

Preservation of 20th Century Architectural Heritage

Starting-points for discussion

The relationship between modern architecture and conservation is usually understood as an opposition between two different views on the area we live in. The purpose of conservators is to preserve the values of the “historical environment” in the name of the public interest. Architects, on the other hand, create primarily new values by interventions in the built-up area or the “green belt”. It is typical of the circumstances in Slovenia that the monument protection service employs fewer architects than art historians, that there is a general lack of architects qualified for work on architectural heritage and that the study of “conservation” at the Faculty of Arts and Sciences (Filozofska Fakulteta), Faculty of Architecture and other institutions is not connected. That may be one of the reasons for the seemingly unbridgable gap between the two professional circles. Such a state of affairs actually harms both. Instead they should divide the work and co-operate to reach a common solution for urgent problems.

After careful consideration it turns out that modern architecture and conservation have more in common as can be concluded on the basis of their present insistence on their contrasting positions. Both fields have their roots in the 19th century. Monument protection was firmly connected with architecture while it was still on the level of conservation in its development. Let me point out only two personalities: Violet-le-Duc and Friedrich von Schmidt. An increasingly antagonistic attitude has developed between architecture and conservation since the turn of the 19th century. The first forerunner was



Miloš Bonča, store, Hrastnik 1962–1965; heavily transformed at present

Georg Dehio with his principal opposition to the reconstruction of Heidelberg Castle (Dehio 1988: 34–42). If we limit our attention to the circumstances in Slovenia, it could be said that monument protection developed a rather reserved, if not negative attitude towards modern architecture since France Stele.¹ Research on Secessionist architecture revealed several examples of rejected architectural projects due to their supposed questionable character as far as monument protection characteristics were concerned.

There were severe complications with the construction of the Great Coffee-House (Velika Kavarna) (Pirkovič, Mihelič 1997: 26), the Scherbaum mansion in Maribor (Pirkovič 1997: 11) and the Drofenig house in Ljubljana. At present these architectural “encroachments” do not seem so questionable by far as they were at the time of their appearance – rather the contrary is true: it could be said that they fulfilled their architectural function and contributed to the contiguity of the urban area. The principle of Alois Riegl confirms such an attitude: the artistic values are relative since they depend on contemporary sensitivity and the trends and convictions of their propagators (Riegl 1988: 46). It should only be added that the same holds true of their values as monuments.

When speaking of the common background of architecture and conservation, the intention of both to create monuments for future generations should be mentioned as well as their tendency to establish creations in an “empty space”, out of context. However, let us not discuss the question that Dehio considered as a “family scandal” (Dehio 1988: 97–98).²

We are interested in another kind of attitude, the one concerning the preservation of modern architecture as a contribution to the quality, recognizability and variety of the historical environment. In a word, we are going to talk of 20th century architectural heritage.

The theme is fairly new in our circumstances. Conservators and architects are prompted to consider the preservation of the latest architectural creations by increasingly common demolitions and inappropriate interventions in modern architecture. Instances of past demolitions of the works of the beginners of Slovene architecture were quietly taken into account: the House of the Falcons [pre-war left-wing gymnastics society; Sokolski Dom] by Vurnik in Kranj, the baths in Radovljica, or Plečnik’s gingerbread store in Kongresni Trg in Ljubljana. The demolition of the MPs Club (Klub Poslancev) by Marko Župančič shocked experts in 1991 since it was sacrificed for the extension of the National Gallery (Narodna Galerija). Less is known of the transformations of the store by Miloš Bonča in Hrastnik and of the lost interiors of numerous public buildings, shops and flats.

Even less is done when instances of important Secessionist, Art Deco, Modernist and other buildings are falling into decay due to

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- 1 That does not hold true of Jože Plečnik and France Stele. However, their relationship cannot be described as that of architect/conservator but rather as creator/interpreter.
 - 2 What I have in mind is the quotation by Dehio speaking of conservation as a legitimate child and of architectural restoration of monuments as an illegitimate child of its time.

negligence, lack of maintenance or even vandalism.

