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**THE PASSENGER STEAMER AND
CYPRIOT MODERNISM, 1930-1970**

**PUTNIČKI PAROBROD I CIPARSKI
MODERNIZAM, 1930.-1970.**

SUBJECT REVIEW
UDC 72.036 (564.3) "1930/1970"

PREGLEDNI ZNANSTVENI ČLANAK
UDK 72.036 (564.3) "1930/1970"

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FIG. 1 RESIDENTIAL BUILDING WITHOUT PREMISES, C. 1950S TO 1960S, NICOSIA (LEFKOŞA), NEW TOWN OF THE CITY CENTRE, ERDOĞAN RIFAT STREET
SL. 1. STAMBENA ZGRADA BEZ LOKALA, OD 1950-IH DO 1960-IH, NICOSIA (LEFKOŞA), NOVI DIO CENTRA GRADA, ULICA ERDOĞAN RIFAT

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**THE PASSENGER STEAMER AND CYPRIOT MODERNISM,
1930-1970****PUTNIČKI PAROBROD I CIPARSKI MODERNIZAM, 1930.-1970.**

CYPRUS
MODERN ARCHITECTURE
SHIP MOTIFS

CIPAR
MODERNA ARHITEKTURA
MOTIVI BRODA

Applied ship motifs are an ongoing phenomenon of modern architecture since the 1920s. Referring mainly to Gert Kähler's semiotic study on the "Dampfermotiv", this paper analyses for the first time comprehensively the meaning of ship motifs in the Cypriot *Moderne*. Whereas most buildings display ship motifs just in a futuristic or decorative manner, a few connote the passenger steamer, evoking two specific metaphors: "community" and "rescue/healing".

Primjena motiva broda konstantna je pojava u modernoj arhitekturi od 1920-ih godina. U ovom se članku po prvi puta analizira značenje motiva broda u ciparskom modernizmu oslanjajući se na semiotičku studiju Gerta Kählera o motivu parobroda (Dampfermotiv). Motivi broda se na većini građevina koriste za stvaranje futurističkog ili dekorativnog dojma, dok je malo onih koji asociraju na putnički parobrod upućujući na metafore zajednice i spasavanja/liječenja.

THE STEAMER IN MODERN AND CONTEMPORARY ARCHITECTURE

PAROBROD U MODERNOJ I SUVREMENOJ ARHITEKTURI

In this study, for the first time Cypriot buildings and building types of the *Moderne* will be comprehensively presented, which exhibit ship motifs.¹ Its connotations and its relations to international trends will be analyzed. Particularly, Peter Serenyi (1967), Adolf Max Vogt (1974), Stanislaus von Moos (1975) and Gert Kähler (1981) examined the phenomenon of ship motifs in modern and contemporary architecture. First, starting from Kähler, their research results and their interpretations will be presented and discussed.²

About 1900, the passenger steamer was a main symbol of technological progress. Other machines used for traffic played a comparatively minor role. On a first level, the machine "ship" was understood in a functional respect as a positive model for architecture, as described e.g. in 1916 by Anatole de Baudot in "L'Architecture, le passée, le present."³ Similarly, passenger steamers, automobiles, airplanes and factories were the topics of discussion in the "Deutscher Werkbund" before WW I. After 1920, Le Corbusier continued the pre-war agenda of the Deutscher Werkbund with his glorification of machines, whereas in Germany the enthusiasm for machinery had weakened due to the experience of the world war.⁴ Thus, the German avant-garde did not renew their interest in the machine before 1922/23.⁵

On a second level, an aesthetic interest in the machine "ship" appears very clearly, e.g.

when Le Corbusier comments on a photograph of a passenger steamer in "Vers une Architecture" 1923: "Architecture is the masterly, correct and magnificent play of masses brought together in light."⁶

