

Berlin Modernism Housing Estates – the Heritage of the 20th Century and the Gaps of the World Heritage List

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During its 32nd session held in Quebec (Canada) on 7 July 2008, the UNESCO World Heritage Committee approved the request, filed by the Federal Republic of Germany, to include six modernist housing developments in Berlin in the UNESCO World Heritage List under the name "Berlin Modernism Housing Estates". With this decision, a process of nomination and evaluation by national and international panels lasting more than a decade was brought to a successful conclusion. Less than a year following the decision, the Federal State of Berlin received the World Heritage Charter from the hands of Francesco Bandarin, the Director of the UNESCO World Heritage Center in Paris, on 7 June 2009 (also known as the German UNESCO World Heritage Day). The responsible bodies in Berlin are fully aware of this special honour and the resulting obligations. We feel obliged and honoured by the hosts invitation to present "Berlin Modernisms Housing Estates" as a part of "Modernism in Europe" and as a link to "Modernism in Gdynia".

1. Berlin – Metropolis of modern movement architecture

In the period between the end of the World War I in 1918 and the seizure of power by the National Socialists in January 1933, Berlin developed into a metropolitan centre for modern art. After the incorporation of outlying districts in 1920, "Greater Berlin" was one of the largest cities in the world in its ground area of 876 km², and with 3.86 million inhabitants it was the third most populous city after New York and London. Berlin was regarded as the largest industrial city on the continent and a Central European financial centre and traffic hub, and it was one of the main international scenes of the artistic avant-garde and the cultural discourse between tradition and modernism. Architecture and urban design played a key role in the artistic and social reform movement. "The New Berlin" regarded itself especially as the capital city of a new building culture. More than in any other area, Berlin gained a reputation as the "avant-garde centre of the world" in architecture and urban design.

Berlin's reputation as the primary location of modern architecture and urban planning has been established in particular by the buildings that were completed and have been preserved. The outstanding examples of architectural history in the early 20th century include Peter Behrens' AEG turbine factory (1909), which was the forerunner to a new aesthetic approach to industrial buildings. The new buildings created after the World War I included modern trade union buildings designed by Bruno and Max Taut and Erich Mendelsohn (the ADGB building in Wallstrasse, the book printer association building in Dudenstrasse, the DMV building in Alte Jakobstrasse), contributions to a new office building architecture by Peter Behrens and Bruno Paul (the

Alexander and Berolina buildings on Alexanderplatz, the Kathreiner building at Kleistpark), the "Haus des Rundfunks" (house of broadcasting) by Hans Poelzig and the Berlin Funkturm (radio tower) by Heinrich Straumer on the trade fair grounds. They represent a radical aesthetic departure from the architecture of the German Empire and a functional turning towards innovative building tasks. Together with programmatic new designs for school buildings and public social facilities such as the "Strandbad Wannsee" (lakeside beach buildings) by Martin Wagner and Richard Ermisch, they accentuate the visual identity of the city with their modern, cosmopolitan and egalitarian urban architecture.

2. Reform Housing Estates in Berlin from the interwar period¹

The main contribution of the new architecture to the creation of a modern urban and social identity was in the area of residential and housing estate construction. In spite of the prominent villas and house groups for progressive affluent citizens, the large housing estates for broad sectors of the population were the really outstanding result of architectural and social reforms in the years between the wars. The social intention and dimension of the architectural and urban design debate were most appropriately expressed in the benevolent

1. A general idea of the Berlin Social Housing policy after World War I and detailed information on the six new World Heritage Housing Estates of the interwar period is offered in: Berlin Modernism Housing Estates. Inscription on the UNESCO World Heritage List. Ed. by Landesdenkmalamt Berlin on behalf of the Senate Department for Urban Development. Berlin 2009; a short review over the Berlin Modernism Housing Estates on the UNESCO list and their political and historical background gives the short version of the application for World Heritage: Jörg Haspel, Annemarie Jaeggi (eds.): Housing Estates in the Berlin Modern Style, München / Berlin 2007.

1. Francesco Bandarin, director of the UNESCO World Heritage Centre Paris, hands over the world heritage certificate to Ingeborg Junge-Reyer, Mayor and Senator for Urban Development Berlin in the Berlin Town Hall on 7 June 2009 (German UNESCO World Heritage Day). Landesdenkmalamt Berlin, Edmund Kasperski





2. Metropolis – Elektropolis: Collage of Siemensstadt buildings as cover image - after World War I the German capital became the synonym for a leading city of industrial and cultural modernism. Landesdenkmalamt Berlin, picture archive

and cooperative residential estate construction projects of the period. Residential construction saw a rapid growth in Berlin from the middle of the 1920s, especially under the Social Democrat municipal director of building Martin Wagner (1926–33), an excellent organiser and advocate of reform policies. Only 9,000 subsidised rented dwellings were built during the most acute post-war housing shortage from 1919 to 1923, but a further 135,000 dwellings were completed between 1924 and 1930.

The housing estates created in the 1920s were not only highly acclaimed by their contemporaries, they were also commended in later decades. There was a high appreciation of the importance of architectural monuments among the owners and residents, and also among architects and politicians, and this helped to ensure that most estates were carefully preserved even in the decades before they were placed under legal conservation orders. As a result, most are still in an extremely good state of preservation today. The Monument Preservation Act of the GDR (1975) and the Monument Conservation Act in West Berlin (1977) provided extra legal powers which the conservation authorities on both sides of the Iron Curtain used to ensure that the most important monuments of social housing construction in the interwar modernist period were preserved as a whole. Since the fall of the Berlin Wall and the passing of new uniform legislation (e.g. the Act to Harmonise the Law of the Federal State of Berlin, 1990, and the Monument Conservation Act for the whole of Berlin, 1995), all six housing estates have been afforded the same protection as listed monuments, and this status has also applied to all of their constituent open spaces and areas of greenery.

