



The Helsinki City Museum and Protection of Cultural Environment

Anne Mäkinen

Head of Department

Cultural Environment

HELSINKI CITY MUSEUM - CENTRAL UUSIMAA PROVINCIAL MUSEUM

Organisation

DIRECTOR OF THE MUSEUM

Tiina Merisalo

Departments:

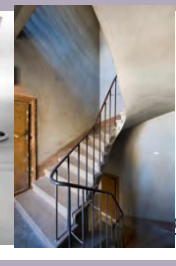
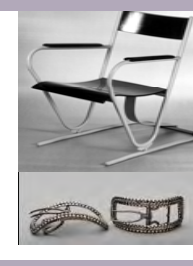
ADMINISTRATION

COLLECTIONS

PICTURE COLLECTIONS

AUDIENCE SERVICES

CULTURAL ENVIRONMENT



Preservation of Built Heritage, Archaeological Heritage and Cultural Landscape in Helsinki

In Finland the overall preservation of the cultural heritage is entrusted to Finnish Museums - National Board of Antiquities and Provincial Museums. The Helsinki City Museum is responsible for both its collections as well as the built heritage, archaeological heritage and cultural landscape.

The Helsinki City Museum and its Cultural Environment Department acts as a protection authority in Helsinki and in six other municipalities of Central Uusimaa as a Provincial Museum.

Helsinki City Museum – Central Uusimaa Provincial Museum

Cultural Environment Department
Helsinki and 6 municipalities
(Kauniainen, Tuusula, Järvenpää, Kerava, Nurmijärvi, Hyvinkää)

chef Anne Mäkinen

PROTECTION, PRESERVATION AND HISTORY OF BUILT HERITAGE AND CULTURAL LANDSCAPE

4 Researcher
1 Conservator

Research
Inventories
Protection
Official statements, memo (cityplanning, building- and
demolishing permissions)
Expert advisory and information services
Built heritage databas
Building fragments

ARCHAEOLOGICAL HERITAGE

Helsinki

2 Archaeologist

Research, excavations
Expert advisory
Official statements
Archeological collections and databas

Protection of the Built Heritage

Legislation:

- Antiquities Act (1963)
- Land Use and Building Act (1999)
 - ✚ Primary means of building protection and is integrated in city plans
 - ✚ 4000 buildings are protected in detailed plans in Helsinki
- Act on the Protection of Buildings (2010)
 - ✚ 18 buildings in Helsinki (NBA)

National Board of Antiquities takes care of Buildings owned by state, churches (Church Act) and university buildings also

Authorities of the Built Heritage are in Finland National Board of Antiquities and Provincial Museums

Between NBA and HCM have the agreement about protection and preservation of cultural environment.



- Listed buildings by National Board of Antiquities (NBA), 65 sites of national significant in Helsinki

- For example Katajanokka Art Nouveau district, Eira district, Suvilahti power station and gas factory area

Art Nouveau buildings in Helsinki (red) about 600

(Jonathan Moorhouse, Michael Carapetian, Leena Ahtola-Moorhouse, 1987. *Helsingin Jugendarkkitehtuuri 1895-1915*, p. 9)

Preservation of Built and Archaeological Heritage

Protection work:

- Official statements and advisory opinions concerning questions related to town planning

Research:

- Building history and archaeological research
- Excavations
- Inventories
- Documentation

Advice:

- Advice on restoration, conservation and repair of culturally and historically important buildings

Collections and database:

- Building fragments and built heritage database
- Archaeological collection and database

Actual Topics

- Townplaning and protection of built heritage and cultural landscape
- Research project and protection of Modernism Architecture - Helsinki City inventory from 1940's to 1990's - in 2013 - 2014
- Inventory and a book about fortification of 1. World War - in 2013-2014



Actual in Architecture of Art Nouveau period:

- Protection and preservation of interiors and *Gesamtkunstwerk*
- Protection and preservation of old staircases
- Changing of use in built heritage
- Restorations of protected buildings
- Attick building in old blocks of flats

*Porrashuoneet
helsinkiläisten porrashuoneita
1800-luvulta 1940-luvulle, 2012*

Staircases in Helsinki, 2012









Thank you for your attention!

Suvilahti power-station

Protection & restoration

3.10.2013

Mikko Lindqvist

Helsinki City Museum, curator



SUVILAHTI

The core of Suvilahti power-station was built during 1908-10, when Helsinki municipal electric-works was founded. Production of both electricity and gas was allocated to Suvilahti, the north-east industrial and harbour area of Helsinki.

Architect Selim A. Lindqvist (1867-1939) in co-operation with constructor Jalmar Castrén (1873-1946) planned and designed the rational re-enforced concrete factory buildings. The innovative and elegant concrete structures were novelties, and were presented in domestic and international publications. The surviving 12 buildings of Suvilahti power-station hold significant historic, architectural and industrial history value.

The production of electricity in Suvilahti ceased 1974 and the production of gas 1994, after which the buildings were converted into storage spaces and recreational use for the power-company, also some temporary uses were implemented.

SUVILAHTI

Suvilahti power-station area is being converted into a cultural center, following the decision of Helsinki municipal government in 2007. Suvilahti offers facilities for hosting assorted events such as gigs, filming and photo shoots, exhibitions, performances and private events. Eventually the buildings of Suvilahti are run by city-owned real estate company Cablehouse.

In the local master plan of Kalasatama the buildings are identified as valuable historic stock and buildings to be protected. Suvilahti area is enlisted as site of national significance (RKY 2009) by National Board of Antiquities.

Detail plan with appropriate protection specification has not yet been drawn for the area. Although, research and appropriate protection and development draft has been compiled, and provided to various public and private actors in Suvilahti.

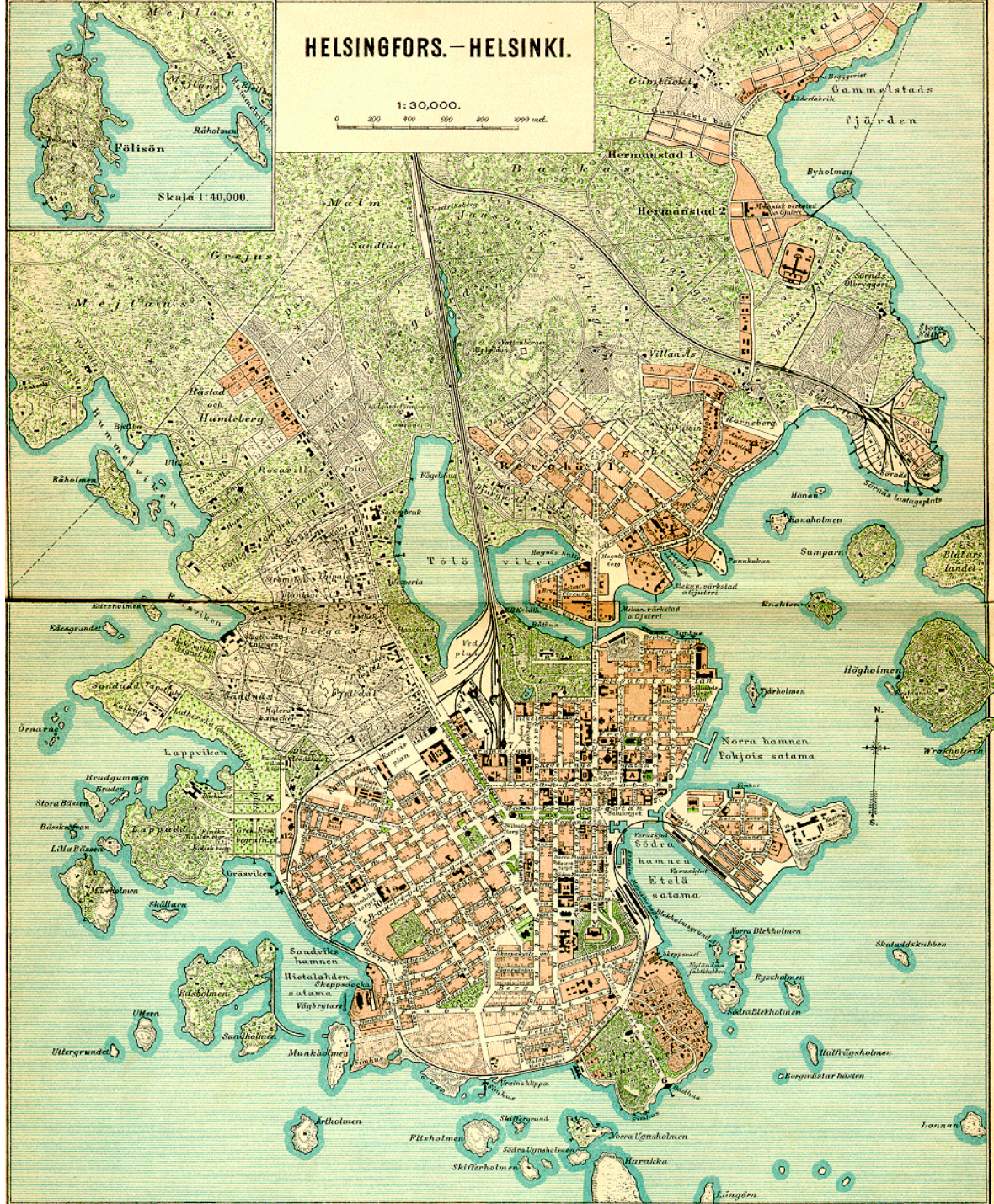
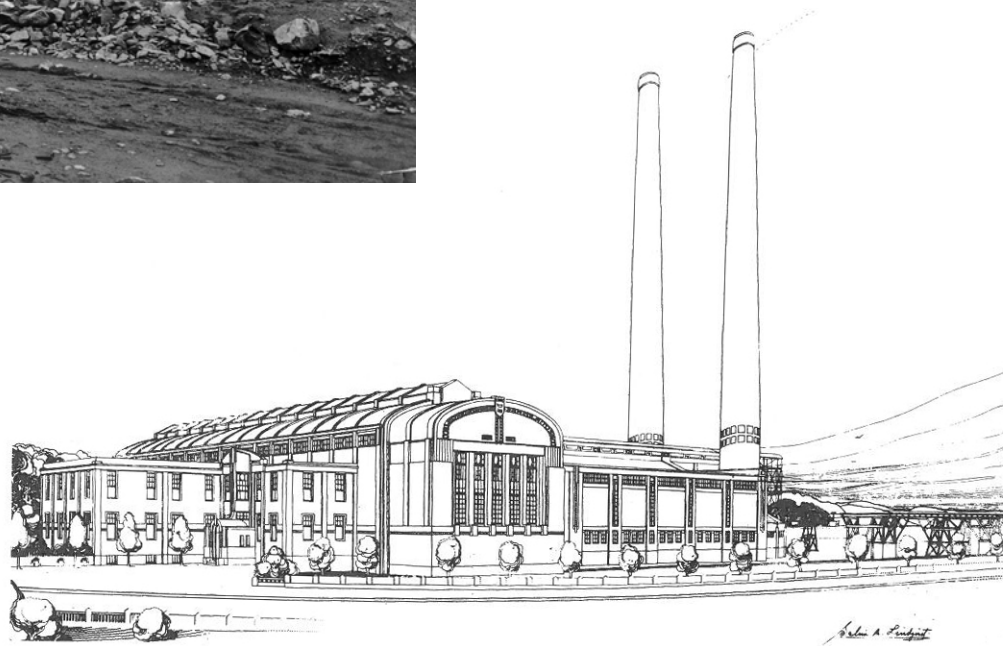