The intention to remove the Workshops (Učne Delavnice) in Bežigrad in Ljubljana was more publicized. Architects launched a campaign to save the building – but in vain: it was pulled down last year. A positive consequence of this act was a project to document and evaluate modern Slovene architecture, which was carried out at the Faculty of Architecture and the results were published in book form (by Gregorič, Koselj and Zorec).

Models of the successful preservation, renovation and revival of architectural monuments of our time do exist in other cultural environments, for instance, in Austria. Although their monument protection is probably more conservative than ours, a planned renovation of Viennese Secessionism and Modernism and also of the social housing construction of the 1920s and 1930s was instigated more than a century ago. Moreover, a typical example of post-war “official functionalism” was renovated perfectly in 1994: the building of the District Head Office in Horn, Niederösterreich (built between 1957 and 1959) including the interior furnishings and artistic decorations (Madritsch 1995: 107–110).

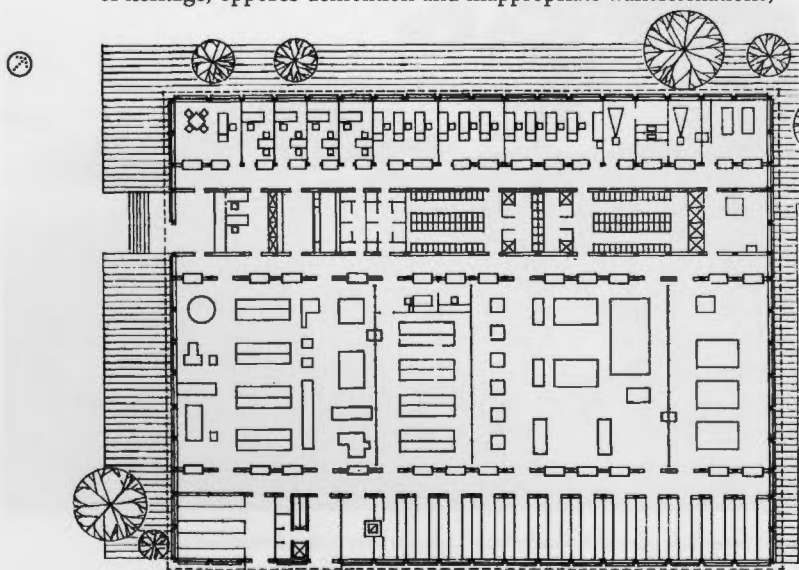
Two organized international initiatives for the preservation of 20th century architectural heritage should be mentioned. The first was launched and led by the Council of Europe. During the preparation of a basic international instrument for the protection of architectural heritage of Europe, which was to become the Granada Convention, it became clear that the notion of heritage had to be expanded so as to include the so far discriminated varieties and develop common principles for their protection. Thus the European ministers responsible for the cultural heritage passed the Convention for the Protection of the Architectural Heritage of Europe at the Third European Conference of Ministers in Granada in 1985 (Petrič 2000: 74–89). From the point of view of the relationship between modern architecture and conservation, Article 17 is of importance stipulating that the Convention states are to exchange information on their policies governing the preservation of heritage including the encouragement of architectural creativity as a contribution of our time to the heritage of Europe.

A further resolution was passed for the promotion of architectural heritage as a factor contributing to living standards (Second European Conference of Ministers 1998: 40–41). The governments of the member states of the Council of Europe were recommended to include the architecture of the 19th and 20th centuries in their policy of preservation, particularly technical and industrial architecture with the surrounding areas. A proposal was made to prepare studies at the European level with the purpose of defining the chronological, qualitative and typological criteria suitable for the heritage of that kind.

In co-operation with the Austrian Federal Office for Monument Protection The Council of Europe organized a colloquy under the title “Twentieth-Century Architectural Heritage: Strategies for its Preservation and Promotion” in Vienna in 1989. A special group of experts prepared the text of the Recommendation that was passed by the Committee of Ministers with the Council of Europe. That was Recommendation No. R (91) 13 on the protection of 20th century architectural heritage. It included the basic principles for a planned regis-

tration, the criteria of selection, measures for normative and physical protection, administration, development of the public awareness and international co-operation in this field.

