



PROGRAMME AND ABSTRACTS / PROGRAM IN POVZETKI

Research Centre of the  
Slovenian Academy of Sciences and Arts  
Znanstvenoraziskovalni center  
Slovenske akademije znanosti in umetnosti

France Stele Institute of Art History  
Umetnostnozgodovinski inštitut Franceta Steleta

International conference  
MAPPING THE SPACES OF  
MODERNIST CITIES WITHIN THE  
CONTEXT OF CIAM'S ATHENS CHARTER

Mednarodna konferenca  
MAPIRANJE PROSTOROV  
MODERNISTIČNIH MEST V KONTEKSTU  
NAČEL CIAM-OVE ATENSKE LISTINE

Nova Gorica, August 26–28, 2020 / Nova Gorica, 26.–28. avgust 2020



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ZALOŽBA  
Z R C

**INTERNATIONAL CONFERENCE  
MAPPING THE SPACES OF MODERNIST CITIES  
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**Programme and Abstracts**

**MEDNARODNA KONFERENCA  
MAPIRANJE PROSTOROV MODERNISTIČNIH MEST  
V KONTEKSTU NAČEL CIAM-OVE ATENSKE LISTINE**

**Program in povzetki**

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MESTNA OBČINA  
NOVA GORICA



REPUBLIKA SLOVENIJA  
SLOVENSKA AKADEMIJA ZNANOSTI  
IN UMETNOSTI



Univerza v Mariboru  
Filozofska fakulteta



Univerza v Mariboru  
Fakulteta za elektrotehniko,  
računalništvo in informatiko





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Wednesday, 26 August 2020

9.00–9.30

**Registration of participants**

9.30–10.00

**Opening words**

**Address of Klemen MIKLAVIČ**, Mayor of Nova Gorica

**Address of Oto Luthar**, Director of ZRC SAZU

**Address of Helena SERAŽIN**, Principal investigator of the project Modmapng

**Session 1:**

**THE FOUNDATION AND ESTABLISHMENT OF A FUNCTIONAL TOWN / NASTANEK IN UTEMELJITEV FUNKCIONALISTIČNEGA MESTA**

**Chair:**

**Alenka Di BATTISTA**, Nova Gorica Regional Office of the Institute for the Protection of Cultural Heritage of Slovenia, Nova Gorica, Slovenia

10.00–11.00

**Marianna CHARITONIDOU**, ETH Zürich, Switzerland;  
**National Technical University of Athens and Athens School of Fine Arts, Greece**

From the Athens Charter to the 'Human Association': Challenging the Assumptions of the Charter of Habitat

Od Atenske listine do „povezovanja ljudi“. Izpodbijanje predpostavk Listine o habitatu

**Svitlana LINDA**, National University 'Lviv Polytechnic', Lviv, and  
**Olga MYKHAYLYSHYN**, National University of Water and Environmental Engineering, Rivne, Ukraine

Display of the Athens Charter Provisions in Architecture of the Massive Residential Construction in Ukraine in 1960–1980s

Prikaz določil Atenske listine v arhitekturi masovne stanovanjske gradnje v Ukrajini od 1960-ih do 1980-ih

**Bogo Zupančič**, Museum of Architecture and Design (MAO), Ljubljana, Slovenia

Slovenian Architects and the CIAM Congresses

Slovenski arhitekti in kongresi CIAM-a

11.00–11.30

**Discussion**

11.30–12.00

**Coffee break**

12.00–12.40

**Jelica JOVANOVIĆ, Docomomo, Serbia**

New Towns of Serbia: A View from the East of Yugoslavia:

Bor, Majdanpek, Donji Milanovac

Nova mesta v Srbiji. Pogled z vzhoda Jugoslavije: Bor,

Majdanpek, Donji Milanovac

**Alfons PUIGARNAU, School of Architecture of UIC Barcelona, Spain**

The 'New Barcelona' Functional City

Funkcionalistično mesto Nova Barcelona

12.40–13.00

**Discussion**

13.00–14.30

**Lunch**

**Session 2:**

**THE CENTRES OF NEW FUNCTIONALIST TOWNS  
AND THE IDENTITY OF A TOWN / SREDIŠČA  
FUNKCIONALISTIČNIH NOVIH MEST IN IDENTITETA  
MESTA**

**Chair:**

**Helena SERAŽIN, ZRC SAZU, Ljubljana, Slovenia**

14.30–15.30

**Barbara VODOPIVEC, ZRC SAZU, Ljubljana, Slovenia**

Legacy of the First World War and Identity of Nova Gorica

Zapuščina prve svetovne vojne in identiteta Nove Gorice

**Valentina RODANI, University of Trieste and University of Udine, Italy**

Being Modern beyond the Conflict: The Architecture of Void in Gorizia and Nova Gorica

Modernost onkraj konflikta. Arhitektura praznine v Gorici in Novi Gorici

**Tanja POPPELREUTER and Lena KARIM, University of Salford, Manchester, UK**

King Faisal II's Plans for Greater Baghdad

Načrti kralja Faisala II. za Veliki Bagdad

15.30–16.00

**Discussion**

16.00–16.30

**Coffee break**

16.30–17.30

**Keynote lecture**  
**Branko MARUŠIČ**

On Nova Gorica and Its Circumstances of Origin  
O Novi Gorici in o okoliščinah njenega nastajanja

17.30–18.00

**Coffee break**

18.00–19.00

**Alenka Di BATTISTA and Katarina MOHAR**  
**Presentation of the Booklet Nova Gorica Town Hall**  
**Predstavitev žepnice Občinska stavba v Novi Gorici**

19.00

**Dinner**

Thursday, 27 August 2020

**Session 3: MONOTONY OR DIVERSITY OF MODERNIST RESIDENTIAL ARCHITECTURE / ENOLIČNOST ALI RAZNOLIKOST MODERNISTIČNE STANOVANJSKE ARHITEKTURE**

**Chair:** Alenka Di BATTISTA, Nova Gorica Regional Office of the Institute for the Protection of Cultural Heritage of Slovenia, Nova Gorica, Slovenia

10.20–11.00 **Alina BEITANE, independent architect, Riga, Latvia**  
Cohesion of Local Environment and Modernist Residential Architecture in Latvia after the Second World War  
Kohezija lokalnega okolja in modernistične stanovanjske arhitekture v Latviji po drugi svetovni vojni

**Vaidas Petrulis, Kaunas University of Technology, Kaunas, Lithuania**  
Kaunas: A Garden City of the Baltics?  
Kaunas. Baltsko vrtno mesto?

