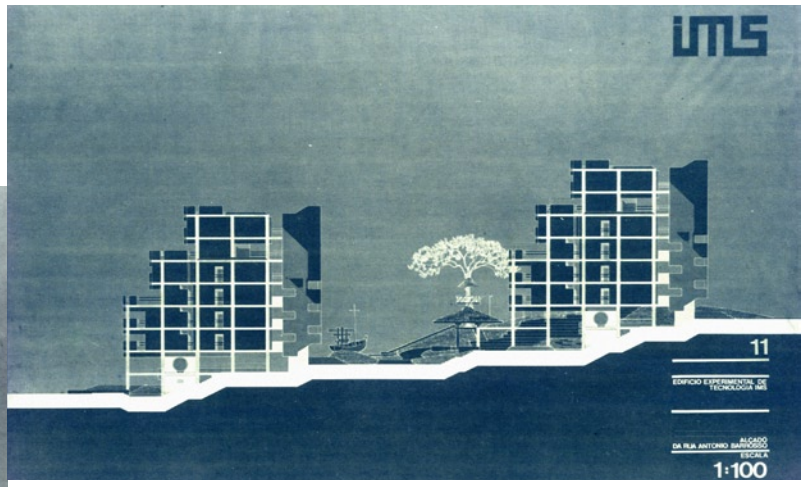
The technologies that were in use were prefabricated, semi-prefabricated and the classic building system. In the beginning of the period, with underdeveloped building industry, the classic building system was the main construction method. It consisted mostly of classic supporting structures of casted concrete, either skeleton, frame or through supporting walls, in combination with brick layering—it was called 'reinforced masonry'. Gradually, the classic systems were replaced by prefabricated and semi-prefabricated systems through an upgrade of the production technology. But they were never fully abandoned: combinations of the classic supporting system and prefabricated façade were very common. The creators of the prefabricated systems did not insist upon the consistency of the system, especially if meeting the deadlines were to be jeopardized or the costs would rise [Budimirov and Mattioni, 2007]. Construction in different types of formwork was also widely in use, in combination with prefabricated elements.

Prefabricated systems found their use in almost every important housing project in Yugoslavia between 1960 and 1985. In addition, they are the biggest step that the building industry has taken in further development.

In order to define the basic features of the architecture of the period, characteristics of the two most common systems of prefabricated building in use will be described, since the architectural design was in great deal influenced by them. Also, the unique architectural designs, results of many architectural competitions, inspired the further development of these systems.

PREFABRICATED SKELETON SYSTEM

The first original product of domestic industry was invented in the late 40's, later in the 50's it was tested and then extensively used at the begining of the massive housing project of New Belgrade. The first building in Blok 2 was built in 1959 in the *IMS Žeželj system*, which was designed at the *Institut za ispitivanje materijala* (*Institute for the Testing of Materials*, *IMS Institute*), by the engeneer Branko Žeželj. The supporting structure, the so-called primary structure, consists of pre-stressed reinforced concrete elements—columns and slabs. The skeleton system made from those elements allows great flexibility, since the facade and the partition walls, that were the secondary structure, are independent from the supporting structure. Also, the primary structure has been used for the construction of buildings up to 25-stories, in different types of terrain.



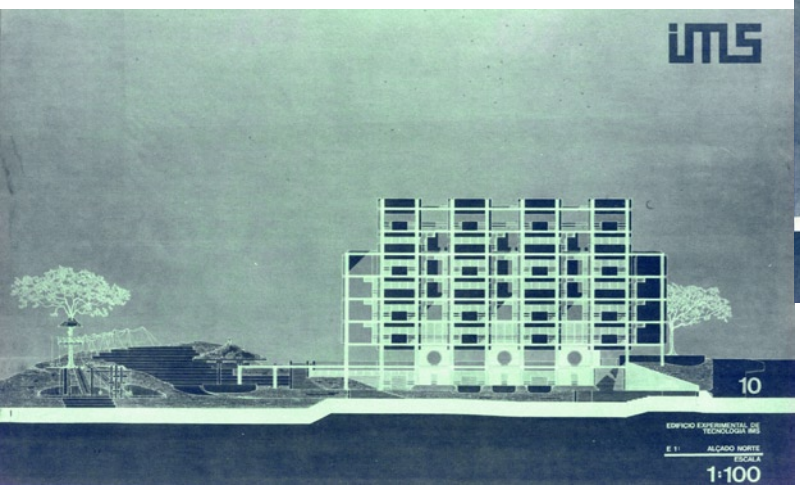


Fig. 2: Experimental construction site in Luanda, Angola, designed by arch. Ivan Petrović; executed in IMS skeleton system. IMS Institute had supervised experimental sites all over the world as a significant part of the IMS prefabricated system exporting policy

As an 'open'[1] system, IMS has been improved and amended with building elements through the application of unique architectural designs and in a variety of conditions, particularly in the production of facade panels. The flexibility of the system can also be seen when looking at the data on its widespread use in domestic building industry and in experimental projects in Hungary, Russia, Georgia, Cuba and Angola.

IMS has been used in a large number of housing construction projects in New Belgrade, but many of the construction companies throughout Yugoslavia also used it as one of the systems in their extended offer. Accordingly, there are many examples of possibilities and versatility of the *IMS* system when it comes to building design.

1 'Open' prefabricated building systems are characterized with flexibility and adaptability of produced prefabricated elements suitable to the architectural solution. The basic offer consists of elements that determine the type of supporting structure, but provide an assortment in use. With each improvement, this system receives an increasing number of elements and gives more options in design.

LARGE-PANEL SYSTEMS

Large-panel systems had their widespread use in Yugoslavia, since they were convenient to produce with the level of development in the building industry at that time. Many construction companies found it easy to modify their existing, mostly classic systems in cast concrete to the assembly type of construction. Most of it was done on the prefabricated elements production lines on the building site. In the later decades, by the beginning of the 80's, part of the production was moved to the factories of concrete elements, but the large part of production of the façade panels was still done on the actual building site, since they were produced by specific architectural design for each project.

The technology was imported, the systems were made by the specific models and improved on site and through researches. They were modified to meet the conditions of construction on site and, in many cases, the conditions of architectural design.

The structural system commonly consists of transverse, less common with longitudinal walls, made of pre-cast panels in different materials (reinforced concrete, brick). The ceilings are filled concrete slabs made on the building site, in form of filled concrete, eased concrete or brick panels, stretched in one direction.

The ranges of these systems achieved in practice and research have shown suitable for residential development, because they match the modules used in the design and can be combined. Since the primary and secondary structures are separated, there is a certain freedom in using the system in spite of the limitations in the position of the supporting walls. In many cases, the façade as a secondary structure receives specific design and craftwork items.

The so-called *Trudbenik* system is a concrete large panel system with specific joints between its elements. This system is vertically pre-stressed with cables threaded through supporting panel elements. It was used in the construction of the large housing project in Block 45 in New Belgrade, and the experience on this project was later used in building a part of the Olympic Village for the 1972 Olympic Games in Munich.

PROMINENT EXAMPLES

Architectural design that was 'in the system' was very rare, the creative approach was still the main point of the design, even after it was established that the industrialization of building processes would only be achieved through the use of a catalog of elements that the manufacturer has to offer. Through the public or closed competitions, architects gave their solutions to the housing design that used new technologies in order to fulfill applicable standards. With that, systems were 'opened' and changed as needed.

All of the examples of the prefabricated buildings can be put in one of the categories of previously mentioned systems, but as all of them are 'open', every housing block and every building comes along with its own specifics. The results of the mixed use of the systems are unique products that never made it to the industry of prefabricated construction, they were all 'zero series' which means that they were the first and often the only ones to be built, never entering large series industrialized production.

In 1961, one of the first large-panel systems developed in the country, the *Jugomont YU-61* system, was used to build Borongaj, a large housing project built in Zagreb, the capital of Croatia. The buildings introduced a design that was typical for large-panel systems, with unique façades with aluminum finishing, which was added to cover up concrete panels and insulation. Later, the system was used for the housing projects all over Yugoslavia.

Fig. 3: 'Workers colony'—urban neighborhood in Kruševac, Serbia, built around 1975 in a modified version of *Jugomont YU-61* panel system. Because of the aluminum parapets, the buildings are called 'tins'.

New Belgrade, the new 'capital' of the socialist Yugoslavia, was one of the largest housing estates in the country. Due to the highest administrative priority of the city, inhabited by bureaucrats from all over the country, the decision was made that the architecture had to represent the modernity and progressiveness of the country itself. New Belgrade became the polygon for all sorts of supervised professional experimentation in architectural design and building technology. Its most effective and well known blocks were a result of massive public competitions.

Block 21 in New Belgrade was built based on the winning competition design by Mihailo Čanak, Leonid Lenarčić, Milosav Mitić and Ivan Petrović in 1961, and the first one to show the versatility of the prefabricated systems. As opposed to the previous attempts in *IMS* system, these buildings today represent the best of modern architecture in Belgrade.

Block 22 (authors Branislav Karadžić, Aleksandar Sjepanović and Božidar Janković) was built in a formwork system in 1968, but with prefabricated ceiling slabs and concrete façade panels, which included parapet, roof slabs, flowerpots and gable walls and several other specific façade elements, custom made according to the design.

