



## Sozialistischer Realismus und Sozialistische Moderne

Welterbevorschläge  
aus Mittel- und Osteuropa

## Socialist Realism and Socialist Modernism

World Heritage Proposals  
from Central and Eastern Europe

Sozialistischer Realismus und Sozialistische Moderne  
Socialist Realism and Socialist Modernism



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## **Sozialistischer Realismus und Sozialistische Moderne. Welterbevorschläge aus Mittel- und Osteuropa**

Dokumentation des europäischen Expertentreffens von ICOMOS über Möglichkeiten einer internationalen seriellen Nominierung von Denkmälern und Stätten des 20. Jahrhunderts in postsozialistischen Ländern für die Welterbeliste der UNESCO  
– Warschau, 14.–15. April 2013 –

## **Socialist Realism and Socialist Modernism. World Heritage Proposals from Central and Eastern Europe**

Documentation of the European expert meeting of ICOMOS on the feasibility of an international serial nomination of 20th century monuments and sites in post-socialist countries for the UNESCO World Heritage List  
– Warsaw, 14th–15th of April 2013 –

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ICOMOS · HEFTE DES DEUTSCHEN NATIONALKOMITEES LVIII  
ICOMOS · JOURNALS OF THE GERMAN NATIONAL COMMITTEE LVIII  
ICOMOS · CAHIERS DU COMITÉ NATIONAL ALLEMAND LVIII



ICOMOS Hefte des Deutschen Nationalkomitees  
Herausgegeben vom Nationalkomitee der Bundesrepublik Deutschland  
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Die Beauftragte der Bundesregierung  
für Kultur und Medien

*Gefördert von der Beauftragten der Bundesregierung  
für Kultur und Medien aufgrund eines Beschlusses  
des Deutschen Bundestages*

1. Auflage 2013

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Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie;  
detaillierte bibliografische Daten sind im Internet unter <http://dnb.d-nb.de> abrufbar.

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2013 Gesamtherstellung und Vertrieb:  
hendrik **Bäßler** verlag · berlin

Fon: +49 (0)30.240 858 56 · Fax: +49 (0)30.24 926 53 · E-Mail: [info@baesslerverlag.de](mailto:info@baesslerverlag.de) · Internet: [www.baesslerverlag.de](http://www.baesslerverlag.de)

ISBN 978-3-930388-90-5

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## Editorial von ICOMOS Deutschland

Mit der vorliegenden Veröffentlichung ziehen die Herausgeber die Zwischenbilanz für ein multinationales Kooperations- und Publikationsprojekt, das das polnische und das deutsche Nationalkomitee des Weltdenkmalrats ICOMOS im Jahr 2010 initiiert und seitdem koordiniert haben. Unter dem Eindruck der anhaltenden Gefährdungen, denen sich das bauliche und gartenbauliche Erbe der Nachkriegsjahrzehnte europaweit, ganz besonders aber Architekturdenkmale und Denkmalensembles in den postsozialistischen Ländern Mittel- und Osteuropas, ausgesetzt sehen, hatten ICOMOS Polen und ICOMOS Deutschland die Vorbereitungen zur „denkmal – Europäische Messe für Denkmalpflege, Restaurierung und Altbausanierung“ in Leipzig zum Anlass für einen internationalen Erfahrungsaustausch über Denkmalschutzfragen für das architektonische Nachkriegserbe genommen, wobei Architekturdenkmale des sogenannten „sozialistischen Realismus“ der 1940er und 1950er Jahre, in Deutschland häufig auch als „nationale Tradition“ apostrophiert, im Zentrum der Beiträge stehen sollten.

Die Ankündigung fand ein starkes Echo, und der Kreis der Interessenten und Referenten erstreckte sich geographisch bald über das Staatsgebiet der früheren DDR und der heutigen Republik Polen mit den Hauptstädten Berlin und Warschau hinaus auch auf die Nachbarregionen im früheren Ostblock. Zugleich weitete das erste Leipziger Treffen den Blickwinkel inhaltlich und bezog das poststalinistische Architekturerbe, gelegentlich als „sozialistische Moderne“ oder auch „Ostmoderne“ bezeichnet, in die Betrachtung ein.

Mit einer auf der Leipziger Denkmalmesse 2010 von ICOMOS Polen und ICOMOS Deutschland und den Denkmalämtern in Warschau und Berlin unterzeichneten Absichtserklärung und Arbeitsplanung vereinbarten die vier Partner ein auf drei Jahre angelegtes Kooperationsprojekt zur Erhaltung, Erschließung und Erneuerung denkmalwerter und häufig umstrittener Nachkriegszeugnisse in postsozialistischen Ländern und luden interessierte Konservatoren, Historiker, Kunstwissenschaftler, Architekten und Stadtplaner sowie Fachinstitutionen zur Mitwirkung ein. Fachleute aus Armenien, Bulgarien, Deutschland, Kroatien, Litauen, Polen, Rumänien, Russland, Slowenien, Tschechien, Ukraine, Ungarn und Weißrussland nahmen in den letzten Jahren an Konferenzen, Seminaren und Workshops in Leipzig (2010, 2012), Berlin (2011), Krakau (2011) und Warschau (2011, 2013) teil und steuerten Beiträge zu den Tagungsdokumentationen und Katalogen bei.<sup>1</sup>

Wie aktuell, ja brisant und kontrovers das historische Erbe und Denkmalbestände einer sozialistischen Vergangenheit in Europa bis heute diskutiert und traktiert werden, dafür stehen Medienberichte von Denkmalkonflikten der jüngsten

Vergangenheit, die grenzüberschreitend für Schlagzeilen sorgten. Auch zwanzig Jahre nach dem Fall des „Eisernen Vorhangs“, der deutschen Vereinigung, der Erlangung der Unabhängigkeit früherer sowjetischer und jugoslawischer Teilrepubliken und dem hoffnungsvollen Demokratisierungsprozess in Mitteleuropa entzündeten sich immer wieder gewaltsame Auseinandersetzungen an öffentlichen Denkmälern des Sozialismus. In Tallinn wurde im April 2007 der Bronze-Soldat, ein Denkmal der estnischen Künstler Arnold Alas und Enn Roos, das 1947 zum dritten Jahrestag des Einmarsches der Roten Armee in Tallinn auf der Erhebung Tõnismägi eingeweiht worden war, auf den Tallinner Kriegsgefallenenfriedhof versetzt. Auch die nahebei bestatteten Gefallenen der Roten Armee fanden zum zweiten Mal eine neue Ruhestätte. Die Spannungen zwischen der estnischen Bevölkerung und der russischen Minderheit hatten seit einiger Zeit an Schärfe zugenommen, die Umsetzung des Denkmals wurde von Gewaltausbrüchen begleitet.

Anfang Dezember 2013 zerstörten Demonstranten in der ukrainischen Hauptstadt Kiew eine bronzene Lenin-Statue, um ihren Protest gegen den prorussischen Kurs ihrer Regierung deutlich zu machen. Die Bilder vom Denkmalsturz gingen innerhalb weniger Stunden um die Welt und verweisen auf die hohe Symbol- und Sprengkraft sozialistischer Denkmalkunst, gerade wenn es sich um Standbilder des sozialistischen Realismus handelt, die in den postsozialistischen Ländern nicht länger als Zeichen des Sieges über den Hitlerfaschismus, sondern der Unterdrückung durch neue Besatzer gelesen werden. Selbst in Deutschland ist trotz der zunehmenden zeitlichen Distanz und der inzwischen zu beträchtlichem Umfang angewachsenen wissenschaftlichen Auseinandersetzung das Erbe der Gedenkkultur der Nachkriegsjahre keineswegs gesichert.<sup>2</sup> In Stralsund werden im Zuge der städtebaulichen Neuordnung des Neuen Marktes Pläne zur Umsetzung des sowjetischen Ehrenfriedhofes diskutiert, der 1945 auf dem einstigen nördlichen Marienkirchhof angelegt und später zu einem Ehrenmal erweitert worden war.

Der vorliegende Band entstand als Ergebnis eines Workshops und Expertentreffens der mittel- und osteuropäischen Nationalkomitees von ICOMOS, die auf Einladung des Warschauer Denkmalamts anlässlich des Internationalen Denkmaltags von ICOMOS am 18. April 2013 in der polnischen Hauptstadt stattfanden. Die in diesem Buch versammelten Beiträge bieten eine Auswahl von Vorschlägen aus dem facettenreichen Erbe des sozialistischen Realismus und der sozialistischen Moderne, die für eine Nominierung als Welt-erbe in Frage kommen könnten. Das deutsche Nationalkomitee von ICOMOS knüpft damit an frühere Tagungen und



Veröffentlichungen über das bildnerische und architektonische Erbe des Sozialismus zu Beginn der 1990er Jahre an.<sup>3</sup> Der Band ist zugleich ein Ergebnis der engen Kooperation, wie sie ICOMOS Polen und ICOMOS Deutschland im Jahr 2002 unter der Präsidentschaft von Krzysztof Pawłowski und Michael Petzet aufgenommen und aufgebaut haben.

Das Internationale Wissenschaftliche Komitee von ICOMOS für das Erbe des 20. Jahrhunderts (ISC20C), das mit den Vizepräsidentinnen Natalia Duschkina (Russland) und Nune Tschilingarjan (Armenien) sowie weiteren Expertinnen und Experten an den Arbeitstreffen beteiligt war, versteht die bi-nationale Initiative der benachbarten Nationalkomitees von ICOMOS auch als einen wichtigen Fachbeitrag zur Diskussion um eine geographisch und thematisch ausgewogene Welterbeliste und zur Schließung von regionalen und historischen Lücken auf der UNESCO-Liste. Zeugnisse aus sozialistischer Zeit charakterisieren das bauliche Erbe des 20. Jahrhunderts in den von der Sowjetunion geprägten Regionen Ostmitteleuropas und Eurasiens<sup>4</sup>; auch repräsentieren sie eine wichtige Facette der Moderne und der kulturellen Identität Europas.<sup>5</sup> Zugleich führt das ISC20C mit dieser Neuerscheinung sein Anliegen fort, Kriterien und Standards zur Bewahrung des Erbes des 20. Jahrhunderts grenzüberschreitend zu vermitteln, wie sie im „Madrid Document“ von 2011 formuliert sind.<sup>6</sup>

Die Publikation vereint Beiträge aus Ländern des früheren „Ostblocks“ und eröffnet im internationalen Dialog zum gemeinsamen Erbe des sozialistischen Realismus und der sozialistischen Moderne eine bislang wenig beachtete zusätzliche Option: die Möglichkeiten von transnationalen seriellen Initiativen zur Welterbenominierung eines gesellschaftlich umstrittenen und auf der UNESCO-Liste unterrepräsentierten baulichen Erbes des 20. Jahrhunderts.<sup>7</sup> Absicht der Initiatoren des Workshops war es, die Vielfalt des sozialistischen Erbes – ihre realistischen und regionalbetonten oder traditionsverbundenen Tendenzen ebenso wie ihre avantgardistischen und modernen oder rationalistischen Facetten – vorzustellen als einen eigenständigen und bedeutenden Beitrag zur europäischen Architekturgeschichte des 20. Jahrhunderts. Nicht zuletzt verdankt sich gerade der resümierenden Podiumsdiskussion in Warschau die Einsicht, dass das architektonische und städtebauliche Erbe des sozialistischen Realismus in Russland und in den ehemaligen Sowjetrepubliken keineswegs bloß als Nachkriegserbe wie in den anderen Warschauer-Pakt-Staaten definiert, sondern auch als Vorstufe und Vorbild zu der nach 1945 in der sowjetischen Hemisphäre durchgesetzten Architekturdoktrin der Stalin-Zeit interpretiert werden kann.

Die mit Stalins Machtantritt (1922) und nach Stalins Tod (1953) einsetzenden und sich später fortsetzenden baupolitischen Kurswechsel und Änderungen städtebaulicher und architektonischer Leitbilder sind dem „sozialistischen Erbekomplex“ immanent. So sehr sich städtebauliche und architektonische Leistungen seit dem Ende der vierziger Jahre

in den hier angesprochenen Ländern unter den Vorzeichen der politischen und wirtschaftlichen Dominanz der UdSSR zusammenfassen lassen, so breit gefächert und reich sind die Zeugnisse im Konkreten. Sie veranschaulichen die besondere Bedeutung dieser Jahrzehnte: die Suche nach neuen Lebens- und Wohnformen, die sozialen Ansprüche und Verheißungen, die technischen Innovationen. Die in diesem Band aus Polen, Deutschland, Armenien, Bulgarien, Kroatien, Litauen, Slowenien, Rumänien und der Ukraine vorgestellten Denkmale und Stätten sind städtebauliche Ensembles, Einzelbauwerke, Grünanlagen oder Gedenkstätten und Mahnmale sowie technische und Industriedenkmale, die sich in unterschiedlichen Konstellationen zu grenzüberschreitenden und transnationalen seriellen Vorschlägen kombinieren ließen. Auf diese Weise mag es auch gelingen, die Grundidee der Welterbekonvention von 1972 weiterzutragen und die Verständigung zwischen den Völkern und Ländern zu stärken. Die Beiträge zeigen darüber hinaus die Rezeptionslinien, die Schwierigkeiten im Umgang, in der Erhaltung, im Schutz und in der Vermittlung des sozialistischen Erbes auf, die vor dem Hintergrund der Geschichte der Staaten im 20. Jahrhundert und insbesondere ihres Verhältnisses zum NS-Regime und zur UdSSR erwartungsgemäß stark differieren. Die respektvolle und nötigenfalls zunächst distanzierte, auf bloße Sicherung der historischen Zeugen zielende Position der Fachleute und der Öffentlichkeit hängt ganz wesentlich vom heutigen Selbstverständnis derjenigen Zeitgenossen ab, die täglich mit diesen Erbschaften konfrontiert sind.

Der Dank der Herausgeber geht an die Initiatoren des Workshops, das Denkmalschutzbüro in Warschau unter der Leitung von Piotr Brabander, sowie an die Vertreter des polnischen Nationalkomitees von ICOMOS, besonders an dessen Präsidenten Bogusław Szmygin, ohne deren Engagement der Austausch nicht zustande gekommen wäre. Auch Sheridan Burke, der Präsidentin des Internationalen Wissenschaftlichen Komitees für das Erbe des 20. Jahrhunderts (ISC20C) von ICOMOS, sowie Natalia Duschkina als der russischen Vizepräsidentin des Komitees und Mentorin der deutsch-polnischen Projektpartner ist an dieser Stelle für ihre Unterstützung zu danken. Für die gute Zusammenarbeit bei der Herausgabe der Tagungsdokumentation danken wir allen Autorinnen und Autoren sehr herzlich. Nur durch dieses Engagement und durch die kooperative Unterstützung, die uns von den Bildrechtegebern gewährt wurde, war die Drucklegung innerhalb der kurzen Zeit möglich. Wir danken ebenfalls Hendrik Bäßler für die verlegerische Betreuung und Realisierung der Publikation. Und die Herausgeber danken der Beauftragten der Bundesregierung für Kultur und Medien für die verständnisvolle finanzielle Unterstützung der Drucklegung.

**Prof. Dr. Sigrid Brandt, Prof. Dr. Jörg Haspel,  
Dr. John Ziesemer**

- <sup>1</sup> Vgl. Das Erbe der Nachkriegszeit erhalten und erneuern – Denkmale der Moderne und Gegenmoderne, hg. v. Bogusław Szmygin und Jörg Haspel, Warschau/Berlin 2010; Das architektonische Erbe des Realsozialismus in Warschau und Berlin, Bildband aus Anlass des 20jährigen Jubiläums der Städtepartnerschaft zwischen Berlin und Warschau, hg. v. Warschauer Denkmalschutzbüro und dem Landesdenkmalamt Berlin, Warschau 2011; Von Moskau lernen? Architektur und Städtebau des Sozialistischen Realismus. Denkmaldialog Berlin-Warschau 2011 (Beiträge zur Denkmalpflege in Berlin, Bd. 38), hg. v. Landesdenkmalamt Berlin und vom Denkmalschutzbüro Warschau, Berlin 2012.
- <sup>2</sup> Aus dem Schrifttum der letzten Jahre zum Thema seien genannt: Denkmal Ost-Moderne: Aneignung und Erhaltung des baulichen Erbes des Nachkriegszeit, hg. v. Mark Escherich, Berlin 2012; Unbequeme Baudenkmale des Sozialismus. Der Wandel der gesellschaftlichen Akzeptanz im mittel- und osteuropäischen Vergleich, hg. v. Veronica Kölling u. a., Berlin 2013; Von der Ablehnung zur Aneignung? Das architektonische Erbe des Sozialismus in Mittel- und Osteuropa (Visuelle Geschichtskultur, Bd. 12) hg. v. Arnold Bartetzky, Christian Dietz und Jörg Haspel in Zusammenarbeit mit John Ziesemer, Köln, Weimar, Wien 2014; auch: Sowjetische Gräberstätten und Ehrenmale in Ostdeutschland heute, hg. v. Wolfgang Dittrich u. a., Berlin 2005; zuletzt: Geteilt – vereint! Denkmalpflege in Mitteleuropa zur Zeit des Eisernen Vorhangs und heute, internationale Tagung der Hochschule für angewandte Wissenschaft und Kunst Hildesheim in Kooperation mit ICOMOS Deutschland und dem Geisteswissenschaftlichen Zentrum Geschichte und Kultur Ostmitteleuropas (GWZO), 25.–28. 9. 2013 (Hefte des Deutschen Nationalkomitees von ICOMOS) Tagungsband in Vorbereitung.
- <sup>3</sup> Bildersturm in Osteuropa. Eine Tagung des deutschen Nationalkomitees von ICOMOS, des Instituts für Auslandsbeziehungen und der Senatsverwaltung Berlin, 18.–20. Februar 1993 (Hefte des Deutschen Nationalkomitees von ICOMOS XIII). München 1994; Stalinistische Architektur unter Denkmalschutz? Eine Tagung des deutschen Nationalkomitees von ICOMOS und der Senatsverwaltung für Stadtentwicklung und Umweltschutz in Berlin, 6.–9. September 1995 (Hefte des Deutschen Nationalkomitees von ICOMOS XX). München 1996.
- <sup>4</sup> Vgl. Avantgarde und Welterbe. Eine gemeinsame Denkschrift des deutschen und des russischen Nationalkomitees von ICOMOS und des ICOMOS International Scientific Committee on 20th Century Heritage, vorgelegt auf Initiative des Petersburger Dialogs anlässlich der „Aktionswoche Avantgarde“ zum 8. Petersburger Dialog vom 30. 9.–3. 10. 2008 in St. Petersburg, hg. v. Igor Makovetzkij, Michael Petzet, Sheridan Burke und Christiane Schmuckle-Mollard. Berlin und München 2008; ohne Resonanz von offizieller Seite blieben bislang internationale Anregungen, Zeugnisse des 20. Jahrhunderts für die Tentativliste der Russischen Föderation vorzusehen, wie sie beispielsweise Experten von ICOMOS, DOCOMOMO und UIA 2006 empfohlen hatten, vgl. „Moscow Declaration on the Preservation of 20th-Century Cultural Heritage“, in: Jörg Haspel, Michael Petzet, Anke Zalivako und John Ziesemer (Hrsg./Eds.): The Soviet Heritage and European Modernism. (Heritage at Risk 2006 – Special Edition edited by ICOMOS). Berlin 2007, S. 11 f.; vgl. auch Natalia Duschkina: The Moscow Metro – a Heritage Complex of Outstanding Universal Value?, in: Landesdenkmalamt Berlin, ICOMOS Deutschland und ICOMOS Scientific Committee Heritage of the 20th Century (Hrsg./Eds.): Welterbestätten des 20. Jahrhunderts/World Heritage Sites of the 20th Century – Defizite und Risiken aus europäischer Sicht/Gaps and Risks from a European Point of View (Hefte des Deutschen Nationalkomitees von ICOMOS XLVI; Beiträge zur Denkmalpflege in Berlin, Bd. 30). Petersburg 2008, S. 128–134.
- <sup>5</sup> Vgl. die im Anhang dieser Veröffentlichung dokumentierte Initiative der australischen Präsidentin des ICOMOS-Spezialkomitees für Denkmale des 20. Jahrhunderts, Sheridan Burke, und ihre Einladung an die europäischen Nationalkomitees von ICOMOS zur grenzüberschreitenden Kooperation zum Schutz und zur Pflege erhaltenswerter Denkmäler und Stätten sozialistischer Prägung (s. S. 144 ff.).
- <sup>6</sup> Madrid Document, Wege zur Bewahrung des architektonischen Erbes des 20. Jahrhunderts/Approaches for the Conservation of Twentieth-Century Architectural Heritage (2011), in: Denkmalpflege – Internationale Grundsätze in Theorie und Praxis (Monumenta II), hg. v. Michael Petzet. Berlin 2013, S. 238–247.
- <sup>7</sup> Auf den Tentativlisten für künftige Welterbeanmeldungen stehen drei Vorschläge zur Nominierung von Denkmalen und Stätten aus sozialistischer Zeit: die heutige Unabhängigkeitsstraße in Minsk (Weißrussland), das Berghotel mit dem Fernsehturm Jěstěd (Tschechien) sowie die nationalen Kunsthochschulen in Havanna (Kuba); vgl. dazu die Dokumentationen im Anhang dieses Bandes (s. S. 116–126).



## Editorial of ICOMOS Germany

With this publication the editors wish to take stock of a multi-national cooperation and publication project initiated by the Polish and German National Committees of ICOMOS in 2010, which have coordinated them since. Due to the ongoing threats to the architectural and horticultural heritage of the post-war decades everywhere in Europe, especially however to the architectural monuments and ensembles in the post-socialist countries of Central and Eastern Europe, ICOMOS Poland and ICOMOS Germany used the opportunity of the *denkmal* monument fair in Leipzig for an international exchange of experience on how to preserve the architectural heritage of the post-war period. Architectural monuments of the so-called Socialist Realism of the 1940s and 1950s, in Germany often called “the national tradition”, were meant to be in the focus of these contributions.

The announcement was met with positive response and the circle of speakers and people interested soon not only covered the entire territory of the former GDR and the Republic of Poland with their capitals Berlin and Warsaw, but also the neighbouring territories of the former Eastern Bloc. Moreover, the first meeting in Leipzig broadened the perspective and also included the architectural heritage of the post-Stalinist period, sometimes also called “Socialist Modernism” or “Eastern Modernism”, in its approach.

In a declaration of intent and a work plan signed by ICOMOS Poland and ICOMOS Germany as well as by the conservation departments of Berlin and Warsaw during the Leipzig *denkmal* fair in 2010 the four partners agreed upon a three-year cooperation project for the preservation, research and renewal of post-war testimonies in post-socialist countries, which are worth preserving but nonetheless often disputed. For this purpose they invited conservationists, historians, art historians, architects and town planners as well as professional institutions to participate. Experts from Armenia, Bulgaria, Germany, Croatia, Lithuania, Poland, Romania, Russia, Slovenia, the Czech Republic, the Ukraine, and Belarus took part in the conferences, seminars and workshops in Leipzig (2010, 2012), Berlin (2011), Krakow (2011), and Warsaw (2011, 2013) and made important contributions to the conference proceedings and catalogues.<sup>1</sup>

The press coverage of conflicts of the recent past concerning the heritage and stock of monuments of the socialist period in Europe resulting in headlines in various countries proves that this topic is still newsworthy, sometimes highly sensitive and often leads to controversial discussions. Even 20 years after the fall of the Iron Curtain, the German reunification, the independence of former Soviet and Yugoslav constituent republics, and the hopeful democratisation process in Central Eastern Europe public monuments of Social-

ism spark off violent conflicts. In Tallinn in April 2007, the Bronze Soldier, a monument by the Estonian artists Arnold Alas and Enn Roos installed in 1947 on Tõnismägi Hill on the occasion of the third anniversary of the invasion of the Red Army in Tallinn, was transferred to the war victim cemetery in Tallinn. The killed soldiers of the Red Army buried nearby were also moved to another resting-place. By then, the tensions between the Estonian population and the Russian minority had considerably increased and the transfer of the monument was accompanied by outbreaks of violence.

In early December 2013 demonstrators in the Ukrainian capital of Kiev destroyed a bronze statue of Lenin to show their opposition against the pro-Russian direction of their government. Within a few hours, pictures of the demolition of the monument were shown worldwide, proving the high symbolic significance and explosive force of socialist monumental art, especially if it concerns statues of Socialist Realism. In the post-socialist countries these are no longer seen as symbols of the victory over Hitler Fascism, but rather as symbols of suppression by the following occupying forces. Even in Germany, the heritage of this culture of commemoration of the post-war period is by no means safe – in spite of the distance in time and the considerable extent of academic research on this topic in the meantime.<sup>2</sup> In Stralsund, as part of the urban redevelopment of the Neuer Markt there are ongoing discussions about transferring the Soviet cemetery of honour, which was laid out in 1945 at the site of then northern St Mary’s churchyard and later enlarged to become a memorial.

The present volume is the result of a workshop and expert meeting of Central and Eastern European National Committees of ICOMOS that took place in the Polish capital on the occasion of the International Monuments Day (18 April 2013) on invitation by the Warsaw conservation department. The contributions compiled in this publication offer a variety of proposals from the multi-faceted heritage of Socialist Realism and Socialist Modernism which could be considered for a World Heritage nomination. With this publication the German National Committee of ICOMOS ties in with earlier conferences and publications about the sculptural and architectural heritage of Socialism at the beginning of the 1990s.<sup>3</sup> This volume is also the result of the close cooperation initiated and developed by ICOMOS Poland and ICOMOS Germany in 2002 under the presidencies of Krzysztof Pawlowski und Michael Petzet.

The International Scientific Committee of ICOMOS on 20th Century Heritage (ISC 20C) participating in the working meetings with its Vice Presidents Natalia Dushkina (Russia) and Nune Chilingaryan (Armenia) and with ad-

ditional experts considers the bi-national initiative of the two neighbouring national committees of ICOMOS as an important contribution to the discussion about a geographically and thematically balanced World Heritage List and to closing regional and historical gaps on the UNESCO list. Buildings from the socialist period characterise the architectural heritage of the 20th century in those regions of Eastern Central Europe and Eurasia dominated by the Soviet Union.<sup>4</sup> They also represent an important facet of Modernism and of the European cultural identity.<sup>5</sup> Furthermore, with this new publication the International Scientific Committee of ICOMOS on 20th Century Heritage continues its mission to convey international criteria and standards for the conservation of 20th-century heritage, as laid down in the Madrid Document of 2011.<sup>6</sup>

The publication combines contributions from countries of the former “Eastern Bloc” and opens up – by means of an international dialogue on the joint heritage of Socialist Realism – an additional option so far given little consideration: the options of transnational serial initiatives for the World Heritage nomination of 20th century heritage considered to be controversial and underrepresented on the UNESCO List.<sup>7</sup> The intention of the initiators of this workshop was to present the variety of socialist heritage – its trends linked to realism, certain regions or to tradition just as much as its avant-garde, modern or rationalistic facets – as an independent and important contribution to the European architectural history of the 20th century. Not least, the final panel discussion in Warsaw led to the insight that the architectural and urbanistic heritage of Socialist Realism in Russia and the former Soviet Republics cannot merely be defined as post-war heritage as in the other countries of the Warsaw Pact. Instead, it was also a pre-stage of and model for the architectural doctrine of the Stalin era enforced in the Soviet hemisphere after 1945.

The changes in building policy and in urbanistic and architectural concepts, which started and then continued after Stalin’s coming into power (1922) as well as after his death (1953), are intrinsic aspects of socialist heritage. As much as the urbanistic and architectural achievements since the late 1940s in the countries discussed here can be summed up under the precondition of the political and economic dominance of the USSR, the evidence is in fact very diversified and rich. It illustrates the particular relevance of these decades: the search for new life and dwelling forms,

the social demands and promises, the technical innovations. The monuments and sites from Poland, Germany, Armenia, Bulgaria, Croatia, Lithuania, Slovenia, Romania and the Ukraine presented in this publication include urban ensembles, individual buildings, green areas, memorials as well as technological and industrial monuments. There are different options for combining them for transboundary and transnational serial nominations, which might also help advance the fundamental idea of the World Heritage Convention of 1972, namely to improve the understanding between peoples and countries. Moreover, the essays show the types of reception and the difficulties in handling, preserving, protecting and conveying socialist heritage. As can be expected, against the background of the history of these countries in the 20th century and their relation to the Nazi regime and to the USSR these types of reception differ considerably. A respectful and, if necessary, distant position of the experts and the public aiming initially merely at safeguarding the historic evidence, depends substantially on today’s self-concept of those contemporaries who are confronted with this heritage every day.

The editors would like to thank the initiators of the workshop, the conservation department in Warsaw under the direction of Piotr Brabander as well as the representatives of the Polish National Committee of ICOMOS, particularly its President Bogusław Szmygin. Without their great commitment this exchange would not have materialised. Our thanks for their support also go to Sheridan Burke, President of the International Scientific Committee on 20th Century Heritage (ISC 20C) of ICOMOS, and to Natalia Dushkina, Russian Vice President of this committee and mentor of the German-Polish project partners. The editors also wish to sincerely thank all authors for their cooperation in helping us publish these proceedings. Only through this commitment and the cooperative support from the copyright owners it was possible to print this publication so quickly. We are also grateful to the Hendrik Bäßler Verlag for looking after the realisation and printing of the publication.

Finally, the editors wish to thank the Federal Government Commissioner for Culture and the Media for the appreciative financial support of this publication.

**Prof. Dr. Sigrid Brandt, Prof. Dr. Jörg Haspel,  
Dr. John Ziesemer**

## Greeting of the Hosting Warsaw Heritage Protection Office

The architecture of Socialist Realism in Poland is no longer the heritage we once fervently renounced. Over the past decade, growing interest and appreciation of its legacy have led to the granting of statutory protection to the most outstanding examples, such as the listings in Warsaw: of the Palace of Culture and Science in 2007, the former Communist Party Headquarters in 2009, and the Ministry of Finance in 2012.

Nevertheless, the majority of the 1950s buildings do not enjoy any form of protection and thus they are easy targets for insensitive development. Furthermore, these historical assets face important challenges in the 21<sup>st</sup> century. There is the urge to improve buildings through thermo modernization and hence reducing the loss of thermal energy poses a great threat to their distinctive original architectural and artistic décor. Socialist Realism is a shared inheritance of the former Eastern European Block countries. It is important to raise awareness that some of the surviving examples represent outstanding architectural objects and urban planning schemes from the period that bears witness to the continuity of European architectural design. Recognized as unique but

threatened landmarks of Eastern and Central Europe, they deserve international recognition in the form of a serial transnational nomination to the UNESCO World Heritage List. The need for wider international dialogue prompted Warsaw Heritage Protection to organize the “Expert Meeting on Serial and Transnational Nomination of the Architectural Heritage of Socialist Realism to the UNESCO World Heritage List – Presentation of Proposals”. The seminar held on April 15, 2013 marked a turning point in the international campaign on the road to granting the legacy of Socialist Realism “World Heritage” status.

The publication presents proposals from Eastern and Central Europe, which are subject to consideration for a serial recommendation. I strongly believe that dedication and commitment demonstrated by the partners involved in the project will be rewarded by the joint nomination of the sites to the UNESCO World Heritage List.

**Piotr Brabander**  
**Director of the Heritage Protection Department,**  
**City of Warsaw**

▷ *CAD-Simulation eines geplanten Museums über den Kommunismus (SocLand Memorial Museum) von DiM’84 Dom i Miasto sp. z o.o. zu Füßen des Kultur- und Wissenschaftspalast Josef Stalin (1952–55, Lew Rudnew u. a.) in Warschau*

▷ *CAD simulation of a Museum of Communism (SocLand Memorial Museum) projected by DiM’84 Dom i Miasto sp. z o.o. at the feet of the Joseph Stalin Palace of Culture and Science in Warsaw (1952–55 by Lew Rudnew et al.)*





## Word of Welcome from ICOMOS Poland. Heritage of Socialist Realism – Potentials for World Heritage?

In 1989, socialism ended in our part of Europe. Socialism was a system that had introduced characteristic forms of politics, culture, economy, etc. One of the fields where socialism created its own forms of action was urbanism and architecture.

More than 20 years have passed since the fall of socialism. This time is long enough to allow summarizing the heritage of this era – an evaluation of this heritage has become possible. On the other hand, the buildings erected during the socialist era are being torn down and replaced by new ones. For this reason, socialism can now be seen as a completed/bygone? historic period and preservation of its heritage can begin.

Since the discussion on the preservation of socialist heritage has only just begun, there are many questions to be answered. We have tried to find answers during our conferences and present these problems in a series of working sessions, papers and publications:

- City and Identity. Modernism and Anti-Modernism. The architectural legacy of Socialist Realism in Central and Eastern Europe, Berlin 2009;
- Architecture of the Second Half of the 20th Century – Studies and Protection/Das Erbe des Nachkriegszeit erhalten und erschließen – Denkmale der Moderne und Gegenmoderne/Zabytki Drugiej Polowy XX Wieku – Waloryzacja, Ochrona, Konserwacja. Warszawa/Berlin 2010;
- Socialist-Realist Urban Planning as the Object of Heritage Protection, Krakow-Warsaw 2011; Socialist Realism and National Tradition. Recording, evaluating and listing of key monuments and memorials in Warsaw and Berlin, Berlin 2011 (Landesdenkmalamt Berlin [ed.]: Von Moskau lernen? Architektur und Städtebau des Sozialistischen Realismus/Uczyc sie od Moskwy? Architektura i Urbanistyka Socrealizmu/Learning from Moscow? Architecture and Urban Design of Socialist Realism, Berlin 2012);
- The Architectural Legacy of Socialist Realism in Warsaw and Berlin: Marszalkowska Dzielnica Mieszkaniowa – Karl-Marx-Allee, exhibition Berlin and Warsaw 2011 (catalogue: MDM–KMA. The Architectural Legacy of Socialist Realism in Warsaw and Berlin: Marszalkowska Dzielnica Mieszkaniowa – Karl-Marx-Allee, Dom Spotkan z Historia (DSH) Warsaw 2011);
- Between Rejection and Appropriation. The Architectural Heritage of Socialist Realism in Central and Eastern Europe, Leipzig 2012;

However, there are many issues still to be solved. It seems that a good form of discussion about socialist heritage is the preparation of a concept for a serial, international nomination for the UNESCO World Heritage List. In connection with this nomination, we can mention three groups of problems.

1. Firstly, we need to specify the object of the nomination. We need to decide which period should be represented (Socialist Realism, 1947–1956 or socialist architecture, 1945–1989). What should be the object of assessment – which typological group of heritage (architecture, town planning, monuments, greenery, industrial buildings, military architecture)? Which countries (Russia and the former Soviet Union, former socialist countries in Europe, outside Europe) should present their heritage in this nomination?
2. Secondly, we need to decide how to organize the process of site nominations. Who should be responsible for the nominations (should each country decide about its nomination or an international commission)? How many objects should be proposed by each country? How should we organize the process of comparing the sites in different countries (comparative studies)?
3. Thirdly, how should we organize the work of the international group which will prepare the nominations? Who will be the leader and set up the cooperation? What schedule should be embraced? Where and when will the upcoming meetings be held and what will be their objective?

The discussion about socialist heritage and the possibility of preparing nominations for the UNESCO list have been open for a few years. It has been possible thanks to the engagement of several institutions. On the German part, the leading role has been played by the German National Committee of ICOMOS and the Landesdenkmalamt Berlin under the guidance of Prof. Joerg Haspel. On the Polish side, it is the Polish National Committee of ICOMOS supported by the authorities of Warsaw and Krakow. Recently, these actions have received support from the ICOMOS International Scientific Committee on Twentieth Century Heritage (ICOMOS ISC20C). All these institutions deserve our gratitude and partners from other countries should be invited to cooperate.

**Prof. Dr.-Ing. Bogusław Szmygin,  
President of ICOMOS Poland**

## Opening Remarks of the ICOMOS International Scientific Committee on Twentieth Century Heritage (ISC 20C). 20th-Century Architecture – Under-represented Heritage on the World Heritage List

As we are already far in the next millennium, there is hardly any doubt that the past century was a historical phenomenon of extreme importance. It brought to life new dimensions of form, space and tectonics in architecture, a different vision of urban patterns and types, of social organization. It brought innovative technical approaches and materials, infrastructure, transport and communication, not to speak of the impact of standardisation, which greatly influenced the built environment. Another extraordinary circumstance is that the building production of that period far exceeded in its mass everything built before, but at the same time it is rather vulnerable. As H. Henket, one of the founders of DO.CO.MO.MO, remarked: “buildings become functionally (and aesthetically) outdated faster than ever before. Both these aspects create great tensions with the ideology of sustainability”.<sup>1</sup> Inevitably, the preservation of 20th century heritage turned out to be among the most complex and contradictory problems the conservation and architectural communities have had to face.

The need to discuss the existing preservation experience, to accumulate knowledge, to work out a suitable conservation methodology and management for endangered heritage on a global scope gave birth to the *ICOMOS International Scientific Committee on 20th Century Heritage (ISC20C)* in 2005. It turned out to be one of the youngest among the other 28 ICOMOS ISC. Its main goals are targeted at *identification* for promoting recognition and celebration of the recent past; *technical investigation* and conservation of specific construction technologies and materials; *recognition/study* of specific design and function requirements within the social context; and *adaptive reuse*, thus promoting sustainability and the continued survival of 20th-century heritage (<http://icomos-isc20c.org>). In 2011, the Committee issued Guidelines, the so-called *Madrid Document 2011* or “*Approaches for the Conservation of Twentieth-Century Architectural Heritage*”, which was one of the first extensive documents accumulating experience in this field, though the work on this synthesizing paper should be continued in the future (<http://icomos-isc20c.org/id13.html>). Another key project is the *Heritage Alerts Program* through which the Committee raises international public awareness of “Heritage at Risk” sites. The first Heritage Alert for the famous Stockholm City Library by G. Asplund (1928) was successfully launched by ISC20C in 2009 and followed by other expert protests, including the Melnikov House in Moscow, in collaboration with DO.CO.MO.MO and UIA. All this indicates fruitful activities, a clever scientific conference policy and the popularity of this international expert group.

As a result, the ICOMOS ISC20C has been entrusted with a specific mission of giving expert advice and carrying out evaluation missions for the *World Heritage* sites of the 20th-century. Here the problem is evident – there is still a very low representation of 20th-century properties on the WH List. It does not seem to make sense to compare the rate and order of inscription with “traditional” monuments of past epochs. The heritage of the 19th-century as an important prelude to the next period is equally underrepresented. Today it is possible to reveal 26 World Heritage sites, with only 14 Modern Movement structures. The position of recent heritage proves to be in obvious disproportion and misrepresentation to this significant phenomenon.<sup>2</sup> Pioneering experimental structures in architecture, urban and landscape design, artistic and social innovative ideas, key names of the “outstanding masters” of Modernism are still not on the List. For instance, today only one work of Mies van der Rohe (Tugendhat Villa) is on the List, while Aalto’s Paimio Hospital was deferred in 2007 and the Le Corbusier cluster nomination was referred back several times.<sup>3</sup> This happens in a situation of constant reviewing of the existing problem on the international level since 1985.<sup>4</sup> The ICOMOS Gap Report repeatedly states this lack of balance<sup>5</sup> due to low appreciation by the public, including by official authorities. Thus, the process of evolution and continuity in the development of cultural heritage – one of the core aspects in the World Heritage philosophy – turns out to be incomplete and broken. Needless to say that there is not a single inscribed site representing the <Socialist heritage>, which is still marked by politicization, artistic devaluation and low public appreciation, including the official authorities.

As for national *Tentative Lists*, they also demonstrate quite a mosaic and incomplete picture. Only some countries (for instance Belgium, Brazil, Israel, India, France, Germany, Mexico, the Netherlands, and the USA) more or less placed their recent heritage on the Tentative Lists, thus making them correspond to the values created during the past century. At the same time, such countries as Austria, Algeria, Russia, Sweden, UK, Japan and others being regionally and internationally important in the development of this heritage layer, are not represented on the lists. The “Socialist World” is represented only by Belarus, the Czech Republic and Cuba. When one looks through these documents (with a total amount of 1575 properties belonging to all periods), it is possible to state that of 172 countries which have submitted their Tentative Lists, the majority of countries have no heritage of the 19th and 20th centuries on these lists at all. To some extent, this is an objective process connected with different national World Heritage strate-

gies and established priorities as well as with different age requirements<sup>6</sup> for inscription within the national legislations. However, this fact also proves indirectly a significant misunderstanding of the value of this period, the lack of an adequate heritage policy and legislation in the countries, poor preservation conditions of 20th-century monuments and sites and, in fact an insufficiently effective international campaign.

Against this general background, every national nomination, which could potentially add to the representation of

20th-century heritage, should be welcomed. The international campaign for assessing “Socialist heritage” and evaluating its World Heritage potential, which started several years ago in the countries of Central and Eastern Europe, has become one of the most interesting intellectual processes and conservation challenges.

**Prof. Dr. Natalia Dushkina**  
**Vice-President of ICOMOS International Scientific**  
**Committee on Twentieth Century Heritage (ISC 20C)**

<sup>1</sup> Henket, H. A. J.; Tummers, N., Authenticity of the Modern Movement, in: Larsen, K. E. (ed.): *Nara Conference on Authenticity in Relation to the World Heritage Convention. Nara/Japan 1–6 November 1994. Proceedings with an Editorial Group consisting of Jukka Jokilehto, Raymond Lemaire, Kanefusa Masuda, Nils Marstein and Herb Stovel.* Published by UNESCO World Heritage Centre, Agency of Cultural Affairs Japan, ICCROM, ICOMOS. Trondheim 1995, pp. 327–329, here p. 328.

<sup>2</sup> As of August 2013; compare with full number of cultural properties being currently on the WHL – 759 cultural, 29 mixed properties; the 20th century structures represent 3.29% only. Modern Movement architecture and urban planning WH sites: Brasilia (1987), Brazil; Woodland Cemetery (1994), Sweden; Bauhaus and its Sites in Weimar and Dessau (1996), Germany; Ciudad Universitaria de Caracas (2000), Venezuela; Tugendhat Villa in Brno (2001), Czech Republic; White City of Tel-Aviv – the Modern Movement (2003), Israel; Rietveld Schröder House (2000), Netherlands; Luis Barragán House and Studio (2004), Mexico; Le Havre, the city rebuilt by August Perret (2005), France; Centennial Hall in Wrocław (2006), Poland; Sydney Opera House (2007), Australia; Central University City Campus in Mexico (2007), Mexico; Berlin Modernism Housing Estates (2008), Germany; Fagus

Factory, Alfeld, (2010), Germany. See also the list of 20th century properties for “Symbolic monuments” and “Technical and utilitarian ensembles” of the 20th century as systematised by: Jokilehto, J. *World Heritage of the 20th Century – Having in mind the Gaps and Risks!*, in: *World Heritage Sites of the 20th century – Gaps and Risk from a European Point of View (ICOMOS Journals of the German National Committee XLVI)*, Petersberg 2008, p. 23.

<sup>3</sup> Poisson, O.; Tournoux, M.-N., *The Notion of Oeuvre: Le Corbusier’s Inscription on the World Heritage List? DO.CO.MO.MO. Journal no. 41, September 2009*, pp. 12–25.

<sup>4</sup> Dushkina, N., *World Heritage List: Evaluating the 20th Century Heritage. Values and Criteria in Heritage Conservation. Proceedings of the International Conference of ICOMOS, ICCROM, Fondazione Romualdo Del Bianco. Florence 2008*, pp. 417–423.

<sup>5</sup> *The World Heritage List. Filling the Gaps – an Action Plan for the Future. An ICOMOS study compiled by J. Jokilehto et al. (Monuments and Sites XII)*, München 2005, pp. 36–46.

<sup>6</sup> For instance, the Netherlands and USA have a 50-year limit in their legislation, Russia 40 years; France, Finland and Germany no time limit.

## Transnationale serielle Nominierungen für die UNESCO Welterbe-Liste

Das Landesdenkmalamt Berlin und ICOMOS Deutschland begrüßen die Initiative des Denkmalschutzbüros in Warschau (Heritage Protection Department, City of Warsaw) unter der Leitung von Piotr Brabander sehr, im Frühjahr 2013 zu einem Workshop über Möglichkeiten einer internationalen seriellen Nominierung des architektonischen und städtebaulichen Erbes des Sozialistischen Realismus in Mittel- und Osteuropa für die Welterbeliste einzuladen. Wir danken der Stadtregierung von Warschau und den Mitarbeitern des Denkmalschutzbüros der polnischen Hauptstadt vielmals für die Vorbereitung und Organisation des internationalen Expertentreffens. Ohne die erfreuliche Initiative der Kollegen aus Warschau und von ICOMOS Polen wäre dieser Austausch über mögliche gemeinsame Welterbevorschläge an die UNESCO nicht zustande gekommen.

Wir verstehen das Treffen als Fortsetzung der in den letzten Jahren aufgenommenen und ausgebauten Denkmal-Kooperationen im Rahmen der Städtepartnerschaft Berlin-Warschau und der langjährigen nachbarschaftlichen Zusammenarbeit zwischen ICOMOS Polen und ICOMOS Deutschland. Dem Präsidenten von ICOMOS Polen, Prof. Bogusław Szmygin aus Lublin, und der Vizepräsidentin des Internationalen Wissenschaftlichen ICOMOS-Komitees für Denkmale des 20. Jahrhunderts (ISC 20C), Prof. Natalia Duschkina aus Moskau, danke ich herzlich für ihr Interesse und ihre Mitwirkung.

Die im Jahr 2004 von ICOMOS erarbeitete und 2005 unter dem Titel „The World Heritage List. Filling the Gaps – an action Plan for the future“ veröffentlichten Analysen und Empfehlungen von ICOMOS und der UNESCO<sup>1</sup> erwähnen unter den unterrepräsentierten Welterbekategorien zum einen das Erbe der Moderne, also Denkmale und Stätten des 19. und 20. Jahrhunderts,<sup>2</sup> aber auch grenzüberschreitende und internationale serielle Nominierungen und Erbestätten. Die Einleitung und Durchführung internationaler Welterbeprojekte mit dem Ziel der Nominierung und Betreuung multinationaler Welterbevorschläge bietet also die Chance, die Welterbeliste ausgeglichener zu gestalten und das Anliegen der Völkerverständigung durch internationale Kooperationsprojekte zu fördern. Das gilt auch für die Möglichkeiten einer multinationalen Initiative zur Nominierung des Nachkriegserbes in den postsozialistischen Ländern von Mittel- und Osteuropa (Central and Eastern Europe), die im Rahmen des internationalen Expertentreffens (International expert meeting on transnational serial nomination of the Architectural Heritage of Social Realism in Central and Eastern Europe to the UNESCO World Heritage List. Presentation of proposals) in Warschau ausgelotet wurden. Die nachstehenden Bemerkungen zu Verfahren und Möglichkei-

ten internationaler Nominierungen von Welterbeanträgen mögen als aktuelle Einführung dienen und gliedern sich in drei Abschnitte:

- Grenzüberschreitende Nominierungen und Erbestätten – Transboundary Nominations and Properties,
- Serielle Nominierungen und Erbestätten (lokale, regionale oder nationale Serien) – Serial Nominations and Properties (local, regional, national series),
- Internationale serielle Nominierungen und Erbestätten – International Serial Nominations and Properties.

Grundlegende Informationen über Voraussetzungen und Verfahren bei multinationalen Welterbevorhaben sind in den letzten Jahren vermehrt auf der Ebene des UNESCO – Welterbezentrums und der in Welterbefragen die UNESCO beratenden Welterbeorganisationen (ICOMOS, IUCN, ICCROM) erörtert und dokumentiert worden. Sie stehen mittlerweile auch vielfach im Internet weltweit als Informationsangebot zur Verfügung.<sup>3</sup> Seit 2011 liegt die Veröffentlichung der UNESCO „Preparing World Heritage Nominations“ vor,<sup>4</sup> die ebenfalls im Netz allgemein verfügbar ist. Die nachstehenden Ausführungen beruhen in der Hauptsache auf den angeführten Veröffentlichungen und werden überwiegend mit Beispielen aus Europa und dem 20. Jahrhundert illustriert.

### 1. Grenzüberschreitende Welterbestätten und Welterbenominierungen (Operational Guidelines III C, 134–136)

Als grenzüberschreitende Welterbestätten (Transboundary Properties) werden in der Regel ausgedehnte Welterbestätten bezeichnet, die sich als zusammenhängendes und geschlossenes Gebiet über das Territorium von zwei oder drei Mitgliedsstaaten der UNESCO-Konvention erstrecken. Ein Beispiel dafür ist die deutsch-polnische Welterbestätte des 2004 als Kulturerbe in die UNESCO-Liste aufgenommenen Muskauer Parks von Herrmann Fürst von Pückler, ein rund 700 ha großes Gartenreich mit verschiedenen Teilanlagen, die sich beiderseits des Neiße-Tals hinziehen und in einer grenzübergreifenden Zusammenarbeit erhalten und gepflegt werden.

Grenzüberschreitende Welterbestätten sollten von den benachbarten Unterzeichnerstaaten gemeinsam beantragt und gemanagt werden, am besten durch eine gemeinsame Betreiber- oder Betreuungsorganisation, um die Einheitlichkeit der Erhaltungs- und Pflegestrategien und einen frühzeitigen Abgleich der Interessen sicher zu stellen. Als eine grenz-





*Die „Hufeisensiedlung“ von Bruno Taut und Martin Wagner ist ein berühmter Bestandteil der „Siedlungen der Berliner Moderne“; die lokale serielle Nominierung wurde 2008 als Welterbe eingetragen und umfasst sechs Wohnsiedlungen aus den Jahren 1913 bis 1931 in sieben Berliner Stadtbezirken*

*The “Hufeisensiedlung” (horseshoe residential complex) by Bruno Taut and Martin Wagner is a prominent part of the “Berlin Modernism Housing Estates”; this local serial nomination was inscribed as World Heritage in 2008 and includes six housing estates in seven different districts of Berlin built between 1913 and 1934*

überschreitende Welterbestätte der Moderne kann die Rhätische Gebirgsbahn Albula/Bernina (Rhaeti an Railway in the Albula/Bernina Landscapes) gelten, die die Schweiz mit Italien verbindet und 2008 in die Welterbeliste eingetragen wurde.