11.00–11.30 **Discussion**

11.30–12.00 **Coffee break**

**Session 4: THE FORGOTTEN AND DECAYING INDUSTRIAL HERITAGE / POZABLJENA IN PROPADAJOČA INDUSTRIJSKA DEDIŠČINA**

**Chair:** Tanja MARTELANC, Nova Gorica Provincial Archives, Nova Gorica, Slovenia

12.00–12.40 **Giuliana Di MARI, Caterina FRANCHINI, Emilia GARDA, Politecnico di Torino; Alessandra RENZULLI, Università di Roma La Sapienza, Rome, Italy**  
The City of Adriano: Functionalism out of Box  
Adrianovo mesto. Funkcionalizem izven okvirov

**Klavdija FIGELJ, independent researcher, Šempeter pri Gorici, Slovenia**

Meblo, the Contemporary Design that Built the Identity of the City  
Meblo, sodobno oblikovanje, ki je zgradilo identiteto mesta

12.40–13.00

**Discussion**

13.00–14.00

**Lunch**

14.00–16.00

**Blaž KOSOVEL**

Guided Tour of Nova Gorica: A Trail through the History of Nova Gorica from a Socialist Display Window for the West to the European Union  
Vodstvo po Novi Gorici: Pot po zgodovini mladega mesta Nova Gorica. Od socialistične izložbe na Zahod do Evropske unije

16.00–16.30

**Coffee break**

**Session 5:**

**RELIGIOUS ARCHITECTURE IN NEW FUNCTIONALIST TOWNS / SAKRALNA ARHITEKTURA V NOVIH FUNKCIONALISTIČNIH MESTIH**

**Chair:**

**Katarina MOHAR, ZRC SAZU, Ljubljana; University of Maribor, Faculty of Arts, Slovenia**

16.30–17.10

**Marcus van der MEULEN, RWTH Aachen University, Aachen, Germany**

Religious Buildings and the Post-war Construction of a Socialist Utopia in the German Democratic Republic  
Verske stavbe in povojna izgradnja socialistične utopije v Nemški demokratični republiki

**Helena SERAŽIN, ZRC SAZU, Ljubljana, Slovenia**

Commission for Religious Affairs and Building of Religious Buildings in Slovenian Post-war Modernist Settlements: The Case of Nova Gorica  
Komisija za verska vprašanja in gradnja sakralnih stavb v slovenskih povojnih modernističnih naseljih. Primer Nove Gorice

17.10–17.30

**Discussion**

17.30–18.00

**Coffee break**

18.00–19.00

**Keynote lecture**

**Tomaž VUGA**

Nova Gorica and its Space  
Nova Gorica in njen prostor

19.00

**Dinner**

Friday, 28 August 2020

**Session 6: MONUMENTS IN THE PUBLIC SPACE OF FUNCTIONALIST TOWNS / SPOMENIKI V JAVNEM PROSTORU FUNKCIONALISTIČNIH MEST**

**Chair: Franci LAZARINI, University of Maribor, Faculty of Arts; ZRC SAZU, Ljubljana Slovenia**

10.00–11.20 **Svitlana LINDA and Anna FEDAK, Lviv Polytechnic National University, Ukraine**

Artistic Heritage of the 1970–1980s in the Architecture of Lviv: Problems of Assessment and Preservation

Umetniška dediščina sedemdesetih in osemdesetih let v arhitekturi Lviva. Problemi vrednotenja in ohranjanja

**Ernesta DROLE, Nova Gorica Regional Office of the Institute for the Protection of Cultural Heritage of Slovenia, Nova Gorica, Slovenia**

Activities of the Old Gorizia Students Club in Nova Gorica

Delovanje Kluba starih goriških študentov v mestu Nova Gorica

**Gojko ZUPAN, Ministry of Culture, INDOK Centre for Cultural Heritage, Ljubljana, Slovenia**

Public Monuments of Nova Gorica and Slovenia in the Time of Modernism and Today

Spomeniki v Novi Gorici in Sloveniji v času modernizma in danes

**Nadja ZGONIK, Academy of Fine Arts and Design of the University of Ljubljana, Slovenia**

Architectural Utopia on the Open Border: An Example of the Argonavti Hotel in Nova Gorica (Architect Niko Lehrman and OHO Group)

Arhitekturna utopija na odprti meji. Primer novogoriškega hotela Argonavti (arhitekt Niko Lehrman in skupina OHO)

11.20–11.50 **Discussion**

11.50–12.20 **Coffee break**



**Session 7:**

**MAPPING AND VISUALIZATION OF A TOWN /  
MAPIRANJE IN VIZUALIZACIJA MESTNEGA PROSTORA**

**Chair:**

**Barbara VODOPIVEC, ZRC SAZU, Ljubljana, Slovenia**

12.20–13.20

**Eirene CAMPAGNA, IULM University, Milan, Italy**

Mapping Berlin: The Space of Monuments and the Perception of Visitors  
Mapiranje Berlina. Prostor spomenikov in percepcija obiskovalcev