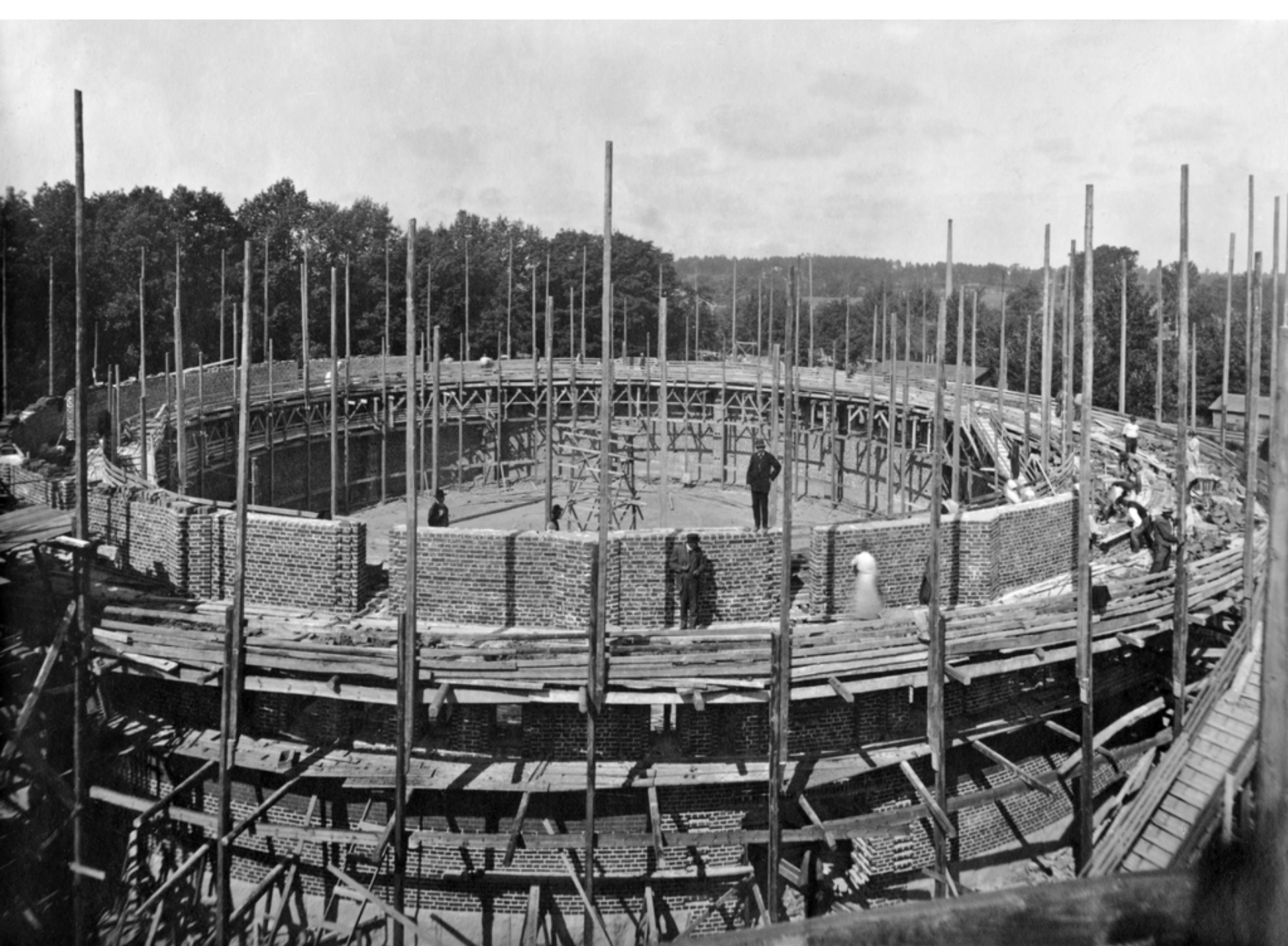


Foto Signe Brander
Helsingfors 1908

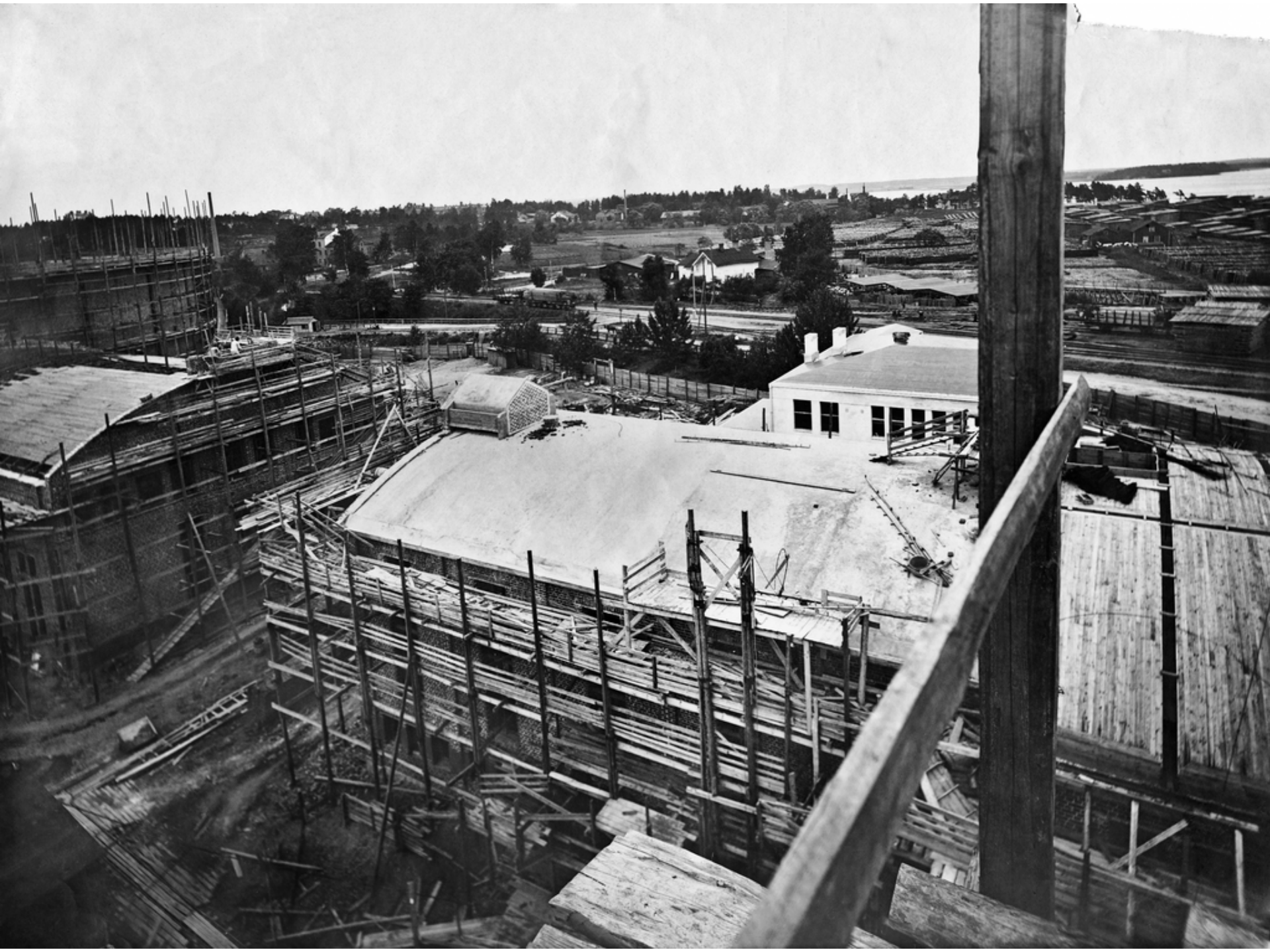




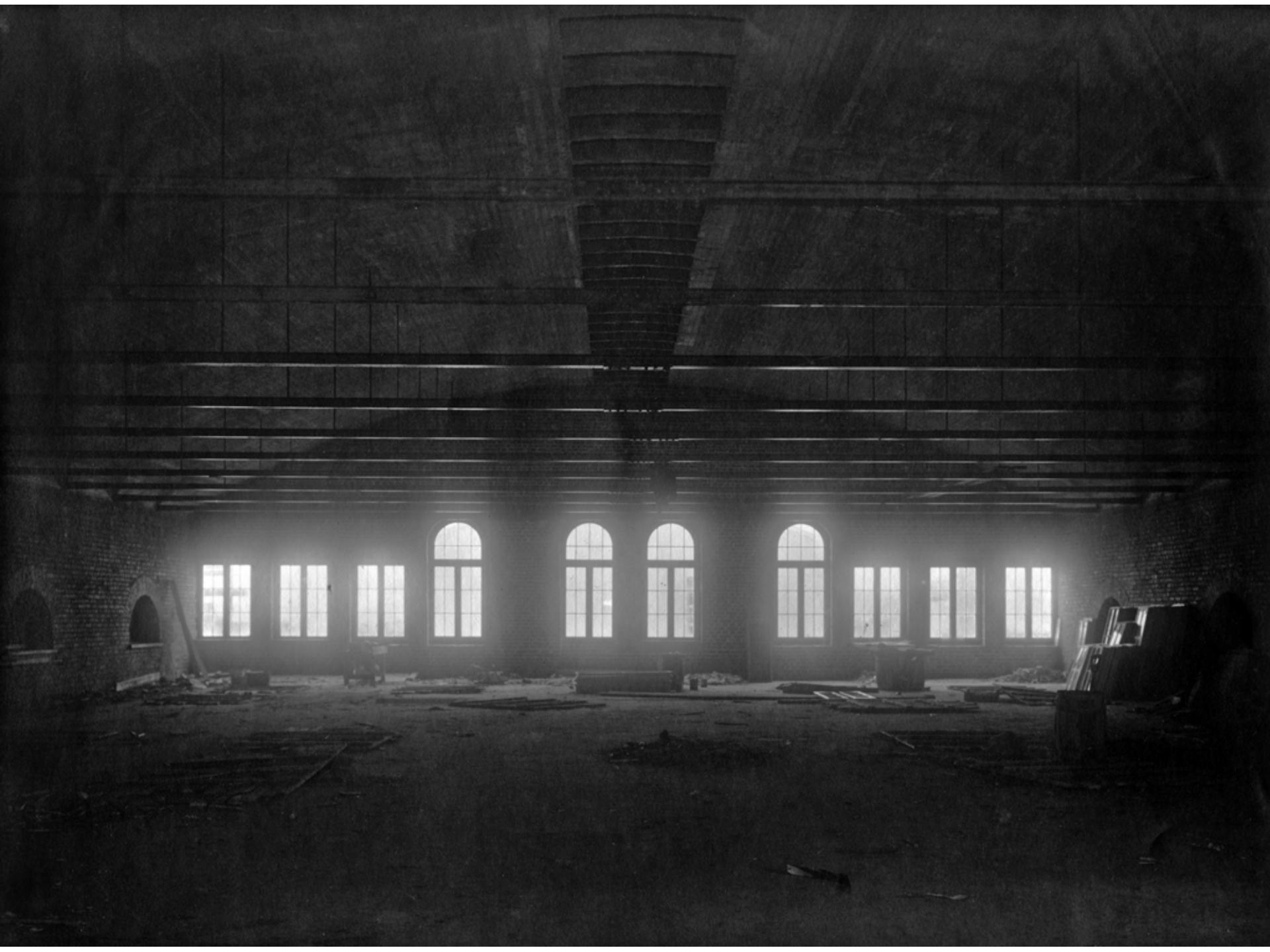




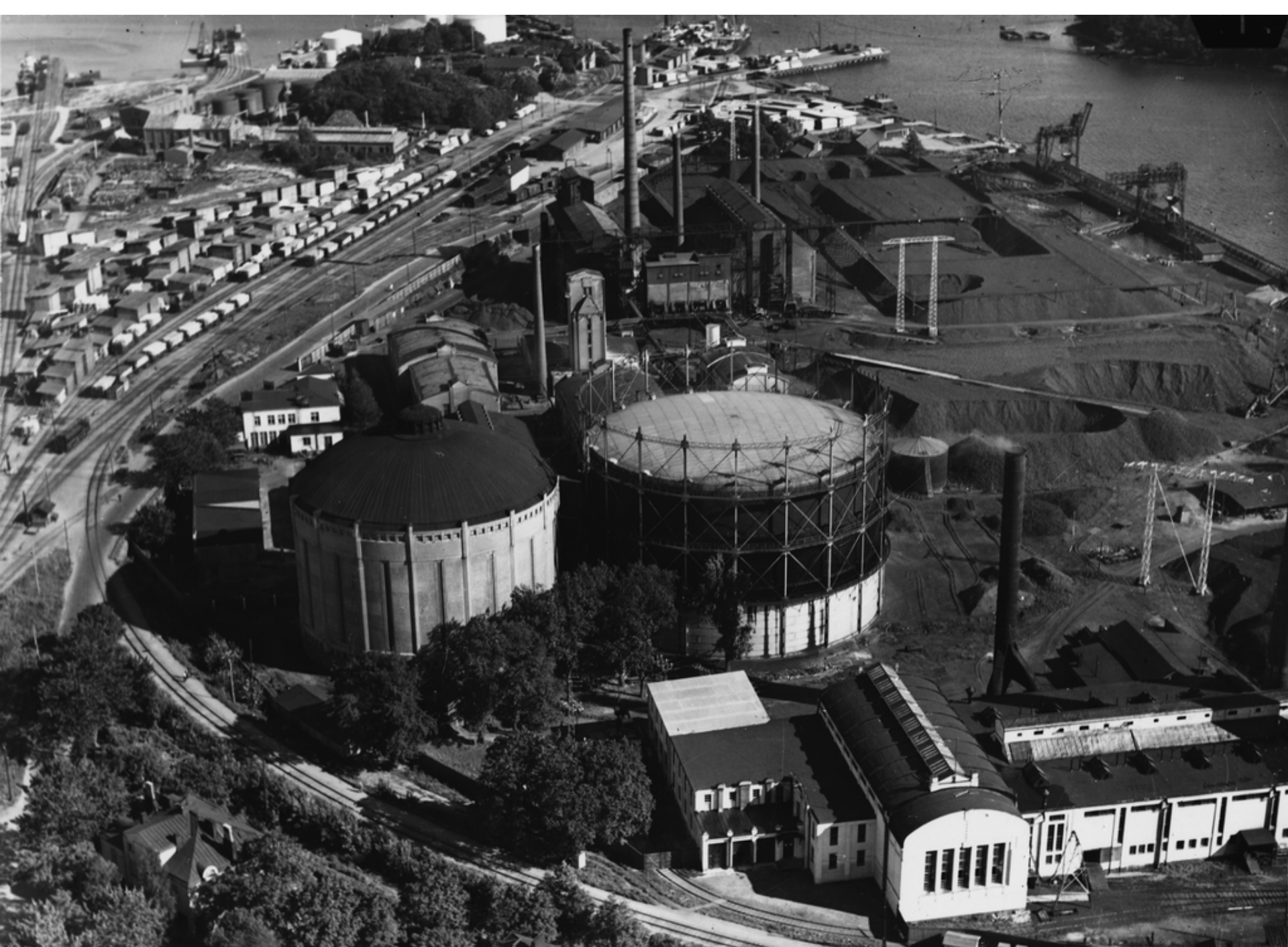


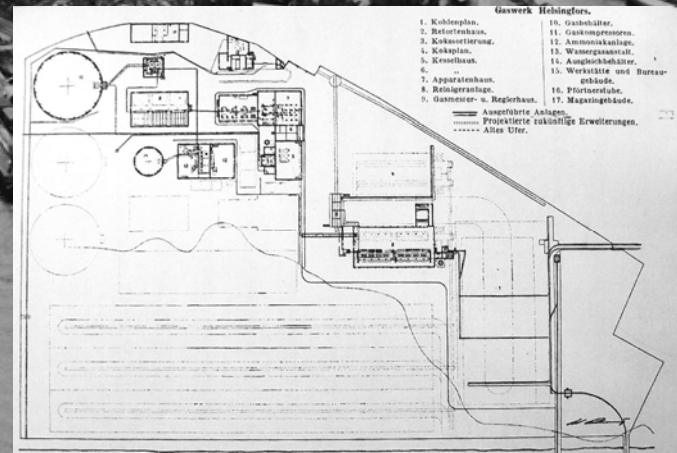


















1983











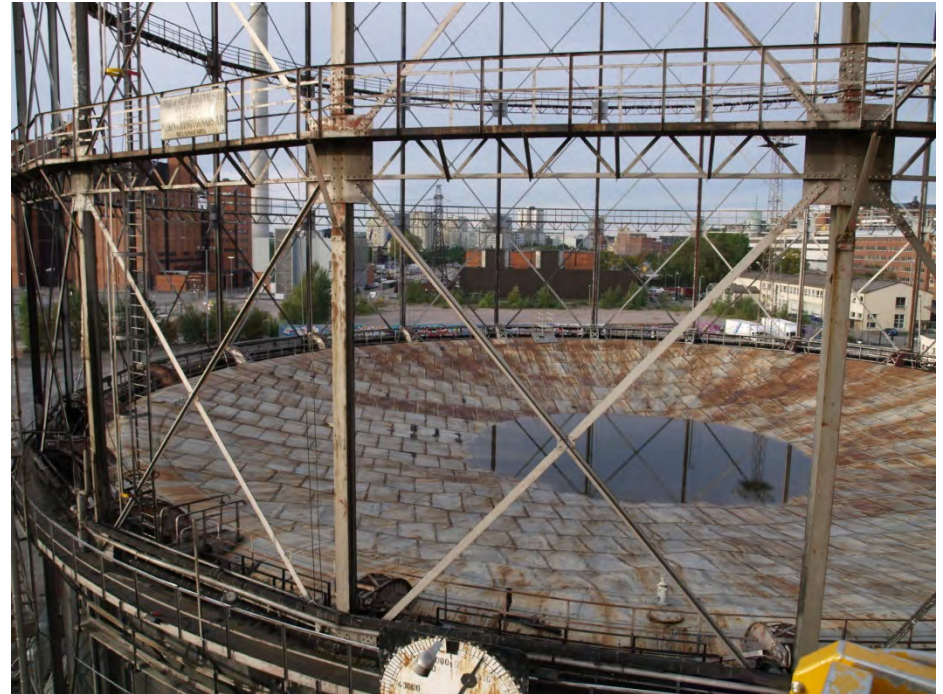






Circo – Center for New Circus
Arch. Simo Freese, 2010











Thank you!

The background of the slide features a light beige, textured surface with faint, abstract patterns. On the left side, a dark, thin branch extends upwards, bearing a single, elongated, dried leaf with a brownish-green hue. Another similar branch and leaf are visible in the lower right corner, mirroring the one on the left.

Building Protection Policy in Serbia and its Results – case study Subotica

PhD Viktorija Aladžić

Vojvodina





PRIKAZ OSNOVE CELOKUPNOG URBANISTIČKOG REŠENJA

A	AUTOBUSKA STANICA	L	NOVA POŠTA
B	BIOSKOP	O	OPSKRBA
C	LOKAL SPORTSKI CENTAR	P	PARKING
D	DEČJA IGRALIŠTA	R	ROBNA KUĆA
E	POZORIŠTE	S	SERVISI
G	GARAŽA	Š	ŠKOLA
H	HOTEL	T	TRŽNA HALA
I	ZAVOD ZA ZDRAVSTVENU ZAŠTITU	U	RAĐNIČKI UNIV.
J	DOM J.N.A.	Z	DOM ZDRAVLJA
K	KONCERTNA DVORANA	Ž	NOVA ŽELJEZ. ST.
GK	GRADSKA KUĆA	SO	SKUPŠTINA OP.
[] POSTOJEĆI OBJEKTI		[] NOVI OBJEKTI	

I-II MEŠNA ZAJEDNICA - SUBOTICA

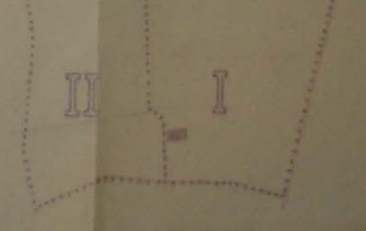
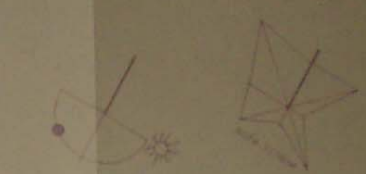
URBANISTIČKO REŠENJE M 1:2500

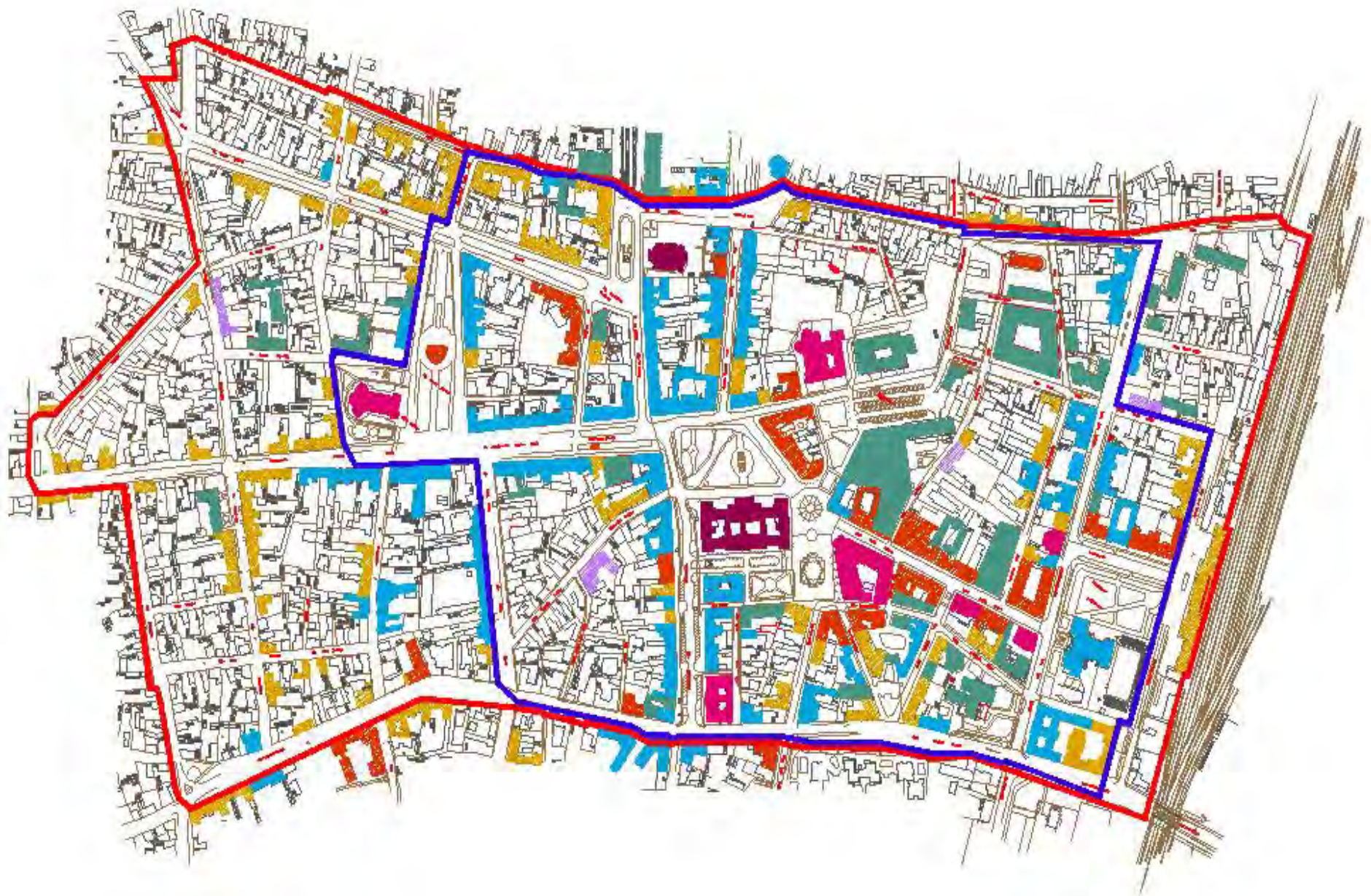
PRIKAZ OSNOVNOG CELOKUPNOG URBANISTIČKOG REŠENJA
PRIKAZ POSTOJEĆEG STANJA I NOVOG REŠENJA

OZNAKE

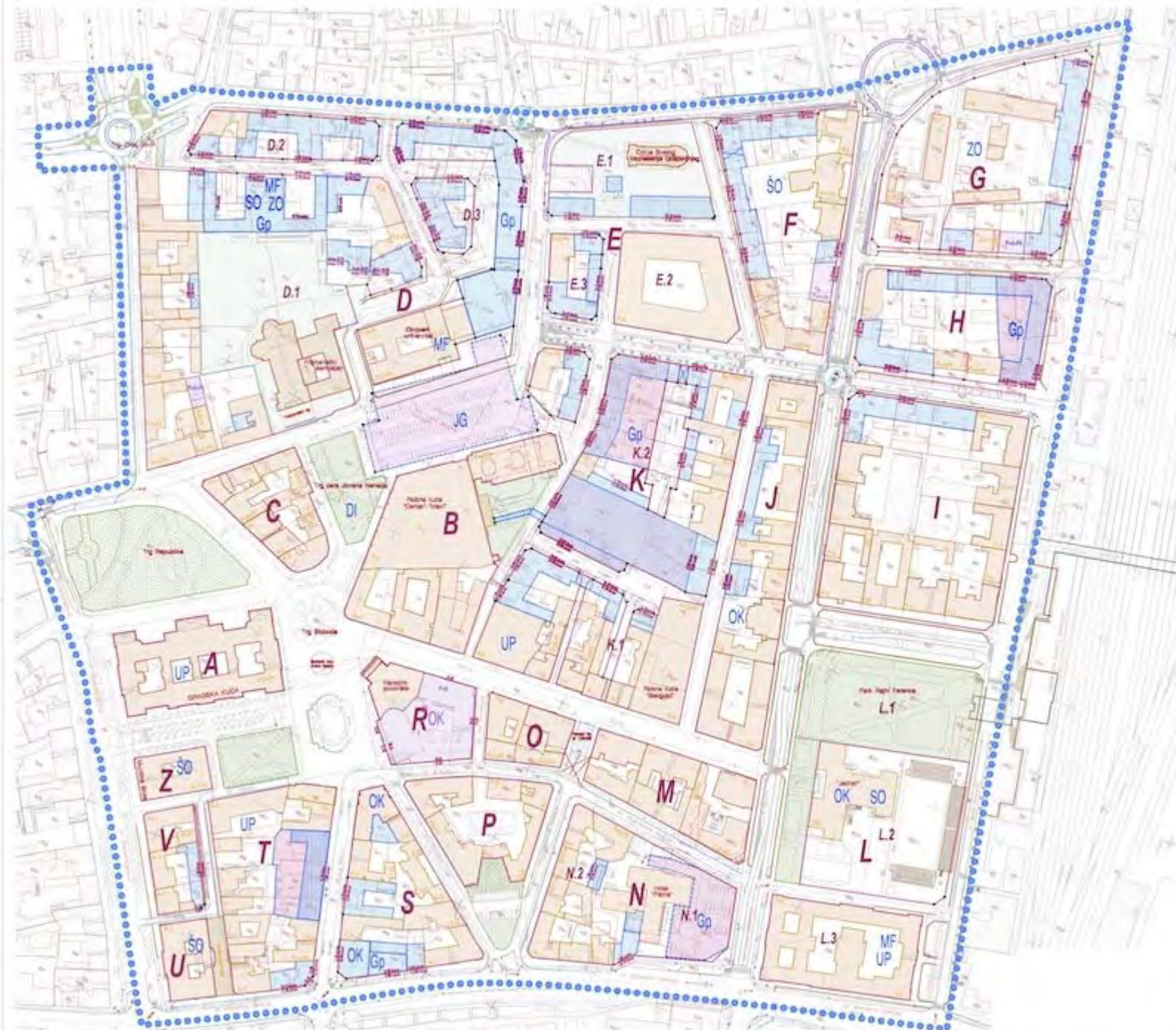
A AUTOBUSKA STANICA	L NOVA POŠTA
B BIOSKOP	O OPSKREBA
C LOKAL SPORTSKI CENTAR	P PARKING
D DEČJA IGRALIŠTA	R ROBNJA KUĆA
E POZORIŠTE	S SERVISI
G GARAJA	Š ŠKOLA
H HOTEL	T TRŽNA HALA
I ZAVOD ZA ZAKAVETNU ZAŠTITU	U RADNIČKI UNIVERZITET
J DOM Z.N.A.	Z DOM ZDRAVLJA
K KONCERTNA DVORANA	Ž NOVA ŽELJEZ. STANICA
GK GRADSKA KUĆA	SO SKUPŠTINA OPŠTINE

- GRANICA MEŠNIH ZAJEDNICA
- GRANICA GRADSKOG CENTRA
- OBJEKTI KOJI SE NE RUŠE
- NOVI OBJEKTI
- OBJEKTI KOJI SE RUŠE
- OBJEKTI O KOJIMA SE PRILIKOM RUŠENJA OBAVEZNO IZRAĐUJE FOTO-DOKUMENTACIJA





PLAN DETALJNE REGULACIJE CENTRA GRADA SUBOTICA



LEGENDA:

- Granica obuhvata Plana
- A** Oznaka bloka
- D.1** Oznaka podbloka
- Postojeći objekti
- Regulacione linije
- Građevinska linija
- Podzemna građevinska linija
- Oznake prelomnih tačaka

Parkovi, skverovi

JAVNI OBJEKTI:


- UP Uprava i administracija
- OK Objekti kulture
- ZO Zdravstveni objekti
- SO Školski objekti
- DI Dječje igralište
- SO Sportski objekti

- Postojeći objekti koji se zadržavaju
- Prostor za izgradnju objekata
- Objekti u izgradnji
- Jg Planirana podzemna javna građevina
- MF Multifunkcionalni objekti (poslovanje, javni sadržaji)
- Gp Planirane podzemne blokove
- Kompleksi verskih objekata

KATOD ZA TIRANIKAN SUBOTICA

Projekat: Detaljni plan regulacije centra grada Subotice
 Izradio: [Ime i prezime autora]
 Datum: [Datum izrade]
 Skala: [Skala]





Problems in building heritage protection:

- Urban plans reliant on demolishing of building heritage
- Neglecting of building heritage
- Heritage protection Law from Milošević time
- No policy for restoration of 19th century building heritage
- Weak Institutions for heritage protection
- No proper education for building heritage restoration experts
- Rebuilding instead of restoring and preserving monuments
- Low quality of restoration works
- Use of modern techniques and materials while restoring monuments
- Corruption

















Houses in Vase
Stajića street 11
and 13, Subotica -
Szabadka
Design: Ferenc J.
Raichl
Built in: 1899





GRADILISTE!