Gemeinsame zusammenhängende bi- oder tri-nationale Welterbestätten können auch aus einer grenzüberschreitenden Erweiterung einer in einem Unterzeichnerstaat bereits bestehenden Welterbestätte vorgeschlagen und entwickelt werden, die auf ein oder mehrere Nachbarländer vergrößert wird. Die Unterhaltung und der Betrieb der erweiterten Welterbestätte sollten ebenfalls in einer Hand liegen (§ 136 der Operational Guidelines).

## 2. Serielle Welterbestätten und Nominierungen

Serielle Eintragungen umfassen zwei oder mehrere Teilkomponenten, die durch klar definierte Bezüge miteinander verbunden sind, etwa in kultureller, sozialer oder funktionaler Hinsicht über einen längeren Zeitraum gemeinsam entstanden sind und sich entwickelt haben. Jeder Bestandteil soll klar abgrenzbar sein und zu dem Outstanding Uni-

versal Value (OUV) des Welterbes beitragen (einschließlich möglicher immaterieller Attribute). Um eine weitgehende Fragmentierung einzelner Bestandteile zu vermeiden, sollten bereits die Nominierung und die Wahl und Kombination der Einzelelemente so angelegt sein, dass die Zusammengehörigkeit der Erbestätte und ihre einheitliche Pflege sowie ihre gemeinsame Unterhaltung bzw. ihr Betrieb gefördert werden bzw. gewährleistet sind. Dies gilt vor allem, wenn die Serie als Ganzes und nicht notwendigerweise jeder Einzelbestandteil von einzigartiger universeller Bedeutung ist.

Serielle Nominierungen sind möglich im lokalen, regionalen oder nationalen Maßstab eines einzelnen Unterzeichnerstaates. Die sechs Siedlungen der Berliner Moderne (Berlin Modernism Housing Estates, 2008), die über sieben Berliner Bezirke verteilt sind, gehören in die Kategorie einer lokalen oder regionalen Welterbestätten-Serie, ebenso die Werke Antoni Gaudis in und um Barcelona (Spanien, 1984/2005) oder die vier wichtigsten Stadthäuser von Victor Horta in Brüssel (Belgien, 2000). Die aktuelle Berliner Welterbe-Initiative, die Karl-Marx-Allee im Osten und das Hansaviertel im Westen mit weiteren Bauten als Paketlösung für die Tentativliste zu nominieren, orientiert sich an solchen Beispielen einer lokalen seriellen Nominierung.

Eine überregionale bzw. nationale serielle Welterbestätte repräsentieren die fünf Bauhausstätten in Weimar (3) und Dessau (2), die 1996 auf Antrag der Bundesrepublik Deutschland als Welterbestätte des 20. Jahrhunderts eingetragen wurden. Diese fünf Bauhaus-Objekte liegen in zwei verschiedenen Bundesländern (Thüringen, Sachsen-Anhalt). Geplant ist künftig eine Erweiterung der Fünfergruppe auf ein halbes Dutzend, nämlich die Nominierung der Gewerkschaftsschule in Bernau, die auf Anregung des Bundeslandes Brandenburg in die nationale Welterbe-Serie von Bauhausstätten in Deutschland einbezogen werden soll.

### 3. Serielle internationale Nominierungen und Welterbestätten (Operational Guidelines III C, 137–139)

Eine serielle transnationale oder internationale Nominierung umfasst zwei oder mehr räumlich von einander getrennte Bestandteile in zwei oder mehr Ländern, die benachbart sein können, aber sich nicht notwendigerweise auf Anrainerstaaten beschränken müssen. Serielle internationale Nominierungen können auch grenzüberschreitende Welterbestätten (transboundary nominations and properties)

als Einzelkomponenten, die sich über zwei oder mehrere benachbarte Länder erstrecken, einschließen, wenn sie mit weiteren, räumlich getrennten Teilbereichen eine thematische, funktionale, historische, stilistische oder typologische Serie bilden.

Eines der eindrucksvollsten Beispiele für eine internationale serielle Nominierung ist der nach dem deutsch-russischen Wissenschaftler Friedrich Georg Wilhelm Struve benannte geodätische Meridianbogen (Struve Geodetic Arc), ein Vermessungsnetz oder eine Kette von derzeit 34 Triangulationspunkten, die sich über mehr als zehn Länder erstreckt bei einer Länge von über 2 800 km und die künftig durch Einbeziehung anderer Länder und Punkte verlängert bzw. verdichtet werden soll. Ein anderes bekanntes Beispiel ist der römische Limes, die Grenzlinie des römischen Kaiserreiches, die sich über mehr als 5 000 km vom Atlantik über Großbritannien durch Europa zum Schwarzen Meer und zum Roten Meer über Nordafrika hinweg zum Atlantik zog. Hauptabschnitte des Limes sind als Welterbe in Großbritannien (Antonin Wall and Adrian Wall) sowie in Deutschland (Nordrhein-Westfalen, Hessen, Bayern und Baden-Württemberg) in mehreren Stufen eingetragen worden und sollen um zusätzliche archäologische Denkmale des Limes in anderen Ländern künftig erweitert werden. Überle-



*Das Bauhaus-Gebäude von Walter Gropius in Dessau (1925/26) ist ein prominenter Bestandteil der „Bauhaus-Stätten von Weimar und Dessau“; die Gebäudegruppe bildet eine überregionale serielle Nominierung und wurde 1996 als Welterbe eingetragen; der mehrere Teilstandorte umfassende Komplex umfasst derzeit fünf Stätten in zwei benachbarten Ländern der Bundesrepublik Deutschland, nämlich drei Bauwerke in Weimar (Freistaat Thüringen) und zwei in Dessau (Bundesland Sachsen-Anhalt); gegenwärtig wird eine Erweiterung der Welterbeeintragung um Bauhaus-Stätten in Weimar und Dessau sowie in Bernau (Bundesland Brandenburg) diskutiert*

*Walter Gropius' Bauhaus building (1925/26) in Dessau is a prominent part of the "Bauhaus and its Sites in Weimar and Dessau"; the building group represents a trans-regional serial nomination and was listed as World Heritage in 1996; the multiple locations include five sites in two neighboring federal states of the Federal Republic of Germany at present, i. e. three building complexes in Weimar (Free State of Thuringia) and two in Dessau (Federal State of Saxony-Anhalt); an enlargement to embrace additional Bauhaus sites in Weimar and Dessau and in Bernau (Federal State of Brandenburg) is currently being debated*



ungen, das sogenannte Grüne (Green Belt), also den Grenzstreifens des Eisernen Vorhangs in Europa als Naturerbe und als Kulturerbe des Kalten Krieges für die Welterbeliste der UNESCO vorzuschlagen, zielen ebenfalls auf eine internationale Serie von Welterbeeinheiten, die später auch schrittweise ausgebaut werden könnte.

Die wohl bekannteste Initiative zur Nominierung einer multinationalen, ja transkontinentalen Welterbe-Serie des 20. Jahrhunderts ist der französische Vorschlag, das architektonische und städtebauliche Werk von Le Corbusier in die Welterbeliste einzutragen. Ausgangspunkt für die Initiative sind dreizehn Meisterwerke und Ensembles von Le Corbusier in Frankreich, die um Werke von seiner Hand in der Schweiz, in Deutschland, Argentinien, Belgien und den Niederlanden ergänzt werden sollen. Spätere Erweiterungen und die Miteinbeziehung weiterer Unterzeichnerstaaten der UNESCO Konvention sind möglich und beabsichtigt. Auch die jüngste Diskussion, das architektonische Werk von Jože Plečnik als bi- oder transnationale Serie für das Welterbe vorzuschlagen (Slowenien, Tschechien, Österreich), wäre ein multinationaler Beitrag des 20. Jahrhunderts zu dieser Kategorie.

Bis zum Sommer 2013 haben 172 Staaten Tentativlisten mit fast 1600 Vorschlägen bei der UNESCO eingereicht.

Darunter befinden sich auch zwei Stätten der Nachkriegsjahrzehnte aus Mittel- und Osteuropa, die als sozialistisches Erbe definiert werden könnten. Ein Projekt ist der Vorschlag der Tschechischen Republik, das Berghotel und den Fernsehturm Ještěd für die Welterbeliste der UNESCO zu nominieren. Funk- und Fernsehtürme sind bisher auf der Welterbeliste der UNESCO nicht vertreten. Denkbar wäre eine Erweiterung der tschechischen Initiative um vergleichbare Beispiele von weltbekannten Fernsehtürmen in Europa und darüber hinaus. Der zweite Vorschlag auf einer nationalen Tentativliste gilt dem innerstädtischen Denkmalbereich der weißrussischen Hauptstadt Minsk. Die Umgestaltung von Minsk erfolgte nach der Befreiung der weißrussischen Hauptstadt von den Nazitruppen 1944 in den 1940er und 50er Jahren nach sowjetischem Muster und repräsentiert eines der international bedeutendsten Beispiele des architektonischen und städtebaulichen Erbes des Sozialismus. Auch hier wären also Anknüpfungspunkte und Verbindungen mit Denkmälern und Stätten des sozialistischen Realismus in anderen Staaten Mittel- und Osteuropas vorstellbar.

**Prof. Dr. Jörg Haspel**  
**Präsident von ICOMOS Deutschland**

<sup>1</sup> <http://whc.unesco.org/uploads/activities/documents/activity-590-1.pdf> (02.08.2013).

<sup>2</sup> Siehe dazu 34 „Modern heritage properties on the World Heritage List (as at July 2012)“, publiziert vom UNESCO Welterbezentrums, in: <http://whc.unesco.org/uploads/activities/documents/activity-38-2.pdf> (02.08.2013); „Identification and Documentation of Modern Heritage“ (World Heritage Papers, 5), Paris 2003, unter: <http://whc.unesco.org/uploads/activities/documents/activity-38-1.pdf> (02.08.2013).

<sup>3</sup> a) Operational Guidelines for the Implementation of the World Heritage Convention. UNESCO – INTER-GOVERNMENTAL COMMITTEE FOR THE PROTECTION OF THE WORLD CULTURAL AND NATURAL HERITAGE WORLD HERITAGE CENTRE, July 2012, Chapter III C, paragraphs 134–139, in: <http://whc.unesco.org/archive/opguide12-en.pdf> (02.08.2013); b) Guidelines for the Preparation of Serial Nominations to the World Heritage List, in: <http://whc.unesco.org/archive/serial-noms.htm> (02.08.2013); c) Engels, Barbara; Koch, Philipp; Badman, Tim (Eds.): Serial natural World Heritage properties. An initial analysis of the serial natural properties on the World Heritage List (IUCN World Heritage

Studies, 6) Bonn/Gland 2009 – internet version: [http://cmsdata.iucn.org/downloads/world\\_heritageserialsites.pdf](http://cmsdata.iucn.org/downloads/world_heritageserialsites.pdf) (02.08.2013); d) Engels, Barbara (Ed.): Serial Natural World Heritage Properties – Challenges for Nomination and Management. Proceedings of a workshop organised by the German Federal Agency for Nature Conservation (BfN) in cooperation with the UNESCO World Heritage Centre and the International Union for Conservation of Nature (IUCN), November 7th–11th, 2009, in: [http://www.bfn.de/fileadmin/MDB/documents/themen/internationalernaturschutz/SerialSites%20Summary%20Report\\_2009.pdf](http://www.bfn.de/fileadmin/MDB/documents/themen/internationalernaturschutz/SerialSites%20Summary%20Report_2009.pdf) (02.08.2013); e) Swiss Federal Office of Culture, Oliver Martin / Samuel Gendre (eds): UNESCO World Heritage: Serial Properties and Nominations. International Expert Meeting on World Heritage and Serial Properties and Nominations, Ittingen, Switzerland, 25–27 February 2010, in: <http://www.bak.admin.ch/kulturerbe/04307/?lang=en&download> (02.08.2013).

<sup>4</sup> Preparing World Heritage Nominations (Second edition, 2011) Published in November 2011 by the United Nations Educational, Scientific and Cultural Organisation. in: <http://whc.unesco.org/uploads/activities/documents/activity-643-1.pdf> (02.08.2013).

## Transnational Serial Nominations for the UNESCO World Heritage List

The German National Committee of ICOMOS and the Berlin Monument Authority (Landesdenkmalamt Berlin) warmly welcome the initiative of the Warsaw Heritage Protection Department, led by Piotr Brabander, in inviting experts to the spring 2013 workshop on the options around making an international serial nomination for the World Heritage list for the architectural and urban heritage of Socialist Realism in Central and Eastern Europe. Our heartfelt thanks go to Warsaw's city government and colleagues from the Heritage Protection Department in the Polish capital for preparing and organising the international meeting of experts. Without the welcome initiative of our colleagues from Warsaw and ICOMOS Poland, this discussion on possible joint World Heritage nominations to UNESCO would never have taken place.

We see the meeting as a continuation of the last cooperative heritage protection project undertaken and expanded as part of the partnership between the cities of Berlin and Warsaw and the many years of neighbourly cooperation between ICOMOS Poland and ICOMOS Germany. I would like to thank the President of ICOMOS Poland, Prof. Dr. Boguslaw Szmygin from Lublin, and the European Vice President of the ICOMOS International Scientific Committee on Twentieth Century Heritage (ISC20C), Prof. Dr. Natalia Dushkina from Moscow, for their interest and involvement.

Work carried out by ICOMOS in 2004 resulted in an analysis and recommendations by ICOMOS and UNESCO, published in 2005 under the title *The World Heritage List. Filling the Gaps – an Action Plan for the Future*.<sup>1</sup> Mentioned in this under the heading of under-represented World Heritage categories are firstly modern heritage, that is, monuments and sites from the 19th and 20th centuries,<sup>2</sup> and also cross-border and international serial nominations and heritage sites. Therefore, introducing and implementing international World Heritage projects with the aim of nominating and managing multinational World Heritage proposals offers an opportunity to create a more balanced list of World Heritage sites and promote the cause of international understanding through international cooperative projects. This is also true of the options around a multinational initiative to nominate post-war heritage in post-socialist countries of Central and Eastern Europe, evaluated in the course of the international working session in Warsaw (*International Expert Meeting on Transnational Serial Nomination of the Architectural Heritage of Social Realism in Central and Eastern Europe to the UNESCO World Heritage List. Presentation of Proposals*) in April 2013. The following observations on the process and opportunities of international nominations for World Heritage status serve as an introduc-

tion to the current state of affairs and are divided into three sections:

- Transboundary Nominations and Properties,
- Serial Nominations and Properties (local, regional, national series),
- International Serial Nominations and Properties.

Basic information on the preconditions for and processes involved in making multinational World Heritage proposals has in recent years been increasingly debated and documented at the level of the UNESCO World Heritage Centre and in the organisations that advise UNESCO on World Heritage matters (ICOMOS, IUCN, ICCROM). It is now widely available on the internet for information purposes.<sup>3</sup> The UNESCO publication *Preparing World Heritage Nominations* has been available since 2011<sup>4</sup> and is also widely available on the internet. The information below is largely based on the aforementioned publications and is predominantly illustrated with examples from Europe and the 20th century.

### 1. Transboundary Properties and Nominations (Operational Guidelines III C, 134–136)

The term transboundary properties generally refers to expansive World Heritage sites, which extend as a cohesive and closed area across the territory of two or three UNESCO Convention member states. An example of this is the German-Polish World Heritage site accepted onto the UNESCO list in 2004: Muskau Park by Herrmann Fürst von Pückler, c. 700 hectares of gardens divided into various sections, extending across both sides of the Neisse river and maintained by the two countries working together.

Transboundary properties should be jointly proposed and managed by the neighbouring member states, ideally via a joint operating or management organisation, to ensure a unified approach to maintenance and care and an early alignment of interests. The Rhaetian Railway in the Albula/Bernina Landscapes, which links Switzerland and Italy and was accepted onto the World Heritage list in 2008, can also be seen as a modern transboundary heritage site.

It is also possible to propose and develop a consistent joint bi- or tri-national World Heritage site by expanding an existing site in one member state into one or more neighbouring countries. A single organisation should also be responsible for maintaining and operating the expanded property (para. 136 of the Operational Guidelines).





*The duplex apartment house by Le Corbusier and Pierre Jeanneret in the Stuttgart Weißenhof-Siedlung (1927) is part of an international initiative to nominate a series of the “The Architectural and Urban Work of Le Corbusier” for the World Heritage List of UNESCO; the current nomination dossier covers more than a dozen building sites and urban areas in six states of Europe, Latin-America and Asia*

*Das Doppelhaus von Le Corbusier und Pierre Jeanneret in der Weißenhofsiedlung Stuttgart (1927) ist Bestandteil einer internationalen seriellen Nominierung des „Architektonischen und städtebaulichen Werks von Le Corbusier“ für das UNESCO-Welterbe; die jüngste Fassung des Antragsentwurfs umfasst mehr als ein Dutzend Bauwerke und städtebauliche Anlagen aus sechs Staaten in Europa, Südamerika und Asien*

## 2. Serial Nominations and Properties

Serial entries consist of two or more subcomponents that have arisen and developed jointly in cultural, social or functional terms, and which are linked by clearly defined connections. Each component should be clearly distinguishable and should contribute to the Outstanding Universal Value (OUV) of the property (including possible immaterial attributes). To avoid further fragmentation of individual components, the nomination, selection and combination of the individual elements should be designed in such a way that the shared identity of the property and its unified maintenance and joint upkeep or management can be promoted or guaranteed. This is particularly the case when the series as a whole and not necessarily each individual element is of unique universal value.

Serial nominations can be made on a local, regional or national level within a single member state. The six Berlin Modernism Housing Estates (2008), spread across seven

districts of Berlin fall into the category of a local or regional series of properties, as do the works of Antoni Gaudi in and around Barcelona (Spain, 1984/2005) or the four most significant town houses by Victor Horta in Brussels (Belgium, 2000). Berlin’s current World Heritage initiative to parcel together the Karl-Marx-Allee in the East and the Hansaviertel in the West of the city with various other buildings and put them forward for inclusion on the tentative list is based on such examples of a local serial nomination.

The five Bauhaus properties in Weimar (3) and Dessau (2), accepted as 20th century World Heritage sites in 1996 following an application by the Federal Republic of Germany, are an example of a supra-regional or national serial World Heritage site. These five Bauhaus buildings lie in two different federal states (Thuringia, Saxony-Anhalt). An expansion of this group from five to half a dozen is planned for the future with the nomination of the ADGB Trade Union School Bernau (1928–1930), designed by the Bauhaus director Hannes Meyer with Hans Wittwer, suggested for

inclusion in Germany's national series of Bauhaus World Heritage sites by the state of Brandenburg.

### 3. International Serial Nominations and Properties (Operational Guidelines III C, 137–139)

A transnational or international serial nomination consists of two or more spatially distinct components in two or more countries; these may be neighbours but they are not limited to adjacent states. International serial nominations can also include transboundary nominations and properties which stretch across two or more neighbouring countries, as individual components if they create a thematic, functional, historic, stylistic or typological series with other, spatially distinct components.

One of the most impressive examples of an international serial nomination is the Struve Geodetic Arc, named after the German-Russian scientist Friedrich Georg Wilhelm Struve, a measurement network or a chain currently made up of 34 triangulation points, extending across more than ten countries and over 2,800 km in length. It is hoped that it will be expanded and consolidated in future by including other countries and points. Another famous example is the Roman Limes, the frontier line of the Roman Empire, which extended for over 5,000 km from the Atlantic through Great Britain and across Europe to the Black Sea, and across North Africa to the Red Sea. Major but fragmented sections of the Limes are registered as World Heritage sites in Great Britain (Antonine Wall and Hadrian's Wall) as well as in Germany (North Rhine-Westphalia, Hessen, Bavaria and Baden-Württemberg); in future, this should be expanded to include additional archaeological monuments to the Limes in other countries. The idea of proposing the so-called Green Belt, the border strip along the Iron Curtain through Europe, as a natural and cultural heritage site from the time of the Cold War for the UNESCO World Heritage List is currently under consideration; again, the aim would be to create an international series of distinct properties that could later be expanded piecemeal.

Probably the best-known initiative to nominate a multi-national, even transcontinental, 20th century World Heritage series is the French proposal to include the architectural and urban work of Le Corbusier on the World Heritage List. The starting point for the initiative are 13 of Le Corbusier's masterpieces and ensembles in France, to be expanded to include his work in Switzerland, Germany, Argentina, Belgium and the Netherlands. It would later be possible to expand the network to include further signatory states to the UNESCO Convention, and this is indeed the intention. Similarly, there have been very recent discussions on the subject of proposing the architectural work of Jože Plečnik as a bi- or transnational World Heritage series (Slovenia, the Czech Republic, Austria); this would be a further multinational 20th century contribution to this category.

By summer 2013, 172 states had drawn up tentative lists and submitted almost 1,600 proposals to UNESCO. One of the items is the Cuban initiative to submit the National Schools of Art, Cubanacán, of the early 1960s for a World Heritage nomination. Included among the proposals of modern heritage were also two Central and Eastern European sites from the decades after the Second World War which could be considered as socialist heritage. One of these projects is the Czech proposal to nominate the Mountain Top Hotel and Television Transmitter at Ještěd for the World Heritage List. Television and radio towers have not yet been represented on the UNESCO List. So it would also even be possible to expand the Czech initiative to include comparable examples of internationally famous TV towers in Europe and beyond. The second proposal to be found on a national tentative list is the inner city heritage area in Minsk, the capital of Belarus. Following the liberation of the Belarusian capital from Nazi troops in 1944, Minsk was redesigned on Soviet lines throughout the 1940s and 1950s and it represents one of the most significant international examples of Socialism's architectural and urban heritage. Here too, there are conceivable points of connection and links with socialist realist monuments and sites in other Central and Eastern European countries.

**Prof. Dr. Jörg Haspel**  
**President of ICOMOS Germany**

## Problems and Prospects of International Serial Nominations for an Accurate UNESCO World Heritage List

As a consequence of the greater prominence and recognition accorded to World Heritage, there is a growing range of interests and motivations behind seeking World Heritage inscription. In the past, cultural monuments and sites from Slovenia were often not the domain of interest of local or state authorities for the nomination and inscription on the UNESCO World Heritage List.

The first attempt to inscribe a monument of national importance on Slovenia's list after the fall of Yugoslavia was the Franja Partisan Hospital nomination, but it was unfortunately unsuccessful. The extremely well equipped clandestine partisan hospital which remained intact until the end of the Second World War was designed to provide treatments to as many as 120 patients at a time, but saw almost ten times as many during its operation. The monument of national importance had all the specifications and characteristics of outstanding universal value, but there was no appropriate management system, which was a reason for the deferrals of the nomination (fig. 1).

The World Heritage List (WHL) is the most successful initiative regarding heritage protection undertaken on a worldwide scale. Such an opinion can be justified by many arguments. The WHL has reached a remarkable level of quantity and quality development, a new and very comprehensive evaluation system of nominations for the WHL and combines cultural and natural heritage with common frameworks (Szmygin 2010). The popularity of the World Heritage Convention (WHC, 1972) is also beginning to create major challenges: as more properties are added to the list the system is reaching a critical overload. Today the serial and transnational nominations have become a trend and support for trans-boundary properties or properties consisting of different component parts for thematic reasons (called serial properties) have also been increased (fig. 2).

The idea of preparing a serial and transnational nomination for the Silk Road in Central Asia and China arose from the 2003 UNESCO World Heritage Periodic Reporting Cycle, where the Asian State Parties identified this nomination as a vital source of development for the future preservation of heritage sites along the Silk Road. Serial/transnational nominations are an appropriate mechanism for the development of World Heritage nominations where heritage of Outstanding Universal Value consists of more than a single property (*World Heritage Committee*, Thirty second Session Quebec City, Canada, 2008). The first successful attempt to encourage international co-operation in the field of archaeology in Europe was made in 2005 when the Hadrian Wall became part of the major trans-national Frontiers of the Roman Empire-World Heritage and when the World Heritage Com-

mittee agreed to change the property's name (Hadrian Wall, a UK World Heritage in its own right since 1987). This was an example of the British and German governments joining together to create the Frontiers nomination, because the sites provided potential to unite the people in many countries in Europe, the Middle East and North Africa.

In recent years Slovenia was involved in one serial transnational and one transcontinental nomination. The first was a serial transnational nomination of the Prehistoric Pile Dwellings around the Alps (Switzerland, Austria, France, Italy, Germany and Slovenia) and the second was Heritage of Mercury, Almaden (Spain) and Idrija (Slovenia), the latter with many problems.

The first attempt for such a nomination (Idrija on the Mercury Route of the Intercontinental Camino Real) with four state parties was problematic because of different interests, a lack of appropriate management systems and of a development of relevant policies. This was the case in spite of the fact that the main goal of a global strategy as a result of the ICOMOS analysis (*Filling the Gaps*, 2005) was to ensure a more representative, balanced and credible World Heritage List concerning the typological framework, which is based on categories used for the classification of cultural heritage, like the under-represented industrial heritage.

Firstly, the nomination was led by Switzerland and there were eight reasons why the pile dwelling sites were inscribed on the Unesco World Heritage List:

- i) architectural structures of entire settlements and excellently preserved organic remains provide comprehensive insight into the history of early farmers in Central Europe, their way of life, agriculture and animal husbandry;
- ii) the sources around the Alps reveal the cultural variety of and interaction between the early farming communities;
- iii) dendrochronology offers palpable information about chronological time spans and processes;
- iv) in the precisely dated sites of the settlement, technological progress can be traced – for instance in the steps that led from copper to bronze to iron
- v) the settlement sites are valuable sources of information and archives for the natural sciences such as archaeobiology and climate research
- vi) the abundant sources allow us to build a true-to-life reconstruction of the past and turn archaeology in museums and in media into an adventure
- vii) the sites at the bottom and along the shores of the lakes are threatened by erosion, large-scale land-filling, dredging and construction



viii) the UNESCO World Heritage label can support the comprehensive protection of these unique sources and reinforce the awareness of their worldwide uniqueness (Palafittes, 2009).

The town of Idrija with the Ministry of Culture of Slovenia began the process of inscribing the mercury heritage on UNESCO's World Heritage List in 2006 and the site was on the Tentative List of 1994. Initially, the nomination was made together with Almaden, San Luis Potosi and Huancavelica mercury mine in Peru, in relation to the intercontinental route Camino Real. In the second stage, a nomination focused on the mercury heritage in relation to silver mining, together with the San Luis Potosi mine in Mexico – however, the nomination did not gather sufficient support.

The third, successful stage of the nomination focused on mercury mining in relation to technological and industrial processes that influenced the economic and cultural development of the two regions and it was successfully completed in 2012.

In spite of the fact that the serial nomination which specifically related to mining and industrial activities that had an evident worldwide impact on the moulding of cultures, the economy and social changes, mainly on both sites of the Atlantic, and which are without a doubt insufficiently represented on the World Heritage List were not successfully prepared and they were not inscribed on WHL.

The last nomination to inscribe the sites on the WHL started in 2010 and was successfully completed.

The mercury mining sites of Almaden and Idrija produced a great part of the mercury existing at the world scale representing in a comparative way the highest level of production obtained from mines of this nature. Both mines complemented each other in sending mercury around the world, and mainly to America which gave path to outstanding economic, social and cultural changes on this continent and in Europe, and on the development of science and technology, as witnessed by the exchange of know-how and equipment. This serial nomination contains such exceptional cultural value from the standpoints of history, science and technology that its significance transcends the borders of countries and becomes of universal importance, both for the present generation and for those to come. They are key elements articulating a process that lasted for centuries and linked several parts of the world. This process made a significant contribution to the shaping of cultures on both sites of the Atlantic. This cultural fertilization was bilateral, as there were exchanges in both as well as in the most important directions, thus adding value to all of them as part of the historic process mentioned as well as the most significant accumulations of technology in the production of mercury in the history of humankind.

Therefore, this serial nomination is based on its relevance due to the historic-social and technological building of specific mining engineering, artistic-architectural and territorial values calling for the upkeep of their essential qualities leading to a proper understanding of their past function as concerns mining technology, architecture and lifestyles associated with these peculiar manifestations of human genius applied to the extraction and processing of minerals.



*Fig. 1: Franja Partisan Hospital after reconstruction*

*Abb. 1: Franja Partisan-Hospital nach dem Wiederaufbau*

*Fig. 2: Idrija, Joseph's shaft*

*Abb. 2: Idrija, Joseph-Schacht*







*Fig. 3: The Garden of All Saints, Ljubljana, by Jože Plečnik, 2013*

*Abb. 3: Der Garten von Allerheiligen, Ljubljana/Laibach, von Jože Plečnik, 2013*

The new preparation of the serial transnational nomination of the Dinaric Karst is based on a different approach, especially in the early preparation stage. The States Parties established an International Coordination Group (ICG) for the preparation of this transnational nomination and for the agreement concerning the World Heritage serial transnational property (Slovenia, Bosnia and Herzegovina, Croatia, Italy, Montenegro and Serbia) and they worked closely with WHC, ICOMOS and IUCN. At the international level together the State Parties' permanent delegations to UNESCO and the national authorities act as contact body for the World Heritage Centre and the World Heritage Committee in all questions relating to the serial property. It obtains and coordinates information from the administrations of State Parties on any private initiative relating to the components of the serial property. Its actions

and projects are determined in a regularly reviewed action plan.

The Dinaric Karst is an extensive karst region of South East Europe which extends over 60 000 km<sup>2</sup> from the Friuli Plain in Italy to Lake Skadar in Southeast Montenegro and from Pannonia in the North, to the Adriatic Sea and its islands in the South. The region is therefore the largest contiguous karst land in Europe and it is one of the largest karst lands of the world. Due to the location, geological structures, tectonics and climate, the karst landscape developed in a variety of forms, ranging from a whole set of different landscapes, karst plains and high plateaus to high mountain karst. The Dinaric Karst is exceptionally important for the history of geological, geomorphological, biological and karstological research and is described as a special type of landscape characterized by underground water flow, close

depressions, dry valleys, fluted rock outcrops, disappearing rivers, caves and large springs. Karst landscapes are also distinctive from the surrounding areas due to the vast rocky surface and a lack of surface water. Due to a lack of soil settlements and scarce agricultural land characteristics of the cultural landscape and adaptations of the population have developed. The main problem from my point of view is that the cultural heritage as a result of this specific natural landscape is not part of the nomination.

Another serial and transnational nomination in preparation (Czech Republic and Slovenia), probably more complex, is the architectural heritage from the first half of the 20th century, actually the works of architect Jože Plečnik. He was an architect who worked in Prague, Vienna, Zagreb, Belgrade and other places and of course in Ljubljana.

Plečnik was a Slovenian architect who began his career in Vienna and Prague (Prelovšek 2008) and then established himself above all in Ljubljana with architectural achievements that gave the city a noble new appearance after the long Baroque period. Ljubljana testifies to Plečnik's exceptionally creative contribution to the development of architecture, urbanisation and building materials, decorations; he was given free reign in the design of promenades, river banks, bridges, sculptures, squares, all decorative arts, as well as architecture, parks, sacral buildings, stadium and finally the Garden of All Saints (fig. 3).

His interventions at Hradcany Castle (Prague) were detailed and complex, confronting not only architectural problems and questions of adaptation and interventions but also issues of how to represent national identity. His charge was to update a language of myth that bore on the history and the identity of the Czech people (Alofsin 2006). He followed the same aim in Ljubljana where he made an archaeological reinterpretation of a Roman wall, the consolidation and restoration of a medieval monastery and in the end designed an unfinished idea for an archaeological park in the town of Ljubljana with Roman houses, fountains, gardens and a view of the mountain of Krim (Stele 1928, pp. 12–13) His implementation of Ljubljana's architectural works with ancient architectural elements but in untraditional forms and to display Ljubljana as a "Mediterranean" town respecting the original Roman cadastre was probably connected also with the original roots of Roman Ljubljana, "Colonia Iulia Emona", which was a typical rectangular town of the Mediterranean type (Gaspari 2010) (fig. 4).

Throughout his fruitful and relatively long life Plečnik stuck to the artistic and moral tenets of the Secessionist movement. Under the specific circumstances, created out of benevolent offers by Masaryk in Prague and by the comparatively provincial character of his native Ljubljana, he was given reign to fully develop his architecture based on the humanistic tradition of Antiquity, and in the process set in

*Fig. 4: Cobblers bridge, Ljubljana by Jože Plečnik, 2013*

*Abb. 4: Schusterbrücke, Ljubljana/Laibach, von Jože Plečnik, 2013*







Fig. 5: Church of St. Michael, Barje near Ljubljana, 2012  
 Abb. 5: St. Michaels-Kirche, Barje nahe Ljubljana/Laibach, 2012

motion the only serious critical alternative to the mainstream of 20th century Functionalism (Prelovšek, 2008, 22) (fig. 5).

Many other sites from Slovenia besides the mentioned Franja Partisan Hospital – recently awarded the European Heritage Label, although two years ago it was almost completely destroyed in a flood following torrential rain – and the architectural legacy of Plečnik are on the list of submissions for the Tentative List. The Sečovelje salt pans with the medieval town of Piran is part of the Mediterranean salt pans category, the mentioned intermittent Lake Cerknica is part of the Dinaric Karst nomination, the Alps are part of a joint nomination of the Alps as a whole (Fužine hills), Claustra Alpium Iuliarum is part of the European fortifications system from late Antiquity. In terms of cultural and mixed heritage, preparations are under way for the nomination of the Kozolci (hayracks).

## Conclusions

In the end, if we evaluate the majority of serial and transcontinental nominations we could conclude that they are becoming a trend and positive approach in the context of international cooperation, interdisciplinary dissemination and sustainable preservation of cultural heritage. The appropriate management system involves the commitment of qualified professionals and technicians as well as the development of relevant policies, strategies and conservation and management plans. The lack of such systems has been recognized as one of the principal problems in a large number of sites already on the WHL (Icomos, 2010), just as much as a lack of regular monitoring of the sites (Pirkovič; Šantej 2012, 49).

We all agree and support the role of heritage as an engine for human and social development, but only in a sustainable way that will guarantee the inter-generational transfer of these non-renewable resources. Although the Convention prescribes that World Heritage is part of the heritage of humankind and that the basic idea is identification, preservation and conservation, the inclusion of a new heritage site on the World Heritage List is often also a source of local and

regional pride. For this reason, one of most important issues for active preservation of cultural heritage in the future are management plans and the real cooperation and integration of the local community and state authorities into the projects from the early beginning.

## Zusammenfassung

### Probleme und Aussichten einer akkuraten UNESCO Welterbeliste: Sloweniens Tentativliste

Aufgrund der größeren Bedeutung und Anerkennung, die man dem Welterbe beimisst, gibt es eine wachsende Bandbreite von Interessen und Motivationen, die hinter dem Bemühen um Welterbeeintragung stehen. Die Popularität der Welterbekonvention beginnt zu erheblichen Herausforderungen zu führen. Indem neue Stätten der Liste hinzugefügt werden, erreicht das System eine kritische Überlastung. Heutzutage werden serielle und transnationale Nominierungen zum Trend, und die Unterstützung für grenzüberschreitende Güter oder für solche, die aus thematischen Gründen aus unterschiedlichen Komponenten bestehen (serielle Nominierungen), hat auch zugenommen. Die Idee, eine serielle und transnationale Nominierung für die Seidenstraße in Zentralasien und China vorzubereiten, entstand 2003 aus dem UNESCO-Welterbe Periodic Reporting-Zyklus, in dem die asiatischen Vertragsstaaten diese Nominierung als wesentliche Quelle für die Entwicklung des zukünftigen Erhalts von Erbstätten entlang der Seidenstraße identifiziert haben. Serielle bzw. transnationale Nominierungen sind ein angemessener Mechanismus für die Entwicklung von Welterbenominierungen, wo es den außerordentlichen universellen Wert bei mehr als einer Stätte gibt (Welterbekomitee, 32. Sitzung, Quebec City, Kanada, 2008). Der erste erfolgreiche Versuch, zu einer internationalen Kooperation im Bereich der Archäologie in Europa anzuregen, erfolgte 2005, als der Hadrianswall zu einem Bestandteil des transnationalen Welterbes Grenzen des römischen Reiches wurde und das Welterbekomitee zustimmte, den Namen zu ändern (der Hadrianswall war bereits seit 1987 eine eigenständige Welterbestätte Großbritanniens). Dies ist ein Beispiel, wo die Regierungen von Großbritannien und Deutschland sich zusammengenommen haben, um einen gemeinsamen Antrag zu formulieren, denn diese Stätte besaß das Potenzial, Menschen in vielen Ländern Europas, des Mittleren Ostens und Nordafrikas miteinander zu verbinden. In den letzten Jahren war Slowenien an zwei erfolgreichen seriellen, transnationalen oder transkontinentalen Nominierungen beteiligt. Die erste betraf eine serielle Nominierung von prähistorischen Pfahlbauten im Alpenraum und die zweite das Quecksilbererbe in Almadén (Spanien) und Idrija (Slowenien). Momentan befasst sich die neue und aufgewertete Tentativliste aus Slowenien mit dem Dinarischen Karst als transnationale Nominierung für das Naturerbe und mit der seriellen Nominierung des architektonischen Erbes der ersten Hälfte des 20. Jahrhunderts (Architekt Jože Plečnik). Mit einer Liste weiteren Erbes ist sie eher von örtlichem und regionalem In-



Fig. 6: Church of the Most Sacred Heart in Prague by Jože Plečnik (1928–1932), Czech Republic, 2010  
 Abb. 6: Kirche des Heiligsten Herzens des Herrn in Prag von Jože Plečnik (1928–1932), Tschechische Republik, 2010

teresse. Der Beitrag konzentriert sich auf die neuesten seriellen Nominierungen und die damit verbundenen Probleme.

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## Das architektonische Erbe des Sozialistischen Realismus in Warschau

*Maria Dydek*

Die Deutschen zerstörten Warschau während des Zweiten Weltkrieges nahezu vollständig. Insgesamt lag die Wohnbebauung der Stadt nach fünf Kriegsjahren zu über 70 Prozent in Trümmern.\*

Im Januar 1945 begannen die ersten Rückkehrer, den Schutt abzutragen. Bereits einen Monat später wurde das Wiederaufbaubüro der Hauptstadt ins Leben gerufen, das die Zerstörungen inventarisierte. Im Juni 1945 beschloss der Ministerrat, die Stadt wiederaufzubauen. Unter den zahlreichen Plänen zur Nachkriegsbebauung und -bewirtschaftung bildeten sich zwei Richtungen heraus. Die eine Option sah einen möglichst originalgetreuen Wiederaufbau vor. Die zweite Konzeption – unterstützt von einflussreichen Persönlichkeiten aus Kreisen der neuen Machthaber – tendierte zu einer völlig neuen Bebauung anstelle der zerstörten Architektur, die dabei endgültig beseitigt werden sollte. Die Wiederaufbaupläne mussten den Neubauvisionen den Vortritt lassen. Aus der wertvollen historischen Bebauung wurden einzelne Teile ausgewählt, die erhalten und wiederhergestellt werden sollten (der Königstrakt und die Altstadt).

### Das Marszałkowska-Wohnviertel (MDM). Geschichte und Ideologie

Die ersten Entwürfe waren in den Stilen der Vorkriegszeit gehalten: Modernismus, Funktionalismus, Monumentalismus und auch Neohistorismus, der eine Reaktion auf die Kriegszerstörungen war. Im Stadtzentrum entstanden moderne Bürobauten und öffentliche Einrichtungen, inspiriert von den damals vorherrschenden Architekturrichtungen (z. B. die konstruktivistischen Bürogebäude von Marek Leykam in der Marszałkowska-Straße 82, Rakowiecka-Straße 4 und der Hl.-Barbara-Straße 1). Auch Wohnhäuser waren im Stil moderner Anlagen aus der Zwischenkriegszeit gehalten. Unter den Neubauten befanden sich herausragende Entwürfe, die eine innovative Weiterentwicklung der Avantgarde darstellten (z. B. die Siedlung Kolo von Szymon und Helena Syrkus). Entscheidenden Einfluss auf die Gestaltung des neuen Stadtbildes hatte jedoch die Ideologie des Sozialistischen Realismus. Gemäß den theoretischen Grundlagen, die Wladimir Lenin 1905 formuliert

*Abb. 1: Heutiger Blick auf den Verfassungsplatz und die Marszałkowska-Straße in Richtung Norden*  
*Fig. 1: Today's view northwards from Constitution Square and Marszałkowska Street*





*Abb. 2: Eine deutliche Achsenkomposition in Nord-Süd-Ausrichtung erhielt die Bauanlage entlang der General-Władysław-Anders-Straße. Sie stellt eine Verlängerung der MDM-Hauptachse dar und wurde auf dem beseitigten Straßennetz des Ghettos errichtet*

*Fig. 2: Complex of buildings along Generala Władysława Andersa Street with an explicit north-south axial composition. It is an extension of the main axis of the MDM and was built on top of the network of demolished streets in the former Ghetto area*

hatte, war es Aufgabe der Kunst, „an Ereignissen teilzuhaben, Veränderungen widerzuspiegeln und die neue Wirklichkeit zu registrieren“. Mit Hilfe einfacher, verständlicher Zeichen sollte sie das kollektive Bewusstsein des Volks beeinflussen. Die Kunst wurde in den Dienst des gesellschaftlichen Umbaus gestellt und somit zum ideologischen Werkzeug des totalitären Systems. Nach der Beherrschung der Literatur, der Malerei und der Bildhauerkunst wurde nun die Architektur zum „Träger“ der Ideologie des Sozialistischen Realismus.

Die sowjetischen Thesen zur propagandistischen Rolle der Architektur erhielten die Zustimmung der Führung der polnischen kommunistischen Partei, die nach den Wahlen im Februar 1948 die Macht übernahm. Präsident Bolesław Bierut erklärte: „Die Architektur schafft ihrem Wesen nach lang bestehende Bauten. Die Ideologie findet in der Architektur eine hervorragende Verkörperungsform. Wie könnte man unsere Ziele besser darstellen als anhand von Panoramen und Modellen der neuen Städte.“

Der Sechsjahresplan zum Wiederaufbau Warschaws von 1950, unterschrieben vom damaligen Präsidenten Bierut, hatte die Vision, aus der Hauptstadt eine sozialistische Stadt zu machen. Die Errichtung von Wohnsiedlungen im direk-

ten Stadtzentrum war eine der Prioritäten. Daher basierte der Entwurf des Marszałkowska-Wohnviertels (MDM) auf der wichtigsten Arterie der Innenstadt – der Marszałkowska-Straße.

Der Entwurf wurde einer Arbeitsgruppe der Werkstatt „MDM“ unter der Leitung des Architekten Józef Sigalin übertragen, weitere wichtige Architekten waren Stanisław Jankowski, Jan Knothe und Zygmunt Stępiński. Bereits nach einigen Monaten stellte das Team im Mai 1950 die ersten stadtplanerischen und architektonischen Entwürfe für das gesamte Viertel vor. Sie betonten, dass erstmals in der Geschichte Warschaws ein so großer Komplex einheitlich und geplant angelegt wird.

Die Planer bezogen die traditionelle Stadtplanung Warschaws in ihre Komposition mit ein, vor allem die Stanisławowska-Achse (eine Anlage aus dem 18. Jahrhundert mit sternförmigen Plätzen). Die Marszałkowska-Straße – die Hauptachse des neuen Viertels – wurde auf dem Abschnitt bis zum Verfassungsplatz auf der einen Seite verbreitert, südlich des Platzes behielt sie ihre alte Breite. Die Form des Erlöserplatzes wurde beibehalten, ebenso die dazugehörige Kirche und mehrere Wohnhäuser. An der Südecke des Verfassungsplatzes wurde eine neue Arterie einge-



fügt, die heutige Warynski-Straße, die eine Querachse zur Stanisławowska-Achse bilden sollte.

Durch die zentrale Lokalisierung des Komplexes beeinflusste der Entwurf die historisch gewachsene städtische Struktur. Die Anlage des neuen Platzes veränderte den Verlauf und die Bedeutung einiger Straßen (Koszykowa, Piękna, Sniadecki), zudem mussten zahlreiche erhaltene repräsentative Wohnhäuser abgerissen werden.

Der Entwurf sah vor, dass 6000 neue Wohnungen entstehen, langfristig sollten 45000 Menschen das neue Viertel bewohnen. Die Wohnräume sollten sich durch einen höheren Standard auszeichnen: Zentralheizung, Fahrstühle, Müll-

▷ *Abb. 3: Der MDM-Entwurf umfasste auch funktionelle Elemente wie die Straßenlaterne auf der Marszałkowska-Achse. An der Südseite des Verfassungsplatzes wurden drei Laternen aufgestellt*

*Fig. 3: The MDM also contained functional elements. A grand candelabrum-shaped street lamp in line with Marszałkowska Street, one of three situated in the southern part of Constitution Square*

▽ *Abb. 4: Das erste sozialistisch realistische Gebäude, das von Süden her die Bebauung von MDM II zwischen dem Platz der Lubliner Union und dem Erlöserplatz eröffnet*

*Fig. 4: The first building in the socialist realism style opening the MDM II development from the south and running from Unia Lubelska Square to Zbawiciela Square*







*Abb. 5: Der Erlöserplatz wird von einem Säulengang als Teil der MDM-Planung umgeben. Stilisiert als toskanische Säulen zur Abstützung der Terrassen, knüpfen sie an die Bernini-Säulen auf dem Petersplatz im Vatikan an*  
*Fig. 5: A colonnade surrounds Zbawiciela Square, part of the MDM project. The stylized Tuscan columns supporting terraces bring to mind Bernini's colonnades in St. Peter's Square in the Vatican*

schlucker, Kinderwagenräume, Wasch- und Trockenräume sowie in den Wohnungen Gasherde und Badeboiler.

Zudem waren geplant: 10 Kinderkrippen, 22 Kindergärten, 11 Schulen, neun medizinische Praxen, eine Schwimmhalle, ein Sportplatz, ein Rathaus, eine Wache der Bürgermiliz, ein Hotel, fünf Theater, sechs Kinos sowie zahlreiche Restaurants und Geschäfte. In dem Viertel sollten drei U-Bahn-Stationen entstehen.

Als erster Abschnitt wurden der Verfassungsplatz und seine Umgebung errichtet, Baubeginn war der 1. August 1950. Der Platz ist in der Form eines verlängerten Rechtecks (120 x 200 Meter) gehalten. Die Längsseiten werden von zwei identischen Gebäuden mit langen Bogengängen, die die zweistöckigen Geschäfte im Erdgeschoss verdecken, abgeschlossen. Von Süden her wurde eine Lücke in die Fassadenlinie eingefügt, die den Platz vergrößert und die Mündung der neu angelegten Straße (heute Waryriński-Straße) umfasst. Zwischen der neuen Straße und der Marszałkowska-Straße befindet sich das Hotel „MDM“. Entlang der Marszałkowska-Straße, in Richtung Erlöserplatz, setzen sich die Bogengänge analog fort. Die Anlage wurde als MDM I (zwischen Wilcza-Straße und Erlöserplatz) in einem Rekordtempo errichtet und am 22. Juli 1952 fertiggestellt.

Der Bau von MDM II – vom Erlöserplatz zum Platz der Lubliner Union – wurde gleichzeitig mit den Arbeiten an MDM I begonnen. Auf diesem Abschnitt der

Marszałkowska-Straße wurden deren Parameter und ein Teil der Bebauung beibehalten. Die Größe und architektonische Ausführung der Neubauten korrespondieren mit den bestehenden Gebäuden, doch die architektonische Ausgestaltung verleiht ihnen einen realsozialistischen Ausdruck.

Ab 1950 entstanden schrittweise weitere Gebäude auf diesem Abschnitt, wegen Lieferschwierigkeiten bei den Materialien wurden die Fassaden jedoch erst später fertiggestellt. Als letztes begann die MDM II-Bebauung rund um den Erlöserplatz.

Der dritte MDM-Teil – die Latawiec-Siedlung – wurde 1953–56 nach einem Entwurf von Zofia Sekrecka errichtet. Der Wunsch, den Anfang der historischen Stanisławowska-Achse zu rekonstruieren und architektonisch zu stärken, bildete die Planungsgrundlage für diesen Abschnitt. Der zentrale Teil der Siedlung – ein verlängerter, achteckiger Platz auf der Allee der Befreiung-Achse – verbindet den Erlöserplatz mit dem Platz Na Rozdrożu (dt. Scheideweg). Die Bebauung knüpft an die französische Architektur aus der Wende vom 16. zum 17. Jahrhundert an (Place des Vosges in Paris).

Die MDM-Entwürfe wurden nicht komplett umgesetzt. Mehrere öffentliche Einrichtungen und einige Wohngebäude wurden nicht errichtet sowie die Statuen auf dem Verfassungsplatz nicht aufgestellt.

Die MDM-Bebauung ist reich an sozialistisch realistischen Architekturdetails. Formen aus dem Klassizismus



*Abb. 6: Die Anlage an der Kreuzung der Niepodlegość-Allee und der Odyniec-Straße zeichnet sich durch ihre charakteristische und abwechslungsreiche Fassade mit zurückversetzten und niedrigeren Verbindungsbauten aus*  
*Fig. 6: The uniformity of the frontage of the complex at the junction of Aleje Niepodległości and Odyńca Street is interrupted by the characteristic use of smaller recessed linking buildings. Here, too, the corners were given a symbolic tower structure*

oder der Renaissance folgend, wurden die Gebäude mit hervorstehenden Gesimsen und Attiken dekoriert. Gemäß der Konzeption der „Kunstsynthese“ wurde die Architektur um monumentale Figurenreliefs, Flachreliefs, Schmiedekunst, Mosaiken und Sgraffito bereichert, ergänzt von meisterhaft geplanten Fußböden auf den Plätzen und Straßen sowie kleinen architektonischen Elementen (z. B. Straßenbeleuchtung) und Grünanlagen. Die Siedlungen wurden im großen Stil errichtet und verliehen der Innenstadt Warschaws ein neues Gesicht.

Mit der Zeit und durch die lange Nutzung hat das MDM heute seinen früheren Glanz verloren, auch mangelte es an einer laufenden und fachmännischen Instandhaltung. Als öffentlicher Raum an zentraler Stelle ist es zu einer Fläche für großformatige Werbung verkommen, die die reich dekorierte Fassade verhängt und die Fassadenkomposition verwischt.

Darüber hinaus gibt es Pläne zur Aufstockung der Gebäude. Sie entsprechen dem Wunsch, das Gelände im direkten Stadtzentrum wirtschaftlich besser zu nutzen, würden jedoch die Proportionen zerstören. Die Grünanlagen sind ungepflegt und oft schränken sie die Sicht auf die Gebäude ein, anstatt sie zu schmücken.