The second international initiative is known under the name **DOCOMOMO** – an international association for the documentation and preservation of buildings, areas and neighbourhoods of modern migrations.³ **DOCOMOMO** draws the attention of the general public to the importance of architectural heritage and town planning, encourages the collection of data and sources about it, develops the preservation of heritage, opposes demolition and inappropriate transformations,



Savin Sever, floor plan of the workshops of the Institute for Deaf Children (Zavod za Gluho Mladino), Ljubljana 1963–1964; demolished in 2000 (scale 7,3mm = 1m)

raises funds for the documentation and preservation and disseminates the knowledge of modern migrations.⁴

Definition of 20th century architectural heritage

The current regulation on the protection of cultural heritage in Slovenia does not contain any stipulations that would hinder the inclusion of 20th century architecture in heritage, regardless of its architectural typology, time of origin, condition or the size of the area it occupies.

However, only few (individual) works of living architects have experienced the benefit of being declared scheduled monuments. Thus the Ljubljanska Banka head office by Edvard Ravnikar in Trg Republike (Republic Square) in Ljubljana was declared an urban monument in 1989. However, the declaration did not suffice to en-

3 The website of **DOCOMOMO** is at the address: <http://www.bk.tudelft.nl/docomomo/>

4 Quoted after the Eindhoven Declaration passed at the founding congress of **DOCOMOMO** in 1990. There are members of the organization in Slovenia as well. **DOCOMOMO** publishes a magazine with selected themes from the field of protection and preservation; it is available in the library of the Cultural Heritage Office in Ljubljana.

force the protective regulations when essential works were performed in the interior. The MPs Club by Župančič enjoyed the protection of the same decree, yet it was pulled down – regrettably even with the consent of the architect and the respective monument protection office.

There are three reasons why such buildings are not included in the monument protection procedures. The first and foremost is the difficulty of recognizing modern architecture as a monument protection problem – conservators are simply not qualified for it. The second reason is the general negative attitude of the public to modern



Savin Sever, floor plan of the workshops, Ljubljana 1963–1964; demolished in 2000

architecture and town planning – a problem we shall discuss later. The third reason is the inarticulate attitude of the architects themselves towards “their” history and, to be honest, towards cultural heritage in general.

The first and the third reasons are connected with the fact that architecture and urban planning in Slovenia in the 19th and 20th centuries have hardly been investigated. No comprehensive study has been made on the problems of construction, commissioning, the role of the state and towns in urban planning, education of architects and builders, lifestyle in urban areas, internal design and the like. Ljubljana has been satisfactorily investigated, while the rest of Slovenia has remained relatively unknown. Among the architects, Jože Plečnik was the most discussed subject of scholars, Maks Fabiani and Ivan Vurnik to a lesser extent, while other individuals and phenomena are only of marginal importance to architects and art historians.

Why should we discuss architecture and urban planning in Slovenia in the 19th and 20th centuries? In my opinion, the present is connected with the 19th century to a much greater extent than it is generally accepted and, additionally, most of the characteristics that supposedly distinguish modern architecture from the architecture of previous periods actually have their roots or origins in the 19th century. What I have in mind is the social, functional and technical dimensions of architectural phenomena and primarily the common system of values (Maroević 1990: 147–149). However, structural in-

novations are not to be sought in academic architecture, but in the engineering tasks of the construction. On the other hand, the first signs of utilitarianism, a sense of order and minimalism can be traced in the official Austrian architecture of the 19th century – and there are several other parallels and similarities.

The “evolutionary” paradigm of modern architecture is certainly not new; it has been discussed since Henry Russell Hitchcock (Hitchcock 1958). In the case of Slovenia, the overview is hindered primarily by the prejudice that Slovene architecture began only with Maks Fabiani, Ivan



(John) Jager, Jože Plečnik and Ivan Vurnik, although the main infrastructural elements and industrial buildings did not come into existence at the turn of the 19th century. My point is that national perspective actually poses a limitation for the investigation of broader horizons and evaluation of the phenomena as an entity.

The second hurdle is the paradigm of “stylistic development”. It is typical primarily of those architectural historians who discuss the stages of the development of a style or movement and neglect the untypical, regional, local or otherwise characteristic architectural phenomena. The case of Plečnik in Slovenia – from rejection of his work to promotion of his architecture as an internationally recognized icon – has probably taught us the lesson not to depend on the “progressionist model” only.