PEŠÁCI

PREDITE
NA DRUGU STRANU

ÉPÍTKEZÉS!

GYALOGOSOK

KERÜLK HASZNÁLJÁK
AZ ÚTCA MÁSIK
OLDALÁT







Synagogue
Subotica - Szabadka
Design: Marcell Komor,
Dezső Jakab
Built in: 1902













Synagogue

Subotica - Szabadka

Design: Marcell Komor,

Dezső Jakab

Built in: 1902

Female bath house, Palić
Design: Marcell Komor, Dezső
Jakab
Built between: 1909 – 1910







09-Jul-11 19:20



ŽEMEL STRANI
Ploha
Ploha je...

LEGENDA

ŽEMEL STRANI

- 1. ...
- 2. ...
- 3. ...
- 4. ...
- 5. ...
- 6. ...
- 7. ...
- 8. ...
- 9. ...
- 10. ...
- 11. ...
- 12. ...
- 13. ...
- 14. ...
- 15. ...
- 16. ...
- 17. ...
- 18. ...
- 19. ...
- 20. ...
- 21. ...
- 22. ...
- 23. ...
- 24. ...
- 25. ...
- 26. ...
- 27. ...
- 28. ...
- 29. ...
- 30. ...
- 31. ...
- 32. ...
- 33. ...
- 34. ...
- 35. ...
- 36. ...
- 37. ...
- 38. ...
- 39. ...
- 40. ...
- 41. ...
- 42. ...
- 43. ...
- 44. ...
- 45. ...
- 46. ...
- 47. ...
- 48. ...
- 49. ...
- 50. ...
- 51. ...
- 52. ...
- 53. ...
- 54. ...
- 55. ...
- 56. ...
- 57. ...
- 58. ...
- 59. ...
- 60. ...
- 61. ...
- 62. ...
- 63. ...
- 64. ...
- 65. ...
- 66. ...
- 67. ...
- 68. ...
- 69. ...
- 70. ...
- 71. ...
- 72. ...
- 73. ...
- 74. ...
- 75. ...
- 76. ...
- 77. ...
- 78. ...
- 79. ...
- 80. ...
- 81. ...
- 82. ...
- 83. ...
- 84. ...
- 85. ...
- 86. ...
- 87. ...
- 88. ...
- 89. ...
- 90. ...
- 91. ...
- 92. ...
- 93. ...
- 94. ...
- 95. ...
- 96. ...
- 97. ...
- 98. ...
- 99. ...
- 100. ...



Grand terrace, Palić

Design: Marcell Komor, Dezső Jakab

Built between: 1909 – 1910





Grand terrace, Palić
Design: Marcell Komor,
Dezső Jakab
Built between: 1909 –
1910







Café Papillon







Doc. Dr. Viktorija Aladžić

University of Novi Sad

Faculty of Civil Engineering Subotica

Department for Architecture and Urban Planning

Kozaračka 2/a, 24000 Subotica, Republic of Serbia

Email: aviktorija@hotmail.com

Building Protection Policy in Serbia and its Results – case study Subotica (Szabadka)

Abstract:

With the Act on cultural properties from the Milošević era still in force, and without a proper education for experts in the field of monument protection, the situation of built heritage protection is on a very low level in Serbia. Thanks to the practice from the communist era the protection and conservation of Roman and Middle Age remnants is still on a relatively high level, but the treatment of the 19th and 20th century monuments is not satisfactory. During the communist era, the 19th century architecture was neglected as it represented capitalism and individualism, which were considered negative from political point of view. Due to that, skills for the restoration of 19th century architecture were never developed. Today, in the era of transition and crises in Serbia it is even worse. The 19th century monuments are very often demolished, reconstructed or rebuilt during restoration works with the use of modern techniques and modern building materials, without any respect for the original work and building techniques. Moreover, any architect with no single lecture about monument protection during his study and without proper knowledge can be employed by institutions of the monument protection and for restorations works. Usually they do what they learned at the University, redesign and rebuild buildings, not understanding their importance as monuments.

Key words: built heritage, protection of monuments, preservation, restoration, Subotica,

1. Introduction – Preservation of cultural heritage in Serbia

Protection and preservation of cultural heritage in Serbia is in a transitional phase, experiencing many of the general problems well-known to many other countries which are in the process of transition from centrally planned economy to free market. It also faces specific problems characteristic for the region. In addition to the risks existing in other countries in transition, cultural heritage in Serbia is also exposed to some quite specific risks. They are connected to the extremely acute economic crisis, which marked all the activities of the built heritage protection service during the war in the 1990s. The conditions in which monument protection institutions operate today are still unfavorable. For a long period, there has been the permanent problem of shortages of funds, which is caused by the lack of political interest and by the insufficient knowledge of alternative funding methods. Lack of political interest is caused by high costs of restoration methods which leave lesser possibilities for corruption compared to building new structures.

Historic towns and urban areas are compromised by a lack of appreciation of their values. Most of the built heritage, especially in Vojvodina, dates from the 18th to the 20th century. It is

not considered important and enough old to be treated as monument. This heritage is neglected in comparison to the much older buildings from Roman or Mediaeval times. Consequently, restoration techniques for the 19th century built heritage have never been developed. Monuments from the 19th and 20th century are, during restoration works, treated in the same way as contemporary buildings which undergo certain rebuilding.

In their everyday life most of the Serbian citizens express their pride in the rich and diverse cultural heritage of the country, considering the heritage as a strong part of their identity. However, the idea of treating the heritage as a resource of the sustainable social and economic development is not accepted yet. To promote this idea, improved expert knowledge and raised public awareness is needed as well as new perception. That is why, as a precondition for an improved perception of heritage, the knowledge and skills regarding heritage should be introduced in educational process – on different levels, which is not the case at the moment.

The main Serbian legal act regarding cultural heritage is ‘The Act on cultural properties’ (1994) and has been undergoing revision since the spring of 2003. In spite of some attempts, the new act has not been adopted. The Act (1994) offers definitions for specific areas of monuments and sites and includes the criteria for preservation, based on historical importance, social and regional significance, uniqueness, aesthetic value etc.¹ There is an urgent need for the revision of this act, as the political situation and many Laws have changed in the meantime. It is particularly important after the adoption of the new Serbian Constitution Act (2006) requiring more decentralization in this field. The other related legal instruments are the act on construction and planning and the act on the protection of nature. There is no single political and strategic act in the field of heritage, adopted at national level. The new draft of the act on immovable heritage should be a strong tool for the development of the cultural policy founded at the premises of heritage as a resource for local as well as regional sustainable development.

All monuments are listed in ‘The central inventory of immovable cultural properties’, which is compiled for the purposes of heritage protection and planning as a permanent activity of the ‘Republic Institute for the Protection of Monuments’.² This inventory does not follow exactly the Council of Europe Core Data and is still not fully accessible electronically. Further scientific bodies for cultural documentation exist at universities (e.g. Institute of Archaeology in Belgrade) and other research institutes at national, regional and local levels. The documentation system is old fashioned and the central electronic data base of the country’s heritage lacks detailed information.

A better collaboration between those responsible for heritage protection and rehabilitation and those responsible for new buildings and local urban development is desirable. A major problem that exists in Serbia is illegal constructions. It was hoped that the problem of illegal constructions could be solved with the legislation, but that was not the case. As the Act created the possibility to legalize all illegal built structures by making simple application and paying small taxes, nobody really cares about building permits. Building new structures without permission is much cheaper than building according to the permission. This problem greatly threatens built heritage and historic urban areas. The public authorities in charge of the protection and the management of monuments are: the Ministry of Culture, the Republic Institute for the Protection of Monuments, two provincial institutes (for Kosovo /displaced from 1999./

¹ Aladžić, V.: Protection of Cultural Heritage of Ethnic and Religious Minorities From the Aspect of a New Draft Bill in Vojvodina Region, 19th Conference Europe of Regions, Slovenija: 14. - 16. septembar, 2001, *Regional contact*, Vol. 15, No 16, 2002, pp. 143- 149.

² http://www.heritage.gov.rs/latinica/nepokretna_kulturna_dobra.php

and Vojvodina) and a network of 11 regional institutes. In the 1960s and 70s a process for developing monuments protection skills and techniques was launched in Serbia, then part of the former Yugoslavia. Since the 1980s, however, this service has been in permanent decline and, in spite of some political declarations it is not a priority of the national cultural policy. The financial measures are not strong enough to support co-operation between the public and private sector in order to advance investments in the integrated rehabilitation and conservation of cultural heritage. Cultural heritage is primarily cared for from scarce budget resources and the national authorities are considered to be the only ones responsible for providing resources. Such an attitude resulted in passivity and lack of interest of local communities for the rehabilitation of their heritage.

The quality and professional capacities of the staff and the available support varies in the different levels and departments of heritage management. There is a lack of knowledge and experience in the new approaches and a generation gap within the personnel. There are particular deficiencies in professional training opportunities – there is a lack of post-graduate courses in conservation. There are also deficiencies in the educational system which does not offer the best knowledge for the wider public to learn about the heritage and then go on to respect and preserve it. Trainings of experts in the field of built heritage protection are desperately needed. Such trainings would need to embrace the whole spectrum: specialist heritage knowledge, documentation techniques and general management skills.

2. Situation on the local level – town Subotica (Szabadka)

All the problems noted above are present in the town of Subotica as well. Subotica (Szabadka in Hungarian) is located on the very north of Serbia in the province of Vojvodina, which used to be part of the Habsburg Monarchy and became part of Serbia and Yugoslavia after the First World War. Subotica was a very small settlement at the beginning of 18th century, after the banishment of Turks, and it had around 2000 settlers. The settlement was positioned on a small creek and until the railway line was built in 1869 there had not been means to meet the transportation needs required for boosting the economic development. Due to the railway, Subotica experienced a sudden development at the end of 19th century, when the previous small settlement gained the look of a modern 19th century town and some very important buildings were erected, which nowadays represent outstanding heritage value, like the synagogue, the Town Hall and the Raichle Palace.

Urban planning in the period of socialism did not fully recognize the importance of the 19th century built heritage. The idea of building new towns instead of existing ones, according to the socialist ideals, socialist economic plans and ideology was adopted. The summit of the ideas of rebuilding the whole town in Subotica was the General Urban Plan of the town from 1962 and the Urban Plan for the town center from 1966 (Figure 1).³ The first victim of those ideas was the Subotica tram system closed in 1974. These plans were based on the idea of demolishing the existing buildings, some of them very important heritage buildings and beautiful 19th century historic quarters. The economic situation luckily did not support such huge demolitions and rebuilding of the town and the plans from the period of socialism were implemented in not more than 5%. Thanks to that, the valuable historic center of Subotica was preserved. There, of course,

³ Aladžić V.; Legislation influence on spatial development of Subotica from the end of 18th century until the second half of the 20th century, PhD thesis, Faculty of Geography, University of Belgrade, 2007.

were no changes in planning during the wars in Yugoslavia in 1990's, neither after the fall of Milošević.



Figure 1 – Urban plan for the town center from 1966

The main idea that is driving the new plans today is also based on demolition of the existing town, this time for the sake of a very small group of investors. While in 19th century all house owners were involved in the building and regulation of the town,⁴ at the beginning of the 21st century urban plans are achievable only by a very small group of investors. Only particular investors can build and develop the town, while the majority of citizens are excluded from the whole process. In the present urban plans vast areas of the existing town with individual ground floor houses are planned for demolition and to be replaced with huge apartment blocks. Not only that the 19th century appearance of Subotica and the traditional way of living will be changed, but also there is no need for such a concentration of housing units around the town center as the population of Subotica has decreased over the past 10 years. According to the census from 2011,⁵ there are 7.000 citizens less today than ten years ago. In spite of the campaigns organized by the citizens to stop the demolition of the town, there has not been any change in the planning

⁴ Aladžić V., Compatibility, Adaptability and Use of Different Types of Ground Floor Houses in 19th Century Town Planning – Case Study Subotica, *Spatium*, No 25, Institut za arhitekturu i urbanizam Srbije, Belgrade 2011, pp. 50 – 55. ISBN 1450-569X

⁵ <http://popis2011.stat.rs/>

concept of the town. On different spots around town new huge apartment blocks are built above individual ground floor houses, creating traffic, microclimate and social problems in the neighborhoods (Figure 2).



Figure 2 – New apartment building built between ground floor houses

Although the town center of Subotica is listed as a historic zone of great importance (Figure 3), the latest urban plan of the town center allows the demolition of a great number of historic houses, mostly ground floor houses, and makes it possible the construction of 6 or 7 floor apartment blocks instead (Figure 4). Apart from the problems listed above in the protection of built heritage there are also other problems: neglect of the 19th built heritage, no policy for restoration of 19th century built heritage, weak institutions for heritage protection, no proper education for 19th century built heritage restoration experts, corruption, rebuilding instead of restoring and preserving monuments, low quality of restoration works, use of modern techniques and materials while restoring monuments.

Here are some examples of the wrong treatment of the built heritage in Subotica, treatment that was made despite the different campaigns and the will of the majority of citizens:



Figure 3 – Protected zone of historic town center

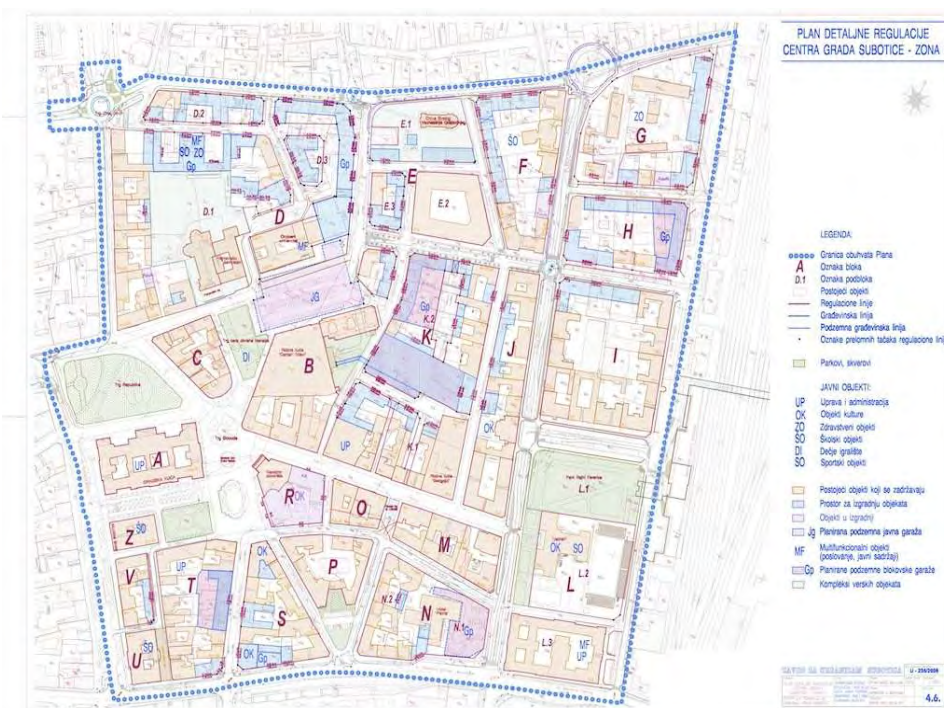


Figure 4 – Regulation plan of protected town center zone – all structures colored in blue represents new apartment blocks

2.1. Hesiler Bath

The Hesiler Bath, a complex of several buildings built after the World War I, at the time of its demolition in 2007 still had original architectural elements and preserved structure.⁶ Although its function had been altered, the bath could still have been revitalized. A multi storied building with mixed residential-business use is planned to be built instead. It will completely disturb the historic ambience of the Petra Drapšina street, which entirely lies within the protected zone of the historic city center, it still has its original stone pavement, and has enjoyed a special treatment in the past (Figure 5 and Figure 6).



Figure 5 – Detail of hesiler bath interior before demolishing



Figure 6 – Hesiler Bath today, after demolishing in 2007

⁶ Aladžić, V.: *Subotica koja nestaje*, Subotica: NIU Hrvatska Rijec, 2012, ISBN 978-86-85933-61-5, p. 108 – 115.

2.2. Demolition of the old and construction of the new building of the National Theater

The very first monumental building built in Subotica at the beginning of the rapid development era of the town was the theater building, built in 1854, designed by János Scultety in the style of Classicism (Figure 7). Beside the theater, the building hosted a restaurant, a pastry shop, a hotel and a ball room. It became a meeting place for the growing civic society in Subotica in the 19th century, and a symbol of this society made up of many nationalities: Croats, Serbs, Hungarians, Jews, Germans, Slovaks and others. In fact, the building of the theater brought them together allowing cooperation in the future development of the town. The theater was reconstructed in 1904-1907. The next major reconstruction took place in 1927, after the auditorium had been destroyed by fire in 1915. During the last quarter of the 20th century, due to the building's poor condition, the idea to demolish it and build a new theater in Subotica emerged.⁷ After that the building was neglected, inspite of the fact that it was listed as a monument of great importance and located in the very center of the protected town area.



Figure 7 – Theater building in Subotica, built in 1854, before demolishing

⁷ Aladžić, V.: Report: The History of the National Theater in Subotica, *Centropa*, Vol. 11, No 2, ISSN 1532 – 5563, p. 153 -166.



Figure 8 – Structure of a new theater building

The idea of the demolition materialized at the beginning of 2007 when the contracts for demolishing 2/3 of the building were signed. Only the smaller central and oldest part of the building was planned to be restored. A big campaign was launched in Subotica against the demolition of this outstanding building. Despite the petition signed by around 15.000 citizens against the demolition of the theater building, the intervention of ICOMOS Office Belgrade, ICOMOS Office Budapest and ICOMOS Office Paris, the demolition of the theater started in June 2007. After that the huge concrete structure of the new theater building was erected (Figure 8). The estimated budget for the completion of this building is 30.000.000 EUR. At present there are no funds for finishing the whole structure, there is only hope that sometime in the unknown future the theater will be built after all.

2.3. Rebuilding of the “Oldest house”

The so-called “Oldest house” in Subotica was built around 1730 (Car Jovan Nenad square No 11) and it is in the center of the protected historic city center zone. During its restoration the building was actually destroyed by demolishing its roof and the replacement of structural elements. Although it is listed as a cultural monument and as such it should have been preserved and restored in its original appearance, it was rebuilt employing modern structural elements, elements of design and contemporary materials (Figure 9).