Sowohl die Gebäude als auch die MDM-Anlage verdienen es, als Beispiele sozialistisch realistischer Architektur und Urbanistik, die alle Charakteristika dieses Stils aufweisen, unter Denkmalschutz gestellt zu werden.

## Stadtplanung

Den sozialistisch realistischen Grundsätzen entsprechend, sollte die Stadtplanung den Lebensraum des Menschen ganzheitlich organisieren und ihm ein würdiges Leben sowie Zugang zu Kultur, Bildung, Vergnügen und Erholung sicherstellen. Der städtische Raum sollte die Macht der neuen Staatsform darstellen und deren Nutzer mit dem Bewusstsein umgeben, dass die alleinige und allmächtige sozialistische Ordnung die lichtdurchfluteten, grünen und modernen Straßen, Stadtteile und ganzen Städte für das Volk erbaut hat. Gleichzeitig dienten die repräsentativen Straßen und Plätze als Hintergrund für bedeutende staatliche Ereignisse: Paraden, Demonstrationen und Umzüge.

Die Fokussierung auf Achsen und Symmetrie waren die wichtigsten stadtplanerischen Prämissen jener Epoche. Die Grundlage bildeten historische Muster. Eine Anlage wurde nach typisch barocken Grundsätzen rund um große Plätze und breite Alleen geplant.

## Architektur

Der Architektur wurde in der Phase des Sozialistischen Realismus ein ambitioniertes Ziel gesetzt: die Schaffung ei-

nes neuen, epochalen Stiles, der sich dem Kosmopolitismus, dem Konstruktivismus und dem Formalismus – den dominierenden Tendenzen in der Nachkriegszeit – entgegenstellen sollte. Das Bauwesen sollte sich als große Gesellschaftskunst, „im Inhalt sozialistisch, in der Form national“, erneuern. Die Architekten griffen dabei auf das nationale Architekturerbe zurück und wandelten es um. Die Fassaden wurden klassizistisch dreigeteilt und mit Attiken, Friesen und hervorstehenden Gesimsen dekoriert. Hohe Sockelpartien wurden bossiert. Bogengänge in den Erdgeschossen versteckten sich hinter Säulenreihen.

Für die Zusammenarbeit mit der Architektur wurden andere Kunstrichtungen in Anspruch genommen: Malerei und Skulpturen, die Schmiedekunst. Die Kunstsynthese galt als einer der Grundsätze des neuen Stils.

## Details

Der Bezug auf historische Vorbilder spiegelte sich im architektonischen Detailreichtum sozialistisch realistischer Fassaden wider. Oft wurden sie in übertriebenen Proportionen und Übergröße dargestellt. Die aus vergangenen Epochen (Renaissance, Barock oder Klassizismus) entnommenen Inspirationen sind sowohl anhand der Form (Pilaster, Balustraden, Terrassen, Balkone, Gesimse, Arkaden, Attiken, Bogengänge, Deckenkassetten, Keramik, Sgraffito oder Mosaik) als auch der Motive, die als Stein-, Mosaik oder Kunstschmiedewerke dargestellt werden, zu erkennen. Gleichzeitig wurden anhand der Details die neuen Themen verdeutlicht. Arbeiter, Bergarbeiter, Hüttenarbeiter und Maurer wurden zu Helden der monumentalen Skulpturen, die die Bauten des Sozialistischen Realismus schmückten.

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\* Der folgende Beitrag wurde mit freundlicher Genehmigung der Stiftung für deutsch-polnische Zusammenarbeit dem Bildband „Sozialismus – das architektonische Erbe in Warschau und Berlin Marszałkowska Dzielnica Miesz-

kaniowa (MDM) und Karl-Marx-Allee (KMA)“, Ausstellungskatalog Haus der Geschichte (Dom Spotkań z Historią – DSH), Warschau 2011, entnommen.

# The Architectural Heritage of Socialist Realism in Warsaw

*Maria Dydek*

German action during the Second World War led to the destruction of Warsaw on an unprecedented scale. Over the course of the five years of war more than 70% of the residential buildings in the city were demolished or burned down.\*

In January 1945, the first inhabitants to return to the ruins of Warsaw immediately began clearing the rubble. Within a month, an Office for the Reconstruction of the City had been set up and work commenced on recording all the damage incurred. In June of the same year, the Council of Ministers took a decision to rebuild the city. There were several concepts as to how to go about planning the post-war rebuilding and urban development of the capital, two of which were strong contenders. The first concept was that the ruined city should be reconstructed as faithfully as possible. The second – supported by influential people in government circles – proposed new developments in place of the devastated buildings, and the complete demolition of any remaining traces of the pre-war city. The concept of reconstructing pre-war Warsaw had to give way to visions of redevelopment. Nonetheless, it was decided that certain valuable examples of historical architecture be selected for preservation or reconstruction (among them, the Royal Route and the Old Town).

## The Marszałkowska Residential District (MDM). History and Ideology

The first projects to be undertaken reached back to pre-war styles of architecture: to Modernism, Functionalism, Monumentalism and also Neo-Historicism, which was a reaction to the destruction caused by the war. In the town centre district, modern office blocks and public buildings sprang up, inspired by the architectural trends of the time (like the Constructivist office blocks designed by Marek Leykam at 82 Marszałkowska Street, 4 Rakowiecka Street and 1 St. Barbara Street). Housing projects were also built in the modern style of the genre, typical for the inter-war period. New investments included outstanding projects which were a creative extension of worldwide avant-garde architecture (e.g. the Kolo housing estate, designed by Szymon and Helena Syrkus).

However, it was the injection of the ideology of socialist realism which had a deciding influence on the fabric of the new face of the city. According to its theoretical precepts formulated by Vladimir Lenin in 1905 the aim of art was “participation in events, mirroring of changes and recording of the new reality”. With the help of simple, understandable signs it was meant to influence the collective consciousness

of the people. Art, which should serve to reconstruct society, became the ideological tool of a totalitarian regime. Once it had swayed power over literature, painting and sculpture, the ideology of socialist realism began to make its mark on architecture.

Soviet theories concerning the role of architecture in furthering the ideology of socialist realism won the approval of the leadership of the Polish Communist Party, which had taken over power following the February elections in 1948. In the words of President Bolesław Bierut: “By its very nature, architecture creates buildings intended for long-term use. Architecture is a splendid embodiment of ideology. How better can we present our aims than through panoramas and models of new towns”.

According to the vision contained in the six-year plan for the rebuilding of Warsaw, signed by the president in 1950, new Warsaw was to become a city in the style of socialist realism. One of the priorities contained in the plan was the construction of a complex of housing estates in the very heart of the city. And it is for this reason that the proposed Marszałkowska Residential District (MDM) was based on the most important thoroughfare in the centre of the city – Marszałkowska Street.

The project was given to the “MDM” Studio team, led by architect Józef Sigalin. His main associates were Stanisław Jankowski, Jan Knothe and Zygmunt Stępiński. In May 1950, after just a few months of work, the team presented its first urban and architectural proposals for the entire district. It was stressed that this was the first time in the history of Warsaw that a total city project was being created in a planned and uniform manner on such a large scale.

The creators of the project took on board the traditional urban plan of the city in the composition of their development – and, in particular, the Stanisławowska Axis (a design created in the 18th century, based on a series of star-like squares). Marszałkowska Street, the main axis of the district, was widened on one side in the sector leading up to Constitution Square, retaining its old pre-war width to the south of the Square. The shape of Zbawiciela Square was retained, along with its church and numerous buildings. An exit from the corner of Constitution Square was created for a new artery (today’s Waryńskiego Street) which was to form an intersecting axis with the Stanisławowska Axis.

In view of the fact that the development was situated in an area with an existing historical urban fabric, the innovative design decisions inevitably affected the urban space. The formation of the new Square meant that the run and prioritisation of some streets had to be changed (Koszykowa, Piękna, and Sniadeckich Streets) and, in addition, that many



surviving grand city centre houses had to be demolished.

The functional programme of the proposed District envisaged the creation of 6,000 new homes, which were to house some 45,000 people. The planned homes were to be of an above-average standard; they were to have central heating, lifts, rubbish chutes, premises for prams, laundry rooms and drying rooms, and each apartment was to include gas cookers and bathroom boilers. In addition, the surrounding infrastructure was to include 10 creches, 22 nursery schools, 11 schools, 9 public health clinics, an indoor swimming pool and sports courts, a town hall, a Civic Militia precinct, a hotel, 5 theatres, 6 cinemas, and many shops and restaurants. Three underground metro stations were planned for the district.

The first stage of construction was to be Constitution Square and the surrounding area. Work commenced on 1 August 1950. The Square was designed in the form of a rectangle measuring 120 x 200 metres. The longer frontages were bordered with identical blocks containing a run of colonnaded arcades in which ground level shops with a mezzanine floor were installed. In the south of the Square the frontage was recessed, thus widening the Square and providing an exit to a newly created street (today's Waryńskiego Street). Located between this recess and Marszałkowska Street was a building containing the "MDM" Hotel. Blocks with identical arcades to those in the Square were built along Marszałkowska Street, in the direction of Zbawiciela Square. The complex known as MDM I (the sector between Wilcza Street and Zbawiciela Square) was commissioned on 22 July 1952 and built in record time.

The construction of MDM II, from Zbawiciela Square to Unia Lubelska Square, began at the same time as work on MDM I. In this sector, the former dimensions of Marszałkowska Street were retained, along with some of the original buildings. The scale and structural design of the new buildings blended well with the existing buildings but the



*Abb. 7: Der Platz am Ende der Winnie-Puuh-Achse wird architektonisch von einem Uhrturm, der an die Tradition städtischer Rathäuser anknüpft, dominiert. Die Gesamtanlage erinnert an die Marktplätze polnischer Städte*

*Fig. 7: The dominating architectural feature of the square which closes the axis of Kubusia Puchatka Street is the clock tower – an allusion to traditional town halls. The entire design brings to mind a typical Polish town square*

architectural design gave them a distinctly socialist realism style. From 1950 onwards, further buildings were erected in this sector; however, in view of the problems with supply of building materials, there was a delay in the completion of the elevations. The construction of MDM II, localised around Zbawiciela Square, was the last stage of the project.





*Abb. 8: „Weinlese“ – Flachrelief an der Gebäudefassade Ecke Wilcza-Straße und Marszałkowska-Straße (an der Ostseite) als Reklame des Weingeschäftes „Bacchus“*

*Fig. 8: The “Grape-picking” relief on the facade of a building at the corner of Wilcza and Marszałkowska Streets (on the eastern side) was an advertisement for the “Bacchus” wine shop*

The third phase of the MDM – the Latawiec Housing Estate – was constructed in the period 1953–56. Its main designer was Zofia Sekrecka. The form of the housing estate resulted from a desire to reconstruct and to emphasise the architectural style of the initial phase of the historical urban plan of the Stanisławowska Axis. The central part

of the estate – an elongated octagonal square located on the axis of Aleja Wyzwolenia – linked Zbawiciela Square with the Na Rozdrożu Square. The buildings forming its frontages are reminiscent of French architecture at the break of the 16th and 17th centuries (e.g. Place des Vosges in Paris).

This housing project was never fully completed. Neither all the proposed public buildings nor several housing blocks were actually built. Sculptures intended to adorn Constitution Square were never completed.

The buildings on the MDM abound with a wide variety of architectural detailing in the style of socialist realism. Modelled on classical and Renaissance styles, the buildings were adorned with projecting cornices or decorative friezes. In line with the mandatory principle of the “synthesis of art forms”, the architecture was embellished with an eclectic mix of monumental sculptures, reliefs, wrought ironwork, mosaics and sgraffiti. The final appearance was complemented by carefully designed street and square pavements as well as minor architectural elements, such as street lighting and landscape and greenery design. The residential estate was built with great panache providing a new face for Warsaw’s city centre.

The passage of time, long-term use and lack of regular, professional maintenance mean that today’s MDM has lost its original splendour. From an attractively located public space it has become a vehicle for advertising hoardings which conceal the richly decorated elevations and diffuse the natural composition of the facades. In addition, loft extensions dictated by a desire to make more economical use of the footprint of buildings in the city centre disturb the proportions of the buildings. Landscaping features have been neglected with the result that, instead of being simply an embellishment, the greenery frequently conceals the buildings from view.

The buildings and the entire MDM development deserve to be listed and put under the care of the Conservation Department as they are a model example, bearing all the characteristics of the genre, of the style of architecture and town planning typical of the socialist realism era.

## Urban planning

Under the principles of socialist realism the aim of urban planning was functionality and comprehensive spatial organisation, assuring dignified living conditions, access to culture, education, entertainment and leisure. The urban space was also meant to convey the monumentalism of the new order, ensuring that the people were aware that these modern streets, districts and towns – full of light and greenery – had

been built for the people by the one and only all-powerful socialist might. The splendid boulevards and squares were intended to provide a backdrop to grand state occasions such as parades and rallies.

The main criteria of the epoch was axial symmetry, and designers reached for historical models, planning developments on Baroque principles, concentrated around grand squares and wide boulevards.

## Architecture

The architecture of the epoch of socialist realism was faced with a challenge: the creation of a new, groundbreaking style which would counter the predominant post-war styles of cosmopolitanism, constructivism and formalism. This was to be the rebirth of a grand social architecture which was to be “socialist in expression and national in form”. Designers turned to the national architectural heritage for inspiration, and then adapted it. Facades were designed in accordance with classical principles. Elevations were decorated with attics, friezes and projecting cornices. Upper sections of pedestals were provided with ornamentation. Ground level arcades nestled behind long runs of colonnades. Other artistic forms were incorporated: painting, sculpture and ornamental ironwork. A synthesis of the arts was considered to be one of the basic precepts of the new style.

## Detailing

This delving into historical forms was mirrored in the richness of architectural detailing on the elevations of buildings constructed in the socialist realism style, which were often endowed with over-exaggerated proportions. Inspiration was taken from the past (Renaissance, Baroque or Neo-Classicism) and was also seen in the ornamentation (pilasters, balustrades, terraces, balconies, cornices, arcades, attics, galleries, caissons, ceramics, sgraffiti and mosaics), as well as in the thematic motifs of the stone, mosaic or ironwork detailing. New themes appeared, too, showing the life of working people; labourers, miners, steelworkers and bricklayers became the heroes of the monumental sculptures adorning the buildings of the socialist realism era.

\* With friendly permission by Foundation for Polish-German Cooperation, from: “SocRealismus. – The Architectural Heritage of Warsaw and Berlin: Marszałkowska

Dzielnica Mieszkaniowa (MDM) and Karl-Marx-Allee (KMA)”. Exhibition Catalogue History Meeting House Warsaw (Dom Spotkań z Historią – DSH), 2011.

# The Architectural and Urban Heritage of Socialist Realism in Warsaw – an Approach for Evaluation and Conservation

*Paulina Świątek*

Socialist-realist urban complexes and buildings as documents of a past epoch are consistent with the legal definition of a monument. Yet, the preservation of socialist-realist heritage in the modern socio-economical situation and contemporary urban context is problematic. In reality, very often there is a lack of social awareness of its historic significance as monuments. In spite of the time distance of the epoch, the strong semantic layer of the socialist-realist architecture causes that it is generally associated with the repressive communist era. The legitimacy of conserving and preserving these buildings is still questioned. On the other hand, we can observe a growing interest in the subject. In recent years, Socialist Realism has become a subject of scientific research. Furthermore, many examples of socialist-realist sites increasingly have the potential as tourist highlights, which is specific for post-communist countries. Taking into consideration that there is a risk of lacking appreciation of Socialist Realism and the obligation to conserve the architectural heritage for future generations, conservation institutions are facing a serious challenge that requires a particular approach.

## 1. Socialist Realism – definition and theory

Socialist Realism originally was not a style but an imposed, artistic method, defined as “socialist in content and national in form”, officially sanctioned in the Soviet Union in 1934. The doctrine defined basic categories for the arts: connection with the party, typicality and national form. One of the main requirements was a synthesis of the arts in order to create a new social order. The pressure of the doctrine was not equal and depended on the position in the hierarchy of the arts. Architecture as a medium creating living space for the people was the main field of ideology. Socialist architecture was to break with modernism identified with formalism, schematism and counter-urbanization. In order to create a proper expression of architecture, it was required to achieve a national tradition. Architects and urban planners defined as “engineers of the human souls” were restricted by the limits of the doctrine and by organizational structures.

## 2. Time frames

The period of Socialist Realism in Polish architecture is relatively short and can be described by two consultations of the authorities with the architectural circle:

- **20–21 June 1949** – National Conference of the Party Architects, official acceptance of Socialist Realism as “the only correct artistic method”;
- **26–28 March 1956** – All-Polish Architects Meeting – criticism of architecture and urban planning of 1949–1955, official decision to reject Socialist Realism.

In spite of the short duration of the period, Socialist Realism had a great influence on the appearance of many parts of Polish cities. In the area of Warsaw it occurred in a specific moment of reconstruction after the damages of the Second World War, becoming at the same time an important part of the city’s cultural landscape.

## 3. Theory in practice

Although the socialist-realist doctrine did not determine an obligatory set of formal features, a comparative analysis allows defining common principles for the shaping of the urban space, the handling of proportions and the scale of the buildings, their details and building technologies.

### 3.1. Urban planning

In the urban planning symmetrical, geometrical arrangements are used, very often based on the baroque idea of space. In spite of the doctrinal anti-modernism of the method, very often we can observe an aprioristic thinking about the space, denying the urban context of the site. On the other hand, many of the socialist-realist urban complexes are applied to historical urban arrangements.

### 3.2. Architecture

The architecture is characterized by monumental forms. Reference to neo-classical forms is dominating. The idea of a synthesis of the arts is exemplified by a combination of urban and architectural planning and decorative design (use of different decorative techniques, complex design: street furniture, interiors etc, and also green arrangements).

### 3.3. Detail

The aesthetic sphere of the architecture is an element of ideological content. There is a set of repetitive motifs among



the architectural elements and details. Details are the main manifestations of “national form”. A characteristic feature is a simplification and stylization of the forms, accomplishing the requirement of the typicality. An important aspect is the mechanism of “self-criticism” of the architects adjusting the projects to the requirements of the doctrine. In consequence, very often we are dealing with a building or complex characterized by a modernist planning with applied socialist-realist detail.

### 3.4. Building technologies

The building technologies are traditional and connected with the poor economic situation in the period of post-war reconstruction. The particularity of the specific period very often manifests itself in the usage of demolition materials: rubble bricks, demolition bricks, etc. At the same time we can observe the dynamic character of the doctrine – prefabrication used for economic reasons is connected with the requirement of typicality. On the other hand, for the most representational projects high-quality materials and handcraft techniques are used.

## 4. Identification of the cultural significance of the architecture of Socialist Realism

Taking into consideration the specificity of Socialist Realism, the accepted assessment criteria for the evaluation of 20th-century architecture can be used only in a certain range. The merit of innovative modern technologies cannot be applied. Nevertheless, in this context the reuse of demolition material can have a historical value. Only in a certain range we can use the merit of esteem of the contemporaries, while the art criticism of the era was strongly ideological. Regarding the strong semantic layer of the buildings, their historical value is still charged with the negative connotations of the socialist epoch.

The assessment of socialist realist architecture should be based on the recognition of its artistic values manifested in the urban planning, the scale of the buildings, their detail and in the application of the idea of a synthesis of the arts, visible in the total approach to design. The analysis of the tangible attributes should be connected with the recognition of the intangible values, manifested in the buildings' context.

## 5. Set of categories characteristic of Socialist-Realist planning and design principles based on the assessment of the significance of buildings and urban complexes

### 5.1. Assessment of the artistic value

#### a) Urban merit

– Urban planning (connected with historic value and merit of the context):

- Breaking with the tradition and historic context of the site (PKIN)
  - Preservation of the relations with the urban context of the site (MDM)
  - Creation of completely new urban contexts (Pl. Hallera)
  - Symmetrical and axial character of the urban complexes (typology of arrangements: geometrical, linear, etc)
- The scale of the complex depending on the function (housing estate, seat of authorities, site of propaganda gatherings, etc)
  - Green areas as an important part of the design
  - City furniture

#### b) Architectural merit

- Composition, handling of proportion, scale
- Detail – the main manifestation of the national form, wide range of forms and stylistic references (Renaissance, baroque, classicism, art deco, etc), variety of techniques (relief, architectural sculpture, mosaic, sgraffito, polychromy, etc)
- Materials, techniques, methods (for example: experimental rubble brick, demolition brick, methods to speed up the process at the building site)
- Interior design

### 5.2. Assessment of the historic value

#### a) Context merit

- Analysis of the context of the site
- Analysis of the context of the project – attitude towards the doctrine etc.

#### b) Symbolic merit

- Function of the building/complex
- Semantic layer
- Connection with important events, people, etc.

### 5.3. Superior values

#### a) Integrity

- Original design

#### b) Exceptionality

- For example: value of a role model (model housing estate, etc.)

Integrity	
Exceptionality	
Artistic value	Historic value
Urban merit	Context merit
Architectural merit	Symbolic merit



## 6. Fundamental conservation problems – loss of authenticity and integrity

- Economical aspect of post-war reconstruction, poor quality of aging materials, endangered detail (thermo-modernisation).
- How to preserve the original urban layout from the town planner's point of view. Individually, many buildings may not be very prominent architecturally, yet together they create a unity of urban and socio-cultural value.
- Loss of economic values of large-scale monuments – challenge to find new functions for the buildings and adapting them to new socio-economic conditions.

- Social value of the architecture as one of the most important distinctive features of Socialist Realism; challenge to maintain the original functions of buildings such as schools, kindergartens, cinemas, theatres, community centres, etc.
- The question how to preserve the socialist-realist “costume” applied to buildings after the architects’ “self-criticism” (applied detail)

## 7. Over local Value of Socialist Realism

Socialist Realism as an artistic canon of coherent formal features and strong semantic layers is an important component of the cultural landscape of post-communist cities. There is a challenge for researchers to find the most representative examples of architecture and to define the common, repetitive types of buildings and urban complexes (for example Marszałkowska Dzielnica Mieszkaniowa Warsaw/MDM or Karl-Marx-Avenue Berlin/KMA).

### Zusammenfassung

#### Das architektonische und städtebauliche Erbe des sozialistischen Realismus in Warschau – eine Annäherung zur Beurteilung und Erhaltung

Stadtanlagen und Gebäude des sozialistischen Realismus als Dokumente einer zurückliegenden Epoche entsprechen der rechtlichen Definition eines Denkmals. Dennoch ist der Erhalt dieses Erbes in der heutigen sozio-ökonomischen Situation und im zeitgenössischen städtischen Kontext problematisch. In der Realität besteht oftmals ein Mangel an Bewusstsein für die historische Bedeutung derartiger Bauten. Trotz des zeitlichen Abstands führt die dominante semantische Schicht der sozialistisch-realistischen Architektur dazu, dass sie generell mit der repressiven kommunistischen Ära in Verbindung gebracht wird, so dass die Erhaltung noch immer infrage gestellt wird. Andererseits ist aber auch ein wachsendes Interesse an diesem Thema zu beobachten: Der sozialistische Realismus wird wissenschaftlich erforscht und viele bauliche Beispiele haben das Potenzial als touristische Highlights. Angesichts der Tatsache, dass der sozialistische Realismus Gefahr läuft, nicht genügend wertgeschätzt zu werden und der Verpflichtung, das bauliche Erbe für zukünftige Generationen zu erhalten, sind Denkmalpflegeinstitutionen mit einer ernsthaften Herausforderung konfrontiert, die eine besondere Herangehensweise erfordert.

Der Beitrag liefert eine Definition des Begriffs „sozialistischer Realismus“ und seinen theoretischen Überbau, benennt den zeitlichen Rahmen dieses „Stils“ in Polen und die charakteristischen Elemente der Architektur, der Bautechniken und der Fassadengestaltung. Darüber hinaus fasst er die wichtigsten Konservierungsprobleme, vor allem den drohenden Verlust von Authentizität und Integrität, zusammen.

# Nowa Huta in Krakow

*Jerzy Zbiegień*

The construction of the metallurgical plant was launched in 1949 in the area formerly occupied by three villages: Mogiła, Pleszów and Krzesławice. In direct neighbourhood of the plant, a residential complex was located, which was the first new urban area built from scratch in post-war Poland, called Nowa Huta. Starting from 1950, the building development was based on an urban design elaborated by a team managed by Tadeusz Ptasiński. The project included elements of the “neighbourhood unit” concept and the garden city movement. It assumed the development of self-sufficient settlement with all necessary public utility facilities, schools, shops and service outlets. The first completed housing estates were the following: Wandy, Willowe, Młodości, Na Skarpie and Sportowe. The development of Plac Centralny (Central Square) was carried out in 1950–56 and buildings of the Huta Administrative Centre were erected in 1955. By the end of 1950, in accordance with the original urban project, the housing estates of Centrum A, B, C, D were developed, including such estates as Ogrodowe, Hutnicze, Stalowe, Słoneczne, Szkolne and Zielone, Zgody, Uroczysko, Teatralne, Góralski and Krakowiaków.

In 1956, designs of housing estates located west of Plac Centralny, i. e. Handlowe, Kolorowe and Spółdzielcze, were drawn up (carried out starting from 1957), according to the project taking into consideration urban planning concept changes following the political breakthrough that took place in October.

Investments carried out in the following decades of the 20th century were focused on the areas beyond the urban arrangement of “old” Nowa Huta.

The Nowa Huta urban plan is the largest urban spatial development of the post-war period in Poland and a leading one among similar developments carried out in Eastern Europe. According to the socialist-realist ideology, it refers to European concepts of modern times; however, it differs from corresponding projects by showing a more creative transformation of historical forms. This is an outstanding example of creation in the domain of city development in Poland at the time of ideological oppression in the first half of the 1950s.

## Urban planning

The plan of Nowa Huta is based on a concept of five avenues radiating from Plac Centralny, situated on the periphery of the development plan, next to the edge of the Vistula escarpment. The avenue called Aleja Róż (Rose Avenue) is a symmetrical axis running approximately towards north, to

Bulwarowa Street. Two avenues are located at 45° against the axis, of which the western one (Aleja Andersa – Anders Avenue) leads to newer housing estates of Nowa Huta, while the eastern one (Aleja Solidarności – Solidarity Avenue) leads to the Huta Administrative Centre. Aleja Jana Pawła II (John Paul II Avenue), constituting a basis of the plan, is slightly curved at the point of junction with Plac Centralny. The perspective of Aleja Solidarności ends with two twin buildings of the administrative centre. A geometric midpoint of the plan is constituted by a square without any buildings, located at the intersection of Aleja Róż and Aleja Przyjaźni (Friendship Avenue), the spot of the planned but never erected town hall. The symmetry of the plan was partially distorted by including in the urban concept the buildings erected during the first stage of the urban area development (1949–51), located on the eastern and southern peripheries. Each of the avenues starting at Plac Centralny has two dual carriageways, separated by tramway tracks, apart from Aleja Róż having a single carriageway without any tracks.

A completely symmetrical part of the urban plan is Plac Centralny and the first section of Aleja Róż. The right (eastern) side of the square is exactly the same as the left side. The run of the street surrounding the square, its junctions with radiating avenues, the location of buildings, their facades, details, the position of lamps have their exact counterparts on both sides of the square. Apart from Plac Centralny, such a perfect symmetry of the urban plan is not reflected in the development of particular parts of the complex.

None of the housing estates is independent in urban terms and is linked to adjacent housing estates through view corridors usually forming distant perspectives with many openings and links to other estates and buildings.

The largest architectural structure of Nowa Huta, a municipal hospital, located south of the Na Skarpie housing estate, is not related in urban planning terms to adjacent residential buildings; its main structural axis does not correspond to any of the city’s urban planning axes.

## **Nowa Huta development stages: stage one (1949–50)**

The oldest housing estates, situated in the south-eastern part of Nowa Huta – Wandy, Willowe and Na Skarpie – started being erected in mid-1949. One and two-storey buildings with high roofs were built on dispersed plans, in a rhythmically arranged way. Cosy estates, surrounded by large green areas, make a reference to the tradition of modernist workers’ housing estates located in industrial cities of inter-





*Fig. 1: Nowa Huta – bird's eye view*  
*Abb. 1: Nowa Huta aus der Vogelperspektive*

war Poland, but one can also notice some impact of the garden city movement and workers' colonies from the turn of the 19th and 20th centuries. The first representational public space was today's Plac Ożańskiego (Ożański Square) near the post office building, also called the "Nowa Huta Market Square".

There is no great diversity of architectural solutions in the area of first housing estates of the new city, which gives a sense of monotony, accompanied by a rather schematic land development plan, in particular in the Na Skarpie housing estate where two-storey houses form long rows and groups of repetitive structures around yards.

Facilities designed separately included nurseries, kindergartens and schools (the first one was opened in 1950) and a post office (1951), as well as the "Gigant" department store with a restaurant (1952).

### **Stage two (1950–1956)**

Arbitrarily imposed, intensely promoted as of mid-1949, the socialist-realist doctrine enforced the abandonment of the garden city concept. Also the priorities regarding residential buildings changed; the aim was to create a more dense building development as a result of a modified programme of the new city, which was to service a metallurgical plant larger than originally planned. In March 1951, concept design works regarding the inner city were com-

pleted (a general urban shape was elaborated a year before). The first public show of the mock-up was held in 1952. Plac Centralny and adjacent housing estates of the Centre were erected in 1952–56. The team headed by Tadeusz Ptaszyci created a masterpiece, meeting the requirements of the doctrine, according to which the socialist city centre was supposed to form a frame of manifestation of people's support for the authority.

The development of the city centre was preceded by the erection of the Krakowiaków and Górali housing estates (C-2 complex) started in mid-1950. The first references to historical architecture, in the form of profiled cornices and attics covering already flat roofs occurred at that time. A breakthrough consisted in joining buildings situated on the periphery of the estate into long screen rows, separating the inner part of housing estates from main streets. The estate also became the first in the Nowa Huta field of attempts to withdraw from dispersed building development (disciplined only by intersections of perpendicular streets) towards compact structures designed with the consideration of curves and non-straight angles resulting from a general urban concept of the city. The urban planning principle elaborated when developing the C-2 complex was used from 1955 onwards in all housing estates erected at that time. Each of them had a unique structure resulting from an individual adjustment to the concept of the entire city. Urban interior areas of particular housing estates are located along intersecting axes, while passages situated at the axes allow for forming distant per-



Fig. 2: Nowa Huta, Rose Avenue  
Abb. 2: Nowa Huta, Rosenallee

spectives and view openings, usually terminated with dominant features. The architecture conforming to urban planning emphasises the effects planned.

The most prominent developments of the socialist-realist period, apart from Plac Centralny, comprise two twin buildings of the metallurgical plant's administrative centre (1951, erected in 1952–55) and the Ludowy Theatre (started in 1954).

A municipal hospital (now the Stefan Żeromski Hospital), started being built in late 1951, is a specific combination of Polish and European architectural traditions. Originally intended as a complex of dispersed pavilions, it was finally formed into a multi-wing complex. The Polish influence is seen in a simple architecture of the building wings, referring to traditional forms.

At the end of stage two (after 1954) the doctrinal approach was relaxed and buildings with a scarce number of style references, with simplified forms of historical architecture were erected, e. g. twin seven-storey blocks (design dated early 1956) built in residential estates of the middle

Fig. 3: Nowa Huta, Willowe Housing Estate with  
Piotr Ożański Square  
Abb. 3: Nowa Huta, Willowe Wohnsiedlung mit  
Piotr Ożański-Platz



belt of the city development, namely Hutnicze, Słoneczne and Urocze. They perfectly matched the urban plan designed in 1951 and along with older buildings formed a frame of Aleja Solidarności and Aleja Róż, marked out five years before.

### Stage three (after 1956)

Decisions made during the Polish Nationwide Congress of Architects in March 1956 and a political breakthrough that took place in October was almost immediately reflected in the building development of Nowa Huta. A design of the so-called Swedish block (the Szklane Domy housing estate) was started in November 1956. Fully functional architecture making use of the motifs of Le Corbusier as well as new technology contributed to the building being considered a real Nowa Huta avant-garde masterpiece and its “revolutionary” colours became a standard for many future developments.

The principle of precisely symmetrical shaping of urban planning and keeping a harmony of horizontal and vertical elements was ostentatiously abandoned. New Plac Ratuszowy (Town Hall Square) was supposed to have buildings located asymmetrically against Aleja Róż, but only one block of flats in the Zgody housing estate was erected. The urban planning started to re-apply “dis-urbanisation” trends; yet in 1956 designs of housing estates located west of Plac Centralny were elaborated – Handlowe, Kolorowe and Spółdzielcze (carried out starting from 1957),

A new architectural theme appeared – a church which was intended to be erected in the surrounding of socialist-realist buildings in the western part of Nowa Huta, near the theatre. The winner of an open architectural competition (1957) was Zbigniew Solawa, but the authorities did not allow for the implementation of his design (1958). Instead of the planned church, the first “millennium memorial” school was built (1958–61), one of the most prominent functionalist works

Fig. 4: Nowa Huta, Administrative Centre of ArcelorMittal  
Poland Kraków Branch (former Huta im. Tadeusz  
Sendzimira)  
Abb. 4: Nowa Huta, Verwaltungszentrum von ArcelorMittal  
Polen, Filiale Krakau (vormals Huta im. Tadeusz  
Sendzimira)











*Fig. 6: Urban model of the projected city centre of Nowa Huta in Krakow: in the foreground the “Central Palace” and the towered town hall of the new city in the background*  
*Abb. 6: Stadtmodell der Zentrumsplanung von Nowa Huta in Krakau (1951): im Vordergrund der „Zentralpalast“ und im Hintergrund mit Turm das Rathaus der neuen Stadt*

schen Realismus zufolge verweist es auf die europäischen Planungen der Moderne. Allerdings unterscheidet es sich von den entsprechenden Schöpfungen durch eine kreativere Verarbeitung historischer Formen, basierend auf der These, dass Kunst „sozialistisch in ihrem Inhalt und national in ihrer Funktion“ sein sollte. So ist es ein herausragendes Beispiel für Stadtentwicklung in Polen. Die Anlegung von Nowa Huta wurde durch politische Entscheidungen bestimmt. Es wurde als Basis für ein strategisches Hüttenwerk gegründet. Die Pläne für dieses „Flaggschiff-Gebäude des Sozialismus“, das ab 1954 den Namen Lenin-Stahlwerk erhielt, wurden 1949 genehmigt. Das Werk wurde auf dem fruchtbaren Boden der auf das Mittelalter zurückgehenden Dörfer Mogiła and Pleszów nahe Krakau angelegt. Im Juni desselben Jahres wurden die ersten Siedlungen im Südosten von Nowa Huta errichtet trotz des Fehlens eines Masterplans für die Stadt. Das umfassende städtebauliche Projekt für Stadt und Werk durch den Generalplaner Tadeusz Ptaszycy und ein Team mehrerer Architekten wurde im Januar 1950 ge-

nehmigt. Das städtebauliche Konzept wurde unter anderem von Bolesław Skrzybalski, Stanisław Juchnowicz und Tadeusz Rembies entwickelt.

Die historischen Werte, die städtebaulichen und architektonischen Voraussetzungen, die die Kulturlandschaft von Krakau beeinflussen, erlaubten es, die Gesamtanlage von Nowa Huta in die Denkmalliste aufzunehmen. Der Schutz betrifft sowohl die städtebauliche Anlage (d. h. die Anlage von Straßen, Plätzen, Grünflächen und die Ensembles) als auch die Blöcke und Dimensionen der Gebäude, den architektonischen und landschaftlichen Entwurf sowie die angelegten Grünflächen. Es hat Konservierungsbemühungen gegeben, um den originalen Charakter und das Erscheinungsbild der historischen Gebäude zu erhalten.

Die Arbeiten für die Erstellung eines örtlichen Entwicklungsplans für das Gebiet Nowa Huta, einschließlich einer Ausweisung des vor allem zu schützenden Bereichs, sind ebenfalls weit gediehen.

## Zwei deutsche Architekturen: Konfrontation, Konkurrenz und Koevolution im geteilten Berlin

*Matthias Rudolph*

Der Bürgerverein Hansaviertel e.V. wurde 2004 als gemeinnütziger Verein mit dem Ziel gegründet, sich für den Erhalt und die Pflege der denkmalgeschützten Gebäude und Landschaftsräume im Berliner Hansaviertel einzusetzen. Die Mitgliederstruktur, derzeit 140 Mitglieder, ist sehr heterogen und wird durch eine Vielzahl von engagierten und kompetenten Bürgern geprägt. Zu den Mitgliedern gehören Architekten, Künstler, Juristen, Galeristen, Vertreter des Medienbereichs, der Politik sowie der Verwaltung. Der Verein arbeitet mit zahlreichen Kooperationspartnern zum Themenfeld der Berliner Nachkriegsmoderne und agiert in ei-

ner wachsenden Zahl anspruchsvoller Projekte zum Hansaviertel und zur Nachkriegsmoderne.

### Entstehung des Weltkulturerbeantrages Interbau 1957 und Karl-Marx-Allee

Seit 2006 strebt der Bürgerverein die Unterschutzstellung des Hansaviertels als Weltkulturerbe an und hat seitdem Projekte, Veranstaltungen, Ausstellungen und Symposien in

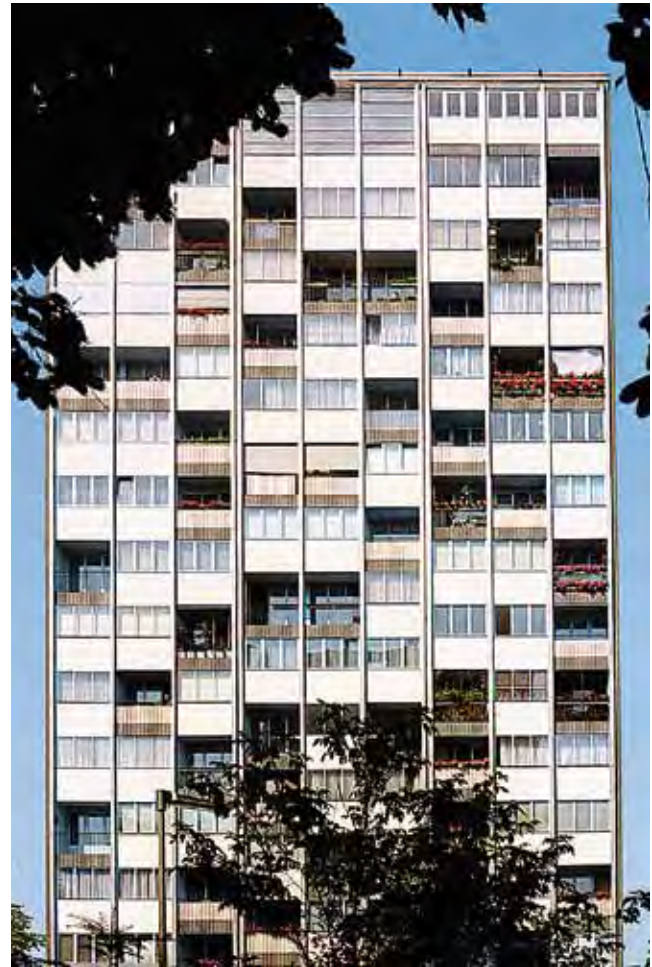
*Kongresshalle, John-Foster-Dulles-Allee 10, 1956–1957 von Hugh A. Stubbins, 2004*  
*Congress Hall, John-Foster-Dulles-Allee 10, 1956–57 by Hugh A. Stubbins, 2004*







*Altonaer Straße 4–14, Wohnhaus, Oscar Niemeyer, 2007*  
*Altonaer Strasse 4–14, apartment building, Oscar Niemeyer, 2007*



*Bartningallee 11–13, Wohnhaus, 1956/57*  
*von Raymond Lopez und Eugène Beaudouin, 2007*  
*Bartningallee 11–13, apartment building, 1956/57*  
*by Raymond Lopez and Eugène Beaudouin, 2007*

Zusammenarbeit mit den Kooperationspartnern (Akademie der Künste, Förderverein Corbusierhaus, Schaustelle Nachkriegsmoderne, Studentendorf Schlachtensee, Grips Theater und Bücherei am Hansaplatz) durchgeführt. Darüber hinaus wurden Informationen über das Hansaviertel, zur Geschichte und Entstehung im Rahmen der Interbau 1957, zur zukunftsfähigen Entwicklung und zum Erhalt des Viertels zusammengetragen und in verschiedenen Schriftenreihen, Karten etc. sowie auf der Webseite des Bürgervereins [www.hansaviertel.eu](http://www.hansaviertel.eu) zugänglich gemacht.

2011 hat der Bürgerverein eine Arbeitsgruppe gegründet, die sich mit der weiteren Konkretisierung des Vorhabens „UNESCO“ befassen sollte. Das vorhandene Netzwerk wurde ausgebaut, weitere Kontakte und Kooperationen geknüpft.

Mit großem bürgerschaftlichen Engagement des Bürgervereins Hansaviertel e. V., der Hermann Henselmann Stiftung und des Fördervereins Corbusierhaus wurde das Projekt „Zwei deutsche Architekturen – Karl-Marx-Allee und Interbau 1957“ zur gemeinsamen Unterschutzstellung der Bebauung der Karl-Marx-Allee in Ostberlin zusammen mit dem Hansaviertel/Interbau 57, der Kongresshalle und dem Corbusierhaus in Westberlin als Weltkulturerbe konzipiert

und auf einer Pressekonferenz am 6. Juli 2012 in der Akademie der Künste am Pariser Platz präsentiert. Das Vorhaben wird nun von den drei Vereinen und den Kooperationspartnern Akademie der Künste und Haus der Kulturen der Welt, dem Landesdenkmalamt Berlin und der Senatsverwaltung für Stadtentwicklung Berlin getragen.

Am 31. Juli 2012 beschloss der Berliner Senat, der Kultusministerkonferenz der Länder in der Bundesrepublik Deutschland das gemeinsame Ost-West-Berliner Projekt als Vorschlag für die Tentativliste Deutschlands zur Aufnahme in die UNESCO-Liste des Kultur- und Naturerbes der Welt als einen von zwei Berliner Kandidaten vorzulegen.

Der Antrag für dieses Verfahren wurde bis zum Januar 2013 erarbeitet, er befindet sich derzeit zur Prüfung bei der Kultusministerkonferenz; eine vorläufige Entscheidung soll voraussichtlich Mitte 2014 erfolgen.

### **Besonderheiten des Antrags**

Das Antragsgebiet umfasst im Osten Berlins die Bauten entlang der Karl-Marx-Allee, ehemals Stalinallee, und im





*Altonaer Straße 3–9, Wohnhochhaus, 1956/57 von Fritz Jaenecke und Sten Samuelson, 2007*  
*Altonaer Strasse 3–9, high-rise apartment building, 1956/57 by Fritz Jaenecke and Sten Samuelson, 2007*

Westen der Stadt die Bauten der „Interbau 1957“ im Hansaviertel sowie die Kongresshalle (seit 1989 „Haus der Kulturen der Welt“) und die Unité d’Habitation, Type Berlin („Corbusierhaus“).

Hervorzuheben ist neben ihrer architektonischen und städtebaulichen Einzigartigkeit die Alleinstellung der Antragsgebiete durch ihre geographische Lage an der Demarkationslinie des Kalten Krieges, zwischen Ost- und Westberlin und durch den politischen Kontext ihrer Entstehung nach dem Zweiten Weltkrieg, im Spannungsfeld zwischen den Staaten des Warschauer Paktes und der NATO.

Die unterschiedlichen städtebaulichen Anlagen entstanden in Konkurrenz und Konfrontation gegensätzlicher politischer Systeme, als Reaktion aufeinander. Sie sind Dokument einer sich wechselseitig bedingenden Entwicklung.

*Klopstockstraße 30/32, Wohnhochhaus, 1956/57 von Alvar Aalto, 2013*  
*Klopstockstrasse 30/32, high-rise apartment building, 1956/57 by Alvar Aalto, 2013*



## **Antragsbereich der Interbau 1957 – Hansaviertel**

Die folgende Vorstellung des Antragsgebietes der Interbau 1957 nimmt Bezug auf die Erläuterungen zum gemeinsamen Antrag, die Thomas Flierl, Vorsitzender der Hermann Henselmann- Stiftung, anschließend ausführen wird.

Vor dem Zweiten Weltkrieg bestand das „Alte Hansaviertel“ aus ca. 140, teilweise hoch herrschaftlichen Gründerzeitbauten, die Ende des 19. und Anfang des 20. Jahrhunderts in einer klassischen Blockrandbebauung errichtet worden waren. Das Viertel zählte zu dieser Zeit ca. 18 000 Bewohner. Hier wohnten Unternehmer und Bankiers, aber auch Politiker, Naturwissenschaftler, Ärzte, Theologen, Maler, Grafiker, Bildhauer, Schriftsteller, Architekten und Schauspieler.

Nach der fast vollständigen Zerstörung des Hansaviertels durch die Bombenangriffe des Zweiten Weltkriegs waren nur etwa 21 der ursprünglichen Bauten erhalten geblieben. Der hohe Zerstörungsgrad in Berlin erforderte eine umfassende Schaffung neuen Wohnraums. Im Hansaviertel bot sich die Möglichkeit das Viertel, abweichend von der vorherigen gründerzeitlichen Blockrandbebauung, entsprechend der Charta von Athen neu zu überplanen. Hier sollte die „Stadt von morgen“ entstehen. Das Viertel wurde ein Experimentierfeld für das Leitbild der funktionsgetrennten, gegliederten, aufgelockerten Stadt. Im Rahmen der Internationalen Bauausstellung (Interbau) 1957 sollten neue und vielfältige Wohnformen entwickelt und erprobt werden.

Parallel zum Bau der Stalinallee in Ostberlin ergab sich für die politisch Verantwortlichen in Westberlin die Notwendigkeit, eine Antwort auf die dort begonnene Entwicklung zu finden. So begann 1953 der Prozess zur Neuordnung des Hansaviertels mit der Vorbereitung und Durchführung eines städtebaulichen Wettbewerbs, zu dem 98 Vorschläge eingesandt wurden. Die beinahe zeitgleich vom Berliner Senat geplante Internationale Bauausstellung veränderte nicht nur den Zuschnitt des zu bebauenden Geländes, sondern vor allem die politischen, städtebaulichen und architektonischen Ansprüche des Projekts im Sinne einer internationalen, zukunftsfähigen Moderne. Der Auswahlausschuss der Interbau schlug für die insgesamt 34 Objekte neben deutschen Architekten zwölf Architekten aus dem Ausland vor. International renommierte Architekten wie u. a. Alvar Aalto, Oskar Niemeyer, Walter Gropius und Pierre Vago, aber auch erfolgreiche deutsche Architekten wie Werner Düttmann, der für zwei herausragende Gebäude im Hansaviertel, die Akademie der Künste und die Hansabücherei verantwortlich zeichnete, realisierten ihre Vorhaben bis zur Eröffnung der Internationalen Bauausstellung, die ab Juli 1957 stattfand und bis zum September 1957 rund eine Million Besucher zählte.

Bis 1960 wurden auch die Kongresshalle (heute Haus der Kulturen der Welt) nach dem Entwurf des Architekten Hugh Stubbins als Geschenk der USA zwischen Hansaviertel und Reichstag und die Unité d’Habitation, Type Berlin, von Le Corbusier in Berlin-Charlottenburg fertig gestellt.

Das heutige Hansaviertel zählt ca. 5 800 Einwohner und ist durch eine teilweise gutbürgerliche Bewohnerschaft geprägt. Im Vergleich zum alten Hansaviertel hat sich die zur



*Altonaer Straße 1, Eternit-Haus, Wohnanlage, Gartenfassade mit Skulptur, 1957 von Paul G. R. Baumgarten, 2007*

*Altonaer Strasse 1, Eternit House, housing complex, garden facade with sculpture, 1957 by Paul G. R. Baumgarten, 2007*

Verfügung stehende Gesamtwohnfläche nicht maßgeblich verändert, jedoch hat sich die Einwohnerzahl reduziert und das Flächenverhältnis von überbauten Bereichen zu nicht überbauten Bereichen im Verhältnis von 1 : 4 zugunsten der Grünflächen verschoben.

Über den Mauern der ehemaligen Blockrandbebauung ist ein durchgrünter Landschaftsraum mit solitären Gebäuden unterschiedlichster Typologien entstanden. Bis zu 17-geschossige Punkthochhäuser, Wohnblöcke mit bis zu neun Geschossen (zum Teil mit Maisonettewohnungen), Reihen- und Einzelhäuser prägen das Viertel.

Ein Einkaufszentrum befindet sich direkt am Hansaplatz. An kulturellen Einrichtungen findet man die Hansabücherei, die Akademie der Künste, das Grips-Jugendtheater, außerdem zwei Kirchen und eine Grundschule. Direkt neben dem Hansaviertel ergänzt ein Gymnasium die soziale Infrastruktur.

Im Rahmen der Landschaftsgestaltung wurden neben differenziert ausgestalteten Wegen und Landschaftsräumen auch eine Vielzahl von Kunstwerken in Form von Skulpturen und Installationen für das Hansaviertel geschaffen.



*Akademie der Künste, Hanseatenweg, 1954–60 von Werner Düttmann und Sabine Schumann, 2013 Academy of Arts, Hanseatenweg, 1954–60, by Werner Düttmann and Sabine Schumann, 2013*

## Aussichten

Die Entstehung des neuen Hansaviertels liegt mehr als ein halbes Jahrhundert zurück. Die Zukunftsaussichten des Viertels sind trotz der Herausforderungen durch die zum Teil sanierungsbedürftige Gebäudesubstanz sehr vielversprechend. Das Viertel in zentraler, innerstädtischer Lage, direkt an das Regierungsviertel angrenzend, ist beliebt. Zunehmend ziehen hier junge Familien, Kreative, wohl situierte Bürger und Architekturliebhaber zu.

Die Bauten sind in die Jahre gekommen und werden durch die Eigentümer nach und nach unter Berücksichtigung des Denkmalschutzes saniert. Trotz vorhandener Technologien für eine zeitgemäße Sanierung und energetische Ertüchtigung der Bausubstanz der 50-er-Jahre-Bauten stellt der zukunftsfähige Erhalt hohe Anforderungen an Bewohner, Eigentümer und Behördenvertreter. Diese Herausforderungen gilt es auch weiterhin im Dialog mit allen Beteiligten und unter Abwägung aller Einzelinteressen im Sinne der Erhaltung des kulturellen Erbes zu bewältigen.