The definition of 20th century architecture as cultural heritage must take into account its chronological definition. An overview of the protective policy of member states of the Council of Europe indicates that most of the regulations do not recognize chronological limitations. The only exceptions are Portugal and San Marino since their legislation does not facilitate the protection of modern architecture.⁵ In Great Britain, more precisely in England, the limitation of thirty years was applied in practice until recently to be abolished for exceptional cases in 1988. Nevertheless, the entire monument protec-

5 The website of the Council of Europe with reports of national policies on the preservation of cultural heritage is at the address: <http://culture.coe.fr/pat/eng/patlist.htm>

tion fund includes less than 0.1 percent of buildings constructed after 1945 (Macdonald 1996: 10). In the USA, for instance, the first work by Frank Lloyd Wright, the house of Thomas Hardy in Racine in Wisconsin, was entered in the register of historical places only in 1974, 15 years after the death of the architect and 69 years after its construction. The attitude towards modern heritage has substantially improved in the USA in the last quarter of the century.

The chronological limit in monument literature is best known from the proposal of the Austrian Bill from 1904 drafted by Alois Riegl (Bacher 1995: 115).⁶ Riegl took into account primarily practical reasons, i.e. the large quantity of modern architectural output that hinders a serious scientific approach in the collection and documentation of important buildings. The same consideration is even more valid at present. On the other hand, the fact remains that distance in time contributes to a more objective evaluation. It alleviates the psychological effects of superficial enthusiasm over novelty as well as superficial rejection of everything “out of fashion” and also of emotional rediscovery of “lost time”. Thus the present middle generation is characterized by a typical yearning for the time of their youth encouraged primarily by the entertainment industry and manifested in the collection and revival of the styles of the 1950s and 1960s. However, the veritable heritage of those times is falling into decay so rapidly that there is hardly anything left, except for the bits and pieces that museums manage to collect.

The overview of 20th century architecture in Slovenia in the present book contains primarily the “main stream” of architectural creativity. It does not include all the types characteristic of the previous century. The part that I miss most is industrial and engineering architecture – with the exception of the sports stand in Ljudski Vrt (People’s Gardens) in Maribor by Pipan. The outstanding industrial buildings of the modern period should include at least some examples: the Rog factory in Ljubljana, Doblar power plant near Most na Soči, the silo in Zalog, Hall A of the TAM factory in Maribor by architect Milan Černigoj, the Litostroj complex in Ljubljana by Edo Mihevc and Miroslav Gregorič, the complex of Kidričevo by Danilo Fürst and some bridges on the motorways in Slovenia. The same holds true of social housing construction by Ivan Vurnik represented only by the workers’ colony in Maribor. In the future the architectural and urban plans of individual periods are to be evaluated as well as larger infrastructure facilities (e.g. the so-called “Road of Fraternity and Unity” through the then Yugoslavia), not to mention shopping centres and entertainment and tourist complexes to be focused on a few decades later.

The qualitative definition is even more important than the chronological and typological ones, which is true of cultural heritage in general. I have written several papers on the fact that evaluation is the core of conservation procedures. Let me therefore discuss the criteria suitable for such an evaluation. But first some light must be shed on the basic prejudices that hinder the positive evaluation of 20th cen-

6 Monuments are defined in Article 1 as anything made by human hands that is older than 60 years.

ture architectural heritage. The negative attitude of the general public towards modern architecture was mentioned above. People have difficulty in comprehending modern art in general. That is perhaps more understandable in the case of the visual arts, literature and music, since they often employ an hermetic expression or art for art's sake. However, it is astonishing in the case of architecture that most of the buildings are built for people, yet they fail to appropriate them. The buildings seem too utopian, alienated and mechanical. However, these are the characteristics that feature at the core of the Modernist movement. Utopia as a non-place, unconnected with memory and tradition, is one of the unconscious foundations of modern architecture; its alienation is the mirror-image of modern society, yet I am not going to discuss any mechanical architectural metaphors here.

