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ATRIUM – Architecture of Totalitarian Regimes of 20th century in Urban Management

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Map 1 – Totalitarian regimes in Europe until Second World War, © NIICH 2012
Synthesis Map 3 – Totalitarian regimes of XXth century in Europe, © NIICH 2012
VEDUTA D'INSIEME DELLA SISTEMAZIONE DI PIAZZA DELLA VITTORIA E DELLA ZONA ADIACENTE AL GIARDINO PUBBLICO
AL CENTRO: IL NUOVO TEATRO - IN FONDO: IL NUOVO TEMPIO VOTIVO.
L'nome dell'Italia
Ciò per evocare
Regole ordinarie
Di co e di servire
Con tutte le
Forze e se
E necessario
Col mio sorg
Que la causa
Della rivolu
Zione fascista
OBIETTIVI DEI MORI
DELL’ITALIA
GIRO DI ESERE
REGI ORDINI DEL
DUCE E DI SERVIZI
RE CON TUTTE LE
MIE FORZE E SE
E NECESSARIO
COL MIO SANGUE LA CAUSA
DELLA Rivoluzione Fascista
ATRIUM Transnational Survey
of architectural case studies included in the project

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5. Appendix – Case Studies (10 separate files for each country)
The total number of identified case studies in ATRIUM is 71, distributed between 26 settlements in 10 countries in the region of South East Europe. All 71 templates are an integral part of this transnational survey. The collected data is the basic material for the survey itself.
2. Architectural Review

2.1. Italy

Ideological And Political Upbringing, Social Care

Italy presents architectural landmarks from the second period of Mussolini’s totalitarian regime, from 1930 to the end of the Second World War. The period is characterized by decisive and determining intervention of the regime in all spheres of public life. Of particular interest for ATRIUM are the political and ideological spheres, including the work with young people regarding education and upbringing, the field of social and health care, as well as heroism and military symbols.

The landmarks are located in four towns – Forlì, Predappio, Cesenatico and Castrocaro.

The chronological sequence is as follows:

1. Monument to the Fallen, Forlì, 1927
2. House of the Crippled, Forlì, 1933
3. Fascist Youth Seat, Forlì, 1935
5. AGIP Summer Camp, Cesenatico, 1938
6. Valsalva Sanatorium Centre, Forlì, 1939
7. Air Force College, Forlì, 1941
8. Industrial and Technical Institute, Forlì, 1941
9. Grand Hotel, Castrocaro Terme e Terra del Sole, 1943

Mussolini’s totalitarian regime devoted great attention to building and construction works, representing the material embodiment of the ideas of the fascist
2.2. Slovenia

Public-Administrative Buildings And Complexes

Slovenia presents architectural landmarks from the period of the totalitarian regime in Yugoslavia – 1946 to 1990. The landmarks are located in five towns – Ljubljana, Nova Gorica, Trbovlje, Maribor and Velenije. The landmarks are representative of the basic subperiods of the totalitarian regime in former Yugoslavia – the early period of “democratic centralism”, until around 1960, as well as the period of decentralization after 1960.

The chronological sequence is as follows:

1. Workers’ Home, Trbovlje, 1953
3. Administrative building of the coal mine, Velenje, 1957
4. House of Culture, Velenje, 1957
6. The Revolution Square, Ljubljana, 1983

The character of the landmarks reveals a choice of public buildings and spaces, which were usually the most typical expressions for demonstration of the dominant ideology and the power, notwithstanding to which period of the totalitarian regime they belonged. If the House in Nova Gorica (*Illustration 10*) and the Sociopolitical House in Maribor (*Illustration 11*) are an expressions of the exercising of the power, then The Revolution Square in Ljubljana (*Illustration 12, 13*) and the Workers’ Home in Trbovlje (*Illustration 14*) also possess certain social orientations, as places for public and cultural events, under the management and control of the authorities.
After the amendment of the constitution in 1974, both the local and regional self-government was strengthened; the republics had the right to a degree of independence on issues of education, training, science and culture. A relatively open socialist system with Western capitalist influence was created via direct economic and cultural contacts with neighbouring countries.

Unlike the other countries in the region (Hungary, Slovakia, Romania, Bulgaria), during the early post-war period in Yugoslavia one does not observe a direct Soviet influence in the political life, but the country rather follows the unified communist model. The same also applies to the architecture. The interpretations are in the spirit of rationalism, which finds expression in the town of Nova Gorica. The town was built by brigadiers after the war, with nostalgia for the neighbouring town of Goricia, which remained in Italy. Within the Municipal Hall elements of monumentality and austerity are detected even though, to some extent, these are combined with Mediterranean architecture. Such monumentality is lacking in the remaining examples from the 1950s.
2.3. Croatia

Industrial Settlements

Croatia presents landmarks from two industrial settlements, situated on the Istrian peninsula – the miners’ towns Rasa (*Illustration 17*) and Podlabin (*Illustration 18*). They date from the pre-war period of Italian fascism, headed by Mussolini at the end of the 1930s.

The historical background of the landmarks is rather complicated. The towns of Rasa and Podlabin are situated on the Istrian peninsula, which for more than 100 years was part of the Austro-Hungarian Empire. Following the disintegration of the empire after the First World War (1918), the peninsula came under Italian control. Following the Munich Pact of 1939, Istria was divided between Italy, Yugoslavia and Austria and the two towns remained within Yugoslav territory. Shortly afterwards they become part of the newly created (similar to Slovakia) Independent State of Croatia, which during 1941 was occupied by the Nazis as a satellite state. After the war, Istria remained divided, while Rasa and Podlabin fell into Tito’s communist Yugoslavia – on the territory of the Federal Republic of Croatia and, after 1991, a truly independent Republic of Croatia.

The chronological sequence is as follows:

1. Town of Arsia/Rasa, Istrian region, 1936
2. Square in Arsia, 1936
3. Fascist House in Arsia, 1936
4. Church of St. Barbara, Arsia, 1936
5. Town of Pozzo Littorio/Labin, Istrian region, 1938
6. Square in Pozzo Littorio, 1938
7. Ceva with tower – Fascist House in Pozzo Littorio, 1938
8. Church of Saint Francis, Pozzo Littorio, 1938
Both miners’ towns were constructed without any succession and more newly designed, with the function of ensuring shelter, labour and recreation for the workers. The towns were part of an extensive program of work by Mussolini on „Citta di Fondazione“ (planned towns). From 1928 until the beginning of war, twelve towns were constructed, of which three were miners’ settlements (the third is situated on the Island of Sardinia). The well defined functional zoning of residential, industrial, public and recreation areas is convincingly accomplished.
Illustration 19. Square in Arsia

Illustration 20. Square in Pozzo Littorio
The well-intended and implemented public spaces of the town squares (Illustration 19, 20) with strict and in places raw architecture and surreal impact, serve to enforce the ideological and political upbringing. The public buildings themselves, however, are stripped of detail and are resolved monumentally. The outline of the squares is dominated by the church (Illustration 23, 24), the Municipal Hall and the Fascist House (Illustration 21, 22), complemented by hotels, educational and administration buildings (Illustration 25).
Illustration 23. Church of St. Barbara, Arsia

Illustration 24. Church of Saint Francis, Pozzo Littorio
2.4. Hungary

Residential and Social Architecture

Hungary presents six landmarks from the period of the totalitarian regime - 1945 to 1990. The landmarks are located in the city of Gyor and correspond to the initial assignment. Residential buildings and ensembles are dominant and three of the landmarks are public buildings in the servicing, educational and social sectors. They are mainly from the first so called Stalinist period and were designed and constructed during the period between 1952 and 1959. This was also the period of public dissent against the government culminating in the revolution of 1956.

The chronological sequence is as follows:

1. Lukacs Sandor Secondary School, Gyor, 1950
2. “Nádorváros” Housing Project, Gyor, 1953
3. Szent Istvan (Stalin Avenue) ut 14-18 Housing Project, Gyor, 1953
4. Szent Istvan (Stalin Avenue) ut 35-39 Housing Project, Gyor, 1953
6. Railway Station and Post Office, Gyor, 1956
7. Public Health and Epidemic Station, Gyor, 1956
8. National Theatre, Gyor, 1973

The period after the war, and especially after 1950, was characterized by the forced development of heavy and military industries, which led to a decline in living standards. The city of Gyor was a workers’ centre and it was not by coincidence that the government demonstrated its care for the workers. The workers’ dwellings were built using the Soviet model of Stalin’s “decorating” period. The Residential group “Nádorváros” (Illustration 26), was built in the old urban centre in the existing street
Illustration 30. Public Health and Epidemic Station, Gyor

Illustration 31. National Theatre, Gyor
The buildings of the secondary school “Lukács Sándor” (*Illustration 32*) and the Railway station (*Illustration 33*) are typical examples of the earlier Scandinavian architecture, from the period between the wars, and the Middle European rationalist school, dominated by sculptural reliefs in the spirit of the new progressive system.
2.5. Slovakia

Public Buildings And Residential Complexes

Slovakia presents seven landmarks from the period 1945-1990. The landmarks are located mainly in Bratislava, with one in Žilina and one entire settlement – Nova Dubnica.

The landmarks are representative of all subperiods of the era of totalitarian rule in Slovakia:

1. The second half of the 1930s when Czechoslovakia was a democratic republic with growing influence from Nazi (nationalistic-socialist) Germany
2. The prewar and war period of the German occupation (protectorate Moravia-Bohemia 1939) and the formally created First Slovak Republic 1938-1945.

The chronological sequence is as follows:

1. National Bank, Bratislava, 1938
2. Freedom Square, Bratislava, 1940-1980
3. Ceremonial House, Žilina, 1940
4. Nova Dubnica, 1952
5. SNP Bridge, Bratislava, 1968
6. Radio Center, Bratislava, 1970
7. Housing complex Petrzalka, Bratislava, 1971

Some clarification is needed with regard to the prewar landmarks. The National Bank, now the Supreme Prosecution (Illustration 34), was designed and
constructed between 1936 and 1938. This was the period of the national-socialistic regime in Germany, but for Czechoslovakia it was still not a totalitarian period, the latter beginning there after 1939. The Slovak district became autonomous after the Munich agreement of 1938. Slovakia became independent for the first time during the rule of Joseph Tissot, from March 1939 until 1945 (First Slovak Republic), and was in fact a satellite state to the German Reich.

The Municipal House, today the City Theatre (Illustration 35), in Žilina, was designed and constructed during the period 1940-1941, when the First Slovak Republic had already been established. The country was a satellite to national-socialist Germany and it can be assumed that after 1939 the totalitarian regime was dominant.
The landmarks represent urban planning solutions (integrated socialist settlements, central city squares and residential complexes), public buildings with traditional functions (municipal house and bank), one building with a modern contemporary function (radio broadcasts) and one road-transport facility – the new bridge.

The buildings from the pre-war and war period’s carry the typical features of rationalism and functionalism, strongly influenced by the German architecture and means of expression, which dominated during the 1930s.
The central square in Bratislava (Illustrations 40, 41) results from 40 years of consistent designing and implementation and it has proved to be a central, dominating urban space, created during the totalitarian period.

The unusual and untraditional outline of the Radio building (Illustration 42), as well as the elegant New bridge (Illustration 43), are convincing expressions of the manifestation and affirmation of the regime through a modern and contemporary architectural and constructive language.
Illustration 42. Radio Center, Bratislava

Illustration 43. SNP Bridge, Bratislava
2.6. Romania

Monumental Public Buildings And Ensembles

Romania presents six architectural and urban landmarks from the period of the totalitarian regime 1946 to 1989. The landmarks are representative of the basic subperiods of the totalitarian regime in the country – the early period of “democratic centralism” until around 1960, the period of the famous liberalization between 1960 and 1976 and the second stage from the “Ceausescu era” – from 1976 until 1989.

The chronological sequence is as follows:

1. The House of the Spark, Bucharest, 1949
2. The Monument to the Heroes, Bucharest, 1959
3. Union Square, Iasi, 1961
5. House of Culture, Suceava, 1968

The character of the landmarks shows the choice of important and determining public buildings and spaces, which provide the most convincing demonstration of the dominating ideology and power, over the period of the totalitarian regime.

The publishing complex “Spark”, (Illustration 44) is one of the most impressive examples of Stalinist architecture, beyond the former USSR. Borrowing the voluminous-spatial structure, the compositional solution and the artistic language from Soviet examples of the 1930s and above all from “Lomonosov” University, it is built under the direction of the communist architectural regime, “socialist in content and national in form”.

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After the gradual rejection of “the decorative period” there followed a return to the architectural expressions of rationalism and functionalism, which can be clearly seen in the Monument of the national heroes (*Illustrations 45, 46*), even though the ideological burden plies exactly in its function – a tomb for higher ranking party, political and government figures. The architectural language is much closer to those examples of functionalism in Central and Western Europe.
Illustration 53. Unirii Blvd ensemble and The New Civic Center, Bucharest

Illustration 54. Unirii Blvd ensemble and The New Civic Center, Bucharest
Thus Romanian architecture from the totalitarian regime starts with true Soviet “Stalinism”, passes through the process of liberalization and returns to the forms and language of traditional and modernized functionalism to end up with a monumental-material manifestation of true dictatorship from the final period of the regime.
2.7. Bulgaria

Urban Public Ensembles and Monuments

Bulgaria presents architectural landmarks from the period of the totalitarian regime, 1946 to 1989. The landmarks are located in Sofia, Dimitrovgrad and on Buzludzha peak. The landmarks are representative of two subperiods of the totalitarian regime in the country:

1) the early subperiod of “democratic centralism” until around 1960, when consolidation of the communist regime occurred.