Hardly any other city in Germany, and probably very few in Europe, began at such an early stage to work systematically on conserving the recent heritage dating from the 20th century. And hardly any other city has a similar breadth of experience in the conservation and care of residential estates from the 1920s. The modernist residential estates in Berlin that are presented here are among the prime examples of social housing construction in the 20th century – even in an international comparison. They represent a unique combination of architectural and urban design developments in modern mass residential construction in conjunction with social and housing policy reform initiatives which influenced the architectural debate in Berlin and Germany, and also had an impact throughout Europe.

In 1998, the Standing Conference of the German Ministers of Culture asked the German Foreign Office to submit the residential estates in Berlin to the UNESCO in Paris as the 20th century heritage in a tentative list of sites in the Federal Republic of Germany. The Federal Republic of Germany submitted Berlin's application to the UNESCO World Heritage Centre on schedule in January 2006. The necessary consultation results and expert reports by UNESCO and by the world heritage experts of ICOMOS followed. The inclusion of the six residential estates in the Berlin Modern Style was effected according to two of the six criteria required by the Operational Guidelines of the World Heritage Convention

- Criterion II. "to exhibit an important interchange of human values, over a span of time or within a cultural area

of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design";

- Criterion IV. "to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history".

3. Falkenberg Garden City

Architect: Bruno Taut

Garden architect: Ludwig Lesser

Construction period: 1913–1916

Population: approx. 230

Among the garden cities in Europe, "Falkenberg Garden City" is regarded as the colourful one. It was built in 1913–1916 as an early work of the architect Bruno Taut, who took the revolutionary step of using strong, bright colours in previously untried combinations to paint the outer walls of the buildings in the estate. In this way, Taut gave unique artistic expression to the social and urban design model of the garden city which he had taken over from England – a model which the German Garden City Association, the instigator of the Falkenberg cooperative building association, had committed itself to. Because of the spectacular and controversial colours, the garden city became generally known as the "paintbox housing estate" soon after its completion.

Another aspect which was remarkable at the time was that a famous garden architect, Ludwig Lesser, planted vegetation along the streets and thus accentuated the spatial effects created by the architecture. Climbing frames on the façades with fruit plants and climbing plants created colour effects that varied from one season to the next. Each dwelling has a garden of between 135 and 600 m² in size, which was originally created to enable the residents to be partly self-sufficient. Lesser provided lists of suggestions for the plants in the small gardens for each dwelling, and he gave lectures in an attempt to influence the design and use of the gardens of the members of the association.

Bruno Taut's design envisaged a spacious garden city landscaped to fit the terrain which would accommodate a total of 7,500 inhabitants in about 1,500 dwellings. However, the building work was interrupted by the war, so initially only 128 dwellings were built in two construction phases: 34 residential units in 1913 around the "Akazienhof" and 94 dwellings in 1914–15 on the adjoining plot of land on Gartenstadtweg. (Heinrich Tessenow, who was already well-known as an architect because of his buildings for Hellerau Garden City in Dresden designed the individual house for the general secretary Adolf Otto, Am Falkenberg 119).

The buildings in the estate have not been disfigured by substantial additions or changes, so the residential estate today has a high proportion of the authentic original building fabric. The thorough conservation and refurbishment of the buildings which began after the Berlin reunification in 1991 was carried out after detailed surveys of the existing fabric on the basis of monument conservation method catalogues, and the work was accompanied by fabric restoration surveys. The goal of the monument conservation work was to restore the architectural and landscape quality of the estate as far as possible, including the colours and the numerous details of buildings and gardens which are important for the overall impression.

3. Berlin Modernism Housing Estates – collected images of the 20th century world heritage site. Senatsverwaltung für Stadtentwicklung Berlin, Winfried Brenne Architekten





4. Terraced houses in the Garden City Falkenberg (dubbed the Inx Box Colony – Tuschkastensiedlung) by Bruno Taut. Landesdenkmalamt Berlin, Wolfgang Bittner

4. Schillerpark Estate

Architects: Bruno Taut, Hans Hoffmann

Garden architect: Walter Rossow

Construction period: 1924–1930, 1953–1957

Population: approx. 740

The Schillerpark Estate was created by Bruno Taut in three construction phases from 1924 to 1930 and was the first modern urban residential estate to be built under the conditions of Berlin's new building regulations and the house interest tax subsidy system. Taut followed the block edge structure of the traditional Berlin building regulations, but he opened the block buildings at the corners. The residential area was the first modern flat roof housing estates in Berlin.

Taut's urban design draws on the modern architecture of Holland, which he had got to know on a study trip at the beginning of the 1920s. His spatial concept was influenced by the residential estate buildings of J.J.P. Oud. The architecture with its red brickwork, the flat roofs and the sculptural addition of loggias and balconies to the façades reflects the Amsterdam school with its richly traditional, solid brick buildings. The vernacular therefore calls the housing estate "Dutch Quarter". Especially the first elongated blocks built in 1924–26, which show a sculptural and contrast-rich material style with their numerous projections and recesses and the alternation of loggias and conservatories, are reminiscent of the Dutch model.