Die Unterschutzstellung als Weltkulturerbe könnte hierzu mit weiterführenden Impulsen beitragen.

## Two German Architectures: Confrontation, Competition and Co-evolution in Divided Berlin

*Matthias Rudolph*

The citizens association *Bürgerverein Hansaviertel e. V.* was founded in 2004 as a non-profit organization with the purpose to exert itself for the preservation and the care of the listed buildings and landscape components in Berlin's Hansaviertel. The membership structure, nowadays 140 members, is very heterogeneous and marked by a distinct amount of engaged and competent citizens. The membership includes architects, artists, lawyers, gallery owners, representatives of the media, politics as well as of the public administration. The civic association works with numerous cooperation partners in the field of Berlin's post-war architecture and operates in a growing number of demanding projects inside the Hansaviertel.

### Origin of the World Cultural Heritage application Interbau 1957 and Karl-Marx-Allee

Since 2006, the civic association has been involved in working for a World Heritage nomination of the Hansaviertel and has carried out projects, venues and arrangements, exhibitions and symposia in collaboration with its cooperation partners (Akademie der Künste, Förderverein Corbusierhaus, Schaustelle Nachkriegsmoderne, Grips Theater and Bücherei am Hansaplatz). In addition, information has been generated about the history and origin of the Hansaviertel within the scope of the Interbau 1957 for the sustainable development and the preservation of the quarter and information and studies have been assembled in different written articles and publications, maps, etc as well as on the web page [www.hansaviertel.eu](http://www.hansaviertel.eu).

In 2011 the civic association founded a working group dealing with the further development of the UNESCO nomination. The available network was developed and additional contacts and cooperations were further established.

With great commitment of the civic associations *Bürgerverein Hansaviertel e. V.*, *Hermann Henselmann Stiftung*, *Förderverein Corbusierhaus*, the project "Two German Architectures – Karl Marx-Allee and Interbau 1957" aiming for a joint World Heritage nomination of the buildings in Karl Marx-Allee in East Berlin and of the buildings of the Hansaviertel/Interbau 1957, the convention hall and the Corbusierhaus in West Berlin a plan was drafted and presented in a press conference on July 6, 2012 at the Akademie der Künste at Pariser Platz in Berlin. The project is borne by the three civic associations and their cooperation partners "Akademie der Künste", "Haus der Kulturen der Welt", the Berlin conservation department (Landesdenkmalamt Ber-

lin), the Senate of Berlin represented by the Senate Administration for Urban Development.

On July 31, 2012 the Senate of Berlin decided to recommend to the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany the joint East-West project as one of two Berlin candidates for the World Heritage tentative list. The application was compiled until January 2013 together with the associated partners and is now in the selection process of the Standing Conference. A preliminary decision for a further selection of this project to be nominated is expected by mid 2014.

### Specific features of the application

The application area in East Berlin includes the buildings along Karl-Marx-Allee, formerly "Stalinallee", and in the West the buildings of the "Interbau 1957" at the Hansaviertel, including the "Kongresshalle" (since 1989 "House of the Cultures of the World") and the apartment block *Unité d'Habitation*, type Berlin ("Corbusierhaus").

Besides its architectural and town planning uniqueness, the special characteristics of the application areas are emphasized by their geographic position during the Cold War on the demarcation line between East and West Berlin and by the political context of its origin after the Second World War, in the field of tension between the states of the Warsaw Pact and NATO.

The different town planning schemes had their origin in the competition and confrontation of contrasting political systems reacting to each other. They are a document of an interacting development.

### Scope of the application Interbau 1957 Hansaviertel

The following introduction to the application area of the Interbau 1957 relates to the explanations regarding the content of the common application, which Thomas Flierl, chairperson of the Hermann Henselmann-Stiftung, will further explain afterwards.

Before World War Two, the historic Hansaviertel consisted of approx. 140 buildings in the Wilhelminian style, which had been erected between the end of the 19th and the beginning of the 20th centuries in the typical Berlin perimeter block development. The quarter had approx. 18,000 inhabitants at that time. Mostly entrepreneurs and bankers,





*Flatowallee 16, Unité d'Habitation, 1956–1958 von Le Corbusier, 2007*  
*Flatowallee 16, Unité d'Habitation, 1956–58 by Le Corbusier, 2007*

but also politicians, scientists, doctors, theologians, painters, designers, sculptors, authors, architects and actors lived there.

After the almost complete destruction of the Hansaviertel by bombs during the war, only about 21 buildings had survived. The high degree of destruction necessitated a large amount of new housing space everywhere in the city. The Hansaviertel offered the opportunity to redevelop the quarter, deviating from the previous block edge structure, with a new master plan layout based on the principles of the “Athens Charter”. Here, the “city of tomorrow” was supposed to emerge. The quarter became an experimental ground for the model of a functionally separated, subdivided, scattered city. Within the scope of the International Construction Exhibition (“Interbau”) in 1957 new and varied residential building layouts were meant to be developed and tested.

Parallel to the construction of the Stalinallee in East Berlin politicians in charge in West Berlin at this



*Klopstockstraße 31, kath. Kirche St. Ansgar, 1957 von Willy Kreuer, 2007*  
*Klopstockstrasse 31, Catholic church of St. Ansgar, 1957 by Willy Kreuer, 2007*



*Händelallee 3–9, Wohnhaus, 1956/57 von Walter Gropius und Wils Ebert, 2004*  
*Händelallee 3–9, apartment building, 1956/57 by Walter Gropius and Wils Ebert, 2004*

time realized they had to respond to the development begun in the East. Thus the process began in 1953 for the reorganization of the Hansaviertel with the preparation and realization of a master plan competition, for which 98 entries from international architects were submitted. The Interbau 1957 planned nearly at the same time by the Senate of Berlin changed not only the layout of the overall plan of the quarter, but above all the political, town planning and architectural demands of the project for the purposes of an international, sustainable modern age. The Interbau competition jury finally chose apart from German architects twelve architects from abroad for a total of 34 objects to be designed. Internationally acclaimed architects like Alvar Aalto, Oskar Niemeyer, Walter Gropius and Pierre Vago, but also successful German architects such as Werner Düttmann, who designed two prominent buildings in the Hansaviertel, the “Akademie der Künste” and the “Hansabücherei”, completed their buildings for the opening of the Interbau, which took place from July til September 1957 with approx. one million visitors.

Until 1960, the “Kongresshalle” (today “House of the Cultures of the World”) was completed as a present from the USA. The building was designed by architect Hugh Stubbins and is located between the Hansaviertel, the Reichstag build-

ing and the Unité d’Habitation in Charlottenburg, which was designed by Le Corbusier.

Today’s Hansaviertel has approx. 5,800 inhabitants, most of them belonging to the middle class. In comparison to the old Hansaviertel, the available total gross area of housing space has not changed decisively; however, the number of inhabitants has decreased and has shifted the surface relation of built-over areas to not built-over areas to a relation of 1:4 for the benefit of the green areas.

At the site of the former perimeter block structure, green areas with solitaire buildings in a rich variety of typologies were evolved. Up to 17-storey high rise apartment buildings, residential blocks with up to nine floors (partly with maisonette style apartments), row houses and detached houses became distinctive features of the quarter.

A shopping centre is located directly at Hansaplatz. The Hansaviertel provides numerous cultural amenities like the “Hansabücherei”, the “Akademie der Künste”, and the youth theatre “Grips Theater”. In addition, two churches and an elementary school are located in the quarter. Next to the Hansaviertel, a high-school completes the overall social infrastructure in this area.

Within the scope of landscape architecture, differently designed walkways and green areas were created as well as a





*Klopstockstraße 14–18, Wohnhaus, 1956/57 von Pierre Vago, 2013*  
*Klopstockstrasse 14–18, apartment building, 1956/57 by Pierre Vago, 2013*

remarkable number of artworks such as sculptures and installations.

## Prospects

The origin of the new Hansaviertel dates back more than half a century. The future prospects of the quarter are very promising in spite of the challenges faced by the necessary renovation and repair works of the partly insufficient building substance. The quarter's central position in Berlin, adjacent to the government areas, is very popular. Increasingly young families, creative people, well-off citizens and architecture-lovers move to that quarter.

The buildings show their age and are therefore gradually renovated by the owners who follow the relevant conservation guidelines. In spite of available technologies for a contemporary renovation and improvement of the energy-efficiency of the structural fabric of the buildings from the 1950s, the sustainable preservation has become a great challenge for the inhabitants, owners and the representatives of the authorities. These challenges have to be mastered in a dialog between all involved parties and under consideration of all individual interests for the purpose of preserving the cultural heritage.

Aiming for the status as a World Heritage site could contribute to the buildings' protection with further stimulating impulses.



# Karl-Marx-Allee und „Interbau 1957“. Berliner Nachkriegserbe zwischen Konfrontation und Koevolution

Thomas Flierl

Der kürzlich vom Berliner Senat gestellte Antrag für die deutsche Tentativliste verbindet zwei Berliner nachkriegsmoderne Denkmalkomplexe in einer gemeinsamen Welterbenominierung: das Ost-Berliner Ensemble der Karl-Marx-Allee und das West-Berliner Ensemble der Interbau-Ausstellung.



Abb. 1: Der „Kollektiv-Plan“ für Berlin von 1946  
(Hans Scharoun)

Fig. 1: The „Kollektiv-Plan“ for Berlin of 1946  
(Hans Scharoun)

Meines Erachtens hat dieser Antrag drei Dimensionen:

Erstens: Das „doppelte“ Berlin. Nach dem Zweiten Weltkrieg war die geteilte Stadt Berlin der Hauptschauplatz des Kalten Kriegs. An keinem anderen Ort der Welt hat die politische Konfrontation zwischen Ost und West so deutliche Spuren in Architektur und Städtebau hinterlassen wie in Berlin. In Berlin führte die Konfrontation und Konkurrenz zwischen den beiden gegensätzlichen politischen und gesellschaftlichen Systemen bereits vor dem Bau der Berliner Mauer 1961 zu einem einzigartigen Wettstreit in Städtebau und Architektur.

Zweitens: Aus der größeren internationalen Perspektive können wir ein längeres oder kürzeres Oszillieren zwischen Moderne und Traditionalismus in Architektur und Stadtplanung erkennen, und zwar im Osten wie im Westen.

Und drittens: Aufgrund der ähnlichen historischen Ausgangssituation und der Dominanz bzw. des starken Einflusses

der Sowjetunion teilen die mittel- und osteuropäischen Staaten spezifische gemeinsame Entwicklungsmuster in Architektur und Stadtplanung.

## A. Das „doppelte“ Berlin: Konfrontation, Konkurrenz, Koevolution

### Konfrontation

Aus der Perspektive der Gleichzeitigkeit ist das Berliner Architekturerbe der 1950er und frühen 1960er Jahre einmalig in seiner antithetischen ästhetischen und politischen Konstellation. Beiderseits des Brandenburger Tores an der großen Ost-West-Achse gelegen, repräsentieren beide Ensembles in einmaliger Prägnanz, Dichte und Qualität die beiden seinerzeit international relevanten und durch die jeweiligen Besatzungsmächte geförderten Strömungen von Architektur und Städtebau der Nachkriegszeit: das östliche Leitbild eines regional-historistischen Bauens („sozialistisch im Inhalt, national in der Form“) und das westliche Leitbild der Internationalen Moderne und der offenen Stadtlandschaft.

Die gesellschaftspolitische Konfrontation von Ost und West hat nach 1945 in Berlin zwei konträre Stadttypen entstehen lassen. Die ehemalige Stalinallee ist ein repräsentativer Boulevard mit „Wohnpalästen“ und markanten Plätzen, die durch Turm- und Torbauten akzentuiert werden. Im Westen griff die Interbau 1957 demonstrativ internationalen Stil in Übereinstimmung mit den Grundsätzen der CIAM-Charta von Athen auf.

In diesem Prozess begriffen und benutzten sowohl die Politik in Ost als auch in West Architektur und Städtebau als ein Medium der Selbstdarstellung und der Demonstration eigener gesellschaftlicher „Überlegenheit“.

### Konkurrenz: Bau und Gegenbau

Aus diachroner Perspektive erkennen wir, dass Konfrontation ihre eigene historische Struktur hat. Es handelt sich um eine dialogische Struktur, eine Struktur aus Bau und Gegenbau, aus These und Antithese.

Während sich die DDR nach sowjetischem Vorbild Anfang der 1950er Jahre von der architektonischen und städtebaulichen Moderne abwandte, um keine zehn Jahre später, wiederum nach sowjetischem Vorbild, mit der Industrialisierung des Bauwesens nach und nach zu ihr zurückzukehren, vertrat der Westen lange Jahre uneingeschränkt das Konzept der „aufgelockerten und gegliederten Stadt“.

Der Berliner Antrag enthält zwei Planungs- und Bauabschnitte der Karl-Marx-Allee, den ersten und den zweiten Bauabschnitt. Tatsächlich gab es aber zwei weitere Phasen: nach 1945 den gemeinsamen modernen Beginn in Ost und West und ebenso zeitgleich die Kritik an der Moderne in den 1980er Jahren.

### Koevolution: gemeinsames Erbe

Historisch gesehen fiel die Kritik an Architektur und Städtebau der Moderne mit dem politischen Zusammenbruch der DDR und des Ostblocks zusammen. So konzentrierte sich nach 1990 die Kritik des postmodernen Zeitgeistes auf die DDR-Moderne, während die Architektur der frühen DDR schnell Akzeptanz fand. In direkter Umkehrung der politischen und ästhetischen Konfrontation der 1950er Jahre gewann die „alte“ Karl-Marx-Allee in Ost-Berlin eine enorme baukulturelle Anerkennung als „europäischer Boulevard“, der wenig später die denkmalgerechte Sanierung folgte. Das Hansaviertel und die „neue“ Karl-Marx-Allee mussten sich dagegen nach 1990 noch einige Jahre gegen den antimodernen Zeitgeist behaupten. Mittlerweile sind auch diese weitgehend denkmalgerecht saniert und in ihrem baukulturellen Wert anerkannt.

Heute besteht die Chance, das in der *politischen* Konfrontation von Ost und West und in der ästhetischen Konfrontation von regionalem Historismus und internationaler Moderne entstandene Erbe Berlins als gemeinsames Erbe von Ost-

und Westeuropa und als Teil eines universellen Kulturerbes zu begreifen. Diese wechselseitige und charakteristisch zeitversetzte Verschlingung von Ost und West sowie von Historismus und Moderne kann mit dem Bild der „Doppelhelix“ assoziiert werden. Karl-Marx-Allee (alt und neu) und Interbau 1957 speichern in ihrer Entstehungslogik gewissermaßen den architektonisch-städtebaulichen Code der Berliner Nachkriegsentwicklung.

Was einstmals als konfrontativer Städtebau entstand und unerbittliche Konkurrenz ausdrückte, kann heute – *nach* der Systemkonfrontation und mit kritischem Blick auf regionalen Historismus *und* internationalen Modernismus – als gemeinsames Kulturerbe des ehemals geteilten Europas im wiedervereinten Berlin erschlossen und vermittelt werden.

### B. Die internationale Perspektive: Pendeln zwischen Modernismus und Traditionalismus

Aus einer internationaleren und theoretischeren Perspektive ist ein Schwingen zwischen Moderne und Traditionalismus nahezu überall zu beobachten. Aber der Wechsel in Osteuropa ist eigentümlich; während der langen Phase der Nachkriegsmoderne im Westen gab es drei Phasen im Osten.

Und wenn wir bedenken, dass der Bruch mit der Nachkriegsmoderne in Osteuropa, vorgegeben durch die stalinistische Sowjetunion, dem Beispiel des Bruchs mit dem Konstruktivismus und der modernen Architektur in der Sowjetunion in den frühen dreißiger Jahren folgte, erkennen wir,

Abb.2: Die „Wohnzelle Friedrichshain“ (Hans Scharoun)  
Fig. 2: The “Wohnzelle Friedrichshain” (Hans Scharoun)

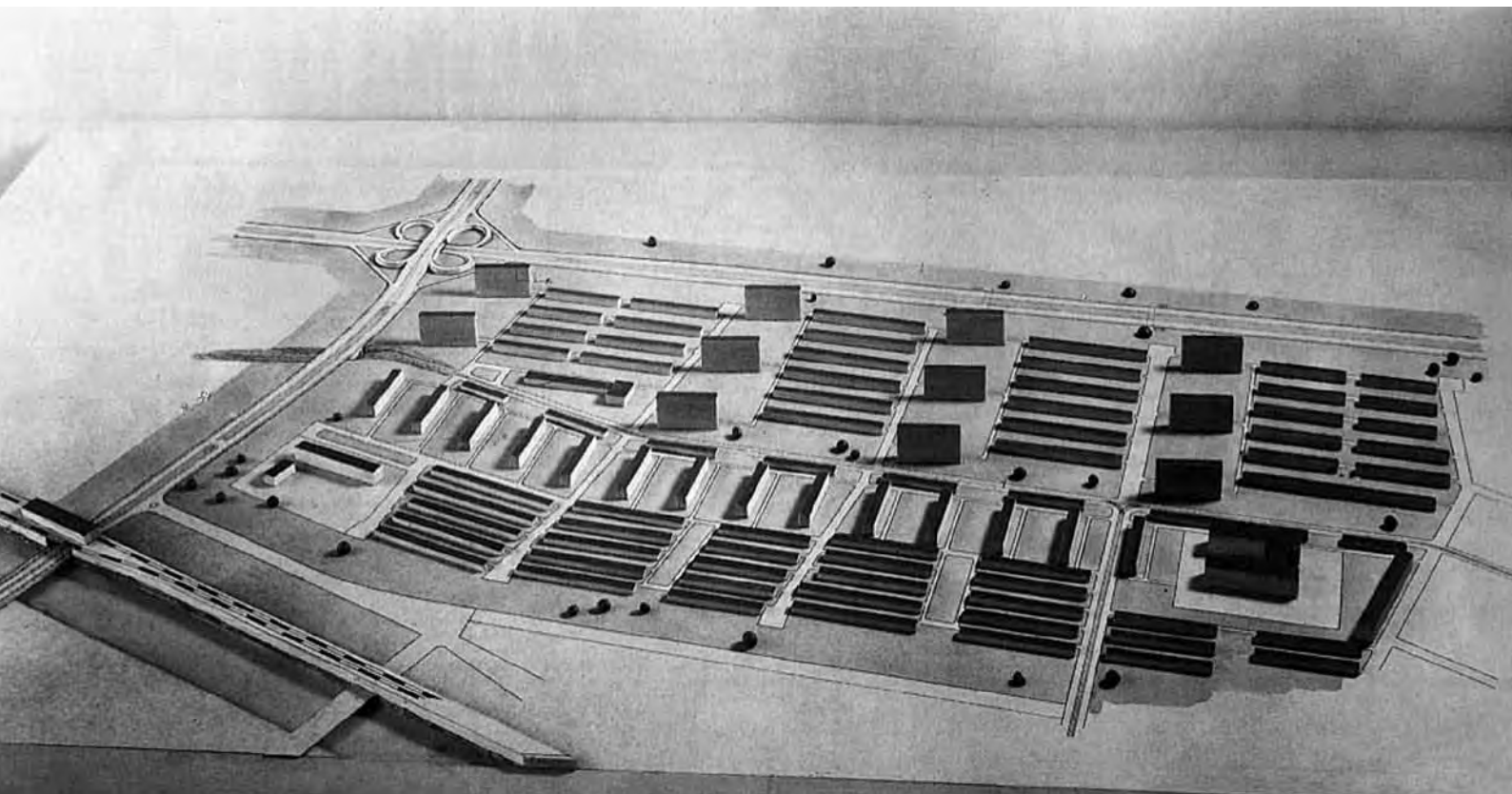






Abb. 3a: Zwei gegensätzliche Stadttypen: repräsentativer Boulevard versus Stadtlandschaft – Karl-Marx-Allee Ostberlin  
 Fig. 3a: Two opposed city types: grand boulevard versus city landscape – Karl-Marx-Allee East Berlin

dass die osteuropäische Architektur und Stadtplanung existenziell mit dem Schicksal der modernen Architektur im 20. Jahrhundert verbunden ist.

### C. Ein besonderes gemeinsames Muster der osteuropäischen Nachkriegsentwicklung

Die frühe Nachkriegsepoche unmittelbar nach 1945 war international durch einen neuen Zugang zur Moderne geprägt. Insbesondere Länder, die die Chance besaßen, die moderne Architektur der Zwischenkriegszeit fortzusetzen, etwa Polen, die Tschechoslowakei, Österreich, die Niederlande oder Jugoslawien, und in denen moderne Architekten unterdrückt wurden, im Widerstand gegen die deutsche Besatzung kämpften oder ins Exil gingen, hatte die Nachkriegsmoderne eine starke Stellung. Die Haltung zielte ab auf eine radikale

Erneuerung der Konzepte und Erfahrungen der 1920er und 1930er Jahre und folgte den Grundsätzen der CIAM (Charta von Athen).

Frühe Planungen für Berlin begannen ebenfalls auf diese Art. Der „Kollektiv-Plan“ von 1946 folgte der Idee der linearen Stadt. Die ersten Planungen für die Stalinallee wurden auch durch Hilberseimer und Le Corbusier ange-regt. Hermann Henselmann entwarf moderne Wohnbauten, Zeilen und Solitäre. Die „Wohnzelle Friedrichshain“, von Hans Scharoun entworfen, blieb allerdings ein Fragment. Nur die charakteristischen Laubenganghäuser (und einige mehrstöckige Wohngebäude im Hinterland des Boulevards) sind Zeugnisse der frühen Nachkriegsmoderne in der Karl-Marx-Allee.

Dann kam der große Bruch. Nach der Verdammung der modernen Architektur, des Bauhauses und des CIAM-Konzepts als „imperialistisch“, „kosmopolitisch“ und „anti-so-

Abb. 4: Strausberger Platz (Hermann Henselmann)  
 Fig. 4: Strausberger Platz (Hermann Henselmann)







Abb. 3b: Zwei gegensätzliche Stadttypen: repräsentativer Boulevard versus Stadtlandschaft – Hansaviertel Westberlin  
 Fig. 3b: Two opposed city types: grand boulevard versus city landscape – Hansaviertel West Berlin

zialistisch“ und nach einer Reise ostdeutscher Architekten nach Moskau im Sommer 1950 entwarf Hermann Henselmann mit dem „Haus an der Weberwiese“ das neue Antlitz der erwünschten sozialistischen Architektur. Er war zwar nicht der Chefarchitekt der Stalinallee, aber er entwarf die Hauptplätze und die wichtigsten Gebäude, wie etwa den ovalen Strausberger Platz.

Um weitere Parallelen zu Warschau zu veranschaulichen, erinnere ich an das Smyk-Kaufhaus, das 1948–1952 errichtet und von Zbigniew Ihnatowicz und George Romanski entworfen wurde. Es handelte sich um ein zu seiner Zeit einzigartiges Gebäude. Die Siedlung in Warschau-Kolo, Wohngebäude in der Tradition der 1930er Jahre, entworfen von Szymon und Helena Syrkus, ist ebenso ein Denkmal der frühen Nachkriegsmoderne in Warschau. Das Warschauer Parallelprojekt zu Berlins Karl-Marx-Allee ist natürlich MDM, das später durch die Wohnhochhäuser der „neuen“ Marszałkowska ergänzt wurde. Dies bedeutet, dass wir hier eine ähnliche Struktur wie in Berlin haben. Hermann Henselmann entwarf seine eigene Antwort auf seine Wohnpalast-Architektur ebenso als moderne, freistehende Wohngebäude vor Häuserzeilen. Natürlich war die „neue“ Marszałkowska auch ein Gegenbau zum stalinistischen Kulturpalast.

Diese Struktur – der nachkriegsmoderne Beginn, dann die politisch erzwungene Orientierung hin zu einem regional

bestimmten Traditionalismus in den frühen 1950er Jahren, schließlich die Rückkehr zur Moderne in den frühen 1960er Jahren – scheint ein spezifisches Muster der baulichen Entwicklung in Ländern Mittelosteuropas nach 1945 zu bilden. In der Sowjetunion fand der erste Bruch mit der Moderne bereits 20 Jahre früher statt.

Aus diesem Grund ist der Berliner Antrag sowohl eine Initiative, um eine unterrepräsentierte Kategorie des Nachkriegserbes und ein singuläres Zeugnis der Konfrontation im Kalten Krieg für die Eintragung in die UNESCO-Liste zu nominieren, als auch ein Angebot an Experten und Vertreter post-sozialistischer Länder in Mittel- und Osteuropa, eine serielle Nominierung von osteuropäischen Denkmälern und Denkmalbereichen, die ebenso diese historischen Brüche veranschaulichen, zu diskutieren und zu prüfen. Umgekehrt würde für den Fall einer Nominierungsabsicht für städtebauliche Denkmale des „Sozialistischen Realismus“ bzw. der „Sozialistischen Moderne“ gerade der Berliner Fall wegen seiner *einzigartigen Ost-West-Konstellation in einer Stadt* die unverzichtbare Vergleichs- und Kontrastfolie liefern.

Deshalb verstehen wir unseren Antrag als einen Beitrag, der das architektonische und städtebauliche Erbe der Nachkriegszeit als ein Ost und West verbindendes europäisches Kulturerbe auffasst, und damit hilft, zu einem besseren Verständnis der europäischen Nachkriegsgeschichte und seines Erbes zu gelangen.

## Karl-Marx-Allee and “Interbau 1957”. Berlin Postwar Heritage between Confrontation and Co-evolution

Thomas Flierl

The submission related to post-war heritage recently filed by the Berlin Senate for the German tentative list combines two Berlin heritage complexes of the post-war period: the East Berlin ensemble of Karl-Marx-Allee as well as the West Berlin Interbau exhibition ensemble to be nominated for the World Heritage List.

In my view the submission has three dimensions:

First: The “double” Berlin. After the Second World War, the divided city of Berlin was the main stage for the Cold War. Nowhere else in the world the political confrontation between East and West has left such clear traces in architecture and urban design like in this city. In Berlin, the confrontation and competition between the two opposed political and social systems led to a unique rivalry in urban design and architecture even before the construction of the Berlin Wall in 1961.

Second: In a wider international perspective we can recognize a longer or shorter oscillation between Modernism and Traditionalism in architecture and urban planning, in the East as well as in the West.

*Abb. 5: Vorschlag Hermann Henselmanns zur Fortsetzung der Karl-Marx-Allee (1958)*

*Fig. 5: Proposal by Hermann Henselmann for the continuation of Karl-Marx-Allee (1958)*



And third: Due to their similar historical starting situation and due to the dominance or strong influence of the Soviet Union, the Central and Eastern European states share specific common patterns of development in architecture and urban design.

### A. The “double” Berlin: confrontation, competition, co-evolution

#### Confrontation

In a synchronous view the Berlin post-war architectural heritage of the 1950s and early 1960s is unique in its antithetical cultural and political constellation:

Located on both sides of the Brandenburg Gate related to the great East-West axis, they represent, in unparalleled conciseness, concentration and quality, two internationally relevant post-war tendencies in architecture and urban design, each promoted by corresponding occupying powers: the

*Abb. 6: Der zweite Abschnitt der Karl-Marx-Allee war nicht nur eine Fortsetzung des Boulevards, sondern umfasste auch Wohngebiete im Norden und Süden für ca. 5 000 Personen (Blick vom Fernsehturm in den frühen 1970er Jahren)*

*Fig. 6: The second construction section of Karl-Marx-Allee was not only a continuation of the boulevard; it also contained residential areas in the north and south for 5,000 people (view from the television tower, early 1970s)*







*Abb. 7: Haus des Lehrers und Kongresshalle, 1962–64 nach Entwurf von Hermann Henselmann*  
*Fig. 7: The House of the Teacher and Congress Hall, built 1962–64 after design by Hermann Henselmann*

*Abb. 10: Café und Restaurant Moskau, 1961–64 nach Entwurf von Josef Kaiser und Horst Bauer*  
*Fig. 10: Café and Restaurant Moskau, built 1961–64 after design by Josef Kaiser und Horst Bauer*







*Abb. 9: Kino Kosmos, 1960–62 nach Entwurf von Josef Kaiser und Herbert Aust*  
*Fig. 9: The Cosmos Cinema, built 1960–62 after design by Josef Kaiser and Herbert Aust*

Eastern model of the so-called SocRealism referring to and revitalising regional-historicist building traditions (“socialist in content, national in form”), and the Western model of the International Style and the open urban landscape (“Stadtlandschaft”).

After 1945, the socio-political confrontation between East and West in Berlin led to the construction of two opposed city types. The former Stalinallee is a representative boulevard with “Residential Palaces” and distinctive squares marked by tower and gateway buildings. In the West, the Interbau1957 demonstratively took up the International Style according to the principles of the CIAM-Charter of Athens.

In this process, politicians in both East and West understood and used architecture and urban design as a medium for cultivating their image and demonstrating their own social “superiority”.

### Competition: construction and counter-construction

In a more diachronic view we see that confrontation has its own historical structure:

It’s a dialogic structure, a structure of construction and counter-construction, of thesis and anti-thesis.

While the GDR (following the model set by the Soviet Union) abandoned the architectural and urbanistic Interna-

tional Style at the beginning of the 1950s and only gradually returned to Modernism less than ten years later with the industrialisation of civil engineering (again following the Soviet example), the West unreservedly defended the concept of the “structured, low-density city interspersed with open green space” (“gegliederte und aufgelockerte Stadt”) over many years.

The Berlin submission contains two periods of planning and building of Karl-Marx-Allee, the 1<sup>st</sup> and 2<sup>nd</sup> stage of construction.

As a matter of fact, there were two stages more: after 1945 the common modern beginning of East and West and also simultaneously the criticism of Modernism in the 1980s.

### Co-evolution: common heritage

Historically, criticism of Modern Movement and International Style architecture and urban design coincided with the political collapse of the GDR and the Eastern Bloc. So after 1990 postmodern zeitgeist criticism concentrated on GDR Modernism, while the architecture of the early GDR found rapid acceptance. In an exact reversal of the political and aesthetic confrontations of the 1950s, the “old” Karl-Marx-Allee in East Berlin gained wide recognition in the field of building culture as a “European boulevard”, and was restored according to the guidelines for historical monuments shortly thereafter. The Hansaviertel (Interbau 1957) and the

“new” Karl-Marx-Allee, on the other hand, had to withstand the anti-modern zeitgeist for several years from 1990 onward. In the meantime, however, many of these historic monuments have been restored as well according to listed property requirements, and their value as building culture is recognised.

Today we have the opportunity to understand and appreciate this Berlin heritage, born from the *political* confrontation between East and West and the *aesthetical* confrontation between SocRealism and International Style, as a shared built heritage of Eastern and Western Europe and as part of a universal cultural heritage. This reciprocal and characteristically delayed intertwining of East and West and historicism and Modernism can be associated with the image of the “Double Helix”. In a manner of speaking, Karl-Marx-Allee (old and new) and Interbau store, in the logic of their creation, the architectural and urban design code of Berlin’s post-war development.

What was built once as confrontational urban design and expressed implacable competition can be discovered and made accessible in reunified Berlin today, *after* the era of confrontation between the systems has ended and with a critical look at both, the International Style and its counter-movement of regional historicism as a joint cultural heritage of (formerly divided) post-war Europe.

## **B. International perspective: oscillation between modernism and traditionalism**

In a more international and theoretical perspective, we can consider an oscillation between Modernism and traditionalism nearly everywhere. But the East European shifting is specific; we can observe three stages during the one long amplitude of post-war western Modernism.

And if we consider that the break with post-war Modernism in East European countries set by the Stalinist Soviet Union followed the example of breaking with constructivism and modern architecture in the Soviet Union in the early 1930s, we see that East European architecture and urban design is existentially connected with the fate of modern architecture in the 20th century.

## **C. Special common pattern of East European post-war development**

The early post-war period after 1945 was internationally characterised by a new approach to Modernism. Especially in countries that had the chance to continue the modern architecture of the inter-war period, like Poland, Czechoslovakia, Austria, the Netherlands or Yugoslavia, and where modern architects were repressed, fought in the resistance against German occupation or went into exile, post-war Modernism was strong. The attitude aimed at a radical renewal of the concepts and experiences of the 1920s and 1930s following the CIAM declaration of the Athens Charter.

Early plans for Berlin also started in this way. The “Collective Plan” of 1946 followed the idea of a linear city. The first

plannings for the Stalinallee were also inspired by Hilbersheimer and Le Corbusier. Hermann Henselmann designed modern types of dwelling, row houses and detached houses or solitaires. But the “Wohnzelle Friedrichshain” designed by Hans Scharoun remained a fragment. Only the characteristic houses with balcony access (and some multi-storey residential buildings in the background of the boulevard) bear witness to early post-war Modernism in Karl-Marx-Allee.

Then came the big break. After the damnation of modern architecture, of Bauhaus and the CIAM concept as “imperialistic”, “cosmopolitan” and “anti-socialist”, and after a journey of East German architects to Moscow in summer 1950, Hermann Henselmann designed the new image of the requested socialist architecture with his “Haus an der Weberwiese”. He was not the general architect of the Stalinallee, but he designed the main squares and most important buildings, like the oval Strausberger Platz.

To illustrate more existing parallels to Warsaw, I wish to refer to the Smyk Department Store that was constructed in 1948–52 and designed by Zbigniew Ihnatowicz and George Romanski. It was a unique building at its time. The settlement in Warsaw-Kolo, residential houses in continuity of the 1930s, designed by Szymon and Helena Syrkus, is also a monument of post-war Modernism in Warsaw. The parallel project in Warsaw to Berlin’s Karl-Marx-Allee is of course MDM, to which was later added the residential high-rise buildings of “new” Marszalkowska. That means we have a similar structure as in Berlin. Hermann Henselmann designed his answer to his own residential palace-architecture also as modern highly solitaire residential houses in front of continuous rows of houses. Of course, the “new” Marszalkowska was also a counter-construction against the Stalinist Palace of Culture.

This structure – a post-war modern start, then a politically implemented orientation on a regionally defined traditionalism in the early 1950s, finally a return to Modernism in the early 1960s – all these stages seem to illustrate special patterns of architectural development in Central-East-European countries after 1945. In the Soviet Union the first anti-modern break was executed 20 years earlier.

For this reason, the Berlin submission is both an initiative to nominate an underrepresented category of post-war heritage and a singular heritage of Cold War confrontation for inscription in the UNESCO list and an offer to experts and representatives of post-socialist countries in Central and Eastern Europe to discuss and assess a serial nomination of Eastern European monuments and sites which illustrate these historical breaks as well. Conversely, in the case of an intention to nominate monuments of urban design of “Socialist Realism” or “Socialist Modernism”, the case of Berlin would provide the indispensable foil for comparison and contrast due to its unique position of having contained East and West in a single city.

That’s why we regard our submission also as a contribution to promoting post-war architectural and urban heritage as a European cultural asset connecting East and West for a better comprehension of European post-war history and post-war heritage.

## Die Lange Straße in Rostock (1953–58). Heimatschutzstil als eine Quelle der frühen DDR-Architektur

Jörg Kirchner

Die ehemalige Hansestadt Rostock, gelegen an der Ostsee, wurde nach Gründung der DDR zum wirtschaftlichen Zentrum im Norden des Landes ausgebaut. Der Schiffbau, die Hochseefischerei, die Fischverarbeitung und der Hafen waren die Schwerpunkte.

Die Lange Straße wurde als Magistrale in einem stark kriegsgeschädigten Kernbereich der Altstadt in den Jahren 1953 bis 1958 errichtet. Entsprechend dem der Stadt zugewiesenen Wert wurde sie als repräsentative und breite Anlage nach sowjetischem Vorbild konzipiert. Die Lange Straße in Rostock gehörte neben Berlin, Dresden und Leipzig zu den großen staatlichen Bauvorhaben der DDR, die unter dem Namen „Nationales Aufbauwerk“ zusammengefasst wurden. Die Bauwerke sind seit 1979 als Denkmale geschützt und öffentlich anerkannt. Ihr Erhaltungszustand ist sehr gut.

Den historischen Stadtgrundriss im Bereich der Magistrale kennzeichnete bis zum Baubeginn des Vorhabens ein mehr oder weniger regelmäßiges, längliches Gitternetz, wie es für mittelalterliche Stadtgründungen dieser Region typisch gewesen ist. Zwei parallel zum Ufer der Warnow verlaufende Straßen, darunter die Lange Straße, markierten die längliche Ausdehnung von Westen nach Osten. Eine Vielzahl von

schmaleren Straßen schnitten diese im rechten Winkel und führten mit einem leichten Gefälle hinunter zum Hafen. Auch nach den teilweise umfangreichen Kriegszerstörungen war diese Struktur weiterhin erkennbar.

Die neue Magistrale nahm auf diese seit dem Mittelalter bestehende Grundstruktur keine Rücksicht. Durch zwei wesentliche Merkmale der neu errichteten Langen Straße wurde die überlieferte Struktur aufgebrochen. Die ursprüngliche Straßenbreite wurde um mehr als das Doppelte auf 60 Meter ausgeweitet und die Zwei- und Dreigeschossigkeit, die bis zu diesem Zeitpunkt das Stadtbild prägte, wurde durch eine durchgehende Fünfgeschossigkeit mit einzelnen hervorgehobenen Turmbauten ersetzt. Diese den Maßstab sprengenden Eingriffe veränderten den überlieferten Grund- und Aufriss der Stadt nachhaltig.

Die Wege aus der Innenstadt hin zum Hafen sind für den Verkehr nun versperrt. Wie eine Mauer legt sich die Lange Straße vor den Bereich des Hafens. Die Öffnungen hin zum Hafen oder vom Hafen zur Innenstadt sind nur für Fußgänger konzipiert und als Durchblicke angelegt. Die seit Jahrhunderten bestehende Orientierung der Stadt hin zum Hafen wurde aufgehoben.

Abb. 1: Rostock, Lange Straße, nördliche Bebauung, 2013

Fig. 1: Rostock, Lange Strasse, buildings on the north side, 2013







Abb. 2: Rostock, Lange Straße, Nordseite mit Fußgängerdurchgang, 2012  
 Fig. 2: Rostock, Lange Strasse, north side with pedestrians' passage, 2012

Im Januar 1953 legte der Generalsekretär der Sozialistischen Einheitspartei Deutschlands (SED), Walter Ulbricht, den Grundstein für das Vorhaben. Ulbricht und seine Frau ließen sich das Modell des Vorhabens erklären. Mit von der Partie waren Hermann Henselmann, Berater seitens der Deutschen Bauakademie, und Joachim Näther. Näther war gerade 27 Jahre alt, als er zum Chefarchitekten der Langen Straße ernannt wurde.

Ziel der Gestaltung der Langen Straße war es, eine Architektur nationaler Tradition zu errichten. Während in Berlin der Klassizismus und in Dresden der Barock herangezogen wurde, sollte im Norden der DDR mittels der Backsteingotik eine Architektur entstehen, die an Heimat und Nation anknüpfte.

Nach der Teilung in einen westdeutschen und in einen ostdeutschen Staat stand die DDR vor der Aufgabe zu zeigen, dass sie der richtige deutsche Staat war. Der regionale Bezug auf die Vergangenheit war dabei eines der Mittel der Legitimation. Um diesen regionalen Bezug zu verstärken, wurde eine Idylle gestaltet. Daher wurde die Lange Straße als ein Bereich mit nur sehr wenig Verkehr konzipiert. Der ehemals grüne Mittelstreifen wurde erst einige Jahre später in eine Straßenbahntrasse umgewandelt.

Sich als der eigentliche deutsche Staat zu repräsentieren, war nicht einfach. In der DDR lebte lediglich ein Viertel der gesamten deutschen Bevölkerung. Zudem war die Bevölkerung nicht homogen. 1950 stellten die durch Folgen des Krieges Vertriebenen 25 Prozent der Bevölkerung der DDR, während sie in der Bundesrepublik lediglich 16 Prozent ausmachten. Zudem verursachte die Einrichtung neuer Industriestandorte wie eben in Rostock größere Binnenwanderung. Die DDR sah sich in den Jahren nach ihrer Gründung mit der Tatsache konfrontiert, dass ein großer Anteil der Staatsbürger in einer Region lebte, in der er weder geboren worden noch aufgewachsen war.

Die Politik des im Aufbau befindlichen sozialistischen Staates bedurfte der Vorstellungen von Nation und Heimat zur Legitimation. Architektur als Form künstlerischer Repräsentation des Staates kam dabei ein besonderer Stellenwert zu. So wurde durch die Architektur der Langen Straße in Rostock ein Geschichtsbild entworfen, das die Vielfalt und Widersprüchlichkeit der geschichtlichen Überlieferung zugunsten eines gleichlautenden, beruhigenden Bildes von Herkunft und Identität etablierte.

Die gestalterischen Mittel, die dabei zum Einsatz kamen, waren nur zu einem Teil aus der Backsteingotik entlehnt.





Die geschichtlich nachweisbaren Elemente wie Blendgiebel und Friese tragen wesentlich zum Gesamteindruck bei. Sie sind jeweils detailliert ausgearbeitet und verweisen auf die genaue Kenntnis der Ornamentformen, die die großen Stadtkirchen der Ostseeküste oder die Ziergiebel der Rathäuser von Lübeck, Rostock und Stralsund prägen.

Eine nachvollziehbare Herleitung durch historische Formen und ein darauf fußender, nachvollziehbarer Entwurfsprozess sind für die Hauptgesimse und die schildartigen Blendgiebel zu erkennen. Die einzelnen Ornamente sind aus für die Backsteingotik typischen, glasierten Formsteinen zu geometrischen Mustern zusammengefügt und heben sich teilweise von einem hell verputzten Untergrund ab. Die als oberer Abschluss des Erdgeschosses dienenden Terrakotta-friese zeigen deutlich, dass sie aus dem hochgotischen Vierpass entwickelt wurden. Als wiederkehrendes Element tritt das Vierpass-Motiv, zumeist aus schwarz glasierten Formsteinen auf hellem Kalkputz, an der Mehrzahl der Baublöcke deutlich in Erscheinung, ebenso wie die vielfach durchbrochenen Maßwerkrosetten mit begleitenden Fialen.

Der andere wichtige Teil der Gestaltung der Langen Straße stammt hingegen aus dem Repertoire der Heimatschutzarchitektur, entstanden in den 1920er und 1930er Jahren. Es sind architektonische und städtebauliche Elemente, die eben nicht aus der Backsteingotik stammen und keinen historischen Bezug zur Region aufweisen. Nichtsdestotrotz sind es auch diese Elemente, die den Gesamtcharakter des Ensembles prägen und es als heimatlich erscheinen lassen.

Die hellen Säulen mit Blockkapitellen, die die Anmutung eines vom Steinmetz bearbeiteten Sandsteins hervorrufen und die Gestaltung der backsteinernen Fassaden akzentuieren, gehen ebenso wenig auf die Backsteingotik zurück wie die Arkaden und Loggien, die hier als städtebauliches Motiv wesentlich den Gesamteindruck der Magistrale prägen. Blockkapitelle gehören der Romanik an und sind typisch für Regionen, die über Vorkommen an Haustein verfügen. An der Ostsee rund um Rostock gibt es aufgrund der späten Christianisierung und Kolonisierung nur sehr selten Zeugnisse der Romanik. Vorkommen an Haustein sind nicht vorhanden, weshalb Backstein zum bestimmenden Baumaterial wurde. Hinsichtlich der Arkaden und Loggien ist gleiches festzustellen. Sie gehören nicht zu den historischen städtebaulichen Merkmalen der Straßen und Plätze in der Region.

Abb. 3: Rostock, Lange Straße, südliche Bebauung, Detail der Dachzone, 2013

Fig.3: Rostock, Lange Strasse, buildings on the south side, detail of the roof area, 2013

Abb. 4: Rostock, Lange Straße, südliche Bebauung, Eingangportal, 2013

Fig. 4: Rostock, Lange Strasse, buildings on the south side, entrance portal, 2013

Abb. 5: Rostock, Lange Straße, nördliche Bebauung, Blockkapitell mit Ährenmotiv, 2013

Fig. 5: Rostock, Lange Strasse, buildings on the north side, block-shaped capital with spike motif, 2013

Sie gehören vielmehr zum Repertoire einer vom Ort und der Region unabhängigen Heimatschutzarchitektur, wie sie in Deutschland durch den Architekten Paul Schmitthenner verbreitet worden war. Seine Siedlung Staaken, heute zu Berlin gehörend, galt als vorbildlich.

Ähnliches gilt für die flach aus der Fassade hervortretenden Erker. Erker, die hier so überzeugend als ein historisches Bauteil gestaltet wurden, gehören nicht zur regionalen Architektur. Gleiches gilt für die als Rundstäbe ausgeformten Fensterpfosten.

Alle diese Bauteile gehören nicht zur regionalen norddeutschen Architektur. Was sie vereint, ist, dass sie nach der „guten alten Zeit“ aussehen. Sie gehören zu denjenigen Elementen, die das Erfolgsrezept der traditionalistischen oder Heimatschutzarchitektur bildeten. Altehrwürdiges Material und aufwändige Handwerksarbeit werden zu Zeugen alter Baugeschichte, ungeachtet dessen, ob sie für diesen Zusammenhang nachweisbar oder erfunden sind. Das so entstehende Konglomerat wird zu einem scheinbar überzeugenden, imaginierten Bild von Heimat und Nation. Es entsteht der Eindruck einer übergeschichtlichen Vergangenheit. Nation und Heimat verschmelzen miteinander.

Im Detail sind es nicht die bildlichen Darstellungen des wirtschaftlichen Aufbaus, der aufstrebenden Industriebetriebe der Schiffbau- oder Fischindustrie, die zum Einsatz kommen. Nicht Industrie und Technik prägen die figürlichen Darstellungen auf den Kapitellen der Arkaden, sondern die Symbole und Allegorien der traditionalistischen Großstadtkritik und Agrarromantik: zum einen mit Scharriereisen bearbeitete blockhafte Kuben und zum anderen fächerartig angeordnete Getreidebündel, Greifvögel mit erbeutetem Fisch und vielfach verschlungenes Meeresgetier, jeweils in naiv anmutenden Reliefszenen ausgebildet.

Wenn man diese Gestaltungen betrachtet, ist es nicht verwunderlich, dass die führende Ausbildungsstätte für Architekten in der DDR 1955 den wichtigsten Protagonisten der konservativen Heimatschutzarchitektur der 1920er und 1930er Jahre in besonderer Weise ehrte. Paul Schmitthenner, der Kopf der so genannten Stuttgarter Schule, erhielt im Alter von 70 Jahren die Ehrendoktorwürde der Universität. Diese Ehrung war folgerichtig, denn ein großer Teil der Baukunst des sozialistischen Realismus in der DDR ist durch die konservative Heimatschutzarchitektur geprägt.

*Abb. 6: Rostock, Lange Straße, Nordseite mit Arkaden, 2012*  
*Fig. 6: Rostock, Lange Strasse, north side with arcades, 2012*





## The Lange Strasse in Rostock (1953–58) "Heimatschutzstil" as a Source of Early GDR Architecture

*Jörg Kirchner*

Rostock, situated at the Baltic Sea, former member of the Hanseatic League, became the economic centre of the north after the foundation of the GDR. Its main focus was on ship-building, deep-sea fishing, fish processing and the harbour.

The Lange Strasse in Rostock was built between 1953 and 1958 as a boulevard in a widely destroyed central area of Rostock's old town. According to the assigned value of the city it was planned as a prestigious and wide street based on the Soviet model. Together with Berlin, Dresden and Leipzig the Lange Strasse in Rostock was one of the most ambitious state-run building schemes of the GDR. All these building schemes were summarized under the name "Nationales Aufbauwerk". The buildings in Rostock are listed since 1979 and publicly accepted. They are very well preserved.

Before rebuilding started the historic city plan in the area of the new boulevard was characterized by a more or less

regular, elongated grid, as was typical of medieval town foundations in this region. Two streets, parallel to the banks of the river Warnow, including the Lange Strasse, marked the elongated extension from west to east. A variety of narrower streets cut them at right angles and led down to the harbour with a slight slope. Even after the partly heavy destructions of the Second World War, this structure was still visible.

The new boulevard did not take the existing basic structure of the Middle Ages into consideration. The traditional structure was broken by the two following key features of the newly built Lange Strasse. The original street width was extended to more than double (up to 60 metres) and the two- and three-storey buildings, which had influenced the city until that time, were replaced by solid five-storey buildings, highlighted with solitary towers. These scale-busting

*Abb. 7: Rostock, Lange Straße, Gemälde von Architekt Fritz Hering, 1955*

*Fig. 7: Rostock, Lange Strasse, painting by architect Fritz Hering, 1955*





*Abb. 8: Rostock, Lange Straße, Entwurf des Architektenkollektivs Joachim Näther mit Hartmut Colden, Kurt Tauscher, Carl-Heinz Pastor, Heinz Lösler und Ernst Eick in den Jahren 1953 bis 1959, Nordseite mit Hochhaus, 2012*

*Fig. 8: Rostock, Lange Strasse, design by collective of architects: Joachim Näther with Hartmut Colden, Kurt Tauscher, Carl-Heinz Pastor, Heinz Lösler and Ernst Eick, 1953–59, north side with high-rise building, 2012*

interventions strongly altered the traditional ground plan and elevation of the city.

The former lanes from the upper town centre to the lower harbour are closed to traffic now. The new buildings along Lange Strasse separate the harbour from the rest of the city like a wall. The openings down to the harbour or from the harbour to the city centre are designed as vistas and for pedestrians only. The orientation of the city towards the harbour, which had existed for centuries, was given up.

In January 1953, the Secretary General of the Socialist Unity Party (SED), Walter Ulbricht, laid the foundation stone of the project. The chief architect of the Lange Strasse project was the 27 year-old Joachim Näther. He was advised by the leading architecture institute of the GDR, the Deutsche Bauakademie, represented by Hermann Henselmann.

The aim of the design of the Lange Strasse was to erect a national architectural tradition. While in Berlin Neo-Classicism and in Dresden the Baroque was used to establish a continuity of the new architecture to former building traditions, in the north of the GDR redbrick Gothic was used to create that continuity.