**Tanja MARTELANC, Nova Gorica Provincial Archives,  
Nova Gorica, Slovenia**

Archival Documents on Spatial Planning for Nova Gorica and the  
Gorizia Region, Held in the Provincial Archive in Nova Gorica:  
Presentation of Recently Acquired Archives from the Former Nova  
Gorica Municipality

Arhivski dokumenti prostorskega planiranja mesta Nove Gorice in goriške  
regije v Pokrajinskem arhivu v Novi Gorici. Predstavitev nedavno  
prevzetega arhivskega gradiva bivše občine Nova Gorica

**Nejc BERNIK, ZRC SAZU, Ljubljana, Slovenia**

Creation and Development of the Town of Nova Gorica: Virtual Animation  
of the Boardroom in the Municipal Building and Ravnikar's Apartment  
Buildings

Zasnova in razvoj mesta Nova Gorica. Virtualen prikaz sejne sobe  
občinske palače in Ravnikarjevih blokov

13.20–13.50

**Discussion**

13.50–14.00

**Final words**



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## On Nova Gorica and Its Circumstances of Origin

**Dr. Branko MARUŠIČ**  
Keynote lecture

In the introduction, the paper first deals with the emergence of Gorizia and the development and characteristics of the territory that gave the city its name and was its centre. It places particular emphasis on certain characteristics, such as it being a nationally and linguistically mixed territory (the Slavic and Romanesque worlds). It focuses on history, and it emphasises its role bordering two countries and the transience of the territory, which is reflected throughout history, especially in the World Wars of the twentieth century.

After 1500, Gorizia, as a Princely County, became an Austrian Hereditary Land and continued with this role until the end of 1918. Gorizia, which belonged to the Italian state after World War I, maintained its position as a provincial centre until September 1947, when this historic county was divided between Italy and Yugoslavia/Slovenia with a state border in an international agreement (Treaty of Paris, February 10, 1947). After World War II, the issue of the new border between Italy and Yugoslavia was settled at international fora. It is worth pointing out that the Yugoslav side played a role on the winning side in the international negotiations.

From the beginning of July 1946, the Council of Foreign Ministers of the allies dealt with the French proposal for the demarcation between Italy and Yugoslavia. The French proposal granted Gorizia to Italy, and special international status to Trieste. Despite the disappointment this decision caused the border population, there was hope that the demarcation proposal was not finalised, that the population should dispute it, while thinking about how to replace the Slovenian loss of Gorizia. This is when the story of the emergence and growth of Nova Gorica begins, which, until (September 15, 1947), when the peace treaty was enacted, formed and reinforced the belief that the construction of a new city was necessary for the settled life of the part of Goriška that was part of Yugoslavia or Slovenia. There was an operational construction committee, but it did not accept its basic task of determining the location of the future city. Shortly after the convergence, the new location was established in the fields south of Solkan. In the fall of 1947, the preparatory work began, and on December 3, 1947, the first youth work brigades arrived at the construction site of the new town.

## Nova Gorica and Its Space

### **Tomaž VUGA** Keynote lecture

The paper deals with the space, into which Nova Gorica settled, the contrasts and tensions that arose in this space and with the consequences that are still felt today.

In 1947, in the northern part, on the Solkan field, the space of the future town was an agricultural landscape with a characteristic orientation northeast – southwest, rich with water and a branched net of paths and unpaved tracks, connected mostly to the central road – Ošljek. The southern part – Blanče was more deserted, while the southern corner next to Korn was marshy. In 1880, a cemetery of Nova Gorica with an accessible avenue, reached into this landscape, and in 1906, the railway as well, planned and placed into the space exclusively on technical principles. After World War I, these two foreigners were joined by a brick factory – “frnaža” with its large construction mass and unregulated clay pits.

After the decision for the construction of an alternative centre for the lost Gorica was made, Nova Gorica was placed on the Solkan field and Blanče in 1947. It was placed into the space regardless of the small characteristics of the landscape. The only spatial element that influenced its original design was the railway station, after which the Magistrala (the main road) and the town’s road network are oriented.

According to the investment programme, the town was to be roughly built by 1951. However, when the state and republic financial sources were drained, the care for the town fell upon local factors, so that it received a restart only in the second half of the 1960s and the 1970s. Owing to the crisis, in the 1980s its growth slowed down until the 1990s, when the town obtained some important buildings, and after 2000, stagnation was re-established, even the number of inhabitants regressed.

The greatest problems between the town and its surrounding area mostly remained unsolved; the town still largely remains a foreigner in the area. The problem of hinterland water and rainwater remains unresolved; logistically, the town is poorly connected to regional directions as well as to immediate surroundings.

Nevertheless, there is still a chance to correct these mistakes, straighten the town and organically include it in the space into which it was placed.

# **Cohesion of Local Environment and Modernist Residential Architecture in Latvia after the Second World War**

**Alina BEITANE**

**Independent architect, Riga, Latvia**

Latvia has one of the highest rates of people living in the flats in Europe. The major part of residential neighbourhoods in Latvia were built after the Second World War following modernist principles of planning. Although buildings are intensively critiqued nowadays, they are still in demand on the market and researchers keep on the investigation of this typology of urban environment.

The Athens charter pays special attention to the quality of spaces where residential areas should be arranged, such as sanitary conditions, density and distribution of community services. However, it states that “the geographic and topographic conditions are of prime importance”, on practice preservation of the unique historical and environmental features of the places was not executed to the fullest extent.

The aim of the research is a qualitative analysis of mutual relations between the modernist residential area and unique aspects of the territories, where modernist residential neighbourhoods were built. To achieve the goal, the analysis of planning methods, characteristics of modernist housing estates, preserved cultural and environmental heritage was implemented.

The comparative analysis of the case studies aims to clarify whether the principles of modernist residential area can be enhanced by regional characteristics and whether local features can help preserve and evaluate international modernist residential architecture. The comparative analysis of the case studies and analysis of theoretical base of modernist architecture in context of Latvian regional identity shows that the idea of placement of modernist residential buildings is shaped by the factors of external influence, like existing surrounding, politics, economical circumstances and traditions. That is why the idea of the ideal placement of modernist residential buildings should be realised in personal and authentic way for each region with intention to find the balance – the aspect that was overlooked in Athens Charter – both on large scale and on small scale.