In the Schillerpark Estate, dwellings were planned for different income groups with the same standard of fittings but different sizes, with separate bathrooms and kitchens and spacious loggias and balconies facing the sun. Like in all residential estates designed by Taut, the green public and semi-public areas are an integral part of an all-round social spatial concept. Courtyards and other enclosed areas of greenery are a fundamental element of the outdoor living space defined by Taut, just as the close neighbourhood to one of the first new people's park in Germany, the Schillerpark, already opened before World War I.

In 1924 the foundation stone was laid for the first construction phase, which was completed in 1926. The second phase was completed in 1928. To preserve the coherence of the overall appearance, Taut continued to use bricks as the façade material in the third construction phase (1929–30). A total of 303 dwellings were built with one and a half to four and a half full living rooms; all flats had bathrooms and loggias, and the last flats to be occupied also had central heating. For the first time, Taut chose the flat pitched roof, anyhow one of the earliest flat roof solutions in rental block architecture in Germany.

The residential buildings from all three construction phases retain a high proportion of the original design. The authentic appearance was preserved through the war and the renovation work in the post-war period. Whenever there were changes – concrete elements, loggias, windows, etc. – the major design elements have been replaced or

repaired in accordance with conservation principles.

The layouts of the two garden courtyards enclosing the first and second construction phases are largely preserved in their original condition. A monument conservation plan for the outdoor facilities and a garden conservation concept for all parts of the estate was drawn up in 2003/2004 and will be executed in the next years.

5. Britz Residential Estate (Horseshoe Estate)

Architects: Bruno Taut and Martin Wagner

Garden architects: Leberecht Migge and Ottokar Wagler

Construction period: 1925–1930

Population: approx. 3,100

The horseshoe, which is the urban centre of the Britz residential estate, was created from 1925–30 by Bruno Taut and Martin Wagner and was the first residential estate in Germany with more than 1,000 dwellings. Under the expressive name "Horseshoe Estate" it became a chiffre for the new social urban development which aimed to create decent, healthy and attractive housing for broad sectors of the population.

The Horseshoe Estate was the first model estate of the benevolent housing association "Gemeinnützigen Heimstätten, Spar- und Bau-Aktiengesellschaft" (GEHAG), which was founded by Social Democrats and free trade unions. With the Horseshoe Estate, the associated cooperative and trade union companies aimed to create an alternative to private enterprise and a system that would be more efficient than the state residential construction policies. The political and organisational innovation of this large cooperative residential estate was strongly expressed in the architecture of the defining horseshoe shape at the centre of the estate. It underlined the rationality and the belief in progress which were inherent in the new building style and the collectivity and solidarity of the cooperative ideal. This is the key urban design feature of the whole estate.

Leberecht Migge, the garden architect, advocated that modern working method should also be applied to the creation of the gardens in the estate. He proposed that the gardens should be standardised in as many parts as possible, and then constructed by mass production methods using optimised organisational methods in the working process.

In the Horseshoe Estate, Taut was able to implement his vision of open urban design with plenty of vegetation on a larger scale. The artistic demand for modernity and rationality of form and the social demand for light, air and sunlight were equally satisfied here. With the Horseshoe Estate, Bruno Taut and Martin Wagner plus Leberecht Migge gained a reputation as social reform architects and city planners of the 1920s.

The Britz residential estate was built in six phases from 1925 to 1930 on a site of over 29 hectares on the former Britz country estate, and it provided 1,963 residential units. The garden architect Leberecht Migge designed the private and public vegetation and open spaces. His work was implemented to plans by the head of the Neukölln garden authority, Ottokar Wagler, although partly in a changed form. The integration of

5. Entrance in the Schillerpark Housing Estate (called Dutch Quarter – Holländische Siedlung - because of its brick architecture) by Bruno Taut. Landesdenkmalamt Berlin, Wolfgang Bittner



architecture and topography is most obvious in the central symbol of the estate: the horseshoe. Around the pond, which is in a hollow in the centre of the site, Taut placed a 350 metre long three-storey building in the shape of a horseshoe – made up of a terrace of 25 houses of the same type – which form a large communal green open space. The living rooms and loggias face the pond, and all main entrances are on the outside of the horseshoe. To the west there is another complex with a symbolic shape: terraced houses grouped around a rhomboid residential courtyard (Hüsung). The two structures are placed up one next to the other, and they form the central motifs of the first two construction phases of the estate or the backbone of the whole quarter. Narrow residential roads lead out from the horseshoe to the north and south with low terraced single houses which have long tenant gardens.

Taut's design is a brilliant demonstration that a limitation to two building types in 472 houses does not automatically lead to monotonous repetition. In Britz each road has its own character which is created by wider or narrower spatial settings by using a range of colours with strongly coloured red, yellow, white or blue textured rendering (roughcast plaster). Thus, each row or group of houses had its own colour and each road had its own spatial colour identity.

The Britz estate only suffered minor damage in the war, so all sections of the estate still have a high proportion of their original fabric. In the conservation and renewal work which was begun in the 1970s, initially without an exact analysis of the existing condition and the restoration needs. Only since 1982 the ongoing conservation work historical rendering permeated with mineral paints was again used, and the colours were defined on the basis of restoration studies.

Today the central horseshoe has not yet been completely restored. There is a great need for renovation in the entrance to the horseshoe from Fritz-Reuter-Allee. Here, the steps with the former light columns and the area of paving in front of the steps, must be reconstructed to the original details, especially because this is the key architectural and urban design situation for the whole of the estate.