2) the late period of communist rule from the beginning of the 1970s until 1989 – the time when the idea of the inevitable onset of communism is replaced by the affirmation of socialism in the country, as a natural progression from its millennial history and by the utopian aspiration “the reality to be transformed in compliance with the laws of beauty”.

The chronological sequence is as follows:

1. Town Centre, Dimitrovgrad, 1947-1956
2. Residential complex “3th of March”, Dimitrovgrad, 1947-1961
3. The Largo ensemble, Sofia, 1949-1956
4. Monument of the Soviet Army, Sofia, 1953
5. Penio Penev Park, Dimitrovgrad, 1958

A special place in the architecture of the totalitarian regime in Bulgaria is occupied by monuments – historical signs making events and personalities. These monuments demonstratively state their support for ordinary Bulgarian citizens, and
In some cases for the universal Bulgarian image, as much as the ideology looked upon communism to provide a natural fair outcome for all classes of society.

In this sense the party administrative ensemble the Largo (Illustrations 56, 57, 58) represents a persuasive symbol of the power of the totalitarian one-party doctrine from the period of Stalinism, of its striving for “material conversion of the totalitarian idea into a complete artwork”, both in concept and implementation. The architecture of the different buildings is late socialist eclectic and corresponds to their place and role in “the symbolic order of the political system”.

Illustrations 56, 57. The Largo ensemble, Sofia

Illustration 58. The Largo ensemble, Sofia
Illustration 67. National Palace of Culture Complex, Sofia

Illustration 68. National Palace of Culture Complex, Sofia
The Memorial House on Buzludzha peak (*Illustrations 69, 70*) was designed and implemented as an apotheosis of the megalomania of the communist dictatorship and, in this sense, is the most comprehensive symbol of the system, showing the dominating role of the party over all public life.

Bulgarian architecture from the first part of the totalitarian regime applies urban planning mechanisms and the expressive tools of “Stalinism”. After this, the process of liberalization directs it towards the language of functional European architecture. The final periods preserve this tendency to a certain degree, but even at this stage the monocracy of the party is demonstrated, together with its striving towards total domination in all public, political and cultural spheres.
2.8. Greece

Public Political, Cultural and Service Architecture

The Greek sites are from the time of the Italian rule of the Dodecanese islands (1912-1943) and two periods of dictatorship, namely the Metaxas era (1936-1940) and the Colonels’ Regime (1967-1974).

The chronological sequence is as follows:

1. Fascist Administration, Rhodes, 1936-39
2. Railway Station, Thessaloniki, 1937-61
3. Thessaloniki Port High Direction, 1939
4. Customs, Patras, 1970
5. University of Patras, 1972
6. House of Literature and Art, Patras, 1973

After 1912, under the pretext of protecting the lands of Greece from Turkey, Italy occupied certain areas – the Dodecanese Islands and others. There, years later, Italy introduced fundamentally different architectures. This applied not only to Rhodes, but the overall impact of rationalism, reproduced in Fascist architecture, which takes place all over Greece. The Italian regime also built emblematic buildings abroad, such as the Fascist Administration in Rhodes (Illustration 71). Familiar expression and monumental impact are applied to the architecture. This is a characteristic of the Railway Station (Illustration 72) and the Port High Direction in Thessaloniki (Illustration 73).
Illustration 71. Fascist Administration, Rhodes

Illustration 72. Railway Station, Thessaloniki

Illustration 73. Thessaloniki Port High Direction
The Metaxas period also bore influences from rationalist architecture, using the combination of an aesthetic classical order and modern elements.

Typical of the military regime between 1967 and 1974 is the construction of large, volumetric buildings, often oversized and beyond the scale of the surroundings, such as the House for literature and arts, (*Illustration 74*), rigorous and deprived of decoration, and landmarks such as the Customs building (*Illustration 75*), aimed at expressing the power of the regime and its role in the preservation of order and security in Greece, against the ostensible communist threat. In Europe at this time modern buildings are erected with contemporary and innovative constructions and with typical aspects of functionalism e.g. cleanness of line and pronounced volume – spatial structure. This to a certain extent, is achieved in the selected landmarks – two public buildings and one university complex (*Illustration 76*), approved by the people of Patras for more than 40 years after the fall of the regime.
2.9. Albania

Public Political and Cultural Architecture

Albania presents architectural landmarks from the period of the totalitarian regime of Mussolini, before the Second World War, and the one-party rule of Enver Hoxha until the mid 1980s. Both regimes are characterized by monocracy, decisive and determining party intrusion and control in all spheres of public, political and social life. This has left long lasting material traces in the urban fabric and historical memory.

The chronological sequence of the presented landmarks is as follows:

1. Ministries Square, Tirana, 1925
3. Fascist Home, Tirana, 1938-42
4. Palace of Culture, Tirana, 1960-62
5. National Historical Museum, Tirana, 1978-81
6. Congress Palace, Tirana, 1982-86

The basis is set with the Ministries’ square (*Illustration 77*) designed in 1925. The Southern half of the square is enclosed by ministry buildings. To the west of the square the National Bank of Albania dominates (*Illustration 78*). During the period after 1962 the structure of Ministries’ square was completed to the East with the Palace of culture (*Illustration 79*) and to the North with the National Historical Museum (*Illustration 80*).

In the axis of the monumental Grand Boulevard, and at a considerable distance from Ministries’ square, is situated the building of the Fascists House (*Illustration 81*) where, before the war, representative buildings were constructed e.g. that of the rehabilitation centre Dopolavoro, the stadium “Kemal Stafa” and others.
During the 1980s, within the southern part of the main boulevard, the Palace of Congresses was built (*Illustration 82*).

The main square is of a Renaissance character, which prompts monumentality and representativeness with a well-balanced composition. In the centre a monumental horse statue of the national hero Skanderbeg is erected. The parterre behind the monument is resolved with the planting of low vegetation, and the space is well mastered and scaled. The preservation of the mosque is curious, since during 1967 Albania was proclaimed as the first atheist state in the world. The square is a spatial accent on the central boulevard, following completion of the building of the Fascists House.

*Illustration 77. Ministries Square, Tirana, Albania*

The building of the National Bank (*Illustration 78*) is resolved in the spirit of the rationalistic architecture of the time, with strict symmetrical façades, and corner situated portico with powerful colonnades and reliefs. The rationalism is strongly influenced by the fascist spirit and resembles German architecture from the second half of the 1930s.
The Italian fascist interest in the political ideological sphere and upbringing finds a convincing demonstration in the Fascists Home (Illustration 81). Symmetric composition and simple architecture, with balanced arcades on the ground floor and on the top floor of the central body, resolved as a massive rizalit. The stone lining and the balcony for speeches are among the typical elements of this type of ideological architecture.
Illustration 80. National Historical Museum, Tirana

Illustration 81. Fascist Home, Tirana
2.10. Serbia

Public and Residential Architecture

Serbia presents six landmarks from the period of the totalitarian regime, 1945-1990. They are located in the town of Subotica. Three of the landmarks are residential complexes and the remaining are public buildings, within the administrative and servicing sphere.

The chronological sequence of the presented landmarks is as follows:

1. Workers’ University Subotica, 1963
2. New Municipal Administration Building, Subotica, 1963
3. Municipal court, Subotica
4. Residential complex Radijalac, Subotica
5. Residential complex Tokyo, Subotica
6. Residential building Kifla, Subotica

The building of the Workers’ University (Illustration 83) is in the very centre of the city, next to the Franciscan Monastery and the church. It carries the features of functional architecture with rhythmic vertical articulation and uniting horizontal girdles. The building of the Municipal Court is situated on a main street, in the vicinity of the railway line (Illustration 84). The solution is symmetric and a certain monumental impact is sought, which is not emphasized by the geometric character of the façade articulation. The horizontal volume is counterpositioned with vertical elements and the overall impact is balanced.
Illustration 83. Workers' University Subotica

Illustration 84. Municipal court, Subotica
Illustration 86. Residential complex Radijalac, Subotica

Illustration 87. Residential complex Tokyo, Subotica
3. Detailed Analysis

3.1. Analysis By Typology Groups

I. Urban Planning

Large-scale urban planning procedures are preferred by totalitarian regimes for a variety of reasons. They provide an opportunity for the designing and building of large-scale settlements that could convincingly demonstrate the power of the governing authority, their ideological superiority and alleged mastery over society and nature. The building of new settlements, with pre-designated zoning, spatial hierarchy and predetermined “new order”, obviously demonstrates the claims of the governing authority. The demonstration of governmental political and social hierarchy is one of the main instruments for affirmation of the one-party regime. During the totalitarian dictatorship, the concept of “the ideal city”, originating centuries ago, has the opportunity to grow and be represented.

I.1. Settlements

1. Arsia/Rasa, Istrian region, 1936
2. Pozzo Littorio/Labin, Istrian region, 1938
3. Small Socialist Town, Nova Dubnica, 1952
ATRIUM Transnational Survey

004. Arsia – master plan 1936

005. Pozzo Littorio – master plan 1938
**Nová Dubnica** is a compact town with axes of symmetry, radially laid out streets and blind streets due to the nature of the terrain, all typical for the 1950s. The central area, extended and surrounded by residential quarters, forms the spine of the town in an east-west direction. This linear composition is balanced in the north-south direction. Transport in the town is located at a focal point to the north, classifying radially the main streets to the southwest and southeast and providing the beginning of a main alley through a large park, which crosses through its centre and finishes with public buildings in the southern part of the town. The transverse connections of the main streets form compact residential quarters and a tendency toward a symmetrical solution. The high compactness of development in the central area is reduced towards the outskirts.
I.3. **Public Urban Ensembles**

1. Ministries Square, Tirana, 1925
2. Central Square, Arsia, 1936
3. Central Square, Pozzo Littorio, 1938
4. Freedom Square, Bratislava, 1940
5. Largo ensemble, Sofia, 1949
6. Union Square, Iasi, 1959
8. Revolution square, Ljubljana, 1983

These sites are square spaces of great importance to urban development in Sofia, Ljubljana, Tirana, Bratislava, Iasi, Bucharest, Arsia and Pozzo Littorio. Most of the squares have been historically developed. Three of them – The Largo, Arsia and Pozzo Littorio, are new-designed and were erected in short terms. The difference is that the Largo was built without taking into consideration the old urban and building traditions, while Arsia and Pozzo Littorio do not encounter this problem, since they were erected on virgin terrain.

Both squares in **Arsia** and **Pozzo Littorio** are determinants of the town structure. Practically, they are the only square spaces in the urbanized zones, although functional zoning of both towns also suggests other spaces for development of either public or mixed functions.

In spite of their differences, mainly in spatial and structural regards, the eight case-studies are comparable with each other with respect to their historical development or uniform design, urban-planning and public significance, links to the environment, availability and concentration of important public edifices and equipment, typological, aesthetic artistic and other features.
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038. Freedom Square, Bratislava – project 1955

039. Ministries Square, Tirana, 1936
Manifestation of the totalitarian ideology

An overview of the eight ensembles, from the viewpoint of manifested totalitarian ideology, reveals both general differences and common features. The Largo ensemble and its separate elements: House of the party, two ministries, a hotel and a general store, were designed under the strong and dominant Soviet influence. The project was simple and impressive – a powerfully enhanced axis in the east-west direction, reinforced by the almost mirror symmetry of both ministries’ façades. It represents an “ornamental plan”, characteristic of the totalitarian societies’ ensembles, which has its own interpretation as a "decorative unit". The goal is attained – architecture of a separate structure complies with the requirements for its place and role in the political system’s „symbolic order“. Even the absence of the final element – the Council House – does not significantly spoil the impressive and overwhelming effect. The project completely corresponds to the fifties’ spirit, when the ideology was demonstratively and unscrupulously enforced in all spheres.
The layout of the square in Bratislava, designed in the forties and observed to date, emphasizes certain continuity from the previous historic era. The large-scale original space is also a product of totalitarianism. The structures, built between 1946 and 1960, add rationalistic spirit. Although the perspective layouts seek impressive monumentality for the town, the ideological manifestation remains somehow muted in the presence of comparatively remote buildings. At first sight, the modern design from the 1980s, characterized by symmetry, centralism and overscaling, is pretentious and demonstrative, by the large scale of park space shapes and details. Here, the impressive ideological demonstration was achieved by the memorial of Gottwald, which was later removed. The square was designed as an administrative official city centre with a tangential main street, as per the original design, which was intended to enhance bustle. Here a remote analogy with the Ministries Square in Tirana can be found.
Historical value

The historic importance of the squares in **Arsia** and **Pozzo Littorio** relates to the fascist period of Italian rationalism between 1920 and 1943. As already noted in relation to the towns of Arsia and Pozzo Littorio, the names of the authors themselves, mainly of the “Gruppo 7”, indicate the particular goals the regime sets for itself in an ideological perspective and show how authors are used by the regime in order to manifest and defend its new ideas.

056. Central square in Podlabin – contemporary view

057. Central square in Carbonia (Sardinia) - contemporary view
Residential Groups And Residential Complexes

Residential buildings, groups and especially large-scale residential complexes, are a powerful tool of totalitarian regimes in the implementation of their broadly promoted and realized social programmes. Housing policy had a central role because it was directly associated with the care of the regime for the working people, who were responsible for their own bright future, with a better daily life and living standards. Residential schedules ensured opportunities for the design and construction of large scale and impressive residential complexes, which coincides with the aim of totalitarian regimes to demonstrate both social care and strong and indisputable power. The preliminary zoning and spatial hierarchy of these complexes introduced a certain „new order” and, at first glance, satisfy the various needs of the population. However, most of them take the role of towns-bedrooms, as the initial designs of the complexes, providing public, auxiliary, cultural, educative and other functions to the residents, have almost never been completed.