Block 23 was built at the same time as Block 22, by the same authors, but in a different manner, due to the different contractors and much larger number of housing units. The main characteristic of this housing block is its diversity in volumes, contrast between the high-

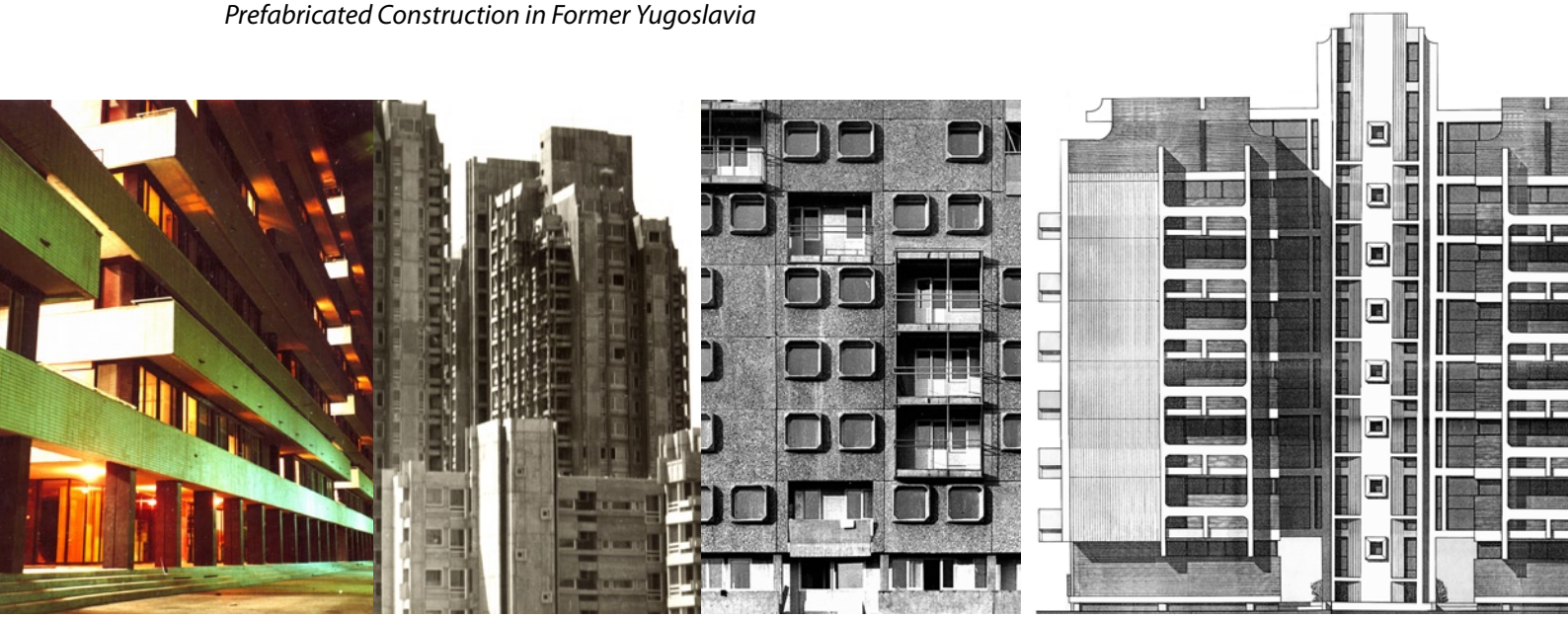


Fig. 4: Blocks 21, 23, 28 and 29—details of the façade

rise and low-rise buildings, the use of three different building systems (*IMS*, cast frames and skeleton systems) and with that, use of different concrete façade elements.

Block 28, designed by Ilija Arnautović in 1968, has the most basic example of building in the *IMS* system, but with an interesting use of material for the facade. In a simple use of *IMS* in the design of the building, keramzit (expanded clay gravel) was used as a material for the different façade panels. Because of these specific façade elements, the buildings are popularly called 'the TV buildings'.

Block 29 from 1968, by Mihailo Čanak and Milosav Mitić, showes a different approach to the use of *IMS*. As opposed to the previous example, the buildings here show the full potential of the system. The block consists of seven pavilions, in slight variations in volumes and disposition. Over 130 different panels were used for the façades of these buildings, in combination with the classic brickwork and some cast concrete walls.

Blocks 61–64 represent a massive housing project designed to fit three different prefabricated building systems (*IMS*, large-panel systems *Rad-Balency* and *Napred-Dillon*). The master plan for these blocks was made in advance, and the building design was to be incorporated. All of the high-rise buildings have similar volume, but different elements within the façade. The ones that stand out are buildings in Block 63 from 1971, designed by Milenija and Darko Marušić.

In many cities in Yugoslavia construction companies mostly adapted the formwork systems, but in the second half of the 70's started implementing prefabrication and combining it with the previously used technology. Large number of buildings was done in typical transverse or cross supporting wall systems, made with different types of formwork in different terrains that provided free façade walls and flexibility for the disposition of the housing

units. Façade walls were made in a combination of prefabricated concrete panels (with or without patterns, in different materials…) and classic brickwork.

Fig. 5: ‚Settlements of the Sun': Block 70 and 45 (front) and Blocks 61–64 (back). The blocks were shaped in order to follow the configuration of the slope of Bezanija Hill towards the Sava River, exposing the flats to sun light as much as possible.

ENERGY EFFICIENCY OF PREFABRICATED BUILDINGS: PROBLEMS OF EXPLOITATION AND RESTORATION

During the expansion of prefabricated building across Europe, in a period of economical prosperity, architects and constructors did not pay too much attention to ecological and energetic aspects of the construction. The primary concerns were with the sanitation conditions, the quality of living in the flats, the costs, the issues of the production. The maintenance costs and durability were put aside, and only few years later, in 1973, the first energy crisis unveiled all of these lacks. This event triggered the reevaluation of the approach to the architectural design and exposed the insouciance and lightheadedness of the practice in the previous decades. The enormous residential building stock popped out as the biggest energy consumer, next to transportation, industry and commercial facilities.

To be fair, there were some projects on mass housing that did conduct several researches and few studies on the ecological impact of the surroundings towards the buildings and vice versa. However, these studies were rare, and sometimes neglected due to possible higher building costs and additional time needed for developing and finishing the projects. People needed a place to live and they needed it fast.

In studies conducted, regarding this matter, teams consisting of architects, biologists (now ecologists), sociologists and others were trying to measure and define the impact of the urbanized surroundings to the building and tried to use the benefits of natural conditions (climate, orientation, morphology of the terrain, vegetation, natural and artificial barriers...). Therefore, it is difficult to tell whether there was no interest in this topic, or perhaps the political decision of being as productive as possible shifted the priorities. Tests and studies were conducted however, focusing on few aspects, among which are:

- urban disposition (disposition of the building in regard to other buildings and surrounding urban elements)
- natural ventilation (mostly vertical ventilation of the façades in the summer)
- insulation—exposure to sun (positive and negative, depending on the building and flats orientation)
- vegetation (primarily as factors needed in micro climate conditions, but also as shading factors)
- zoning (distribution of spaces on semi-public and public: staircases, halls, roof terraces, cellars) in terms of thermal comfort

In this analysis the main focus will be on technological issues, which led to a situation of ecology and energy lightheadedness as previously mentioned. Since we are dealing with prefabricated elements, either done and only embed, or also partly manufactured on the building site, one must think about the joints between these elements and thermal bridges which occurred immediately. This was most obvious on parts between the gable and the roof slabs. Weak water insulation materials and inadequately performed joint between these elements was seen after only few heavy rain showers and storms, which was later noted in the published expert analysis. Also there was a problem with panels itself: insufficient thickness, inappropriate materials, lack of insulating materials, short path of thermal conductivity plain, poorly insulated joints between window panels and shutters, screens and jalousies.

These construction and execution downsides in combination with atmospheric water, air pollutants and continental climate were excellent predispositions for allowing mold and fungus on the inside, and salification on the outer side of the building construction elements.

In addition, there are serious problems with energy losses between heated (flats) and unheated areas (halls, corridors, staircases, oriels). These conflict situations are mostly resolved with a panel of insulation material which is mostly poorly executed, and threatening to endanger the construction (mostly because the great amount of water is being captured between construction and insulating layers) by allowing mold and fungus to reproduce on the inner side, and salification on the outer side of the construction element. These do-it-yourself repair measures lead to diminished living comfort and to the degradation of build-

ings itself. By non-circumstances, we can talk about energy retrofit of this building in such ways as it was done so far.

As these buildings represent a significant percentage of the entire building stock, they require a fast but detailed study process, where experts will conclude in which way retrofit can be made. Also, there is a problem with ownership, because all of these flats have become private property in the 1990's.

Across Europe, this retrofit projects are causing great debates, between energy analysts whose main concern is lower energy consumption, occupants whose main concern is the quality of life in these buildings and heritage experts (mainly architects and preservationists) whose main concern is to preserve the aesthetics and authenticity of the building elements and building itself.

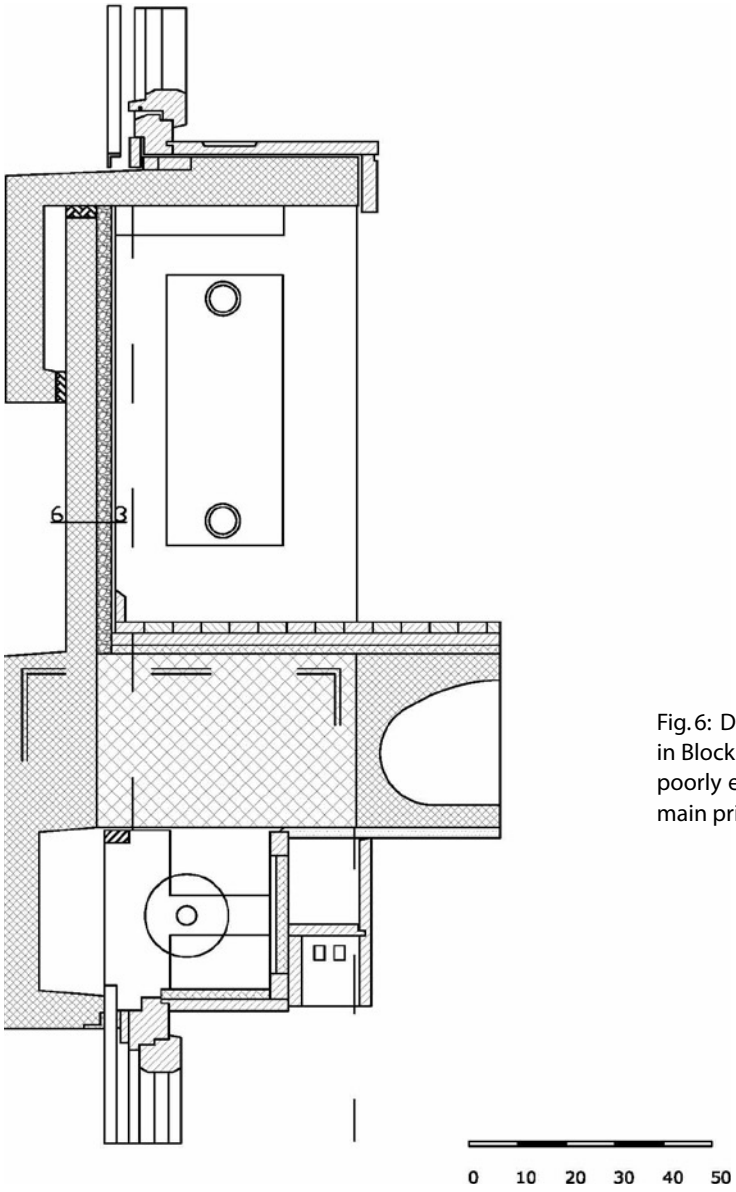


Fig. 6: Detail of the façade of the high-rise buildings in Block 22: Insufficient thickness of the elements and poorly executed joints between the elements are the main priority of custom-tailored interventions.