After the division of the German Reich into a West German and East German state, it was the task for the GDR to present itself as the right German state. One of the means

to legitimize that position was the regional reference to the past. To evoke this regional reference an idyll was designed. And because of that the Lange Strasse was planned as an area with very little traffic. The formerly green central reservation was only converted into a tram route several years later.

To present itself as the true German state was not easy. Only one quarter of the total German population lived in the GDR. In addition, the population was not homogeneous. In 1950, 25 percent of the population of the GDR were exiles from former German territories, while there were only 16 percent exiles in West Germany. Moreover, the establishment of new industrial sites as in Rostock caused greater internal migration. In the early years after its founding the GDR faced the fact that a large proportion of its citizens lived in a region in which they had neither been born nor had grown up.

The policy of the emerging socialist state had to take up the ideas of nation and home to legitimize itself. Architecture as a form of artistic representation of the state played an important role. Through the architecture of the Lange Strasse in Rostock an interpretation of history was created that instead of showing the variety and contradiction of historical tradition favoured an identical, reassuring picture of origin and identity.

The design elements used were only partly related to redbrick Gothic. The historically provable elements such as blind gables and friezes contribute significantly to the general impression. Each of them are worked out in detail and show a precise knowledge of the ornamental forms characterizing the large city churches of the Baltic coast or the richly decorated gables of the town halls of Lübeck, Rostock and Stralsund.

The main cornices and the shield-shaped gables prove that they were derived from historical forms and used as the basis for the subsequent design process. Individual ornaments are assembled to geometric patterns made of glazed bricks typical of redbrick Gothic and stand out in part on a brightly plastered background. The terracotta friezes used as the upper end of the ground floor show clearly that they were developed from the High Gothic quatrefoil. As a recurring element the quatrefoil motif, mostly made of black glazed bricks on bright lime plaster, appears significantly on the majority of building blocks as well as the many openwork tracery with accompanying pinnacles.

The other important part of the design of the Lange Strasse however came from the repertoire of Heimatschutz architecture that emerged in the 1920s and 1930s. These are architectural and urban elements that are not derived from redbrick Gothic and have no historical connection to the region at all. Nevertheless, these elements also shape the overall character of the buildings and make them appear native.

The light columns with block-shaped capitals that create the impression that they were made of sandstone by a stonemason and accentuate the brick facade, cannot be traced back to redbrick Gothic. This also applies to the arcades and loggias, which – as an urban design – characterize the overall look of the boulevard considerably. Block-shaped capitals belong to Romanesque architecture and are typical of regions which have natural supplies of natural stone. Along the Baltic Sea, around Rostock, evidence of Romanesque architecture can rarely be found because of the late Christianization and colonization. Due to the lack of natural stone, brick became the dominant building material. The same applies to the arcades and loggias. They do not belong to the historical and urban building characteristics of streets and

squares in the region. Instead, they belong to the repertoire of Heimatschutz architecture, an architecture independent of the town and region, as was propagated in Germany by architect Paul Schmitthenner. Through his design for the garden city in Staken, today a suburb of Berlin, built between 1914 and 1917, he became a model. The same applies to the flat bays projecting from the facade. These bays, which were designed so convincingly as historical components, are not part of the regional architecture; neither are the round-shaped rods of the window posts.

All these components do not originate from regional north German architecture. They have in common that they all appear as elements from "the good old days". They are among those elements that made up the recipe for success of traditionalist architecture or Heimatschutz architecture. Venerable material and elaborate craftsmanship become witnesses of an old building tradition, regardless whether they are provable or invented in this context. The resulting conglomerate is a seemingly convincing, imaginary image of homeland and nation. The impression of a superhistorical past is given. Nation and homeland merge with each other.

For the details, it was not the pictorial depiction of the economic build up, the emerging industries of shipbuilding and fishing that were used. Industry and technology do not dominate the figurative depiction on the capitals of the arcades, but rather symbols and allegories of traditionalist urban criticism and agrarian romanticism. This includes block-shaped cubes, worked with a bush hammer and other fan-like arrangements of grain bundles, birds of prey with captured fish and intertwined deep-sea creatures, each arranged in naive relief scenes.

When one looks at these designs, it is not surprising that in 1955 the leading institution for the training of architects in the GDR honoured in particular the main protagonist of the conservative Heimatschutzarchitektur of the 1920s and 1930s. Paul Schmitthenner, head of the so-called Stuttgart School, was awarded an honorary doctorate by the Technical College of Dresden, at the age of 70. This honour was a logical consistency, because a large part of the architecture of Socialist Realism in the GDR was dominated by the conservative Heimatschutzarchitektur.



# Socialist Realism and Armenian Building Tradition: Steps to Form a Unique Architectural Language

*Nune Chilingaryan and Gagik Gurjyan*

According to the Great Soviet Encyclopedia, the term Socialist Realism means the “artistic method which is an aesthetic expression of socialist world perception of the epoch of fighting for establishing and building socialist society”. In other words, it defines the art which shows the fight and the victory of the socialist way of life in all its manifestations. Despite the clearness of the formulation, Socialist Realism is one of the most ambiguous cultural phenomena with rich symbolical content, especially in architecture.

In Armenia as well as in other former republics of the Soviet Union, the architectural concept of Socialist Realism initially had the purpose of victory over abstract and, as it was considered, empty constructivism (functionalism). With time this indistinct idea, enriched with local art and building traditions, has been incarnated in concrete buildings and

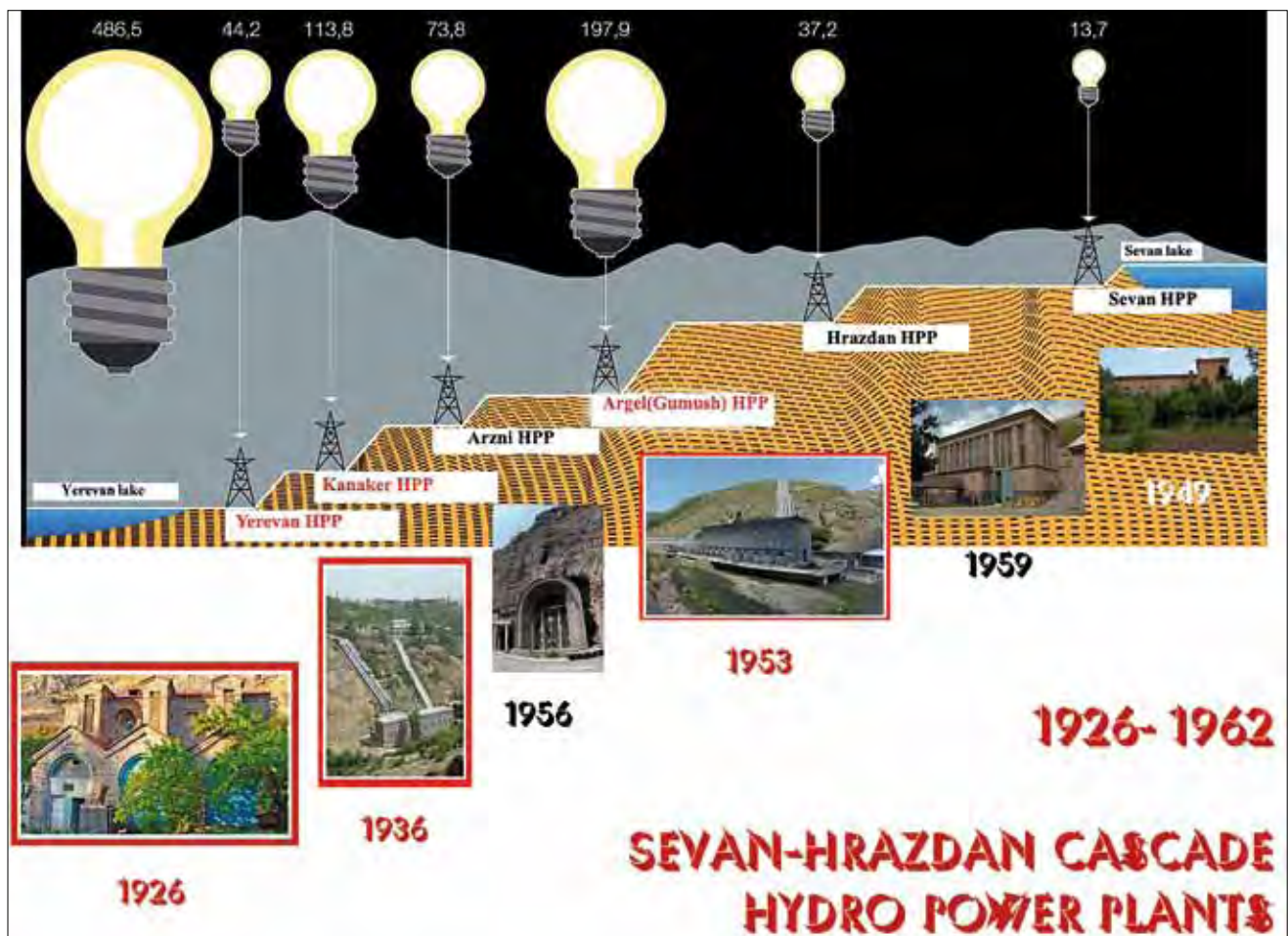
ensembles symbolizing major phenomena and events where “victory” remains the keyword. Today, it has become more and more clear that the value of this heritage goes beyond the limits of ideological achievements on a local scale.

Here are four Armenian ensembles expressing the “epoch of fight and overcoming”, and also the stages of elaboration of an original architectural thinking:

1. Cascade of Hydropower Plants “Sevan-Hrazdan” (1926–1962);
2. Victory Monument (Mother Armenia) (1950);
3. Yerevan Railway Station (1956);
4. Memorial Complex of Sardarapat Battle, National Museum of Ethnography and History of Liberation Struggle of Armenia (1968–1977).

*Fig. 1: Cascade of Hydropower Plants “Sevan-Hrazdan” (1926–1962)*

*Abb. 1: Stufen der Wasserkraftwerke „Sevan-Hrazdan“ (1926–1962)*





Before a more detailed presentation of each of these four complexes, I will try to name their common properties:

- Each of these ensembles was especially created for a particular landscape or urban environment, organically connected with it and dominating it.
- Each design solution, the exterior and interior details are submitted to the logic of a general concept, suggested by the peculiarities of urban context, functions, thematic focus.
- Despite the different usage, regardless of the presence or absence of specific socialist decorative symbols, despite the different realization periods and events to which they were dedicated, their architecture is based on the rich structural and aesthetic opportunities of traditional building material: stone (tuff, basalt, granite).
- An original synthesis of artistic means is applied; in particular, the contrasting combination of masterly executed sculptural bas-reliefs and polished stone surface.
- In the architecture of all selected objects the purely decorative elements are used in small quantities, but they have a powerful artistic influence; this method is very characteristic of traditional Armenian architecture.
- All of them are monuments of national importance.

According to the preliminary analysis, each of them can pretend to meet at least one of the following criteria of the World Heritage Convention:

- ii. to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;
- iii. to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- iv. to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

*Fig. 2: Yerevan first Hydropower Plant (HPP), 1926  
(architect: A. Tamanyan)*

*Abb. 2: Das erste Wasserkraftwerk in Jerewan, 1926  
(Architekt: A. Tamanyan)*

*Fig. 3: Kanaker Hydropower Plant (HPP), 1936  
(architect: M. Grigoryan)*

*Abb. 3: Kanaker Wasserkraftwerk, 1936  
(Architekt: M. Grigoryan)*

*Fig. 4: Kanaker Hydropower Plant (HPP), 1936  
(architect: M. Grigoryan)*

*Abb. 4: Kanaker Wasserkraftwerk, 1936  
(Architekt: M. Grigoryan)*

*Fig. 5: Argel/Gjumush/Hydropower Plant (HPP), 1953  
(architect: Tiran Marutyanyan)*

*Abb. 5: Argel/Gjumush/Wasserkraftwerk, 1953  
(Architekt: Tiran Marutyanyan)*





- vi. to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.

## 1. Cascade of Hydropower Plants (HPP) “Sevan-Hrazdan” (1926–1962)

The creation of the Cascade began in 1923 with the building of first Yerevan HPP. In 1931, a scheme of using the waters of Sevan lake was elaborated, meaning a gradual decrease of the level of the lake at 50 m. The realization of the entire Sevan-Hrazdan HPP system was suspended for the period of the Second World War and restarted in 1949. The Sevan-Hrazdan Cascade includes seven derivational hydro power plants located on Hrazdan River:

1. Yerevan first HPP, 1926 (architect A. Tamanyan);
2. Kanaker HPP, 1936 (architect M. Grigoryan);
3. Sevan HPP, the highest level of the Cascade, 1949;
4. Argel/Gjumush/HPP (the most powerful station of the cascade), 1953 (architect T.Marutyanyan);
5. Arzni HPP, 1956;
6. Hrazdan HPP, 1959;
7. Yerevan HPP-1, 1962.

“Sevan-Hrazdan” Cascade played a decisive role in the formation of the Armenian economy in the 1930s to 1960s and also during the period of power blockade of Armenia in 1989–1994, when the work of thermal power stations was practically stopped because of a lack of fuel.

Until today, the cascade is one of the basic manufacturers of electric power and produces about 10 % of the internal consumption of the Republic of Armenia. The use of the water of Sevan lake and Hrazdan river allows not only to solve the problems of producing electric power, but also to regulate the water supply of agricultural consumers and of the population. Today, the cascade supplies about 70% of the farmlands of Armenia with water.

The complex of the cascade is first of all an exclusive example of a technological ensemble. Its realization has been connected with serious technical problems, due to the features of a mountain relief and to the construction difficulties on rocky ground. In particular, the stations of Sevan (1949) and the Arzni HPP (1956) are underground.

Each of these stations is a combination of unique technical decision, building design and architectural expressiveness. Among these seven plants three, Yerevan first HPP, Kanaker HPP and Argel/Gjumush/HPP, are included in the List of Landmarks of the Republic of Armenia. The Sevan, Arzni and Hrazdan HPP also meet the requirements sufficient for their inclusion in the List of Landmarks of national importance. At present, the documentation for their inclusion is at the preparation stage.

Currently, the Cascade belongs to the company “Rus-Gidro” which intends to carry out an extensive reconstruction for the period 2013–2017 to adapt it to a modern technological system. For this reason, efforts to include the Cascade in the World Heritage List will be very important for the protection of its authentic architectural and structural shape during the technical renovation.



*Fig. 6: Argel/Gjumush/Hydropower Plant (HPP), 1953  
(architect: Tiran Marutyanyan)*

*Abb. 6: Argel/Gjumush/Wasserkraftwerk, 1953  
(Architekt: Tiran Marutyanyan)*

## 2. Victory Monument (Mother Armenia), 1950

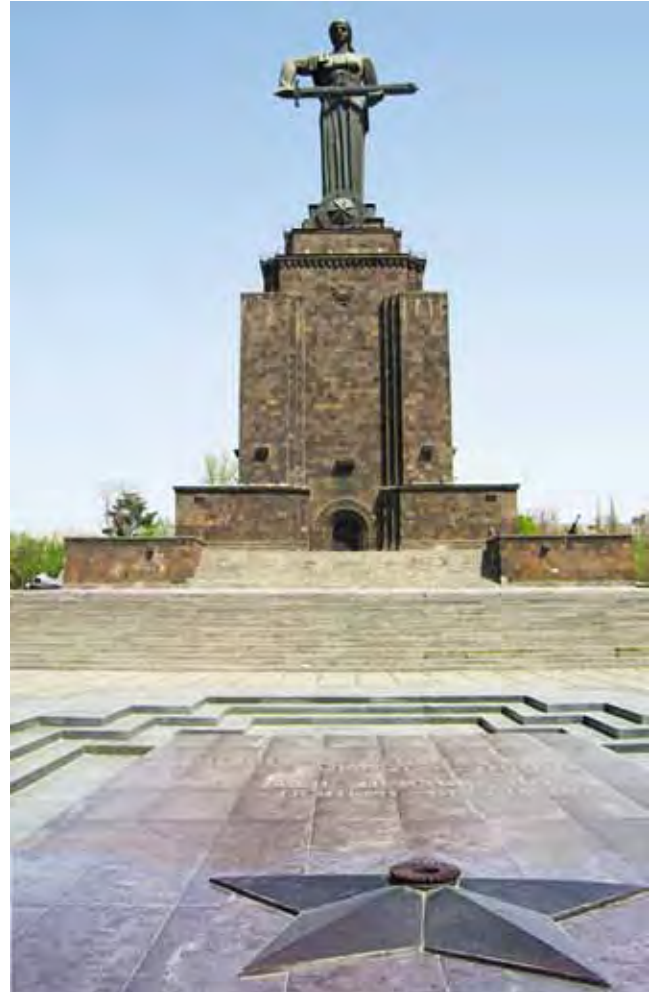
The Mother Armenia Monument (former Victory Monument) is placed in Victory Park in Yerevan. The monument was built in 1950 as a victory memorial for the Second World War. Initially it represented the statue of Stalin on a pedestal (containing a military museum) designed by the famous Armenian architect Rafael Israelyan. The authors of the monument were awarded the USSR State Prize in 1951. The statue was considered a masterpiece of the sculptor Sergey Merkurov. Nevertheless, following the criticism of the personality cult of Stalin and the end of his repressive reign, the statue was replaced in 1967 by the statue of Mother Armenia (author: Ara Harutyunyan).

The monument has a total height of 52 meters (pedestal 30 m and statue 22 m). Erected on a high hill, it dominates the city and is visible from practically everywhere. The silhouette of the memorial is very strong and expressive. Each of its parts is self-contained and has an independent architectural and artistic value. The design of the pedestal is dualistic. Outside it represents a monumental undissected volume of polished black tuff which comprises three levels





*Fig. 7: Victory Monument, 1950  
(architect: Rafael Israelyan, sculptor: Sergey Merkurov)  
Abb. 7: Sieges-Denkmal, 1950  
(Architekt: Rafael Israelyan, Bildhauer: Sergey Merkurov)*



*Fig. 8: Victory Monument (Mother Armenia), sculptor: Ara Harutyunyan (1967), architect: Rafael Israelyan (1950)  
Abb. 8: Sieges-Denkmal (Mutter Armenia), Bildhauer: Ara Harutyunyan (1967), Architekt: Rafael Israelyan (1950)*

of the museum: an exhibition dedicated to the Second World War, a hall of the Artsakh Liberation War and the conference hall. The structure of the two pairs of intersecting arches supporting the domed conference hall resembles the narthexes of Armenian medieval churches. As the author confessed many years later: “Knowing that the glory of dictators is temporary, I built a simple three-nave Armenian basilica”.

The main accents of the façade are the entrance, a sculpted portal with 19 different rosettes and a massive door covered with stamping copper, a bas-relief of the “Victory Award” and decorative brackets with socialist symbols. Despite the lack of windows, the major part of the internal premises is well illuminated by the horizontal roof lanterns. The conference hall of the museum inside the pedestal is the most interesting part from the structural point of view. The dome is inscribed in the rectangular volume of the pedestal. The museum belongs to the Ministry of Defense. The complex of the monument and the adjoining esplanade were renovated in the early 1980s.

### **3. Yerevan Railway Station (Architect E. Tigranyan, 1956) Statue of David of Sasun, (Sculptor E. Kochar, 1959)**

At the beginning of the 1960s the Station Square in Yerevan was a complete urban ensemble with the cinema “David of Sasun” to the right and the House of Culture of Railway Men to the left of the station. Later the cinema was demolished. The hotel complex at the site of the former cinema has been unfinished for more than 15 years. However, the railway station building and the statue still dominate the composition of the square, now partially distorted.

The history of the creation of this ensemble shows once again how interestingly the ideological phenomenon of socialist realism can be linked to the local and classical European architectural tradition. The idea of erecting this monument originated in 1939, the year of the millennium of the Armenian epic “David of Sasun”. Its plaster version was installed in the same year and destroyed two years later, after the arrest of its author, the famous painter and sculptor



*Fig. 9: Yerevan Railway Station, architect: Edmon Tigranyan, 1956, Statue of David of Sasun, sculptor: Ervand Kochar, 1959*

*Abb. 9: Hauptbahnhof Jerewan, Architekt: Edmon Tigranyan, 1956; Reiterstandbild des David von Sasun, Bildhauer: Ervand Kochar, 1959*

Yervand Kochar. It is very strange and interesting that the decision to restore the monument was taken in 1957 in honor of the 40th anniversary of the Socialist Revolution.

In the architecture of the railway station we can see some influence of the St. Petersburg architectural school of the mid-19th century. The luxurious interiors with an abundance of socialist symbols in the elements of decor are very characteristic of the pre-war architectural style of Soviet Socialist Realism. Nevertheless, just after the completion of the station it became a very “Yerevan”-style building, and together with the reconstructed statue in front of the new building it remains until today one of the main symbols of the Armenian capital. Several years ago, the station building was partially renovated.

#### **4. Memorial Complex of Sardarapat Battle, National Museum of Ethnography and History of Liberation Struggle of Armenia (Architect Rafael Israelyan, 1968–1977)**

This unique three-part complex can be considered an example of the historical-patriotic realism of the socialist pe-

riod. Sardarapat Memorial is dedicated to the historic Battle of Sardarapat against the Turkish invaders. The memorial is located in the village of Araks in the Armavir Province, 11 kilometers southwest of the town of Armavir. The complex was inaugurated in 1968 during the commemoration of the 50th anniversary of the Battle of Sardarapat that took place from May 22–26, 1918. In the words of historian and researcher Christopher J. Walker, if the Armenians had lost this battle, “it is perfectly possible that the word Armenia would have henceforth denoted only an antique geographical term”.

The entrance is flanked by huge winged oxen made of red tuff. The steps lead to a square with a 26-metre-high bell tower whose twelve bells can be seen from afar.

The next part of the memorial is the avenue of eagles leading to the Victory Wall. Through the arch of the wall we can see the final part of the complex: the National Museum of Ethnography. It is designed in the form of a massive and monolithic medieval fortress. The rectangular plan of the building accommodates the courtyards and three central exhibition halls covered by an original structure in the form of the traditional roof of the Armenian house called “haz-arashen”.





*Fig. 10: Memorial Complex of Sardarapat Battle (1968–1977), architect: Rafael Israelyan*  
*Abb. 10: Gedenkstätte der Schlacht von Sardarapat (1968–1977), Architekt: Rafael Israelyan*

*Fig. 11: National Museum of Ethnography and History of Liberation Struggle of Armenia (1968–1977), architect: Rafael Israelyan*  
*Abb. 11: Nationalmuseum für Ethnographie und Geschichte des Befreiungskampfes Armeniens (1968–1977), Architekt: Rafael Israelyan*





The Sardarapat complex represents an exceptional synthesis of architecture and monumental art, an original interpretation of axial composition harmoniously inscribed in the landscape of the Ararat plain.

## Zusammenfassung

### Sozialistischer Realismus und armenische Bautradition: Stufen der Herausbildung einer unverwechselbaren Architektursprache

Der Großen Sowjetischen Enzyklopädie zufolge bedeutet der Begriff „sozialistischer Realismus“ die „künstlerische Methode, die ein ästhetischer Ausdruck des sozialistischen

In Armenien wie auch in anderen ehemaligen Republiken der Sowjetunion hatte das architektonische Konzept des „sozialistischen Realismus“ anfangs den Zweck des Sieges über den abstrakten und, wie er gesehen wurde, leeren Konstruktivismus (Funktionalismus). Mit der Zeit hat sich diese verschwommene Vorstellung, bereichert durch örtliche Kunst- und Bautraditionen, in konkreten Gebäuden und Ensembles niedergeschlagen, die die wichtigsten Phänomene und Ereignisse symbolisieren und bei denen „Sieg“ der Schlüsselbegriff bleibt. Heutzutage wird es immer klarer, dass der Wert dieses Erbes über die Grenzen der ideologischen Errungenschaften von lokaler Tragweite hinausgeht. Im Beitrag werden vier armenische Ensembles vorgestellt, die die „Epoche des Kampfes und der Überwindung“ ebenso ausdrücken wie die Stufen eines eigenen, landestypischen architektonischen Denkens:



Fig. 12: National Museum of Ethnography and History of Liberation Struggle of Armenia (1968–1977), interior, architect: Rafael Israelyan

Abb. 12: Nationalmuseum für Ethnographie und Geschichte des Befreiungskampfes Armeniens (1968–1977), Innenraum Architekt: Rafael Israelyan

Weltbilds von der Epoche des Kampfes zur Einrichtung und zum Aufbau der sozialistischen Gesellschaft ist“. Mit anderen Worten: die Kunst, die den Kampf und den Sieg der sozialistischen Lebensform in all ihren Manifestationen zeigt. Trotz der klaren Formulierung ist „sozialistischer Realismus“ eines der mehrdeutigsten kulturellen Phänomene mit reichem symbolischen Gehalt, insbesondere in der Architektur.

1. die Kaskade der Wasserkraftwerke „Sevan-Hrazdan“ (1926–1962);
2. das Siegesdenkmal (Mutter Armenien) (1950);
3. der Bahnhof in Jerewan (1956);
4. das Sardarapat Denkmal und das Nationalmuseum der armenischen Ethnographie (1968–1977).

## The Best Examples of the Architectural Heritage of Socialism in Bulgaria

*Emilia Kaleva*

I am going to present three examples of architectural heritage from socialist Bulgaria (1945–1989) which are different in scale, typology and time of creation. These are three remarkable pieces of evidence of urban planning, urban ensemble and monumental architecture.

### **DIMITROVGRAD – the first socialist town in “New Bulgaria”, 1952–56**

In 1947, with a decision of the Bulgarian Council of Ministers a completely new town was built from scratch. The first

general urban plan of the town was designed in 1947–48 by architect L. Tonev. It made use of the latest pattern of the time, consisting of a central core and satellite residential areas.

By 1950 the situation in the country had changed completely, the plan was cancelled and a second plan was developed by a team, led by architect P. Tashev. It captured the spirit of “Socialist Realism”. The average density of occupation and the number of storeys of the buildings were increased; the urban development followed the main roads and was strictly monumental. The main compositional pattern of the city is designed on two mutually perpendicular

*Fig. 1: Dimitrovgrad, general plan by Petar Tashev, 1951, N/A Municipality of Dimitrovgrad  
Abb. 1: Dimitrovgrad, Generalplan von Petar Tashev, 1951*







*Fig. 2: Sofia, Largo ensemble, interior of Council of Ministers, 2011*  
*Abb. 2: Sofia, Largo-Ensemble, Inneres des Ministerrats, 2011*

axes north-south and east-west. It also applied the concept of micro-regions which were extensively used in the Soviet Union at the time.

The establishment of a brand new city, Dimitrovgrad, followed the example of many newly industrialised centres in the USSR (Magnitogorsk, Traktorstroy, etc) and reflected the centre/periphery attitudes (USSR–Eastern Europe). Analogies of Dimitrovgrad in Eastern Europe can also be found in Nova Huta (Poland), Nova Dubnitsa (Slovakia) Kazinbartsika (Hungary), and Eisenhüttenstadt (Germany). A common feature of these new settlements built at the dawn of Socialism is the characteristic ornamental plan with a focus on the urban core. It is also possible to draw parallels with possibly the most famous city in the world created with no history: Brazilia by Lucio Costa.

What is unique and crucial in the Dimitrovgrad phenomenon:

- A synthesis of two consecutive urban concepts advanced for their time – modern and Soc-Realism;
- An overall urban structure that is historically monochrome, but extremely valuable as a document of the numerous and authentically preserved urban elements: major urban ensembles, block structure of the residential areas, the ratio between residential and green areas, participation of nature in the city, scale, silhouette;
- Landscape art – once again remarkable for the application of the “socialist classics” style in park design. The parks are inextricably linked to the whole urban organism.

- Industrial heritage – the primary cause for the new city and the first major industrial areas in Bulgaria.
- Monumental arts – preserved original murals (sgraffiti) and various forms of combining monumental and decorative arts are exemplary of the “socialist city” of the 1950s to 1970s.
- Historically unique architectural and social phenomenon: A brand new city was built with all its basic social functions. This completely new urban environment with heavy industry and large residential and recreational areas actually created brand new citizens.

Another unique fact about Dimitrovgrad is that the city was built holus-bolus by voluntary brigades common in the early years of Socialism in Bulgaria. Their symbol and “voice” was poet foreman Penio Penev. The south park was named after him as a tribute and there one can read his poetry, chiseled in stones which is unique for Bulgaria. The memory of the foreman and the poetry that praises the momentum of the time are additional levels of cultural heritage that distinguish Dimitrovgrad as a multi-layer site of high cultural and historic value.

### **The LARGO – the most emblematic architectural ensemble in Sofia, 1956**

The ensemble is the result of a general urban plan that went through a complex process beginning with a contest





*Fig. 3: Sofia, Largo ensemble, archive view*  
*Abb. 3: Sofia, Largo-Ensemble, ältere Ansicht*

launched in 1944 right after the bombing of Sofia (members of the jury were architect Shchusev and architect Baranov from the USSR). The next contest was set up in 1947 for the reconstruction of the central urban core – no winning project was selected. An official version was prepared by architect Mitov and Prof. Tashev (the author of the second plan of Dimitrovgrad). This plan set up the foundations for the future central ensemble. The final draft of the Largo was made in 1951 by Tashev and Grekov.

The ensemble consists of three main six-storey blocks – two rectangular and one trapezoidal – surrounding the rectangular space open to the west, where, according to the original plan, the House of Soviets was to be built. This prestigious space is where two main boulevards join to highlight the focus of the Party House. The scheme is extremely simple – a highly stressed longitudinal axis directed east-west, reinforced by almost mirror-symmetrical facades of the two ministries. The Largo is a major urban ensemble and public and administrative centre of the capital since 1956 until today. It consists of the Party House (now the National Assembly building), the Ministry of Electrification (now the Presidency), the Ministry of Heavy Industry (now the Council of Ministers building), the Central Department Store, the Luxury Hotel (now the Balkan Sheraton Hotel).

The ensemble had high typological value as a new type of space in the historical core of Sofia and it also introduced a new building typology for Bulgaria – Party Headquarters. Although it brought a completely different scale, alien to the

existing historically developed urban environment and did not connect naturally with it, the ensemble gradually became the true image of the city centre.

The separate buildings were made by different architectural teams, a result of collective work under strong and determining Soviet influence. A complete urban-planning, architectural and artistic unity was achieved – fully in line with the aesthetic demand of the era for a “complete work of art”. The central space is symmetrically framed by well balanced facades, culminating in the dominant Party Headquarters. Individual elements were implemented in the dominant style of the sub-period of Stalinist “Socialist Realism” under the slogan “national in form, socialist in content”. Transformed elements of national architectural and artistic heritage are present mostly in the exterior and interior of the Council of Ministers with links from the architectural appearance of the Rila Monastery (the largest Eastern Orthodox complex in Bulgaria dating back to the 10th century, recognized now as WH), and some fragments of the monastic churches in Preslav (the capital of the First Bulgarian Empire in the 9th and 10th centuries). The eclectic symbiosis of neoclassical forms, monumental scale and symbolic pathos is emblematic for the architectural paradigm of the period.

Scale and architecture of the Largo are modest compared with other examples of “Socialist Realism” in Europe, but in Bulgaria it is the largest intervention in the urban heart of the historic city. Objectively speaking, to date this is the most serious attempt to create a large set of prestigious gov-



*Fig. 4: Buzludzha monument, architect Georgi Stoilov, view from 2011*  
*Abb. 4: Buzludzha-Denkmal, Architekt Georgi Stoilov, Ansicht von 2011*

ernment buildings, decorated in a single style. For its time, the site is impressive in terms of building a mega project of enormous size, massive planning and major construction in the centre of the city.

Along with the characteristics defining Largo as a typical example of Soc-Realism in Bulgarian architecture and urbanism, the ensemble has also additional features that increase its complex cultural and historical value.

Here, as in Dimitrovgrad, urban planning and architecture reflect the relation of centre/periphery with the characteristic changes dictated by the local context. A specific feature of this relation is that the newly introduced totalitarian model never found its full implementation in Bulgaria (according to original plans). Thus the drastic plans for the reconstruction of the city core remained incomplete. The churches and the royal palace (despite their unacceptable symbolism) were preserved as well as the historic structure with its traditional spatial relations. So, the geometrically uptight ensemble of the Largo actually (almost appropriately!) fits into the rich historic environment and its structural benchmarks. The city's main boulevards are a modern transformation of the Roman main areas – *cardo maximus* and *decumanus maximus* and the Roman Forum of the city founded in the 1st century. In connection with the construction of the buildings of the Largo extensive archaeological research was carried out: part of the findings were destroyed, but an important part of them preserved and integrated into its core – the east gate of *Serdica* (2nd century), the *St. George rotunda* (4th century),

the medieval church of *St. Petka* (11th century). In this vein, the ensemble, with its own architecture and urban planning is the next layer and genetically related stage in the rich layers of the historical centre of the city.

### **BUZLUDZHA – Memorial of the Bulgarian Communist Party, 1981**

It is the largest monument in Bulgaria, built as a memorial and celebration of the Bulgarian Communist Party commemorating the anniversary of its establishment (1891–1981). Not accidentally, during the same year another anniversary was celebrated – the 1300th anniversary of Bulgaria (681–1981). The choice of location was not random – the mountain area is tied to important events in the history of the country and the history of the party. This fact further reinforces the symbolism of the monument. Through it the regime intertwined state and political history and praised itself as a natural apotheosis in the destiny of Bulgaria.

The monument is a dynamic combination of two parts – a horizontal body with a festival hall (60 m in diameter), symbolizing a wreath placed on top and a vertical pylon (70 m in height), symbolizing a waving communist flag.

Here at the largest scale in the country a synthesis of architecture and monumental arts was created. The wall of the hall was decorated with mosaic pieces with a total area of over 1,000 square metres.



Fig. 5a: Buzludzha monument – authentic interior, postcard

Abb. 5a: Buzludzha-Denkmal – Inneres im unversehrten Zustand, Postkarte

Fig. 5b: Buzludzha monument – current condition of the interior, 2012

Abb. 5b: Buzludzha-Denkmal – aktueller Zustand des Inneren, 2012

The Memorial on peak Buzludzha is a unique site, not only for Bulgaria. Some of its outstanding features are:

- Ideology – The party built a monument for its own praise. A monument or memorial is traditionally erected in memory of a particular person/group of persons because of their historical contribution or in honour of an important historical event. The Buzludzha monument however was erected in honour of ideology. It carries not only the memorial importance but actively targets and exercises the emotional and political impact on the masses. In this sense it is a unique memorial for Bulgaria – a new type created by and for the regime itself.
- Rare typology – a monument with a function;
- A high synthesis between architecture and monumental art decoration;
- A document of historical processes – the heavy ideological burden of the monument that is the cause of its fate

after the fall of the dictatorship. It was not just completely abandoned but also deliberately plundered, devastated and exposed to the direct influence of the aggressive mountain climate. The current state is a direct reflection of the public reaction to the rejected regime and it has turned into a double document – for past and current public processes in the country.

- A unique architectural image, influenced both by the “lessons of the classics” (author arch. G. Stoilov says: “using observations from the Roman Pantheon dome of Brunelleschi, the dome of St. Sofia and the domes of Pier Luigi Nervi”) and modern architecture (clean shapes, architectural concrete, memorable large volumes reminiscent of Oscar Niemeyer’s work). The uniqueness here is supported by the selection of the site (which has the aforementioned ideological and historical reasons) – a beautiful mountain area in the geographical centre of the country, highlighting even more categorically the monumental image. It has become an icon of socialist architecture in Bulgaria.

In fact, the examples are connected in pairs. Dimitrovgrad and the Largo are examples of the application of Socialist Realism in Bulgaria, the principal difference being that the city was built from scratch on the open field and the ensemble was embedded in the historic heart of the capital. The other pair is formed by the Largo and Buzludzha – the ensemble is the physical location from which the party governed the country, and the monument is the ideological centre for both worship and demonstration of guiding political ideas.

What is common for all three sites is that they owe their existence to the fact that Bulgaria was a socialist country between the end of World War II and the end of the 1980s.

## Zusammenfassung

### Spitzenbeispiele für das architektonische Erbe des Sozialismus in Bulgarien

In Bulgarien dauerte die sozialistische Epoche etwa 45 Jahre oder fast ein halbes Jahrhundert. Dieser lange Abschnitt aktiver Bautätigkeit hat ein umfangreiches und vielfältiges architektonisches Erbe hinterlassen. Der Beitrag konzentriert sich auf drei wichtige Beispiele aus dieser Zeit, die geeignet sind, als Welterbevorschläge diskutiert zu werden. Eine Siedlung – Dimitrowgrad – wurde als „ideale sozialistische Stadt“ und von Freiwilligen in den frühen 1950er Jahren erbaut. Ein städtisches Ensemble, das Largo, errichtet seit den fünfziger Jahren, bleibt der bedeutendste Versuch eines repräsentativen Komplexes im Zentrum der Hauptstadt Sofia. Das Denkmal der bulgarischen kommunistischen Partei auf dem Berg Buzludzha, entworfen in den 1970er Jahren und eröffnet 1981, ist das größte Denkmal im Land und eine Ikone der sozialistischen Architektur und Konstruktion in Bulgarien. Im Beitrag werden darüber hinaus die Bedrohungen und Gefährdungen der Anlagen analysiert sowie Konservierungsfragen für die drei Beispiele vorgestellt.



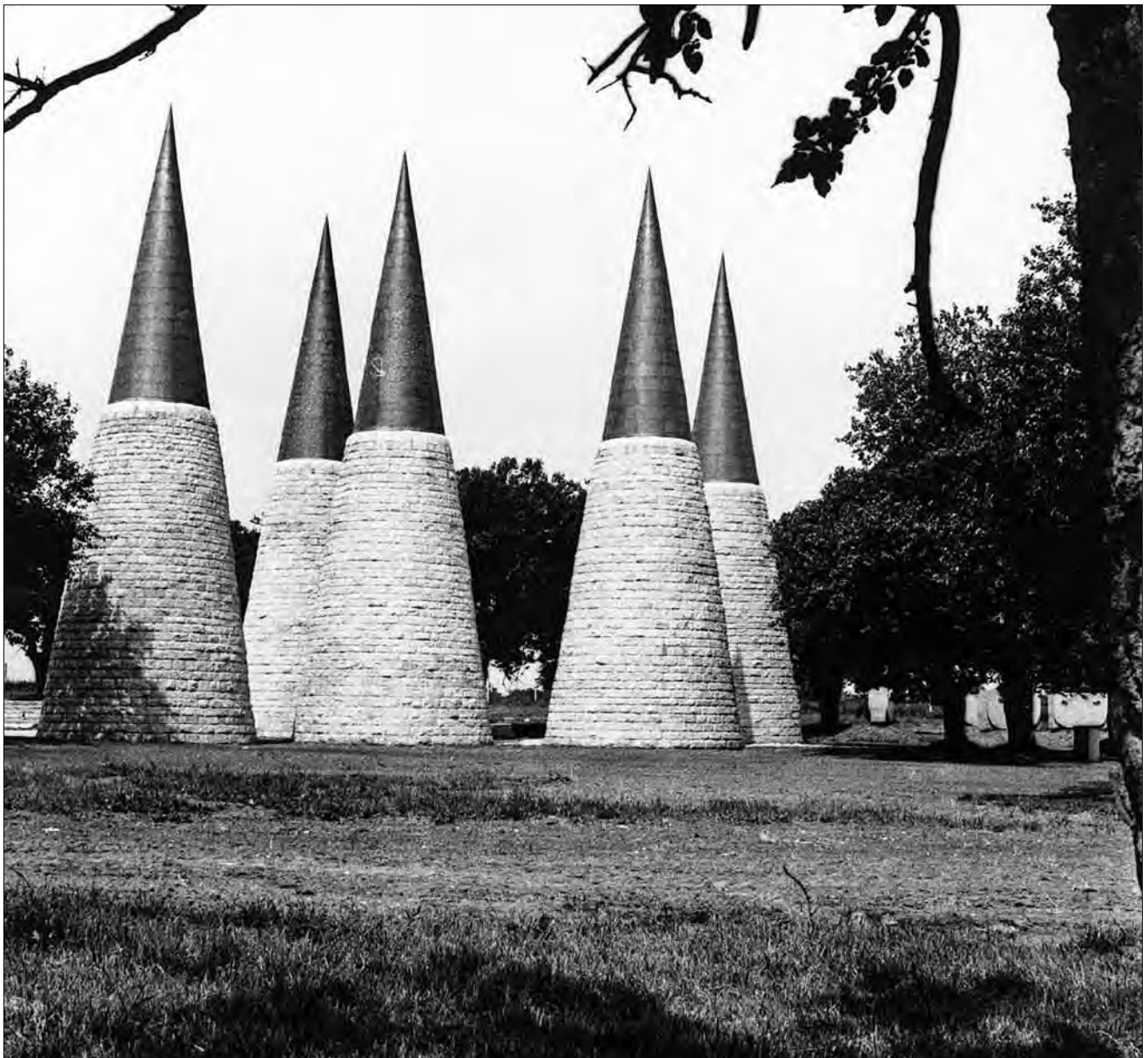
## The “Uncomfortable” Significance of Socialist Heritage in Postwar Croatia: the Ambivalence of Socialist Aestheticism

*Sandra Uskokovic*

Yugoslav Socialism wanted to show the world its openness and readiness to officially incorporate contemporary tendencies in art, by insisting on new art that signified a break with the political regime and announced new aesthetics. Therefore, many postwar memorials were built devoid of any symbols of Communism or other ideologies, and refresh-

ingly different from the monumental, figurative vocabulary of Socialist Realism. They were designed by famous artists (Dušan Džamonja, Vojin Bakić, Bogdan Bogdanović) and possessed a strong communicative and educational value attracting millions of visitors every year. What contributes to their authenticity is the fact that unlike most revolutio-

*Fig. 1: Dudik Memorial Park, 1978–80, design: Bogdan Bogdanović*  
*Abb. 1: Dudik Gedenkpark, 1978–80, Entwurf: Bogdan Bogdanović*





*Fig. 2: Stone Flower, Jasenovac, 1966, design: Bogdan Bogdanović*  
*Abb. 2: Steinblume, Jasenovac, 1966, Entwurf: Bogdan Bogdanović*

nary memorials that are exclusively significant because of their respective historical and symbolic value, these memorials possess outstanding artistic value. Many of them are placed in pristine rural settings, enveloped by green space and adjacent to cemeteries for the war dead or to concen-

tration camps, as a unifying marker of shared national loss and grief, irrespective of ethnic affiliations. From the many modern building materials, designers often used reinforced concrete as the one most favoured for its strength and flexibility. Some of the monuments seem to appear as made of

an organic or crystalline origin enlarged to huge proportions while transcending the impersonality of the majority of socialist monuments in the form of aspiring lyrical arabesques. They were designed to convey a powerful visual impact in order to show the confidence and strength of the Socialist Republic.

After the collapse of Yugoslavia in the early 1990s, most of the postwar monuments were completely abandoned and neglected while their historic and symbolic meanings were suppressed and obliterated, thus trying also to erase the collective memory of the post-World War II period as an explicit manifestation of the former political system and ideology. During the period between 1990 and 2000 almost half of the total number of postwar memorials were destroyed. However, during the recent decade a slow process of monument renovation started, but so far only around 100 monuments have been restored, i. e. 3% out of the total number.

Our proposal for a serial and transnational nomination to the UNESCO World Heritage List includes the most representative surviving examples that are outstanding architectural markers of postwar socialist heritage in Croatia.

The most representative example of postwar heritage is the work of the most famous ex-Yugoslav architect Bogdan Bogdanović whose numerous unique memorial sites have al-

ways been developed out of the topography and landscape as places of thinking, recalling and contemplation. The Stone Flower (the architect's interpretation of a melancholic lotus flower) built in 1966 and located in the memorial park Jasenovac (at the former site of a concentration camp during World War II) is a metaphor of life and imperishability (fig. 2). In 2007, this memorial park was awarded the "Premio Carlo Scarpa" (international prize for landscape architecture). Unfortunately, during the 1991–95 war the buildings of the Memorial Museum and Memorial Site were devastated and the entire museum inventory disappeared. The return of the museum and archive inventory to Jasenovac Memorial Site in 2001 led to a restoration of museum activities. Today, Jasenovac Memorial Site (with the Memorial Museum and the Education Centre) is a place which opens up to new communicative and educational activities contributing to its revitalisation.

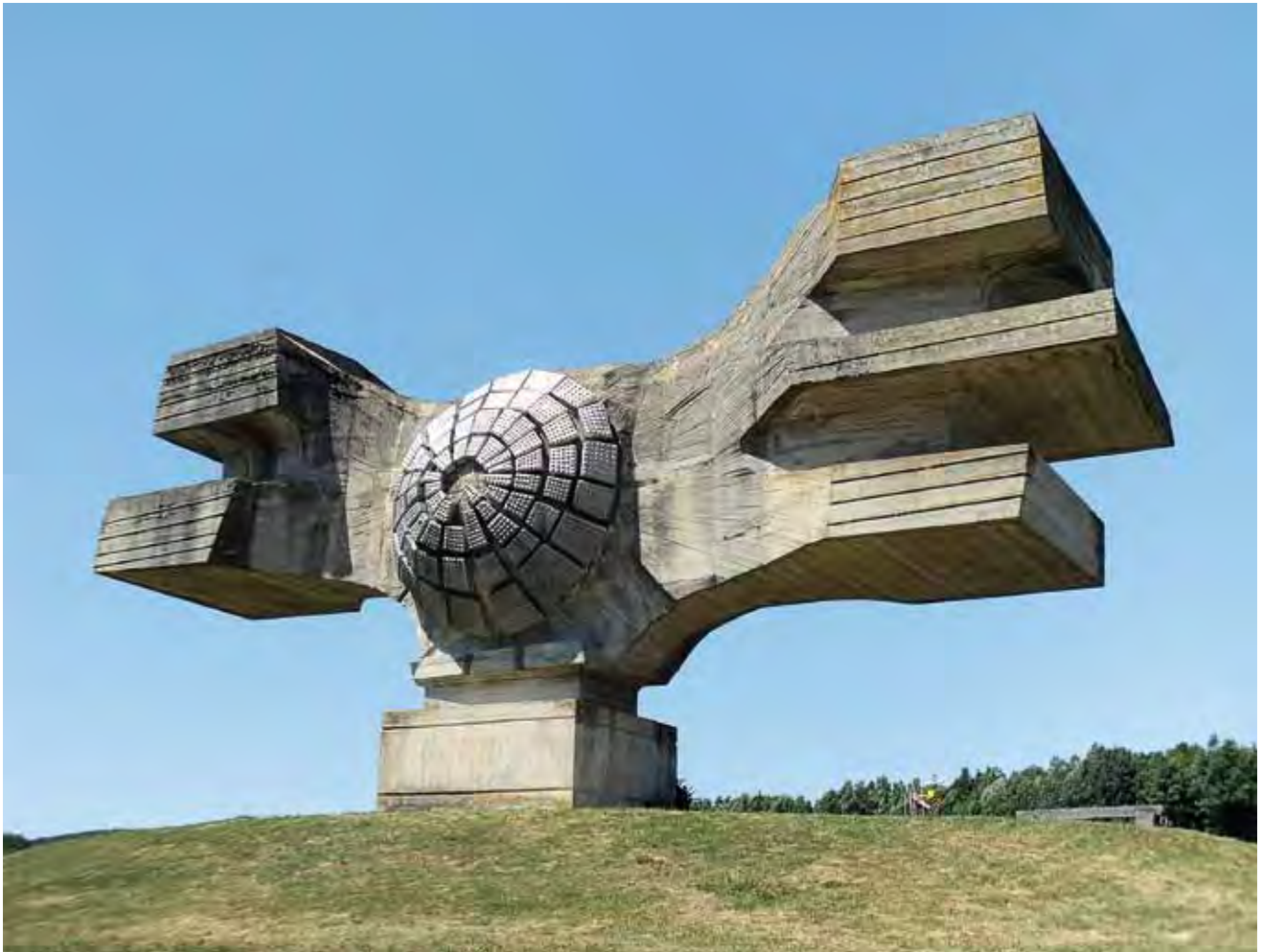
Dudik Memorial Park near Vukovar (1978–80), another outstanding example of a postwar memorial designed by architect Bogdan Bogdanović, is shaped in the form of five large cones, covered by stone and copper plates (fig. 1). Bogdanović received the Piranesi Award in 1989 for this contemporary architectural achievement. During the 1991–95 war, this monument was partially damaged, and the

*Fig. 3: Monument at Petrova Gora, 1982, design: Vojin Bakić*

*Abb. 3: Denkmal im Peters-Gebirge, 1982, Entwurf: Vojin Bakić*







*Fig. 4: Monument to the Revolution, design: Dušan Džamonja, Podgarić/Berek, 1967, photo: 2011*  
*Abb. 4: Denkmal für die Revolution, Entwurf: Dušan Džamonja, Podgarić/Berek, 1967, Foto: 2011*

Ministry of Culture is currently undertaking the project of its restoration and rehabilitation.

The Monument at Petrova Gora (1982) significant for its artistic and memorial-commemorative value is the work of artist Vojin Bakić. It is one of the most important postwar memorials in the country. The monument is an architectural/sculptural work made of stainless steel. Its interior used to be home to the Museum of the Revolution, an ethnographic collection, exhibition spaces, to a library and multimedia hall (fig. 3). The monument partially survived the iconoclastic storm of the 1990s, but its slow devastation has been ongoing during the last two decades with continuous removal of stainless steel plates composing its façade. This has accelerated its decay and rapid degradation. Supported by the Ministry of Culture, a restoration and rehabilitation of this monument started in 2004 along with artistic and activist activities in order to revitalize this site. This approach is based on the decision that what has happened to the monument should not be regarded only as an infrastructural problem. Instead, one should look at the question of revitalization through works of art in public spaces.

The Monument to the Revolution (1967) designed by modernist sculptor Dušan Đamonja was built on the site of the World War II partisan hospital in Podgarić which had

been the centre of the antifascist uprising in northern Croatia (fig. 4). The author conceived the monument as an architectural sculpture made of reinforced concrete, an example of abstract art. The relationship of its volumes indicate a dynamic movement of masses symbolising the wings of freedom and victory. The monument is quite well preserved in its integrity though badly maintained in the last decades, with layers of patina on its exterior.