Figure 9 – Rebuilding instead restoring the “Oldest house” in Subotica from 1730

2.4. Demolition of the Raichle houses in Vase Stajića street

Two ground floor rental houses at No 11 and 13 in Vase Stajića Street, were designed in 1899 by the famous Subotica architect Ferenc Raichle. These were the first pure Art Nouveau structures in Subotica and Vojvodina, and also were a testament to the local architectural development of the town at the end of the 19th century closely following the European trends. These two buildings were Raichle's first direct step toward the Art Nouveau. Not only in the decorative elements but also in the design of the ground plan Raichle adopted the new approach. The façades of these two buildings were different, while one of them was conceived under the influence of Vienna secession, the other was under the influence of the French symbolism (Figure 10). When in 1997 the Regulation Plan of city center was made according to the conditions issued by the Institute for the Protection of Monuments in Subotica, these two buildings were signed for demolition. At the beginning of the year 1998 a struggle for saving the buildings started. This struggle resulted in a decision of the Subotica Parliament issued in May 2000 that the buildings have to be listed and preserved. It was obviously not respected and in the new Regulation plan of the city center in 2007 they were again planned for demolition. The campaign held in 2007 for their preservation did not bring any results. They were torn down in April 2010 (Figure 11).



Figure 10 – Raichle ground floor house in Vase Stajića street 11 before demolishing



Figure 11- Raichle houses in Vase Stajića street during demolition in spring 2010

2.5. Restoration of Samko Manojlović house

It seemed that this beautiful 19th century mansion was among the very few good examples of properly done restoration works. Important was that the restoration works were not applied only on the façade, but in the staircase as well. Usually such nicely painted staircases were destroyed by the owners who did not care and repainted the walls and ceilings. Fortunately the decorative painting in the staircase in Samko Manojlović house survived and represents the best example of such work in the town. But in 2010 the water started leaking again into the building and destroyed the restored decorative painting in the staircase (Figure 12).



Figure 12 – Decorative painting in the staircase of Manojlović house damaged by water leakage after restoration

2.6. Restoration of the synagogue

The Synagogue in Subotica (Figure 13) is a pearl of the Central European built heritage. While most of the synagogues dating from the second half of the 19th century were built in the style of Historicism, this one is unique for being built in pure Art Nouveau style (Hungarian Secession). It was designed by the Hungarian architects Marcell Komor and Dezső Jakab whose differing talents shaped the building into a unique masterpiece. Komor contrived the modern early concrete structure of the building, while Jakab designed the decorative elements from Hungarian folk art motifs and symbols, accomplishing an outstanding work of the Hungarian Art Nouveau.⁸

⁸ Aladžić, V.: From Local to Cosmopolitan: Art Nouveau in Subotica – Szabadka, Coup de Fouet International Congress, Barcelona 26 – 29. June 2013.

http://artnouveau.eu/admin_ponencies/functions/upload/uploads/Viktorija_Aladzic_Paper.pdf



Figure 13 – Synagogue in Subotica built in 1902

As Subotica's Jewish community was decimated during the Second World War it did not have the means for maintaining such a building after the war. The Synagogue was slowly deteriorating. In 1974 it was noticed that the main dome started to incline. Five years later the Jewish Community entrusted the synagogue to the city of Subotica on condition that it would be refurbished and restored. From that time up until today restoration works are going on partially and casually. In 2011 the whole roof was restored, but the water is still leaking in, damaging the building and its structure (Figure 14).



Figure 14 – Water leakage in the roof structure of the synagogue

Restoration works were done unprofessionally and without proper care for the building. The Synagogue is broadly recognized as heritage of global importance, although it is not listed as world heritage site. Four times it was listed on the list of 100 most endangered monuments in the world, but that does not help its better treatment.

3.0. Conclusion

There are many more examples of demolishing and rebuilding monuments and valuable heritage buildings in Subotica, but it is not the main task of this paper to present them all. There is almost no example of proper restoration works on monuments during the past twenty years. From the problems noted at the beginning of this paper it is obvious that the change of approach towards the 19th century built heritage will not be easy nor will it happen in a short time. Changes have to be made on state level as well as on the local level. Local efforts will not give any results if there are no changes on state level, and vice versa. Let us hope that the new Act on cultural heritage will be adopted by the Serbian government sometime in the future, which will help changing the policy concerning built heritage on all levels.

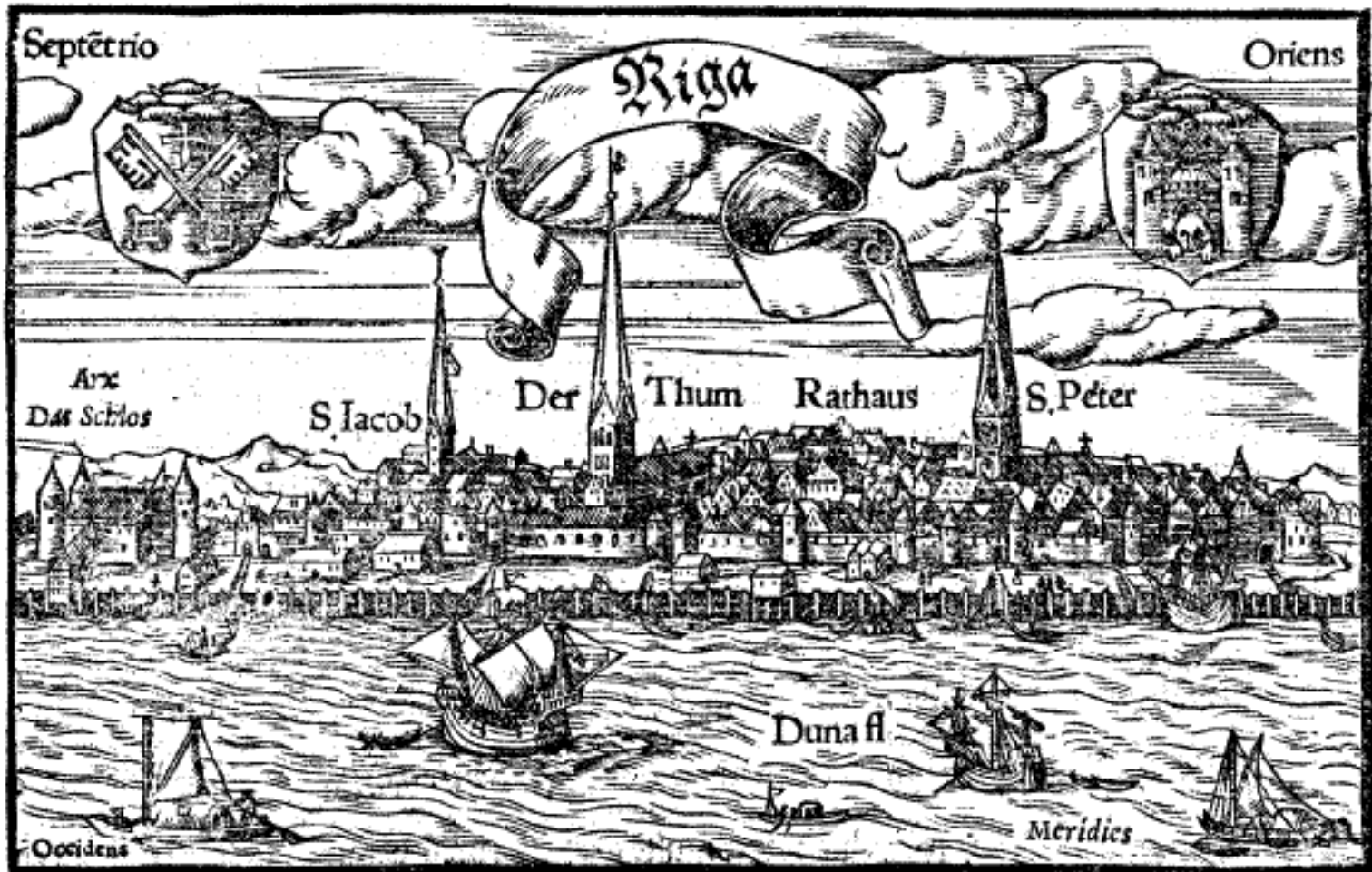
Policies on the Protection and Restoration of Art Nouveau Buildings in Rīga

Dr. arch. Agrita Tipāne

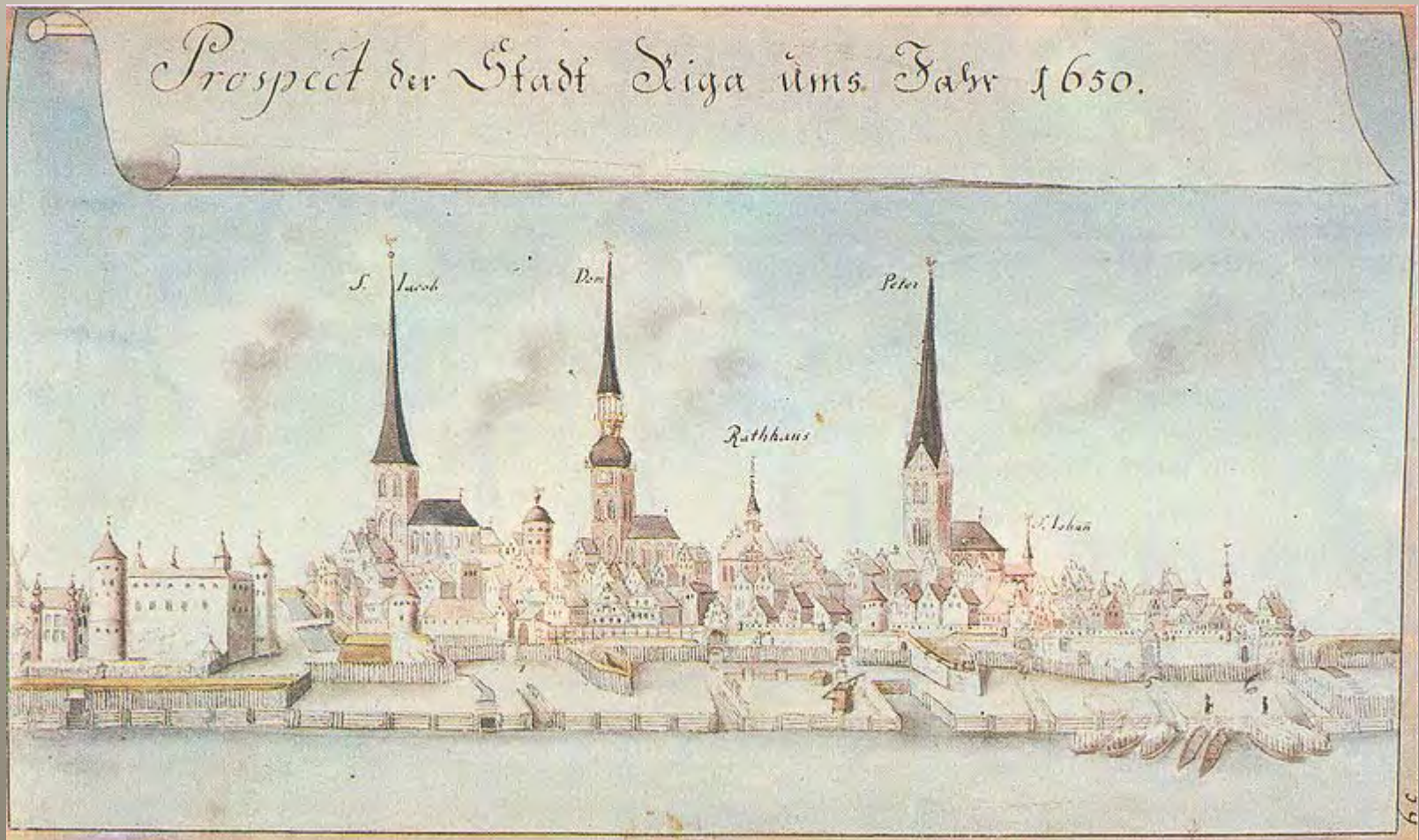
Mg.philol.& Mg.geogr. Iveta Sproģe

Helsinki 04.10.2013.

From the 13th to the 15th century, it was one of the most important cities of the Hanseatic League in Eastern Europe
After Nikolaus Mollina (Mollin) prints of the Rīga panorama



During the 17th century, Rīga became the largest provincial city in Sweden
Riga panorama (1760)



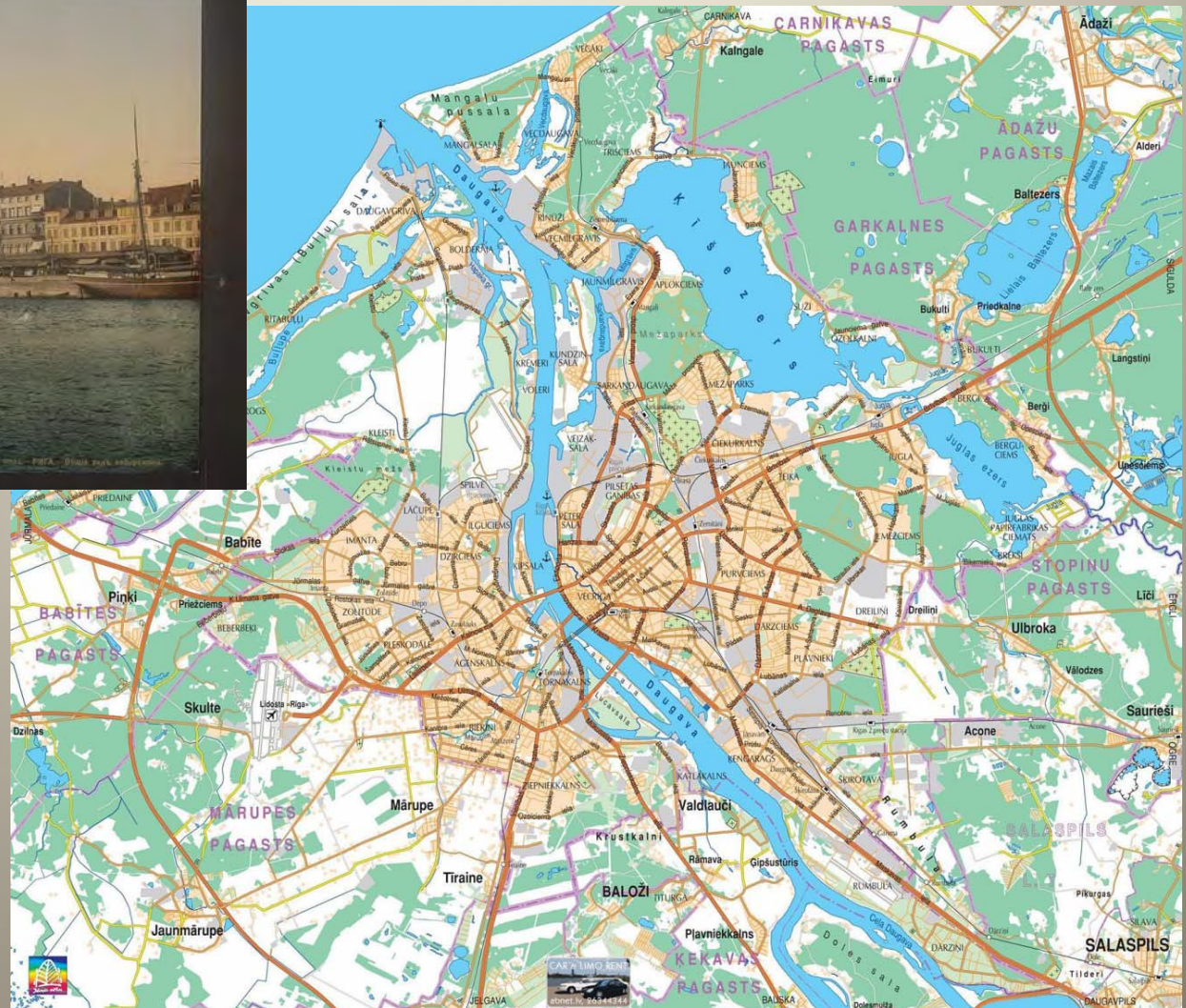
The fragment of the map of Rīga in 1622



During the 19th century the fifth largest city in the Russian Empire
Rīga



The population in Rīga
1887 – 255 879 people
1913 – 517 264 people



The economic boom also facilitated construction:
more than 800 buildings were erected in Rīga



UNESCO

In 1997, Rīga was placed on the UNESCO World Culture and Natural Heritage list



VKPAI

- Specifies the level of cultural and historical value of buildings (and their elements) in the historical city center and protected area of Rīga;
- Issues special requirements related to the protection of cultural monuments when it comes to the design of buildings near cultural monuments and their protected zones if the relevant construction board has indicated that this must be part of the planning and architectural process;
- Agrees on documentation related to construction work near cultural monuments and in their protected areas, dealing with designs, blueprints, sketches, technical aspects of the project, simplified renovation hopes, simplified installation of utility network delivery systems and internal systems, and technical plans for reconstruction and renovation;
- Issues a conclusion about whether a building is ready for use if it relates to a permit to restructure a nationally protected cultural monument;
- Agrees on and issues permits on economic activities in the territories and protected areas of cultural monuments;
- Issues permits for repair, renovation, conservation, restoration or reconstruction work at cultural monuments and their protected areas;
- Issues permits for the cultural and historical examination of cultural monuments if this is to involve methods that can lead to changes in the use thereof.



There is every reason to say that Rīga is a metropolis of Art Nouveau in Europe.

This is because of the largest number of Art Nouveau buildings and their concentration and artistic quality.