CONCLUSION

Although, in theory, the whole industrialization process appeared easy to implement this wasn't the case on every construction site throughout the country. The underdeveloped industry of construction machines and building material, lack of trained workforce, technological inadequacy of the prefabricated systems, limited funding... These were all aspects of grim reality of the country's building industry, failing to meet the deadlines and the standards of centralized, planned economy.

There is also a significant upside to this set of problems. The constant shortages, problems in executing the tasks according to schedules, forced the staff of the companies and of the construction sites to start improvising. In case the requirements of the 'system' could not be met, the common procedure was to finish the tasks 'the old, inefficient way'—bricklaying. This eventually led to more often artisan interventions on site, but also to an introduction of 'handmade' elements of modern architecture. When challenged, these craftsmen often built custom made machines or moulds, in order to be able to cast the elements the way they felt would be the best and the results most beautiful. Hence, Yugoslav modernism is left with many examples of custom-made architecture—which is quite the opposite to the essence of modernization, but quite typical for the communities dedicated to the modernism agenda. Yugoslav prefabrication however, shifted during the process from a 'prefabricated system' to a 'technology of prefabrication', providing the users with flexible and transformable flats and enabling a great deal of individualism and originality to the architects. The efficiency of the building was reduced, because it had to deal with more custom tailored elements and *ad hoc* techniques than it was initially supposed to. Hence, the great failure of building industry to industrialize itself, led to the development of a signature value of Yugoslav prefabricated architecture—its non-uniformity.

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Fig. 1: Miloš Jurišić foto archive

Fig. 2: Konstantin Petrović foto archive

Fig. 3: Historical archive of Kruševac

Fig. 4: Archives of the authors

Fig. 5: Archive of IMS Housing center

Fig. 6: Drawing by Dragana Petrovic, according to the technical documentation from the Historical Archive of Belgrade

Rejuvenation.
Projects for Interventions on Abandoned and Neglected Buildings in Macedonia

Jane Stojanoski, Vesna Mitanoska, Nevenka Manceva

Rejuvenation. Projects for Interventions on Abandoned and Neglected Buildings in Macedonia

Jane Stojanoski, Vesna Mitanoska, Nevenka Manceva

'REJUVENATION' IS AN INDEPENDENT PROJECT ORGANIZED BY THREE young architects: Jane Stojanoski, Vesna Mitanoska and Nevenka Manceva. The project refers to the exploration of the potential of abandoned and neglected buildings in Macedonia. The purpose of 'Rejuvenation' is to stimulate thinking, discussions and actions for the treatment of these buildings, and research of the opportunities they offer. An exhibition was prepared in the period from November 2010 to June 2011, which presented 8 projects created by 15 young architects.

THE CONTEXT

Until the early 20th century, Macedonian cities were characterized by their Ottoman image, organic urban structure and traditional architecture. After the Balkan wars, when Macedonia fell under Serbian rule and later became a part of Yugoslavia, the influence of Western architectural movements is noticeable. During this period, important public buildings with an emphasized mark on romanticism are being build, which become landmarks of the cities, especially in Skopje, which in this period transforms into a regional centre. At the same time, elements of Bauhaus and Russian Constructivism start influencing the architecture, especially in the 1930's. However, Functionalism and International Style remain the predominant inspiration for Macedonian architects during World War II [Tokarev, 2006]. A key moment in the development of post-war architecture in Macedonia is the earthquake of 1963, which devastated Skopje. During this period the local architectural scene got in contact with the contemporary trends of the architectural world, mainly through the engagement of foreign architects, who worked on rebuilding the city. At the time, the ideas of the

Japanese Metabolist Movement were highly promoted through the reconstruction plan for Skopje. Prepared by a team lead by Kenzo Tange, who despite being implemented in a small portion, this had a significant impact on the development of Macedonian architecture in the post-earthquake period. Having gained their experience in the USA several local architects simultaneously introduced Brutalism as another style. Many important projects that shape the image of Skopje and other cities in Macedonia are realized during this period [Pencic et al., 2006]. After the breakup of Yugoslavia, Macedonian architecture enters a period of transition characterized by severe post-modern influences, disputing the values of architectural production of the previous period and turning to the past, which culminates in the project "Skopje 2014". It is characterized by public buildings 'dressed up' in eclectic façades.

SUBJECT AND AIM

Throughout Macedonia there are buildings that have lost their use, left to wear and tear, but also there are buildings that remain in use, but due to lack of proper maintenance are in a pour condition. Many of them occupy attractive locations in the urban tissue, possess outstanding potential for development, but also possess certain architectural qualities. 'Rejuvenation' is the result of an initiative taken by three young architects, Jane Stojanoski, Vesna Mitanoska and Nevenka Mancheva, who see this project as a way to inform the public about the hidden potential of a large number of abandoned and neglected buildings. Also, this project is supposed to invite young architects to provide fresh ideas in order to reanimate these facilities. The aim of this project is to stimulate ideas and discussions about the treatment of these buildings, the opportunities they offer, how they can be revived and eventually contribute to community development; at the same time to awaken the imagination of the citizens and open it for creative and inventive re-use of abandoned architectural heritage, which concurrently encourages awareness for rational resource usage.

The project was open to all interested architects under the age of 35. This is where 'Rejuvenation' gets its double meaning from. On the one hand, it offers concepts for bringing abandoned buildings back into life, and on the other hand, to promote young architects and give them an opportunity to present their ideas to a broad public. Each participant was given the freedom to focus on an object that would be subject of his/her project. The idea was that the objects being chosen for interventions be justified and explained in terms of the potential they offer and qualities they posses. Emphasis was placed on program researches, and the approach to the treatment of the existing structure in a certain environment or existing urban context. Participants were expected to propose functions/programming solutions, which are missing in the surrounding environment and will contribute to raising the quality of life and community development.

Also, one of the main requirements was recognition of architectural value, deciding what should be preserved as a heritage for the future generations, what can be changed and what can or should be removed. Participants had the liberty to explore the furthest possibilities

that the chosen buildings offer and to propose a vision for their future. The final solutions for the interventions on the objects were presented during a public exhibition, which took place from June 13th till June 19th, 2011.

DEVELOPMENT OF THE PROJECT

After several meetings, the organizers assigned the key principles on which to run the project. The first step was the publication of the initiative via the social network *Facebook*, making it available to any interested participant.This also allowed declaring one's interest in this project. The *Facebook* group became a place where anyone could share and give their ideas for shaping the project and give examples regarding this topic on a worldwide scale. The announcement of the initiative in its early stage allowed the idea to become accessible to a wider circle of people, not just architects, but people from other profiles / professions / occupations. Also, the initiative caught the attention of the professional magazine "Porta 3", which published an article that helped to spread the idea. After first appearing on *Facebook*, the project got its own website (http://sites.google.com/site/podmladuvanje/), where everybody interested could obtain detailed information concerning the project. A total of 15 participants applied to participate in the project. They worked individually or in groups, resulting in proposals for eight buildings at various locations in Macedonia. During the preparation of the projects a series of meetings were organized in order to discuss the further development, to share experiences, ideas and stay in contact for a successful completion of the planned task. Also, these meetings were an opportunity for informal socializing and bonding between the participants.

THE PARTICIPANTS AND THE PROJECTS

The eight projects presented at the exhibition covered buildings erected in different times and in different locations throughout Macedonia. The project of Ivana Mironska, Nevenka Mancheva and Aleksandar Rajchevski, transformed the medieval towers in Kratovo into a library, a museum, a multimedia center, craft workshops and a boutique-hotel. Ilina Lalkova and Katerina Karaga changed several traditional houses in the village Janche into tourist apartments, while Ana Velinova and Ilina Ilkoska managed to turn the abandoned factory 'Cvetan Dimov' in Skopje into a media library, with minimal interventions. Regarding the buildings of the postwar period, Jordanka Koceva and Dana Jovanovska chose the building of the railwaymen in Skopje, and Jane Stojanoski proposed a project for refurbishment of the Palace hotel in Ohrid. The Kicevo Fortress (Kale) complex was the subject of work by Kristina Mileska and Sonja Kasaposka, while Vesna Mitanoska and Marija Miloshevska redesigned the Ilindenka factory in Krushevo. The most unconventional project was done by Anita Ristova, which proposes refurbishment of abandoned railway carriages.

THE BUILDING OF THE RAILWAYMEN IN SKOPJE

The building, constructed to accommodate the railway men (1946, architect Mihail Dvornikov) represents a perimeter block for social housing with an internal communal courtyard (fig. 1). It's divided into 10 sections, which originally used to be connected by continuous balconies and also including numerous communal facilities, thus stimulating the coexistence of its inhabitants and helping to build up a community.

The reason why this building was chosen isn't only its visibly poor condition, but also the destruction of the programmatic diversity (the original distribution of the areas from 45% housing, 20% communications area and 35% communal areas has changed into 75% housing, 20% communications area and 5% communal area—a non functional multipurpose hall), the enclosing of the communal balconies and their conversion into housing space, privatization of the inner courtyard and destruction of the greenery in it.