6. Carl Legien Estate

Architects: Bruno Taut and Franz Hillinger

Construction period: 1928–1930

Population: approx. 1,200

"Carl Legien Estate" is the most urban and compact of Berlin's residential estates created by GEHAG ("Gemeinnützige Heimstätten, Spar- und Bau-Aktiengesellschaft") under the social housing construction programme in the Weimar Republic. A free and open housing estate structure like in Britz was not possible here because the structure of the area had already been defined by Hobrecht's zoning plan of 1862. So Bruno Taut and Franz Hillinger, the head of the GEHAG design office, had to use and adapt the defining inner city spatial pattern of the block and the street.

The architects subdivided the whole rectangular site into six deep residential courtyards. The landscaped garden courtyards became the focal point of life, and the narrow roads were of minor importance. As a logical consequence of this, Taut placed the living rooms and the loggias and pergolas that spanned the width of the flats on the inside facing the gardens,



6b. Aerial view (2005) of the large residential area Britz (called Horseshoe development – Hufeisensiedlung) by Bruno Taut. Presse- und Informationsamt des Landes Berlin und Berlin Partner GmbH, GmbH/FTB-Werbefotografie

and auxiliary rooms such as the bathroom and kitchen were placed on the street side. The rounded corner balconies direct the eye from the street into the residential courtyards.

The urban housing complex with four to five storeys was built from 1928 to 1930 and it was named after Carl Legien, the trade union leader who died in 1920. Three construction phases had been projected, because of the World Economy Crisis only two were executed.

Like in Britz, the colour became an essential element of the architecture. Thus, the narrow streets are designed with a sunny yellow colour, which makes them appear wider. The garden courtyards create their own intensive colour contexts. To enhance the impression of spaciousness, the opposite courtyards were given the same colour on the main wall surfaces and the rear walls of the loggias – one pair of courtyards is Bordeaux red, one is bright blue and one is dark green.

The repairs after 1945 led to a general loss of the original rendering and the mineral paint surfaces. But there were no fundamental structural changes, so the urban design structure and the basic fabric and architectural sub-division of the buildings in the estate remained unharmed. After the Berlin unification the repair of the façades began according to conservation principles and prior restoration studies in the early 1990s. The former quality of the open spaces in the estate was also brought back in recent years. After the completion of construction work in 2005, the external appearance, including Bruno Taut's colour concept, has now been restored throughout the estate. The former washhouse serves as a depot of Bauhaus Archive. The interior of one flat has been reconstructed and repainted in the original colours as a historical unit which serves now as guest apartment for the residents and as a special offer for their visitors.

7. White City

Architects: Otto Rudolf Salvisberg, Bruno Ahrends and Wilhelm Büning

Garden architect: Ludwig Lesser

Construction period: 1929–1931

Population: approx. 2,100

Soon after its completion in 1931 this large residential estate became known as the "White City" and a symbol of modern residential estate construction. The estate featured in the progress debate in architectural publications and in the artificially exaggerated image sequences of white building structures which appeared in books and periodicals all over the world in the period around and after 1930. Under the municipal director of building Martin Wagner, the residential estate was designed by the architects Wilhelm Büning, Bruno Ahrends and Otto Rudolf Salvisberg, and the gardens were designed by Ludwig Lesser the same one that collaborated with Bruno Taut in the design of Falkenberg Garden City.



6a. Aerial view of the Britz housing estates as a cover picture of an Ukrainian architectural magazine in the 1920s - the Horseshoe residential area became soon the most prominent modern housing estate of Berlin and after a visit under the guidance of Taut, the Soviet People's Commissar Anatoly Lunacharsky sohoed himself convinced: "Britz is built Socialism". (Svitlana Smolenska, Kharkiv State University)

Two portal tower buildings, the axis and the bridge building are elements with a high visual impact which define the spatial setting and the design hierarchy, and they act as a frame for the communal identity of the estate as a whole. On both sides of this striking central complex, Salvisberg created different spatial patterns by using radial rows of buildings and transverse blocks.

Ludwig Lesser created an open space structure which met the demands of the new building style and matched the architectural and urban design programme of the estate. The open spaces set standards for later residential estate projects. Instead of small tenant gardens, the estate had residential gardens designed for communal use – functional areas of greenery with seating facilities and children’s playgrounds etc. The wide range of local consumer outlets was unique at the time. The estate had 24 decentralised shops at several dominant urban points, a kindergarten in the section designed by Ahrends and a doctor’s surgery, underlining the high social standards of the “White City” residential estate.

All parts of the estate have a high proportion of the original fabric. The rebuilding work, combined with fundamental renovation, was carried out with the advice of Wilhelm Büning from 1949 to 1954 based on the original model. There have not been any major structural changes, but the brilliant white paint and the colour of some individual architectural elements have got lost as a result of post-war repair works. Since conservation work and renewal began in the estate in 1982, the disfiguring post-war rendering has been successively replaced by new smooth plaster with white mineral paint.

The original strictly orthogonal design of the open spaces by Ludwig Lesser can still largely be seen in the spatial sub-divisions, the paths, the materials and the planted trees. On the basis of a garden conservation concept for the outdoor facilities (drawn up in 2000), a first courtyard was renovated as a model in 2001, so that the original intentions of Lesser are now more fully reflected.