On a third level, the passenger steamer assumed a rather metaphorical denotation,⁷ which is not only apparent in Le Corbusier's written works: "The house of the earthmen is the expression of a circumscribed world. The steamship is the first stage in the realization of a world organized according to the new spirit."⁸ In 1967, Peter Serenyi was the first who interpreted the motif of the steamer in Le Corbusier's architecture as a metaphor for a new form of dwelling. This new form had already been conceived by French utopian socialists Charles Fourier and Victor Considérant hundred years earlier in form of communal housing for workers, the *phalanstères* which Considérant related in writing to the steamship. In this view, ship shapes were not only of a functional and formal-aesthetical significance.⁹

Hans Scharoun too, emphasized functional and metaphorical aspects of the steamer by writing: "One longs to see something of the temerity of modern ship constructions being adapted to the design of the new house, and this way hopes to overcome the pettiness and the narrowness of nowadays housing." (1928), and by expressing his "dream of a free society that moves, driven by light sails, safely over the built landscape."¹⁰ Ernst May finally, who intended to express "the equality of a new democratic society" in his architecture, used more or less distinctive ship motifs

¹ Cyprus is divided into a southern Greek and a northern Turkish region. The names of locations are, therefore, mentioned in Greek/English and followed, where necessary, by their Turkish equivalent. On the background of the division: ASMUSSEN, 1994

This study is a deeply revised and extended version of the conference paper: KIESEL ET AL., 2010

² SERENYI, 1967: 277-286; VON MOOS, 1974: 30-41; VOGT, 1974: 162-163; KÄHLER, 1981; WITTMANN-ENGLERT, 2006: 91-96.

³ KÄHLER, 1981: 61-67; 135.

⁴ VON MOOS, 1994: 164-165; CURTIS, 1997: 53; KÄHLER, 1981: 53

⁵ KÄHLER, 1981: 74; VON MOOS, 1994: 165, 175; BROLIN, 1976: 46-53; CURTIS, 1987: 107-110, 124-127, 175-178; KRUFFT, 1994: 368-371, 385-386, 418-419 (machine age/aesthetic, nautical motifs with regards to Le Corbusier, Bauhaus, Constructivism)

⁶ Citation: LE CORBUSIER, 1952: 95

⁷ KÄHLER, 1981: 50-54

⁸ Citation: LE CORBUSIER, 1952: 96

⁹ KÄHLER, 1981: 113-114, 122, 136-136; VON MOOS, 1994: 175; FRAMPTON, 1992: 22; KRUFFT, 1994: 286

¹⁰ Scharoun's citation 1: SYRING ET AL., 2004: 7-8 (citation from an unpublished manuscript). Scharoun's citation 2 after KÄHLER, 1981: 89-90

¹¹ May after KÄHLER, 1981: 83-84

¹² VON MOOS, 1994: 178

in his settlement projects when he was Frankfurt's city architect, repeatedly.¹¹

Contemporary criticism of the nautical imagery is obviously aimed at its formal-aesthetic nature: in "Bauen in Frankreich" (1928), Sigfried Giedeon criticizes Le Corbusier's romanticism, which would reveal itself by adapting nautical elements into the architecture. Bruno Taut criticizes the analogies to "machines of traffic" in "Die neue Baukunst in Europa und Amerika" (1929). Thus, some of the avant-garde architects were at least irritated by such formalisms.¹² Nevertheless: "In the architecture of the 1920s the ship shapes became an architectural motif in a cultural environment that would by no means suggest maritime associations – in an architectural style that even refuses ornament but tends to abstract forms instead."¹³ Kähler emphasizes that the enthusiasm for the "machine" among the avant-garde architects and a developing aesthetics of the machine were the prerequisites for the use of the following motifs: bow-like rounded corners of buildings; forward oriented deck-like balconies, stacked on top of each other; tubular, iron, railing-like balcony balustrades; sideways staggered, deck-like flat roofs; multi-storey, deck-like open galleries; cylindrical or oval chimneys; rows of portholes; steep iron stairs and masts.¹⁴

According to Kähler, ship motifs in the architecture of the 1920s were limited to the function "dwelling" and related to the aspects of "living" and "community", mentioning the exception of Erich Mendelsohn.¹⁵ The functions of hospitals and sanatoria from these

days that exhibit ship motifs should be understood as variations of dwelling (in a community).¹⁶