The occupants' nostalgia for the "old good times" on the one hand, and the ignorance of the responsible authorities for the importance of this building falling apart on the other, makes us ask ourselves how to reorganize the community and how to find the balance between the individual needs and the common interests, in order to renovate the building without the help of others? Re-activation of the multipurpose hall and in addition of a new separate entrance and stairs which would enable the hall function independently from the residential part of the building is the proposed solution. The new stairs would represent a new focal point in the internal courtyard, while the re-activation of the multipurpose hall would bring new activities into the block and its neighbourhood and provide money for maintenance, making it self-sustainable. [Koceva, Jovanovska, 2011]

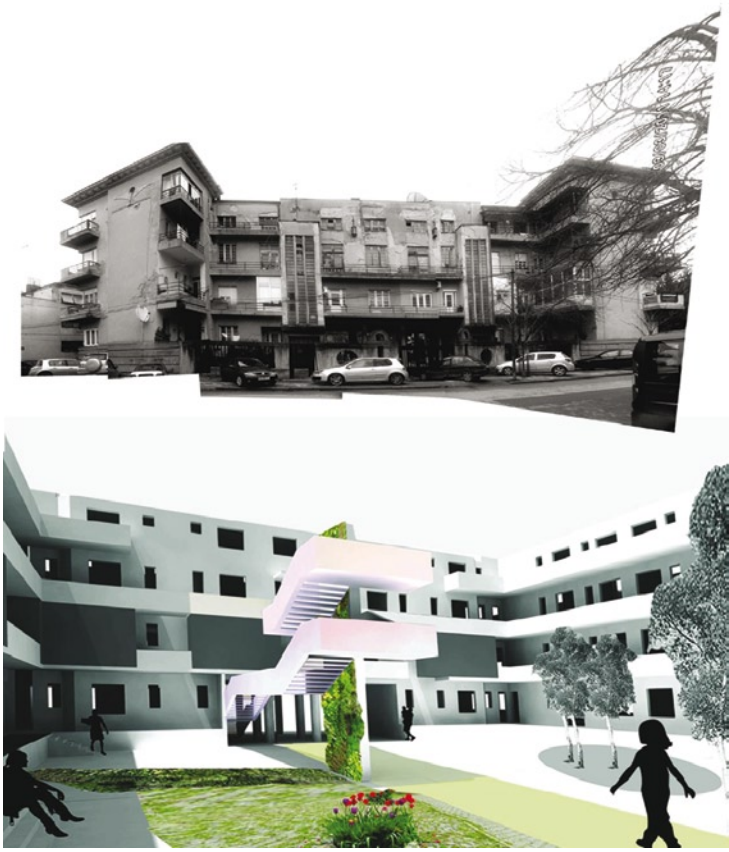

Fig. 1: The building of the railwaymen, Skopje: present-day state and rendering of the proposed staircase in the internal courtyard

THE PALACE HOTEL IN OHRID

Built in 1958, as the first high class hotel in Macedonia, the Palace has become a focal point within the town's social life, making it an important part of its citizens' memory. Designed by the eminent Slovenian architect Edo Mihevc, the building has been shaped in a rationalist

manner as a pure horizontal mass with a grid of deep loggias on its southern façade (fig. 2). The communal areas are generously sized, as well as the hotel's courtyard, landscaped as a garden with a mediterranean charm. Also, many modernist interpretations of the local architectural tradition can be seen, such as the colonnades in the courtyard, the porticos, the double-storey communal spaces, the use of the stone, the ceramic decorations etc. One of the main features of the building is the view of the Lake Ohrid, making all its spaces built in close relation to the exterior through the orientation, the size of the openings and their clever positioning. The project proposes the transformation of the Palace into a first-class hotel, which would bring back the status the hotel once had right after its inauguration. A first step towards this goal is the removal of the later (relatively unsuccessful) interventions, reintroducing the large communal spaces as 'living rooms' where guests can socialize. The top floor is transformed into a wellness centre, which, with the use of transparent partitions and greenery, represents an interpretation of the initial design of this floor as a covered roof terrace. With the introduction of a ballroom on the ground floor the reorganisation of the hotel is completed, making it comply with the contemporary needs. The image of an urban villa is even more emphasized by the application of greenery on the roofs of the lower parts of the building, as well as on the northern façade of the building, making it a real green oasis in the centre of Ohrid. [Stojanoski, 2011]

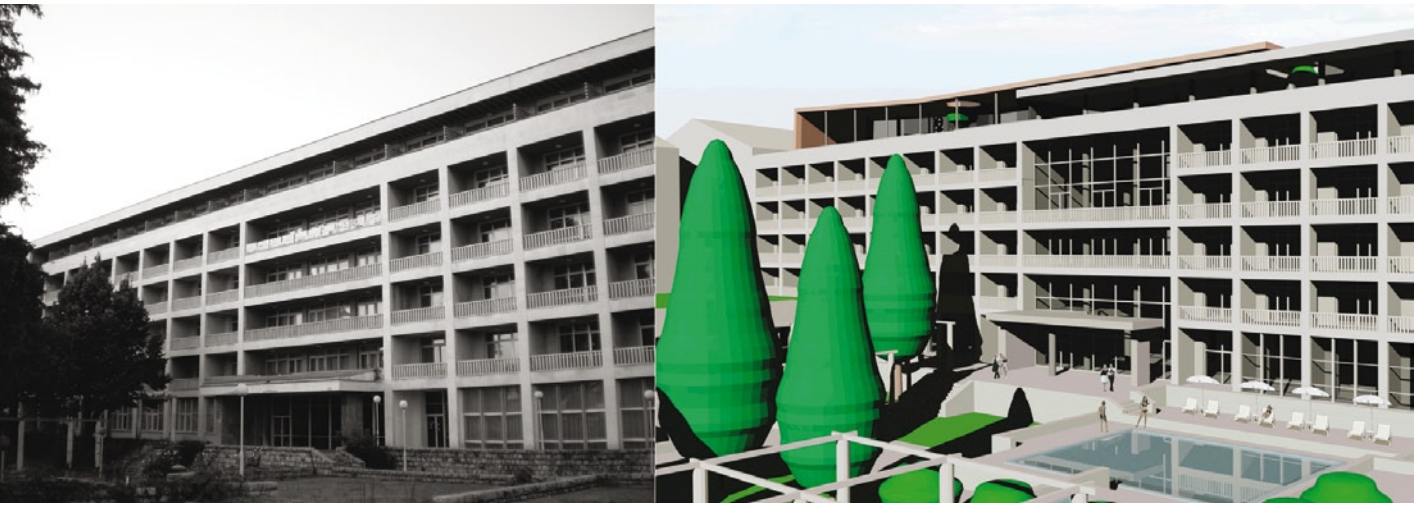

Fig. 2: The Palace hotel, Ohrid: present-day state and rendering of the southern façade of the building

KALE COMPLEX IN KICHEVO

The abandoned complex of the fortress which dominates the town of Kichevo is only occasionally visited mostly by more mature persons, being unable to offer further interesting facilities that would attract their attention, in order to reconnect the citizens with nature and a healthy lifestyle. The project proposes two levels of re-animation: reconstruction of the existing bicycle tracks while adding an additional lane, providing bike rental services, the construction of a skate-park and playgrounds for children and refurbishment of the abandoned

Fig. 3: Kale complex, Kichevo: present-day state and rendering of the remodelled building of the restaurant

restaurant into a multimedia centre. The existing building provides views over the town and its surroundings, and it's well integrated into the surroundings with its architecture and scale. It represents a simple horizontal mass of one ground and one underground level with a small plaza in front of it, and it has the potential to become the gathering point of the complex (fig. 3). Besides the reparations of the damaged parts, the intervention includes opening the façade, thus integrating the exterior with the interior, in addition to a new perforated terrace, penetrated by the surrounding trees which represents an extension of the interior program into the exterior, emphasizing the relation of nature and architecture and the transformation of the interior of the building into a multimedia centre which includes a café and bike rental point. At the same time, the plaza in front of the building becomes a space for open air cinema projections, small concerts, outdoor classes etc. [Mileska, Kasaposka, 2011]

URBAN MOBILE ARCHITECTURE-OLD RAILWAY CARRIAGES

The subject of this project is the re-activation of abandoned railway stops and carriages which have lost their function a long time ago (fig. 4). Being forgotten and neglected, they

Fig. 4: Urban mobile architecture: conversion of an old railway carriage into a travelling library

are an inspiration for the challenge to use them to create a movable micro community, using their characteristics, potentials and their ability to move and provide exploration of the landscape from a dynamic point of view, giving travelling another dimension. The proposed remodelling is designed for each type of carriages, interpreting their original use or proposing new uses according to the specifics of shape of the carriage and its ability to accept certain activities. Minimal change is proposed for the dining car which would keep mostly its original layout, while the outer walls would be completely glazed to increase the enjoyment of eating as the landscape is changing all the time, while the passenger car is transformed into a moving library. Relaxation and meditation are the new uses of the tank car. The boxcar would become a theatre/cinema or exhibition space, which is in accordance with its introvert character. The open wagons are transformed into movable gardens, thus creating an interesting relationship to the surrounding landscape. All the on-board activities happen between two stops, while the stations can complement those activities and provide further possibilities for exploration of the nature, local culture etc. That way, by addition of activities such as: eating, resting, learning, this project aims to change the perception of travelling and transform it into a much more exciting experience. [Ristova, 2011]

ILINDENKA FACTORY IN KRUSHEVO

The Ilindenka factory (built 1976, architect Dushan Najdoski) is an industrial complex located in the north-western part of the town of Krushevo (fig. 5). It consists of five departments, which have been used for the production of textile products. At the moment, this complex is abandoned and has lost its original use. Some of the landmarks of Krushevo are located nearby: the Macedonium monument which represents the struggle of the Macedonian people for freedom with its sculptural shape and the memorial house of Toshe Proeski, which represents a monument dedicated to one of the greatest Macedonian singers. Krush-

Fig. 5: Ilindenka factory, Krushevo: present-day state and rendering of the interior

evo Lake is also located in the vicinity. Krushevo itself is a town surrounded with mountains with rich vegetation and specific traditional architecture being a tourist destination. The subject of this project is the blankets production department, which is transformed into a youth hostel and a conference and banquet hall. It is functionally divided into two units. The bedrooms and the communal areas are located in the first unit, while the conference hall with multipurpose space is located in the second one. These two units are designed to function together, but if it's necessary, they can function separately too. The hostel consists of 28 bedrooms and two major communal spaces, which are intended for socialization of the guests and include self-service kitchens, spaces for video projections, different kinds of gatherings etc. On the first floor, there also viewpoints which provide a scenic view of the town. [Mitanoska and Miloshevska, 2011]

THE EXHIBITION, ACCOMPANYING ACTIVITIES AND GOING PUBLIC

During the preparations, the project was presented at the conference 'Learning from Modernisations', which was organized in Skopje, on the 1st and the 2nd of April 2011, as part of the 'Unfinished Modernisations' international project. The team of Rejuvenation was also invited to take part in the 'Failed Architecture' debate during the Skopje Architecture Week. Also, the participants had the opportunity to present the selected buildings at an exhibition that was held during the event 'Private | Public-taking space→creating space', organized by the NGO *Kontrapunkt*, from the 9th to the 12th of June 2011 in Skopje.