I.4. Residential Units And Groups

1. “Nádorváros” Housing Project, Gyor, 1953
2. Szent Istvan ut 14-18 Housing Estate, Gyor, 1953
4. Residential Building Kifla, Subotica

The three case-studies in Gyor have different locations and size. The individual residential building at 35-39 St. Ishtvan is arranged along the street line of the main town boulevard and east-west axis. It is far away from the Residential group at 14-18 St. Ishtvan, at approximately 300 m distance. The residential group at 14-18 St. Ishtvan comprises three four-storey buildings on the street and two internal ones, of the same height, but with different configurations. Later they were flanked from east and west with volumes, located across the street,
The professional critique on the Petrzalka complex is mainly directed towards the uniformity of the panel buildings, the complete removal of the previous urban environment and the inability to create a meaningful and relatively independent area of the city. The Dimitrovgrad and Subotica complexes were well accepted by the professionals.

Relations to the environment

Each of the complexes tells a different story with regards to the existing environment. The construction of Petrzalka was emblematic, due to the expansion of the city across the Danube, but resulted in the destruction of the old neighbourhood. However, Dimitrovgrad (and in particular the Third of March complex) was an entirely new settlement. In the construction of the Radijalac complex, the original authentic buildings were also demolished, and the Tokyo complex was built on the site of buildings already demolished by bombing. However, the location of the Tokyo complex in an existing urban environment led to some restraint in the large-scale
design. In this regard, Petrzalka not only ignores and eliminates the existing environment but, with its large-scale structure, sits as an absolutely foreign body in the urban organism. The complex is connected to the urban areas through seemingly convincing, but rather mechanical, linkages. Here “shielding” has also been applied i.e. large structural peripheral groups separate the inside of the complex from the tangential motorways. This “scale model” effect, has long proved its inapplicability, as in the formal search for so-called “cosy interiors”, it virtually has no effect.

The Third of March complex was designed as a link between the city centre and the residential area, and it was achieved, while Petrzalka was built as a deliberate contrast and “counterweight” to the historic urban core.

In none of the complexes a deliberately sought connection with the landscape is observed. They create a new micro-environment, with communication connections with the centre and the rest of the city. These links are conducted freely, naturally, without any geometrization, following the individual nature of each object.
The **Radijalac** and **Tokyo complexes in Subotica** are intermediate cases both in scale and in the time of its implementation. They differ from the Stalinist architectural style of the Third of March complex, and from the monotonous panel forest of the Petrzalka complex. Both complexes have absorbed the specifics of Yugoslav socialism, allowing visual deviation from the uniform human dormitory.

![Residential complex “3 March”, Dimitrovgrad – project elevation sketches](image)

**Public and professional reaction**

With regard to the **Third of March** complex, one could not expect any negative public reaction due to the time of its construction. This is not the case, however, with the large-scale **Petrzalka panel complex** – negative reaction was shown towards it due to the spot of its construction and also because of the poor quality of the living conditions in the panel apartments. Of course, this reaction did not achieve great publicity but was shared mainly within dissident circles. **The Radijalac** and **Tokyo residential complexes** in Subotica were well accepted by the residents of the city, although the apartment buildings were regarded as affirming the socialist communal lifestyle.
Manifestation of the totalitarian ideology

The Third of March complex was designed before the others. It was built up to 1960, while the complexes in Subotica and Bratislava were built in the 60s and the 70s. The political situations in Bulgaria, Serbia and Slovakia were somewhat different. There is unequal impact of architectural styles – from the Soviet architecture for the Third of March complex to modernism in the other three complexes. Serbia did not accept directly the Soviet influence in the architectural and artistic fields. This mitigates the geometric plainness of the Radijalac complex. During the construction of this complex many buildings were destroyed. One could say that this is an ideal demonstration of how the regime has systematically removed all the traces of the past by constructing new facilities in a modern socialist style, replacing the existing functional architecture. Nevertheless, there are similarities between the complexes: large-scale urban planning with an unceremonious attitude towards the existing environment, with an emphasis on social factors in the urban planning.
II. Public Buildings

II.1. State-Political Buildings

1. Fascist Youth Seat, Forlì, 1935
2. Fascist House, Arsia, 1936
3. Fascist Administration, Rhodes, 1936
5. Ceva with tower – Fascist House, Pozzo Littorio, 1938
6. Fascist Home, Tirana, 1938
8. Boyana State Residence, Sofia, 1971
9. Congress Palace, Tirana, 1982

In this group fall nine sites and stylistically they can be divided into two groups. The first group covers representatives of the **Italian fascist new rationalism** of pre-World War II - Fascist Youth Seat, Forlì; House of the Fascist Party, Predappio; Fascist Administration, Rhodes, Fascist Home, Tirana, Fascist House in Arsia and Pozzo Littorio – built in Italy and Croatia during World War II, today in Croatia. The second group covers representatives of **modernism in the period of mature socialism** in the Eastern Block countries after the war – House of socio-political organizations, Maribor, Slovenia; Congress Palace, Tirana, Albania, and Boyana State Residence 1971-1972, Sofia, Bulgaria.
The Italian examples from fascist rationalism have clearly defined vertical accents that dominate the environment (Forlì, Predappio, Arsia, and Pozzo Littorio). In the buildings in the Mediterranean provinces of Mussolini’s regime (Tirana, Rhodes), the monumental Italian rationalism was refracted through the use of local traditional materials and volumetric solutions, which was part of the construction strategy for the Mediterranean region. The sites of mature socialism (Congresses Palace in Tirana and Boyana Residence in Sofia) were also seeking to implement local building techniques and architectural elements from the past, as a means of expression of socialist modernism.
All nine sites were intended to house state-ideological organizations of the respective totalitarian regime, which determines their functional program – representative lobbies, halls and offices. This program has been upgraded in some fascist buildings, namely in the Houses of Fascist Youth organization in Forli and in Tirana (the second one is part of the complex surrounding the former Fascist House), where the representative functions have been complemented by sports functions, which was part of the totalitarian ideology for cultural and sporting education of the fascist youth. The building in Arsia was even intended as a town home with a tower, while that in Pozzo Littorio was originally named a Fascist Home.
The high representativeness of the buildings is emphasized in a volumespatial aspect with more or less clear, but always present, axes of symmetry (with the exception of the Public House in Maribor, which is deliberately asymmetrical, but with balanced composition of three volumes), with well-formed square spaces and a highlighted entrance.
3. Detailed Analysis 3.A. Analysis by Typology Group II. Public Buildings

127. Fascist House, Arsia – floor plans

128. Fascist Youth Seat, Forlì – floor plans
129. House of Sociopolitical Organizations, Maribor – floor plan

130. Congress Palace, Tirana – floor plan
dominant (Bucharest, Győr, Suceava) or are accents in the construction of the surrounding environment structure (Velenje, Bratislava, Tirana). The example at Patras dominates the whole city with its height, but does not create a harmonic relationship with its immediate environment – the central city square.

All sites in the subgroup have a great, though significantly different, symbolic value.

The House of the Spark is an undoubted example of the Stalinist period. The Culture House in Velenje, well integrated in the entire design of a ‘sunny workers city’ is a symbol of the possibilities of planned town structures within the context of socialist development, so typical for Yugoslavia. The House of Literature and Art in Patras may be regarded as a testimony to the military regime in Greece – care for the conservation of the Greek cultural heritage but, along with this, control over its perception. It is not by chance that the municipal authority in Patras has been systematically working to integrate the building into the surrounding urban environment, releasing it from a very one-sided totalitarian perception, demonstrated in its façade. The Slovak Radio Building is the city’s emblem and, along with this, a symbol of emancipating Slovakia – emancipation both from socialism traumas and from its subordinate position within the framework of socialist Czechoslovakia. Both sites in Tirana symbolize the unremitting power of the regime which, though in complete isolation even from similar dictatorships in Eastern Europe, retained some basic features of its own total domination in public life. The National Theatre in Győr, Hungary symbolizes the new possibilities with respect to the use of avant-garde structures and constitutes a more-liberal attitude of the regime towards modern European concepts. The House of Culture in Suceava, Romania, after the example of Győr, also demonstrates a liberalization of the regime with regard to modern European concepts, filtered through the national specificity.
II.4. Social Buildings

1. AGIP Summer Camp, Cesenatico, 1938
2. Valsalva Sanatorium Centre, Forlì, 1939
3. Grand Hotel, Castrocaro Terme e Terra del Sole, 1943

The three examples in this subgroup are from one and the same region – the province of Forlì – Cesena, Italy.

The building of the *Sanatorium in Forlī* was the first major sanatorium centre of the pavilion type, situated on the periphery of the city. The composition is symmetrical, with a main entrance along the central axis, in the style of avant-garde futurism, resembling the body of an airplane.
Sites have been developed in the out-of-town environments (the Holiday Camp), on the periphery of the city (the Sanatorium) or within the city itself (the Grand Hotel). Later urbanization did not impair their characteristics. On the contrary, they dominated the subsequently developed structures.

The compositional links of all the sites with the immediate environment are harmonic, although the sites remain important accents in it.

The Holiday Camp in Cesenatico, the Sanatorium in Forlì and the Grand Hotel in Castrocaro evidence the state planning of the Italian Fascism’s age, and the development of its society with its values and priorities, either real or imposed by force. They bear the characteristic features of the Italian rationalist period and of the world trends in European architectural rationalism as a whole.
II.5. Educational Buildings

1. Air Force College, Forlì, 1941
2. Industrial and Technical Institute, Forlì, 1941
3. Lukacs Sandor Secondary School, Gyor, 1950
5. Workers’ University, Subotica, 1963
6. University of Patras, 1972

The Air Force College and the Industrial and Technical Institute in Forlì are complex ensembles, made up of volumes related to one another and situated around one or several orthogonally intersecting axes of symmetry. In contrast, the university buildings in Patras are located as accents in a raster composition. The Bercesényi Miklós Secondary School and the Lukacs Sandor Vocational School in Gyor have similar corridor schemes, though of various compositions – symmetric axial foundation in the special secondary school and asymmetric composition in the vocational school. The layouts of the Air Force College and the Industrial and Technical Institute are enriched with atrium spaces and indoor yards, combining educational and residential functions. The Italian examples make use of solutions with amphitheatrical educational rooms, typical of the university building types. Their entrance spaces are monumental and monumental arts – sculpture and mosaic have been employed in the Air Force College’s interior and exterior. There is a sculpture of plastic art with a subject, typical for the period, in front of the Lukacs Sandor Secondary School in Gyor.
3. Detailed Analysis 3.A. Analysis by Typology Group II. Public Buildings

200. Air Force College, Forlì

201. Industrial and Technical Institute, Forlì
Ideological aim of the project program

The purpose set forth in the project proposals of both sites in Forli, as well as of both schools of in Györ, was to express the ambitions of the relevant regimes for
examples are part of the traditional Middle and North European brick architecture with cleared shapes and details. There are similar sites existing in all countries of this region and lying within the scope of the period analysed.

**Artistic value and urban planning significance**

The Air Force College and the Industrial and Technical Institute in Forlì possess complete artistic integrity, which actively contributes to the aesthetic impact of the sites, situated in newly designed urban ensembles. The task faced by designers, who had accomplished two of the most important sites in the Via Mussolini ensemble, was the creation of a city centre with unforgettable, pronounced and influencing architectural imagery. Monumentality has been achieved, supported by architectural features of Italian rationalism, but with certain classical modernism influences. Special attention was paid to the buildings’ entrance spaces. In the College it was flanked by a statue of Icarus that became the emblem of the building. 

214. Air Force College, Forlì – Icarus statue at the main entrance
III. Monumental Synthesis

1. Monument to the Fallen, Forlì, 1927
2. House of the War Disabled, Forli, 1933
3. Monument Soviet Army, Sofia, 1950
4. Penio Penev Park, Dimitrovgrad, 1958
5. Monument to the Heroes, Bucurest, 1959
6. Memorial House of the Party, Buzludzha peak, 1971
7. Monument Banner of Peace, Sofia, 1979

The group of monuments most clearly represents the entire nature of the arts, subject to the ideology present in the considered period. The strong presence of aesthetic and artistic synthesis in all case studies of this group makes them extremely interesting within the context of the current analysis. On the other hand, elements of synthesis are present in many of the representatives in the other typological groups. There are interesting visual and plastic-artistic parallels which give the Monuments the role of a connecting element in the juxtaposition of all case studies in the three basic groups defined in the study.
3. Detailed Analysis 3.A. Analysis by Typology Group III. Monumental Synthesis

248. Monument Soviet Army, Sofia

249. Penio Penev Park, Dimitrovgrad
ATRIUM Transnational Survey
3. Detailed Analysis 3.A. Analysis by Typology Group III. Monumental Synthesis

250. Monument to the Heroes, Bucureșt

251. Memorial House of the Party, Buzludzha peak
The volumetric, spatial and compositional characteristics of the case studies necessitate their division into several subgroups which cannot be synonymously differentiated, because each one includes elements from the others. Therefore, it is expedient to differentiate two basic groups:

1. Chronological – corresponding respectively to the stylistics of a particular period in the development of the totalitarian regimes

2. Aesthetic – according to the basic artistic means used

The role of the town-planning solutions developed with respect to the surrounding space, is valid for all monuments.