**Creation and Development of the Town of Nova Gorica:  
Virtual Animation of the Boardroom in the Municipal Building and  
Ravnikar's Apartment Buildings**

**Nejc BERNIK**

**Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU),  
France Stele Institute of Art History, Slovenia**

In my presentation I will try to show the progress of the work on Virtual creation and development of the city of Nova Gorica. The presentation will illustrate the emergence of the city over time from 1945 onwards. In addition, I will present the completed visualization and animation of the boardroom in the municipal building and Ravnikar's apartment buildings.

## **Mapping Berlin: The Space of Monuments and the Perception of Visitors**

**Eirene CAMPAGNA**  
IULM University in Milan, Italy

In 1993, James Young wrote: “The best German memorial to the Fascist era and its victims may not be the only memorial, rather the debate without solution about which memory to preserve, how to do it, in name of who and with what objective [...] Indeed, it is strange for a nation to remember the victims of crime committed by itself.”

It is not a case that since the Nineties, Berlin has become the public space for several monuments and memorials to commemorate the extermination of the Jews. Some of those are: Eisenmann’s memorial or the Liebskind’s museum, Platform 17 (a railway station in the Grunewald district of Berlin), and many more in the whole city.

However, it happens that tourists or visitors don’t know the real nature of these architectures; this phenomenon is explained in a denunciation’s photographic project titled Yolocaust created by Shahak Shapira. It is a website, which collected pictures on social networks, such as Facebook or Instagram, taken inside the Berlin Memorial to the Murdered Jews of Europe, and it transformed them into gifs. In the animated image, at first appears the original shot, then the background is replaced by pictures showing dead bodies and concentration camps. In this paper, starting from a memorial map of Berlin, I intend to analyse the relationship between memorial architectures and visitors.



## **From the Athens Charter to the ‘Human Association’: Challenging the Assumptions of the Charter of Habitat**

**Dr. ing. Marianna CHARITONIDOU**  
ETH Zürich, Switzerland; National Technical University of Athens and  
Athens School of Fine Arts, Greece

For Le Corbusier, the architect was the authority on living and their role was to know what is best for humans, as it becomes evident from what he declares in The Athens Charter: “Who can take the measures necessary to the accomplishment of this task if not the architect who possesses a complete awareness of man, who has abandoned illusory designs, and who, judiciously adapting the means to the desired ends, will create an order that bears within it a poetry of its own?”

The paper is focused on the critique of the principles of the Athens Charter and its relation to the attempt to strengthen the articulations between architecture and its social, economic and political context. It examines Team 10’s intention to replace the four functions — dwelling, work, recreation and transport — of the Charter of Athens by the concept of the “human association”, on the one hand, and to incorporate within the scope of architecture reflections regarding the impact of scale on the design process, on the other hand. The CIAM X was structured around two groups representing the two conflicting generations. As Nicholas Bullock notes, in *Building the Post-war World: Modern Architecture and Reconstruction in Britain*, the group representing the older generation focused on the work of CIAM since its foundation in the form of a charter similar to the Athens Charter, while the group representing the younger generation tried to extend the work of CIAM to rethink, as Alison and Peter Smithson noted in 1956, “the basic relationships between people and life”.

The goal of the CIAM X, held in Dubrovnik between 19 and 25 July 1956, was to challenge the assumptions of the Charter of Habitat. During this meeting, which neither Le Corbusier nor Walter Gropius attended, the younger generation consisting of Aldo van Eyck, Jacob Bakema, Georges Candilis, Shadrach Woods, and Alison and Peter Smithson established a new agenda for mass housing, “Habitat for the Greater Number”. It was at this CIAM meeting that the Smithsons presented their “Fold Houses”. A number of meetings preceding the CIAM X were held in London, Doorn, Paris, La Sarraz, and Padua. The main objective of this paper is to show how the debates that preceded the CIAM challenged the Charter of Habitat.

## **The City of Adriano: Functionalism out of Box**

**Giuliana Di MARI, Caterina FRANCHINI, Emilia GARDA,  
Politecnico di Torino, Italy**

**Alessandra RENZULLI,  
Università di Roma La Sapienza, Rome, Italy**

Ivrea is an archetypal example of an industrial city unique in both its intentions and architectural results. The contribution aims reading the history of Ivrea through its three seasons: from the Olivetti's experience to the industrial crisis and the related termination of the production system, up to the recent application and subsequent recognition as a UNESCO World Heritage Site.

An exceptional building laboratory that involved the most innovative architects of the time, Ivrea experienced its first season enhanced by a sense of community - «Comunità» was also the title that Adriano gave to his magazine - and by its sound connections with the surrounding area. It is this sense of belonging that constitutes the value of the uniqueness of this experience.

The disposal of the industrial heritage, due to the inevitable crisis of the production system, required the consideration of the tangible heritage of this period of thought, the methods for preservation and enhancement, the elements of residual quality and the highly innovative content of the "untested experimentation". In this context, the experience of the Museo a cielo aperto delle Architetture Moderne olivettiane (MaAM, 2001) is based. The museum has definitely been the impulse for a collective awareness towards the preservation and protection of this heritage through the design of guidelines for the management of transformations. This initiative has been included and enhanced by the urban plan, which adopts its values, launching its dissemination and educational purpose in a process set for an in-progress renewal.

In 2008 the candidature was submitted and let to the recognition by UNESCO in 2018 as "Industrial City of the Twentieth Century" thanks to its peculiarities founded on a social and productive system inspired by the community that includes human, environmental and architectural values.