The exhibition was opened on June 13th, 2011 at the cultural centre *Kreaktiv* in Skopje. Besides the huge number of visitors, it also provoked the attention of the local media, so articles about the exhibition were provided in daily newspapers and magazines.

Considering the interest it provoked, the exhibition proved to be a successful way to communicate with a broad public and a good opportunity to influence the public opinion. By organizing more of those or similar projects, the attitude of the community towards the abandoned architectural heritage could be even more influenced, and possibly would provoke the interest of the authorities in taking concrete activities for its revitalisation.

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Fig. 1: Jordanka Koceva, Dana Jovanovska

Fig. 2: Jane Stojanoski

Fig. 3: Kristina Mileska, Sonja Kasaposka

Fig. 4: Anita Ristova

Fig. 5: Vesna Mitanoska, Marija Miloshevska

The Authors

ANDREA BENZE

Andrea Benze works as an architect and urban researcher in Berlin. In her office OFFSEA (Office for Social Engaged Architecture) she runs together with Anuschka Kutz (London) she works on projects between architecture, research, social criticism and art. Their work won severeal prices and was exhibited in Graz (2004), Brighton (2005), Köln (2006) and Weimar (2008). From 1998 to 2003 she was assistant professor at the Technische Universität Berlin and later visiting lecturer at the Hochschule Joanneum in Graz and the University of Brighton. In 2010 she defended her Ph.D. theses about social spaces in Bitterfeld-Wolfen at the university in Kassel. Currently she awarded a 3-month research Fellowship Residency at Academy Solitude Stuttgart and is teaching researching and publishing at the TU Berlin.

ANDREA CONTURSI

Andrea Contursi is an architect and academic researcher in the field of architecture and town planning history. He studied architecture at the Federico II University in Naples (Italy) from 1995 until 2000 and at the Bauhaus-University in Weimar (Germany) from 2000 until 2006. From 2006 to 2011 he collaborated as a project architect with various offices in Italy and Germany. In November 2011 he presented his PhD dissertation at the Bauhaus-University on Berlin's master plan of 1946 ("Kollektivplan") and its relationship with the urbanism of CIAM.

ANDREAS SALGO

Andreas Salgo was born in 1973 in Szeged, Hungary. 2001 completion of the academic course and of study in architecture at the Technische Universität München. Work experience since 1994 in architectural design, urban planning and cultural heritage conservation projects within offices in Munich, Budapest and Berlin. 2007 completion of the postgraduate course in cultural heritage conservation at the Technische Universität Berlin. Since 2009 working on his Ph.D. thesis on the international building exhibition of 1987 in Berlin "IBA '87, die Neubauten" at the TU Berlin.

AXEL ZUTZ

After an apprenticeship as landscape gardener Axel Zutz (born 1965) studied landscape planning at the Technische Universität Berlin. Afterwards he worked in different offices and got a Ph.D. scholarship from the Hans-Böckler-Stiftung. He is working on his Ph.D. thesis on the theory and history of landscapedevelopment at the Technische Universität Berlin. Axel Zutz worked as assistend in diefferent scientific institutions, e. g. the Brandenburgisches Landesamt für Denkmalpflege und Archäologischem Landesmuseum (department for heritage preservation in Brandenburg).

BLAŽ KRIŽNIK

Blaž Križnik graduated from the Faculty of Architecture and completed his Ph.D. In sociology at the Faculty of Social Sciences, University of Ljubljana. He is a cofounder and researcher at the Institute for Spatial Policies in Ljubljana and visiting professor at the Kwangwoon University and University of Seoul. His research is focused on comparative urban studies, urban social movements and Korean studies. Recently he published a book on urban development and local culture in Barcelona and Seoul.

CAROLA EBERT

Carola Ebert (Berlin), graduated in architecture (TU Berlin 1998) and architectural history (Bartlett 2001). After eight years as a practising architect, she has since taught at the University of Kassel, BTU Cottbus and the TU Berlin. 2012 she will complete her PhD research about the West German bungalow 1952–1969. Contributions to academic journals and international conferences, founding member and vice chairwoman of Netzwerk Architekturwissenschaft.

CHRISTIAN DENGLER

Christian Dengler studied architecture in Graz and Moscow and worked for several international offices (e. g. Roos & Schregenberger Zürich, Behnisch & Partner Stuttgart, Agence Ter Paris). In 1998 to 2002 he was assistant at the Technische Universität in Graz, institute for art history. After several teaching contracts at the universities in Vienna and Graz and the École Nationale Supérieure de Paysage Versailles/Marseille in 2005 he founded StudioCE, an office for experimental architecture. Since 2007 he is Senior Lecturer at Lexia Study Abroad in Berlin. Since 2011 Academic Director Lexia Study Abroad in Berlin.

DRAGANA PETROVIĆ

Dragana Petrović graduated at Faculty of Architecture at the University of Belgrad. She is founder and member of various student (national and international) organisations: BEST (Board of European students of technology), SUAF, KMA, Grupa Arhitekata, and worked in the years 2005 to 2010 in several workshops. She was Trainee at the Belgrade Open School and co-author of the Summer School of Architecture in Bač 2010. Currently she is studying in a Ph.D. program at the Technische Universität Wien, Institute of Building Physics and Building Ecology.

JANE STOJANOSKI

Born in 1984. Graduated from the Faculty of Architecture in Skopje in 2009. Currently working as an architect and town planner in Skopje. Previously worked as a teaching assistant at the Faculty of Architecture in Skopje. Organizer of the architectural exhibition 'Rejuvenation'. Co-organizer and instructor of the course 'Conquering the Space'. Took part in several architectural competitions, workshops and exhibitions.

JELENA GRBIĆ

Jelena Grbić graduated at the Faculty of Architecture at the University of Belgrade. From 2005 to 2010 she took part in several workshops at the Faculty of Architecture at the University og Belgrand and in 2011 she was core team member of the Summer School of Architecture. She is an associate member of the project LEGATIO and active member of several NGOs in Serbia, like Kreativna radionica, Positive Youth (Kraljevo). Apart from that she is one of the founders of the NGO Grupa Arhitekata in Belgrade.

JELICA JOVANOVIĆ

Engineer of architecture, graduated at Faculty of Architecture at the University of Belgrade. Junior assistant (demonstrater) at several workshaps at the Faculty of Architecture University of Belgrade and author and coordinator of the summer school of architecture in Bač. Apart from that she is chief coordinator for the Serbian team in the project Unfinished Modernisation for research in architecture of the modern movement and the secrtary of DOCOMOMO Serbia. She is one of the founders of the NGO Grupa Arhitekata.

NEVENKA MANCHEVA

Born in 1984. Graduated from the Faculty of Architecture, Ss. Cyril and Methodius University in Skopje in 2008. Gained her master's degree at the Faculty of Architecture at The Sapienza University in Rome in 2011. Currently working as an architect specialized in architecture for health in Skopje. Previously worked as a practising architect and teaching assistant at the Faculty of Architecture in Skopje. Organizer of the architectural exhibition 'Rejuvenation'. Took part in numerous workshops, summer schools and exhibitions, both as participant and organiser.

NEŽA ČEBRON LIPOVEC

Neža Čebron Lipovec is an art historian (2004) with a master degree in Conservation of Monuments and Sites (2007, RLICC, Leuven, Belgium). In 2006–2008 she was researcher at the RLICC for preventive conservation of architecture. Currently, she works as researcher and teaching assistant at the Institute for Mediterranean Heritage (University of Primorska, Slovenia). Main research fields: post-war architecture and urban morphology of Adriatic towns, urban conservation.

NIKA GRABAR

After graduating from the Ljubljana Faculty of Architecture in 2003, Nika Grabar (1978) worked as a researcher at the Institute for Architecture and started postgraduate studies at the Faculty of Architecture in Ljubljana. In 2007 she was awarded a Fulbright scholarship and continued her research at Columbia University, Graduate School of Architecture, Planning, and Preservation in New York. She defended her Ph.D. thesis "Architecture of Vinko Glanz—Between Classicism and Modernism" in 2009 at the Ljubljana Faculty of Architecture. Since then she has been teaching at the Academy of Design, Ljubljana, where she also continues to do research in the field of architecture, politics, and public space.

PABLO TENA GOMEZ

Pablo Tena was born in Castellón de la Plana (Spain) in 1977. He studied architecture at the Escuela Técnica Superior de Arquitectura de Barcelona and suceded his studies in 2001. In 2010 he graduated as doctor of architectur with an European mentioning at the Escuela Técnica Superior de Arquitectura de Barcelona. He has worked as an architect for Rafael Moneo in Madrid and Martínez Lapeña-Torres in Barcelona. At present, Pablo Tena is working as an architect in Berlin. His Doctoral Thesis has been awarded in the VIII competition of architectural Thesis Fundación Caja de Arquitectos.