Written sources and architectural testimonies permit the conclusion that Le Corbusier and Hans Scharoun, partly also Walter Gropius and Ernst May, saw the "cabin" of the passenger steamer as a cell of human scale. The cabin and the communal facilities of the steamer served as a model for modern housing and urban planning, in which private and communal spaces would be designed in a new way. The monastic way of living in the Tuscan monastery of Ema that Le Corbusier visited in 1907 is, since Serenyi, generally seen to have been a considerable influence on his concept of an architecture for a new society, put architecturally into practice especially in his Unité d'Habitation at Marseille in 1952.¹⁷

According to Kähler, the steamer finally became even the metaphor for an utopian society of a "community of the free and equals", therefore a metaphor for a better society.¹⁸ The nautical vocabulary of the hospitals and sanatoria, however, would connote the aspects "healing", "rescue" and "ark".¹⁹ It has been rightly pointed out, that the passenger steamer in the first decades of the 20th century, because of its system of separated classes, constituted in fact rather a symbol of the class society than the symbol of a new democratic form of living together.²⁰

Kähler discusses Erich Mendelsohn as a special case of the 1920s. His buildings with ship motifs did not serve the function "dwelling" which contrasts with the other already discussed architects. In addition, the motifs were not ostentatiously exhibited by his department stores, offices, factories and movie theaters. His architecture reacted on urban situations, the likes that occur at street corners and squares, and it accentuated the urban dynamic. Therefore, Mendelsohn's buildings connoted the modern machine "ship" in a general, futuristic sense, in contrast to the passenger steamer, the metaphor for a "community of the free and equals."²¹ However, Kähler's thesis of the uniqueness of Mendelsohn disregards the existence of other building types before 1930 whose functions were also not related to "dwelling" and which showed aesthetics of the machine and ship motifs.²²

In the Soviet Union, nautical motifs can be recognized in the design of buildings of "social condensers" since at least 1923, types of buildings that were intended to promote the social transformation of the society: workers clubs, (think-) factories, theaters, cinemas and collective housing complexes. The projects and realized examples of the latter build-

¹³ KÄHLER, 1981: 76. BROLIN, 1976: 25-29 (ornament in modern architecture). ROWE, 1994: 57-59 (iconography in modern architecture)

¹⁴ KÄHLER, 1981: 98; 99-101 (machine aesthetic; compare: BROLIN, 1976: 33-36)

¹⁵ KÄHLER, 1981: 79-80, 82, 85, 88, 98, 117

¹⁶ KÄHLER, 1981: 90-93

¹⁷ KÄHLER, 1981: 107-112; WITTMANN-ENGLERT, 2006: 91-92, SYRING ET AL., 2004: 12 (Scharoun's "Wohnzellen"); SERENYI, 1967; FRAMPTON, 1992: 22, 150, 226-227; KÄHLER, 1981: 114, 122, 139-140 (Le Corbusier and the monastery of Ema)

¹⁸ KÄHLER, 1981: 81-82, 83-85, 89-90, 111-112, 142-143; Wittmann-Englert, 2006: 91; see CURTIS, 1997: 121

¹⁹ KÄHLER, 1981: 90-93, 125-130, 142-144; CURTIS, 1997: 102; WITTMANN-ENGLERT, 2006: 92-93; CURTIS, 1987: 176 (illustrations)

²⁰ KÄHLER, 1981: 112, 138-139; WITTMANN-ENGLERT, 2006: 92

²¹ Futurism: HEINZE-GREENBERG, 2009: 95. Consider the nautical imagery of the Rudolf-Mosse-Pavillon at Cologne, 1926 (STEPHAN, 1999a: 93 with ill.), and of the Red Flag Factory at Leningrad, 1926 (STEPHAN, 1999a: 142 with ill.). "Community": KÄHLER, 1981: 85, 93-98