## **Activities of the Old Gorizia Students Club in Nova Gorica**

**Ernesta DROLE**

**Nova Gorica Regional Office of the Institute for the Protection of Cultural Heritage of  
Slovenia, Nova Gorica, Slovenia**

Nova Gorica was created by a political decision after the Second World War. New residential and administration buildings were built. Memorial monuments were also erected in the new city. One of the most important groups that erected public monuments was Klub starih goriških študentov (Club of Gorizia old students). Club helped to realize the main function of the city: "to transform power into form, energy into culture, dead matter into living symbols of art and biological metabolism into social creativity" (Mumford, Mesto v zgodovini, str. 140). The activities of the Club helped to create the city of Nova Gorica at its spiritual-symbolic level.

The proposal to create the memorial park in Nova Gorica was made by Branko Marusic in the early 1960s. The club of old Gorizia students put into practice the idea of a memorial park in the new town. With its memorial park on Erjavčeva cesta, Nova Gorica has been given a symbolic evaluation of its urban character.

## **Meblo, the Contemporary Design that Built the Identity of the City**

**Klavdija FIGELJ**

**Independent researcher, Šempeter pri Gorici, Slovenia**

Nova Gorica is a city that has literally grown with industry, positioned in the eastern and southeastern parts of the city. The industry's flagship horse was the Meblo furniture factory, which, like the city, grew from nothing to a modern organization with its own design institute. The factory, which was successful and exported to all five continents, was a bridge between the old and the modern world but not only that, with a factory that also furnished the emerging city with furniture, the new inhabitants of the city were aware of the feeling of a modern space. With the industry, the identity of the city was being built. Although thousands of residents worked in the industry, today it is difficult to show any restored industrial architecture, let alone a space where industrial heritage would be presented.

## **New Towns of Serbia: A View from the East of Yugoslavia: Bor, Majdanpek, Donji Milanovac**

**Jelica JOVANOVIĆ**

**Independent researcher, Docomomo, Serbia**

In 1954, after the thaw in the bilateral relations of Yugoslavia and Soviet Union, the fear of military invasion of Yugoslavia through Romania was no longer an issue. The leadership of socialist Yugoslavia decided that it's time for the east of the country to catch up with the modernization process and reach the milestones planned by the First Five-Years Plan. This Plan from 1947, in 1954 already a bit outdated - was still relevant. Although after the Kominform resolution and Tito-Stalin conflict in 1948 the Yugoslav political system changed from central government to self-management, the electrification, industrialization, and consequential urbanization were the highest priorities of the country. To facilitate the endeavor, the government created a short-lived administrative body named Federal Bureau for Development Investment, in charge of funding, legal and technical management of the projects and developments of federal interest: ports, railroads, hydroelectric dams, mines, strategically important factories. Around these facilities, old and new towns grew. Since the tensions on its eastern border diminished, Yugoslavia approached its neighbor, Romania, to start a joint endeavor of electrification of the countries by building a joint dam on the Danube river, Hydroelectric dam Đerdap. The construction of the dam meant that the water levels will rise and eventually flood the nearby villages and towns, resulting in their displacement and foundation of new, modernized settlements in this area, such as Donji Milanovac. Consequentially, since the peaceful resolution for the potential conflict was achieved, that also meant that the ore deposits in this region could be further explored and exploited, which would bring much needed influx of monies to the country – hence, the copper and gold mines of Bor and Majdanpek were reestablished and their production significantly expanded, leading to the (re)establishment and construction of the new modern, functionalist towns of Bor and Majdanpek.

## **Artistic Heritage of the 1970–1980s in the Architecture of Lviv: Problems of Assessment and Preservation**

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The course aimed at further industrialization and mass housing construction, adopted in the Soviet Union at the end of the 1960s, required a new urban development strategy for many cities of Ukraine, including Lviv, as one of the largest regional cities. In this regard, mass housing construction has been unfolded in Lviv since the late 1970s.

One of the most important urban development tasks was the work on further design of the microdistricts of the Southern residential area, the development of which had been already very diverse. In order to enhance the artistic expressiveness of the newly built housing estates on projects, it was a common practice to include artistic compositions in the facade architecture. The example of it was the store “Ocean”, built in 1982 according to the project of Vasyl Kamenshchuk and Yaroslav Mastylo. The facade of the building was decorated with a characteristic visor in the form of wave-triangles, under which there was a large volumetric mosaic composition of stylized fish, made according to the sketches of the famous Lviv artist Volodymyr Patyk.

During the renovation of the building in 2019, the characteristic visor and mosaic on the facade were destroyed. However, according to the visualization provided by the design company, the renovated building had to preserve both the mosaic and the visor wave. The building of the store “Ocean” and the mosaic on its facade did not have the status of an architectural monument and were not protected (that is, administrative responsibility for actions is hardly possible). However, the mosaic had become a kind of symbol of the area, giving it an identity. That is why in connection with the indignation of the townspeople and the mass appeal to the city council, the developer undertook to restore the mosaic. However, the restored mosaic will not return the authentic appearance of the building and the street, and will not be that cultural symbol for the inhabitants as the original one was.

Another modernist mosaic of authorship by V. Patyk on the wall plane near the former ‘Kineskop’ factory was destroyed in Lviv this year too. This event, unfortunately, went almost unnoticed.

Thus, today we face the problem of assessing and protecting objects of the recent past - forty or fifty years ago, which, unfortunately, are not recognized as architectural monuments, but have important symbolic significance for the inhabitants of our cities.

## **Display of the Athens Charter Provisions in Architecture of the Massive Residential Construction in Ukraine in 1960–1980s**

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The historical orientation of architecture in Soviet Union and Ukraine changed dramatically after M. Khrushchev came to power in 1954. The starting point for the changes was the resolutions of the CPSU Central Committee and the USSR Council of Ministers “On the elimination of redundancies in design and construction” (1955). This document initiated the process of implementing the ideas of the Charter of Athens (1933), but with other ideological accents and without the official mention of Le Corbusier.