In 1940 Latvia was occupied and incorporated into the Soviet Union



Rental buildings in Rīga suffered much damage during the Soviet occupation



Rental buildings in Rīga suffered much damage during the Soviet occupation



The change of the plans to install communal flats for as many as five to seven families



One of the first buildings for which original polychrome was restored
was at
Kalēju iela 23, Paul Mandelstamm (1903)
in Old Rīga





Renovation of Art Nouveau buildings which had not been renovated or maintained for 50 years began once again



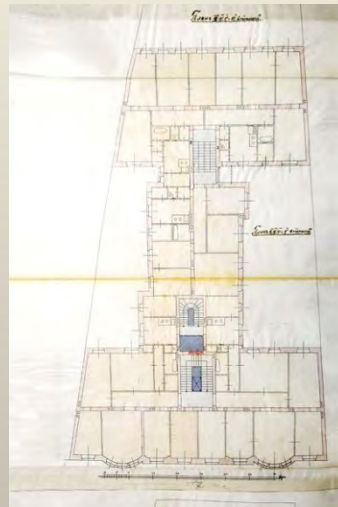
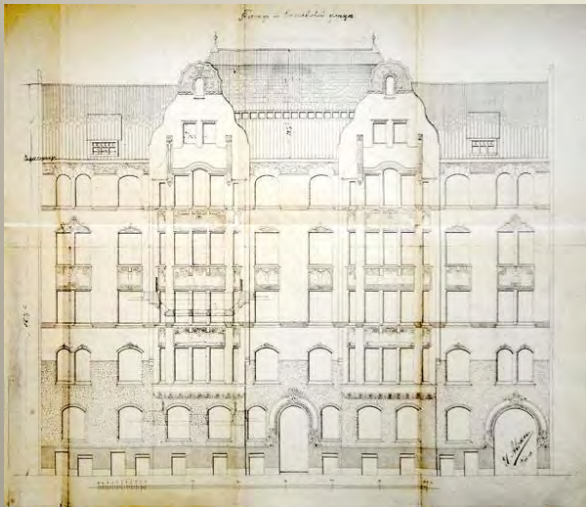
Apartment house
Jura Alunāna iela 2a,
Architects G.A.Lindenberg, K. Wasastjerna, A.Vanags (1906)



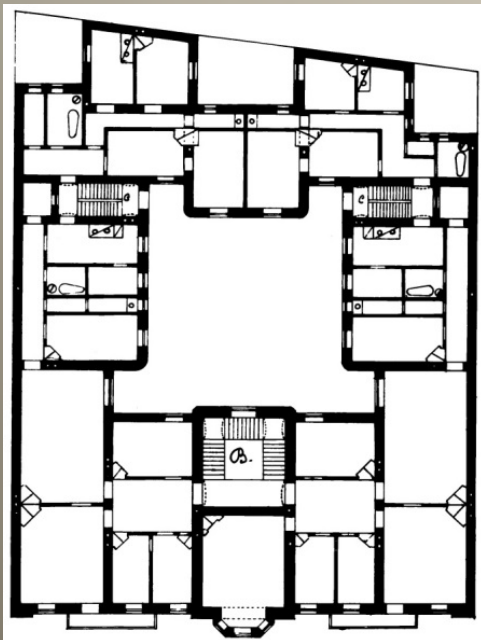
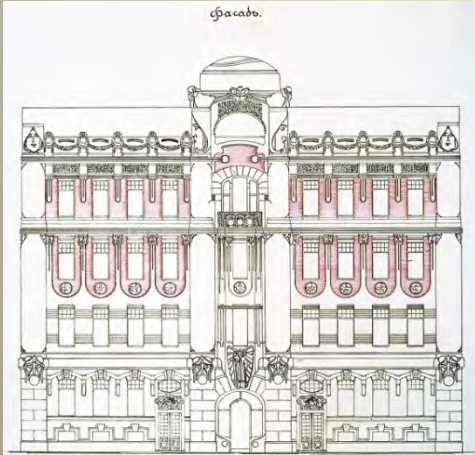
Apartment house
Jura Alunāna iela 2a,
G.A.Lindenberg, K. Wasastjerna, A.Vanags (1906)



Apartment house
Stabu iela 19
Jānis Alksnis (1908)



Apartment house with shops
Elizabetes iela 10b,
Mikhail Eisenstein (1903)



Apartment house
Alberta iela 10b,
Mikhail Eisenstein (1903)



Apartment house
Elizabetes iela 10b,
Mikhail Eisenstein, (1903)



Apartment house
Elizabetes iela 10b,
engineer Mikhail Eisenstein, (1903)



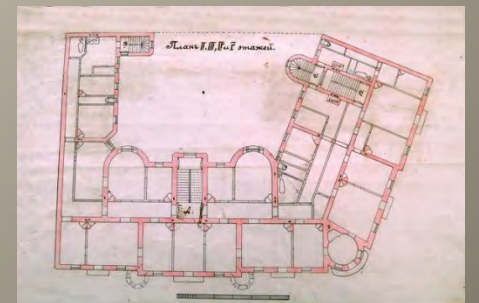
Alberta iela (1901)



Alberta iela (nowadays)



Apartment house
Alberta iela 13,
engineer Mikhail Eisenstein, (1904)



Apartment house
Alberta iela 13,
engineer Mikhail Eisenstein (1904)



Apartment house
Alberta iela 13,
engineer **Mikhail Eisenstein (1904)**



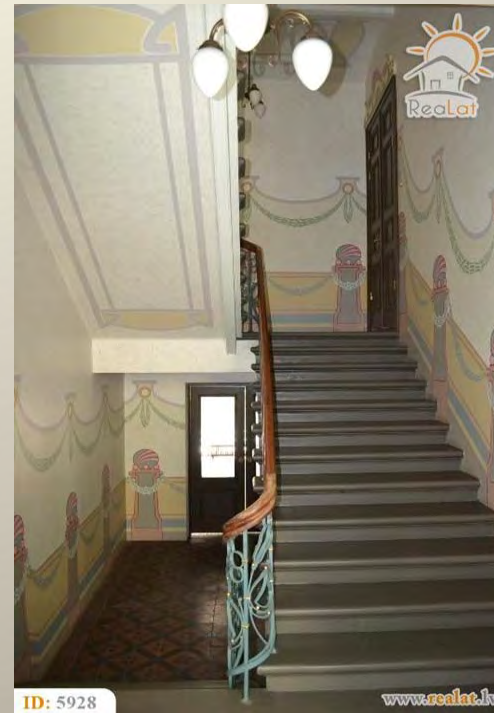
Apartment house
Alberta iela 4,
engineer **Mikhail Eisenstein (1904)**



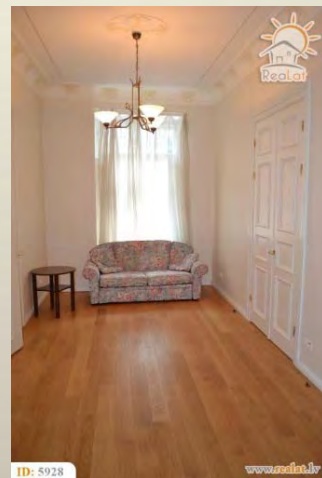
Apartment house
Alberta iela 13,
engineer Mikhail Eisenstein (1904)



Apartment house Alberta iela 4, engineer Mikhail Eisenstein (1904)



Apartment house
Alberta iela 4,
engineer Mikhail Eisenstein (1904)



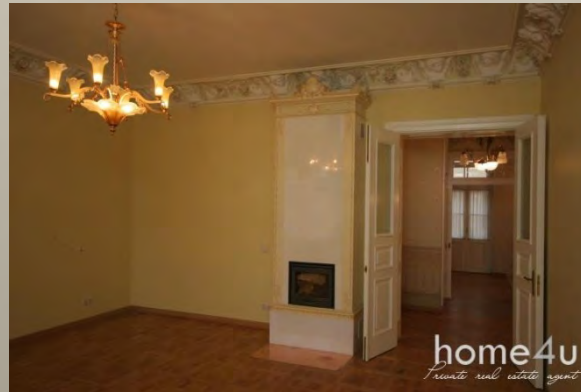
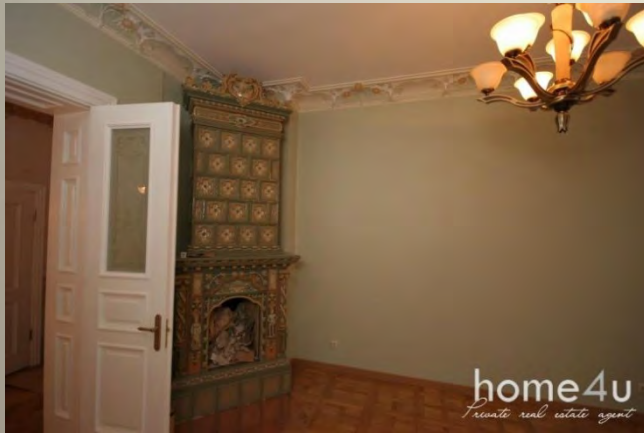
Apartment house
Elizabetes iela 23,
architect Hermann Hilbig (1903)



Apartment house
Alberta iela 1,
architect Heinrich Scheel, Friedrich Scheffel (1901)



Apartment house
Alberta iela 1,
architect **H.Scheel, F.Scheffel (1901)**



Apartment house
Alberta iela 12,
architect **K. Pēkšēns (1903)**
Rīga Art Nouveau Museum



Apartment house
Alberta iela 12,
architect **K. Pēkšēns (1903)**
Rīga Art Nouveau Museum



Apartment house
Alberta iela 12,
architect K. Pēkšēns (1903)
where now is situated Rīga Art Nouveau Museum



Apartment house
Alberta iela 2a,
engineer **Mikhail Eisenstein (1906)**

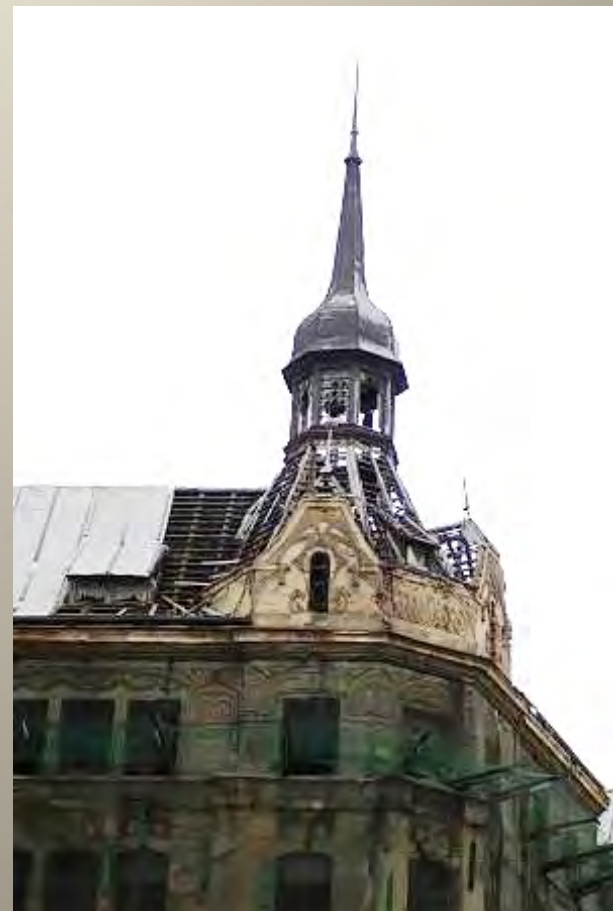




Apartment house
Alberta iela 2a,
engineer **Mikhail Eisenstein (1906)**



Apartment house
Marijas iela 6,
architect Konstantīns Pēkšēns (1904)



Apartment house
Alberta iela 6,
engineer **Mikhail Eisenstein (1904)**



Apartment house
Vīlandes iela 11,
architect R. H. Zirkwitz (1899)



The Culture Centre «**Ziemeļblāzma**» , which was built by the philanthropist and timber magnate Augusts Dombrovskis in 1913



The Culture Centre «**Ziemeļblāzma**», which was built by the philanthropist and timber magnate Augusts Dombrovskis in 1913



The Culture Centre «**Ziemeļblāzma**», which was built by the philanthropist and timber magnate Augusts Dombrovskis in 1913



The Culture Centre «**Ziemeļblāzma**» , which was built by the philanthropist and timber magnate Augusts Dombrovskis in 1913



Welcome to Rīga in 2014 !

Dr. Arch. A.Tipāne. Policies on the Protection and Restoration of Art Nouveau Buildings in Rīga. Translated by K. Streips

Rīga was established as a port city in 1201, and from the 13th to the 15th century, it was one of the most important cities of the Hanseatic League in Eastern Europe. During the 17th century, Rīga became the largest provincial city in Sweden, and in the 18th century it was absorbed into the Russian Empire. During the 19th century, Rīga underwent rapid industrial development and became the fifth largest city in the Russian Empire.

The economic boom in Rīga continued in the early 20th century thanks to the development of industry and trade. The population doubled from 255,879 people according to the 1887 census to 517,264 residents in 1913 [1]. The ethnic composition of the city also changed swiftly, with an increasing proportion of residents being Latvians. The economic boom also facilitated construction. 150 to 200 multi-story apartment buildings were built each year in Rīga. Most of them were designed by local architects who had been educated at the Faculty of Architecture of the Rīga Polytechnic Institute, which opened in 1869. More than 800 buildings were erected in Rīga very quickly, and their architecture was dominated by the style of Art Nouveau.

In 1997, Rīga was placed on the UNESCO World Culture and Natural Heritage list, thus recognising the special meaning and universal value of the city's historical centre. The centre is made up of a fairly well-preserved urban planning structure from the Middle Ages and later periods. There are Medieval buildings along with a wealth of Art Nouveau architecture that is concentrated and very artistic. All of this is supplemented by the outstanding skyline of the historical centre, including wooden buildings from the 19th century.

There is every reason to say that Rīga is a metropolis of Art Nouveau in Europe. This is because of the largest number of Art Nouveau buildings and their concentration and artistic quality. Most of the buildings are under state protection to save them for future generations. This work is handled by the State Cultural Monuments Protection Inspectorate (VKPAI), which is subordinate to the Ministry of Culture. The inspectorate handles government policies related to the protection of cultural monuments. It identifies, studies and registers the cultural heritage and the relevant monuments. The work is based on the Global Convention on the Protection of Cultural and Natural Heritage, the Latvian law on the protection of cultural monuments, and other laws in this area. The mission of the inspectorate is to ensure a standard of living for people by protecting the cultural heritage in terms of identifying, protecting and facilitating the understanding of values. Architectural monuments in Latvia are divided up between national and local importance.

The Architecture Division of the VKPAI manages state policies vis-à-vis architectural monuments and their preservation. It identifies architectural monuments and makes proposals as to how they can be preserved and included in modern life. Restoration of Art Nouveau buildings must be agreed by the VKPAI, which dictates the aspects of buildings that must be preserved and the changes that are permitted so as to adapt the function of buildings to present-day quality of life.

The heritage of Art Nouveau architecture in Rīga is at various levels of quality, because historical events in Latvia have had much to do with its preservation.

Most Art Nouveau buildings in Rīga are rental buildings and public facilities built by individuals and various associations and public organisations in the early 20th century. The buildings were well-maintained until World War II, which completely changed the situation. Latvia was occupied and incorporated into the Soviet Union. Soviet military personnel and residents from other Soviet republics flooded into Latvia and Rīga, thus radically increasing the population. This led to housing shortages and the need for new homes. Rental buildings in Rīga suffered much damage during the Soviet occupation, because their floor plans were changed to install communal flats for as many as five to seven families. Most of the flats were occupied by immigrants from Russia who failed to comprehend the cultural and historical meaning of the buildings, and many unique interiors were irreversibly destroyed. The buildings were not renovated, which meant damage to facades and stairwells. In many cases repairs were limited to primitive coats of paint which destroyed many paintings and stucco decorations. The same fate befell public buildings that were adapted to various new functions. They were renovated in a simplistic way, thus destroying many unique interiors. Art Nouveau architecture was not seen as a cultural value during the Soviet period, and so the buildings were not on the list of protected monuments. Art Nouveau buildings were rebuilt or torn down. Facades were left to fall apart, and communal flats and stinky stairwells became a symbol of Soviet-era apartment buildings.

Interest in this part of Rīga's heritage was facilitated by Professor Jānis Krastiņš, who was the first person in Latvia to begin the architectural heritage of Art Nouveau in Rīga in the 1980s. He defended a dissertation on the topic and wrote several scholarly papers about it. This changed public attitudes toward Art Nouveau architecture. Buildings turned from “useless structures” into objects of admiration. This is when Art Nouveau buildings were first restored, and one of the first buildings for which original polychrome was restored was the one at Kalēju Street 23 in Old Rīga. It was built by the

architect Paul Mandelstam, and its design involved a saturation of decorative elements. During the Soviet era, the façade was painted in a single colour, and the restored façade attracted a great deal of attention and interest in Art Nouveau architecture.

Preservation of the Art Nouveau architectural heritage was also facilitated by new political events. Latvia regained its independent statehood in 1991. It brought greater order to property rights, and many buildings were once again privately owned. Major renovation of Art Nouveau buildings which had not been renovated or maintained for 50 years began once again. This was a complex situation, however, because many of those people who recovered buildings through denationalisation were poor, and they could not pay for the restoration of buildings that were in very bad shape. Many buildings were renovated properly, but this involved the loss of many valuable objects. Windows were the most painful issue, because windows that had not been repaired for 50 years were no longer of any use, and new owners often could not afford expensive restoration. Instead, they installed plastic windows, and that substantially diminished the value of the relevant buildings. In some cases, high-quality copies of windows were manufactured, but not with all of the old elements. This is seen in the building at Jura Alunāna Street 2A, which was designed in 1906 by the Finnish architects Gustav Adolf Lindberg and Knut Wasastjern, along with Aleksandrs Vanags. The interior of the building was renovated, but the windows were new. The placement of windows was preserved, but the window fittings were lost. Rooms inside the building were also rearranged in accordance with modern requirements. Many finishing details such as door handles were lost. For reasons of a happy accident, some of the unique details of the building such as window and door fittings ended up in the collection of the Rīga Art Nouveau Museum after a conscientious resident of the building pulled them out of the trash bin. Changes were also made to interiors which had already been seriously damaged during the Soviet period. Here again, various options were considered to satisfy the demand of present-day people for modern homes. The historical interiors of some buildings were restored, but there are also buildings in which we find modern interiors that are dominated by minimalism.

Intensive renovation of buildings began in 2000 and continues today. Most of them are rental buildings with restored facades and stairwells, with as much as possible being done to maintain the decorations of flats. All of the work is approved by the VKPAI, which determines the elements of a building that absolutely must be preserved and restored, as well as the changes to layouts or interior design that can be made to make the building appropriate for modern living standards.

One of the first Art Nouveau buildings to be renovated after a tragic fire in 1987 was the home of the architect Jānis Alksnis at Stabu Street 19, which was designed in 1908. The restoration of the building took place between 1997 and 1999. The façade was fully restored, but the layout of the building was changed to establish small flats. New lifts were also installed.

One of the most successful examples of restoration and reconstruction relates to the building at Elizabetes Street 10B, which was designed by the building engineer Mikhail Eisenstein in 1903. The building is distinguished with an ornate façade that includes a wealth of sculptures and a section that is covered with blue ceramic tiles. The stairwell with its expressive stucco decorations is particularly ornate. The building suffered much damage during the Soviet period, when the large flats were turned into communal apartments. This changed the layout of the building and led to the destruction of much of the interior design. The building returned to private ownership in 1999, and restoration began one year later. The design for reconstruction and restoration was produced by the architect Mārcis Apsītis, and the building was ready for occupation in 2001. There are offices, shops and cafes on the first floor. The other floors have flats with changed layouts. Their size has not been maintained at the original scope. Since the restoration, the building has had 18 flats with floor space of between 70 and 236 square metres, with a new attic and roof terrace. A boiler has been installed on the roof, and the building has an autonomous heating system. The reconstruction of the building was much praised by the State Cultural Monument Protection Inspectorate, because the façade and stairwell were fully restored. One of Latvia's leading architects, Zaiga Gaile, celebrated the reconstruction: "This is the best reconstruction project that has been seen in Rīga in recent times, with a high level of culture in terms of details and high-quality work that has been done. The respect of the designers for this jewel of Eisenstein's style is seen in the sensitive restoration of the Art Nouveau spirit, as merged with innovative ideas as to how to improve the building's functional structure. These have been implemented very clearly in relation to modern architectural thinking. People are worried about monuments that are subject to fast, cheap and denuding renovations, and this project in the Rīga city centre can set an example of the dialogue between the creative thoughts of an architect on the one hand and an historic building on the other hand."

Restoration of the building at Alberta Street 13 is another good example. The building was erected as a rental building for former government advisor A. Lyebedinsky and designed by Mikhail Eisenstein in 1904. This is one of the most outstanding examples of eclectic and decorative Art Nouveau in Rīga from the early 20th century. Art Nouveau is seen here in effective sculptures

and ornaments. The building was adapted for the needs of a public institution in the 1930s, when the National Political Board was installed here. After World War II, the headquarters of the Border Guard were in the building. The Soros Foundation bought the building in 1998 and presented it to the Rīga School of Law. The building was adapted for its needs between 1999 and 2002 by the Velve construction company, the Sarma and Norde architectural company, and the American Construction Group. The building's façade and painted stairwell were precisely restored, as was the ornate interior design with stucco décor and approximately 40 ceramic stoves. The rooms in the building were modernised to adapt them to new functions. A new heating system was installed along with new sewage systems, electricity and ventilation systems, and an air conditioning system. All of the water and sewage systems were completely replaced. A new and modern wing was erected for the building on the side of the yard.

If most restoration relates to individual buildings, then sometimes it is also very important to improve the environment in which they are located. A very important event was the renovation of Alberta Street as such in 2004. This is one of the most important examples of Art Nouveau construction in Rīga. The street was established in 1901 and in a territory which had once had gardens for city residents. That was the year when the city was celebrating its 700th anniversary, and the street was named after Rīga's founder, Bishop Albert. The street and its sidewalks were improved, lanterns were installed, and old communications systems were replaced. Today the street is beloved among tourists, and each year during the Rīga Festival, the Rīga Art Nouveau Centre organises an event called "100 Years Ago in Alberta Street."

Improvement of the street itself also led to the restoration of buildings that are in it. A positive example is the building at Alberta Street 4, which was designed by Eisenstein in 1904 and restored after 2002, when it was purchased by the businessman Jevgeņijs Gombergs. The restoration was organised by the Kroks company and architect Dita Lapiņa. The plan was to restore the building's façade and stairwell, as well as, to a certain extent, the interiors of the flats. The layout of the building was preserved, but some rooms in the apartments were re-planned because part of the original structure of the building had been destroyed during the Soviet era. Flats were created in the building, but the first floor was meant for public functions. For that reason, there is a roofed yard on the first floor. It currently houses the Zadornov Library, which also serves as a successful cultural centre.

Another successful example is the restoration of the building at Elizabetes Street 23, which was built by the architect Hermann Hilbig in 1903. The restoration was designed by the architect Edgars Treimanis, who

redesigned the building for the purposes of a bank. Nevertheless, the building's façade and authentic interior design elements were preserved. This includes stucco decorations, door handles and frames, as well as stained glass windows.