8. Siemensstadt Estate (“Ring Estate”)

Architects: Otto Bartning, Fred Forbat, Walter Gropius, Hugo Häring,

Paul-Rudolf Henning, Hans Scharoun

Garden architect: Leberecht Migge

Construction period: 1929–1931, 1933/34

Population: approx. 2,800

From the outset, Siemensstadt Estate, which was built from 1929–31, had the reputation of being an architectural exhibition on a large scale. However, it was limited to a single type of building: the elongated block-type building, demonstrating a variety of layouts, floor plans, access methods and designs. Famous architects established their international reputations here. Otto Bartning, Fred Forbat, Walter Gropius, Hugo Häring, Paul-Rudolf Henning and Hans Scharoun were involved in the design work. The group was managed by the municipal director of building, Martin Wagner. He gave each architect the opportunity to implement his individual interpretation of the new social building style under the conditions of a big city.

Hans Scharoun’s zoning plan radically departed from the urban design structures of the 19th century; his master plan merged the urban layout into a new and unprecedented composition, the heart of which was a spacious meadow that was designed by the garden architect Leberecht Migge (we met before in Horseshoe Settlement Britz as partner of Bruno Taut). The prime goals were the creation of continuous green spaces and the integration of the existing trees. Siemensstadt Estate pointed the way to modern international urban design with sub-divisions which were abstract compositions and did not refer back to the urban design motifs of the pre-modern era. Siemensstadt is a modern urban landscape anticipating principles of post war urban planning.

The architects under the guidance of Martin Wagener were members of the progressive architectural association “Der Ring”, and thus the Siemensstadt became known as



7. Corner buildings of the stretched row of five-storey houses in the Wohnstadt Carl Legien (residential town Carl Legien) by Bruno Taut. Landesdenkmalamt Berlin, Wolfgang Bittner

the “Ring Estate”. The role of the developer for the 1,370 flats in multi-storey buildings with flat roofs was undertaken by the municipally owned “Gemeinnützige Baugesellschaft Berlin-Heerstrasse mbH”. Each architect was assigned his own building blocks to develop. This created a varied appearance of the estate. The estate shows samples of the whole range of the new building style, from the functionalism of Gropius to the spatial art of Scharoun and the richness of organic forms in the work of Häring. Scharoun’s task was to integrate the whole into an urban design. Here, for the first time, he developed his principle of “neighbourhood” as a setting for people to live in. The ideal was not the rigid functionalist elongated building, it was a spatial sub-division based on the natural features and the landscape character of the site.

The buildings in the Siemensstadt Estate, which are situated close to the extensive Siemens industrial plant, suffered extensive damage in some areas during the World War II. But the destruction did not cause any fundamental change in the disposition and appearance of the estate. The important design elements of the open space planning by Leberecht Migge are still preserved in the Siemensstadt Estate today. Especially the original park-like character of the open spaces can still be seen in many areas.

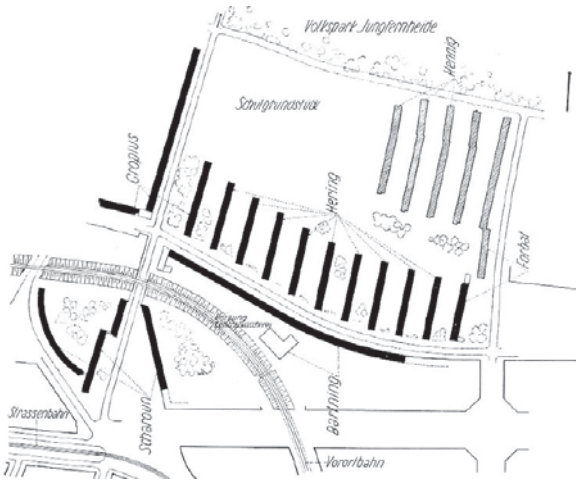
However, the rebuilding work in the early 1950s did not always completely reconstruct the original condition and details. Renovation based on conservation principles then began in the early 1980s. Comprehensive conservation and restoration started with the refurbishment of the long buildings designed by Häring. In 1984 most of the buildings by Scharoun were restored, then followed the buildings by Henning.

9. Modern Heritage and World Heritage

At present the World Heritage List counts 890 sites, 176 natural sites and 689 cultural sites and 25 mixed sites in

8. Cubic “twin-towers” are gating the entrance to the large residential area of the Weiße Stadt (White City) by the architects Otto Rudolf Salvisberg, Bruno Ahrends and Wilhelm Büning and the garden architect Ludwig Lesser. Landesdenkmalamt Berlin, Wolfgang Bittner





9. Site plan of the large residential area Siemensstadt (also called Ringsiedlung – Ring Housing Estate – following the name of the prominent architects association Der Ring, whose members were involved in the project). Landesdenkmalamt Berlin, picture archive



10. Apartment block in the Siemensstadt housing estate by Hans Scharoun, under the guidance of who was responsible for the master plan of the project and leading the team of Otto Bartning, Fred Forbat, Walter Gropius, Hugo Häring and Paul-Rudolf Henning as architects and the garden architect Leberecht Migge. Landesdenkmalamt Berlin, Wolfgang Bittner

148 state parties (186 state parties have ratified the UNESCO convention). The Berlin Modernism Housing Estates were accepted by ICOMOS and by the World Heritage Committee because they comply with to the maxims of the world heritage convention of universal outstanding value and own both an evident visual integrity and high historical authenticity. But last not least, we can assume, that the inscription of six reform housing estates of interwar modernism was recommended by world heritage bodies, because Berlin initiative to nominate modern social housing was an appropriate proposal in the frame of the current UNESCO policies to fill obvious gaps of world heritage list and to contribute to a credible, representative and balanced World Heritage List.