It is also true that there are some instances of modern architecture in the world that have achieved exceptional popularity and are visited by masses of tourists: the Sydney Opera House, the Hundertwasser house in Vienna (although not by an architect) or the Guggenheim Museum in Bilbao by Frank O. Gehry. However, there is no such example on a smaller scale in Slovenia. Again with the only exception of Jože Plečnik, yet more as an attraction for tourists than a native audience.

The second reason for a negative evaluation undoubtedly lies in the fact that a large amount of architecture in Slovenia after 1945 is burdened with ideology. What I have in mind is a series of monuments of the National Liberation Movement (NOB), the Parliament building by Vinko Glanz, transformation of Bled Villa and Brdo Castle and a series of complexes in larger towns in Slovenia: from the most notorious "improvement" of Koper [an ancient coastal city inhabited mostly by Italians before the Second World War] with tower blocks to the monumental Trg Republike (Republic Square) in the capital of Ljubljana. As for the first case, I believe the time has come when the tower blocks should be removed. The rest are to be treated with caution; their ideological origins are no reason for *damnatio memoriae* that regrettably takes place with the removal of the Slovene socialist arms in the Rohrman office building in Gregorčičeva Ulica in Ljubljana, with the transformation of the great hall of the Parliament building and elsewhere.

As far as the criteria of evaluation are concerned, I shall point out three principles. The first is based on the traditional Viennese, or more precisely, Riegl's doctrine of values. Andreas Lehne from the Austrian Federal Institute for Monument Protection analysed the validity of such an evaluation for present use and for 20th century heritage (*Twentieth-Century Architectural Heritage* 1989). His general assumption was that the Riegl system was still useful on account of its universality. The only difficulty is that the aesthetic criteria are in the foreground due to the lack of distance in time and, worse still, it easily happens that the artefacts are evaluated through the prism of "prominent names" with prominence often being the result of good marketing and "unbiased" support of experts gathered in tender juries, commissions for awards, editorial boards of magazines, etc. Lehne therefore legitimately admonishes that in evaluating modern architecture conservators must take into account various criteria

other than the aesthetic, ranging from social and historical significance to the broader cultural importance of a particular creation. Another aspect must be emphasized in this context. Only realized plans are valid, i.e. those actually located in real life. The genesis of planning can only be of secondary importance, as an insight into the intentions of architects, while the evaluation must concentrate on the material substance in space including all the incomplete features, deficiencies and limitations.

The second view of the criteria is more pragmatic. It was formed as an aid by English Heritage at the beginning of the 1990s when it was commissioned to establish the foundations for the evaluation of modern architecture. It concerns primarily general recommendations on how to select artefacts for monument protection with regard to their architectural quality, innovation in the technical or conceptual sense, rarity or connection with a historical personality or event (Stratton 1997: 7). The third view is formalized in the above-mentioned Recommendation of the Council of Europe on the protection of 20th century architectural heritage (Second European Conference of Ministers 1998: 206).

The Recommendation emphasizes the importance of criteria as generally as possible that facilitate choice regardless of architectural styles, typology, materials or fame of the architect. The evaluation is to take account not only of the aesthetic criteria, but also of the contribution to the political, cultural, economic and social history and development of technology. The fact that some creations are actually repetitions, doublets, should not be considered as a negative criterion. A typical example is the Giles-Scott telephone booth in Great Britain; about a thousand of them are protected at the local level. In Slovenia, this category includes artefacts of urban features, typical blocks of flats, garages, maybe some individual houses, etc. The Recommendation also highlights the importance of evaluating the interior, not only the exterior of architectural creations.

In view of these reflections I can estimate the validity of the criteria that I have recently drafted as a basis for conservation practice of that kind (Pirkovič 1993: 118–122). Let me recapitulate them here:

- the criterion concerning the architect and development that facilitates the selection of exceptional individual works and areas;
- the typological criterion concerning the typical, standard nature of a particular phenomenon and its clarity;
- the criterion of historical expression concerning the importance of buildings and areas as the environment where prominent personalities worked or witnessed historical events and processes (actual or symbolic);
- the cultural-civilisational criterion that facilitates the evaluation of past phenomena connected with the present culture and history and their contribution to variety and interrelation of various cultural influences;
- the spatial criterion that determines the role of a concrete artefact or area in its physical, experiential, social and economic environment.