Similarities can be typologically identified between the Monument to the Fallen and the House of the War Disabled in Forli both created at the same time and representing a re-interpretation of Roman heroic symbolism relating to the fascist ideology. The strict classical compositional features completely comply with the identified artistic requirements. The use of various elements – columns, porticos and decorative plastic arts, provide a clear expression of the concepts of heroism and
Public and professional reaction

It is no wonder that the public response to all considered sites was enthusiastic and saw them as examples of the proper presentation of the ideology by art. There are no data relating to any critical opposition to the realization of the monuments, most of them having been created with great enthusiasm. This is typical of all monumental pieces of art in the age of totalitarianism – the impossibility of public expressions of a critical nature, notwithstanding the merits of the works. The
### Change of name

- **Yes:** 45
- **No:** 26

### Status of protection*

- **Protected as subject of Cultural Heritage:** 19
- **Nominated as subject of Cultural Heritage:** 10
- **Not protected as subject of Cultural Heritage:** 23
- **Within the borders of protected area:** 16
- **Other:** 9

*The total number of case studies is over 71, because more than one answer is given. There is no data available for 10 case studies.*

### Property*

- **State:** 35
- **Municipal:** 33
- **Public:** 22
- **Private:** 34

*The total number of case studies is over 71, because more than one answer is given.*
ATRIUM Transnational Survey
3. Detailed Analysis 3.B. Statistics

Availability of archive cadastres

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Availability of present cadastres

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Availability of archive main plans

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Functional authenticity

- High: 51
- High/medium: 7
- Medium: 11
- Medium/low: 0
- Low: 0
- No data: 2

Preservation of documentation

- High: 27
- Medium/partial: 18
- Low: 14
- Not preserved: 0
- No data: 12
Dominant function in the environment

![Bar chart showing the distribution of dominant functions in the environment.]

- Public: 53
- Residential: 32
- Industrial: 3
- Sport: 4
- Park: 19
- Other: 25

Other attractive sites in the area

![Bar chart showing the distribution of other attractive sites in the area.]

- Cultural facilities: 46
- Other: 34
- No data: 9
Accessibility

![Accessibility chart]

Tourist infrastructure

![Tourist infrastructure chart]

Information availability

![Information availability chart]
Intentions for future development

- Yes: 32
- No: 14
- No data: 25

Material authenticity

- High: 59
- High/medium: 6
- Medium: 4
- Medium/low: 0
- Low: 0
- No data: 2

Image authenticity

- High: 51
- High/medium: 7
- Medium: 11
- Medium/low: 0
- Low: 0
- No data: 2
Map 1: Typology of all case studies in ATRIUM, ©NIICH 2012
Map 2: Identified concentration of objects – possibilities for sub-routes, ©NIICH 2012
Map 3: Ideological and political theme – a possible subtheme of the main route, ©NIICH 2012
Map 4: Culture and education theme – a possible subtheme of the main route, ©NIICH 2012
Map 5: Towns, residential complexes and service architecture – a possible subtheme of the main route, ©NIICH 2012
Map 7: Influence of totalitarian regimes in South East Europe, © NIICH 2012
ATRIUM CONTRIBUTION TO THE CULTURAL ROUTES RECOGNIZED BY THE COUNCIL OF EUROPE

MAP SYMBOLS KEY:
- WORLD HERITAGE SITES
- INTANGIBLE HERITAGE MASTERPIECES
- WORLD CULTURAL ROUTES
- MAJOR CULTURAL ROUTES OF THE COUNCIL OF EUROPE
- CULTURAL ROUTES OF THE COUNCIL OF EUROPE
- CULTURAL ROUTES INCORPORATED INTO THE COUNCIL OF EUROPE PROGRAMME
- NEW PROPOSALS FOR CULTURAL ROUTES (MARCH 2005)
- ATRIUM CASE STUDY LOCATION

Map 9: ATRIUM case studies on the background of cultural and historical heritage in Europe, ©NIICH 2012
Partners in the project ATRIUM – Architecture of Totalitarian Regimes of the 20th Century in Urban Management:

Municipality of Forli Italy
Province of Forli-Cesena Italy
University of Ljubljana, Faculty of Architecture, Ljubljana Slovenia
Municipality of Velenje Slovenia
The National Institute of Immovable Cultural Heritage, Sofia Bulgaria
Municipality of Dimitrovgrad Bulgaria
Szechenyi Istvan University, Gyor Hungary
Local Government of Gyor with County Rank Hungary
Institute of Construction and Architecture of the Slovak Academy of Sciences, Bratislava Slovakia
Metropolitanate of Moldavia and Bukovina – Archidiocese of Iasi Romania
Institute for Innovation & Sustainable Development AEIPLOUS, Patras Greece
Cultural & Educational Technology Institute, ATHENA - Research & Innovation Centre Information, Communication and Knowledge Technologies, Xhonti Greece
Town of Labin Croatia
Fund of Microregional Tourism Cluster Subotica-Palić Serbia
Municipality of Tiranë Albania
Rotor – organization for development of tourism of region Doboj Bosnia-Herzegovina
Ministry of Culture, Sofia Bulgaria
Municipality of Rasa Croatia

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Assist. Prof. Dr. Sonja Ifko University of Ljubljana, Faculty of Architecture
Prof. Dr. Maya Dimitrova Grekova Sofia University ‘St Kl. Ohridski’, Faculty of Philosophy
Prof. Dr. Stephen Gundle University of Warwick, Department of Film and Television Studies

The European Institute of Cultural Routes Prof. Ulisse Tramonti University of Florence, Department of Architecture
1 CONTEXT, APPROACHES, METHODS AND CRITERIA
1.1 EUROPE AT THE TIME OF TOTALITARIAN REGIMES
1.2 THE ISSUES OF INTERPRETATION
   of Architectural Heritage of the 20th Century European Totalitarian Regimes
1.3 A PHILOSOPHY OF PRESERVATION
   of the 20th Century Architecture of Totalitarian Regimes
1.4 STRATEGIES FOR REVITALISATION AND REUSE
   of the 20th Century Totalitarian Architecture as a Part of Heritage Management Processes
1.5 ECONOMIC VALORISATION AND MANAGEMENT
   of the 20th Century Architecture of Totalitarian Regimes
1.6 THE CULTURAL ROUTES OF THE COUNCIL OF EUROPE:
   Framework and Methodology
   GLOSSARY

2 META-PROJECTS
2A Best Practices
2B Challenging Examples

2 GUIDELINES
3.1 IDENTIFICATION AND INTERPRETATION GUIDELINES
   3.1.1 Sites Identification System of Project ATRIUM and Interpretation Principles
   3.1.2 Guidelines for Identification and Interpretation
3.2 PRESERVATION, RENOVATION AND REUSE GUIDELINES
   3.2.1 The Values of Totalitarian Architecture of the 20th Century
   and the Approaches to its Evaluation
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   3.3.1 Management Vision Development Guidelines
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   3.3.3 Participatory Urban Management
   3.3.4 System of Organizing Places and Paths
   3.3.5 Digital Support System Development
   3.4 Concept and Strategy Development Guidelines
   3.5 Monitoring and Evaluation Structure Development Guidelines
   3.6 ECONOMIC POTENTIALS

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GLOSSARY

adaptation means modifying a place to suit the existing use or a proposed use.

architectural heritage includes individual buildings of exceptional quality and their surroundings, also areas of towns or villages of historic or cultural interest. The European architectural heritage consists not only of our most important monuments but also of smaller buildings in our old towns and characterful villages in their natural or manmade settings. The architectural heritage is a capital of inestimable and cultural, social and economic value.

conservation means all the processes of looking after a place so as to retain its cultural significance; it implies keeping the existing state of a heritage resource from decay or change, that is, the action taken to prevent decay and to prolong life. Another definition of conservation is broader.

conservation of a place should identify and take into consideration all aspects of cultural and natural significance without any one value at the expense of others.

compatible use means a use which respects the cultural and natural significance of a place. Such use involves no, or minimal; impact on cultural significance.

cultural heritage. The Article 1 of the World Heritage Convention defines "cultural heritage" as follows: 1. monuments: architectural works, works of monumental sculpture and painting; elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science; 2. groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science; 3. sites: works of man or the combined works of nature and man and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, cultural or anthropological point of view defined by ATRIUM community.

cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

economic valorisation of heritage refers to assessment of economic value and economic benefits of a particular heritage body.

economic potentials defined by ATRIUM community: the architecture is assessed from the supply and demand point of view with the goal of providing relevant inputs for a dossier on cultural route creation and management (see chapter 3.4 economic potentials for more details).

heritage value. The term "heritage value" cultural significance is used synonymously with heritage significance and cultural significance by Burra charter.

intangible cultural heritage is the practices, expressions, ideas, knowledge and skills that communities, groups and individuals recognise as part of their cultural heritage. Also called living cultural heritage, it is usually expressed in one of the following forms: oral traditions; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship.

interpretation refers to the full range of potential activities intended to enhance public awareness and understanding of cultural heritage sites. These can include print and electronic publications, public lectures, on-site and off-site installations, educational programmes, community activities and ongoing research, training and evaluation of the interpretation process itself.

landmark a building, structure or object that marks the land - the familiar old building or other property - that provides orientation to a community or region.

maintenance means the continuous protective care of the fabric and setting of a place and is to be distinguished from repair. Repair involves restoration or reconstruction. Maintenance is fundamental to conservation and should be undertaken where fabric is of cultural significance and it is necessary to retain that cultural significance.

meta project defined by ATRIUM community: set of case studies used to describe other cases and primarily intended to serve the purposes of identification and selection of representative cases.

moveable cultural heritage includes objects that people create or collect and forms an important part of a nation's identity. These objects are known as cultural property and can be artistic, technological, historical or natural in origin. Moveable heritage may be an integral part of the significance of heritage places. Objects found in burial chambers and religious buildings, sculpted stones, all sorts of art objects, rare books and manuscripts, seals and ancient coins, textiles and fine furniture, ancient musical instruments, photographs, films, stamps etc.

participation defined as: Conservation, interpretation and
management of a place should provide for the participation of people for whom the place has special associations and meanings, or who have social, spiritual or other cultural responsibilities for the place. Article 6: Encourage inclusiveness in the interpretation of cultural heritage sites, by facilitating the involvement of stakeholders and associated communities in the development and implementation of interpretative programmes.

Preservation means maintaining the fabric of a place in its existing state and retarding deterioration. Preservation is appropriate where the existing fabric or its condition constitutes evidence of cultural significance, or where insufficient evidence is available to allow other conservation processes to be carried out.

Preservation plan A document which evaluates a community's historic resources and makes recommendations on steps which may be taken to ensure that they are preserved and reused by the community's economic and social benefit.

Reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric.

Restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

Use In order to be able to provide for the adequate safeguarding of the urban organism concerned, considering its continuity over time and functioning of the civic and modern life therein, it is necessary. First of all, to recognize the historic centers in their largest urban and territorial context and in the relationships and connections with future developments. It will thus be possible to redefine, through such projects a new organism, where the historic centre is liberated from functions that are not congenial to its rehabilitation in terms of conservative recovery.

Wise management defined by ATRIUM community, of cultural heritage denotes effective management, sustainable safeguarding and development of historic urban areas and their cultural heritage toward attractive, competitive and multifunctional places. It balances and coordinates the needs of the users and the responsible governmental bodies.

1. Heritage defined after the ATRIUM community form [within the activity A.3], (1)
IDENTIFICATION AND INTERPRETATION

Heritage Identification System and Interpretation Principles

When we are talking about presentation and preservation of a specific heritage the first step of the process is the determination of its characteristics; what constitutes it, and what makes it differ from other groups of heritage. In project ATRIUM we are dealing with the heritage of architecture, built in the specific circumstances of totalitarian regimes, exploring the ways in which specific historic contexts influenced that heritage, and consequently how we can manage heritage with this negative historic background nowadays.

As Project ATRIUM aims to develop a management structure, we have first to identify the characteristics of architectural heritage, next we have to establish proper means of evaluation; thirdly, guidelines for preservation have to be determined. Finally, on the basis of these preservation measures, a management plan for the sites have to be prepared.

As will be apparent from the following chapters, the process is complex. It has to involve different experts, stakeholders and the public. In short, all those interested in the revitalization of individual heritage sites.

Theoretical framework of preservation process

ATRIUM works with partners from eleven European countries, so there are eleven national preservation systems to which the project has to adapt. It has to accommodate different ideas about the importance of architectural heritage, and different ideas about the role of architecture in national heritage as a whole.

That is why, here is present a basic theoretical structure, which can be easily adapted, and yet is sufficient as methodological structure.

In general, preserving cultural heritage involves three steps, or a three-phase evaluation process:

- Heritage identification;
- Heritage evaluation, i.e. determination of cultural significance;
- Preparation of preservation measures and guidelines for renovation and reuse.

The preservation process begins with heritage identification, i.e. presentation of heritage characteristics through recording and data collection. This is a particularly important phase of the process, because in this step heritage is differentiated from non-heritage, and because all data used in further preservation processes are collected at this level. To ensure objectivity and unification of the presentation processes on an international level, ICOMOS ratified, in 1996, Principles for the recording of monuments, groups of buildings and sites.

This chapter highlights the main reasons for heritage record, including the importance of acquiring knowledge to advance the understanding of cultural heritage, its values, and its evolution, as well as to ensure heritage maintenance and conservation.

The second step of the preservation process evaluates heritage based on its importance. At this level, the heritage object is classified according to its cultural significance by applying the relevant criteria. The results of this evaluation phase also provide grounds for legal protection or heritage categorisation.