The rental building at Alberta Street 1 was reconstructed in 2006. It was designed in 1901 by the architects Heinrich Scheel and Friedrich Scheffel. The foundations of the building were strengthened, new ceilings and a new roof were installed, the stairs and stairwell were restored, the interior was partly restored, and two new lifts and new communications systems were installed. The building now has luxury flats that are privately owned, but the fact is that the restoration led to the destruction of several authentic design elements. The owners chose the cheaper option of copying original stucco decorations, as opposed to restoring the original ones. This has substantially lowered the building's value. One of the original ceiling décor elements was found in the building during the restoration, and it is now part of the collection of the Rīga Art Nouveau Centre.

One of the best examples of the restoration of an Art Nouveau building is the one that is at Alberta Street 12. It was designed by Konstantīns Pēkšēns in 1903, and it houses the Rīga Art Nouveau Museum today. The owner of the building has tried to maintain the original appearance of the building without any major re-planning work. The building's façade has been restored, and under the leadership of restorer Gunita Čakare, the stairwell and the facilities for the museum were also restored.

It is more complicated to restore buildings which are owned by multiple people, as opposed to just one owner. Still, there are a few positive examples in this regard. Residents have established co-operatives and associations to improve building facades and stairwells which essentially have not been repaired for more than half a century. Successful examples include the buildings at Alberta Street 8 (1904, Eisenstein) and Alberta Street 2A (1904, Eisenstein). In both cases, facades and stairwells were restored.

There are, however, a number of buildings in Rīga which are in disastrous state. One is the building at Alberta Street 6, which was designed by Mikhail Eisenstein and has stood empty for more than four years now. An even more complicated situation relates to the building at Vīlandes Street 11, which has been vacant for more than a decade. Its façade and interiors have suffered terribly, and the building has partly collapsed. Irreversibly lost is the building at Marijas Street 6, which was designed by Pēkšēns in 1906. Renovations began during the Soviet period, but after a change in ownership rights the process stopped. The new owners have demonstrated no interest in the building, and it is all but a ruin.

Most Art Nouveau buildings, however, are being restored. An important example of restoration this year is the Ziemeļblāzma Culture Centre, which was built by the philanthropist and timber magnate Augusts Dombrovskis in 1913 as a cultural centre for the Vecmīlgrāvis neighbourhood of Rīga. Dombrovskis turned the building over to an anti-drinking organisation. A cultural centre was in the building during the Soviet era, and in 1982 it was restored with a new interior design reminiscent of the style of Art Nouveau. The design was the work of the architect Juris Skalbergs, with restoration of the former great hall of the building while preserving later layers of décor. The park and its pavilions were restored, and a viewing tower was installed. This is a place which the people of Rīga love to visit.

Art Nouveau architecture is a specific element in the charm of the city of Rīga, bring delight not just to the city's residents, but also to its guests. For that reason, it is important to preserve it for future generations. Each year the number of improved and restored Art Nouveau buildings in the city increases. This revitalises the urban environment and reveals the unique beauty of the city. Rīga is an Art Nouveau metropolis, and its architectural heritage remains unknown to many Europeans. For that reason, it will continue to surprise and delight the people of Rīga, as well as tourists, for many years to come.

Solvita Smiļģe, "Dialogue with History", *Diena*, 16 February 2002

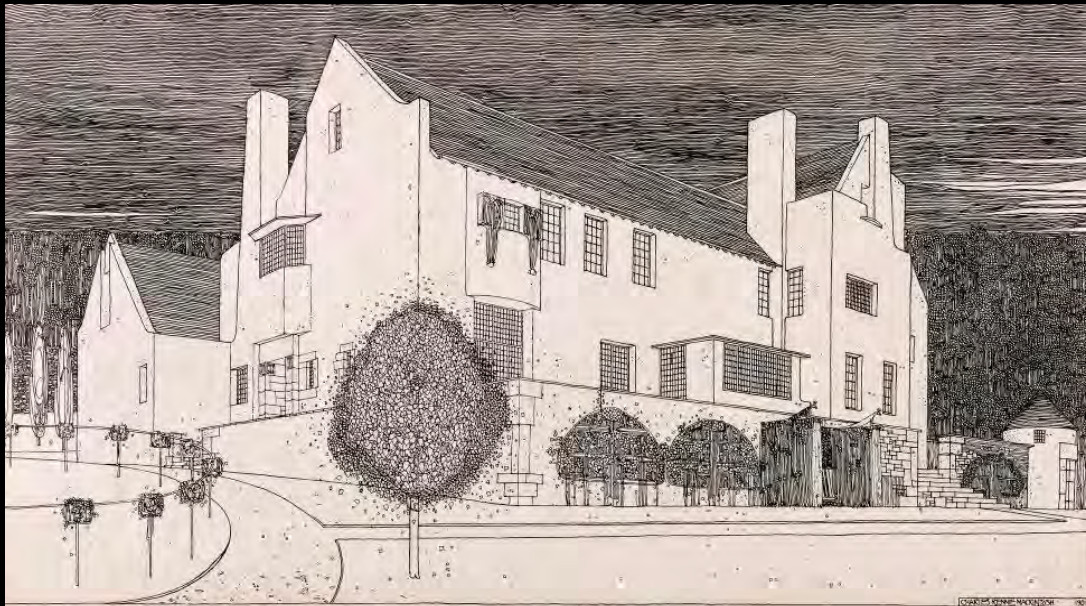
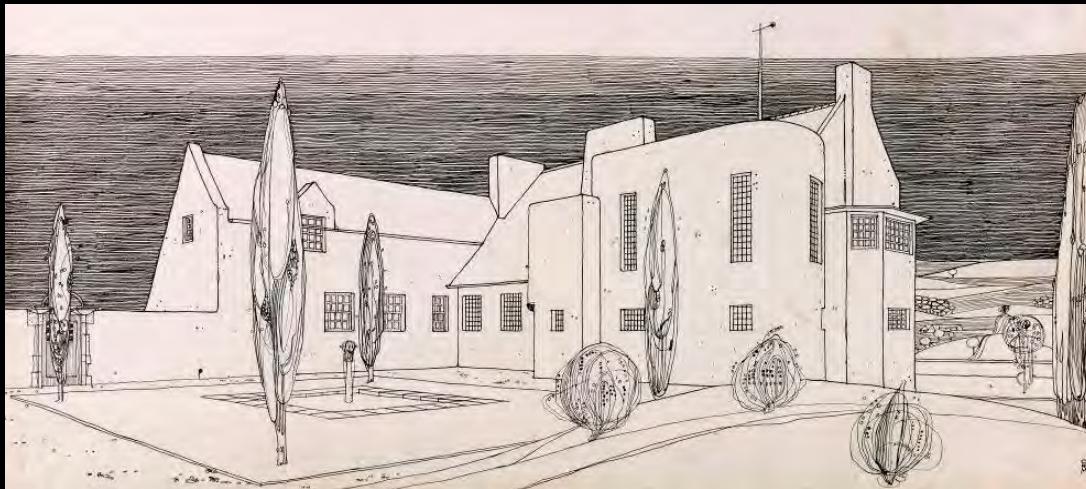
Cultural asset or cultural liability? **The business of managing architectural heritage**

Peter Trowles, Glasgow School of Art, Scotland





Maison de Peuple, Brussels
Victor Horta, 1899. Demolished 1965.



Design for Windyhill, Kilmacolm, 1900-01 (top)

Design for The Hill House, Helensburgh, 1903 (bottom)



Windyhill, Kilmacolm, 1900-1901



Windyhill, Kilmacolm. Interior decor c.1995



Windyhill, Kilmacolm. Interior decor c.2013



The Hill House, Helensburgh, 1903



The Hill House, Helensburgh, 1903



Principal bedroom, The Hill House, Helensburgh, 1903



Design for Glasgow Herald Building, 1893-94



The Lighthouse, Glasgow





Mackintosh Interpretation Centre, The Lighthouse, Glasgow



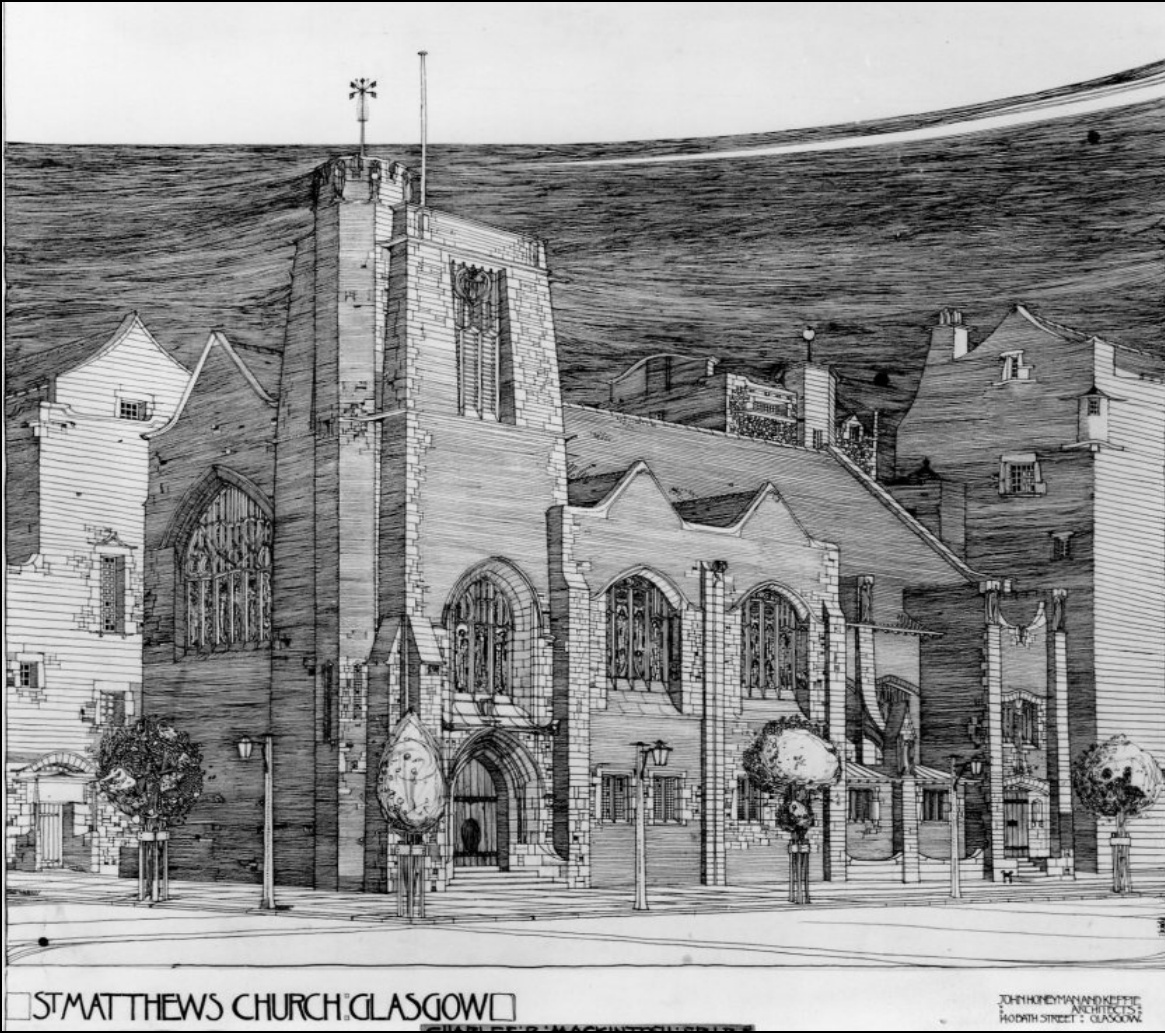
The Willow Tea Rooms, Glasgow 1903



The Room de Luxe, Willow Tea Rooms, Glasgow 1903



The Room de Luxe, Willow Tea Rooms, Glasgow 1903



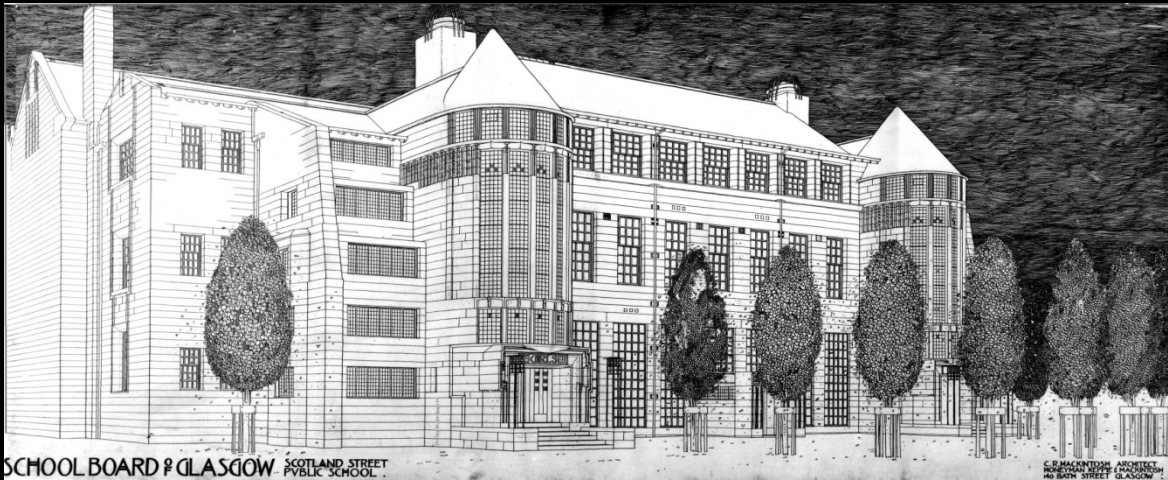
Design for St Matthew's Church (now Queen's Cross Church), 1896-98



Queen's Cross Church, Glasgow 1896-98



Queen's Cross Church, Glasgow 1896-98



Design for Martyr's Public School, Glasgow 1895
Design for Scotland Street School, Glasgow, 1906



Martyr's Public School, Glasgow 1895



Martyr's Public School, Glasgow 1895



Scotland Street School, Glasgow 1906



Stair tower, Scotland Street School, Glasgow 1906



Glasgow School of Art, 1897-99 & 1907-09



Roof repairs, Glasgow School of Art, 1995



Window repairs, Glasgow School of Art, 2013

CULTURAL ASSET OR CULTURAL LIABILITY?

The business of managing architectural heritage

Peter Trowles

The idea that the protection of historic buildings is overseen by an independent external agency or organisation has to be a positive thing. Without such controls one can only guess at how many buildings would have been destroyed or left in such a perilous state that eventually demolition would have been the only option. And one only has to look at the loss of buildings such as Victor Horta's *Maison de Peuple* in Brussels in 1965, to truly appreciate past mistakes. But of course there are always external factors that inevitably impact on whether a building thrives or dies. And, as each building is pretty much unique, so too are the circumstances surrounding its physical condition, ownership and operational use.

In Scotland, an executive agency of the Scottish Government, Historic Scotland is charged with ensuring that the country's built environment is fully protected. It compiles and maintains statutory lists of buildings of special architectural or historic interest and where necessary can intervene in instances of national importance where planned changes to a building's appearance or use will affect its overall character. Buildings or groups of buildings are assigned to one of three categories, according to their relative importance. Category-A buildings are the most significant and are defined as "Buildings of national or international importance"; Categories B and C are understandably less significant.

But for the purposes of this presentation I thought I would offer up a brief assessment of Glasgow-born architect Charles Rennie Mackintosh and his key buildings (all, not surprisingly, A-listed) - highlighting who now owns them, how they are managed, what sort of physical condition they are currently in, whether they have benefited from recent investment in terms of conservation or restoration and perhaps more importantly what is the likely long term future for these important cultural assets.

I thought I would start by highlighting Mackintosh's two most significant domestic commissions; two A-listed houses, which as it so happens are both located outside of Glasgow and as such fall under the planning responsibility of two separate local authorities: *Windyhill*, in the village of Kilmacolm, south west of Glasgow and *The Hill House*, in the town of Helensburgh, 40km north-west of the city.

There are obvious similarities between the two buildings with *The Hill House* seen as a larger and more successful modification of the earlier *Windyhill*. Both buildings were commissioned from wealthy businessmen whose families occupied the properties until well after the Second World War but it is only in the last forty years that their respective fortunes have differed quite considerably.

Commissioned by the provisions merchant William Davidson, *Windyhill* has always been privately owned and as such is little known to the wider public. In the past twenty-five years, the building has been sold at least three times but living in such a building is a major commitment and when I had the privilege of first visiting the house in the late 1980s, the owner confided that buying the house had been 'a bargain', keeping it wind and watertight and comfortable as a family home was altogether more demanding - and expensive!

Of course, listed status only refers to maintaining the original structure of the building, both inside and out. What it does not do is dictate how the building is lived in and as a private house this is very much down to the individual owners; the choice of interior decoration being very much a personal choice – sometimes with mixed success. However, as of today, the situation is very much improved. The current owner has spent considerable sums of money trying to replicate the house as it would have been in Mackintosh's time commissioning high quality facsimile furniture and fittings of items long since removed from the house and the quality of this more recent work is exemplary and the house is probably in the best physical condition that it's been for almost a century.

But what of *Windyhill*'s future? It seems unlikely that the building will transfer into public or charitable ownership any time soon, so its future seems tied to the best intentions of the current owner and any subsequent, private purchasers.

Meanwhile, north-west of Glasgow, the situation at *The Hill House* is altogether different. Like *Windyhill*, *The Hill House* was commissioned for a successful businessman, the publisher Walter Blackie. It remained in the Blackie family until the 1950s when it was purchased by a private individual. In 1971 it was given A-listed status but by then it was already proving to be a difficult and costly building to maintain.

The following year, with no private buyer willing to take on the property, the building was purchased by the Royal Incorporation of Architects in Scotland, following a public appeal, with the idea of running it as a living house, rather than as a museum. This proved more difficult than first envisaged and despite further grant funding the house was sold to the National Trust for Scotland in 1982. The National Trust is a large conservation charity that protects and promotes Scotland's natural and cultural heritage and today manages over 130 diverse properties and large areas of land but there are growing demands for the limited money it has to spend. Thirty years on and *The Hill House* continues to be an expensive purchase for the Trust as conservation work is pretty much on-going with some of the materials and techniques used for so-called 'restoration' in the late 1970s now generally recognised as not being the most appropriate.

In addition, the Trust's policy of open access to the buildings in its possession has seen in excess of 25,000 visitors to the Hill House each year, and these visits come during a shortened season of just over six months, between Easter and October. So there are understandable concerns that what once was a family home is now being targeted by very large numbers of people and that whilst the public do provide much needed revenue in the way of entry charges, much of this valuable income is immediately spent on limiting the effects of this additional wear and tear to the building.

Meanwhile in Glasgow itself, the task of maintaining and managing the city's built Mackintosh heritage is no different.

In 1895 Mackintosh was commissioned to design commercial premises for the local Herald newspaper and it remained in use for that purpose until 1980. The building then lay empty for almost twenty years, its size and layout proving unattractive for any new tenants.

Then in 1999, as part of a dedicated city-wide Year of Architecture and Design, the property was refurbished with public funds, a modern extension added, and the building opened under the name of *The Lighthouse, Scotland's Centre for Architecture, Design and the City*, delivering exhibitions and workshops. Whilst the building itself remains in a good physical condition, it is imperative that it continues to run successfully. Without a guaranteed income from various revenue streams (including renting out certain spaces to external, commercial operators) it might be all too easy for the building to close and for the situation to revert back to what it was in the 1980s, and nobody one wants that.

Meanwhile elsewhere in Glasgow city centre, Mackintosh's Willow Tea Rooms has also experienced recent difficulties.

Commissioned by Miss Cranston one of Glasgow's most ambitious businesswomen in 1903, the Willow Tea Rooms included some of Mackintosh's most innovative interiors. As a commercial operation, the tea rooms were very successful and remained open until 1926. After they closed, the building was then occupied by a department store but many of Mackintosh's original architectural features failed to survive the alterations and renovations which the store undertook, and all long before the building was finally acknowledged as a grade A-listed property in 1971.