I assume that the criterion concerning the architect and development is to be applied with caution since a lack of distance in time easily leads to the employment of current aesthetic and personal

judgments. My recommendation is therefore to apply primarily the typological, cultural, civilisational and spatial criteria in the evaluation of modern architecture as cultural heritage. Thus a broader range of phenomena of various trends and creative idioms shall be included that merit at least minimal protection. In a few decades, conservators, together with architects and the general public, shall be able to undertake a more precise evaluation and selection of the outstanding monuments from a broader range of possibilities.

Protective measures

Opposition between monument protection and copyright

Numerous instances abroad and at home indicate that the protection of modern architecture often causes doubts on whether it is necessary at all since the creations of living architects are already protected by copyright laws. The same consideration prevailed in the decision whether to protect the Ljubljanska Banka head office in Trg Republike in Ljubljana as an individual monument. In several cases architects agreed with substantial transformations to their works, apart from the consent of Marko Župančič for the removal of the MPs Club, especially if they were invited to participate as planners. The fact that copyrights in Slovenia are valid for fifty years after the death of the signatory poses an additional difficulty. In such cases the heirs must agree with the intervention, although no prerogatives in planning can be asserted.

In Denmark the complications with the two forms of protection are pragmatically solved: in the case of living architects the monument protection policy can only supervise transformations of a technical and functional nature and not any formally-aesthetic changes that are under the prerogative of copyright (*Twentieth-Century Architectural Heritage* 1989: 82). If that principle were put into force in Slovenia in cases similar to the intention of Edvard Ravnikar to extend and transform the layout of his work in Ljubljana from 1939 at the behest of the National Gallery, the monument protection service could demand the preservation of the principal features of the Museum of Modern Art.

Documentation, recording and legal protection

The basic purpose of the broad campaign for the protection of 20th century architecture is primarily to collect basic data for the fund and to investigate it. The main protective measure is therefore to ensure the protection of documentation in a suitable manner. The authors of such documents, i.e. architects, their bureaux, planning companies and administration, are to be informed to keep models, plans and other documents on various media for the purposes of monument protection. The attempt was made some time ago to draft such recommendations at a meeting of the Archival Society of Slovenia (*Arhivi IX*, 1986).

It would be extremely useful to continue the records of such heritage in the manner and form presented in the publication *Recording and Evaluation of the Buildings of Modern Architecture between 1945–1970*. The deficiency of the publication is that it does not include the entire 20th century since it summarizes already published results

without the inclusion of all architectural types and purposes of construction and without the interiors and it does not cover all the regions of Slovenia to the same degree.

More precise records present a common task for architects and conservators so as to create the foundation for the inclusion of modern architecture in the Collective Heritage Register and for the future scheduling of monuments. The records would also play an important role in the development of public opinion on the importance of modern architecture as part of a quality environment.

Directing changes

Most people are prejudiced against monument protection with the argument that it maintains a certain condition and prevents normal life in a protected building. So far monument protection might actually have been too rigid in the insistence to "preserve the material substance, layout and appearance" and lack of consideration for justifiable demands on the part of the people for changes brought about by the way of life. Modern monument protection is based on different premises. Our purpose is not to oppose changes but to direct and plan them in dialogue with all the participants in such a way as to bring about positive effects for the people, heritage and the environment in general. Modern architectural heritage must also be adapted to new uses, expectations and demands. New uses must certainly be sought within the range of the same or similar functions for which the building was constructed. If that is not possible, new functions suitable to the building must be sought. Most damage to architectural heritage is caused by leaving the buildings empty and abandoned for long periods of time.

Difficulties occur in cases where the structure is difficult to adapt to a new usage for various reasons. Modern architecture cannot be compared to traditional buildings as to its adaptability. The same holds true of the monumental Historicist architecture of the 19th century. A case in point was the former Savings Bank (Mestna Hranilnica) in Maribor: it was adapted by architect Boris Podrecca for the head office of the University of Maribor. The building was erected by architect Adolf Baltzer between 1881 and 1886.