The perimeter development of districts and corridor streets was replaced by the principle of “free planning”, which reflected the “progressive direction” in the development of Soviet urban planning. The broad use of typical design methods in architectural practice has enabled large volumes of residential construction to be built in a relatively short time. At the same time, typical construction was considered to be one of the means of ensuring social equality. During 1959-1985 the construction of districts in the cities of Ukraine was based on the principles of functional zoning, it envisaged complex development with schools, kindergartens, medical institutions, trade and everyday businesses. The limited number of types of apartments did not contribute to the creation of a comfortable environment for human habitation. The districts of mass housing (the so-called “Khrushchev districts”) in Ukraine today have become problematic for cities. On the one hand, due to the large amount of green zones and good infrastructure, they are attractive for living, and on the other hand, apartments with minimal space, combined with low quality construction, are not popular on the real estate market. Today, the fate of Khrushchev districts in Ukrainian cities is being determined - experts recommend to demolish them and to build districts of new housing instead.



**Archival Documents on Spatial Planning for Nova Gorica and the Gorizia Region, Held in the Provincial Archives in Nova Gorica. Presentation of Recently Acquired Archives from the Former Nova Gorica Municipality**

**Tanja MARTELANC**

**Nova Gorica provincial archives, Nova Gorica, Slovenia**

The paper presents the recent takeover of the archival material, which the Municipality of Nova Gorica, as a partial successor of the tasks, which were previously carried out in the field of spatial planning by the former Nova Gorica Municipal Assembly, handed over to the Regional Archives Nova Gorica in 2020. The material reveals many unknowns on the urbanisation of the newly developing post-war town, which was long inaccessible to researchers and the interested public. Beside the presentation of the legal basis for the creation of this urban documentation, the authoress of the paper lists individual documents that were taken for storage at the regional archive. Taking the lead among these are especially the town-planning schemes for different parts of town, urban plans, various urban programs and social plans of the municipality of Nova Gorica and the expert foundations for their production.

## Religious Buildings and the Postwar Construction of a Socialist Utopia in the German Democratic Republic

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In 1949 the German Democratic Republic (GDR) was established in the soviet occupied zone of Germany. In 1950 guidelines for urban development were presented, the Sixteen Principles of Urban Design. Urban planning according to the Sixteen Principles such as Stalinstadt (established 1950, today Eisenhüttenstadt) did not include religious buildings. During the inauguration of Stalinstadt in 1953 First Secretary of the GDR, Walter Ulbricht, remarked "yes we will have towers, one for the town hall and one for the culture centre. Other towers are not needed in a socialist city". Later new towns such as Halle Neustadt were planned and constructed, following the ideas of the functionalist city. Buildings for worship were not included. When ultimately churches were allowed to be built, these were inconspicuous structures constructed in the margins of the built environment. In the first decades of the GDR the presence of religious buildings in the urban space was actively diminished. Many towns and cities were damaged during the war. The re-construction of these war damaged cities, especially of district capitals (Bezirkstädte), was a transformation towards the socialist city. Damaged churches were left in a ruined state, or were pulled down. Across the GDR church towers were removed from the urban silhouette, either by demolition or developing new vertical dominant buildings that dwarfed existing church towers. Jena is an example. Main urban components in the socialist city such as the central square were secularized by demolishing churches, in 1968 in Leipzig the University church on Karl Marx square was denoted and erased. Urban planning in eastern Germany during the first three decades of postwar re-construction can be typified as the construction of a secularised built environment for the envisioned socialist society.

## **Kaunas: A Garden City of the Baltics?**

**Vaidas PETRULIS**

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The presentation will focus on the specific context of Kaunas city (Lithuania), which from 1919 to 1939 was a temporary capital of the newly restored independent Republic of Lithuania. Such a political status gave a huge impulse on the political, economic and cultural life of the city. This period now is being labeled as “architecture of optimism”, and appears at the epicenter of academic, political and cultural attention. In 2015 European Commission recognized “Kaunas of 1919-1940” as the European Heritage Label site. Modernism was among the important keywords in the successful application of Kaunas for the status of the European Capital of Culture in 2022.

Among the other aspects of creating the new capital – housing was an important issue. Nevertheless moderate economic possibilities, Kaunas widely discussed the agenda of modernizing the city. Among the core inspirations of the urban development were ideas from the Garden Cities and Town Planning Association. Newly planned territories such as Green-hill (Žaliakalnis) or Panemunė clearly represent many important aspects of garden-city planning. From the stylistic perspective, these areas represent a mixture of tradition and modern movement. Among luxury villas, one can find simple wooden blocks of 4 to 6 apartments that socially reflect the ideas of „existenzminimum“. Therefore, Kaunas brings an interesting example to Europe’s history of modernization and expands the concept of modernity with a convincing example of locally interpreted modernism.

The presentation will give a very concise overview of the historical circumstances and main architectural characteristics of Kaunas city between WWI and WWII and will concentrate on a deeper analysis of housing as an important part of the whole phenomenon of new capital.

## **King Faisal II's Plans for Greater Baghdad**

**Tanja POPPELREUTER and Lena KARIM**  
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During the short reign of King Faisal II between 1953 and his execution during the coup d'état in 1958 wide-ranging plans for the modernisation of Greater Baghdad were initiated. It was a large-scale and ambitious programme with the goal to improve and develop infrastructure and housing, provide essential public buildings, reform the building industries and train Iraqi architects. A central part of these plans was the invitation of internationally renowned architects whose work would make these modernisation efforts visible. Among them were Alvar Aalto (1898-1976), Walter Gropius (1883-1969) and The Architects Collaborative (TAC), Le Corbusier (1887-1965), Gio Ponti (1891-1979), and Frank Lloyd Wright (1867-1959). After the coup d'état most projects continued to be developed but only the faculty tower and gateway monument to Baghdad University by Walter Gropius and TAC, and the office building for the Development Board (1957-58) by Gio Ponti were built. The Baghdad Gymnasium, that was part of the sports facilities that Le Corbusier worked on until his death in 1965, was constructed in 1980 under Saddam Hussein.