Though these memorials are listed in the National Register of Monuments in Croatia, they have been devastated, vandalised, neglected and badly maintained for several decades. However, regardless of their degree of devastation and neglect, their condition proves that their authenticity has been preserved. Some of the key issues and challenges identified for their revitalization include: poor current condition of the memorials caused by destruction, vandalism and finally by a lack of maintenance. All together along with a lack of knowledge of conservation methodology for the new materials have made the conservation approach more difficult. This is additionally aggravated by the major dilemma of how to reconcile conservation issues with practical and economic needs. Due to the financial limitations it would be illusory to expect their ongoing and future preservation. The Ministry of Culture can only provide funds for the primary

phase of monument repair; therefore their successful future rehabilitation and revitalization also depends on the enthusiasm of activist groups and non-governmental sources.

Furthermore, although many of them are still of stunning beauty and preserved in their integrity, these obsolete monuments risk losing their symbolic significance. The indifference and ignorance towards these monuments were the result of their decontextualization; therefore it is obvious that their context has changed and that new values need to be attributed in order to transform and restore their original meaning. The question we are facing today is not only how to restore but also how to revitalise this type of legacy for future generations. Furthermore, one of the “hidden” obstacles for the revitalisation of these monuments resides in the exclusive perception of their artistic significance, which devalues the whole range of values present at these memorial sites. Such an approach makes future management plans more complex since there is a danger of over-aesthetisation as an elitist mode that could very likely exclude the involvement of the entire local community.

Each monument should be opened up to social activities attracting not only tourists and nostalgic ex-communists but the entire community. Finally, these monuments are not only the markers of some remote past, but also the bearers of universal values important today as well. A new living context for these monuments can be achieved with social and artistic actions that will attract a broader public, including the local community, as a key factor that is of crucial importance to support their sustainability.

This study calls for a worldwide protection of this part of Croatian postwar socialist heritage. This means to recognize and acknowledge its status as a “unique cultural and artistic asset” within the global heritage context. The underlying concept defined in this study relies on the idea of “identity” as something belonging to collective history, and on the urgency of raising public awareness of this postwar memorial heritage as a product of a unique historical moment.

## Zusammenfassung

### **Die „unbequeme“ Bedeutung des sozialistischen Erbes im Nachkriegs-Kroatien: die Ambivalenz des sozialistischen Ästhetizismus**

Der sozialistische Realismus im früheren Jugoslawien war von kurzer Dauer wegen des Bruchs mit Stalin im Jahre 1948. Der jugoslawische Sozialismus wollte der Welt seine Offenheit und Bereitwilligkeit, offiziell zeitgenössische Strömungen der Kunst zu integrieren, beweisen, indem er auf einer neuen Kunst bestand, die einen Bruch mit dem

politischen Regime bedeutete und eine neue Ästhetik ankündigte. Deshalb wurden viele der antifaschistischen Monumente ohne jegliche Symbole des Kommunismus oder anderer Ideologien errichtet; auch waren sie erfrischend anders als das monumentale, figurative Vokabular des sozialistischen Realismus. Sie wurden von berühmten Bildhauern (Dušan Džamonja, Vojin Bakić) und Architekten (Bogdan Bogdanović) entworfen und besaßen einen starken künstlerischen, kommunikativen und pädagogischen Wert, der Millionen von Besuchern jedes Jahr anzog.

Nach dem Zusammenbruch von Jugoslawien in den frühen 1990er Jahren wurden diese Denkmäler vollständig aufgegeben und ihre symbolische Bedeutung unterdrückt und ausgelöscht. Formen des öffentlichen Gedenkens gegenüber dem Erbe aus der Zeit nach dem Zweiten Weltkrieg änderten sich drastisch. Die neue Art, sich öffentlich mit den alten Denkmälern auseinanderzusetzen, bestand darin, sie zu deideologisieren, so dass man so auch versuchte, die kollektive Erinnerung an die Epoche nach dem Zweiten Weltkrieg als Ausdruck des früheren politischen Systems und seiner Ideologie zu löschen. Während der Jahre zwischen 1990 und 2000 wurde fast die Hälfte aller antifaschistischen Denkmäler zerstört. Allerdings hat im letzten Jahrzehnt ein allmählicher Prozess der Renovierung antifaschistischer Monumente begonnen, wobei aber nur etwa 100 Denkmäler restauriert worden sind, d. h. 3 % des Gesamtbestands. Die bestehende Inventarliste antifaschistischer Denkmäler wurde ohne klar definierte Kriterien der Bewertung erstellt, und viele dieser Denkmäler sind immer noch nicht auf der Denkmalliste. Hinzu kommt, dass es ein wesentliches Hindernis für den Schutz dieser Monumente gibt, das darin begründet liegt, dass die Bedeutung ausschließlich auf künstlerischen Werten beruht. Dies entwertet die ganze Bandbreite von Werten, die sich an diesen Gedenkortern findet. Offenkundig gibt es keine einheitliche Vorgehensweise beim Schutz des antifaschistischen Erbes, so dass unterschiedliche Auffassungen zu dieser Angelegenheit geschichtet werden müssen. Obwohl viele dieser Denkmäler noch von umwerfender Schönheit sind, riskieren sie, da sie obsolet geworden sind, den Verlust ihrer symbolischen Bedeutung. Es ist offenkundig, dass ihr Kontext sich verändert hat und neue Werte zugeschrieben werden müssen, um ihre ursprüngliche Bedeutung umzuwandeln und wiederherzustellen. Die Frage, der wir uns heute stellen müssen, ist nicht nur, wie man das antifaschistische Erbe wiederherstellen, sondern auch für zukünftige Generationen revitalisieren kann. Diese Monumente sind nicht nur Hinweise auf eine weit zurückliegende Vergangenheit, sondern auch Träger universeller Werte, die heute noch von Bedeutung sind. Ein neuer lebendiger Kontext für diese Monumente kann mit sozialen und künstlerischen Aktionen erzielt werden, die sowohl eine breite Öffentlichkeit anziehen als auch die örtliche Gemeinde mit einbezieht.

## “Socialist Realism”: Timeline in Lithuania

Vaidas Petrulis

Stalinist architecture reached Lithuania during the last stage of “Socialist Realism” – just before the Second World War. However, approximately the one year of the first Soviet occupation (June 1940–June 1941) was a period too short to leave any significant traces on the architectural map of the country. During this year, the Soviet regime first of all focused on the legislation and on institutional changes. Meanwhile, the architectural planning in most cases continued with ideas and principles of Independent Lithuania. A vast majority of active architects and architectural officials were Lithuanian and graduated from interwar Lithuanian or European universities.

*Fig. 1: The National Library in Vilnius, 1954–60, architect: V. Anikinas*

*Abb. 1: Die Nationalbibliothek in Vilnius, 1954–60, Architekt: V. Anikinas*



The second phase of “Socialist Realism” begins right after the Second World War. Naturally, this is the period of urban rehabilitation. Thus, architectural developments first of all were inspired not by luxury or political pomp, but rather by simple economic necessities. It should be noted here that for some of the Lithuanian cities such as Klaipėda, Šiauliai and even Vilnius the damage of the Second World War was extremely high. Thus, starting from 1945 and ending approximately in 1950 with such projects as the Cinema “Pergalė” (Victory) or the House for Scientists, which were among the first significant examples of “Socialist Realism”, Lithuania experienced the phase of rebuilding. During that time radical architectural ideas were expressed on whiteboard and in political rhetoric rather than in the urban environment. Probably the best illustration is the plan to renew the central part of Vilnius. Large-scale architectural ambitions were implemented only in isolated fragments. Instead of solid urban fabric, the reconstruction of the city manifested itself in separate points and fragments of street perspectives.

The most significant landmarks of “Socialist Realism” emerged in a relatively short period of time – starting in 1950 and ending in 1960. It is important to note that many housing areas, public buildings, industrial complexes and elements of infrastructure of so called “Socialist Realism” emerged already after the death of Stalin and even after the famous “decree on the elimination of excesses in construction and architecture” in 1955. The National Library, the M. K. Čiurlionis School of Arts, the Cultural Palace of Professional Unions and many other buildings were only completed around 1960. This means that these projects were implemented only partially, usually without rich decoration of “Socialist Realism”. Consequently we can hardly speak of original and authentic manifestations of “Socialist Realism”.

### “Socialist Realism”: values

Despite the short period during which it was in use, the style of “Socialist Realism” left a number of important traces in Lithuania. Naturally, most of the representative buildings were concentrated in Vilnius, the capital of Lithuania. Although some major projects such as the Government Palace or the Opera were never built, many realized constructions became important landmarks of the city. The National Library, the Stadium of “Žalgiris”, the “Pergalė” Cinema, the bridge over the river Neris, the House for Scientists, the railway station, Vilnius airport and many other buildings undoubtedly changed the cityscape of Vilnius. Some of the representative examples of this style also emerged in other



▷ Fig. 2: *The House for Scientists in Vilnius, 1948–53, architect: D. Rippa*

▷ Abb. 2: *Das Haus der Wissenschaftler in Vilnius, 1948–53, Architekt: D. Rippa*



▽ Fig. 3: *Bridge over the river Neris in Vilnius, 1948–52, architect: V. Anikin*

▽ Abb. 3: *Brücke über die Neris in Vilnius, 1948–52, Architekt: V. Anikin*





*Fig. 4: Mikrorayon Lazdynai in Vilnius, 1968–74, architects: V. E. Čekanauskas, V. Brėdikis and others*  
*Abb. 4: Wohngebiet Lazdynai in Vilnius, 1968–74, Architekten: V. E. Čekanauskas, V. Brėdikis und andere*

places of Lithuania. Among the most important should be mentioned Naujoji Akmenė, the new settlement for workers of a cement factory, the “Pergalės” housing complex in Kaunas, housing in the central part of Klaipėda, fragments of Vilnius street in Šiauliai, and others.

However, despite the large number of buildings Lithuanian “Socialist Realism” can be characterised as being quite moderate compared to internationally known examples. It does not manifest itself as being an outstanding illustration of the style. In terms of scale among the most impressive examples are the National Library and the House for Scientists in Vilnius. The National Library (fig. 1) stands near the parliament, a building of late Soviet modernism, but does not dominate, neither from the perspective of representative Gediminas Avenue nor from other angles. Its rather late construction also resulted in a relatively modest décor compared to the original project which was prepared in 1954. The House for Scientists (fig. 2), together with other buildings near the river Nėris, clearly has a more perceptible visual impact in the urban context. Another urban landmark – the House of Culture of Professional Unions – despite its symbolic importance (it stands on Tauras Hill, which at the beginning of the 20th century was meant to be the place for a “National Palace”), was built according to a standard and simplified project and thus does not represent a strong sty-

listic expression of “Socialist Realism”. If we speak of symbolic importance, first of all we have to mention the bridge over the Neris river (fig. 3), the first building of Vilnius airport and cinema “Pergalė”. They distinguish themselves in the Lithuanian context by their rich decorative expression and great number of Soviet symbols.

If we summarise the architectural values of “Socialist Realism”, we have to note first of all that the Stalinist era in Lithuania left us with an important and visually recognizable layer of 20th century architecture. Nevertheless, although society understands “Socialist Realism” as highly dissonant heritage, some of the most important examples are already protected as national monuments on Lithuanian list of heritage. The physical condition and the level of authenticity vary depending on the individual case, but in general the state of these structures is rather good (with some very important exceptions as in the case of the sculptures on the bridge over the river Nėris in Vilnius). Some of them (e. g. the National Library, the railway stations of Vilnius and Kaunas) have been or are currently being renovated. However, when speaking about Lithuanian examples as candidates for a UNESCO World Heritage serial nomination, we have to bear in mind that these examples are only important as local manifestations of “Socialist Realism”, not as internationally recognisable symbolic icons.



*Fig. 5: Memorial for the victims of World War II and museum of the 9th fort of Kaunas fortress, 1966–84, architects: G. Baravykas, V. Vielius; sculptor: A. Ambraziūnas*

*Abb. 5: Denkmal für die Opfer des Zweiten Weltkriegs und Museum des neunten Forts der Festungsanlage von Kaunas, 1966–84, Architekten: G. Baravykas, V. Vielius; Bildhauer: A. Ambraziūnas*

### **Socialist architecture after “Socialist Realism”**

Socialism in architecture does not end with “Socialist realism”. Soviet modernism, which is inseparable from Khrushchev’s reforms, from developments of late modernism under the circumstances of Brezhnev stagnation and finally the specific manifestations of postmodernism during Gorbachev’s perestroika – all these processes testify to the different phases of socialist life and naturally to different architecture. In the case of Lithuania the phase of modernism represents a certain peak of Soviet legacy. Thus, when speaking about Soviet-time Lithuanian architecture in the wider context of 20th century heritage, there is no doubt that we have to mention such examples as microrayon of Lazdynai in Vilnius, or the museum and monument of the 9th fort at Kaunas fortress.

Without a doubt Lazdynai are among the most important achievements of Soviet Lithuanian architecture. After 1974, when microrayon for architecture gained the Lenin Prize, Lazdynai became one of the icons of socialist housing. A gentle mix of natural environment and the rich variety of housing types which were made of standard prefabricated el-

ements, created an example of the highest level of architectural standards in socialist housing (fig. 4). Built nearly at the same time as when Pruitt-Igoe was demolished, and modernism announced to be dead, Lazdynai represents the uniqueness of the socialist world. Embodying the hopes of millions of Soviet people and being the landmark of Soviet life in the architectural as well as the cultural sense, Lazdynai gives us a reason why we should think about the nomination for the UNESCO World Heritage List as representative of mass housing in the 20th century (as well as Le Havre, but from the other side of the Iron Curtain).

Another interesting structure of the Soviet world with a lot of political symbolism is the memorial, museum and 9th fort of Kaunas fortress (fig. 5). With its iconic sculptures of the memorial for the victims of World War II and the museum which is an outstanding example of Soviet brutalism this is a strong architectural expression of the Cold War. The integrity and authenticity of the complex suggest that the place has a realistic chance for a serial nomination for the UNESCO World Heritage List, namely as a structure representing the Soviet type of monumental art with great integrity of architecture and sculpture. In this context it is important to note that the museum continues to function as a memorial place and is thus publicly accessible.



## Conclusion

If we sum up the short notes on the legacy of socialist architecture in Lithuania first of all it should be mentioned that the constructions of the Stalinist era naturally follow the general principles of “Socialist Realism”. However, due to the relatively modest urban scale they represent regional interpretations of this style rather than internationally important architectural icons. In contrast, among the socialist modernism brought to Lithuania there are some highly important pieces of architectural heritage, such as the Lenin Prize winner Lazdynai, which is an outstanding example of socialist housing. In the end, it is also very important to notice that the discussion on Soviet-time heritage on the level of the UNESCO World Heritage List can be an important step towards more active and successful conservationist activities on the national level.

## Zusammenfassung

### „Sozialistischer Realismus“: Zeitachse in Litauen

Der Beitrag konzentriert sich auf das architektonische Erbe im sowjetischen Litauen mit Betonung auf dem sozialisti-

schen Realismus. Die stalinistische Architektur erreichte Litauen in ihrer letzten Stufe – nach dem Zweiten Weltkrieg. Die erste sowjetische Besetzung von Litauen (1940/1941) war eine zu kurze Spanne, um signifikante architektonische Spuren zu hinterlassen. Es sollte auch beachtet werden, dass die Wiederaufbauphase nach dem Zweiten Weltkrieg sich durch moderate Kapazitäten für neue Konstruktionen auszeichnete. Deshalb wurden die großen Projekte des sozialistischen Realismus erst ab etwa 1950 realisiert. Dieser Prozess war etwa fünf Jahre von Bedeutung – bis 1955. Trotz dieser kurzen Zeitspanne gibt es eine Reihe von repräsentativen Beispielen dieses Stils in Litauen: den Flughafen, die Bibliothek und die Brücke über den Fluss Neris in Vilnius, eine Reihe von aufwendigen Kinos und andere Stätten in ganz Litauen. Deshalb versucht die Präsentation zunächst, diesen Teil des sowjetischen Erbes zu beschreiben. Dennoch sind die sozialistische Epoche und die sozialistische Architektur nicht nur identisch mit Stalinismus. Wenn wir durch das Prisma der Ideologie hindurchschauen, lassen sich Beispiele der sozialistischen Moderne auch mit bestimmten sichtbaren Manifestationen der sozialistischen Welt verbinden. Daher bietet der Beitrag als Diskussionsgrundlage auch prominente Beispiele der sozialistischen Moderne an, wie etwa den Sportpalast in Vilnius oder das Gedenkmuseum der 9. Festung. Der Bericht zielt darauf, eine Vorstellung vom sozialistischen baulichen Erbe in Litauen zu vermitteln.

## Slovenian Architecture in the Period of Socialism

Sonja Ifko

The paper discusses the characteristics of Slovenian post-war modernistic architecture until the early 1980s and the development of postmodernism. In the immediate aftermath of World War II, the period governed by the new political conditions saw the initiation of many major reconstruction and industrialisation projects. This provided new opportunities for a generation of young architects who were mostly former students of Jože Plečnik, but who already before the war had made a shift towards the emerging modernism. Furthermore, functionalism supported by a social vision of quality living and working environments, became the gui-

ding principle of creativity of the time. Nevertheless, despite the modernist discourse both in urban planning and architecture, the tradition of the Jože Plečnik School remained present and apparent, particularly in the architect's eye for detail and spatial context.

Without doubt, the development of these sensibilities brought on the relatively fast and fruitful articulation of Slovenian regionalism, which started to emerge as early as in the late 1950s and reached its pinnacle in the 1960s and early 1970s, arguably the most successful period of Slovenian post-war architecture.

*Fig. 1: Panoramic view of the new socialist town of Velenje built beside a coal mine, which developed much more intensively than Nova Gorica due to the strong local political efforts fostered. The picture shows the centre of the town with free-standing buildings in a green setting and the main square with the administrative building of the Velenje Coal Mine and Culture House. Architects: Janez Trezn, Franc Šmid, Ciril Pogačnik, 1953–61*

*Abb. 1: Panoramablick auf die neue sozialistische Stadt Velenje/Wöllan, errichtet neben einem Kohlebergwerk, die sich aufgrund des starken lokalen politischen Engagements sehr viel intensiver als Nova Gorica/Neu Görz entwickelte. Das Bild zeigt das Zentrum der Stadt mit freistehenden Gebäuden, in Grünanlagen eingebettet, und den Hauptplatz mit dem Verwaltungsgebäude des Velenje Kohlebergwerks und dem Kulturhaus, Architekten: Janez Trezn, Franc Šmid, Ciril Pogačnik, 1953–61*





*Fig. 2: The Culture House in the centre of Velenje. In all Slovenian medium-sized towns the culture house was the place for the main cultural and political events. Architect: Oton Gaspari, 1959*

*Abb. 2: Das Kulturhaus im Zentrum von Velenje/Wöllan. In allen mittelgroßen slowenischen Städten war das Kulturhaus der Ort der wichtigsten kulturellen und politischen Veranstaltungen, Architekt: Oton Gaspari, 1959*

## The cultural and political context

When talking of the architectural legacy of the socialist era in Slovenia, it is important to present a wider cultural and political context of Slovenia at the turn of the 20th century, which was influenced by the pre-war development of the new Slavic state and the post-war change of the political system under the communist leadership.

Along with a stronger awareness of the national identity the creation of the Slavic country, the Kingdom of Serbs, Croats and Slovenes, after World War I brought the establishment of many new national institutions, among them the first national university in Ljubljana in 1919 with the department of architecture and Jože Plečnik (1872–1957) as the leading figure. After his early encounters with modernism and even a short experiment with cubism in Vienna and Prague, Plečnik upon his arrival in Ljubljana started to develop a unique language of the neoclassical tradition, where he paraphrased in a very subtle way the classical tradition and traditional building identity with his enormously creative impulse.

Eventually, modernist ideas were also adopted in the Slovenian territory; young architects were educated about the current trends by Professor Ivan Vurnik who like Jože Plečnik had been trained in Vienna. Furthermore, many students decided to study abroad. In the 1930s, eight students worked in Le Corbusier's architect's office, among them Edvard Ravnikar (1907–1993) who later became the central figure of post-war architecture and urban design.

Despite the circumstances, functionalist thinking already became well established in the pre-war years. Even though the mark of the Plečnik School was clearly evident and sometimes directly resonated in the design (e.g. the Skyscraper [Nebotičnik] by Vladimir Šubic), some other authors

(e.g. France Tomažič, Oton Gaspari, Herman Hus, Edvard Ravnikar – to mention just the most important ones) integrated the Plečnik school of thought into their modernist projects in a very subtle way, lending a special character to the composition and detail.



*Fig. 3: The Litoštroj factory was a large-scale industrial plant, designed as an open structure in green surroundings, with innovative building structures to present the enforcement of the new society in industrial development. The metalworking plant has a suspended roof fixed on triangular brackets. Architect: Miroslav Gregorič, 1946*

*Abb. 3: Die Litoštroj-Fabrik war eine große Industrieanlage, entworfen als offene Anlage in grüner Umgebung, mit innovativen Baukonstruktionen, um die Durchsetzung der neuen Gesellschaft durch die industrielle Entwicklung zu veranschaulichen. Die metallverarbeitende Anlage besitzt ein aufgehängtes Dach, das an dreieckigen Auflagern fixiert ist. Architekt: Miroslav Gregorič, 1946*

*Fig. 4: Residential and commercial complex of Kemija Impex inspired by Unité d'Habitation, but built in the urban context of Ljubljana's main street. Architect: Edo Mihevc, 1955–57*

*Abb. 4: Wohn- und Gewerbekomplex Kemija Impex, angeregt durch die Unité d'Habitation, aber errichtet im städtischen Zusammenhang der Hauptstraße von Ljubljana/Laibach, Architekt: Edo Mihevc, 1955–57*







*Fig. 5: The panorama of Koper with a block of flats in the middle of the medieval city, evidently built to override the old with the new. Architect: Edo Mihevc, 1964*  
*Abb. 5: Panorama von Koper/Gafers mit Wohnblocks im Zentrum der mittelalterlichen Stadt, offenkundig errichtet, um das Alte durch das Neue zu überwinden, Architekt: Edo Mihevc, 1964*

The end of World War II witnessed substantial political changes. Slovenia became one of the republics of the new socialist Federal People's Republic of Yugoslavia under the leadership of Josip Broz Tito. Tito's conflict with Stalin in 1948 and the resulting termination of contact with the Soviet Union significantly influenced the cultural setting. Despite pursuing its 'own way to socialism', the country had to start cooperating with the West, as the total economic embargo on the part of all socialist countries meant complete isolation. Indirectly, the latter provided several advantages, particularly opening of the borders, cooperation and the possibility

*Fig. 7: The Town Hall Building in Kranj introduced contextual regionalism, which intensively developed in the 1960s and 1970s. Architect: Edvard Ravnikar, 1958–60*  
*Abb. 7: Das Rathausgebäude in Kranj/Krainburg führte den kontextuellen Regionalismus ein, der sich intensiv in den 1960er und 70er Jahren entwickelte, Architekt: Edvard Ravnikar, 1958–60*



*Fig. 6: The memorial complex on the island of Rab shows the architect's subtle approach to context and tradition. Architect: Edvard Ravnikar, 1953*  
*Abb. 6: Die Gedächtnisanlage auf der Insel Rab zeigt die sorgfältige Herangehensweise des Architekten an Kontext und Tradition, Architekt: Edvard Ravnikar, 1953*

of education and dissemination of western trends, which was reflected positively in architectural design.

### **Postwar industrialisation and the construction of socialist cities**

The post-war era was characterised by large-scale reconstruction and industrialisation, characterised in Slovenia by the construction of the new socialist cities of Nova Gorica, Velenje and Kidričevo. On the outskirts of Ljubljana, the Li-

*Fig. 8: The Prisank Hotel corresponding with the alpine landscape is one of the best evidences of the regionalism of the 1960s' generation (demolished). Architect: Janez Lajovic, 1961–62*  
*Abb. 8: Das Prisank Hotel, das mit der Alpenlandschaft korrespondierte, ist einer der besten Belege für den Regionalismus der 1960er Jahre (zerstört), Architekt: Janez Lajovic, 1961–62*





tostroj industrial complex for the production of turbines for hydropower plants was built, accompanied by a residential area, a school and a sports centre. Due to its self-sufficiency it was called the Litostrój town, even though it later became fully integrated into the urban tissue. The complex, which was based on the idea of a factory in a green setting, showcased an innovative design and construction concept of the

*Fig. 9: Residential and commercial block in Velenje. With its clear tectonic structure and intensive architectural graphics it is an example of the architect's modernist poetics developed in Ravnikar's school. Architect: Stanko Kristl, 1960–63*

*Abb. 9: Wohn- und Gewerbekomplex in Velenje/Wöllan. Mit seiner klaren tektonischen Struktur und intensiven architektonischen Grafik ist er ein Beispiel für die moderne Poesie des Architekten, die in Ravnikars Schule entwickelt wurde, Architekt: Stanko Kristl, 1960–63*

*Fig. 10: The Revolution Square, today Republic Square, was the biggest urban intervention built as a political and administrative centre. Architect: Edvard Ravnikar with collaborators, 1961–74*

*Abb. 10: Der Revolutionsplatz, heute Platz der Republik, war der größte städtische Eingriff, errichtet als politisches und administratives Zentrum, Architekt: Edvard Ravnikar und Mitarbeiter, 1961–74*





structures (with suspension roof structures, prefabricated construction elements, etc). The residential area also followed the functionalist postulate of living in a natural setting; furthermore, the concept introduced the idea of a common canteen, which would relieve women of housework, but the plan was not put in place.

Naturally, the construction of all major projects had a political background. The town of Nova Gorica (New Gorica) was erected near the border to Italy, when after the war old Gorica (Italian Gorizia) became part of Italy. This was a direct manifestation of the strength of the new socialist country. The plans were not fully realised; however, the basic structure has been preserved to this day, and it evidently follows the modernist doctrine (figs. 1, 2).

Despite its political ties with the Soviet Union until 1948, at the time there were, in fact, no real-socialist aesthetics present, which were otherwise dictated by Moscow in practically all Eastern Bloc countries. Closest were the buildings and monuments by Vinko Glanz (1902–1977), built for the political elite (the National Assembly Building, Tito's villas in Bled and Ljubljana and the municipality building in Nova Gorica), particularly in relation to the tectonics of works, the symmetry of design and the use of traditional materials, but upgraded with personal interpretation.

## 1950s – radical modernism and identity

The post-war period, which began with Plečnik's retirement, was marked by two architects who were both Plečnik's students: Edvard Ravnikar (1907–1993) and Edo Mihevc (1911–1985). Even before the war and immediately after, both architects were involved in major construction projects and became professors of architecture at the university.

Edo Mihevc was mainly a project designer and a teacher educating through his project work, while he hardly wrote about it. However, he was an exceptionally industrious project designer who realised over 100 projects in his time. Right after the war, he and Miroslav Gregorič headed the erection of the town of Litostroj (fig. 3). In Ljubljana, he built a residential and office complex (1953–55), a version of Le Corbusier's Unité d'Habitation, located along the main road of the capital (fig. 4). The project showcases the cosmopolitan orientation of the architect who was well familiar with the current events, which also resonated in his later projects for office buildings in Ljubljana. Among these are Bavarski dvor, Metalka and the Impex Palace.

Later, his focus became the Slovenian Coast, for which he elaborated regulation plans and many projects, which culminated in his own take on Slovenian Mediterranean regionalism, where he could not avoid large-scale interventions which demolished many historical buildings at the coast. Especially evident were the interventions in the medieval built heritage of Koper (fig. 5).

In contrast, Edvard Ravnikar was a very industrious writer, thinker and painter, and is considered to be the leading figure of post-war modernism. Next to his architectural work, he established himself as an urban designer and won many Slovenian and Yugoslavian competitions. He designed



*Fig. 11: The Garage in Ljubljana showcases the architect's innovativeness in building technology and structure, which was constantly researched in the projects of Savin Sever, 1969*

*Abb. 11: Die Garage in Ljubljana/Laibach veranschaulicht das Innovative des Architekten in Bautechnologie und Struktur und wurde laufend in den Projekten von Savin Sever erforscht, 1969*

Nova Gorica, the first newly erected socialist town. Characteristically, during the implementation of current functionalist trends and radical modernism he wanted to establish contact with tradition, which he, in his own way, interpreted in the vocabulary of modernity, as shown in both of his projects from the mid-1950s: in the Memorial Centre of War Prisoners (1953) on the Island of Rab (fig. 6), Croatia, and in the Town Hall Building in Kranj (1958–60), where he

*Fig. 12: The Cultural Centre in Skopje with its dynamic structure houses several cultural institutions on the Vardar river bank; Štefan Kacin, Jurij Princes, Bogdan Spindler and Marjan Uršič, 1969–81*

*Abb. 12: Das kulturelle Zentrum in Skopje mit seiner dynamischen Struktur beherbergt zahlreiche kulturelle Einrichtungen am Ufer des Flusses Vardar; Štefan Kacin, Jurij Princes, Bogdan Spindler and Marjan Uršič, 1969–81*





transcended the typical modernism of the time by reinterpreting the architectural tradition, while taking into account the spatial context and innovatively structuring the building into several smaller ones, thus adapting it to the scale of the city centre. In the central building with the Great Hall he took a very distinct approach by reinterpreting the traditional structure (i. e. the temple) through the use of the modern language of structure/construction, hence creating a vocabulary which he further developed in his later projects. At the same time, the project became an important model, norm, measure of the strongest generation of architects – his students who worked in the 1960s and 1970s (Vodopivec, 2005) (fig. 7).

### **The generation of the 1960s and 1970s**

Ravnikar's intensive focus on teaching in the 1950s helped to create a circle of young artists who travelled abroad to be educated and to familiarise themselves with the groundwork of Max Bill and modern Scandinavian residential building. Indeed, this group of young designers created a special language of Slovenian modernism. For some authors, this language relied on the spatial context and reinterpretation of spatial and architectural elements (Oton Jugovec [1921–1987] and Janez Lajovic [1932]), while others embraced structuralism originating from the reinterpretation of construction, headed by Savin Sever (1927–2003), Stanko Kristl (1922) and Milan Mihelič (1925).

The Prisank Hotel in Kranjska Gora (1961–62) by architect Janez Lajovic was one of the finest examples of Slovenian regionalism. It presented a modern articulation of traditional elements and materials in a volumetrically diverse composition entering into a dialogue with its surroundings (fig. 8, 9).

As a result of industrialisation and improvement of the economic situation in the country, the late 1960s and 1970s resulted in a more intensive urbanisation and construction of large residential neighbourhoods, particularly in large towns, and in a more intensive work on major projects of urban design. In Ljubljana, the construction of the Revolution Square, the central public space of the capital city, was completed; the monumentality of the central skyscrapers at the edges of the square is in dialogue with the existing elements, evident in the pavilion design of the first department store and in the exhibition of archaeological artefacts of Roman Ljubljana (fig. 10).

The late 1960s and early 1970s saw the arrival of the next generation of Ravnikar's students, who were becoming increasingly successful in the wider Yugoslavian territory (fig. 11). Among the projects that stood out due to their complexity and timelessness is the competition project for the Cultural Centre in Skopje, won by a group of young architects: Štefan Kacin (1939), Jurij Princes (1933), Bogdan Spindler (1940) and Marjan Uršič (1934) (fig. 12). In the structure, the freely positioned volumes around the central space/atrium create a dynamic composition complemented by a sculpturally folded structure of smooth roof cladding made of reinforced concrete.

### **The great Plečnik exhibition and transition to post-modernism**

The events at the end of the 1970s and beginning of the 1980s were characterised by a further development of critical regionalism, which was especially evident in the work of the group Kras led by Vojteh Ravnikar. It opened a new chapter of development attached to rationalist ideas of neighbouring Italy. The period is characterised by the Great Plečnik Exhibition, which was opened in 1986 in the Pompidou Centre in Paris. The exhibition represented a cornerstone, i. e. with the emerging postmodern paradigm, while also marking the end of an extremely creative period which – at the time of established doctrines of international styles – was characterised by the development of a subtle form of regionalism in Slovenia. Plečnik's legacy in creativity and in enabling a reinterpretation of both the classical and traditional Slovenian construction distinguished itself in the quality work of Plečnik's successors who developed their solutions in the language of modernism – both on the architectural scale and in detail, representing the key potential of the era.

## **Zusammenfassung**

### **Slowenische Architektur in der Zeit des Sozialismus**

Der Beitrag behandelt die charakteristischen Elemente der modernen slowenischen Nachkriegsarchitektur bis in die frühen 1980er Jahre. Nach dem Zweiten Weltkrieg und unter den neuen politischen Bedingungen – Slowenien wurde eine der Republiken des neugegründeten Jugoslawien – wurden zahlreiche Wiederaufbau- und Industrialisierungsprojekte in Angriff genommen. Eine junge Generation von Architekten, überwiegend Schüler von Jože Plečnik, folgte den Prinzipien der Moderne sowie des Funktionalismus, gepaart mit der Vision von besseren Wohn- und Arbeitsbedingungen. Ab den späten fünfziger und dann vor allem in den sechziger und siebziger Jahren mündete dieser Ansatz in einen ausgeprägten slowenischen Regionalismus.

Bereits seit dem Bruch Titos mit der Sowjetunion 1948 hatte eine zunehmende Öffnung zum Westen stattgefunden, was sich auch in der baulichen Gestaltung niederschlug. Schon vor 1948 hatte es übrigens kaum gestalterische Übereinstimmungen mit der sowjetischen Architektur gegeben.

Beinahe alle größeren Bauprojekte hatten einen politischen Hintergrund: So wurde etwa Nova Gorica als Verlust für das an Italien abgetretene Gorica nahe der slowenisch-italienischen Grenze errichtet. Es handelte sich dabei um die erste sozialistische Stadt überhaupt.

Aufgrund der Industrialisierung und einer verbesserten wirtschaftlichen Lage erfolgte in den späten 1960er und 1970er Jahren eine zunehmende Errichtung großer Wohnbezirke, vor allem in den größeren Städten, sowie die anspruchsvolle Gestaltung von Stadträumen. Eines der herausragenden Beispiele dafür ist der Revolutionsplatz in Ljubljana.

## The “Scânteia House” in Bucharest – a Proposal for Nomination to the World Heritage List

*Ruxandra Nemteanu*

The “Soviet city” is visible in any previously communist city in the Eastern Bloc by means of key interventions conditioning each other: a first sector consisting of the emblematic buildings of the state power, a second sector meant for the residential areas (necessarily collective ones), the “block of flats”, and a third built by delineating urban roads, “highways – the new Soviet street”. They were urban structures in relation to permanent interrelatedness, meant to make the city a “demonstration, a physically built political discourse”. Between these three areas social and cultural buildings (theatres, clubs, canteens, and stadiums) were inserted, constructions meant to mark the presence of the “working class in the city, genuine signposts of the Soviet power”.

High Moscovian buildings known as “the Seven Sisters” appeared in the dark climate of Stalin’s last years. They were intended to act as an answer of Soviet architecture to the

tall buildings of American capitalism and to generate copies in the satellite states of the communist block, including Romania. Each building would have a central tower with a metallic spire, to be distinctive from the Empire State Building and other American skyscrapers.

Among them, the building of the State University in Moscow, the Lomonosov University, occupies the largest area of all the accomplished skyscrapers, even if the sizes of the other buildings are similar. The building, designed in 1948 by architects Lev Vladimirovich Rudnev and others, built between 1949–1953 in Southern Moscow on Stalin Hill and on the bank of the Moskva River turned into a Moscovian landmark and model.

The House of the Free Press in Bucharest is a perfect example of Stalinist architecture. Started in 1950, it was inspired by the building of the Lomonosov University on

*Fig. 1: “Scânteia” House in Bucharest, October 2009*

*Abb. 1: Das „Scânteia“-Haus in Bukarest, Oktober 2009*

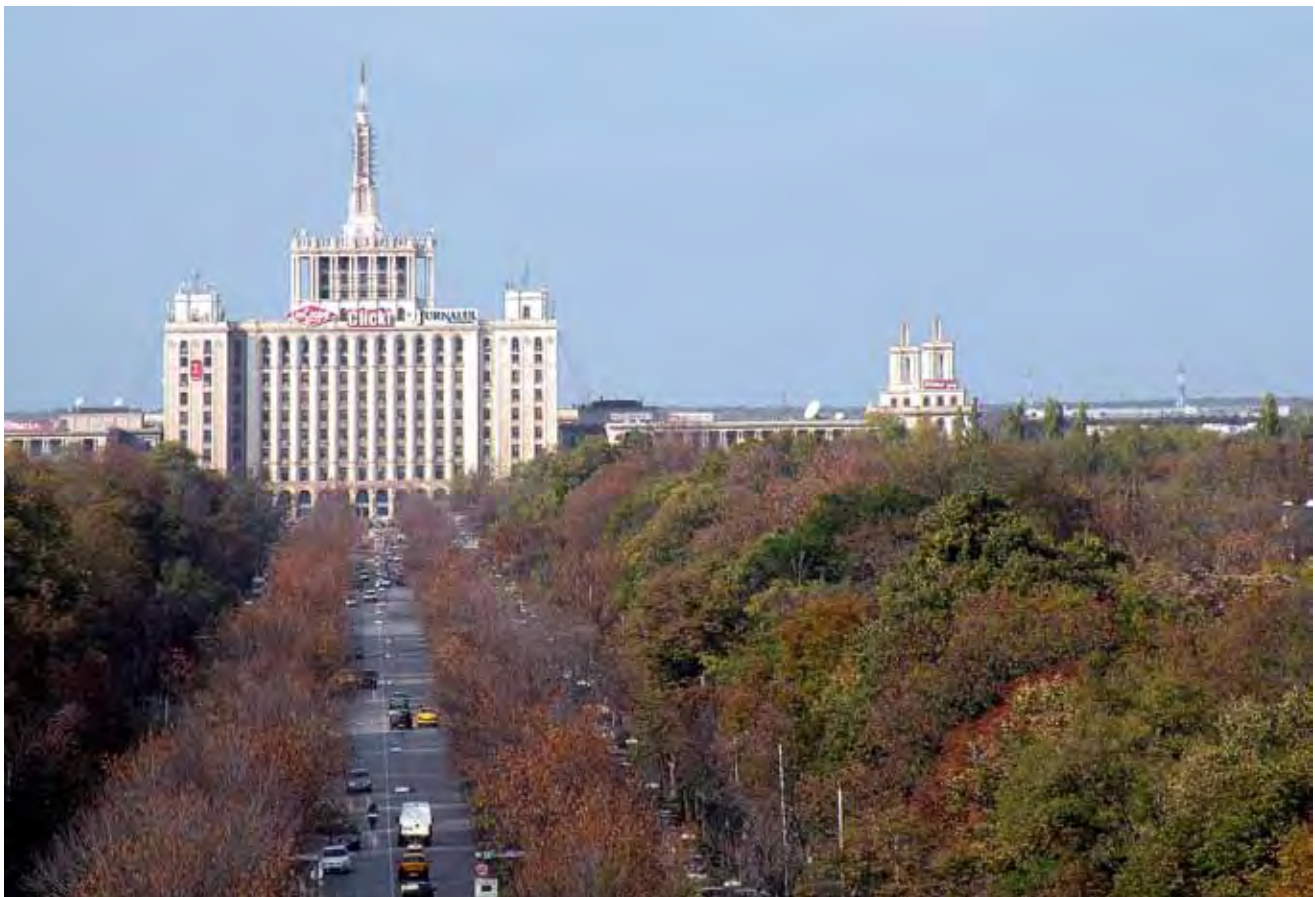




Fig. 2: “Scânteia” House in Bucharest, January 2011  
 Abb. 2: Das „Scânteia“-Haus in Bukarest, Januar 2011

Stalin Hill in Moscow. It was built on the section of a plot where the historical buildings of the Velodrome and Băneasa Hippodrome, Bucharest used to be. It is the first building completed following the “realism of socialism” doctrine, unique in its volumetry and most typical for that era, carrying a truly ideological message.

Initially, the Stalinist building was named “I. V. Stalin Casa Scânteii Printing House”, then Casa Scânteii, and after 1989 the House of the Free Press.<sup>1</sup> Casa Scânteii is actually a compound of buildings of 136 000 square metres and it is made of a central building with 13 floors and 85 m height, four lateral buildings of a lower scale. The central building is 91.6 m high, without the TV antenna measuring 12.4 m, and used to be the tallest building in Bucharest until 2007. The actual construction of Casa Scânteii started in 1950, but the decision to raise “a modern printing centre” was taken a few months earlier, on 25 July 1949, by the Political Bureau of the Central Council of the Working Romanian Party. A mammoth-building was needed to host “Scânteia” and all other publications and publishing houses in Romania (later on, the State Committee for Culture and Art as well).

“Casa Scânteii” was meant to host three functions in three distinct buildings: 1. the Production; 2. the Administration; 3. the Main Building. Those buildings were different from each other in terms of number of floors, openings of poles

and weights to carry. Thus, the Production had four to five floors, with 5–8 m pole openings and heavy weights given to the machinery, the workshops and the paper storage. The Administration had five floors and lower openings and weights. The Main Building meant for offices and editorial work had a height of 65 m, plus the tower with the arrow, up to 100 m in total. It was erected in five years (1952–57), meant for publishing the state media, mainly Scânteia, the media channel of the Central Committee of the Romanian Working Party. For a while, starting in 1956 the antenna on that building supported, the transmitter of Romanian Television. Casa Scânteii was designed by a team headed by architect Horia Maicu and engineer Panait Mazilu. A couple of visits to Moscow, then the composition of the team was set and the execution could start.

The central body was the last element built, 103 m in height, to which two U-shaped bodies were added and which was linked at the back by a square-shaped building, the first built in this ensemble. In the initial project, the two U-shaped wings were closed by buildings meant for social-cultural functions, a theatre and a building of the trade unions, but they were not executed. The overall plan included a colony of residential blocks which also remained a project.

One of the requirements for the ground floor of the building was to be functional for publishing houses and printing





*Fig. 3: The position of the skyscraper close to water, Herastrau Lake, October 2009*  
*Abb. 3: Die Lage des Wolkenkratzers nahe am Ufer des Herastrau-Sees, Oktober 2009*

houses and for that purpose numerous halls were included as well as offices. Also, Casa Scanteii was the first Romanian work where construction engineers included the calculation of resistance to a potential earthquake – adopting older Italian regulations from Mussolini’s time!

“For finishings, the following were used: 8,600 m<sup>3</sup> stone for façades, 1,200 m<sup>3</sup> marble from Romanian quarries, 14,000 m<sup>2</sup> tiles, 50,000 m<sup>2</sup> floor tiles, 20,000 m<sup>2</sup> inlets, 25,000 m<sup>2</sup> linoleum or rubber for office floors”.<sup>2</sup>

The position of the skyscraper close to the water, Herastrau Lake, as well as the perception of the silhouette of this building together with the park and the lake, from the opposite side of the water, is evocative of the “Seven Sisters” placed on the shore of the Moskva River. The towers as such do not serve any practical purpose; they stand for simple architectural artifice, following the model of the Moscovian Stalinist buildings.

On each of the four façades of the main tower the most interesting exterior ornaments of the building are found, on a reddish marble background, animated by the arms of the Romanian Working Party (RWP), afterwards the Romanian Communist Party. The towers of the side buildings are decorated with fretwork and window framing similar to the old Romanian churches and monasteries, inspired mostly by the floral decorations seen at Hurezi Monastery.

On 28 October 1951, Scanteia Newspaper would record the address of their editorial office and administration in Piata Scanteii, and the printing was executed by Casa Scanteii Printing House. According to information presented in the History of Journalism and Advertising in Romania, the rotary printing press produced in USSR was 8 m wide and 6 m high, 62 m long and weighed 750,000 kg. The press would work with 12 paper rolls and had an average production capacity of 860,000 newspapers in four pages per hour.<sup>3</sup>

On 21 April 1960, a huge statue of V. I. Lenin by sculptor Boris Caragea was placed in front of the building. The removal of that statue on 3 March 1990 was part of the healing process for the people of Bucharest, following what they had endured under the communist regime. Currently, Casa “Scanteii” is the object of a national classification procedure together with five other objects from the “realism socialism” time, placed in Bucharest.

The five large-size objects under the administrative protection procedure were built in Bucharest in 1950–53, after the construction of Casa Scanteii started.<sup>4</sup> They are expression of an urban reconstruction programme, especially in the areas of the exterior historical centre of the capital, a programme aiming to accomplish the “typical Soviet city” made of a network of grand boulevards, sided by monumental buildings in the “socialist realism” architectural style.



Fig. 4: Interior of "Scânteia" House, decorative paintings of the vaults, April 2013  
Abb. 4: Inneres des „Scânteia“-Hauses, dekorative Gewölbeausmalung, April 2013

Fig. 5: Interior of "Scânteia" House, January 2011  
Abb. 5: Inneres des „Scânteia“-Hauses, Januar 2011



Fig. 6: "Scânteia" House, entrance, January 2011  
Abb. 6: Das „Scânteia“-Haus, Eingang, Januar 2011



The ensembles erected in Bucharest at that time are: the “23 August” residential area, Floreasca quarter, the ensembles on Bucurestii Noi Boulevard and Vatra Luminoasa (Luminous Home). They are part of an ample construction programme initiated at the Bucharest Design Institute in 1953. The residential areas were designed as an integral part of the urban monumental composition of the Romanian capital, including parks, cinema-clubs, outdoor cinemas and even a stadium.

“23 August” Stadium, “Nicolae Balcescu” outdoor cinema, and “Infratirea intre popoare” (Peoples Brotherhood) cinema are social and cultural hubs of the near neighbourhoods.

All of them display an affinity to the shapes and the compositional language of Stalinist classicism, the construction executed on this occasion being a relevant example of Romanian architecture in the researched period. They represent, beyond the negative connotations connected to the ideological substratum of the discourse, undeniable values of the Romanian cultural heritage, witnesses of a historical period which needs to be re-evaluated in terms of architectural production.

## Zusammenfassung

### Die „Casa Scântei“ in Bukarest – ein Vorschlag zur Nominierung für die Welterbeliste

Das Haus der freien Presse in Bukarest ist ein mustergültiges Beispiel für stalinistische Architektur. Errichtet ab 1950, wurde es durch das Gebäude der Lomonossow Universität auf dem Stalinhügel in Moskau angeregt. Es handelt sich um das erste Gebäude, das nach der Doktrin des sozialistischen Realismus fertiggestellt wurde, einzigartig in seinem Volumen und ausgesprochen repräsentativ für diese Zeit, indem es eine wahrhaft ideologische Botschaft transportiert.

Am Anfang hatte das stalinistische Gebäude den Namen „I. V. Stalin Casa Scântei Printing House“, dann Casa Scântei und nach 1989 Haus der freien Presse. Casa Scântei ist tatsächlich eine Anlage von mehreren Gebäuden auf 136 000 Quadratmetern, und es besteht aus einem zentralen Bau mit 13 Geschossen und 85 m Höhe sowie vier seitlichen Gebäuden von niedrigerem Ausmaß. Das zentrale

Gebäude ist 91,6 m hoch, ohne die TV-Antenne, die 12,4 m misst. Bis 2007 war es das höchste Gebäude in Bukarest. Die eigentliche Errichtung der Casa Scântei begann 1950, aber die Entscheidung, ein „modernes Druckzentrum“ zu errichten, war schon einige Monate zuvor, am 25. Juli 1949, durch das Politbüro des Zentralrats der rumänischen Arbeiterpartei gefallen.

Es wurde ein Riesengebäude benötigt, um „Scântei“ und alle anderen Publikationen und Verlagshäuser in Rumänien unterzubringen (später auch das Staatskomitee für Kultur und Kunst). Casa Scântei sollte drei Funktionen erfüllen in drei unterschiedlichen Gebäuden:

1. die Produktion,
2. die Verwaltung,
3. das Hauptgebäude.

Diese Gebäudeeinheiten unterschieden sich voneinander hinsichtlich der Anzahl der Geschosse, der Öffnungen und der zu tragenden Lasten.

So hatte die Produktion vier bis fünf Geschosse mit fünf bis acht Meter großen Öffnungen für die Leitungsmasten und einer besonderen Verstärkung für die Gewichte der Maschinen, der Werkstätten und der Papierlagerung. Die Verwaltung hatte fünf Geschosse und kleinere Öffnungen und eine geringere Traglast. Das Hauptgebäude für Büros und Redaktionsarbeit hat eine durchschnittliche Höhe von 65 m; wenn man den Turm mit Antenne hinzurechnet, erreicht es eine Gesamthöhe von 100 m. Es wurde in fünf Jahren (1952–1957) mit der Absicht errichtet, dort die staatlichen Medien herauszugeben, hauptsächlich Scântei, den Medienkanal des Zentralkomitees der rumänischen Arbeiterpartei. Eine Zeit lang ab 1956 unterstützte die Antenne auf diesem Gebäude die Sendeanlage des rumänischen Fernsehens. Casa Scântei wurde von einem Team unter der Leitung des Architekten Horia Maicu und des Ingenieurs Panaite Mazilu entworfen. Nach einigen Besuchen in Moskau stand die Zusammensetzung des Teams fest und die Ausführung konnte beginnen (Horia Maicu, Niculaie Bădescu, Marcel Locar, Mircea Alifanti etc.). Am 21. April 1960 wurde ein riesiges Standbild Lenins vom Bildhauer Boris Caragea vor dem Gebäude errichtet. Die Entfernung dieses Standbilds am 3. März 1990 war Teil des Heilungsprozesses für die Menschen in Bukarest nach dem, was sie unter dem Kommunismus erdulden mussten. Derzeit wird Casa Scântei einem nationalen Klassifizierungsprozess unterzogen, zusammen mit fünf weiteren baulichen Objekten in Bukarest aus der Ära des sozialistischen Realismus.

<sup>1</sup> Current address: 1, Piata Presei Libere, Sector 1.

<sup>2</sup> See architect engineer Horia Maicu, “About the design of Casa Scanteii”, *“Architectura”* nr. I, ANUL II, January 1951, Technical Publishing House, p. 3–13.

<sup>3</sup> Romulus Căplescu, former journalist at “Agerpres” and “Scântei”, in 1950.

<sup>4</sup> The administrative protection procedure was financed by the Romanian Order of Architects to the initiative of spe-

cialist group Inforom Cultural Foundation, led by cultural manager Monica Lotreanu, program coordinator, Ruxandra Nemteanu. Coauthors: Ruxandra Nemteanu for Casa Scanteii, Mihaela Criticos for ensemble “23 August”, Ana Maria Hariton for open-air theatre “Bazilescu”, Miruna Stroe and Irina Tulbure for Theater and district “Nicolae Balcescu”, all of them situated in Bucharest, and Adriana Stroe for Theater “Fantazio”, Constanta.