In 2000, the World Heritage Committee officially commissioned ICOMOS to do an analytical study of the UNESCO list and the national tentative list of the state parties. The study was carried out from 2002 to 2004 and published by ICOMOS International in 2005, focusing especially on typological aspects, on chronological-regional aspects and thematic aspects.

The ICOMOS analysis, published in 2005², proved what had been expected by world heritage experts:

- Cultural sites are predominating natural sites in the World Heritage List; mixed cultural and natural heritage sites are only very few;
- Joint World Heritage Sites of different member states are underrepresented and so are transboundary or international serial nominations;
- Religious heritage or sacred sites and public or state owned monuments are predominant, whereas profane private sites are rarely inscribed;
- From a global point of view, Europe is far overrepresented;
- Pre-modern heritage, that is the heritage of the 18th century and earlier, is predominating modern heritage of the late

2. Jukka Jokiletho et al.: The World Heritage List. Filling the Gaps – an Action Plan for the Future (Monuments and Sites XII edited by ICOMOS International), München / Paris 2005.

11. Centennial Hall – Hala Ludowa Wrocław (1911-13) by Max Berg, an early modern heritage site in Poland, inscribed on the World Heritage List in 2006. http://commons.wikimedia.org/wiki/File:Wroclaw_hala_ludowa6.jpg / shaqspeare 2001, scanned 2005



19th and 20th century;

“Modern heritage”, one of 14 categories that were analysed by ICOMOS, is defined: “buildings, groups of buildings, works of art, towns, industrial properties (from the late 19th century onwards)”. Less than three percent of the UNESCO List and of the national tentative lists can be subsumed under the Modern Heritage. If we have a closer look on the partial list of the Modern Heritage within the World Heritage, we will recognise, that a main lack is not in the range of the 20th century heritage, but the heritage of the 19th century seems to be represented just as little in the UNESCO list and on national tentative lists.

10. Heritage of the 20th century and heritage of modern movement

Even if we consider larger World Heritage Sites, which only partially represent history and culture of the last century, because they originate from pre-modern times, such as the rebuilt Old Town of Warsaw (13th–20th century) in Poland, or embed younger inclusions or annexes in a primarily pre-modern World Heritage core zone like the historic town of Goslar with the Mines of Rammelsberg (10th–20th century) in Germany, there have been inscribed only about 25 monuments and sites of the 20th century in the UNESCO list since 1972:

- German Nazi Concentration and Extermination Camp and 1940-45, Poland (1978);
- Reconstructed Historic Centre of Warsaw (13th–20th century), Poland (1980);
- The Work of Antoni Gaudi in Barcelona (1883-1926), Spain (1984, 2005);
- Brasilia (1956-60), Brazil (1987);
- Mines of Rammelsberg and Historic Town of Goslar (10th–20th century), Germany (1992);
- Ironworks Völklingen (1873-20th century), Germany (1994);
- Skogskyrkogården Cemetery Stockholm (1917-1920), Sweden (1994);
- Peace Memorial (Genbaku Dome) Hiroshima (1914, 1945), Japan (1996);
- Bauhaus Sites Weimar and Dessau (1919 - 1933), Germany (1996);
- D.F. Wouda Steam Pumping Station Lemmer (1920), Netherlands (1998);
- Robben Island Cape Town (17th–20th century), South Africa (1999);
- Ciudad Universitaria de Caracas (1940-60), Venezuela (2000);
- Rietveld Schroeder House in Utrecht (1924-25), the Netherlands (2000);
- Major Town Houses of Victor Horta in Brussels (1893-1901), Belgium (2000);
- Zollverein Coal Mine Industrial Complex Essen (19th century, 1928-32), Germany (2001);



12. Cover Picture of the ICOMOS documentation "Listing Stalinist Architecture?" (Berlin 1995/96). ICOMOS Germany, München-Berlin, A. V. Schussev State Research Museum of Architecture, Moscow

- Tugendhat Villa Brno (1930), Czech Republic (2001);
- White City of Tel Aviv (1930-50), Israel (2003);
- Luis Barragán House and Studio (1948), Mexico (2004);
- Varberg Radio Station Grimeton, (1922-24), Sweden (2004);
- Rebuilt City of Le Havre (1945-64), France (2005);
- Centennial Hall Wroclaw (1911-13), Poland (2006);
- Central University City Campus of the UNAM Mexico-City (1948-54), Mexico (2007);
- Sydney Opera House (1957-73), Australia (2007);
- Berlin Modernism Housing Estates (1914-1931), Germany (2008).

If we focus on the World Heritage of the 20th century, we have to admit, apart from Brasilia, Mexico and Venezuela in America, Robben Island in South Africa or Hiroshima in Japan and the Sydney Opera House in Australia (Asia/Pacific), all sites of the last century are concentrated in Europe at the present. Even if we add Tel Aviv (Israel) to the non-European world, less than one third of the World Heritage of the 20th century represents all the rest regions of the whole world. National tentative lists confirm the assumption of considerable regional imbalances and of a European predomination in the field of 20th century nominations in the next years.

Last but not least, it becomes evident that the industrial and technical heritage, monuments of traffic and transport, of communication and mass media or engineer buildings and constructions, which became a decisive factor for Modern Times in the past century, are hardly represented in the UNESCO list. TV-Towers or airports as we heard yesterday by Attali Györ from Budapest³ are listed in national and regional registers, but not yet in the World Heritage or in tentative lists. Almost all proposals made by The International Committee on Conservation of Industrial Heritage TICCIH in the last 15 years did lead neither to an inscription nor to a nomination for national tentative lists.⁴

As expected, more sites of the first half of the 20th century than of the second half have been inscribed in both lists of the UNESCO and in national tentative lists. Three

3. cf. Historic Airports. Proceeding of the international L'Europe de l'Air Conferences on Aviation Architecture (Liverpool 1999, Berlin 2000, Paris 2001). Ed. by Bob Hawkins, Gabriele Lechner and Paul Smith, London 2005.