This paper analyses the aspirations for Greater Baghdad in an analysis that seeks to understand the ways in which modernization was fostered. We suggest that the Plans for Greater Baghdad are an example for a complex process of hybridization during a time of political tensions.

## The 'New Barcelona' Functional City

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In the early 1940s, Le Corbusier and CIAM's vice president, Josep Lluís Sert, published two idiosyncratic books on the Athens congress that could not claim any authorization from the CIAM members: Sert's *Can Our Cities Survive?* Of 1942 and Le Corbusier's *La Charte d'Athènes* of 1943.

In addition to various French versions, partial translations in German and English were published in the second half of the 1940s: "Thesen zum Städtebau: Auszüge aus der Charta von Athen." *BAU: Zeitschrift für wohnen, arbeiten und sich erholen*, vol. 1, no. 1, 1947: 21–26; "The Charter of Athens." *Marg* 3, n. d., no. 4, 1949: 10–17; and Kampfmeyer, Hans Martin, "Die Charta von Athen." *Die neue Stadt*, vol. 2, 1948: 66–68.

As it was the case with the Athens Charter, Sert's book *Can Our Cities Survive?* did not reflect the collective and authorized opinion of CIAM. The publication's single authorship was emphasized a number of times in the book and was also evident from the many American examples illustrated and discussed in the book, which reflected Sert's immigration to the USA in 1939.

In this paper the autor will offer a commentary of an unpublished Josep Lluís Sert's handwritten manuscript attributed to September-October 1933 immediately after the celebration of the CIAM V between Marseille and Athens. In four A4 pages he drafts two new editorial projects as part of the Magazine AC set up in Barcelona. This document is preserved in the GATCPAC Collections of the Archive of the Professional Association of Architects of Catalonia (COAC).

Through these Sert's notes we may understand better how he envisaged the "New Barcelona" Functional City in the years previous to the Americanisation of his own ideas after having departed in exile to the USA and joined the Harvard Graduate School of Design between 1953 and 1969.

## Being Modern beyond the Conflict: The Architecture of Void in Gorizia and Nova Gorica

**Valentina RODANI**  
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The urban system of Gorizia (Italy) and Nova Gorica (Slovenia), as the point of contact of the interrupted territory crossed by the river Isonzo-Šoca, has been over the centuries the stage of a conflicting history. Due to its shifting border condition and challenging co-existence between its parts, it is a territory assembled by fragments instead of plans, either materialized through exceptions rather than rules.

Starting from the irruption of modernity with the doppelganger railway establishment (respectively the Südbahn in 1860 and the Neuen Alpenbahnen in 1906), this paper traces a trajectory questioning the permanence and the countless variation of void within the multiple garden cities imagined, designed, built and lived in Gorizia and Nova Gorica.

Reckoning with the modern spatial discourse, from the theories of Camillo Sitte's *Der Städtebau* and Ebenezer Howard's *Garden Cities of Tomorrow* to the programmatic manifesto of the Athens Charter, heterogeneous city images emerged within the isontine territory: from the tourist vision of an Austrian Nizza, to Antonio Lasciac's projections for a garden Gorizia or the green and functionalist Nova Gorica by Edvard Ravnikar. Nevertheless, while the urban fabric emerges as a lacerated body, realized by the collision of fragments; the relevance and necessity of void — in terms not only of unbuilt, but also in conceptual and iconographical terms of light, air, space as well as distance and sight — could be investigated as the dispositive of the modern eye, or, the invention of a landscape.

## **Commission for Religious Affairs and Building of Religious Buildings in Slovenian Post-war Modernist Settlements: The Case of Nova Gorica**

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In the first years after the Second World War, Slovenian urban planners followed the principles of modernist architecture and urban planning, upon which the so-called 'Functional City', divided into zones, was based and codified with the Athens Charter of 1933. These principles ideologically merged complementarily with the political idea of creating a new society in the Socialist Federal People's Republic of Yugoslavia, of which Slovenia was then part of. Modernist town Nova Gorica, established in 1947, was thus planned and partly built upon these principles. However, already in 1950s, Slovenian urban planners realized that the construction of large-scale functionalist 'dormitory neighbourhoods' did not function well in real life of Slovene society.

This paper will shed light on this very complex issue from the perspective of the Commission on Religious Affairs, which, as a political body from the mid-1950s until 1991, controlled and ordered the construction and renovation of religious buildings in Slovenia. In doing so, it played a decisive role not only in setting guidelines for the selection of locations and the shape of newly constructed religious buildings, but also in postponing of the implementation of these plans. The work of this commission will be presented with special attention being paid to the example of the construction of the Church of Christ the Saviour in the modernist city of Nova Gorica. It wasn't until the changes in Yugoslavia's political climate in 1980s that the city's first church was built on its outskirts, in postmodernist style. The research will focus on the circumstances of the exclusion of sacred architecture from initial city plans, study the reasons why the function of the Nova Gorica parish church could not be transferred to one of the older churches in its vicinity and assess the architectural design of the church.



## **Legacy of the First World War and Identity of Nova Gorica**

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The territory of present day Nova Gorica and its surrounding experienced the World War I in all its dimensions. The fringes and hinterland of Nova Gorica preserve many memories of the war, such as war cemeteries, memorials and monuments. However, there are no war memorials and/or monuments in the modernist town itself. Why is that so? Even though the reasons might at first sight be evident due to the political decision to build a new city after World War II, due to its modernist design, and due to the history of fascism that followed the World War I, exploration of this complex topic should embrace additional aspects of various research fields in order to gain even deeper understanding of this phenomenon. It must therefore necessarily interfere with both the analysis of historiography and the theory of collective memory and identity, and, last but not least, with considerations on the so-called City Branding. Although such a comprehensive analysis by far exceeds the scope of this paper, some reflections upon the topic are given, focusing primarily on defining the legacy of the World War I in the multifaceted process of contemporary Nova Gorica identity formation. This was done by compilation of the most recent historiographical, art historical, heritage and sociological studies and by the analysis of selected case studies, representing the presence/absence of memory on the World War I.