## Foremost Examples of Urban Ensembles of Socialist Realism in the Ukraine

*Svitlana Smolenska*

Three absolutely different city ensembles represent the period of Socialist Realism in the Ukraine most clearly.

**Dzerzhinsky Square** (now Freedom Square) in Kharkiv is a unique example of simultaneous enmity and coexistence of two adversarial styles – Constructivism and Socialist Realism – in a single ensemble (fig. 1). It was founded in the 1920s as a new administrative centre of the capital city of the new Ukrainian Republic and was intended as a proving ground for the implementation of revolutionary ideas (the author of the idea of a concave rounded end was architect V. Trotsenko who proposed the scheme of a master plan of that area in 1924).

The ensemble of the square was not created as a single project. It was gradually formed in the 1920s–1930s by a sequential process of building: by large multi-storey constructions in the course of a competitive selection for each project: Gosprom (the House of the State Industry – 350 000 m<sup>2</sup>), the House of Cooperation (about 250 000 m<sup>2</sup>), the House of Projects (250 000 m<sup>2</sup>). On the side opposite Gosprom, the building of the Central Committee of the Communist Party of Ukraine (CC CPU) was a successful example of reconstruction in the modern style. The building of the Hotel “International” which served as a transitive link from the round part of Dzerzhinsky Square to the rectangular part began to be erected in the 1930s. Each of these buildings was designed

*Fig. 1a: Kharkiv. Dzerzhinsky Square, since 1991 Freedom Square, Gosprom (arch. S. Serafimov, S. Kravets, V. Felger, 1925–28), 2013*

*Abb. 1a: Charkiw. Dzerzhinsky-Platz, seit 1991 Unabhängigkeitsplatz bzw. Freiheitsplatz, Derschprom-Gebäude Gosprom (Arch: S. Serafimow, S. Krawetz, V. Felger, 1925–28), 2013*



in the style of Constructivism and was innovative in terms of size, construction and architectural parameters.

However, a violent variation of styles after 1932 caused a dramatic change of their facades. The House of Cooperation, which had been designed to complete the modern ensemble of the round part of Dzerzhinsky Square, did not benefit from the original architects' ideas. The revised project became an adaptation, developed for the needs of the Kharkiv Military-Economic Academy in the 1930s, in the Socialist Realism style, and then in the 1950s it was eventually finished.

Post-war reconstruction essentially changed the style of both the Hotel “International” and the House of Projects (which was handed over to Kharkiv University). The new building of the Regional Committee of the Communist Party (fig. 2) was built to replace CC CPU, which had been destroyed during World War II and was later demolished. The rectangular part of the square was complemented by two new buildings for research and design establishments. In the 1950s the complete complex of Dzerzhinsky Square was finally given a Socialist Realism appearance. Only the main building – Gosprom – has retained its constructivist authenticity. Today the complex needs protection against modern intervention.

The mature period of the Socialist Realism style (1940s–1950s) is represented by the ensemble of **Khreschatyk – the main avenue of Kyiv**. The first round of the All-Soviet Union competition on Khreschatyk was announced immediately after the liberation of the city from occupation in 1944, when World War II was not yet finished. The best ideas were embodied in 1949 in the definitive project developed by Kiev architects under the direction of A. Vlasov.

The whole artery more than 1 km in length was built upwards in a common comprehensive fashion, integrating residential, public and administrative buildings in a single ensemble (fig. 3). The width of Khreschatyk Avenue was more than doubled – up to 75 m (its earlier width was 34 m).

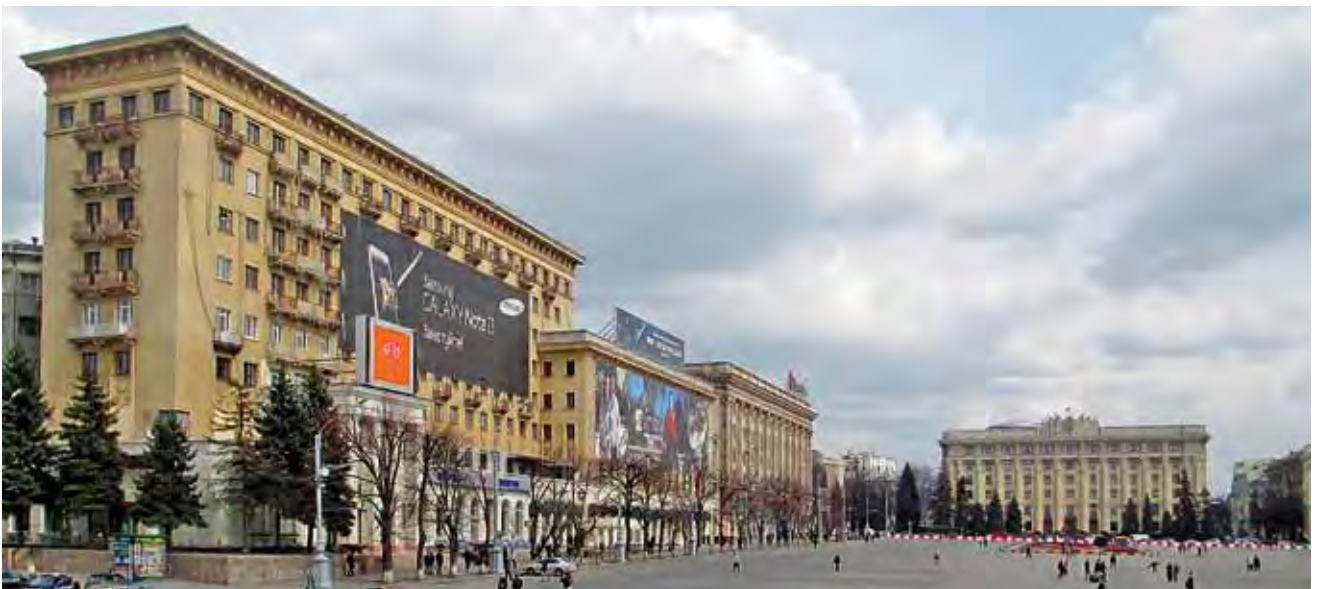
The originality of the ensemble has been contained in the functional and spatial division. On one side is a front of monumental facades of the ministries and establishments. On the other side is a picturesque composition consisting mainly of a residential area with a refinement of the existing relief and with opening perspectives towards the Pechersky hills.

Two main transverse axes enriched the composition of the street. The first axis – from Kalinin Square (now Maidan Nezalezhnosti) along Khreschatyk – was completed by the high-rise Hotel “Moscow” (now “Ukraine”) crowning the hill. In the project of architect A. Dobrowolsky the hotel had



*Fig. 1: Kharkiv. Dzerzhinsky Square. Panorama, 1999*

*Abb. 1: Charkiw. Dzerzhinsky-Platz. Panorama, 1999*



*Fig. 2: Kharkiv. The rectangular part of Dzerzhinsky Square, 2013*

*Abb. 2: Charkiw, rechteckiger Teil des Dzerzhinsky-Platzes, 2013*

a tower with a spire. The spire was not implemented subsequently. The second axis was Lenin Street (now Bogdan Khmelnytsky St.). On the opposite higher side of Khreschatyk it was marked by a group of residential buildings: two symmetrical 11-storey houses and a 14-storey building with a tower in depth between them. Wide terraces and steps formed the approach.

Engels Street (now Lutheran St.) passed through the large arch of the house, which closed the gable-end surfaces of the old pre-war buildings. The landscaping of Khreschatyk emphasizes its integrity. Search for a national identity characterising the period found its most vivid expression here in a luxurious ceramic decoration of the facades (technology

and patterns of ceramics with Ukrainian folk motifs were designed especially for Khreschatyk, fig. 4).

The historical and basic plan of the centre of Kyiv was further developed in 2009–2012 by the Institute of Monument Protection Research (Kyiv) and passed the stage of approval. The ensemble of Khreschatyk Street is allocated there as a surviving monument to town planning. Its boundaries are now being clarified.

**“The City Ring” of Sevastopol** – some main streets and squares – form an ensemble where planning, architecture and landscaping together constitute a complex composition in the Socialist Realism style, which has retained its authenticity on a scale to be found nowhere else in the Ukraine.





*Fig. 3a: Kyiv. Khreschatyk. The side of the residential area. Photo: Мезенцева Г., Мезенцев И. Киев. Фотоальбом. – Киев, „Будівельник“, 1981*

*Abb. 3a: Kiew. Chreschtschatschyk. Postkarte mit Wohnblöcken. Foto: Мезенцева Г., Мезенцев И. Киев. Фотоальбом. – Киев, „Будівельник“, 1981*

*Fig. 3: Kyiv. Khreschatyk, 1947–1957. Architects A. Vlasov, A. Dobrovolsky, V. Elizarov, B. Priymak, A. Malinowski, A. Zavarov. Panorama, 1957*

*Abb. 3: Kiew, Chreschtschatschyk, 1947–1957. Architekten A. Vlasov, A. Dobrovolsky, V. Elizarov, B. Priymak, A. Malinowski, A. Zavarov. Panorama, 1957*





Sevastopol was founded in the late 18th century as a Russian naval base on the Black Sea. Conservatism of the military, the special conditions of the order and discipline that prevailed in the city, and its status allowed it to maintain the integrity and authenticity of the ensemble. Even during the struggle with the “excesses” of Socialist Realism in the late 1950s, when the simpler elements of street furniture and decoration were the first to disappear elsewhere in Soviet cities, they were maintained in their original form in Sevastopol, as were the facades of buildings.

The city centre was actually recreated after World War II, as Sevastopol lay in ruins. In 1943–45 the Moscow group under the direction of Prof. G. Barhin proposed a redevelopment master plan. But the idea for the city centre was too ambitious. It was judged to be unrealistic economically. Therefore, the project of rehabilitation and reconstruction of the city centre was developed by Sevastopol architects led by V. Artyukhov, Y. Trautman and engineer I. Zhilko. The project provided for the expansion of streets, the clearing of a coastal zone and the creation of composite accents – the buildings dominating the panorama of the city.

One of the main dominants is the tower of the Sailors’ Club at Ushakov Square (fig. 5). It is clearly visible from the entrance to the city (from the train station). It closes the prospects of two principal streets: Bolshaya Morskaya and Lenin. Nakhimov Avenue is the third line forming “the City Ring” on which squares and parks are strung (Nakhimov Sq., Primorsky Boulevard, Lazarev Sq. etc). “The City Ring” surrounds the Central Hill where buildings climb the steep slope. Significant constructions of the ensemble are: the cinema “Victory” in Bolshaya Morskaya Street, the office building “Chernomorets” (Lazarev Sq.); the Hotel “Sevastopol” and the drama theatre (Nakhimov Av.); the City Council building and the cinema “Ukraine” in Lenin Str., etc.

All buildings of “the City Ring” share general stylistic techniques. Mostly three to four-storey apartment houses are arranged in small blocks with cozy landscaped courtyards. Banisters of numerous steps and terraces of the central hill perfectly complement the colonnade and balcony railings on the facades of residential and public buildings. Loggias, balconies, oriel windows and galleries, result in a play of light and shadow on the snow-white walls made of Inkerman stone under the bright southern sun (fig. 6).

Post-war victory symbols are widespread characteristics of the ensemble, present in the decor of facades, cast-iron decorative details, etc.

*Fig. 4: Kyiv. Khreschatyk, 23. A luxurious ceramic decoration of facades with Ukrainian folk motifs, 2012*

*Abb. 4: Kiew. Chreschtschatyk, 23. Luxuriöse Keramikdekoration mit ukrainischen Folkloremotiven, 2012*

*Fig. 5: Sevastopol. Sailors’ Club on Ushakov Square. Architects N. Bogdanov and L. Kireev (1954), 2012*  
*Abb. 5: Sewastopol, Seemannsklub am Ushakov-Platz. Architekten: N. Bogdanov und L. Kireev (1954), 2012*

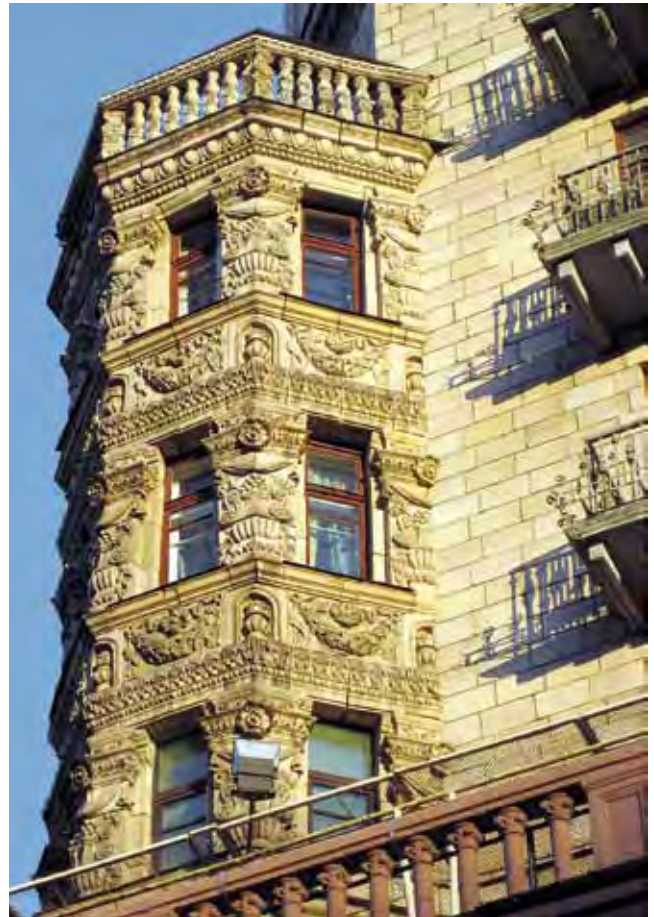




Fig. 6: Sevastopol. Nakhimov Avenue. Water-color, V. Yezhov, 1956  
 Abb. 6: Sewastopol, Nakhimov-Allee, Aquarell, V. Yezhov, 1956

Sevastopol Socialist Realism has distinctive features and a large scale that make it unique.

In 2005, the last general plan of Sevastopol was confirmed. It included the historical and basic plan and the project of zones of protection whereby “the City Ring” is designated a security zone for monuments of history, architecture and town-planning. Now the State Scientific Research Institute of Urban Development (Kyiv) is working on a general plan development, including the designation of “the City Ring” as an urban heritage territory.

It is necessary to record with regret that at present throughout the Ukraine, the State Register of Buildings and Monuments of National Value does not include a single ensemble or building in the Socialist Realism style.

## Zusammenfassung

### **Bedeutende Beispiele für Stadtensembles des sozialistischen Realismus in der Ukraine**

Dieser Beitrag befasst sich mit drei vollkommen unterschiedlichen Stadtensembles, die für den sozialistischen Realismus in der Ukraine stehen. Der Dzerzhinsky-Platz (heute Platz der Freiheit) in Charkiw ist ein einzigartiges Beispiel für die gleichzeitige Feindschaft und Koexistenz von zwei gegen-

sätzlichen Stilen, dem Konstruktivismus und dem sozialistischen Realismus, in einem einzigen Ensemble. Es wurde in den 1920er Jahren als neues administratives Zentrum der Hauptstadt der neuen Ukrainischen Republik gegründet und war als Versuchsgelände für die Umsetzung revolutionärer Ideen geplant. Wettbewerbe für die ganze Sowjetunion wurden für jedes Gebäude des Ensembles angekündigt. Die besten Projekte im Stil des Konstruktivismus wurden zum Bau ausgewählt. Jedes dieser Gebäude war innovativ hinsichtlich der Größe, der Konstruktion und der architektonischen Parameter. Allerdings begann in den dreißiger Jahren eine große Variation von Stilen, die zu einer dramatischen Veränderung der Fassaden der bereits errichteten Gebäude führte. Beim Wiederaufbau des Dzerzhinsky-Platzes nach dem Krieg erhielt dieser ein Erscheinungsbild im Sinn des sozialistischen Realismus. Nur das Hauptgebäude – Gosprom – hat seine konstruktivistische Authentizität erhalten. Heutzutage benötigt der Komplex Schutz vor modernen Eingriffen.

Die reife Periode des Stils des sozialistischen Realismus (1940er/1950er Jahre) wird durch das Ensemble von Chreschtschatyk vertreten, der wichtigsten Straße von Kiew. Die erste Runde des gesamtsovietischen Wettbewerbs für Chreschtschatyk wurde unmittelbar nach der Befreiung der Stadt von der Besatzung 1944 angekündigt, also noch Ende des Zweiten Weltkriegs. Die besten Ideen kamen im definitiven, von den Kiewer Architekten entwickelten Projekt zum Ausdruck. Auf der Suche nach einer nationalen Identität, die die Epoche charakterisiert, drückte sich dies am lebhaftesten



in einer aufwendigen Keramikdekoration der Fassaden aus (die Technik und Muster der Keramiken mit ukrainischen volkstümlichen Motiven wurden speziell für Chreschtschatyk entworfen). Auf der einen Seite findet man eine Front monumentaler Fassaden der Ministerien und Einrichtungen, auf der anderen eine malerische Komposition, hauptsächlich bestehend aus Wohnbauten, die durch Reliefs veredelt werden und Ausblicke auf die Pechersky Hügel bieten. Die Einbeziehung der Landschaftsgestaltung von Chreschtschatyk betont seine Integrität. Der historische und der heutige Bebauungsplan des Zentrums wurden 2012 weiterentwickelt und genehmigt. Das Ensemble der Chreschtschatyk-Straße wird dort als erhaltenes Denkmal der Stadtplanung benannt.

Der Stadtring von Sewastopol – einige Hauptstraßen und Plätze – stellt ein Ensemble dar, bei dem Planung, Architektur und Landschaftsgestaltung zusammen eine komplexe Komposition im Stil des sozialistischen Realismus bilden und das seine Authentizität in einem Umfang bewahrt hat, wie es sonst nicht anzutreffen ist. Das Stadtzentrum wurde tatsächlich nach dem Zweiten Weltkrieg neu erschaffen, da Sewastopol in Trümmern lag. Die Architekten von Sewastopol entwickelten einen neuen Plan, der auf dem alten Grundriss basierte, berücksichtigten aber die Vorzüge der Topographie und des Meeres. Der Plan sah eine Erweiterung der Straßen vor, eine Freiräumung der Küstenzone und eine Schaffung von gemischten Akzenten – Gebäude, die das Panorama der Stadt beherrschen (Seefahrerklub mit Turm usw.). Alle Gebäude wurden durch ihre allgemeinen stilistischen Formen miteinander verbunden. Die Geländer zahlreicher Treppen und Terrassen des zentralen Hügels ergänzen auf perfekte Art und Weise die Kolonnaden und Balkonbrüstungen an den Fassaden der Wohnbauten und öffentlichen Bauten. Loggien, Balkone, Erker, Galerien führen unter der hellen südlichen Sonne zu einem Spiel aus Licht und Schat-

ten auf den schneeweißen Wänden aus Inkerman-Stein. Siegesymbole aus der Nachkriegszeit sind weit verbreitete Elemente des sowjetischen Realismus in Sewastopol, anzutreffen im Dekor der Fassaden, in gusseisernen dekorativen Details usw. Der sozialistische Realismus von Sewastopol weist Besonderheiten auf, die ihn einzigartig machen.

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## Conclusions of the Warsaw Meeting in 2013

*Natalia Dushkina*

ICOMOS International Scientific Committee on Twentieth Century Heritage (ISC20C)

Resuming the expert meeting on the “Socialist Realism” serial nomination in Warsaw, I would like to stress the following positions:

Numerous expert presentations covering not only “Socialist Realism” structures of the 1930s to 1950s, but also Neo-Modernism of the 1960s to 1980s have revealed the possibility/necessity to change the research paradigm/title from

construction). However this period does not reflect the entire richness of <Socialist> architectural heritage within the existing political timeline, including the Cold War/Iron Curtain period;

Accordingly, a broader “Socialist Heritage” approach will make it possible to represent/assess this heritage layer as a <creative process> – between Modernism, Historicism/



*High-rise Stalinist residential building, Kotelnicheskaya embankment in Moscow (1938, 1949–1952 by Dmitriy Chechulin, Andrei Rostkovsky), 2008*

*Stalinistisches Wohnhochhaus an der Kotelnitscheskaja-Uferstraße in Moskau (1938, 1949–1952 von Dmitri Tschetschulin und Andrei Rostkowski), 2008*

“Socialist Realism” to “Socialist Heritage”, thus enabling a much wider scope of heritage values in the former Socialist/Post-Soviet world;

It is also proved that “Socialist Realism” has its own strict time frames – from 1932 to 1955 (from Stalin’s to Khrushchev’s declarations addressed to art, architecture and

Traditionalism and Neo-Modernism, and as part of an international perspective, on the basis of a global comparative analysis required by the World Heritage process. This could also lead to a depoliticisation, to establishing evaluation parameters based on existing objective qualities. In general, the heritage of this period should be estimated ac-



*Modernist New Arbat Avenue in Moscow (1963–1968 by Mikhail V. Posokhin, Ashot Mndoyants et al.), about 1970*  
*Moderne Wohnhochhäuser am Neuen Arbat (1963–1968 von Michail W. Posochina, Aschot Mndoyanz), um 1970*

ording to the common criteria for 20th century monuments and sites, where historic, cultural, economic, social, aesthetic, artistic and other values are assessed revealing the unique character of the monuments. The negation or devaluation of Socialist heritage strata, and a direct and extreme politicization simplify and impoverish European and world culture;

The above-mentioned comments reveal the necessity to work out a clear historical logic of a transnational serial nomination and a methodology of selection in order to avoid any eventuality;

The expert meeting has demonstrated that in most countries of Central and Eastern Europe “Socialist” architectural heritage still has low protection status (if any), an unclear form of ownership, is in degraded condition with minimal restoration experience for 20th century heritage, is governed by a lack of state will and order for preservation of this heritage strata. The evaluation process in each country of the former Soviet block should pay special attention to

the legal level of protection, to the provision of protection zones within master plans, sufficient levels of integrity and authenticity, analysis of development pressure, etc. Otherwise perspectives for the World Heritage inscription will be minimized;

The 20th century post-revolutionary heritage of Russia/former Soviet Union as “key source”, radiating its politico-artistic influence on vast territories, plays an important role within this context. It is worth defining its role and position within the nomination, which will establish the logic of inclusion of the Post-Soviet Republics (such as the Ukraine or Armenia, currently the independent states) in a serial transnational nomination;

In post-war Europe, for the countries of East Central Europe and the Baltic, including East Germany, “Socialist Realism”/“Socialist Heritage” are of a different nature. They are an introduced notion representing political, social and cultural “colonisation”, which demands different criteria in its evaluation and professional appraisal.









## National Schools of Art, Havana Cubanacán (Cuba)

**Date of Submission:** 28/02/2003

**Criteria:** (i)(ii)(iii)(iv)(v)

**Category:** Cultural

**Submitted by:**

National Council on Cultural Heritage 4th St. and 13th St., #810, Vedado, CP 10400 Havana.

**Coordinates:** North X 952°44'82" Y 104°09'23" East X 025° 44'82" Y 903°08'23" South X 598°44'82" Y 480°08'23" West X 445°45'82" Y 605°08'23" Located in the Municipality Playa, at Northwestern of the Havana City

**Ref.:** 1798

### Description

The set of buildings conforming the National Schools of Art, created in 1962, constitutes one of the most outstanding examples of contemporary Cuban architecture, with an acknowledged artistic value, reuniting testimonial values stemming from the historic moment in which it was built to serve as a the training school for artists. Some of the graduates form part of the history of con-temporary Cuban art and the

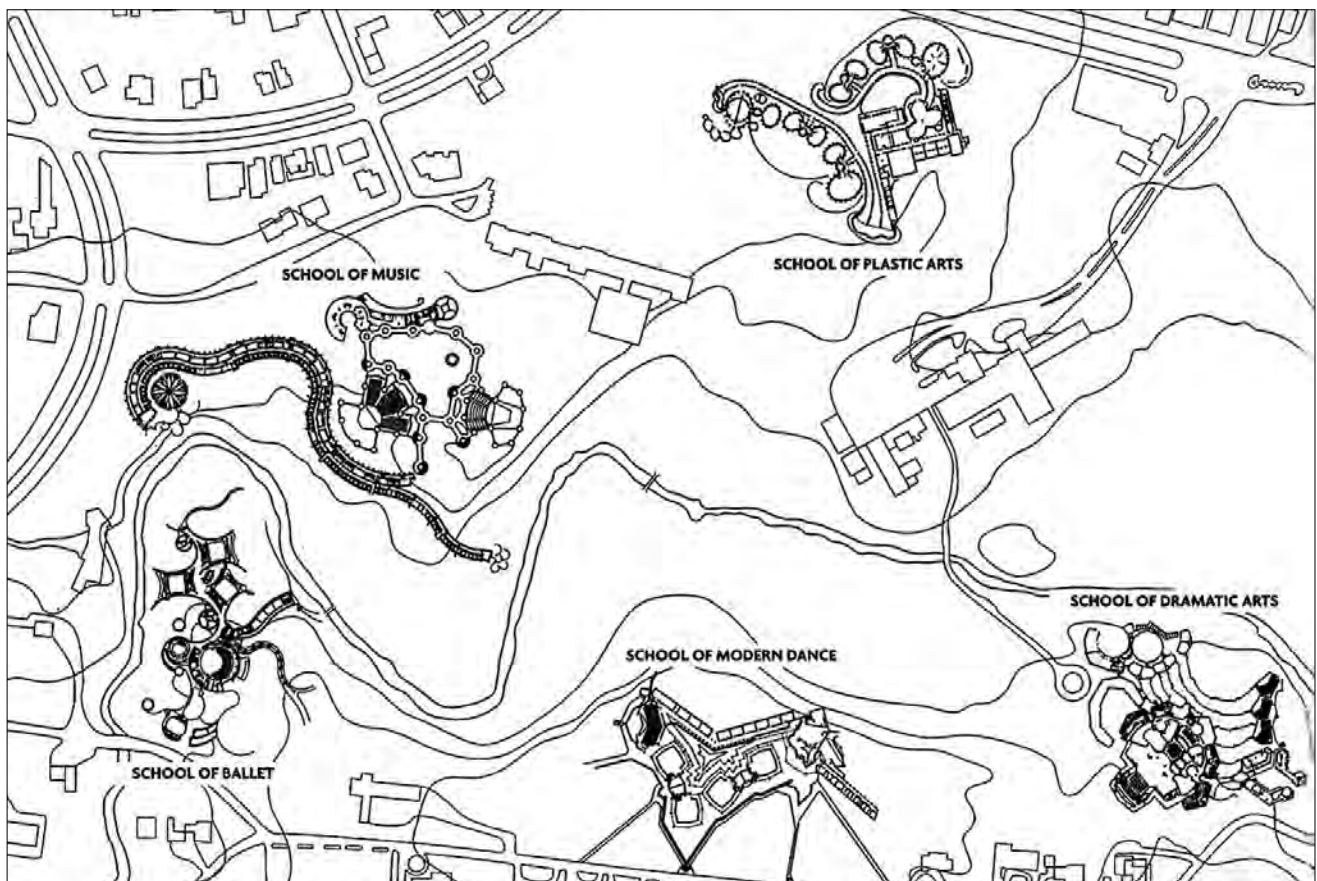
schools constitute a well-acknowledged set of Cuban architecture at an international level.

The architects that implemented the project took the decision of constructing the buildings based on two essential constructive elements: bricks and Catalan domes, given the scarcity of cement and concrete at that time. This has been the main characteristic of the set, regardless of the specificity of each school, inserted within an important natural context.

The creation of these National Schools of Art pursued a fundamental premise, that of serving as the training school for Cuban artists in five specialties: Plastic Arts, Music, Ballet, Drama, Modern and Folkloric Dancing and to establish cultural cooperation with other underdeveloped countries.

Its faculty, during the 60s and 70s, was formed by outstanding Cuban and Latin American artists and graduated the most representative artists of Cuban art. Given all these reasons the schools are considered the most advanced example of an all-encompassing and multidisciplinary pedagogical and artistic project.

Credits: <http://whc.unesco.org/en/tentativelists/1798/>







*School of Modern Dance (Ricardo Porro)*  
*Schule für modernen Tanz (Ricardo Porro)*

◁ *The National School of Arts Cuba was constructed in Havana between 1961 and 1965, but not finished. The Arts School ensemble comprises five complexes: a School of Modern Dance (by Ricardo Porro), of Plastic Arts (Ricardo Porro), Dramatic Arts (Roberto Gottardi), Music (Vittorio Garatti) and of Ballet (Vittorio Garatti)*

◁ *Die Staatliche Kunstschule Kuba wurde zwischen 1961 und 1965 in Havanna erbaut, blieb jedoch unvollendet. Das Ensemble der Kunstschule umfasst fünf Anlagen: eine Schule für modernen Tanz (Ricardo Porro), für Bildhauerkunst (Ricardo Porro), Bühnenkunst (Roberto Gottardi), Musik (Vittorio Garatti) und für Ballett (Vittorio Garrati)*







*School of Plastic Arts (Ricardo Porro)*  
*Schule für Bildhauerkunst (Ricardo Porro)*







*School of Music (Vittorio Garatti)*  
*Schule für Musik (Vittorio Garatti)*



## Mountain-top Hotel and Television Transmitter Ještěd (Czech Republic)

**Date of Submission:** 29/05/2007

**Criteria:** (i)(ii)(iv)

**Category:** Cultural

**Submitted by:**

Ministry of Culture

**State, Province or Region:**

Region: Liberec

**Coordinates:** N50 43 57.46 E14 59 04.81

**Ref.:** 5152

### Description

Ještěd mountain-top hotel and television transmitter are integrated into one tower structure. The tower stands on the mountain of the same name Ještěd, which is the highest element of the Lužické hory (Lužické mountains) massif in the northern part of the Czech Republic. The peak of the mountain (1012 m above sea level) is approximately 6 kms from the centre of Liberec and forms a landmark in the wider vicinity. The monument is accessible by road and also by cable car from the foot of the mountain. Its design was developed during 1963–1966, construction itself took place from 1966–1973. The building's form of a revolving hyperboloid imaginatively combines the operation of a mountain-top hotel and a television transmitter in one. The basic load-bearing element of the structure is a reinforced concrete core, consisting of two concentric tubes of varying height in diameters of 5m and 13m, on which individual floors are suspended on a steel structure, starting with the third storey above ground i.e. the second floor. On the outer perimeter of the first floor a glazed gallery opens out at a height of 1014 m above sea level, directly tied in to a spiral access ramp. An internal annulus of the first floor forms the entrance hall and reception to the hotel, which is dominated by a suspended staircase leading to an observation restaurant on the second floor. The next two floors, clad in aluminium, are used for accommodation: on the third floor are 14 hotel rooms for a total of 56 guests. On the fourth floor are rooms for employees of the transmitter and the hotel and two three-roomed flats. The area of the fifth to seventh floors is set aside for the aerials of the transmitting technology. There is a specially developed laminated cladding, against extreme weather conditions, in the shape of a revolving hyperboloid. On the seventh and eighth floors there is a tank for drinking water and battery-operated back-up power supply. The ninth floor contains the lift plant room. Above it a special pendulum is installed, whose movement absorbs the transverse oscillation of the tower. The tower's Architect is ing. arch. Karel Hubáček (\*1924), who was awarded the prestigious Auguste Perret

Prize for his design by the International Union of Architects in 1969.

### Statements of authenticity and/or integrity

The structure has been preserved to a high degree of authenticity. In the relatively short time of its existence its primary function has not changed. All the main characteristics for which it is valued, have been preserved. During the course of its use the electronic transmitting equipment has been changed and continuously updated, since the 1960s has gone through rapid development. This equipment has always been of a standard type; it has not affected the value of the structure and is not the subject of evaluation under section 48 of the Operational Guidelines for the Implementation of the World Heritage Convention. The structure is the work of a group of leading Czech designers who, by teamwork, have created an integral work of architecture. The structure is protected by the state as a national cultural monument, which means a guarantee that its general regeneration will be based on the maximum respect for the authenticity of its form, design and functions. The location of the structure on the peak of a hill does not facilitate further construction development which would disrupt its dominant position.

### Comparison with other similar properties

The Ještěd television tower and mountain-top hotel, in its linking of a technical and a social facility, is typologically a unique structure, for which it is hard to find a comparison.

As a mountain-top hotel it represents a continuation of the tradition of similar facilities, appearing from the end of the nineteenth century, as a response to the development of tourism and the growth in popularity of winter sports; incidentally, a mountain-top hotel built in 1907, which preceded the present structure on the peak of Ještěd, was just such a structure but was burnt to the ground in 1963.

A still newer kind of construction is the tower transmitter. In the 1950s a free-standing reinforced concrete tower type of transmitter structure, technically derived from the design of factory chimneys, started to replace the anchored steel lattice aerial constructions. Often built up inside from great agglomerations they were, as were their landmark summits, symbols of a state's technical proficiency, and were remembered for the observation restaurant on their summits; the first such tower was a transmitter in Stuttgart (Fritz Leonhardt, 1953–1956). The best known structures of this kind, however, were built later: television towers in Moscow (Nikolai Nikitin, 1963–1967), in Berlin (Hermann Henselmann and Jörg Streitparth, 1965–1969) and, to this day the highest structure in the world, the CN Tower





*Ještěd mountain-top hotel and television transmitter. Its design was developed between 1963–66, construction itself took place from 1966–73. The tower's architect is ing. arch. Karel Hubáček (1924–2011), who was awarded the prestigious Auguste Perret Prize for his design by the International Union of Architects in 1969*  
*Berghotel und Fernsehturm „Jeschken“. Die Anlage wurde 1963–1966 entworfen und zwischen 1966 und 1973 realisiert. Der Architekt Karel Hubáček (1924–2011) erhielt 1969 dafür den Auguste-Perret-Preis der Internationalen Vereinigung der Architekten (UIA)*



*Ještěd mountain-top hotel and television transmitter, planned 1963–66 and constructed 1966–73  
(arch.: Karel Hubáček)*

*Berghotel und Fernsehturm „Jeschken“, 1963–66 geplant und 1966–73 erbaut (Arch.: Karel Hubáček)*

in Toronto (John Andrews Architects, 1972–1976). A special group was then made up of lower towers, built, however, on mountain peaks. Arguably their oldest forerunner was the television transmitter on Mount Feldberg in the Taunus range in Germany, built as early as 1937–1939. In some cases they are differentiated also by a connection to a town, as is for example the small tower over the Hungarian town of Miskolc (Hofer Miklós 1959–1962) or the bigger one in Bratislava, the capital of Slovakia (Stanislav Májek et al., 1965–1974). On the whole perhaps comparable with Ještěd, could be the progressively built facility on the Swiss mountain Säntis (Rudolf and Esther Guyer), but which does not, however, blend recreational and technical functions in one structure, and which was only finished in 1999. In the

Czech Republic a tower on the mountain Praděd (Jan Liška, 1968–1983), in whose base is likewise a restaurant and hotel, comes close to the structure typologically, but does not attain the architectural qualities of the tower on Ještěd.

What we find remarkably close to Ještěd in architectural style, never realised however, are parallels in the technicistic visions of Richard Buckminster Fuller, for example in the first version of Dymaxion House, originating as early as 1928, or in the study for the so-called Sin Centre (1962) by a member of the Archigram group, Michael Webb. More generally we can classify Ještěd along with the technicistic trend of architecture of Jean Prouvé, Konrád Wachsmann or Frei Otto, that is members of the generation which preceded the architects of the high-tech style of the 1970s.

## Architectural Ensemble of Francysk Scaryna Avenue in Minsk (1940s–1950s) (Belarus)

**Date of Submission:** 30/01/2004

**Criteria:** (i)

**Category:** Cultural

**Submitted by:**

Délégation Permanente de la République de Bélarus auprès de l'UNESCO

**Ref.:** 1900

### DESCRIPTION

The urban architectural ensemble of Francysk Skaryna Avenue in Minsk is an example of the integrated approach in organizing a city's environment by harmoniously combining its architectural monuments, the planning structure, the landscape and the natural or man-made spots of vegetation. The Ensemble was constructed during fifteen years

after World War II. Its length is 2900 meters. The width of the road including side-walks varies from 42 to 48 meters. The work on the general lay-out of the former Sovietskaya Street began in 1944, immediately after the liberation of Minsk from the Nazi troops. The leading architects from Moscow and Minsk were involved in the project. In 1947, as a result of the competition, the project which had been developed under supervision of the academician of architecture M. Parusnikov, was selected for the implementation. The project plan of the Skaryna Ensemble has succeeded in escaping monotony. The lay-out provided for the main features of the town-planning ensemble – the length of the buildings facades, their silhouettes, the main divisions, and the general architectural pattern. The integrated building plan was based on the accommodation of in-

*War ruins in the city centre of Minsk (1944): The work on the general lay-out of the former Sovietskaya Street began in 1944, immediately after the liberation of Minsk from the Nazi troops. The leading architects from Moscow and Minsk were involved in the project. In 1947, as a result of the competition, the project which had been developed under supervision of the academician of architecture M. Parusnikov, was selected for the implementation*

*Kriegsruinen im Stadtzentrum von Minsk (1944): Die Arbeit am Generalplan der früheren Sowjetischen Magistrale begann 1944, unmittelbar nach der Befreiung von Minsk von den Nationalsozialisten. Führende Architekten aus Moskau und Minsk waren an dem Projekt beteiligt. 1947 wurde als Resultat eines Wettbewerbs das Projekt unter der Leitung des Architekten M. Paruschnikov für die Umsetzung ausgewählt*







*Scheme of the city centre of Minsk. Marked in red are the buildings from 1920–55, which can be found on the list of protected properties. Other buildings in this area are marked in blue. Areas belonging to the era of Socialist Realism are marked in pink*

*Schema der Innenstadt von Minsk. Rot sind die Gebäude aus den Jahren 1920–55 markiert, die sich auf der Denkmalliste befinden. Blau sind andere Gebäude in diesem Bereich markiert. Rosa sind Bereiche, die dem Sozialistischen Realismus angehören, ausgezeichnet*

*National Academic Bolshoi Theatre, Opera and Ballet – before and after renovation  
Staatliches Schauspiel-, Opern- und Balletthaus – vor und nach der Sanierung*



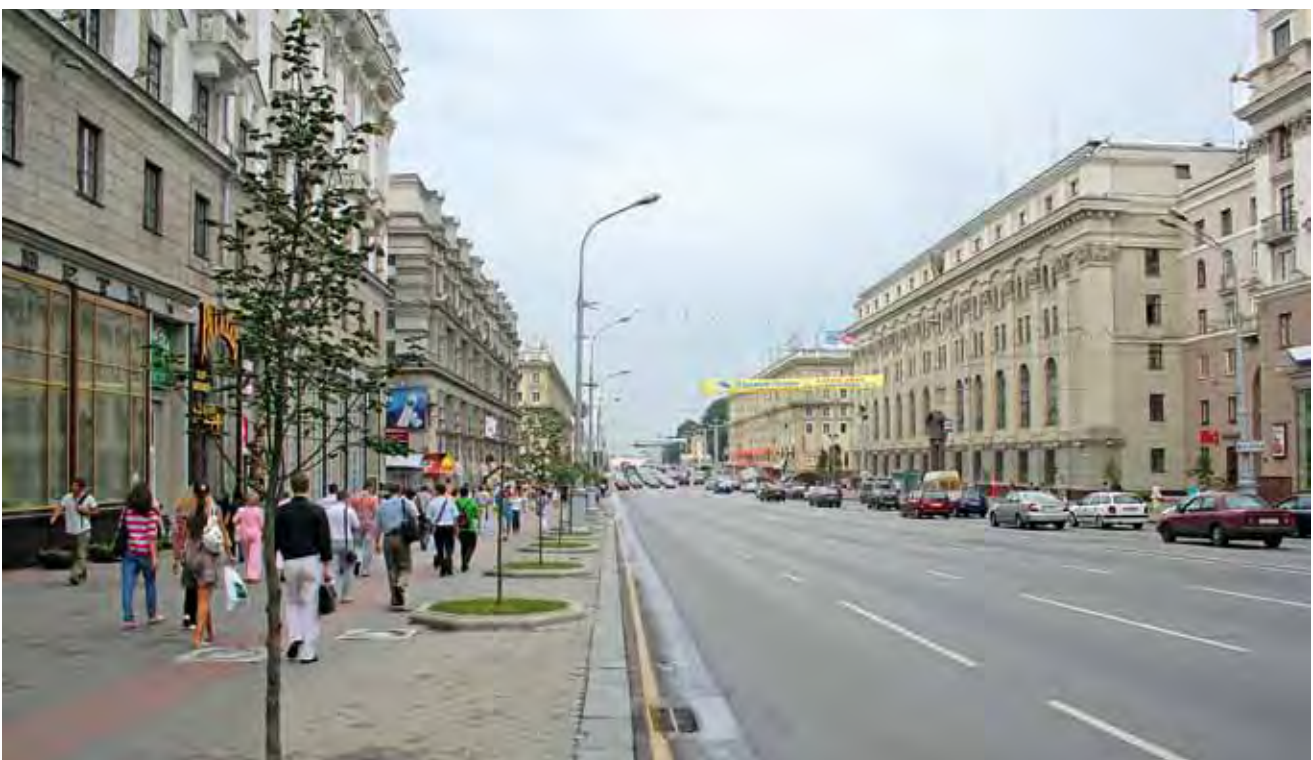


novative ideas into classical architecture. The survived pre-war buildings and park zones were harmoniously incorporated into the architectural ensemble fortified by mortar beds, and have highly positioned windows. Apart from the church, there is a two-staged square steeple. The complex features a monumental composition lay-out. The Church is an active place of worship. St. George Church in Alba (the Ivatse-

vichy Rayon) of squared logs on a brick foundation. This is a three-frame church of the asymmetric composition. The church has a pentahedral altar apse added to the main building, a two-staged steeple, topped by a high broach roof. Wooden planks cover the building with arch shaped windows. Crosses and finials finish the altar apse and the steeple broach. There are common features with the Gothic-Renaissance temples.



*Francysk Skaryna Avenue, today Independence Avenue  
Avenue Francysk Skarna, heute Straße der Unabhängigkeit*





*House of the Government (1929–34, arch. I. G. Langbard)*  
*Regierungsgebäude (1929–34, Architekt I. G. Langbard)*



*KGB Headquarters, located in Building 17 in Independence Avenue*  
*KGB-Hauptquartier an der Straße der Unabhängigkeit Nr. 17*



# Berliner Vorschlag für die deutsche Tentativliste: Karl-Marx-Allee und „Interbau 1957“



## TENTATIVE LIST SUBMISSION FORMAT



**STATE PARTY: GERMANY**

**DATE OF SUBMISSION: 01.02.2013**

**Submission prepared by:** Dr. Thomas Flierl (info@hermann-henselmann-stiftung.de)

Im Auftrag des Bürgervereins Hansaviertel e.V., des Fördervereins Corbusierhaus Berlin e.V. und der Hermann-Henselmann-Stiftung,

in Zusammenarbeit mit dem Präsidenten der Akademie der Künste Berlin, Prof. Klaus Staeck, und dem Intendanten des Hauses der Kulturen der Welt, Prof. Dr. Bernd M. Scherer,

unter der Schirmherrschaft des Bezirksbürgermeisters von Mitte, Dr. Christian Hanke, und des Bezirksbürgermeisters von Friedrichshain-Kreuzberg von Berlin, Dr. Franz Schulz, sowie des Vorstandsvorsitzenden der Stiftung Zukunft Berlin, Dr. Volker Hassemer.

**Name of Property: Karl-Marx-Allee / Interbau 1957**

**State, Province or Region: Germany, Berlin**

**Latitude and Longitude, or UTM coordinates:**

### Description:

#### Zwei deutsche Architekturen – Karl-Marx-Allee und Interbau 1957.

Konfrontation, Konkurrenz und Koevolution im geteilten Berlin

Nach dem Zweiten Weltkrieg war das geteilte Berlin der Hauptschauplatz des Kalten Krieges. An keinem anderen Ort der Welt hat die politische Konfrontation zwischen Ost und West so deutliche Spuren in Architektur und Städtebau hinterlassen wie in Berlin.

Die Konkurrenz der beiden konträren Gesellschaftssysteme führte in Berlin bereits vor dem Mauerbau 1961 zu einem einzigartigen Wettstreit in Städtebau und Architektur. Über einen Zeitraum von mehr als zwanzig Jahren entstanden im ständigen Wechselspiel von Bau und Gegenbau nach Plänen renommierter Architekten beider Seiten einzigartige Wohnquartiere und Stadtensembles – im Ostteil der Stadt an der Karl-Marx-Allee (vormals Stalinallee) und im Westteil der Stadt im Rahmen der Internationalen Bauausstellung 1957 (Hansaviertel, Corbusierhaus am Olympiastadion, Kongresshalle im Tiergarten, Akademie der Künste). Beiderseits des Brandenburger Tores an der großen Ost-West-Achse gelegen, repräsentieren sie in einmaliger Prägnanz, Dichte und Qualität die beiden seinerzeit international relevanten und durch die jeweiligen Besatzungsmächte geförderten Strömungen von Architektur und Städtebau der Nachkriegszeit: das östliche Leitbild eines regional-historistischen Bauens («sozialistisch im Inhalt, national in der Form») und das westliche Leitbild der Internationalen Moderne und der offenen Stadtlandschaft. Was einstmals als konfrontativer Städtebau entstand und unerbittliche Konkurrenz ausdrückte, kann heute – nach der Systemkonfrontation und mit kritischem Blick auf regionalen Historismus und internationalen Modernismus – als gemeinsames Kulturerbe des ehemals geteilten Europas im wiedervereinten Berlin erschlossen und vermittelt werden.

### Description of the component part(s):

Das in dieser einmaligen antithetischen Konstellation überlieferte und seit der Vereinigung der Stadt 1990/91 denkmalrechtlich geschützte bauliche Nachkriegserbe von Berlin konzentriert sich auf zwei Schwerpunktgebiete:

#### 1. Wohngebiet Karl-Marx-Allee I zwischen Strausberger Platz und Proskauer Straße einschließlich

«Wohnzelle Friedrichshain» (1949-1951, Architekten: Hans Scharoun, Hans Brockschmidt, Helmut Riedel, Richard Paulick/Schmidt/ Zahn, Ludmilla Herzenstein)

Ensemble an der Weberwiese (1950-1954, Architekt: Hermann Henselmann)

Karl-Marx-Allee zwischen Strausberger Platz und Proskauer Straße (1951-1958, Architekten: Egon Hartmann, Richard Paulick, Hanns Hopp, Karl Souradny, Kurt Leucht; Architekt der Bebauung am Frankfurter Tor und am Strausberger Platz war Hermann Henselmann)

2. Internationale Baustellung Berlin 1957 (Interbau) einschließlich  
 Hansaviertel (1953-1957, Planung: Otto Bartning, Gerhard Jobst, Willy Kreuer, Wilhelm Schließer;  
 Architekten u.a.: Alvar Aalto, Paul G. R. Baumgarten, Werner Düttmann, Egon Eiermann, Walter  
 Gropius, Gustav Hassenpflug, Arne Jacobsen, Oscar Niemeyer, Hans Schwippert, Max Taut,  
 Pierre Vago)  
 Unité d'Habitation, Type Berlin (1953-1957, Architekt: Le Corbusier),  
 Kongresshalle im Tiergarten (1956-58, Architekt: Hugh Stubbins)  
 Akademie der Künste (1958-1960, Architekt: Werner Düttmann)
3. Wohngebiet Karl-Marx-Allee II zwischen Strausberger Platz und Alexanderplatz  
 (Stadtplaner und Architekten: Edmund Collejn, Werner Dutschke und Josef Kaiser) einschließlich  
 Kino International (1961-1963) und Café Moskau (1961-1964) sowie Kino Kosmos (1960-1962),  
 Architekt: Josef Kaiser,  
 Haus des Lehrers und Kongresshalle am Alexanderplatz (1959-1964, Architekt: Hermann  
 Henselmann)

#### Justification of Outstanding Universal Value:

(Preliminary identification of the values of the property which merit inscription on the World Heritage List)

Die gesellschaftspolitische Konfrontation von Ost und West hat nach 1945 in Berlin zwei konträre Stadttypen entstehen lassen. Im Osten entwickelte sich an der Stalinallee ein dekorativer, regionaler Historismus (repräsentativer Boulevard mit «Wohnpalästen» und markanten Torplätzen), im Westen wurde mit der Interbau 1957 demonstrativ an die Internationale Moderne nach den Grundsätzen der Charta von Athen angeknüpft (aufgelockerter, nicht-orthogonaler und durchgrünter Stadtgrundriss mit Wohnscheiben und Zeilenbauten verschiedener Maßstäbe und Fassaden mit großem Glasanteil sowie offenen Wohngrundrissen). Angesichts der Kriegszerstörungen kehrten sich beide Strömungen von der kaiserzeitlichen «Mietskasernenstadt» ab und suchten alternativ nach der «neuen Stadt» und den ihr gemäßen Wohnformen. Hierbei begriffen und benutzten sowohl die Politik in Ost als auch in West Architektur und Städtebau als ein Medium der Selbstdarstellung und der Demonstration eigener gesellschaftlicher «Überlegenheit». Während sich die DDR nach sowjetischem Vorbild Anfang der 1950er Jahre von der architektonischen und städtebaulichen Moderne abwandte, um keine zehn Jahre später, wiederum nach sowjetischem Vorbild, mit der Industrialisierung des Bauwesens nach und nach zu ihr zurückzukehren, vertrat der Westen lange Jahre uneingeschränkt das Konzept der «aufgelockerten und gegliederten Stadt».

Heute besteht die Chance, das in der *politischen* Konfrontation von Ost und West und in der *ästhetischen* Konfrontation von regionalem Historismus bzw. internationaler Moderne entstandene Erbe Berlins als gemeinsames Erbe von Ost- und Westeuropa und als Teil eines universellen Kulturerbes zu begreifen. Diese wechselseitige und charakteristisch zeitversetzte Verschlingung von Ost und West sowie von Historismus und Moderne kann mit dem Bild der «Doppelhelix» assoziiert werden. Karl-Marx-Allee (alt und neu) und Interbau 1957 speichern in ihrer Entstehungslogik gewissermaßen den architektonisch-städtebaulichen Code der Berliner Nachkriegsentwicklung.