In third phase, preservation measures and guidelines for renovation and reuse are prepared. This is the part of the evaluation process in which actual presentation and interpretation interventions are considered. The conservation plan must be prepared in accordance with the national legislation.

In this phase, theoretical protection work/evaluation interventions with the design/interpretation work process, demanding a well-weighed consideration of all points of view and a coordination of protection requirements on one hand and users' or stakeholders' requirements on the other. The latter is unavoidable if our theoretical work is to serve its purpose to preserve heritage and its temporal value, and simultaneously enable it to function in new circumstances.

Interpretation Platform

As mentioned in the chapter "The Issue of Interpretation of Architectural Heritage of the 20th Century European Totalitarian Regimes", the interpretation of the architectural heritage of totalitarian regimes with its negative historical context has to be developed so as to comply with the provisions of the Resolution on European Conscience and Totalitarianism. In this context, there are two aspects of Interpretation: historical memory, which considers an appropriate presentation of historical remembrance, and a second one, which deals with the architectural heritage and its renovation or reuse.

To follow the contemporary democratic European values emphasized in the Resolution, the ATRIUM project's locations have to apply the appropriate conservation/preservation policy to achieve an object-
tive interpretation of the buildings or sites without any political involvement.

According to the Burra Charter, with regard to heritage interpretation, the conservation policy should identify appropriate ways of making the significance of the place understood consistent with the retention of that significance. This may be a combination of the treatment of the fabric, the use of the place and the use of introduced interpretive material.

In the interpretation process, it is essential to use heritage presentation and interpretation principles, which comply with European democratic social values, with a simultaneous effort to commemorate in a dignified manner the memory of the victims of these regimes. Therefore, the process of interpretation has to be involved in preservation activities from the start. Also, to achieve an adequate level of professionalism, the objectives of the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites have to be followed.

ATRIUM project’s survey identification template

In preparing the survey of all ATRIUM locations, the National Institute of Immovable Cultural Heritage in Sofia, Bulgaria, developed a comprehensive template, consisting of four basic groups of identification data, with the last two relating to the first stage of the evaluation process:
1. Identification
2. Description
3. Detailed evaluation of the subject
4. Summary evaluation of the project.

In the first part, the basic information including name, status of protection, property ownership, and detailed location data, together with characteristic images and main plans are presented. In the second part, each building or site is described within two thematic scopes:
1. Building/site characteristic
   1. Main characteristic in volume and space.
   2. History of creation, developmental perspectives
   3. Current condition and use.
   4. Environment of the subject.
   5. Built-up infrastructure.
   6. Intentions for future development.

Besides those here presented web and other links.

The third part represents the first step of the building/site evaluation to differentiate heritage from non-heritage. The structures are evaluated according to the following criteria: demonstration of totalitarian ideology, authenticity and degree of preservation, scientific and historical value, aesthetic and artistic value, importance of the subject for the environment, significance of the subject (building/site) for contemporary society, and utilitarian value.

In the last part, the evaluation is summarized in two groups: representativeness (as architectural heritage of 20th century totalitarian regime) and potential (for cultural tourism).

Apart from the architectural parameters, the system also describes the development status and potentials of heritage, which differentiates it from other commonly used evaluation systems. It can be said that this system is upgraded and adapted to the needs of the project ATRIUM, which is whole is focused on finding the solutions for future site management. The experience of the seventy-one items already identified for the project is that the survey works well. That is why it is proposed it should be used also in the future as an identification template for all the buildings or sites which will candidate to join the Cultural route of totalitarian architectural heritage, but with some modifications, most of them simplifications.

Adaptation of the template for future use

The modifications are proposed to ensure the system is as balanced as possible, including the second and the third step of the preservation process activities, where the evaluation and the project’s development possibilities have to be researched in greater detail. Moreover, simplifying the system would also help foster the implementation of the project as a whole.
Guidelines for identification and interpretation

9 Expert group of "RIZON, Sofia" is the main author of the proposed template, which is partly modified by Sonja Zico to adapt to the structure of preservation process and needs of the project. It aims to simplify the future work of heritage identification of new locations of the proposed cultural routes of the architectural heritage of totalitarian regimes.

Guidelines are based on the professional work of experts of National Institute of Immovable Cultural Heritage from Sofia and are adopted the structure of three step preservation process described in the previous chapter.

<table>
<thead>
<tr>
<th>1. IDENTIFICATION</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Identification code 1 (external database)</td>
<td>Identification code 2 (internal database - in the process)</td>
</tr>
</tbody>
</table>

2. STATUS OF PROTECTION

Here tick off the level of state protection if there is any:

- Protected as subject
- Protected as subject of cultural heritage
- Not protected as subject
- Within the border of a protected territory/area
- Others, describe

<p>| |</p>
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<tbody>
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</table>

1. PROPERTY

In case the property is described with more than one option, please tick off all valid ones:

- State
- Historical
- Public
- Private or juridical person/persons

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<tbody>
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<td></td>
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</tbody>
</table>

3.1. CADASTRE/PLANEHETIC TOOLS

Include as many as needed to follow the development of the project in time. Please, use the same scale and orientation of drawings.

3.1.1. CADASTRE/PLANEHETIC TOOL USED BEFORE IMPLEMENTATION OF THE PROJECT

3.1.2. CADASTRE/PLANEHETIC TOOL USED AT THE TIME OF IMPLEMENTATION OF THE PROJECT

3.1.3. PRESENT CADASTRE/PLANEHETIC TOOL

3.2. MAIN PLAN

All plans

- Original plan
- Present plan

3.3. MAIN ELEVATIONS

All elevations

- Original plan
- Present plan

4. BIBLIOGRAPHICAL REFERENCES ABOUT THE BUILDING/SITE

- Index of existing original documents and plans of the buildings/sites and their location (archives, etc.)
- Bibliographical references about the building/site

5. LOCATION

- Country
- Region
- Settlement
- Address
- Postal address
- Coordinates
- GPS coordinates

Give a map/plan to show the present urban setting.
<table>
<thead>
<tr>
<th>Topic</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. DESCRIPTION OF BUILDING / SITE</td>
<td></td>
</tr>
<tr>
<td>2.1. MAIN SPATIAL AND ARCHITECTURAL CHARACTERISTICS</td>
<td></td>
</tr>
<tr>
<td>2.2. HISTORY OF CREATION</td>
<td></td>
</tr>
<tr>
<td>2.3. CONTRACTING AUTHORITY OF THE CONSTRUCTION</td>
<td></td>
</tr>
<tr>
<td>2.4. MECHANISM FOR DETERMINING THE DESIGNERS AND CONTRACTORS</td>
<td></td>
</tr>
<tr>
<td>2.5. DESIGN AUTHORS OF THE DESIGN</td>
<td></td>
</tr>
<tr>
<td>2.6. EXECUTION OF CONSTRUCTION</td>
<td></td>
</tr>
<tr>
<td>2.7. DESIGN PERIOD</td>
<td></td>
</tr>
<tr>
<td>2.8. CONSTRUCTION PERIOD</td>
<td></td>
</tr>
<tr>
<td>2.9. IDEOLOGICAL THEMA OF PROJECT PROGRAMME</td>
<td></td>
</tr>
<tr>
<td>2.10. PUBLIC REACTION</td>
<td></td>
</tr>
<tr>
<td>2.11. PROFESSIONAL REACTION</td>
<td></td>
</tr>
<tr>
<td>2.12. RELATION OF THE SUBJECT TO ITS SURROUNDINGS</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Topic</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. TECHNICAL CONDITION</td>
<td></td>
</tr>
<tr>
<td>3.1. TECHNICAL CONDITION</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Topic</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. DESCRIPTION OF BUILDING / SITE</td>
<td></td>
</tr>
<tr>
<td>3.1. MEDIA</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Topic</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guidelines for identification and interpretation</td>
<td>129</td>
</tr>
</tbody>
</table>
### III. DESCRIPTION OF DEVELOPMENTAL CHARACTERISTIC

<table>
<thead>
<tr>
<th>1. ROLE OF THE BUILDING OR SITE IN URBAN STRUCTURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1. LOCATION OF THE SUBJECT IN THE STRUCTURE OF THE SETTLEMENT</td>
</tr>
<tr>
<td>central part/massif</td>
</tr>
<tr>
<td>in the periphery</td>
</tr>
<tr>
<td>outside settlement boundaries</td>
</tr>
<tr>
<td>1.2. DEVELOPMENT OF THE SURROUNDINGS</td>
</tr>
<tr>
<td>the subject was located in a pre-existing quarter</td>
</tr>
<tr>
<td>the subject was located in a new built at the same time, in accordance with the same urban planning scheme</td>
</tr>
<tr>
<td>1.3. DOMINANT FUNCTION OF THE SURROUNDINGS</td>
</tr>
<tr>
<td>public</td>
</tr>
<tr>
<td>residential</td>
</tr>
<tr>
<td>industrial</td>
</tr>
<tr>
<td>sport</td>
</tr>
<tr>
<td>park</td>
</tr>
<tr>
<td>other</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. OTHER ATTRACTIONAL SITES IN THE AREA</th>
</tr>
</thead>
<tbody>
<tr>
<td>cultural facilities</td>
</tr>
<tr>
<td>(theater, cinema, gallery, museum, etc.)</td>
</tr>
<tr>
<td>other</td>
</tr>
</tbody>
</table>

### IV. FIRST STEP EVALUATION - CULTURAL HERITAGE

<table>
<thead>
<tr>
<th>VALUE</th>
<th>CRITERIA</th>
<th>EVALUATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>IMPACT OF THE BUILDING SITE ON HISTORICAL EVIDENCE</td>
<td>This criterion evaluates to what extent the subject demonstrates the impact of the regime. The whole totalitarian period should be considered, or separate phases if there are such, with different degree of pressure on behalf of the totalitarian regime.</td>
</tr>
<tr>
<td>2.</td>
<td>AUTHENTICITY</td>
<td>This criterion assesses authenticity of building/ site regarding preserved spatial relations and its image.</td>
</tr>
<tr>
<td>3.</td>
<td>DEGREE OF PRESERVATION</td>
<td>This criterion evaluates degree of preservation of the original material substance.</td>
</tr>
</tbody>
</table>

### V. FIRST STEP EVALUATION - ECONOMICAL POTENTIALS

<table>
<thead>
<tr>
<th>VALUE</th>
<th>CRITERIA</th>
<th>EVALUATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>CONSTRUCTURAL AND TECHNICAL SUITABILITY</td>
<td>This criterion evaluates to what extent the subject meets contemporary regulations.</td>
</tr>
<tr>
<td>2.</td>
<td>FUNCTIONAL EXPEDIENCE</td>
<td>This criterion evaluates to what extent the subject allows new functions or reorganization of authentic functions.</td>
</tr>
<tr>
<td>3.</td>
<td>DEGREE OF PRESERVATION</td>
<td>This criterion evaluates to what extent the preservation, maintenance and use of the subject is reasonable. Does it have a potential for valorization - or to promote significant market interest.</td>
</tr>
<tr>
<td>4.</td>
<td>CULTURAL TOURISM INTEREST/POTENTIALS</td>
<td>This criterion evaluates if the building/ site has potential to be included in cultural tourism protected system, etc.</td>
</tr>
</tbody>
</table>
MANAGEMENT GUIDELINES

The chapter about management guidelines sets out to introduce the crucial management topics through several aspects, such as management vision development guidelines, management of the heritage sites, public participation in urban management, conceptualising of the route network system, and digital support system development, which contributes to concise guidelines or steps.

Monitoring and Evaluation Structure Development Guidelines suggest the criteria that check the process of route implementation and after that phase ensure the quality, longevity and flexibility of the network.

The structure of the chapter 3.3 Management Guidelines:

3.3.1 Management Vision Development Guidelines
3.3.1.1 Management of the Heritage Sites and Buildings
3.3.1.2 Participatory Urban Management
3.3.2 System of Organizing Places and Paths
3.3.3 Digital Support System Development
3.3.4 Concept and Strategy Development - The Summary Of Guidelines
3.3.5 Monitoring and Evaluation Structure Development Guidelines
3.3.1 Management Vision Development Guidelines

MANAGEMENT VISION DEVELOPMENT GUIDELINES

Managing ATRIUM Vision and Network Structure

The first step towards successful urban management of architecture, related to the totalitarian regimes of the 20th century is the development of an initial network of stakeholders who share a common management vision about the matters they want to manage.

We are dealing with many partners/actors and diverse multinational sites involved in the Cultural Route formation process. There is a need for addressing the management issues on several levels: the ATRIUM vision that will serve as guidance, the management of the network route as a whole, with its specific character, message and story as well as the prudent management of the sites incorporated into the Cultural Route.

A clear and transparent management vision is in respect an essential part of the route formation, because it is this vision combined with the more practical, unified and current steps and guidelines following, that will set the basis for the Cultural Route and its Infrastructure.

As ATRIUM develops, there is already a growing sense of the variety in the existing network of partners: different heritage sites, different typologies, different regimes, and different states of the preservation, different cultural contexts, different acceptance or rejection by the public and different legislative and economic frameworks. Although this widespread variety can be seen as the major ATRIUM advantage, it also represents a potential threat if it is not unified in a shared vision. The vision needs to be clear, brief and conceptualised so that the key partners can recognise themselves in it and invite others to join in.