**Architectural Utopia on the Open Border:  
An Example of the Argonavti Hotel in Nova Gorica  
(Architect Niko Lehrman and OHO Group)**

**Nadja ZGONIK**

**Academy of Fine Arts and Design of the University of Ljubljana, Slovenia**

In 1947 three architects were invited to design a new urban centre of the Northern Primorska, intended to replace the lost regional center, Gorizia, which after the Second World War was left to Italy. Edvard Ravnikar's vision won. In 1948 a new town, Nova Gorica, designed for the future, started to emerge on marshlands. Nova Gorica was to be „something big, intended to shine across the border“. The metaphoric language used in this phrase had certain impact on forms used in planning of the new city – the building started with a skyscraper. The construction of a utopian future society started off with urbanistic plans, the vision of a new town that would contribute with architectural – aesthetic shapes to form new social relations in line with the system's socialist political idea. Gradually the city to live-and-work-in had to develop into the city to play-in. In 1970, the architect Niko Lehrman invited the OHO Group to collaborate on the Argonauts project, to build an entertainment-restaurant-hotel complex. However, the purpose did not stop the architect and the conceptual artists to design, in line with the Argonaut myth “in the quest for the new civilization“, an extravagant architectural conglomerate, which drew inspiration from archaic references, from Stonehenge to Mayan pyramids, and with Marko Pogačnik's Solar Sculpture looked like it came from outer space. With the fall of Berlin wall in 1989 the era of socialist utopia had come to an end. The architectural forms expressing the idealistic trend to build a utopian equal society of well-being were transformed into a structure for commercialized tourism.

## **Public Monuments of Nova Gorica and Slovenia in the Time of Modernism and Today**

**Gojko ZUPAN**

**Ministry of Culture of the Republic of Slovenia, INDOK Centre for Cultural Heritage,  
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Public monuments from a large part of former Eastern Europe and even from Slovenia are simply defined as examples of socialist realism. Just some new researches and exhibitions reveal that the memorials in the so called public places are far from being pathetic, monumental human figures. They inherited forms of the Meštrović's school to which new symbols were added. Can the figure of Peace (work of Antun Augustinčić, 1954), standing in front of the UN building in New York, be simply described as a work of socialist realism? Architects as Edvard Ravnikar, art historians as Špelca Čopič, Nace Šumi and Zoran Kržišnik describe differences between the monuments erected before the WWII in Slovenia, other former Yugoslav Republic and those of Nova Gorica and Gorica/ Gorizia in the sixties or later. Kržišnik in 1980 especially underlined the quality of the abstract period of the Yugoslav memorials on an exhibition at the Venice Biennial.

The Slovenian vocabulary is not very helpful with explaining the word "monumental". Is it really just something with big dimensions and a beautiful outward form? A new way of describing and selecting the memorials and finding their quality in the new century and in a new context needs to be found.

The Slovenian memorials and sculptures in the public place are usually small (the biggest human bronze figure of any Slovene ancestor is the monumentalisation of bishop Baraga in the US). Some sculptures and architectural memorials get their monumental dimension with being positioned on special places, with landscape designing, metaphoric meanings or with standing by one or several buildings close to the monument. Nova Gorica is a new town, which gets additional value by a castle, a monastery and a church rising on the hills around the city.

## Slovenian Architects and the CIAM Congresses

**Bogo ZUPANČIČ**

**Museum of Architecture and Design (MAO), Ljubljana, Slovenia**

From 1929 to 1940, during the rise of the CIAM movement, seven students of Jože Plečnik, architect Feri Novak and two civil engineers worked at Le Corbusier's atelier in Paris. Based on the number of attendants at the 35, Rue de Sèvres, Slovenians are placed at the top, while based on the activities connected to CIAM, we are not. The reason for such an escape towards Le Corbusier must be searched for in the views of Professor Plečnik, who, during the rise of the modern movement, declined the latter, even though his students, beside all the other architects, were increasingly turning towards it. Thus, only the second generation of Plečnik's students carried out the turn towards modern architecture at the end of the 1930s: Sever, Brnčič, Tepina, Ravnikar and Župančič, who proved themselves with new approaches in the restoration of the demolished homeland after World War II.

The first contacts with CIAM were established in Yugoslavia as early as the 1920s by architects from Zagreb: Ehrlich, Antolič and Weissmann. The contacts of Slovenian architects with the latter are important as Weissmann was a member of the CIAM and CIRPAC since 1928 onwards. Weissmann wrote for the magazine *Arhitektura* [Architecture] from Ljubljana and worked with Sever, Tepino and Ravnikar, and in the 1960s, also with B. Mušič, but little is known about these contacts. Slovenian architects were mostly informed about the events in or about CIAM through (professional) magazines and consultations, where the 1st consultation/conference of architects and urban planners from Yugoslavia in Dubrovnik in 1950 is of key importance.

Ravnikar's students of architecture France Ivanšek and Braco Mušič attended the 9th CIAM in Aix-en-Provence in 1953 and reported for the *Arhitekt* magazine. Mušič and Croatian architect Prof. Drago Ibler attended the 10th CIAM in Dubrovnik in 1956. Even though the CIAM movement was in decline at that time, in January 1957, Mušič attempted to establish Ljubljana's CIAM junior because he saw in the congress an opportunity to establish himself. Thus, our problems would be joined as forces to the congress, which were to lead towards real progress in contemporary architecture in the world.



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