Zunächst wurde in allen Sektoren der Stadt, unter dem noch von den vier Alliierten gemeinsam eingesetzten Stadtbaurat Hans Scharoun, mit dem «Kollektivplan» 1946 einheitlich die architektonische wie städtebauliche Nachkriegsmoderne eingeleitet. Noch nach der politischen Spaltung der Stadt 1948 entstand in diesem Sinne südlich der seit 1949 so genannten Stalinallee 1949-1951 die «Wohnzelle Friedrichshain».

1951 vollzog die SED eine scharfe architektur- und städtebaupolitische Wende. Im Mittelpunkt der Kritik standen der «amerikanische Kosmopolitismus» und der internationale «Bauhaus-Stil» sowie die eigenen ersten Bauprojekte («Wohnzelle Friedrichshain»). In der DDR wurde nun nach sowjetischem Vorbild eine regional orientierte Architekturpolitik der «nationalen Traditionen» verfolgt. Mit dem Hochhaus an der Weberwiese wurde 1951/52 der Prototyp geschaffen, der mit der Stalinallee, der «ersten sozialistischen Straße Deutschlands», dann bis 1958 im großen Maßstab zwischen Proskauer Straße und Strausberger Platz umgesetzt wurde.

Der Westen nahm – mit einer zeitlichen Verzögerung – die Konkurrenz in Architektur und Städtebau in Berlin an. Als erstes explizit gegen die Stalinallee gerichtetes Bauprojekt wurde die Ernst-Reuter-Siedlung im Wedding 1954-55 nach Plänen von Felix Hinssen nahe der Grenze zum sowjetischen Sektor errichtet. Die Internationale Bauausstellung «Interbau 1957» mit dem Hansaviertel, dem Corbusierhaus, der Kongresshalle und der Akademie der Künste war die zweite, ungleich größere programmatische Antwort des Westens.

Karl-Marx-Allee und Interbau 1957 wurden in der Regie staatlicher Institutionen errichtet, nicht durch private Investoren. Sie wären marktwirtschaftlich auch nicht rentabel gewesen. Diese Besonderheit erlaubte es, die politischen Vor-



stellungen über Architektur und Städtebau, über das Wohnen in einem Neuen Berlin unvermittelt und idealiter umzusetzen und hierfür erhebliche öffentliche Ressourcen zu mobilisieren. In beiden Teilen Berlins wurde – als Voraussetzung des Bauens – der historische Stadtgrundriss erheblich verändert und die private kleinteilige Eigentümerstruktur überwunden. Im Westen geschah dies auf subventionskapitalistische, im Osten auf staatssozialistische Weise.

Während die Stalinallee als eine traditionelle Korridorstraße (mit Wohnhäusern und Geschäften) auf übergroßen Grundstücken die vorhandene kaiserzeitliche Struktur überformte, brach das Hansaviertel vollständig mit der vormaligen kaiserzeitlichen Bebauungsstruktur und realisierte das Modell der funktionsgetrennten Wohnstadt mit vielfältigen Wohnformen im Grünen. In der Orientierung auf die Stadt von morgen als einer programmatischen Absage an die Stadt von gestern folgte der zweite Bauabschnitt der Karl-Marx-Allee dem Hansaviertel.

Gegenüber der östlichen Orientierung auf «nationale Traditionen» und Architekten setzte man im Westen auf Internationalität: An der Interbau 1957 waren insgesamt 53 Architekten aus 13 Ländern beteiligt.

Die beiden städtebaulichen Ensembles standen seinerzeit nicht nur programmatisch und ästhetisch in scharfer Konfrontation. Hinzu kam die politisch-symbolische Dimension. Nach der gewaltsamen Niederschlagung des Aufstandes vom 17. Juni 1953, an dem sich maßgeblich auch die Bauarbeiter an der Stalinallee beteiligt hatten, wurde die Charlottenburger Chaussee in «Straße des 17. Juni» umbenannt. In unmittelbarer Nähe entstand später das Hansaviertel. So verband die Ost-West-Achse nicht nur verschiedene Architekturen und politische Systeme, am Brandenburger Tor schieden sich die Welten.

Ende der 1950er/Anfang der 1960er Jahre knüpfte die DDR im Zuge der (inkonsequenten) Entstalinisierung und der forcierten Industrialisierung des Bauwesens wieder an die architektonische und städtebauliche Moderne an. Das klassische Zeugnis dieser nachholenden und ästhetisch eigenständigen Modernisierung ist der 2. Bauabschnitt der Stalinallee (seit 1961 Karl-Marx-Allee) zwischen Strausberger Platz und Alexanderplatz (1959-64). Dort gibt es keine klassische Korridorstraße mehr, wenngleich noch der Anspruch sichtbar ist, die Karl-Marx-Allee selbst als Magistrale zum Alexanderplatz fortzuführen. An der Kreuzung Karl-Marx-Allee/Schillingstraße befindet sich ein übergeordnetes gesellschaftliches Zentrum, während sich nördlich und südlich der großen Straße die »Wohnkomplexe« erstrecken. Das Haus des Lehrers und die Kongresshalle am Alexanderplatz (1962-1964) markieren den Schlusspunkt der Karl-Marx-Allee und vermitteln zugleich zum späteren Ost-Berliner Stadtzentrum am Alexanderplatz, den Bereich um den Fernsehturm und die Spreeinsel.

Historisch gesehen fiel die Kritik an Architektur und Städtebau der Moderne mit dem politischen Zusammenbruch der DDR und des Ostblocks zusammen. So konzentrierte sich nach 1990 die Kritik des postmodernen Zeitgeistes auf die DDR-Moderne, während die Architektur der frühen DDR schnell Akzeptanz fand. In direkter Umkehrung der politischen und ästhetischen Konfrontationen der 1950er Jahre gewann die «alte» Karl-Marx-Allee in Ost-Berlin eine enorme baukulturelle Anerkennung als «europäischer Boulevard», der wenig später die denkmalgerechte Sanierung folgte. Das Hansaviertel und die «neue» Karl-Marx-Allee mussten sich dagegen nach 1990 noch einige Jahre gegen den antimodernen Zeitgeist behaupten. Mittlerweile sind auch diese weitgehend denkmalgerecht saniert und in ihrem baukulturellen Wert anerkannt.

Berlin war wie keine andere Stadt durch die politische Konfrontation von Ost und West gekennzeichnet. In der Konkurrenz sind historische einzigartige Bauten und Ensembles entstanden. Karl-Marx-Allee und Interbau 1957 waren weit mehr nur als konkrete Projekte für den jeweiligen Standort, sie waren immer auch das Versprechen für die neue Stadt, ein Versprechen für eine bessere Zukunft. Erst in ihrem Zusammenhang erschließt sich ihr ganzer historischer und ästhetischer Bedeutungsgehalt. Karl-Marx-Allee und Interbau 1957 sind zeitgeschichtlich und baukulturell aufeinander bezogene Projekte, sie bilden eine ko-evolutionäre Struktur einer (wenn auch damals politisch geteilten) europäischen Nachkriegsmoderne, die inzwischen selbst historisch geworden ist.

Ein Antrag für die Aufnahme beider Ensembles in die deutsche Tentativliste für das Weltkulturerbe würde die Aufarbeitung dieser komplexen historischen Prozesse (zwischen Ost und West bzw. zwischen regionalistischem Historismus und internationalem Modernismus) befördern, Medium und Zeichen eines globalen, universellen kulturellen Verständnisses sein. Dieser Beitrag für das Weltkulturerbe kann nur von Deutschland, und für Deutschland nur von Berlin erbracht werden.

**Criteria considered to be met** [see Paragraph 77 of the *Operational Guidelines*]:

(Please tick the box corresponding to the proposed criteria and justify the use of each below)

(i)  (ii)  (iii)  (iv)  (v)  (vi)  (vii)  (viii)  (ix)  (x)

Das Thema/Der Vorschlag «**Zwei europäische Architekturen – Karl-Marx-Allee und Interbau 1957 in Berlin**» erfüllt die Kriterien ii, iii, iv und vi der UNESCO-Welterbe-Konvention.

**(ii) Für einen Zeitraum/Kulturgebiet der Erde bedeutender Schnittpunkt menschlicher Werte in Bezug auf die Entwicklung der Architektur/des Städtebaus**

Karl-Marx-Allee und Interbau 1957 belegen auf einzigartige Weise die gesellschaftspolitische Konfrontation und Konkurrenz der beiden rivalisierenden Gesellschaftssysteme im Nachkriegseuropa. Die beiden städtischen Areale manifestierten zu ihrer Zeit die konträren Gesellschafts- und Lebensmodelle mit Mitteln der Architektur und des Städtebaus. Sowohl die östliche Baupolitik der «nationalen Traditionen» im Zuge des «Aufbaus des Sozialismus» nach sowjetischem Vorbild als auch die Gegenstrategie einer «westlichen Moderne» können nur aus der zeitgeschichtlichen Konstellation im geteilten Europa und der strategischen – nicht nur politischen und militärischen, sondern insbesondere auch kulturellen – Rivalität von USA und Sowjetunion erklärt werden.

In keiner anderen Stadt der Welt lassen sich zeitgleich bzw. charakteristisch phasenversetzt entstandene und direkt aufeinander bezogene Alternativen von regional-historistischer bzw. international-modernen Architektur- und Städtebauensembles exemplarisch und mit vergleichbarer Qualität in situ erleben und vergleichen. Nur hier können zentrale Phasen des Kalten Krieges – und dies bereits vor dem Mauerbau 1961 – anhand von Architektur und Städtebau nachvollzogen werden.

**(iii) Einzigartige/außergewöhnliches Zeugnis einer kulturellen Tradition oder untergegangenen Kultur**

Nach dem Ende der politischen Konfrontation erstaunt umso mehr die seinerzeit politisch aufgeladene Polarisierung der internationalen Debatte zwischen traditionellen und modernen Tendenzen in Architektur und Städtebau. Karl-Marx-Allee und Interbau 1957 stehen für die untergegangene Kultur affirmativer politischer und ästhetischer Konfrontation und für den Glauben der Moderne an die unmittelbare Kopplung von Politik und Ästhetik und an die Wirksamkeit eines bestimmten Architektur- und Stadtmodells zur Durchsetzung des jeweiligen Gesellschaftssystems. Die Überwindung der politischen Spaltung lässt heute dagegen den Gegensatz von Tradition und Moderne als immanentes Problem gesellschaftlicher Modernisierung selbst erkennen. Die verschiedenen Typen nachkriegsmoderner Architektur- und Stadtentwicklung sind Herausforderung und Ermutigung zugleich, Stadtentwicklung zukünftig dialogisch und entwicklungs offen, d.h. in der Koevolution unterscheidbarer Muster zu betreiben.

**(iv) Hervorragendes Beispiel eines Typus von Gebäuden/Ensembles/Landschaften, die einen bedeutenden Abschnitt der Geschichte der Menschheit versinnbildlichen**

Der als monumentale großstädtische Magistrale in die Berliner Mitte führende geschlossene Straßenzug der Karl-Marx-Allee und die freie Komposition der locker in Gebäudegruppen und Grünräumen verteilten Anlagen der Interbau 1957 dokumentieren zwei grundverschiedene Stadtbautypen der 2. Hälfte des 20. Jahrhunderts: zum einen den Typus einer mit zeitgemäßen bautechnischen Mitteln die Tradition einer repräsentativen Straßen- und Platzbildgestaltung reaktivierenden Stadtbaukunst im Osten, zum anderen den Typus eines im Sinne der Charta von Athen funktionalistischen Städtebaus mit stark durchgrüntem innerstädtischen Wohngebieten im Westen. Darüber hinaus bieten die Karl-Marx-Allee und die im Rahmen der Interbau 1957 und des Hansaviertels entstandenen Wohnbauten einen wohl weltweit in dieser Dichte und Komplexität einzigartiges Spektrum an Haus- und Grundrissexperimenten im Wohnungsbau der Nachkriegszeit, angefangen von Laubenganghäusern über komfortabel ausgestattete Etagenwohnungen und Penthouse-Lösungen in «Arbeiterwohnpalästen» oder industriell geplante und gefertigte Plattenbauten im Osten bis hin zu den variantenreichen Wohnhaustypen im Westen mit Punkthochhäusern, Geschosswohnblöcken, Ein- und Zweifamilienreiheneinheiten, Atriumhäusern oder der legendären Unité d'Habitation Type Berlin.

**(vi) In unmittelbarer oder erkennbarer Weise mit Ereignissen oder überlieferten Lebensformen, mit Ideen oder Glaubensbekenntnissen oder mit künstlerischen oder literarischen Werken von außergewöhnlicher Bedeutung verknüpft**

Karl-Marx-Allee und Interbau 1957 sind unmittelbar mit dem Arbeiteraufstand vom 17. Juni 1953 verbunden, der mit den Protesten der Bauarbeiter an der Stalinallee gegen die Erhöhung der Arbeitsnormen einen seiner wichtigsten Ausgangspunkte hatte. Die historischen Ereignisse des 17. Juni 1953 und ihre Verbindung mit dem Bauprojekt der Stalinallee werden insbesondere in der Literatur herausragender Autorinnen und Autoren reflektiert [vgl. u.a. Arno Schmidt, *Das Steinere Herz* (1956); Uwe Johnson *Ingrid Babenderde* (1953); Heiner Müller *Der Lohndrucker* (1956/57), *Die Korrektur* (1957/58), *Germania Tod in Deutschland* (1956/71); Stefan Heym, *Fünf Tage im Juni* (1956), *Die Architekten* (1964/65); Anna Seghers *Das Vertrauen* (1970)].

**Statement of authenticity and/or integrity** [see Paragraphs 78-95 of the *Operational Guidelines*]:

Die historischen Bauwerke und Grünanlagen entlang der Karl-Marx-Allee und die Projekte zur Internationalen Bauausstellung 1957 im Hansaviertel besitzen ein hohes Maß an visueller Integrität und historischer Authentizität.

Alle Bau- und Gartenanlagen sind seit vielen Jahren denkmalgeschützt. Nach 1990 wurde der Wohnungsbestand der Karl-Marx-Allee in weiten Teilen denkmalgerecht saniert und energetisch ertüchtigt. Sanierung und Restaurierung der Kongresshalle im Tiergarten und der Kongresshalle am Alexanderplatz, des Hauses des Lehrers und des Cafés Moskau, des Tiergartenpavillons und der Gebäudegruppe der Akademie der Künste wurden in enger Abstimmung mit den Denkmalbehörden realisiert. Für das Corbusierhaus existiert ein zwischen Behörden und Eigentümern abgestimmter Denkmalpflegeplan.

Defizite bei der bestandsgerechten Nachnutzung und denkmalgerechten Erhaltung des Stadtteilzentrums am Hansaplatz mit dem Eingang zur gleichnamigen U-Bahnstation, den Nahversorgungseinrichtungen und dem Grips-Theater sollen in den nächsten Jahren behoben werden. Der bereits bestehende Denkmalpflegeplan für die öffentlichen Grünanlagen im Hansaviertel soll auf private Freiflächen und die Bauwerke ausgedehnt werden.

Für die Karl-Marx-Allee II wurde zwischen der Bezirksverwaltung Mitte und der Senatsverwaltung für Stadtentwicklung und Umwelt ein Bebauungsplanverfahren vereinbart, das der bestandsorientierten behutsamen Weiterentwicklung durch Nachverdichtung mit Wohnungsbau und der Reaktivierung der Wohnfolgeeinrichtungen an der Schillingstraße als Stadtteilzentrum dienen soll.

**Comparison with other similar properties:**

(The comparison should outline similarities with other properties on the World Heritage List or not, and the reasons that make the property stand out)

Objekte des Nachkriegsstädtebaus sind in der Welterbeliste der UNESCO bisher nur ausnahmsweise vertreten. Während die nach 1945 wieder aufgebaute und 1980 als Welterbestätte anerkannte Altstadt von Warschau vor allem als außergewöhnliche konservatorische und restauratorische Leistung anerkannt wurde, kann die 1987 in die UNESCO-Liste eingetragene Hauptstadtplanung für Brasilia als Idealstadt der Nachkriegsmoderne begriffen werden, die als Symbol für einen kollektiven Neuanfang im Landesinnern realisiert und erhalten geblieben ist.

Dagegen steht der Berliner Antrag «Zwei deutsche Architekturen» für die Problematik des geteilten Neuanfangs in Ost- und Westeuropa nach dem Zweiten Weltkrieg und für die beiden architektonischen und urbanistischen Hauptströmungen im 20. Jahrhundert.

Mit dem Nachkriegsbeispiel der Berliner Doppelnominiierung vergleichbar erscheinen die 2005 in die Welterbeliste eingetragenen Ergebnisse des Wiederaufbaus von Le Havre nach Plänen von August Perret (II, IV), der allerdings weder einen international bedeutenden Schauplatz des Kalten Krieges und der Spaltung Europas nach 1945 noch den Prozess der städtebaulichen und architektonischen Auseinandersetzung zwischen Ost und West repräsentiert, sondern sich auf die herausragende städtebauliche und architektonische Leistung eines einzelnen Architekten konzentriert.

Hinzu kommt, dass auf der Welterbeliste der UNESCO bisher kein einziges Zeugnis einer Architektur- oder Städtebauausstellung vertreten ist, obwohl diese – wie auch die Weltausstellungen – zu den faszinierenden Beiträgen der Kulturgeschichte des 19. und 20. Jahrhunderts zu rechnen sind.

Eine mit dem Wiederaufbau von Berlin nach 1945 vergleichbare und weltpolitisch ähnlich exponierte Konstellation liegt für andere geteilte Städte (Belfast, Jerusalem etc.) nicht vor.

In Mittel- und Osteuropa vollzogen sich nach 1945 unter sowjetischem Einfluss vergleichbare charakteristische Umbrüche von der Moderne zu einer traditionellen Architektur und später zurück zur Moderne. Insofern ist der Berliner Antrag offen gegenüber Initialiven postsozialistischer Unterzeichnerstaaten der UNESCO-Konvention für eine serielle Nominierung osteuropäischer Objekte und Quartiere, die ebenso diese historischen Brüche thematisieren. Umgekehrt würde für den Fall einer Nominierungsabsicht für städtebauliche Denkmale des «Sozialistischen Realismus» bzw. der «Sozialistischen Moderne» gerade der Berliner Fall wegen seiner *einzigartigen Ost-West-Konstellation in einer Stadt* die unverzichtbare Vergleichs- und Kontrastfolie liefern.



*Tentative List Submission Format*

*Annex 2A*



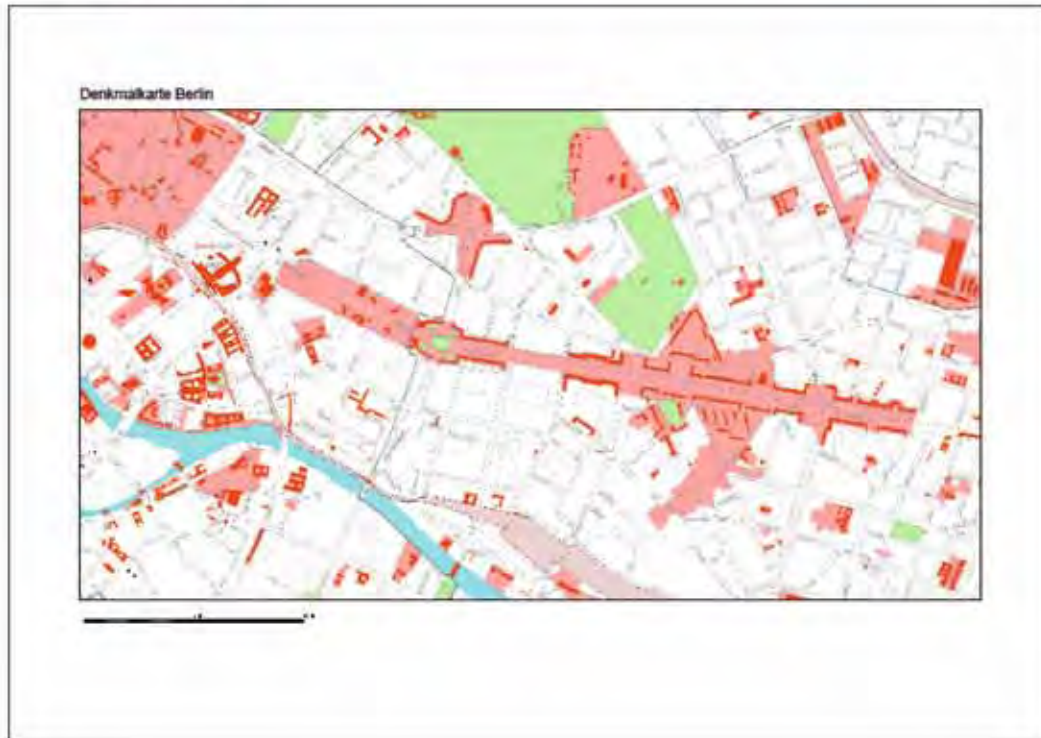
Wohngebiet Karl-Marx-Allee, I. Bauabschnitt mit Blick in Richtung II. Bauabschnitt / Alexanderplatz.  
(Foto: M. Schütze, 2012).



Wohngebiet Karl-Marx-Allee, I. Bauabschnitt. Aufnahme 2011. (Foto: A. Zalivako, 2011).

Tentative List Submission Format

Annex 2A



Ausschnitt aus der Denkmalkarte Berlin. Bereich Karl-Marx-Allee (Landesdenkmalamt Berlin).



Monat der deutsch-sowjetischen Freundschaft DDR, 1952,  
Propagandaplakat: Offsetdruck 60 x 83 cm  
© Deutsches Historisches Museum, Berlin  
Inv.-Nr.: P 96/434.





Wohngebiet Karl-Marx-Allee, I. Bauabschnitt, Blick in Richtung Alexanderplatz, Aufnahme 2012  
(Foto: M. Schütze, 2012).



Wohngebiet Karl-Marx-Allee, I. Bauabschnitt, Fassadenausschnitt, Aufnahme 2012  
(Foto: M. Schütze, 2012).



Tentative List Submission Format

Annex 2A



Karl-Marx-Allee, II. Bauabschnitt (Landesdenkmalamt Berlin, Foto: Wolfgang Bittner 2010).  
 Haus des Lehrers am Alexanderplatz (1959-1964, Architekt: Hermann Henselmann).



Wohngebiet Karl-Marx-Allee, II. Bauabschnitt. Café Moskau. Aufnahme 2012. (Foto: M. Schütze, 2012).



Ausschnitt aus der Denkmalkarte Berlin. Bereich Hansaviertel (Landesdenkmalamt Berlin).



Blick über das Hansaviertel – IBA 1957 von Süden. Im Vordergrund Haus Gropius, dahinter Haus Vago; im Hintergrund die Punkthochhäuser (aus: G. Dolf-Bohnekämper / F. Schmidt: Das Hansaviertel. Die Nachkriegsmoderne in Berlin. Berlin 1999. Foto: Franziska Schmidt).

Tentative List Submission Format

Annex 2A



Lageplan zum Hansaviertel mit Architektennachweis (aus: G. Dolff-Bohnekämper / F. Schmidt: Das Hansaviertel. Die Nachkriegsmoderne in Berlin. Berlin 1999. Umschlag).



Blick auf die Reihe der Punkthäuser an der Bartningallee mit dem Geschäftsbereich am U-Bahnhof Hansaplatz. (aus: G. Dolff-Bohnekämper / F. Schmidt: Das Hansaviertel. Die Nachkriegsmoderne in Berlin. Berlin 1999. Foto: Franziska Schmidt).



*Tentative List Submission Format*

*Annex 2A*



Blick von Westen auf die Unité d'Habitation – Typ Berlin am Olympiastadion. Arch Le Corbusier.  
(Foto: A. Zalivako 2012).



Unité d'Habitation – Typ Berlin. 2-Zimmer-Maisonettewohnung in der 2. Straße.  
(Foto: A. Zalivako 2012).

# Berlin Proposal for the German Tentative List: Karl-Marx-Allee and “Interbau 1957”



TENTATIVE LIST SUBMISSION FORMAT



STATE PARTY: GERMANY

DATE OF SUBMISSION: 01.02.2013

Submission prepared by: Dr. Thomas Flierl (info@hermann-henselmann-stiftung.de)

On behalf of

Bürgerverein Hansaviertel e.V., Förderverein Corbusierhaus Berlin e.V. and Hermann-Henselmann-Stiftung,  
in cooperation

with the President of the Akademie der Künste Berlin, Prof. Klaus Staeck,  
and the Director of the Haus der Kulturen der Welt, Prof. Dr. Bernd M. Scherer,

under the auspices of

the Mayor of the Borough of Mitte of Berlin, Dr. Christian Hanke,  
and the Mayor of the Borough of Friedrichshain-Kreuzberg of Berlin, Dr. Franz Schulz,  
and the Chairman of Stiftung Zukunft Berlin, Dr. Volker Hassemer.

Name of Property: Karl-Marx-Allee / Interbau 1957

State, Province or Region: Germany, Berlin

Latitude and Longitude, or UTM coordinates:

## Description:

### Two German Architectures – Karl-Marx-Allee and Interbau 1957.

Confrontation, competition and coevolution in divided Berlin

After the Second World War, the divided city of Berlin was the main stage for the Cold War. In no other place in the world the political confrontation between East and West has left such clear traces in architecture and urban design as in this city.

In Berlin, the competition between the two opposed social systems led to a unique rivalry in urban design and architecture even before the construction of the Berlin Wall in 1961. Over a period of more than twenty years, unique residential neighbourhoods and urban ensembles were built in a constant interplay of construction and counter-construction after plans by renowned architects on both sides. In the eastern part of the city, the area around Karl-Marx-Allee (previously Stalinallee) was thus built; in the western part the International Building Exhibition (Internationale Bauausstellung 1957) saw the construction of the Hansaviertel, the Corbusierhaus at the Olympic stadium, the Kongresshalle in the Tiergarten district, and the Akademie der Künste. Located on either side of the Brandenburg Gate on the great East-West axis, they represent, in unparalleled conciseness, concentration and quality, the two internationally relevant post-war tendencies in architecture and urban design, each promoted by the corresponding occupying power: the eastern model of regional-historicist building ("socialist in content, national in form"), and the western model of the International Style and the open cityscape ("Stadtlandschaft"). What was once built as confrontational urban design and expressed implacable competition can today, after the era of confrontation between the systems has ended and with a critical look at both Regional Historicism and the International Style, be discovered and made accessible, as the joint cultural heritage of a formerly divided Europe in the reunified Berlin.

### Description of the component part(s):

This post-war architectural heritage of Berlin, unique in its antithetical constellation and legally protected as listed property since the unification of the city in 1990/91, is concentrated in two main areas of focus:

1. Karl-Marx-Allee I residential area between Strausberger Platz and Proskauer Straße, including

"Wohnzelle Friedrichshain" ("Friedrichshain residential zone", 1949-1951, Architects: Hans Scharoun, Hans Brockschmidt, Helmut Riedel, Richard Paulick/Schmidt/ Zahn, Ludmilla Herzenstein)

Ensemble an der Weberwiese (Ensemble at Weberwiese, 1950-1954, Architect: Hermann Henselmann)

- Karl-Marx-Allee between Strausberger Platz and Proskauer Straße (1951-1958, Architects: Egon Hartmann, Richard Paulick, Hanns Hopp, Karl Souradny, Kurt Leucht; the architect of the buildings at Frankfurter Tor and Strausberger Platz was Hermann Henselmann)
2. Internationale Baustellung Berlin 1957 – "Interbau" (International Building Exhibition 1957) including  
 Hansaviertel (1953-1957, Planning: Otto Bartning, Gerhard Jobst, Willy Kreuer, Wilhelm Schließer;  
 Architects: among others Alvar Aalto, Paul G. R. Baumgarten, Werner Düttmann, Egon Eiermann, Walter Gropius, Gustav Hassenpflug, Arne Jacobsen, Oscar Niemeyer, Hans Schwippert, Max Taut, Pierre Vago)  
 Unité d'Habitation, Type Berlin (1953-1957, Architect: Le Corbusier),  
 Kongresshalle in Tiergarten (Congress Hall, 1956/58, Architect: Hugh Stubbins)  
 Akademie der Künste (Academy of the Arts, 1958/60, Architect: Werner Düttmann)
3. Karl-Marx-Allee II residential area between Strausberger Platz and Alexanderplatz  
 (Urban planners and architects: Edmund Collein, Werner Dutschke and Josef Kaiser) including  
 Kino International (cinema, 1961-1963), Café Moskau (1961-1964) and Kino Kosmos (cinema, 1960-1962),  
 Architect: Josef Kaiser,  
 Haus des Lehrers and Kongresshalle at Alexanderplatz ("House of the Teacher" and Congress Hall, 1959-1964, Architect: Hermann Henselmann)

#### **Justification of Outstanding Universal Value:**

(Preliminary identification of the values of the property which merit inscription on the World Heritage List)

After 1945, the sociopolitical confrontation between East and West in Berlin led to the construction of two opposed city types. In the East, on Stalinallee, a decorative, Regional Historicism (representative boulevard with "residential palaces" and distinctive squares marked by gateway buildings) developed. In the West, the Interbau 1957 building exhibition demonstratively took up the International Style according to the principles of the Charta of Athens (a nonorthogonal city layout with residential slabs and linear blocks of varying sizes displaying facades with a large proportion of glass and open floor plans, interspersed with open green space). In the face of the destruction caused by the war, both architectural movements turned away from the Wilhelminian tenement city that had been predominant and looked instead for the "new city" and the forms of housing appropriate for it. In this process, politicians in both East and West Berlin understood and used architecture and urban design as a medium for cultivating their image and demonstrating their own social "superiority". While the GDR, following the example set by the Soviet Union, abandoned the architectural and urbanist International Style at the beginning of the 1950s, only to return to it gradually less than ten years later with the industrialisation of civil engineering, again following the Soviet example, the West, over many years, unreservedly defended the concept of the "structured, low-density city interspersed with open green space" ("gegliederte und aufgelockerte Stadt").

Today, we have the opportunity of understanding this Berlin heritage, born from the *political* confrontation between East and West and the *aesthetical* confrontation between Regional Historicism and International Style, as a common heritage of Eastern and Western Europe and as part of a universal cultural heritage. This reciprocal and characteristically delayed intertwining of East and West and historicism and modernism can be associated with the image of the „double helix“. In a manner of speaking, Karl-Marx-Allee (old and new) and Interbau 1957 store, in the logic of their creation, the architectural and urban design code of Berlin's post-war development.

Immediately after the war, in 1946, the director of city planning Hans Scharoun, who had been appointed by all four Allies together, introduced Post-war Modernism in architecture and urban design uniformly in all four sectors of Berlin with the "Kollektivplan". Even after the political division of the city in 1948, the "Wohnzelle Friedrichshain", built between 1949 and 1951 to the south of the newly named (1949) Stalinallee, is an expression of this model.

In 1951, the SED (Sozialistische Einheitspartei Deutschlands, Socialist Unity Party of Germany, the governing party of the GDR from 1949 to 1989) took a sharp turn in its party line with regard to architecture and urban design. Suddenly, "American cosmopolitanism", the international "Bauhaus style" and the first East German building projects ("Wohnzelle Friedrichshain") found themselves at the centre of criticism. For the next few years, following the example set by the Soviet Union, the GDR pursued an architectural policy of regional orientation and "national traditions". The tower building at Weberwiese, built in 1951/52, became the prototype then carried out in Stalinallee, the "first socialist street in Germany", built up on a large scale between Proskauer Straße and Strausberger Platz up until 1958.



With a slight delay, the West accepted this challenge on the field of architecture and urban design in Berlin. The first construction project to be built explicitly as an answer to Stalinallee was the Ernst Reuter estate, built in the district of Wedding near the border to the Soviet sector in 1954-55 to plans by Felix Hinssen. The second, much larger and programmatic response of the West was the "Interbau 1957" International Building Exhibition, including the Hansaviertel quarter, the Corbusierhaus, the Kongresshalle and the Akademie der Künste.

Karl-Marx-Allee and Interbau 1957 were built under the management of state institutions, not by private investors. Nor would they have been viable in a free-market economy. This special situation made it possible to realise the dominant political convictions regarding architecture, urban design, and the way to live in a New Berlin without mediation and in an ideal manner, mobilising considerable public resources for the purpose. In both parts of Berlin, as prerequisites for building these projects, the city's historical ground plan was modified considerably and the small-scale ownership structure overcome. In the West, this was achieved with the tools provided by subsidised capitalism, in the East with those of the socialist state.

While Stalinallee, as a traditional corridor street (with residential buildings and shops) on outsized plots, retraced the existing structure dating back to the German Empire, the Hansaviertel broke completely with the previously existing Empire building structure to realise the model of the residential city structured by function, with manifold dwelling forms in green surroundings. In its orientation toward the city of tomorrow as a programmatic rejection of the city of yesterday, the second phase of construction on Karl-Marx-Allee followed the example set by the Hansaviertel.

In contrast to the eastern preference for "national traditions" and architects, the West placed its trust in internationality: a total of 53 architects from 13 countries participated in Interbau 1957.

At the time of their construction, the two urbanistic ensembles were sharply opposed to each other not only as far as their urban design model and aesthetics were concerned. There was also the political-symbolic dimension. Following the violent repression of the uprising of 17 June 1953 in East Germany, in which the Stalinallee construction workers had also played a decisive role, the street Charlottenburger Chaussee in West Berlin was renamed "Straße des 17. Juni" (Street of 17 June). Later, the Hansaviertel was built in the immediate vicinity of this street. Thus, not only did the East-West axis symbolise different architectures and political systems – at the Brandenburg Gate, two worlds collided.

At the end of the 1950s and the beginning of the 1960s, in the course of (inconsequent) destalinisation and a forced industrialisation of the building trade, the GDR once again took up the International Style in its architecture and urban design. The classical example of this second-round, aesthetically independent modernisation is the second phase of construction on Stalinallee (renamed Karl-Marx-Allee in 1961) between Strausberger Platz and Alexanderplatz (1959-64). Here, there is no longer a classical corridor street, although the intention of continuing Karl-Marx-Allee itself as a main thoroughfare through to Alexanderplatz can still be seen. At the Karl-Marx-Allee/Schillingstraße intersection, there is a superordinate social centre, while the "housing complexes" stretch northward and southward of the thoroughfare. The Haus des Lehrers and the Kongresshalle at Alexanderplatz (1962-64) mark the end of Karl-Marx-Allee and also served the purpose of mediating between it and the later-built East Berlin city centre at Alexanderplatz, the area around the Television Tower and Spreeinsel Island.

Historically, criticism of International Style architecture and urban design coincided with the political collapse of the GDR and the Eastern Bloc. So after 1990 postmodern Zeitgeist criticism concentrated on GDR Modernism, while the architecture of the early GDR found rapid acceptance. In an exact reversal of the political and aesthetic confrontations of the 1950s, the "old" Karl-Marx-Allee in East Berlin gained wide recognition in the field of building culture as a "European boulevard", and was restored according to the guidelines for historical monuments shortly thereafter. The Hansaviertel and the "new" Karl-Marx-Allee, on the other hand, had to stand their ground for several years from 1990 onward in the face of the anti-modern Zeitgeist. Today, however, most of these historic monuments, too, have been restored in line with listed property requirements and their value as building culture recognised.

Berlin was marked, like no other city, by the political confrontation between East and West. In this rivalry, historically unique buildings and ensembles were created. Karl-Marx-Allee and Interbau 1957 were much more than just concrete projects for their particular location; they were always also a promise for the new city, a promise for a better future. Only in correlation with each other can their entire historical and aesthetic significance be gauged. The projects Karl-Marx-Allee and Interbau 1957 are reciprocally referential, as far as contemporary history and building culture are concerned; together (although at that time politically divided), they form the co-evolutionary structure of a European Post-war Modernism which has now itself become historical.

An application to include these two ensembles in the German Tentative List for World Heritage would advance the reappraisal of these complex historical processes (between East and West and between Regional Historicism and International Modernism) and be a medium and a symbol of a global, universal cultural understanding. This contribution to World Heritage can come only from Germany, and in Germany only from Berlin.

**Criteria considered to be met** [see Paragraph 77 of the *Operational Guidelines*]:

(Please tick the box corresponding to the proposed criteria and justify the use of each below)

(i)  (ii)  (iii)  (iv)  (v)  (vi)  (vii)  (viii)  (ix)  (x)

The topic / The submission „**Two German Architectures – Karl-Marx-Allee and Interbau 1957 in Berlin**“ fulfils criteria ii, iii, iv und vi of the UNESCO World Heritage Convention.

**(ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture / urban design**

Karl-Marx-Allee and Interbau 1957 document the sociopolitical confrontation and rivalry between the two competing social systems in post-war Europe in a unique manner. In their time, these two urban areas demonstrated the opposing social paradigms and modes of living with the means of architecture and urban design. Both the eastern building policy of "national traditions" in the course of "building Socialism" after the Soviet example and the counterstrategy of a "western Modern Style" can only be explained by the contemporary constellation in then-divided Europe and the strategic rivalry – not only political and military, but also and especially cultural – between the U.S.A. and the Soviet Union.

These two complexes, the one a regional-historicist and the other an international-modernist architectural and urban design ensemble, are alternatives to each other, constructed simultaneously or in characteristically alternating phases, each one making specific reference to the other. In no other city in the world can examples of this process be experienced and compared in situ in such good quality. Only here can central phases of the Cold War, in this case even preceding the construction of the Berlin Wall in 1961, be retraced in reference to architecture and urban design.

**(iii) bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which has disappeared**

Today, after the end of the political confrontation, the erstwhile politically charged polarisation of the international debate on traditional vs. modern tendencies in architecture and urban design is even more astonishing. As well as representing the lost culture of affirmative political *and* aesthetic confrontation, Karl-Marx-Allee and Interbau 1957 stand for the Modernist belief in the direct interconnection of policy and aesthetics and in the effectiveness of *one* particular architectural and urbanistic model in establishing and asserting a specific social system. Now that the political division has been overcome, the opposition between Traditionalism and Modernism can be recognised as an intrinsic problem of social modernisation itself. The different types of architectural and urban development manifested in Post-war Modernism present a challenge, and at the same time an encouragement in future to be open to dialogue and development in city planning, i.e. through the coevolution of distinguishable models.

**(iv) be an outstanding example of a type of building, architectural ensemble or landscape which illustrates a significant stage in human history**

Karl-Marx-Allee, as a monumental metropolitan main thoroughfare in the form of a corridor street leading to the centre of Berlin, and Interbau 1957, as a free composition of loosely distributed groups of buildings and green spaces, document two entirely different types of urban design of the second half of the 20th century. On the one hand, in the East, there is the type of urbanism which reactivates the tradition of representative street and square design with contemporary building techniques; on the other, in the West, the type of functionalistic urbanism proposed by the Charta of Athens, with inner-city residential zones interspersed with abundant open green space. In addition, Karl-Marx-Allee and the residential buildings constructed in the context of Interbau 1957 and the Hansaviertel offer a range of post-war residential house and floor plan experiments which is probably internationally unique in its density and complexity. These experiments include balcony access apartment buildings, comfortably furnished flats and penthouses in "workers' residential palaces" and industrially planned and constructed buildings made with precast concrete slabs in the East, and a wide variety of types of residential building such as tower blocks, high-rise apartment buildings, terraced houses for one and for two families, atrium houses, and the legendary Unité d'Habitation Type Berlin in the West.

**(vi) be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance**

Karl-Marx-Allee and Interbau 1957 are directly connected with the workers' uprising of 17 June 1953, one of the most important contributing causes of which was the protest of the Stalinallee construction workers against the decision to raise the work norms. The historic events of 17 June 1953 and their connection with the Stalinallee building project are reflected especially in the literature of outstanding authors [cf. Arno Schmidt, *Das Steinerner Herz* (1956); Uwe Johnson, *Ingrid Babendererde* (1953); Heiner Müller, *Der Lohndrucker* (The Scab, 1956/57), *Die Korrektur* (The Correction, 1957/58), *Germania Tod in Berlin* (Germania Death in Berlin, 1956/71); Stefan Heym, *Fünf Tage im Juni* (1956), *Die Architekten* (The Architects, 1964/65); Anna Seghers *Das Vertrauen* (1970) et al.]

**Statement of authenticity and/or integrity** [see Paragraphs 78-95 of the *Operational Guidelines*]:

The historic buildings and green spaces along Karl-Marx-Allee and the projects built for the International Building Exhibition 1957 in the Hansaviertel display a high level of visual integrity and historical authenticity.

All of the buildings and gardens have been listed as monuments for many years. Since 1990, a large part of the housing stock on Karl-Marx-Allee has been restored according to the guidelines for historical monuments and made more energy-efficient. The rehabilitation and restoration of the Kongresshalle in Tiergarten and the Kongresshalle at Alexanderplatz, the Haus des Lehrers and Café Moskau, the Tiergartenpavillon and the Akademie der Künste group of buildings were carried out in close consultation with the monument authorities. For the Corbusierhaus, a monument preservation plan has been negotiated between the authorities and the property owners.

Deficits in finding a suitable future use for the district centre at Hansaplatz, including the entrance to the subway station of the same name, the local amenities and the Grips-Theater, and in its preservation as befitting a listed monument, are to be remedied within the next few years. The monument preservation plan which already exists for the public green spaces in the Hansaviertel is to be extended to include private open spaces and the buildings.

The administration of the Berlin Borough of Mitte and the Senate Department for Urban Development and the Environment have agreed to establish a development plan for Karl-Marx-Allee II which aims to cautiously develop the area further by densifying it with residential construction respecting the existing building stock and to reactivate the local amenities along Schillingstraße as the district centre.

**Comparison with other similar properties:**

(The comparison should outline similarities with other properties on the World Heritage List or not, and the reasons that make the property stand out)

At present, objects of post-war urban design are a rare exception on the UNESCO World Heritage List. While the historic centre of Warsaw, reconstructed after 1945 and recognised as a World Heritage site in 1980, was recognised mainly as an extraordinary accomplishment of conservation and restoration, the planned capital city of Brasilia, entered in the UNESCO list in 1987, can be seen as the ideal city of Post-war Modernism, realised and preserved as a symbol of a collective new beginning in inland Brazil.

The Berlin submission "Two German Architectures", on the other hand, stands for the problems of a divided new beginning in Eastern and Western Europe after the Second World War and for the two main architectural and urbanistic trends of the 20th century.

The results of the reconstruction of Le Havre by Auguste Perret (ii, iv), entered in the World Heritage List in 2005, appear to be comparable with the post-war examples set forth by the double submission from Berlin. However, neither was Le Havre an internationally significant stage for the Cold War and the division of Europe after 1945, nor does its reconstruction represent the process of urbanistic and architectural conflict between East and West. Rather, this entry concentrates on the outstanding accomplishment of a single architect in the fields of urban design and architecture.

Moreover, the UNESCO World Heritage List does not yet include a single example of an architectural or urban design exhibition, although these, like the World's Fairs, are to be counted among the fascinating contributions of 19th- and 20th-century cultural history.

A constellation comparable with, or of similar globally political exposure as the reconstruction of Berlin after 1945 does not exist for other divided cities (Belfast, Jerusalem, etc.).

In central and eastern Europe, comparable characteristic transitions from Modernism to traditional architecture and back to Modernism occurred after 1945 under Soviet influence. For this reason, the Berlin submission is open to initiatives by post-socialist state parties of the UNESCO Convention proposing a serial nomination of eastern European objects and quarters which also have these historical breaks as a theme. Conversely, in the case of an intention to nominate monuments of urban design of "Socialist Realism" or "Socialist Modernism", the case of Berlin would provide the indispensable foil for comparison and contrast due to its unique position of having contained East and West in a single city.



## Invitation to the ICOMOS National Committees of Europe to Participate in ISC 20C Project for Conserving Socialist Heritage

**ICOMOS**



**International Scientific Committee on Twentieth Century Heritage**

Presidents of ICOMOS National Committees of Europe and Representatives of the Annual Meeting of ICOMOS National Committees of Europe in Trondheim May 2013

### **Invitation to Participate in ISC20C Project for conserving Socialist Heritage**

Dear National Committee Presidents and Representatives of ICOMOS Europe,

On the occasion of your meeting in Trondheim, the International Scientific Committee on Twentieth Century Heritage (ISC20C) wishes to invite contributions to a new initiative to identify and conserve the socialist heritage of the post-war period. The work of the ISC20C is based on the consideration that the obligation to conserve the heritage of the Twentieth century is no less important as our duty to protect monuments and sites of previous eras.

Responding to the lack of heritage recognition of the places representing socialist realism, over recent years the European members of the ISC20C have initiated a series of conferences and research into post-war 20<sup>th</sup> Century heritage in post-socialist European Countries (please refer to the attached list of references).

At a meeting of European members of ISC20C on 20 May, 2013 in Dubrovnik, it was resolved to invite all presidents of European national committees to assist in the project through local and national identification, evaluation, promotion and protection of the heritage of the Post-Socialist world in Central and Eastern Europe.

The project will be developed and co-ordinated by an ISC20C Socialist Heritage sub-committee led by Jorg Haspel (Germany) with Vidas Petrulius (Lithuania), Nune Chilingaryan (Armenia) and Natalia Dushkina (Russia).

The history and the heritage of the Twentieth Century is part of shared European cultural identity. This includes the 20<sup>th</sup> century heritage in post-socialist European countries including the heritage of the former Soviet republics, as well as the post-war heritage in most of countries in Central and Eastern Europe.

Professor Haspel writes *"The political symbolism of "Socialist realism" and the diversity, multinational variety and richness of "Socialist Modernism" of all these monuments and sites bears witness to the life and experiences on former Eastern side of the Iron Curtain. For most of countries in Central and Eastern Europe (CEE), the Post-War period was a climax point for introducing Socialist ideology, a political regime and economy alien to the historical nature of their regions. However despite the "colonial" character of this phenomenon, there are significant creative and social achievements in its buildings and structures, often prefabricated, which need to be carefully studied, evaluated and protected.*

*Under the rapid changes of material and functional demands and general neglect, these buildings and places are experiencing irreversible process of degradation and many of them are already or will be lost in the near future. Additionally, the architectural and urban heritage*

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*of the socialist period is subject to fast political, social and economic changes and receives little recognition as valuable heritage by authorities, the public and even among experts. It raises questions about heritage values and possible strategies for conservation and it offers an opportunity for future generations to meet the recent past embodied by authentic historic substance and structures of that period".*

Recognizing that different forms of tangible and intangible legacy of socialism also represent internationally outstanding values and important testimony of twentieth century, and remembering that Twentieth Century heritage is underrepresented on the UNESCO World Heritage List, the ISC20C European members meeting in Dubrovnik propose to continue discussion and debate and to consider the potential significance of the socialist legacy in Europe. This may include updating national tentative lists for World Heritage nominations by assessing and listing significant places representing the "Socialist Heritage" or by cooperating through multinational networks of post-socialist countries to consider the potential of a transnational serial nomination to the World Heritage List.

ICOMOS members generally and especially the national committees in Central and Eastern Europe in post socialist countries are invited to initiate local and national identification, conservation, interpretation, listing and protection activities for significant landmarks of socialism as an important heritage layer which testifies the social, political and cultural milieu of the Cold War in a divided Europe and represents the achievements and conditions of life of the post-war generation for future generations.

The ISC20C Socialist Heritage sub-committee will co-ordinate a report to ICOMOS on this issue and potential initiatives and seek inter-institutional input and cooperation (For example DOCOMOMO, TICCIH, UIA, Europa Nostra, European Heritage Heads Forum, universities, etc.) for the project.

**We would appreciate receiving your reports, comments and suggestions by 30 August, 2013.** Following analysis of the information received, the ISC20C hopes to bring a resolution to the 2014 ICOMOS General Assembly in Florence on the issue of identifying and conserving endangered socialist heritage and its potential as World Heritage.

We look forward to your active involvement in this initiative. Please address your comments and any enquiries to Professor Haspel ([jhaspel@gmx.de](mailto:jhaspel@gmx.de)).

Best regards

Sheridan Burke,  
President ICOMOS International Scientific Committee for Twentieth-Century Heritage  
28 May 2013

**Copies to:** Mr. Gustavo Araoz, President, ICOMOS  
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Mr Kyle Normandin, Secretary General ISC20C

**ICOMOS International Scientific Committee on Twentieth Century Heritage**





## References

Numerous international conferences and expert meetings have been organised, documented and published in connection with ICOMOS National Committees or ICOMOS International Scientific Committee on Twentieth Century Heritage (ICOMOS ISC 20C) on the topic of Socialist Heritage, including:

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*The architectural legacy of Socialist Realism in Central and Eastern Europe, Berlin 2009* (<http://icomos-isc20c.org/sitebuildercontent/sitebuilderfiles/isc20cagendaareportsnov272011c.pdf>);

*Architecture of the second half of the 20<sup>th</sup> Century - studies and protection, Leipzig 2010* (*Architecture of the Second Half of the 20th Century - Studies and Protection / Das Erbe des Nachkriegszeit erhalten und erschließen - Denkmale der Moderne und Gegenmordene / Zabytki Drugiej Polowy XX Wieku - Waloryzacja, Ochrona, Konserwacja. Warszawa/Berlin 2010*);

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Die Marszałkowska: Totebeleg für die Zukunft



Die neue Marszałkowska wächst



Die Marszałkowska 1948 - eine schmale, kahle Lahnstraße



Das Uffizierhaus für Arbeiter-Wohnungsbau (ZOR) ist sichtbar



Die Marszałkowska 1951 - ein riesiger Bauplatz



Die Marszałkowska 1945 - die Ruinenreste der zerstörten Warschau

Die Marszałkowska 1945 - ein Totenfeld

Die Marszałkowska, die Hauptstraße Warschaws, ist nicht nur eine wichtige Verkehrs- und Handels- sondern auch eine kulturelle Achse der Stadt. Sie verbindet die Altstadt mit den neuen Stadtteilen und ist ein Symbol für die Erneuerung der Stadt nach dem Krieg. Die Straße ist heute ein breiter, moderner Boulevarde, der die Entwicklung der Stadt zeigt.



Der kleine Blick nach Polen, Vorkriegsarchitektur: Karl Mosch, Gestaltung: Gerhard Schulz; Zeichnungen: Anthon (H), Fotomontage: Film Photo (DG, WAF (B), Anthon (B), Druck: Sachbuchverlag West-Liturg 19/12/1951 (G. 40)