SANDRA WAGNER-CONZELMANN

Sandra Wagner-Conzelmann studied art history, classical archaeology and italian studies in Heidelberg and Pisa. From 1998 to 2007 she worked as an assistant at the department of history and theory of architecture at the Darmstadt University of Technology. In 2006 she defended her Ph.D. thesis on the "Internationale Bauausstellung Interbau 1957 in Berlin" (international building exhibition) at the Darmstadt University. Since 2009 she is working in a DFG-founded research project on the architect Otto Bartning.

TANJA SEEBÖCK

Tanja Seeböck studied art history and monument conservation, followed by a postgraduate course of monument conservation at TU Berlin. Subsequent activities as a freelance art historian include documentations for the restoration of Pergamon Museum (Berlin) and David Chipperfield's rebuilding of Neues Museum (Berlin), a survey of architecture of the 1960s in Essen and contributions to a book project on post-war architecture in Berlin. Tanja Seeböck currently works on a Ph.D. thesis about Ulrich Müther's concrete shell constructions.

VESNA MITANOSKA

Born in 1984. Graduated from the Faculty of Architecture in Skopje in 2010. Currently working as an architect in Skopje. Organizer of the architectural exhibition 'Rejuvenation'. Co-organizer and instructor of the course 'Conquering the Space'. Participated in numerous workshops in the area of architecture and photography, as well as in several international summer schools.

YOLANDA ORTEGA SANZ

Yolanda Ortega Sanz is a practicing architect and part-time professor at Barcelona School of Architecture, ETSAB, Universitat Politècnica de Catalunya, Spain; where she teaches architectural design. Erasmus student at Arkitektskolen i Aarhus and researcher at Danmarks Kunstbibliotek, Copenhagen, Denmark. She is PhD Candidate and her dissertation is focus on Modern Urban centers in Nordic countries. Her research has been published and presented in several international conferences.

Weitere Publikationen aus dem Institut für Stadt- und Regionalplanung

Arbeitshefte

Nr. 76

Sylvia Butenschön (Hrsg.)

Frühe Baumschulen in Deutschland

Zum Nutzen, zur Zierde und zum Besten des Landes

Ein zunehmendes Interesse an ausländischen Gehölzen, die Beschäftigung mit der Pomologie und die Verbreitung des Landschaftsgartens führten in der 2. Hälfte des 18. Jahrhunderts zur Gründung zahlreicher Baumschulen in Deutschland, über die bislang wenig bekannt ist. Dieser Tagungsband gibt einen Einblick in das Forschungsfeld der frühen Baumschulen. Die Beiträge behandeln die Entstehung der verschiedenen Typen von Baumschulen im Überblick sowie die theoretischen Anforderungen an ihre Organisation und Gestaltung. Als ausgewählte Beispiele werden Anlagen in Hannover, Kassel, Harbke, Schwöbber, Hamburg und Eldena im Detail vorgestellt.

2012, 195 S., ISBN 978-3-7983-2414-5 **14,90 €**

Nr. 75

Michael König

Regionalstadt Frankfurt

Ein Konzept nach 100 Jahren Stadt-Umland-Diskurs in Berlin, Hannover und Frankfurt am Main

Die Suburbanisierung führt in Großstadtregionen zu erheblichen Stadt-Umland-Problemen, die erforderliche regionale Koordination scheitert aber meist an politischen Widerständen. Diese Arbeit untersucht die Probleme, Konfl ikte und Lösungen, mit dem Ergebnis, dass Großstadtregionen in einer Gebietskörperschaft existent werden müssen. Drei solcher Vereinigungsprojekte (Berlin 1920, Frankfurt 1971, Hannover 2001) werden vorgestellt und der politische Wille der Landesregierung als entscheidender Faktor identifi ziert. Aus den Fallbeispielen wird ein Entwurf für eine vereinte Stadtregion Frankfurt abgeleitet. Denn nur durch innere Befriedung und staatliche Unterstützung kann die Region ihre Energien auf den internationalen Metropolenwettbewerb konzentrieren.

2009, 224 S., ISBN 978-3-7983-2114-4 **12,90 €**

Nr. 74

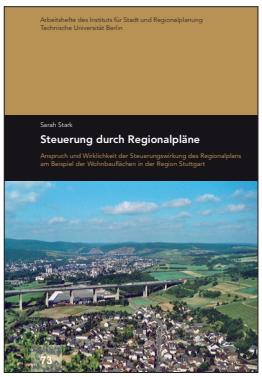
Mathias Güthling

Innerstädtische Brachflächen

Untersuchungen zur Umgestaltung von innerstädtischen Bahnflächen am Beispiel des Reichsbahnausbesserungswerkes Potsdam

Obwohl flächenhafte Bahnliegenschaften weit verbreitet als Potenziale der Stadtentwicklung gelten, haben zahlreiche Kommunen Schwierigkeiten bei der Umstrukturierung ehemaliger Ausbesserungswerke. Diese sind aufgrund ihrer früheren Nutzung und der zugehörigen Bebauungsstruktur gegenüber anderen entbehrlichen Bahnflächen von besonderer Charakteristik. Die vorliegende Arbeit untersucht, ob die brach gefallenen Flächen der Ausbesserungswerke für die betroffenen Städte doch eher Risiken und Belastungen als Chancen und Potenziale darstellen. Sind sie lediglich eine von vielen Flächenreserven oder kann dieser Typus von Bahnbrache einschließlich der prägenden Bebauung als wichtiger Baustein für die Stadtentwicklung fungieren?

2009, 221 S., ISBN 978-3-7983-2107-6 **12,90 €**



Nr. 73

Sarah Stark

Steuerung durch Regionalpläne

Anspruch und Wirklichkeit der Steuerungswirkung des Regionalplans am Beispiel der Wohnbauflächen in der Region Stuttgart

Das Ziel der Bundesregierung bis 2020 täglich nicht mehr als 30 Hektar Freifläche für Wohn- und Verkehrszwecke in Anspruch zu nehmen, soll durch die Landes- und Regionalplanung umgesetzt werden. Diese Arbeit geht der Frage nach, ob die Regionalplanung mit ihren Instrumenten dies leisten kann. Konkret werden die Instrumente zur Wohnflächensteuerung des Regionalplans 1998 der Region Stuttgart analysiert. Statistische Daten zur Wohnbauflächen- und Bevölkerungsentwicklung werden ausgewertet und durch ergänzende qualitative Interviews mit regionalen Experten interpretiert und bewertet. Im Ergebnis empfiehlt sich die Entwicklung flächensteuernder Instrumenten mit absoluten Grenzwerten, soll das Ziel der Bundesregierung erreichen werden.

2009, 190 S., ISBN 978-3-7983-2106-9 **12,90 €**

Das vollständige Programm finden sie unter www.isr.tu-berlin.de

Sonderpublikationen

Sylvia Butenschön (Hrsg.)

Garten – Kultur – Geschichte

Gartenhistorisches Forschungskolloquium 2010

Der Tagungsband des Gartenhistorischen Forschungskolloquiums 2010 gibt einen aktuellen Einblick in das von WissenschaftlerInnen verschiedener Disziplinen aus unterschiedlichen Perspektiven beleuchtete Forschungsfeld der Gartengeschichte. So behandeln die 20 Textbeiträge Aspekte der Gartenkultur aus einem Zeitraum von über 400 Jahren und einem Betrachtungsgebiet von ganz Europa - von den Wasserkünsten in Renaissancegärten über das Stadtgrün des 19. Jahrhunderts bis zu Hausgärten des frühen 20. Jahrhunderts und Fragen des denkmalpflegerischen Umgangs mit Freiflächen der 2. Hälfte des 20. Jahrhunderts.

2011, 134 S., ISBN 978-3-7983-2340-7 **14,90 €**

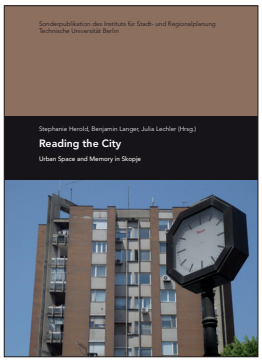
Ursula Flecken, Laura Calbet i Elias (Hg.)

Der öffentliche Raum

Sichten, Reflexionen, Beispiele

Der öffentliche Raum ist zugleich konstituierendes Element und Gedächtnis der Stadt. Er ist in höchstem Maße komplex und unterliegt ständigen Veränderungen. In der Entwicklung der Städte muss er deshalb immer wieder neu verhandelt werden. Raumwissenschaften und Stadtplanung haben als integrale Disziplinen den Anspruch, unterschiedlichste Perspektiven zum öffentlichen Raum zusammen zu führen. Dieser Sammelband bietet ein vielschichtiges Bild der Funktionen, Aufgaben und Bedeutungen des öffentlichen Raumes. Er versteht sich als Beitrag, der die aktuelle Debatte bereichern und voranbringen soll.

2011, 250 S., ISBN 978-3-7983-2318-6 **19,90 €**



Stephanie Herold, Benjamin Langer, Julia Lechler (Hrsg.)

Reading the City

Urban Space and Memory in Skopje

The workshop “Reading the city” took place in Skopje in May 2009 and followed the hypothesis that every historical, political, and social development and trend is mirrored in the city’s built environment. Cities, accordingly, consist of a multitude of layers of narratives and thus become an image of individual and collective memory. Investigating different sites of the city under this focus, the publication shows, how history is mirrored in the urban space of Skopje today, how it is perceived and constructed, and which historical periods influence the city’s current planning discourse.

2010, 153 S., ISBN 978-3-7983-2129-8 **13,90 €**

Adrian Atkinson, Meriem Chabou, Daniel Karsch (Eds.)