4. The following studies were completed by TICCIH on behalf of ICOMOS: Les villages ouvriers comme éléments du patrimoine de l'industrie (1995, 2001), The international canal monuments list (1996), Context for World Heritage bridges (1997), Railways as World Heritage (1999) and International collieries list (2002).

quarter of Modern Heritage on the World Heritage List derive totally or partially from the years before 1950, and only about one quarter can be considered as post-war heritage. The Centennial Hall in Wroclaw in Poland, the Bauhaus Sites in Weimar and Dessau in Germany or the White City in Tel Aviv are good examples from Europe and the Near East for the decades before, Brasilia and the Sydney Opera House the most prominent cases from overseas for the decades after the mid-century.

If we focus on specific monuments of art and architecture and neglect politically prominent monuments of history as the German Nazi concentration camps in Poland, Robben Island or Hiroshima we will find out that the legacy of Modern Movement or avant-garde architecture are in the majority. Many of them were already mentioned in the advisory DOCOMOMO report "The Modern Movement and the World Heritage List", asked for by ICOMOS in 1992 and issued in 1997. It deals especially with buildings of the International Modern Movement from the very early 20th century up to post-war modernism. The worldwide catalogue recommends more than 100 buildings worth being considered as candidates for World Heritage nominations.⁵

Monuments of non-modernist or post-avant-garde tendencies or examples of a moderate modernity, as recently published (2007) in the DOCOMOMO collection "Other Modernisms"⁶, are not yet included in the World Heritage List, even less so are famous buildings in a more conservative or traditional style of the second third of the last century.

11. Regional and thematic gaps in the 20th century World Heritage

From a global point of view, not from a local, national or regional European point of interest, nominations should be preferred by the World Heritage bodies, if the property belongs to an unrepresented or underrepresented category in the regional-chronological framework or in typological and thematic framework. Experts of ICOMOS and DOCOMOMO agree, that a sensitive thematic and geographical gap is the lack of Soviet heritage in the World Heritage.⁷ The "Moscow Declaration on the preservation of 20th century cultural heritage", signed by ICOMOS, DOCOMOMO and UIA (International Union of Architects) in 2006⁸, recommended the Russian authorities and the Commonwealth of Independent States (CIS) to include outstanding avant-garde monuments in their national, tentative lists for World Heritage nomination. Commune houses and workers clubs, designed by famous avant-garde architects or the ingenious constructions of Vladimir Suchov and the Moscow Metro

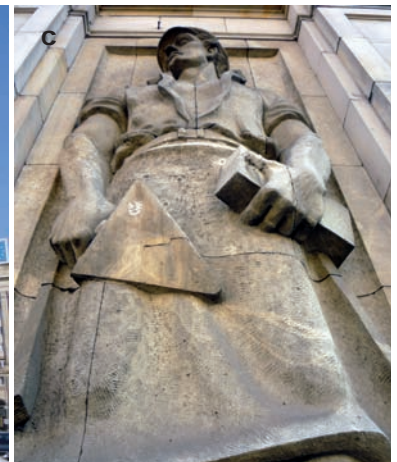
5. The Modern Movement and the World Heritage List (1997), cf. whc.unesco.org/uploads/activities/documents/activity-489-4.doc

6. Other Modernisms – a Selection from the Docomomo Registers. (Docomomo Journals March 2007, No. 36), Paris 2007.

7. The Soviet Heritage and European Modernism. (Heritage at Risk 2006 – Special Edition edited by ICOMOS International), Berlin 2007.

8. cf. http://www.maps-moscow.com/index.php?chapter_id=209&data_id=187&do=view_single

13 (13a, 13b, 13c) One of the most significant examples of the urban and architectural heritage of Socialist Realism represents the Marszałkowska Housing District (MDM - Marszałkowska Dzielnica Mieszkaniowa) in Warsaw, built in 1951-1952 and including the Konstytucji Square, Marszałkowska Street and Waryńskiego Street. The Warsaw project brings to mind similar plans and buildings of the 1950s along the Stalin Alley (since 1961 Karl-Marx-Alley) in Berlin. Landesdenkmalamt Berlin, Jörg Jaspel





14. Master plan for the socialist "Stalinstadt" (Stalin town) nearby Fürstenberg, late re-named in "Eisenhüttenstadt" (Ironworks town) of 1957/58. Photo by Elisabeth Knauer-Romani, *Eisenhüttenstadt und die Idealstadt des 20. Jahrhunderts*, Weimar 2000, see Fig. 13

were mentioned explicitly as specific Russian or Soviet contributions to the world history of architecture in the 20th century.⁹

In 2007 a follow-up conference was organised in Berlin on "World Heritage Sites of the 20th Century – Gaps and Risks from a European Point of View". The meeting underlined the leading role of reform housing programme, of metropolitan mass traffic system or modern People's Park (as Agatha Zacharias confirmed for Poland yesterday) for urban planning and architecture in the last century.¹⁰

A joint memorandum "Avant-garde and World Heritage" was issued by ICOMOS Russia and ICOMOS Germany and the International ICOMOS Committee 20th Century Heritage in St. Petersburg last year on occasion of Avant-garde Action Week.¹¹ The memorandum does not only plead or offer support for a project to nominate internationally appreciated monuments of avant-garde architecture for the Russian tentative list, but it also includes the heritage of the CIS as Kharkov (Ukraine) or Minsk (Belarus) as well as the so-called "post-avant-garde architecture" of the neoclassical architecture under the Stalin regime.