By 1978, the store had closed and the building was then taken over by a sympathetic developer who spent almost €200,000 renovating the building, both internally and externally. A Glasgow jeweller then leased the newly conserved building, opening a shop on the ground floor and shortly after, sub-leased the first floor to a local businesswoman who went about recreating the Willow's famous Room de Luxe Tea Room, in its original setting, using original photographic evidence, to replicate the tea room experience.

Building on the ever growing popularity of Mackintosh, the new Willow Tea Rooms have been successfully for trading for over thirty years. Unfortunately, during this time ownership of the building itself and the properties on either side of it, forming a large city block, have changed

hands a number of times and on each occasion the new owners have been more concerned about the value of the block as a piece of commercial property rather than any obvious interest in the cultural significance of Mackintosh. So much so that the physical condition of the Willow has deteriorated quite considerably and there is little that the Willow's owners, who are just paying tenants, can do about it. This is the sole responsibility of the building's owner, currently yet another property developer.

Damp and problems to the roof have been a constant source of frustration and although Glasgow City Council (with responsibility for local building control) have insisted that improvements be made, the developer has responded by saying that they do not have the money to undertake such work right now. Therefore, probably the greatest risk to the Willow is that the current owners will sell the building on, passing responsibility for those outstanding repairs to any new owners who may or may not respond accordingly. As it is, the Mackintosh community in Glasgow can only watch and wait for what it hopes will be a solution that guarantees the building's long term future.

But I will end this presentation with a very brief look at one or two of Mackintosh's key public buildings.

In 1896, Mackintosh provided designs for just one church, St Matthew Free Church (now known as Queens Cross). It was used as a church until the 1980s by which time its congregation had diminished to such an extent that building was no longer required and was surplus to the requirements of the church authorities.

In 1983 the Charles Rennie Mackintosh Society took over tenancy of the empty building from the Church of Scotland and have used Queens Cross as their headquarters ever since, buying the building outright in 1999. In 2005, the Society was successful with a major grant application to the UK's Heritage Lottery Fund. This award of over €1m allowed for the building to be fully restored for the first time.

However as a charity the Society's key aim for the future is to generate enough money to allow it to continue its good work and importantly to continue looking after the church. Without regular investment the

condition of the building will inevitably deteriorate over time and that's something that the Society has to avoid at all costs. The good news, however, is that as the Society celebrates its 40th anniversary it is confident that its new business plan (involving welcoming increased visitors and widening its public engagement with the local community) should secure the future of the Society and the church for the next forty years at least.

Mackintosh also designed three school buildings during his early career. Two of these, Martyr's Public School and Scotland Street School were designed for the Glasgow School Board and both operated successfully as secondary schools until the 1970s. By then however, large areas of Glasgow were being redeveloped, partly to make way for the construction of a new motorway that was to eventually cut through the heart of the city. Communities and families that once provided the children for these schools were gradually relocated to new housing developments elsewhere in the city and these two schools along with many others were deemed no longer viable.

When Scotland Street School first opened in 1906 it had accommodation for 1250 pupils, with up to 66 in one class; when it finally closed in 1979, only 89 children remained in the entire school.

But the closure of both Mackintosh schools brought about mixed fortunes for the buildings. Martyr's School, commissioned in 1895 was one of Mackintosh's earliest designs and although smaller than Scotland Street, was still able to accommodate almost 1000 pupils. However, its physical size has really limited what the building can be used for since its closure as a school. After laying empty for a number of years, Martyr's was initially taken over by a community arts trust and in partnership with Glasgow City Council the building was refurbished. Sadly, the Trust closed after just a few years and responsibility for the building then passed back to the Council. It was then used to house various council departments but for the past few years it has hardly been used at all. Its future is very much in the balance right now despite being A-listed.

And of course, the longer the building lies empty, the more likely is that additional resources will be needed to bring the building back into use

again, whatever that might be. Glasgow's cold and wet winters, and sometimes summers, have a habit of being unkind to a building's fabric.

On a more upbeat note, the recent history of Scotland Street School has been altogether more positive. When this building closed as a School in 1979 it was maintained by the city's education department and in 1990 was formally reopened as a Museum of Education and it continues this role today.

But the school sits within an area of the city still awaiting regeneration. Gap sites and empty industrial warehouses are its immediate neighbours and like Martyr's, Scotland Street's future rests with Glasgow City Council. There are concerns about the building's physical condition; after all it has been almost twenty five years since the building was last fully refurbished. But the City Council has many hundreds of buildings to look after. Many are also A-listed but with diminished resources the City Council continues to make tough decisions about who gets its money.

But I will end this presentation with an update from the building I know the best - the Glasgow School of Art.

This building of course needs little introduction and because of its status as one of the most iconic buildings of the modern movement coupled with its international profile as a well respected educational institution, it has, in general, been well resourced in the past. It receives funding from central government to implement its teaching commitments and since securing A-listed status in 1966 (it was amongst the very first to be recognised) it has been more than fortunate to receive additional funding from government to ensure that the architecture of the building is well maintained, and maintained to a higher standard than if it was just another art school building.

In 1995, the School received grants from Historic Scotland totalling €500K to replace the entire roof of the building. Between 2006 and 2009 the School worked on an ambitious €10m project to preserve the interiors of the building and to increase access to its important archive and museum collections. Then just two years ago, the building was wrapped in scaffolding as major repairs totally another €400,000 (and funded by Historic Scotland) were carried out to the external walls and

for many people this looked like a suitable end to recent large scale conservation works.

However, anyone visiting the School today would be disappointed to find the west facade of the building once again covered in scaffolding. This time the work is to repair the three dramatic windows that stretch up through iconic Mackintosh library. And the cost to repair the windows - €350,000, albeit a substantial cost is for the scaffolding - and once again funding has come by means of a grant from Historic Scotland.

If ever proof was needed that building conservation is a time consuming and expensive activity then this has to be it. It is a never ending cycle but the School's commitment to this necessary work has never been so important. And, as so many of you here in Helsinki today are involved in similar work, it is good to know that this is indeed a shared struggle.

Thank you.



RÉSEAU
ART
NOUVEAU
NETWORK

La protection administrative des bâtiments modernistes à Barcelone

Jordi ROGENT i ALBIOL, architecte

1604@coac.net mgcira@arquired.es

Helsinki

Vendredi 04/10/2013

1962

Catálogo de edificios y monumentos de interés artístico, histórico, arqueológico, típico o tradicional de Barcelona

CATALOGUE DES BÂTIMENTS ET MONUMENTS D'INTÉRÊT ARTISTIQUE, HISTORIQUE, ARCHÉOLOGIQUE, TYPIQUE OU TRADITIONNEL DE BARCELONE

Bâtiments de l'époque romaine jusqu'à 1860 , et

“Les bâtiments de l'architecte Antoni Gaudí”

ANTONI GAUDÍ i
CORNET





Maison Vicens (Gràcia)

1883-



Maison Vicens (Gràcia)

1883-



Pavillons des Écuries Güell (Sarrià)

1884-1887



Palau Güell

1885-1889



Palau Güell

1885-1889



Palau Güell

1885-1889



École "Les Teresianes" (Sarrià)

1888-1890



École "Les Teresianes"

1888-1890



Maison Calvet

1900





Maison Bellesguard







Mur et porte de la Maison Miralles (Sarrià)

1900-1909



Park Güell

1900-1910



Park Güell

1900-1910



Park Güell

1900-1910



Maison Batlló



Maison Batlló

1905-1907



Maison Batlló

1905-



Maison Milà (La Pedrera)

1906-1912



Maison Milà (La Pedrera)

1906-1912



Maison Milà (La Pedrera)

1906-1912

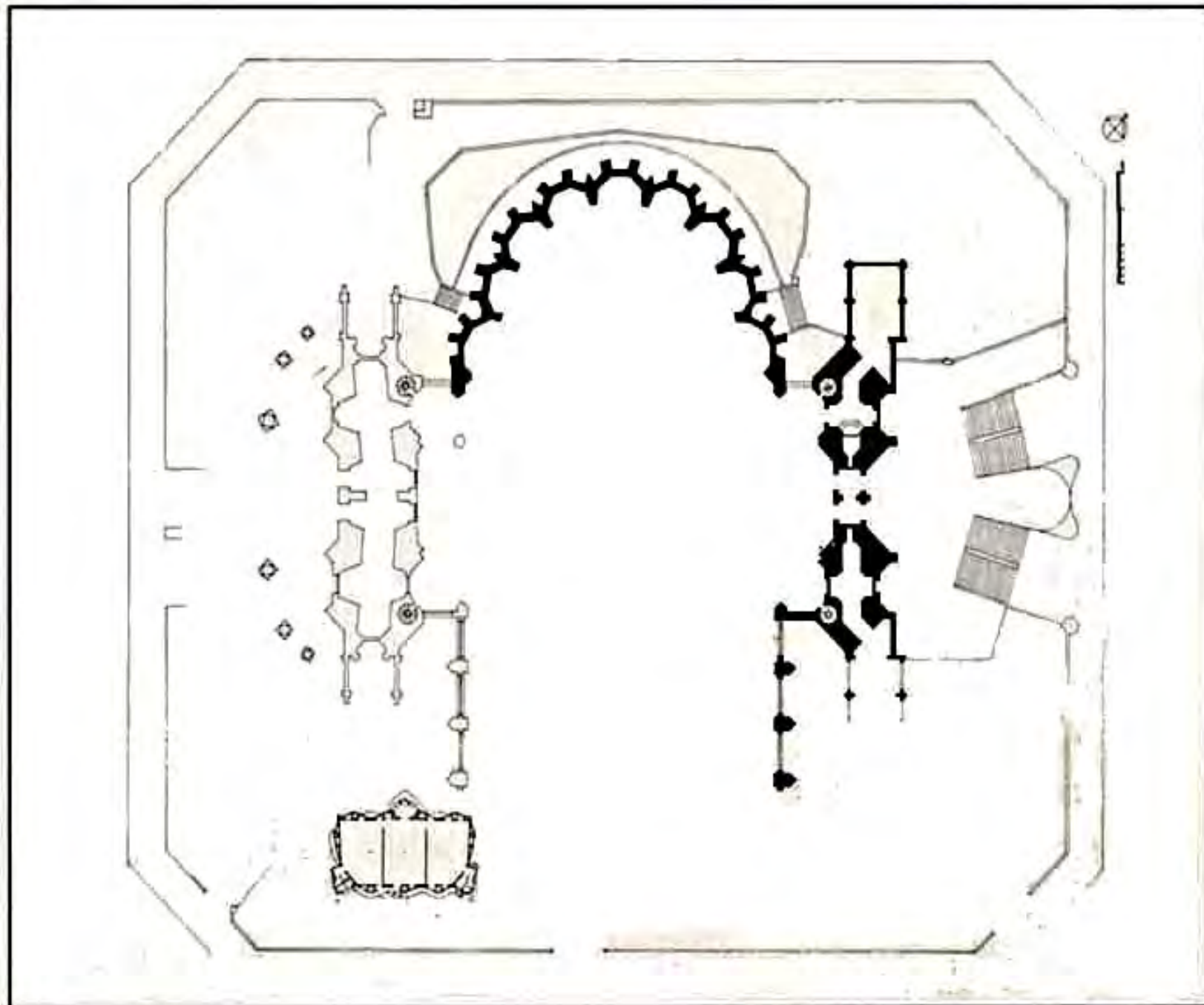




Sagrada Família

1884-1926-...





1979

Catálogo del Patrimonio Arquitectónico, Histórico-Artístico de la Ciudad de Barcelona y Ordenanza sobre la Protección de dicho Patrimonio

CATALOGUE DU PATRIMOINE ARCHITECTONIQUE, HISTORIQUE ET ARTISTIQUE DE LA VILLE DE BARCELONE ET ORDONNANCE SUR LA PROTECTION DU PATRIMOINE

Bâtiments jusqu'à 1939 (fin de la guerre civile). Reconnais les bâtiments des architectes modernistes plus importants

LLUÍS DOMÈNECH i MONTANER





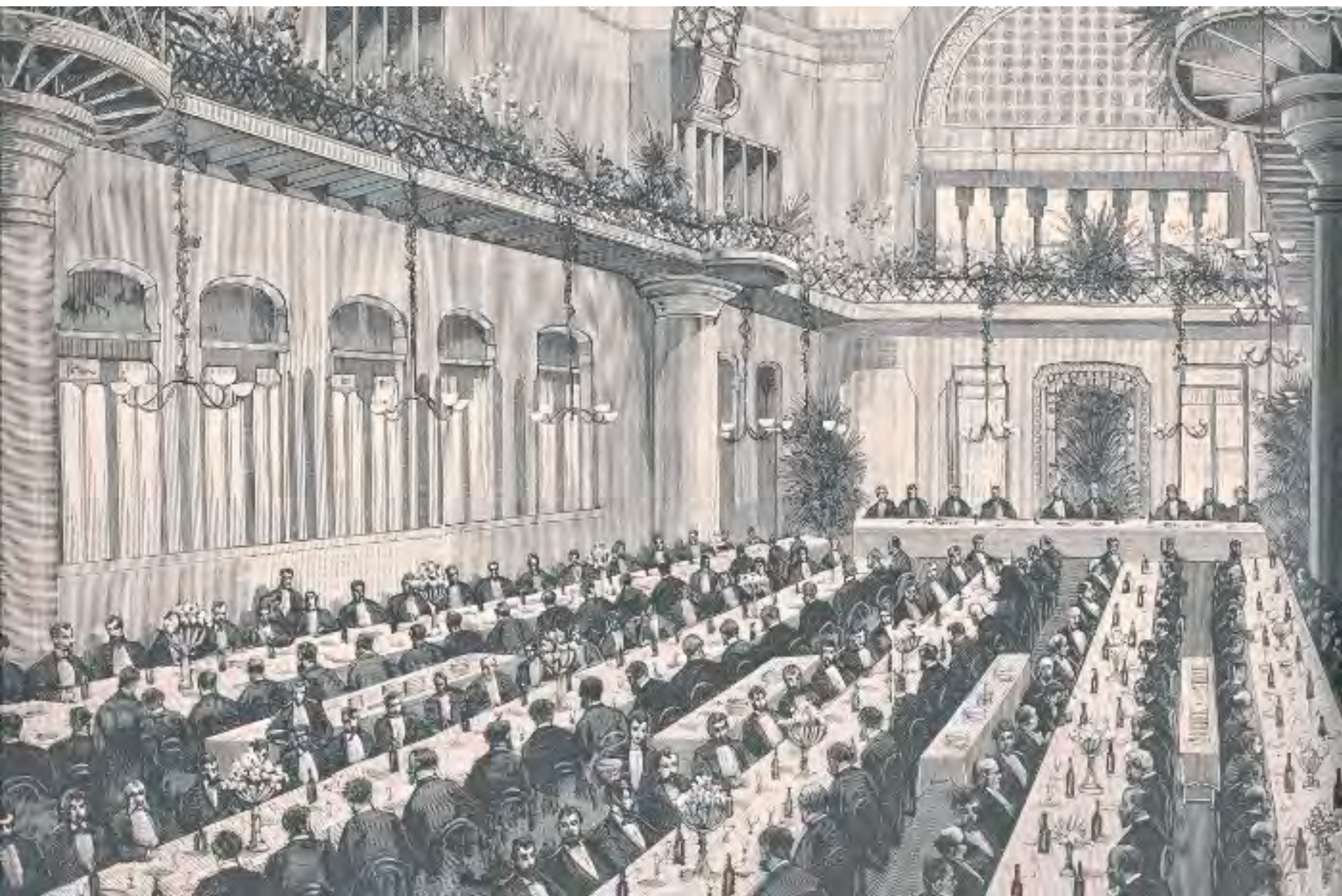
Éditorial Montaner i Simón (actuallement Fundació Tàpies)

1885



Café-restaurant de l'Exposition Universelle

1888



Café-restaurant de l'Exposition Universelle

1888



Casa Thomas (et usines de l'editorial Thomas)



Casa Thomas (et usines de l'editorial Thomas)