Stratégies pour un Développement Durable Local

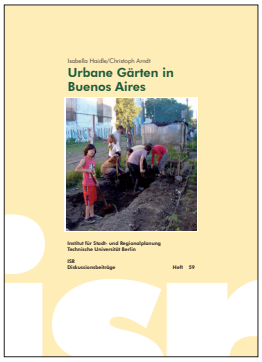
Renouvellement Urbain et Processus de Transformations Informelles

This document contains the output of a conference and action planning workshop that took place in Algiers over five days in early May 2007. The theme of the event was urban renewal with a focus on sustainable development. 62 participants attended the event from 13 countries in the framework of the URDN, sponsored and sup-ported by the École Polytechnique d’Architecture et d’Urbanisme of Algiers. Academics, professionals and government officials from architecture, planning and including the private development sector presented papers and discussed both the technical and institutional is-sues as to how planning systems and the redevelopment process can be more effective in addressing sustainability issues ranging from the supply of resources, through urban design to concern with appropriate responses to climatic and geographical considerations.

2008, 223 S., ISBN 978-3-7983-2086-4 **13,90 €**

Das vollständige Programm finden sie unter www.isr.tu-berlin.de

Diskussionsbeiträge



Nr. 59

Isabella Haidle, Christoph Arndt

Urbane Gärten in Buenos Aires

Im Zuge der Modernisierung und Industrialisierung im letzten Jahrhundert geriet die Praxis des innerstädtischen Gemüseanbaus jedoch weitgehend aus dem Blickfeld der Stadtplanung. In der Realität verschwand sie niemals ganz, sondern bestand informell weiter. Erst die Krisen der Moderne bzw. das Ende des fordistischen Entwicklungsmodells haben weltweit zu einer intensiveren theoretischen Beschäftigung mit kleinteiligen, vor Ort organisierten, informellen Praxen geführt. Die Interaktion der GärtnerInnen mit der Stadtentwicklung und Stadtplanung rückt seit einigen Jahren ins Zentrum des Interesses. Die AutorInnen versuchen zwischen der Planung und den Ideen der GärtnerInnen zu vermitteln, indem sie mögliche Potenziale und Defizite der einzelnen Projekte aufzeigen und Unterstützungsmöglichkeiten formulieren.

2007, 204 S., ISBN 978-3-7983-2053-6 **9,90 €**

Nr. 58

Guido Spars (Hrsg.)

Wohnungsmarktentwicklung Deutschland

Trends, Segmente, Instrumente

Die Wohnungsmarktentwicklung in Deutschland ist zunehmend von Ausdifferenzierungsprozessen auf der Nachfrage- und der Angebotsseite geprägt. Die Teilmärkte entwickeln sich höchst unterschiedlich. Die Parallelität von Schrumpfung und Wachstum einzelner Segmente z.B. aufgrund ▷ regionaler Bevölkerungsgewinne und -verluste, ▷ der Überalterung der Gesellschaft, ▷ der Vereinzelung und Heterogenisierung von Nachfragern, ▷ des wachsenden Interesses internationaler Kapitalanleger stellen neue Anforderungen an die Stadt- und Wohnungspolitik, an die Wohnungsunternehmen und Investoren und ebenso an die wissenschaftliche Begleitung dieser Prozesse.

Mit Beiträgen von Thomas Hafner, Nancy Häusel, Tobias Just, Frank Jost, Anke Bergner, Christian Strauß, u.a.

2006, 313 S., ISBN 3 7983 2016 0 **9,90 €**

Nr. 57

Ulrike Lange/Florian Hutterer

Hafen und Stadt im Austausch

Ein strategisches Entwicklungskonzept für eine Hafenbereich in Hamburg

In den zentral gelegenen Hafenbereichen von Hamburg hat in den letzten Jahren ein Umwandlungsprozess eingesetzt, der noch immer andauert. Allgemein zurückgehende Investitionstätigkeit und die unsichere wirtschaftliche Entwicklung, sowie räumliche Besonderheiten des Ortes lassen Zweifel aufkommen, ob die viel praktizierte Masterplanung für eine Entwicklung der Hafenbereiche am südlichen Elbufer geeignet ist. Die vorliegende Arbeit schlägt daher eine Strategie der Nadelstiche vor. Für die Umstrukturierung dieses Hafenbereichs soll eine Herangehensweise angewendet werden, die sich die sukzessiven Wachstumsprozesse einer Stadt zu eigen macht. Durch Projekte als Initialzündungen und ausgewählte räumliche Vorgaben soll unter Einbeziehung wichtiger Akteure ein Prozess in Gang gebracht und geleitet werden, der flexibel auf wirtschaftliche, soziale und räumlich-strukturelle Veränderungen reagieren kann.

2006, 129 S., ISBN 978-3-7983-2016-1 **9,90 €**

Nr. 56

Anja Besecke, Robert Hänsch, Michael Pinetzki (Hrsg.)

Das Flächensparbuch

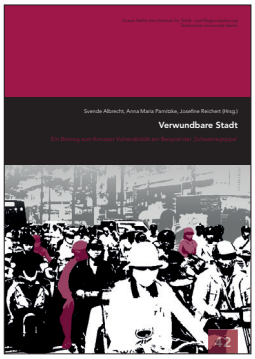
Diskussion zu Flächenverbrauch und lokalem Bodenbewusstsein

Brauchen wir ein „Flächensparbuch“, wenn in Deutschland die Wirtschafts- und Bevölkerungsentwicklung stagniert oder sogar rückläufig ist? Ja, denn trotz Stagnation der Wirtschafts- und Bevölkerungsentwicklung wächst die Inanspruchnahme von Flächen für Siedlungs- und Verkehrszwecke. Dies läuft dem Ziel zu einem schonenden und sparsamen Umgang mit der Ressource Boden und damit dem Leitbild einer nachhaltigen Siedlungsentwicklung entgegen. Das Gut „Fläche“ ist vielseitigen Nutzungsansprüchen ausgesetzt und dessen Inanspruchnahme ist aufgrund divergierender Interessen häufig ein Streitthema. Dieser Sammelband soll die aktuelle Diskussion aufzeigen, die auf dem Weg zu einer Reduktion der Flächenneuinanspruchnahme von den verschiedenen Akteuren geprägt wird. Dabei reicht der Blick von der Bundespolitik bis zur kommunalen Ebene und von der wissenschaftlichen Theorie bis zur planerischen Praxis.

2005, 207 S., ISBN 3 7983 1994 4 **9,90 €**

Das vollständige Programm finden sie unter www.isr.tu-berlin.de

Online-Veröffentlichungen – Graue Reihe



Nr. 42

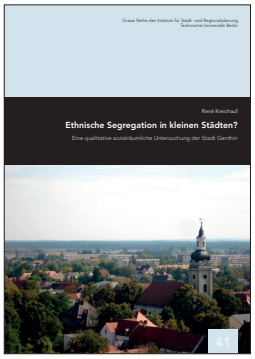
Svende Albrecht, Anna Maria Parnitzke, Josefine Reichert (Hrsg.)

Verwundbare Stadt

Ein Beitrag zum Konzept Vulnerabilität am Beispiel der ‚Schweinegrippe'

Das Konzept der Vulnerabilität wird von diversen Forschungsdisziplinen angewendet, um mit verschiedensten Phänomenen in Zusammenhang mit Gefahren, Risiken und Schädigungen umzugehen. Vorgeworfen wird den meisten bisherigen Forschungsansätzen eine mangelnde theoretische Einbettung des Begriffs. Dieser Beitrag beschäftigt sich mit dem bislang wenig betrachteten Aspekt der Wahrnehmung von Vulnerabilität, wobei davon ausgegangen wird, dass ein Bewusstsein über mögliche Gefahren sowie dessen Bewertung gleichermaßen von Bedeutung wie die Gefahr selbst sind. Demnach kann Vulnerabilität nicht als eine gegebene Eigenschaft, sondern als gedankliches Konzept aufgefasst werden.

2012, 97 S., ISBN 978-3-7983-2419-0 **kostenloser download unter www.isr.tu-berlin.de/grauereihe**



Nr. 41

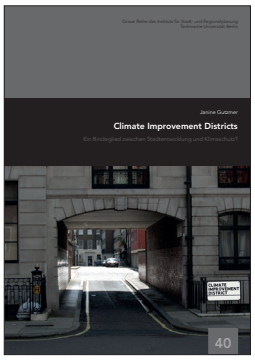
René Kreichauf

Zuwanderung und Kleinstadt

Ursachen, Ausprägung und Wahrnehmung ethnischer Segregation in kleinen Städten

Die voliegende Arbeit untersucht am Beispiel der Kleinstadt Genthin in Sachsen-Anhalt mittels qualitativer Forschungsansätze, in welcher Ausprägung Segregationstendenzen von Zugewanderten in kleinen Städten vorliegen und wie eine Analyse dieser Tendenzen vorgenommen werden kann.
Bei der Analyse wird deutlich, dass sich der Prozess der ethnischen Segregation in kleinen Städten in einer anderen Qualität äußert und durch die Wahrnehmung der Kleinstadtgesellschaft bestimmt wird. Um die Komplexität des Segregationsprozesses in Kleinstädten zu verstehen, ist daher eine andere Betrachtungsweise notwendig.

2012, 115 S., ISBN 978-3-7983-2418-3 **kostenloser download unter www.isr.tu-berlin.de/grauereihe**



Nr. 40

Janine Gutzmer

Climate Improvement Districts

Ein Bindeglied zwischen Stadtentwicklung und Klimaschutz?

Einen neuen Ansatz im Bereich der klimaschützenden Maßnahmen bilden private Initiativen gemäß § 171 f Baugesetzbuch in Form eines Climate Improvement Districts. Abgeleitet von den Business Improvement Districts und den Housing Improvement Districts soll Klimaschutz bürgernah und mit privatem Kapital erfolgen. In der Publikation wird anhand der derzeitigen Gesetzgebung analysiert, was bereits möglich ist und was nicht und mit diesem Ergebnis werden Anknüpfungspunkte und Möglichkeiten im sozialen, ökologischen und ökonomischen Bereich für ein Climate Improvement District dargestellt.