If we try to find out the gaps in the category of "Modern Heritage" on the World Heritage List and on the national tentative lists, it becomes obvious, that there is not only a thematic and typological shortage of technical and industrial heritage, but also of non-modernist architecture or even conservative and traditionalist style of the mid-twentieth century. After World War II the anti-avant-garde movement of Socialist Realism became one of the most influential trends in urban design and architecture. The Stalinist doctrine spread in other Soviet-controlled new People's Republics not only in Eastern Europe, but also in China and North Korea during the late 1940s and early 1950s. We all may know, what Wikipedia knows: "It involved all domains of visual and literary arts, though its most spectacular achievements were made in the field of architecture, considered a key weapon in the creation of a new social order, intended to help spread the communist doctrine by influencing citizens' consciousness as well as their outlook on life. During this massive undertaking, a crucial role fell to architects..."

We can not or we should not talk about modernism or about modern movement and modern style in architecture without talking about its countermovement. We should not only face modern and avant-garde heritage, but also reveal the heritage of anti-avant-garde and counter-modernism or anti-modernism in art and architecture, especially in our Middle and Eastern Europe. There are prominent monuments

of post-war architecture which give evidence, that Eastern Europe did share history behind or in front of the Iron Curtain. A multinational initiative to support a serial nomination of the so-called Stalinist architecture would have to include the key monuments of Socialist Realism in the Russian Federation, but it also could invite and motivate partners from many countries to reflect and cooperate in protecting and restoring their shared post-war heritage.

Examples from Poland and Germany, such as the Joseph Stalin Palace of Culture and Science in Warsaw and the Soviet Embassy or the former Stalin-Alley in Berlin or industrial urban plants as Nowa Huta and Eisenhüttenstadt can only serve as a pars pro toto, as a paradigmatic part of the whole to remind, that we had both together in Europe during last century: modernism as well as the counter image of postmodernism. Our built heritage of the 20th century represents not only in-dispensable cultural goods, but undivisible legacy from the past for the present and the future.

12. A European Heritage Label for the Gdynia Modernism?

In world heritage affairs it is important to think and to act in categories as outstanding universal value, visual integrity or historical authenticity. It has also become relevant to define the gaps and think about filling them. And if we look back in the history of 890 successful world heritage nominations in the years since 1972 till 2009 we can also notice that some nominations were not only justified by expertise, but they also convinced everybody immediately because they were started and pushed just in the right time.

I do not know and will not guess if Gdynia represents a potential or hidden future world heritage site. But I would like to lead us back from World Heritage reflections to our conference "Modernism in Europe – Modernism in Gdynia". On the occasion of the 50th anniversary of the Roman Treaties, the Council of Europe decided in 2007 to introduce the European Heritage Label to recognise the physical and abstract natural and cultural heritage of our continent and give special expression to a shared European identity. The idea is to create a network throughout Europe to bring together the recognised locations and landscapes and to promote international and intercultural dialogue. The European Parliament Resolution of 10 April 2008 on a European agenda for culture in a globalising world supports the establishment of a European heritage label "with a view to emphasizing the European dimension of cultural goods, monuments, memorial sites, and places of remembrance, which all bear witness to Europe's history and heritage". The European Ministers of Culture also have agreed and endorsed the introduction of a European Heritage Label and the EU Commission for Culture is commissioned to define criteria and regulation for the procedure which already has been started by some countries in advance.

Since the launching of the new European heritage campaign, nearly 60 monuments and sites in about 20 European member states have already been labelled. As far as I know, modern heritage and architectural monuments of modern style have not yet been chosen for that awarding. Why, so we can ask ourselves on occasion this conference, why should not Gdynia take the chance in the current situation and do the first step and apply for this award to fill an obvious gap in the European Heritage Label List?

9. cf. Jörg Haspel: World Heritage Sites of the 20th Century – Chances for Russia from a Foreign Point of View, [in:] The Soviet Heritage and European Modernism. (Heritage at Risk 2006 – Special Edition edited by ICOMOS International), Berlin 2007, pp. 35-42.

10. ICOMOS International Scientific Committee Heritage of the 20th Century, ICOMOS National Committee Germany and Landesdenkmalamt Berlin (eds.): World Heritage Sites of the 20th Century – Gaps and Risks from a European Point of View (ICOMOS Journals of the German National Committee XLVI / Beiträge zur Denkmalpflege in Berlin 30) Petersburg 2008.

11. Avantgarde und Welterbe. Eine gemeinsame Denkschrift des Deutschen und des Russischen Nationalkomitees von ICOMOS und des ICOMOS International Scientific Committee on 20th Century Heritage, vorgelegt auf Initiative des Petersburger Dialogs anlässlich der „Aktionswoche Avantgarde“ zum 8. Petersburger Dialog vom 30.9. bis 3.10.2008 in St. Petersburg. Ed. by Igor Makovetzkij, Michael Petzet, Sheridan Burke und Christiane Schmuckle-Mollard, Berlin / Munich 2008.



15. In 2006, several member states of European Union started an initiative to introduce a European Heritage Label not in competition to the UNESCO World Heritage Sites but as a supplement to existing heritage programmes. The European Commission officially has adopted on 9 March 2010 that proposal to establish a European Heritage Label. European Commission – Culture