Casa Lleó Morera



1902

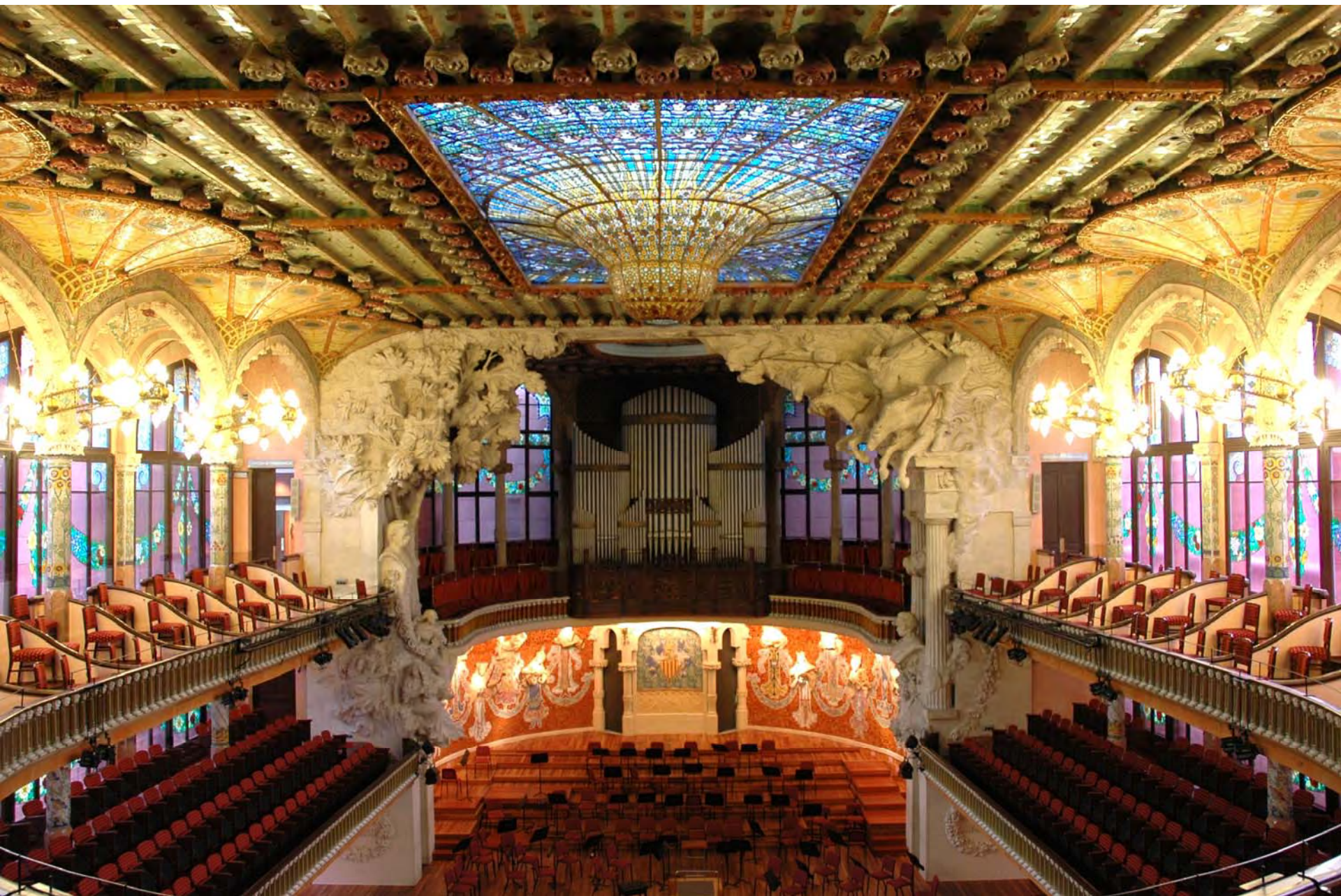






Palau de la Música Catalana

1905-1908



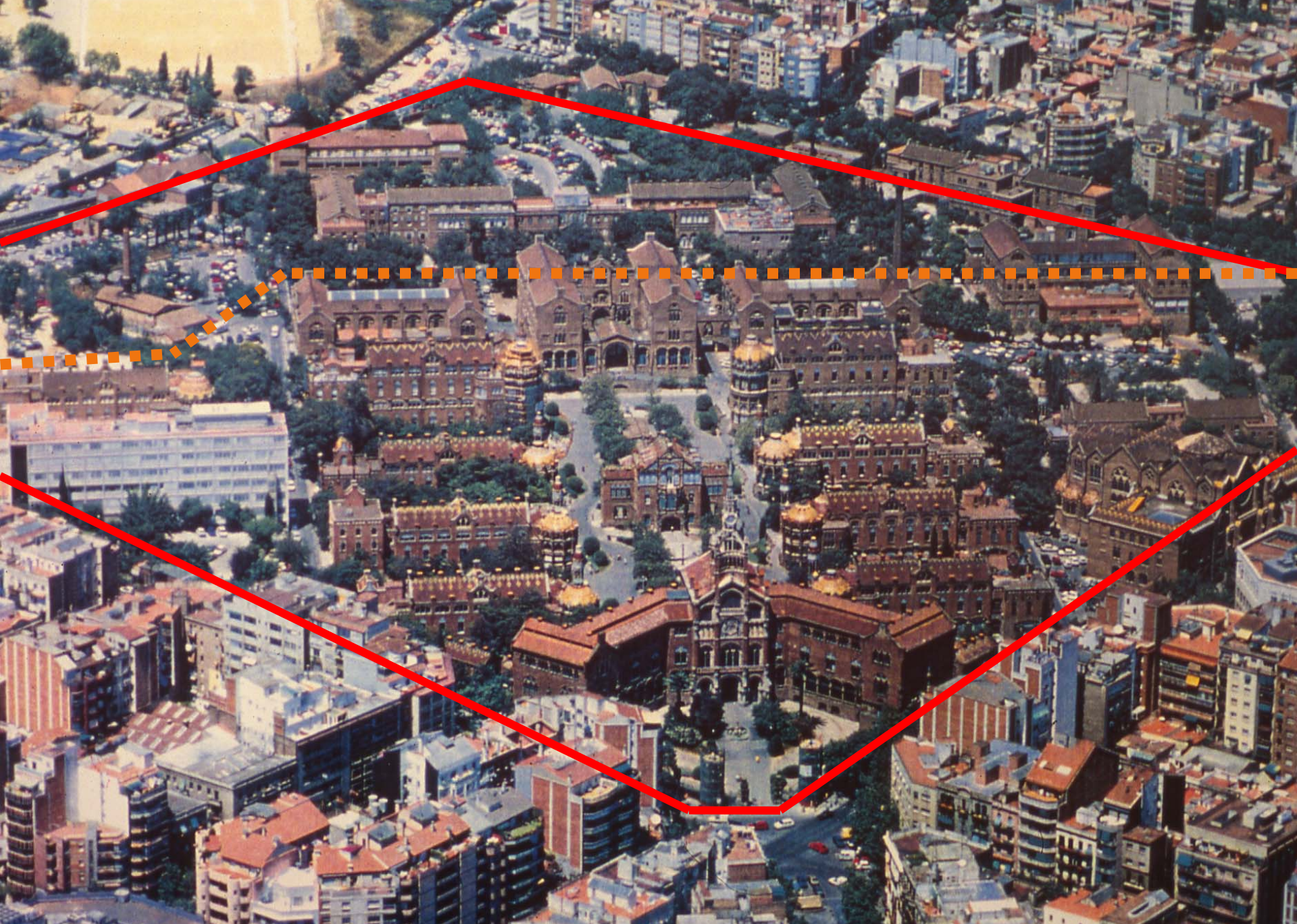
Palau de la Música Catalana

1905-1908



Casa Fuster

1911



Hôpital de Saint Pau

1905-1930



Hôpital de Sant Pau

1905-1930



Hôpital de Saint Pau

1905-1930



HOSPITAL DE SANT PAU

JOSEP PUIG i CADAFAALCH





Maison Martí (Els Quatre Gats)



Maison Amatller

1898-1900



Maison Amatller

1898-1900



Maison Macaya





Maison Terrades (Casa de les Punxes)

1905



Maison Terrades (Casa de les Punxes)

1905



Maison Sastre i Marquès (Sarrià)

1905



Usine Casaramona

1911





Maison Muley Afid (Sarrià)

1914

AUTRES ARCHITECTES



Maison Golferichs

-Joan Rubió i Bellver-

1900-1901



Maison Alemany (Sarrià)

-Joan Rubió i Bellver-

1900-



Maison Roviralta – el Frare Blanc (Sarrià)

-Joan Rubió i Bellver-

1903-1913



Maison Comas de Argemir (Gràcia)

-Josep Vilaseca i Casanovas-



Gare du Funicular de Vallvidrera (Sarrià)

-Bonaventura Conill i Montobbio-

1905



Gare du Funicular de Vallvidrera (Sarrià)

-Bonaventura Conill i Montobbio-

1905



Villa Heliu (Sarrià) -Manuel Joaquim Raspall i Mayol-

1906-1908



Maison rue Ravella 15 (Sant Gervasi)

-auteur inconnu-

1900



Monument au Dr Robert –Josep Llimona i Bruguera, *sculpteur*–

1910 (Pl. Universitat) – 1985 (Pl. Tetuán)



L'Eixample de Barcelona



Maison a rue Provença



Maisons aux rues Paris et Aribau



Maisons a rue Còrsega 269-271



Interieur de la maison de rue Còrsega 271

2000

Plans Especials de Protecció del Patrimoni Arquitectònic i Catàleg dels 10 Districtes de Barcelona

*PLANS SPÉCIAUX DE PROTECTION DU PATRIMOINE ARCHITECTONIQUE ET
CATALOGUE DES 10 ARRONDISSEMENTS DE BARCELONE*



Bâtiment du bar Versailles a Sant Andreu



Pharmacie a la rue Gran a Sant Andreu

1910 (Pl. Universitat) – 1985 (Pl. Tetuán)



Bâtiment a rue d'el Clot, Sant Martí

MERCI POUR VOTRE ATENTION

Jordi ROGENT i ALBIOL, architecte

1604@coac.net mgcira@arquired.es

Conservation of the secessionist apartment housing in Ljubljana

Practical experience related to maintenance work

Marija Režek Kambič,
BA, Senior Conservator
Institute for the Protection of
Cultural Heritage of Slovenia



INTRODUCTION

The lecture will present the legal framework and some instruments which were created in Ljubljana to encourage owners to renovate their buildings in accordance with heritage protection principles.

- The legal framework
- Apartment housing; Problem of restoration and modernization
- Public funding sources, aids and subsidies in Ljubljana
- Maintaining
- Awareness-raising

NEW TOWN QUARTERS

In the 19th century, especially in its last quarter, Ljubljana underwent a transformation from a small provincial centre into a modern national capital.

The most important turning point in the development of Ljubljana was the devastating earthquake that struck the town in 1895.



At the end of the 19th century, a series of new building types was introduced in Ljubljana, which affected the appearance of its streets and squares. One of the most important types, which actually gave character to the new town quarters, was apartment house with a horizontal division of flats.



THE LEGAL FRAMEWORK

We celebrate the centenary of the organised cultural heritage protection in Slovenia. Exactly one hundred years ago dr. France Stele took up the duties of the conservator for the province of Carniola.



Already in 1933 the medieval part of the Ljubljana as whole was set under custodial protection.



Today Miklauc's department store, build 1914, is judged to be one of the more successful examples of the integration of the modern style into the historical city fabric



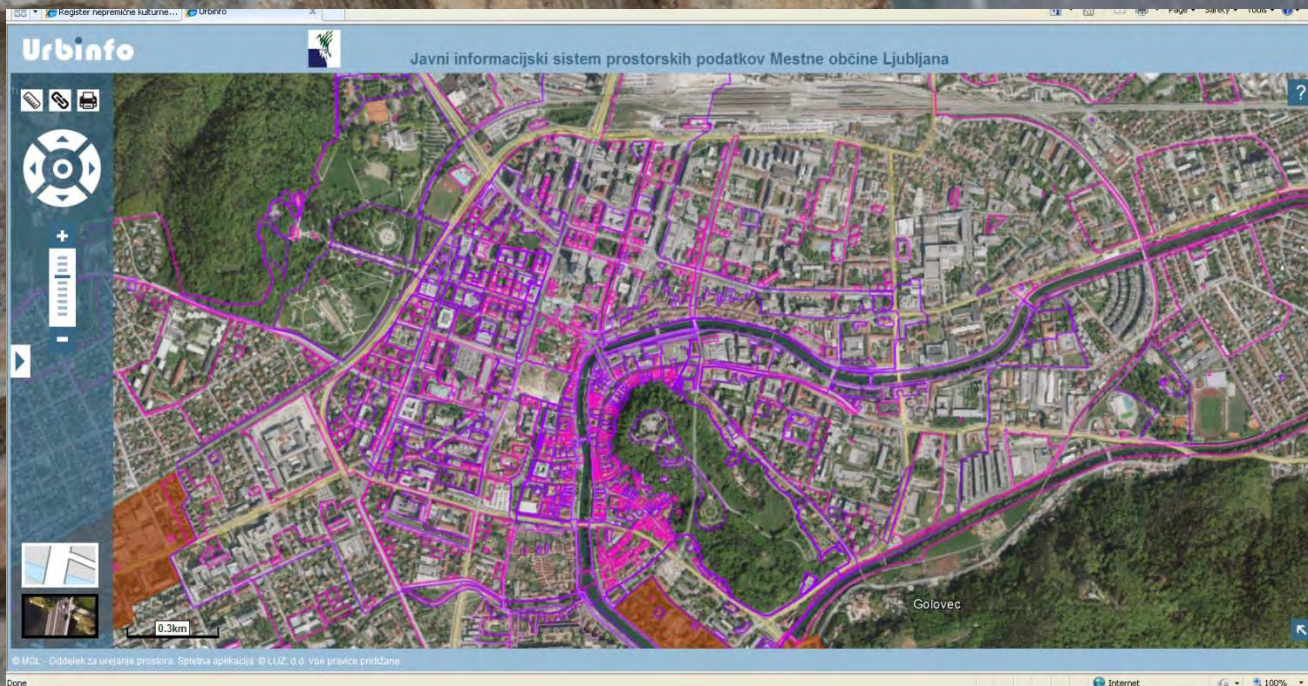
Dr. France Stele



Today the international principles related to the protection and conservation of the cultural heritage are globally well integrated in our national legal frameworks.

Protection is assured by the spatial planning act as well as cultural heritage protection act.

*Protection act from 1948 and from 1976:
Regali House, 1904-1906*



City of Ljubljana spatial data information system with marked areas of protected cultural heritage.

APARTMENT HOUSING

Problem of renovation and modernization

The problem of renovation and modernization of apartment housing in Ljubljana is connected to divided co-ownership, which is the consequence of the housing law from 1991. Such co-ownerships make very difficult any agreement on the maintaining and renovation of building. Particularly because of lack of clarity on responsibility for maintenance and different social condition of new owners.





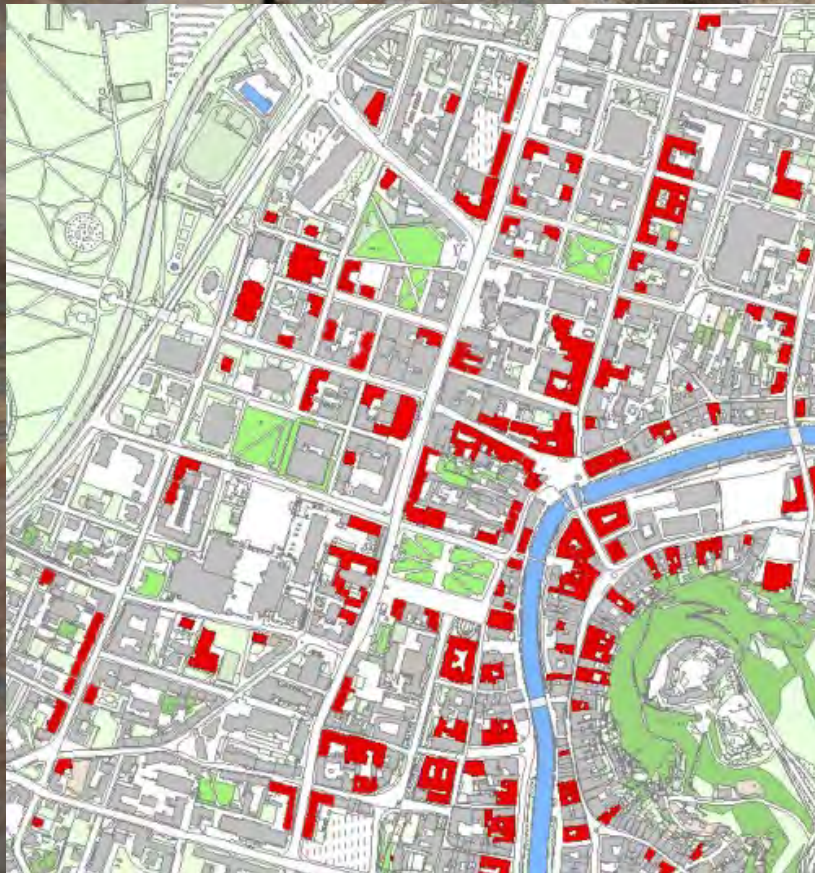
Especially:

- changing fittings with new ones simplified forms,
- glazing the balconies,
- inconsiderate installation in staircases, entrance halls,
- reconstruction of roofs for apartments etc, caused a lot of damage.



PUBLIC FUNDING SOURCES, AIDS AND SUBSIDIES in LJUBLJANA

To preserve historic districts and encourage their restoration and regeneration the municipality of Ljubljana started program Ljubljana my City in 1989.

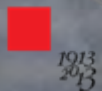


The City of Ljubljana part-funds the restoration according to the following schedule:

- 50% of funding – for listed monuments
- 33% of funding – for buildings located in custodial area
- 25% of funding - for cultural heritage

*Restored buildings within the
program Ljubljana my City .*

Zavod za varstvo kulturne dediščine Slovenije

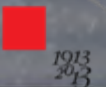


One of the main goals of this campaign is to encourage owners to renovate their buildings in accordance with conservation principles in order to preserve the character and the cultural significance of cultural heritage.

- over 480 buildings restored from 1996 – 2012
- actual cost of work performed approximately 45.000.000 €
- budgetary costs 20.000.000 € (approximately 270.000 € per year).

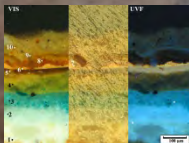
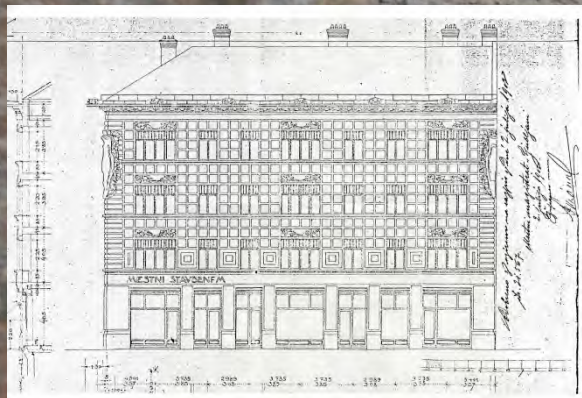


Zavod za varstvo kulturne dediščine Slovenije

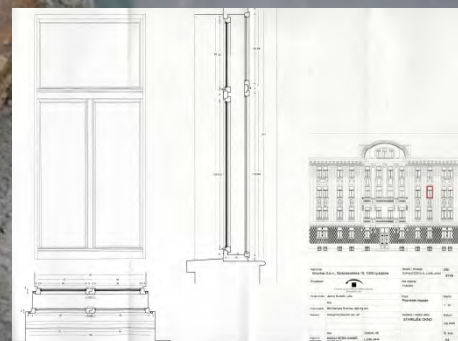
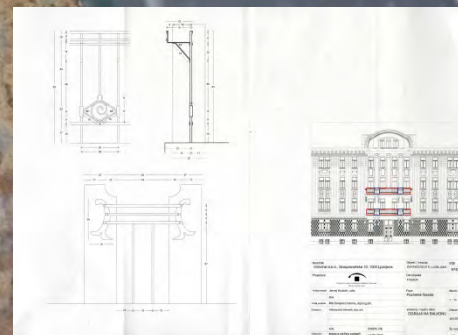


MAINTAINING

Maintenance work that alters the appearance, structure, interior proportions and use of heritage is considered an intervention in heritage; protection conditions and the consent must be obtained prior to it (Article 3 - Cultural Heritage Protection Act) .



For issuing the protection conditions the Institute makes several researches that can lead to the identification of the original house, its transformation - to preserve its cultural value. The gathered data is supplementing during the actual works and beyond.



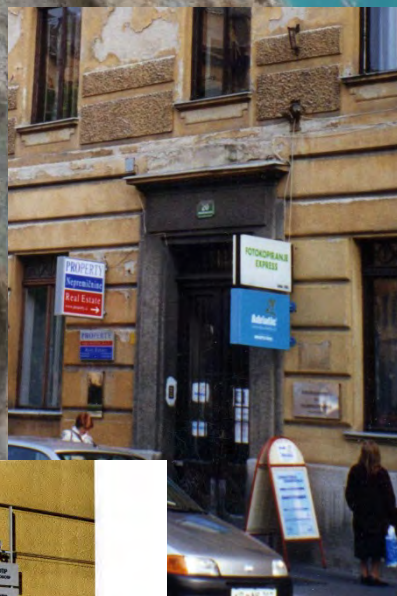
The situation is getting better when it comes to ensuring a higher quality of various works that physically intervene in cultural heritage. If so stipulated by the protection conditions contractors for specialized works must submit a certificate for special works.



A lot of interventions in the staircases, entrance halls are executed contrary to the principles of protection. Unfortunately free advice, instructions and explanations of the Institute in connection to the conservation and maintenance of cultural heritage as kind of subsidies isn't always enough.

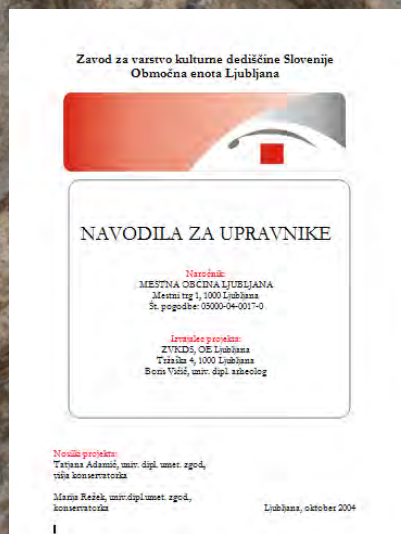
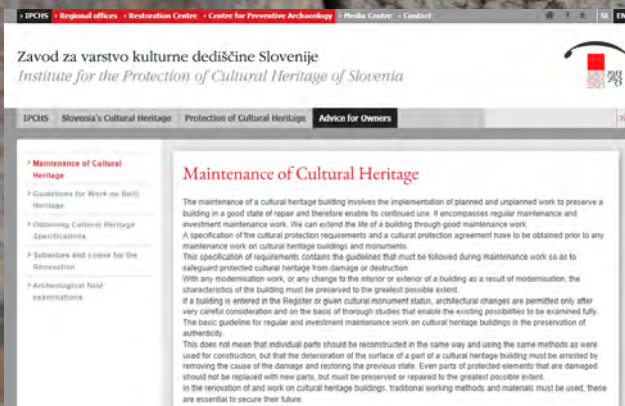


Appearances of apartment houses combining residential and commercial use are often harmed and seriously eroded through the installation of inappropriate signs, boards



AWARENESS-RAISING

To make administration process for regular maintaining work on cultural heritage more understandable and friendly towards user of cultural heritage, Guidelines for Work on Built Heritage were prepared. To reach as many owners as possible more friendly leaflets with how to do the regular maintenance work were distributed to the owners.



CONCLUSION

Heritage cannot be protected through restrictions and prescriptions alone, but also and primarily by raising awareness of people about heritage. This means that people must first understand the values contained in heritage and then adopt those values as their own. Protection must work for people, user of the cultural heritage since long-term success depends entirely on their cooperation.



A teal-colored circular object, possibly a coin or a small plate, is placed on top of a large, weathered stone capital. The capital is carved with a stylized, symmetrical design, resembling a stylized 'C' or a pair of wings. The background is a rough, textured wall made of stone and mortar. The text "THANK YOU FOR YOUR ATTENTION" is overlaid in a black, serif font, centered horizontally and partially overlapping the stone capital.

THANK YOU FOR YOUR
ATTENTION