2012, 81 S., ISBN 978-3-7983-2417-6 **kostenloser download unter www.isr.tu-berlin.de/grauereihe**

Nr. 39

Dennis Beyer

Der Denkmalwert von Illegalität

Streetart als visuelle Erinnerungskultur

Kunst oder Schmiererei, Graffiti spalten die Gesellschaft. Die einen sehen sie als illegale Schmiererei an, für andere gelten sie als Kunst einer verkannten Avantgarde. Das Spektrum an Motivationen und Produkten innerhalb der Sprayer-Gemeinschaft ist tatsächlich derart vielfältig, dass eine sachliche Debatte kaum möglich scheint. Dennoch stellt sich die Frage, welche Bedeutung diese flüchtigen und illegalen Zeugnisse im Kontext des städtebaulichen Erbes einnehmen – was wir sowie zukünftige Generationen in ihnen entdecken oder ableiten können und ob es unter ihnen Schützenswertes gibt.

2012, 101 S., ISBN 978-3-7983-2416-9 **kostenloser download unter www.isr.tu-berlin.de/grauereihe**

Das vollständige Programm finden sie unter www.isr.tu-berlin.de

Jahrbuch Stadterneuerung

2012

40 Jahre Städtebauförderung – 50 Jahre Nachmoderne

Das Jahrbuch Stadterneuerung 2012 ist das 20. Jahrbuch, nachdem kurz nach der Wende 1990/91 die erste Ausgabe erschienen war. Zentraler Anlass für die aktuell geleistete Refl exion über Errungenschaften, Standortbestimmung und Perspektiven der Stadterneuerung war das 40jährige Jubiläum des Städtebauförderungsgesetzes, das bis heute als Besonderes Städtebaurecht in weiterentwickelter Form den rechtlichen Rahmen der Bund-Länder-Städtebauförderung und damit die Stadterneuerung in der Bundesrepublik Deutschland maßgeblich bestimmt. Im Mittelpunkt steht dabei die Herausbildung der noch immer gültigen Grundprinzipien einer Bestandspolitik, die Zug um Zug auf weitere Quartierstypen und stadtentwicklungspolitische Herausforderungen angepasst und übertragen wurden. Dabei geht es sowohl um die beziehungsreiche Nachzeichnung und Einordnung des historischen Wandels in der Planungs- und insbesondere Stadterneuerungskultur als auch um die Refl exion der Wirkungsmächtigkeit nachmoderner Prinzipien in der Bestandsentwicklung.

2012, 369 S., ISBN 978-3-7983-2420-6 **20,90 €**

2011

Stadterneuerung und Festivalisierung

Seit zwei Jahrzehnten wird das Thema der Festivalisierung der Stadtplanung und der Stadterneuerung kontrovers diskutiert. Kleine und große Festivals und diverse Veranstaltungen unterschiedlichen Formats sind weiter en vogue, und derartige Events werden gezielt als strategisches Instrument der Stadtpolitik eingesetzt. Auch in den letzten Jahren spielen sie als Internationale Bauausstellungen, Gartenschauen und ähnliche Ereignisse für Stadtumbau und Stadterneuerung eine besondere Rolle. Anlass genug, dieses Thema – inzwischen durchgängig Gegenstand von Stadtforschung und Planungstheorie – in diesem Jahrbuch Stadterneuerung schwerpunktmäßig aufzunehmen und in den einzelnen Beiträgen aus verschiedenen Perspektiven kritisch zu refl ektieren. Daneben werden auch in diesem Jahrbuch neben dem Schwerpunktthema Lehre und Forschung theoretische und historische Aspekte der Stadterneuerung sowie auch Praxen im In- und Ausland in den Beiträgen thematisiert.

2011, 378 S., ISBN 978-3-7983-2339-1 **20,90 €**

2010

Infrastrukturen und Stadtumbau

Das Jahrbuch Stadterneuerung 2010 beinhaltet in diesem Jahr den Schwerpunkt „Soziale und technische Infrastruktur im Wandel“. Die Rahmenbedingungen, der Stellenwert und der Zusammenhang von Infrastruktur und Stadterneuerung haben sich in den letzten Jahren gravierend verändert. Schrumpfende Städte, Rückbau, kommunale Haushaltsprobleme und der Niedergang sowie die Schließung von Einrichtungen, die in früheren Stadterneuerungsphasen mit öffentlichen Mittel gefördert wurden, machen eine Neubewertung und eine differenzierte Bestandsaufnahme erforderlich, um neue Herausforderungen zu refl ektieren. Vor dem Hintergrund des demographischen Wandels sind „bewährte“ Strukturen für Bemessung, Bau, Betrieb und Nutzung von Infrastrukturen im Kontext des Stadtumbaus in Frage gestellt. Neben diesem Schwerpunktthema werden Lehre und Forschung, theoretische und historische Aspekte der Stadterneuerung sowie auch neue Praxen im In- und Ausland in den Beiträgen thematisiert.

2010, 376 S., ISBN 978-3-7983-2230-1 **20,90 €**

2009

Megacities und Stadterneuerung

Das Jahrbuch Stadterneuerung 2009 widmet sich dem Schwerpunkt Stadterneuerung und Stadtumbau in den rasch wachsenden Metropolen des Südens. Die wachsende Wohnungsnot, Elendsviertelentwicklung, Verkehrschaos, Umweltprobleme und Klimaschutz erfordern ein Umdenken und machen prekäre globale Abhängigkeiten auch für die „Erste Welt“ deutlich.
Die Beiträge in diesem Band beziehen sich neben theoretischen und historischen Aspekten der Stadterneuerung vor allem auf Einordnungen, Fallstudien und Handlungsansätze von Mega-Städten vor dem Hintergrund sehr unterschiedlicher Problemlagen und Akteurskonstellationen. Bisherige Muster und „bewährte“ Konzepte der Stadterneuerung und des Stadtumbaus werden durch die epochale Krise in Frage gestellt, und es gilt stärker denn je nach innovativen Konzepten der Bestandsentwicklungspolitik zu suchen, mit denen auf die weltweiten komplexen Herausforderungen reagiert werden kann. „Yes, we can?“

2009, 343 S., ISBN 978-3-7983-2134-2 **18,90 €**

Das vollständige Programm finden sie unter www.isr.tu-berlin.de

Portrait des Instituts für Stadt- und Regionalplanung

Menschen beanspruchen in sehr unterschiedlicher Art und Weise ihren Lebensraum. Die damit verbundenen Auseinandersetzungen um verschiedene Nutzungsansprüche an den Boden, die Natur, Gebäude, Anlagen oder Finanzmittel schaffen Anlass und Arbeitsfelder für die Stadt- und Regionalplanung. Das Institut für Stadt- und Regionalplanung (ISR) an der Technischen Universität Berlin ist mit Forschung und Lehre in diesem Spannungsfeld tätig.

Institut

Das 1974 gegründete Institut setzt sich heute aus sieben Fachgebieten zusammen: Bestandsentwicklung und Erneuerung von Siedlungseinheiten, Bau- und Planungsrecht, Denkmalpflege, Orts-, Regional- und Landesplanung, Planungstheorie, Städtebau- und Siedlungswesen sowie Stadt- und Regionalökonomie. Gemeinsam mit weiteren Fachgebieten der Fakultät VI Planen Bauen Umwelt verantwortet das Institut die Studiengänge Stadt- und Regionalplanung, Urban Design, Real Estate Management und Urban Management.

Mit dem Informations- und Projektzentrum hat das ISR eine zentrale Koordinierungseinrichtung, in der die Publikationsstelle und eine kleine Bibliothek, u.a. mit studentischen Abschlussarbeiten angesiedelt sind. Der Kartographieverbund im Institut pflegt einen großen Bestand an digitalen und analogen Karten, die der gesamten Fakultät zur Verfügung stehen.

Studium

Stadt- und Regionalplanung an der Technischen Universität Berlin ist ein interdisziplinärer und prozessorientierter Bachelor- und Masterstudiengang. Die Studierenden lernen, bezogen auf Planungsräume unterschiedlicher Größe (vom Einzelgrundstück bis zu länderübergreifenden Geltungsbereichen), planerische, städtebauliche, gestalterische, (kultur-)historische, rechtliche, soziale, wirtschaftliche und ökologische Zusammenhänge zu erfassen, in einem Abwägungsprozess zu bewerten und vor dem Hintergrund neuer Anforderungen Nutzungs- und Gestaltungskonzepte zu entwickeln.

Traditionell profiliert sich das Bachelor-Studium der Stadt-und Regionalplanung an der TU Berlin durch eine besondere Betonung des Projektstudiums. Im zweijährigen konsekutiven Masterstudiengang können die Studierenden ihr Wissen in fünf Schwerpunkten vertiefen: Städtebau und Wohnungswesen, Bestandsentwicklung und Erneuerung von Siedlungseinheiten, örtliche und regionale Gesamtplanung, Raumplanung im internationalen Kontext oder Stadt- und Regionalforschung.

Internationale Kooperationen, unter anderem mit China, Italien, Polen, Rumänien und dem Iran, werden für interdisziplinäre Studien- und Forschungsprojekte genutzt.

Forschung

Das Institut für Stadt- und Regionalplanung zeichnet sich durch eine breite Forschungstätigkeit der Fachgebiete aus. Ein bedeutender Anteil der Forschung ist fremdfinanziert (sog. Drittmittel). Auftraggeber der Drittmittelprojekte sind die Deutsche Forschungsgemeinschaft (DFG), die Europäische Kommission, Ministerien und deren Forschungsabteilungen, Bundesländer, Kommunen, Stiftungen und Verbände sowie in Einzelfällen Unternehmen. Eine weitere wichtige Forschungsleistung des Instituts sind Dissertationen und Habilitationen.

Die Ergebnisse der Forschungsprojekte fließen sowohl methodisch als auch inhaltlich in die Lehre ein. Eine profilgestaltende Beziehung zwischen Forschungsaktivitäten und Studium ist durch den eigenen Studienschwerpunkt „Stadt- und Regionalforschung“ im Master vorgesehen.

Sowohl über Forschungs- als auch über Studienprojekte bestehen enge Kooperationen und institutionelle Verbindungen mit Kommunen und Regionen wie auch mit anderen universitären oder außeruniversitären wissenschaftlichen Einrichtungen.

Weitere Informationen über das ISR finden Sie auf der Homepage des Instituts unter: **http://www.isr.tu-berlin.de/** und in dem regelmäßig erscheinenden „ereignIS.Reich“, das Sie kostenlos per Mail oder Post beziehen können.