Vision

The ATRIUM vision includes not only the idea of how to preserve the Architecture of Totalitarian Regimes but also the impression and proposition of feasible ways of doing so. At the same time it brings added value to the stakeholders and the sites involved in terms of social and economic benefits. To achieve this, several questions can lead to the analysis of the vision in forums, during local discussions and at partners' meetings:

What is the integral image that the stakeholders and the public concerned want to develop in their local, national and international contexts?

What is the main aim that the stakeholders involved want to achieve?

The answers to these questions will be the result of the discussions and will form the basis of the vision statement.
META-PROJECTS

Best Practices

Education Building
Kulturni dom Velenje
Labin
Rába Cineza
Bridge of the Slovak National Uprising
House of Culture Suceava
Port Administration Headquarters

House of Literature and Art Patras
Court House
District Government Building
Workers' University Building

prepared by Municipality of Porti / Italy
prepared by Municipality of Velenje / Slovenia
prepared by Town of Labin / Croatia
prepared by Széchenyi István University / Hungary
prepared by Institute of Construction and Architecture of the Slovak Academy of Sciences / Slovakia
prepared by Metropolitanate of Moldavia and Bukovina - Archdiocese of Iasi / Romania
prepared by Cultural and Educational Technology Institute ATHENA – Research & Innovation Centre in Information, Communication and Knowledge Technologies / Greece
prepared by Institute for Innovation and Sustainable Development AEIPOUS / Greece
prepared by Fund of Microregional Tourism Cluster Subotica-Palíc / Serbia
prepared by Fund of Microregional Tourism Cluster Subotica-Palíc / Serbia
prepared by Fund of Microregional Tourism Cluster Subotica-Palíc / Serbia
Introduction

The meta-projects of the partnership involved are developed as an up-grade of the ATRIUM project survey and its case studies. The analysis of buildings or public places in the framework of management issues shows a very high level of methodological diversity, which corresponds to the variety of case studies from the survey.

The variety of case studies and consequently meta-projects shows the complexity of the thematic of the project as a whole. Beside the fact that we are dealing with specific and inconvenient heritage, we are also referring to a great typological diversity, which directly influences the future of heritage and its management. It is an important fact that the architectural heritage of the 20th century also represents the group of heritage, which has not been thoroughly researched and widely recognized, what results in its underestimation in many cases. To direct the project to the common goal, to prepare the guidelines for the heritage site management plans, we classified the meta-projects by their status. The partners prepared the best practice examples (A) and the examples of challenging potentials (B). Each meta-project is introduced by a general description. While the best practices refer to already tested solutions, the challenging potentials reflect the ideas about potential future developments.

Both groups represent basic references for the future changes. Although the latter suggests more questions than answers, it can be argued that both of them are valuable inputs for the identification, recognition and discussion about creative solutions for similar cases. Searching for similarities and differences within such a high level of diversity, allows for better understanding of the level, which can be achieved in the process of the cultural route development.

The meta-projects are pre-existing good and problematic practices from which we have learned, and accordingly shaped the ATRIUM network vision as well as the concept and strategy guidelines in chapter 3.3. Much can be learned from them in terms of management challenges and good solutions to some common ATRIUM issues, using them as an advanced foundation to build the management structures upon and 'how-to' manage the sites. But most of all, the best practice examples illustrate that 'it can be done' and the challenging potentials illustrate that 'it can be done better'.

Education building IT

Original name
"Bruno Mussolini" Italian Fascist Youth Organization Air Force College

Present name
'Educational building'

Address
Piazzale della Vittoria
Via della Libertà
Total floor area
1,250 sq metres

Building
7,450,94 metres

Present ownership & management of the site
Public ownership - the Municipality of Forli
The Municipality of Forli and the Province of Forli-Cesena are responsible for the management of the site.

Original function & brief history
The building was designed by the architect Cesare Valle from Rome. The initial design had a smaller surface area and was dedicated to the female Academy of Physical Education.

Thanks to the complexity in layout and functionality in its final design, the building is considered as one of the most important examples of Italian Rationalism.

In 1919 it was named after Bruno Mussolini who had been killed in a plane crash. Arch. M. Piacentini dedicated an entire issue of "Architecture" - the magazine he edited - to this building.

Listed status & summary of ATRIUM evaluation

1-Authenticity and degree of preservation: The building has preserved almost all its original materials. The colour of the plaster, which is today light yellow, may have been originally white. The image of the building has remained practically unchanged. Some architectural elements, needed to guarantee safety (e.g. fire escapes), have been added. The main modifications have been primarily carried out in the building's extension.

2-Scientific and historical value: A military college was very innovative at the time and almost unique in Italy. This is an important benchmark in search of a Piacentini-style rationalism that aimed to solve the problem of functionality.

3-Aesthetic and artistic value: Inside, in the Ionic courtyard, the building retains a series of mosaics that mark the union between architecture and art. The statue of Franzi; by the sculptor Francesco S. Falzoni next to the entrance on Piazzale della Vittoria is one of the symbols of the city. The interior of the college is famous for its mural mosaics, as well as the external mosaics paving stones.

4-Importance of the subject for the environment: The building is part of the architectural complex of Villa Mussolini (current Viale della Libertà), which is an extraordinary example of urban and architectural planning of the twenty-years-long Fascist rule in Italy. Piacentini hoped that the project would be the starting point to regenerate the whole Piazzale della Vittoria.

5-Importance of the subject for the society today: For the population, it is now an important school building dating from the twentieth century. Any reference listed
to Fascist ideology has been almost completely lost. The college is situated in one of the most strategic places in Forlì, and dominates with its size and clean lines. It is adjacent to the nineteenth-century public park (Giardino Pubblico). It has now become an "education building".

Public opinion about the site
At the time of its inauguration it was greeted with much praise.
Currently, it represents an important twentieth century education building, and its architecture is an important testimony of the period.
The external symbols of the Fascist ideology have been lost, while numerous marks and references of the time have been preserved in the interiors.

Connections to the existing tourist infrastructure and the other heritage locations
The building is part of the architectural complex of Viale della Libertà, which is an extraordinary example of urban and architectural planning of the twenty-year-long Fascist rule.
It is situated in one of the most strategic places in Forlì and is adjacent to the nineteenth-century public park. Good accessibility: it is a five-minute walk from the railway station and a ten-minute walk from the centre, and buses run across this area. Nearby, the Hotel della Città is located, designed by Gio Ponti in Corso della Repubblica, as well as the Hotel Michelangelo in Via Roma, bars, and ice-cream parlours.
The building could be a fundamental part of the possible open-air museum of Viale della Libertà.

New use
The building has become a "palace of education", and houses several different schools. The aim is to preserve and maintain the current situation in the future, too. A project of seismic upgrading is presently under way.

Cost of the project & Sources of the finance
The overall cost of the project for the seismic upgrading is 6,345,928.27 EUR.
The intervention has been financed by the following authorities:
• Italian Ministry of the Cultural Heritage: 2,002,145.00 EUR (31, 57%)
• Municipality of Forlì: 4,002,549.24 EUR (62, 42%)
• Bank Monte dei Paschi di Siena: 2,000,000.00 EUR (4, 75%)

General revitalisation approaches
The building is protected as architectural heritage, thus the general approach foresees the absolute maintenance of the formal and decorative characteristics of the building complex.

Preservation & conservation issues
Although the required seismic upgrading foresees the construction of structural works, these have, however, been designed regarding the integrity of the architectural heritage. The building is subject to protection by the Superintendency for Architecture and Landscape.
Currently, the building is an "education building", and is divided into three sections, University, Middle School and High School. The aim is to preserve and maintain the current situation in the future, as well.

Financial benefits of the revitalisation
The potential financial benefits are to be connected to the inclusion of the building in a specific tour itinerary that includes - in the area between Viale della Libertà and Piazzale della Vittoria - the presence of many examples of Fascist architecture of great value. The possibility to expand the opening service to the public would allow for organized guided tours to the areas of the greatest artistic value, such as those decorated with mosaics designed by Angelo Canovani. This will require the recruitment (employment) and payment of both the qualified personnel (e.g., tour guides) and the other personnel (e.g., attendants and stewards).

An increasing number of tourists in the city of Forlì, would also mean a greater demand for all the services related to the tourist reception and accommodation. It would result in a direct economic impact on the commercial facilities and services (e.g., hotels, restaurants, bars, bookstores / shops, etc.), whereas the whole economic sector of the city and its surroundings (e.g., public transport, museums, exhibitions, travel agencies, etc.) would benefit from it indirectly.

The building epitomizes the rational architectural model of the latter half of the Fascist period.
Upon request, you can visit the building decorated with mosaics designed by the artist Angelo Canovani. The building could be included in the tour itinerary, as it is an outstanding example of historically valuable Fascist architecture.
Kulturni dom Velenje SL

Original name
Kulturni dom Velenje

Present name
Kulturni dom Velenje (House of Culture Velenje)

Address
Tipova 4, Velenje, Slovenia

Total floor area
Open space
Total area of 670 sq metres
Building
Total area of 2955 sq metres

Present ownership & site management
Present ownership: Municipality of Velenje
Site management: public institution Festival Velenje (http://www.festival-velenje.si)

Original function & brief history
This building was originally planned as the city cultural centre, and its function has remained unchanged up to now. Designed by the architect Cene Gaspari, the House of Culture was opened to the public in 1989. The building was designed and constructed as part of a broader plan to create a unique "sunny garden city" for coal miners and their families, following the principles of modern European architecture (e.g. Le Corbusier). Along with the public library and the School of Music, the House of Culture is also the centre of cultural activities hosting theatre productions, music and dance performances, festive academies, etc. The building was completely renovated in the period between 2004 and 2006, and is in perfect technical condition.

Listed status & summary of ATHEM evaluation
1. Demonstration of totalitarian ideology
The building per se does not demonstrate the impact of the regime from the architectural point of view because the architect followed the principles of the European architecture of the period. However, the building did serve as a demonstration of the city's wealth along with the voluntary capacity, and the political power of people. The object was built as one of the most beautiful halls of that period in Yugoslavia. The main façade was designed as a city stage upon which grand manifestations took place (e.g. city opening, Marshal Tito's visit, visits of foreign dignitaries, etc.).

2. Authenticity and Degree of Preservation
The original substance of the building is well preserved although the glass of the main vitrage wall of the façade has been replaced along with the supporting construction and the windscreened entrance. Some of the worn out stone pillars of the side façades have also been replaced. Inside the building, the floor covering of the main hall has been replaced along with the seats. The office part glazing has also been changed, and the yellow wooden profiles have been replaced by blue ones. The entrance to the cellar is now covered and a new elevator for the disabled has been installed.

50% of original materials were preserved in the process of reconstruction; the original primary function of the building was preserved and upgraded with additional functional elements.

The original image is perfectly preserved. The reconstruction focused on the improvements of the building's functionality and its adjustment to the 21st century legislative requirements concerning energy efficiency, access for disabled people, etc. The visual impression has not changed after the reconstruction.

The original function of the building is identical to the present day one. However, the director's apartment was converted into office space, whereas the space below the stage of the main hall was turned into a small hall.

The most important parts of the original documentation which was the basis for the building permit issuance are preserved. The entire project as well as the technical documentation for the latest reconstruction (2004-2005) are fully available.

2004 - reconstruction of the roof, main and side façades, side staircases, electrical wires and lighting 2005 - implementation of new installations and audio technology.

None of these interventions damaged the original visual appearance of the building, which is almost perfectly preserved (95%). Given the improved functionality, the reconstruction represents progress and not regression.

3. Scientific and Historical value
The building per se does not demonstrate the impact of the regime from the architectural point of view because the architect followed the principles of the European architecture of the period. In the period of its construction, the building represented a completely new type of concert/theatre hall with all relevant services and technical elements (stage tower). It facilitated the achievement of a completely new level of cultural events and manifestations.

It could be said that the architect followed the principles of the European architecture of the period in order to demonstrate progressive thinking. During the process of design and construction the state-of-the-art knowledge of the period was very differently applied: see e.g. steel pylons of the ceiling construction, or a concrete construction of the theatre hall. Some parts of the building were designed in a very innovative way as the architect's reinterpretation of the classical architectural elements in new materials and class: see e.g. the main glass façade, floor-to-ceiling mega-vitrage; or the abstract geometric patterns in the concrete side façades. Furthermore, the roof of the canopy over the main façade is slightly triangular in the ground plan, which should be understood as a paraphrase of temple front. Finally, the iron railing is a paraphrase of the geometric pictures from the period of modernism.
The building is extensively connected with the cultural and historical processes, the events and persons related to the regime. It was the main city square where the building has been served as the platform for the meetings of the heads of state, and as a venue for local events. The site has also been used as a filming location.

4. Symbolic and Ideological values:
The symbolic and ideological values are strong, and serve as evidence of social development and a showcase of the Yugoslav-type socialism.

The public interest is very high; the city of Velenje is still an internationally recognized showcase of excellent urban planning and as such the centre of diverse cultural activities, many of them of national importance (e.g. Pika's Festival). In 1999, Velenje won the national Entente Florale award, which corresponds to the same – a sunny garden city.

Public opinion about the site:
The House of Culture Velenje has received positive public response since it first opened in 1959, and has remained popular ever since.

The House of Culture is a building, which probably best describes the circumstances during the emergence of the Velenje city as the ideal city of a new socialist order. Along with the commercial and residential unit, the House of Culture is the best known building in Velenje. It has been declared an important monument for the local community (Dolenec Sob, 1998).

Access to the existing tourist infrastructure and other heritage locations:
The House of Culture Velenje is located on the main Velenje square and is easily accessible. The main city bus terminal is located nearby. In addition, there are several parking lots and two parking houses in the immediate vicinity of the building. The Tourist Information Centre in Velenje is located nearby.