Although modern architecture is functional by definition, it is its specialized nature for specific purposes that hinders its adaptability to new functions. Once their use expires, it is impossible to use them in their entirety, except as museums. The size of the buildings is sometimes also a problem, such as industrial complexes, hospitals and barracks. However, there are numerous instances of new uses for industrial, technical and utilitarian complexes worldwide, e.g. the adaptation of one of the gas storage facilities in Vienna for a discotheque or the renovation of the old ropeworks in Turku in Finland from 1934 into an academy of music (*Tomorrow's Heritage* 1999: 40–41).⁷ In Slovenia, such endeavours have only been begun and have not yielded any results yet. The attempts to save the Rog factory in Ljubljana as one of the first ferroconcrete constructions in Slovenia, have regrettably not been successful so far. Moreover, it is very prob-

7 The work that was finished in 1994 was executed by architect Mikko Pulkkinen.

able that the area will be cleared for a new purpose, which means the demolition of an important architectural monument from the beginning of the 20th century.

Even when the buildings are not adapted to new purposes, difficulties arise from the conservation principle that the material substance (i.e. structure), exterior and the interior design are to be preserved. The greatest problems are the dilapidation of the ferroconcrete, inappropriate glazing, exchange of prefabricated parts that are no longer manufactured, adaptation to new requirements concerning thermal insulation and protection against noise, etc. Unfortunately, practical experiences with the renovation of modern architecture are very scarce. Most renovation was achieved with the works by Jože Plečnik. There are very few other models like the renovation of the Festival Hall in Bled by architect Ivo Spinčič. The dilapidated condition of several buildings by Edo Mihevc, Edvard Ravnikar and others indicates the acuteness of the problem that must be solved as soon as possible.

The principle of preservation of the patina is difficult to follow in the renovation of modern architecture. When the ravages of time begin to show, they are not perceived as patina or an additional delightful feature, but rather as a deficiency that has to be mended. Therefore more frequent whitewashing is required than on "old" monuments, the simultaneous exchange of damaged panelling of the floors and facades, cleaning and the like. Such interventions contribute to the impression of "firmness", "cubic nature" and formal clarity, which are the values of modern architecture.

The bad attitude of owners or administrators towards the internal furnishings and functional and decorative elements of the buildings we attempt to preserve has to be pointed out. Thus the movable galleries in Hall A of the Commercial Exhibition Centre by architect Branko Simčič have been cut to pieces and disposed of some time ago. The galleries were constructed in an original way and would have been a contribution to the technical heritage of Slovenia. Furthermore, the Hall is an artefact of historical heritage since it was the site of various political, cultural and sports events. The same fate befell the internal furnishings and artistic decoration of the restaurants Daj-Dam, Slon and others. Therefore the internal designs to be preserved are to be defined as soon as possible, namely those testifying to the achievements of certain periods that are to be preserved with adequate measures.

The greatest problems with providing protection are to be expected with residential architecture, primarily in the cases of large quarters and complexes. Such architecture was usually constructed rapidly and with bad materials. It has to be renovated, which poses a great organizational and financial problem due to accumulated social and ownership problems.

Let me illustrate the principle of protection within the context of an actual example. The AMZS Centre (Motoring Association of Slovenia) in Ljubljana by Savin Sever has been preserved, but degraded to the utmost by added structures. Such indirect demolition could have been avoided by implementing appropriate protective measures.

Developing public awareness

Developing the awareness of the public is probably the most important part of 20th century heritage preservation. The present book is to be comprehended primarily as a contribution in this direction. The interest of the general public will be encouraged by speaking publicly and by collecting and distributing information also in the form of special records, exhibitions and conferences.

A double change of thinking is required here. The first concerns the consistent inclusion of the public in all important decisions concerning transformations and improvements to our environment. Architecture and conservation as separate disciplines are too isolated in their ivory towers and do not take into account the everyday cares, desires and expectations of the common man. They have to build upon working with the young and developing "spatial awareness".

The second message is based on the simple recognition that models are the best way to develop public awareness. If politicians, public authorities (including the public protection service) and even architects act contrary to the interests of the preservation of modern heritage, no more can be expected of common citizens. Did we act according to this principle in the cases of the extension to the National Gallery, renovation of the Parliament building and transformation of the hall in the Town Hall of Ljubljana?

JELKA PIRKOVIČ

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