The administrative building of the City Municipality of Velenje is directly opposite the House of Culture.

In visual sense the House of Culture opens to the Titovo Square, which represents the city centre highlight – the stage for political and cultural spectacles. Around the spacious platform of the square, individual buildings are set in an asymmetrical interrelationship: community authorities, Mine headquarters, a hotel, the adult education institute and the skyscraper. There is a colossal sculpture of Titov on the Square (a work of the sculptor Anton Augsterič). However, the large empty space of the Square is best defined by the most imposing building - the Culture Hall (Dolenec Sob, 1998).

How use:
Along with the public library and the School of Music, the House of Culture is the centre of cultural activities hosting theatre productions, music and dance performances, festive academies, etc. It has also been used as a filming location.

The project cost & the sources of finance:
The municipality of Velenje applied to the call proposed by the Ministry of Culture of the Republic of Slovenia to co-fund the projects of renovation. The financial state/co-investment (20%) by the Ministry was approved.

The entire investment was estimated to €647,000 (€894,004).

General revitalisation approaches:
The House of Culture has been revitalized in regard to two different approaches. First of all the building has been renovated and upgraded in accordance with the 21st century legislative requirements concerning energy efficiency, access for disabled people, etc., and secondly a new program and cultural activities were proposed to outspread the public interest.

The reconstruction focused on the improvements of the building's functionality and its adaptation with the 21st century legislative requirements concerning energy efficiency, access for disabled people, etc. The visual impression has changed after the reconstruction.

90% of the original materials were preserved in the process of restoration; the original primary function of the building was preserved and upgraded with the additional functional elements.

The renovation was done in two phases:
In 2004 the first phase of the renovation began. It included the roof renovation, the front wall coverings, the stained glass wall with the entrance, the side staircase, the front lip, the jutting roof, electrical installations and lighting. In 2005 the second phase of the renovation began and included more technical work and installations as well as the audio engineering and technology.

Preservation & conservation issues:
The building was proclaimed cultural heritage in 2005 (see Odlok o razglasitvi Kultnega doma Velenje za kulturno spominski znamenite pomemben objekt Mestne občine Velenje in Občine v okolici, M. 24/2005).

The building is included in the RenNewtow project database of best practices: http://www.renewtow.org/view/items/house-of-culture-velenje.html

Financial benefits of the revitalisation:
- revitalisation of the facility was partially funded by the Ministry of Culture (20%)
- the reconstruction works (electric installations, windows, facade) have improved energy efficiency
- due to the renovation and modernisation of the facility, more technically demanding performances can take place
- the increased number of seats results in the growth of visitors and enhanced economic opportunities
Listed status & summary of ATRIUM evaluation

1. Scientific and historical value: The most important historical and cultural connection is with the period of Italian rationalism, Benito Mussolini and the state’s new policy concerning the regulation plans for industrial zones. Pozzo Litorio (Pivljevici) has many similarities with Arda (Reda) within the borders of Croatia, but there are many similar settlements in Italy, created in the same period, and the more representative are: Carbonara, Sanveda, Aprile, Festina, Littoria, Pomigliano. Reinforced concrete was used in the construction and elevations of the buildings of Pijacal (miners’ bathroom, elevator of the building for pithead winding gear and others). Enormous progress was done in the field of infrastructure solutions – the construction of a heating plant, the sewage system, sewage water and water purification system, and street lighting construction.

2. Importance of subject for the environment: The new settlement was a base for the future development of the town of Labin since the 1950s the town has been growing in such a way that different phases of its development can be easily examined and studied. The “garden city” part, opposite of the main road is in many elements and proportions of buildings similar to Pozzo Litorio in the 60s and 70s. The new part representing functionality was built, and in the 80s and 90s the residential neighborhood in the north of Labin was built. Pijacal is an administrative, cultural, and business center. The main square and the residential zone are in a complete harmonious composition with Pijacal.

3. Importance of subject for the society today: Pijacal gave to the city of Labin an easily recognizable identity. In former Yugoslavia, Labin was known as one of the most important mining cities. Social development of Labin and its surrounding area originated from the development of coal mining industry and its exploitation. Many people got jobs and a coal mining industry enhanced the development of infrastructure, schools and roads. Many young people, students, non-governmental and cultural organizations showed their interest in Pozzo Litorio.

The marble hall in the phase of reconstruction in the city library. Officially Pozzo Litorio is not included in actual tourist visits, but there is a great interest among the tourists who visit the seaside area.

4. Utilitarian value: In the industrial zone we have high possibilities to recognize actual functions and introduce some new ones. The Italian constructors used very advanced technology in the time of the construction of Pijacal. Most of the buildings, open urban spaces and service facilities are created in accordance with contemporary regulations. Urban solution of Pijacal with its interesting urban spaces and rationalist architecture can raise great interest among tourists.

The industrial zone of Pijacal is protected by the the Croatian Ministry of Culture, it represents industrial heritage and has important architectural value.

Public opinion about the site

The city society rejected the significant role of Pijacal. After World War II, the public opinion was changed, the coal industry became the base for high economic, industrial and social development of Labin and its surrounding territory.
Labin HR

Original name
Shaft Pozzo Littorio
Present name
Pijcal
Address
Radanskula, Labin
Total floor area
1,802 sq metres
Open space
1,265 sq metres
Present ownership
State management
Industrial zone of Pijcal:
- administrative building
- offices – public (Town of Labin) and private
- marble hall – city library – public – Town of Labin
- bathroom – multifunctional hall – public – Town of Labin
- lamp house – cultural center – public – Town of Labin
- mine tower with elevator – out of function – public – Town of Labin
- building for pithead winding gear – furniture shop, fitness center, private
- compressor station – out of use – private
- storage – shop with bathroom equipment and ceramic – private
- storages – furniture shop, shop with garden equipment, shop with welding suits, equipment for central heating – private
- heating plant – magazine – public
- non-original structures – magazines, working hall of high school, furniture shop, production of tools, security organization, production of building material, shop and service of coffee machine, shop of building materials, furniture shop, sewing hall – private and public.
The site is managed by the Town of Labin, organization and different private.

listed status & summary of ATRNUM evaluation
1. Scientific and historical value:
The most important historical and cultural connection is with the period of Italian rationalism. Benito Mussolini and the state’s new policy concerning the regulation plans for cities of foundation. Pozzo Littorio (Pijcal) has many similarities with Arda (Rado) within the borders of Croatia, but there are many similar settlements in Italy, created in the same period, and the more representative are: Carobia (Sardegna), Sabaudia, Aprilia, Pertillia, Littoria, Pomorie. Reinforced concrete was used in the construction and elevations of the buildings of Pijcal (miners’ bathroom, elevation of the building for pithead winding gear and others). Enormous progress was done in the field of infrastructure solutions – the construction of a heating plant, the sewage system (rainfall, sewage water and water purification system), and street lighting construction.

2. Importance of subject for the environment:
The new settlement was a base for the future development of the town of Labin. Since the 1950s the town has been growing in such a way that different phases of its development can be easily examined and studied. The “garden city” part, opposite of the main road is in many elements and proportions of buildings similar to Pozzo Littorio in the 60s and 70s. The new part representing functionality was built, and in the 80s and 90s the residential neighborhood in the north of Labin was built. Pijcal is an administrative, cultural and business center. The main square and the residential area are in a complete harmonious composition with Pijcal.

3. Importance of subject for the society today:
Pijcal gave the city of Labin an easily recognizable identity. In former Yugoslavia, Labin was known as one of the most important mining cities. Social development of Labin and its surrounding area originated from the development of coal mining industry and its exploitation. Many people got jobs and a coal mining industry enhanced the development of infrastructure, schools and roads. Many young people, students, non-government and cultural organizations showed their interest in Pozzo Littorio. The marble hall is in the phase of reconstruction in the city library. Officially Pozzo Littorio is not included in actual tourist visits, but there is a great interest among the tourists who visit the seaside area.

4. Utilitarian values:
In the industrial zone we have high possibilities to recognize actual functions and introduce new ones. The Italian constructors used very advanced technology in the time of the construction of Pijcal. Most of the buildings, open urban spaces and service facilities are created in accordance with contemporary regulations. Urban solution of Pijcal with its interesting urban spaces and rationalist architecture can raise great interest among tourists. The industrial zone of Pijcal is protected by the the Croatian Ministry of Culture, it represents industrial heritage and has an important architectural value.

Public opinion about the site:
The town society rejected the significant role of Pijcal. After World War II, the public opinion was changed, the coal industry became the base for high economic, industrial and social development of Labin and its surrounding territory.
Today Pijcal is recognised as a multifunctional area where the fascist symbols and connotations are lost. Connections to the existing tourist infrastructure and other heritage locations are lost. On the periphery of the urban zone where Pijcal is situated, there are two bus stations of a local bus line, which connects Labin with Rabac and Rasa. About 100 metres from the zone of Pijcal there is a tourist office. Near Labin, in the distance of five kilometres, there is a quiet town of Rabac, a popular seaside resort with many hotels. On the top of the hill near Podobrin there is an old town of Labin, a medieval settlement where a visitor can find the City Museum, different galleries and open urban stages used for the summer theatre performances and concerts.

New use
The zone of Pijcal transformed its original use: different buildings took on new functions. The buildings owned by local government will be used to create a multifunctional cultural centre: the administrative building will house the renovation of the marble hall in the city library. Next to the marble hall there is a big bathroom which will be transformed into a multifunctional hall. Works of the urban regulation of Pijcal will be finished soon.

Cost of the project & Sources of the finance
Complete costs of realised works (adaptation of the marble hall in the city library, urban regulation of Pijcal and the project documentation for multifunctional hall) is 2,375,716.6 EUR, tax included.

Financial resources provided by:
1. Town of Labin: 1,472,000.00 EUR, tax included (63%)
2. Ministry of Culture of Croatia: 900,000.00 EUR, tax included (39%)
3. Istrian Region: 93,716.6 EUR, tax included (4%)

General revitalisation approaches
The industrial zone of Pijcal has a status of protected cultural industrial heritage by the Ministry of Culture of Croatia. Main approaches in revitalisation are based on the tendency to keep most of the original architectural and urban characteristics and to find a way to adjust them with new functions and spatial needs.

Preservation & conservation issues
All industrial buildings which form the complex of Pijcal were originally dedicated to the mining activities. As the State’s decision was to close the mines, the industrial area of the local area, it was not easy to find new activities for this area. Considering the position of the complex in the central city area and the new local needs, it was not possible to dedicate such huge area to public needs exclusively (e.g. cultural center) even on the regional level. Therefore, the idea to create a cultural center in combination with the shops, services and a quiet production was the acceptable one. Considering the waste number of functions a new urban regulation should create a connection inside the zone and between the architectures. An important aim is to obtain original volumes, architectural elements and spatial relations throughout it.

Financial benefits of the revitalisation
There are different aspects of benefits related to the zone of Pijcal. The first one is almost realised: buildings are not abandoned; they have owners so they also have someone who invests in their conservation. This aspect does bring a direct financial benefit, but it is very important in conserving the architecture. The second benefit will come after finishing the renovation of the marble hall in the city library and the redecoration of a big bathroom into a multifunctional hall. New employees will get a job. Activities of the multifunctional hall will bring new events and consequently new visitors and tourists. The third benefit, related to the project Underground city 200, will come in the near future. More than ten years ago there appeared some interesting ideas to found an underground city located in the Holy Cross and tunnels of an abandoned coal mine. This network will be connected to the ferry service between Croatia and Istria.

Rába Cinema HU

**Original name**: Rácab Cinema

**Present name**: Richter Járos Concert and Conference Hall (Richter Hall)

**Address**: 16. Áratvándi Utca, H-1041 Budapest, Hungary

**Total floor area**: 2640 sq metres

**Present ownership & management of the site**: The owner of the real estate is the Municipality of Budapest, with the management of the real estate. The building is rented by the Richter Járos Concert and Conference Hall.

**Original function & brief history**: The first cinema with a seating capacity for 800 people was designed in 1960 by János Harmati and Kálmán Lakatos. The opening ceremony — according to the socialist ideology of that era — was held on 6 and 7 November, 1960. The main hall and main hall forming the main space group are located in a 90-degree angle facing the corner of Áratvándi Street and Argő Street utilizing the possibilities given by the corner site. The windows facing the outer story are located in the lounge, as well as in the main hall a music room, a cloakroom, a buffet and serving offices can be found in the building. After implementing a major up-to-date in 2005 this building got a new function: it became the home of the Symphonic Orchestra of Budapest. The building was renovated in 2005. In 2018, a minor interior alteration was made, the ceramic mosaic of the ground-floor lounge was covered. Presently the expansion of the building with an instrument storage room and a music room is in progress.

**Listed status & summary of ATRIUM evaluation**: This building is one of the spectacular houses of Hungarian architecture after the World War II, and a symbol representing an ideological concept of the time in all aspects. The building has preserved most of its original architectural features and yet it is not at all anachronistic. Today Pijcal promises great potential.
in the city this building can be an easily accessible tourist object. Because of its function, entrance to the building is free and open to the public.

Public opinion about the site
Public opinion, in general, favours the building: the people are keen on visiting concerts held there. There was a positive response to its renovation in the year 2002. Connections to the existing tourist infrastructure and other heritage locations are made possible.

The building is situated on the southern side of the city centre of Győr, in the intersection of Aradi vértanúk Street (former Deák Street) and Arpad Street. It is accessible either by car (parking in the adjacent streets or in the city parking house is available) or on foot – within a walking distance from the railway station or the bus station. Most of the local buses stop there. The city centre – the second richest among the historic towns – has a lot of places of interest: Baroque and the 19th-century buildings, and medieval architectural remains. The continuously renewed city centre awaits for the tourists, offering a rich palette of cultural events, which take place in the Richter Hall and restaurants. Some of the buildings built in the socialist regime and discussed within the frame of the ARTÉHU project (railway station, a six-storey building, a residential building group in Szent István Road, the County Hall, and the Theatre) can be found in the vicinity.

How used
In 2003, the building of the former cinema was transformed into a concert hall on the bank of the plans of Péter Bacsó and Gergely Ferenczy, deliberately saving the original architectural values. The main spaces remained essentially unchanged. The capacity of the auditorium was reduced to 500 persons because of the changing of the rows of seats. The small room of the cinema was converted into a dressing room, keeping the original shape. The new ladies’ and men’s dressing rooms store storage room, rehearsal rooms were shaped in accordance to their function. The main functions are supplemented with the office serving wing in its original place. Concerts, conferences, performances, and projections are held there on a regular basis.

Cost of the project & sources of the finance
Renovation was the Municipality project, financed from its own funds.

Several revitalisation approaches
During the renovation process, the main architectural characteristics of the building (mass, façades, connections of the main space-group, coverings, stair) remained essentially unchanged. It is owing to the successfully chosen new function on the one hand, and to the management of the features as architectural values on the other hand. In 2003, a minor interior alteration was made, the large-size ceramic picture on the entire wall showing the history of Győr, and symbolizing the socialist society was covered with a plasterboard wall, the terrazo floor was covered with a carpet. Unfortunately the interventions performed in the name of modernisation have hidden some characteristic values of the building, but some technical solutions could restore the former state.

Preservation & conservation issues
The building maintains its function from October through May there are two concerts per month, occasionally with guest artists. In the intermediate period various events such as performances and conferences are held in the building. The concerts are frequently attended by the local visitors. Technical service assures the permanent maintenance of the equipment.

Financial benefits of the revitalisation
The building of the former cinema transformed into the Concert Hall (several rooms, auditorium, management, booking of tickets at several places) was an important acquisition, since the city had no independent hall before. Seventy-five members of the orchestra and ten members of the staff received a permanent job. The concerts and conferences scheduled in the building can be considered also as tourist offers. Before the renovation – a new suburban cinema-complex was built – the building had no function for a short time. The new function saved the building from destruction.
META-PROJECTS

Challenging Examples

House of the Fascist Party
Námestie slobody
City center - Dimitrovgrad
The Largo of Sophia
The National History Museum of Albania

prepared by Province of Forlì-Cesena / Italy
prepared by Institute of Construction and Architecture of the Slovak Academy of Sciences / Slovak
prepared by Municipality of Dimitrovgrad / Bulgaria
prepared by The National Institute of Immoveble Cultural Heritage / Bulgaria
prepared by Municipality of Tirana / Albania
House of the Fascist Party (IT)

Original name
House of the Fascist Party

Present name
Former House of the Fascist Party (Ex Casa del Fascio)

Address
Piazza Sant'Antonio, Predappio (FC)

Open space
The external area measures 2,179.04 metres

Building
3 floors of 797.04 metres each, for a total area of 2,393.45 metres

Present ownership & management of the site
Public ownership

At present the building is unused.

Original function & brief history
The building structure, its urban location and the aesthetics and appearance of the Casa del Fascio were not defined only in terms of bureaucratic purposes, but also in terms of educational and propaganda purposes. Not only did the Casa del Fascio host the Fascist Party offices, but it was also used to be the very heart of political and social life. The Party first and foremost stressed the symbolic meaning of the building, more precisely the "Roman Lictor Tower" had a specific meaning, and recalled medieval municipal towers with the civic bell rivaling with church bells.

Listed status & summary of ATRIAM evaluation
1. Demonstration of the totalitarian regime: The subject is one of the most important Casa del Fascio in Italy because it represents the image of the regime and the main typological scheme to take inspiration. The Casa del Fascio building was conceived as a propaganda machine and it was used as a symbol for getting new registrations to the political party.
2. Authenticity and degree of preservation: bad condition bu all the materials are genuine and at the moment there are no functions in the subject, which is unused.
3. Scientific and historical value: The subject is built in a traditional way with concrete structure and bricks, the slab was made using the innovative R.D.B system. Another innovative use is made with the facade of the windows and the floor in the offices. The building was commissioned by the National Fascist Party directly related to Mussolini (Prime Minister) and shared strong similarities with other Casa del Fascio in Italy and in Italian colonies, for example, Somalia, Ethiopia, Eritrea, Libya - Albania - Greek Islands.
4. Importance of subject for the society today: The subject was recognized as the main symbol of the Fascist regime. The property of the building, currently owned by the Central Government, will be assigned to the Municipality of Predappio within a short time. After renovation, the building will be used as the tourist information point and the archive centre including the documents covering Fascist party and urbanisation.
5. Utilitarian value: The building as the archive centre is used to commemorate the period of Fascist regime. The restoration project will adjust the building to the new building regulations (eg fire emergency and accessibility).

Connections to the existing tourist infrastructure and other heritage locations
The subject is part of Predappio Town Museum, which gathers a number of buildings of the same historical period; they are all symbols of the Fascist totalitarian regime and create an itinerary through the whole town centre. The compositional character of these buildings describes a peculiar skyline from the main street towards Sant'Antonio Square, where Casa del Fascio is situated.

Proposed New use
The former Casa del Fascio aims at being a centre of the identity of Predappio, and, at the same time, a key element of the community's re-appropriation of its history.

Estimated costs of the project & potential sources of the finance
The estimated cost of the preliminary project is 5,000,000 EUR. So far, the project has received a total funding of 750,000 EUR used for the project scope definition, security measures and construction works.

Proposed management scheme
The Foundation - promoted by the Municipality of Predappio - will coordinate the project of the ex Casa del Fascio, will stipulate agreements and guarantee their compliance. It will also directly manage the whole exhibition area and the reception, and the merchandising activities connected with it, and it will also promote the Convention Hall.

General revitalisation approaches
The building could host an exhibition hall, a bookshop and a tourist information point, a wine shop, a guest flat, the main office of the network of Città di Fondazione, and the main office of the Municipality service.

Preservation & conservation issues
The objective is to preserve the public and social value of the building, with great respect of the conservation of its compositional and aesthetic elements, and to improve the power facilities and comfort.

Financial benefits of the revitalisation
The new activities that could be introduced in Casa del Fascio would lead to an increase in the number of jobs and to the estimated eight new employees, which would also improve the financial benefits of tourist reception, food and wine sectors.

Potentials for tourism
The main objective is to create a centre of cultural research, both on the national and the international level that would study the 20th century History, and the importance of Predappio during that period. Moreover, the development of the area is promoted by the valorisation of the traditional products of the territory.
NOVECENTO
ARTE E VITA IN ITALIA TRA LE DUE GUERRE

FORLÌ MUSEI SAN DOMENICO
2 FEBBRAIO – 16 GIUGNO 2013
ARTE E VITA IN ITALIA TRA LE DUJE GUERRE

Nel primo dopoguerra, da cui prende avvio la mostra per iniziare fino all’epilogo tragico del secondo conflitto mondiale e del fascismo 1943, la cultura italiana, attraverso i suoi malgiori esponenti, si sentì investita dalla missione di creare nuove espressioni artistiche per il Novecento, secolo che non si era in nessun modo rivelato. Il più lucido interprete di questa missione fu il letterato Massimo Bontempelli, che nel 1926 dando vita alla rivista "Vivo" dichiarava: "Il Novecento ci ha messo molto a spuntare. L’Ottocento non potrà finire che nel 1914. Il Novecento non comincia che un poco dopo la guerra".

La nuova esposizione al Museo San Domenico intende riscrivere un clima che ha visto non solo architetti, pittori e scultori, ma anche designer, grafici, pubblicitari, ebanisti, orafi, creati da modi cimentarsi in un grande progetto comune che rispondeva, attraverso una profonda revisione del ruolo dell’artista, alle istanze del cosiddetto "ritorno all’ordine". Il rapporto con l’ordine, manifestatosi già durante gli anni della guerra, scenario dalla crisi delle avanguardie storiche, in particolare il Cubismo e il Futurismo, conside-
rate l’ultima espressione di un processo di dissolvimento dell’ideale classico che era iniziato con il Romanticismo e che si accentuò con l’Impressionismo e i movimenti come il Divisionismo e il Simbolismo che lo avevano seguito. Nascevano non come semplice ritorno al passato, ma come ripresa dei soli canoni ritenuti validi alla realizzazione dei gesti di una volontà artistica. "Una solida geometria di oggetti, una nuova classicità di forme", per Carlo Carà, mentre De Chirico concludeva il suo scritto programmatico sul ruolo della figura umana esclamando: "Pictor classicus sum".

Il modello di una ritrovata armonia tra tradizione e modernità, sostenuto da questi artisti – tra cui ebbero un rilievo maggiore Felice Casorati, Achille Funi, Mario Sironi, Carlo Carà, Adolfo Wildt e Arturo Martini – aveva, anche grazie allo spirito critico e organizzativo di Margherita Sarfatti, il sostegno da parte del regime che era alla ricerca della definizione di un'arte di Stato.

La mostra rievoca le principali occasioni in cui gli artisti si proiettarono a celebrare l'ideologia e i miti proposti dal Fascismo, basti pensare all'architettura pubblica, alla pit- tura murale e alla scultura monumentale. Verranno documentate la II (1926) e la III (1929) Mostra del Novecento Italiano; la grande Mostra della Rivoluzione Fascista, alle-
stata a Roma nel 1932-1933 in occasione del decennale della marcia su Roma; la V Triennale di Milano (che Vice la con-
sacrazione della pittura murale Intesa come arte nazional-popolare volta a far rivivere una tradizione illustrata); la ras-
segna dell'E42 di Roma. La pittura murale e la scultura monumentale, che furono con l'architettura l'espressione più significativa e riuscita di quel periodo, vengono indagate all'interno degli edifici pubblici, come I palazzi di giustizia, delle poste, delle università. La considerazione delle più impegnative realizzazioni urbanistiche e architettoniche che concepirono di capire quanto è stato realizzato anche a Forlì e in altri centri della Romagna.

La mostra presenta i grandi temi affrontati nel Ventennio degli artisti che hanno aderito alle direttive del regime, partecipando ai concorsi e aggiudicandosi le commissioni pubbliche, e da coloro che hanno attraversato quel clima alla ricerca di un nuovo rapporto tra le esigenze delle condizioni contemporanee e la tradizione, tra l’arte e il pubblico. La presenza di dipinti, sculture, cartoni per affreschi, opere di grafica, cartelloni murali, mobili, oggetti d’arredo, gioielli, abiti, intende offrire una visione a tutto tondo del rappor-
to tra le arti e le espressioni del costume e della vita, confrontando artisti e materiali diversi. L’obiettivo comune era, infatti, quello di ridistribuire ogni aspetto della realtà e della vita, passando dal mito classico a una mitologia tutta contemporanea. Il compito dell’artista, così lo sintetizzò Bontempelli, diventava quello di “invece di stare con il mondo che ci tocca di allontanarlo da lui fino a perdere ogni legame con la sua persona, e in tal modo divenire patrimonio comune degli uomini e quasi delle natura”.

Attraverso i maggiori protagonisti (pittori come Severini, Casorati, Carrà, De Chirico, Balla, Depero, Oppi, Cagnaccio di San Pietro, Donghi, Dudre-
ville, Dottori, Funi, Sironi, Campigli, Conti, Giulio, Ferrazzi, Prampolini, Spall, Soffici, Maccari, Rosai, Guttuso, e scul-
tori come Martinetti, Andreotti, Bianchini, Baroni, Thayet, Messina, Manzù, Ram-
belli) risletterà la varietà delle esperienze tra Metafisica, Realismo Magico e le grandi mitologie del Novecento.

Questo superamento della pittura di cavalletto per recuperare il rap-
porto tra la pittura e l’architettura signi-
ficò il grande ritorno al Quattrocento italiano visto come fonte di ispirazione per gli artisti contemporanei. Giotto, Masaccio, Mantegna, Piero della Francesca per quel loro realismo preciso, avvolto in una atmosfera di stupore luci-
do, appaiono particolarmente vicini. Guardare al Quattrocento o all’antichità non significava recidere i legami con l’arte contemporanea europea, certo non con quegli artisti che, come Picasso e Derain, a partire dal secondo decennio del Novecento avevano già fatto lo stesso passo, passando dalla scomposizione e dall’astrazione cubista alla ricomposizione della figura e a una nuova classicità in cui venivano presi a modello l’antichi-
o e la tradizione italiana.

Non solo i dipinti, le sculture o l’architettura, ma anche le opere di grafica e le manifestazioni furono parte integrante del’immagine della città moderna. Il Novecento passò dall’arte alla pubblico dell’arte quotidiana, dove si respirava la stessa atmosfera di ritorno alla mitura classi-
ca, anche nella manipolazione di materiali preziosi. Lo testimoniano gli splendidi mobili e gli altri oggetti di arre-
do disegnati da Piacentini, Cambellotti, Pagano, Mon-
talcini, Musio, Golo Ponti e gli gioielli realizzati da Alfredo Ravasco. Mai come nel Novecento anche le vicende della moda si intrecciarono e si identificarono con quelle della cultura e della politica, originando, tra il sogno parigino e l’autarchia, la prospettiva della moda italiana.