²² CURTIS, 1987: 176-177 (J.A. Brinkmann/L.C. van der Vlugt/M. Stam, Van Nelle tobacco factory, Rotterdam 1927-29). See also: ALTIN, 2003a: 101 (V. Frida, school building, Prague 1927-37), ALTIN, 2003b: 25 (E. Kastner/F. Waage, Trafo, Vienna 1928)



FIG. 2 DETACHED ONE-FAMILY HOUSE, c. 1930s TO 1940s, KYRENIA (GİRNE), CITY CENTRE, CLOSE TO DOME HOTEL, ERSİN AYDIN SOKAK STREET

SL.2. SLOBODNOSTOJECA JEDNOOBITELJSKA KUĆA, OD 1930-IH DO 1940-IH GOD., KYRENIA (GİRNE), CENTAR GRADA, U BLIZINI HOTELA DOME, ULICA ERSİN AYDIN

FIG. 3 DETACHED ONE-FAMILY HOUSE, c. 1940s TO 1950s, FAMAGUSTA-VAROSHA (MARAŞ), TEĞMEN DILAVER STREET

SL. 3. SLOBODNOSTOJECA JEDNOOBITELJSKA KUĆA, OD 1940-IH DO 1950-IH GOD., FAMAGUSTA-VAROSHA (MARAŞ), ULICA TEĞMEN DILAVER



ing type demonstrate, not surprisingly, certain overlappings with Le Corbusier's collective housing concept in a formal (and metaphorical) way. There are no written Russian documents about the use of ship motifs but Kähler assumes a similar connotation as the one in Central Europe, even as the Western utopia of a "community of the free and equals" supposedly had become a communistic reality. So, the passenger steamer in the Russian avant-garde architecture had become the "prototype of a particular form of organized communal living", to be understood as a "protecting cocoon" and as "Noahs Arc".²³ The older interpretation by Vogt points out the aspect of "labour" as a continuous motif in the Russian *Moderne*. Vogt interprets the ship motifs as an expression of the machine in motion (here the machine represents "labour" in general and the liberation of the working class) and as an expression of the "working house".²⁴

The international dissemination of the steamer-motif during the 1930s led to its trivialization, according to Kähler. The close relation between the function "dwelling" got lost. Instead, the ship became a superficial metaphor for "motion" and for the "machine".²⁵ The authors, however, consider the thesis too exaggerated according to which the close relation between the ship motifs and the function "dwelling" had been abrogated after 1930. Presumably before 1930 it was not as limited as Kähler suggests, as has been illustrated by the earlier discussion of the case of Mendelsohn.

Since the 1960s, ship motifs had to be understood mainly as a formal-aesthetical reference to the *Moderne* of the 1920s, and they would not contain any common connotations. There might be a deeper symbolism in some cases that exceed a purely formal relation to the avant-garde-*moderne*, but that would be valid only in the framework of a "personal iconology".²⁶ However, the authors registered a large number of buildings exhibiting

ship motifs that were erected since 1930 to nowadays: schools, factories, offices and residential buildings.²⁷ All these buildings are locations in which people come together, and they serve as well as "social condensers" in the original communistic sense. Although the ship motifs in this context have nothing to do any more with the specific utopian society of the "community of the free and equals", the aspect of the "community", deliberately intended or not, is very probably a common connotation. Remarkably, Kähler himself mentions this aspect in context with Scharoun's later work, e.g. the Berlin Philharmony, but he does not recognize "community" as a common connotation. On the other hand, Kähler explicitly pointed out that most people since the 1920s just re-recognized the "ship" in those motifs, but not its (intended) metaphorical meaning.²⁸

A recent study about the phenomenon of ship motifs in modern sacral architecture comes to the conclusion, that these buildings connote the "ship" in general (not necessarily the modern passenger steamer; *remark of the authors*), and that the ship had to be understood as a metaphor for "ark", "salvation" and "community".²⁹ Similar connotations have already been found in context with the architecture of hospitals and sanatoria.

SHIP MOTIFS IN THE ARCHITECTURE OF THE CYPRIOT *MODERNE*, c. 1930-1970

MOTIVI BRODA U ARHITEKTURI CIPARSKOG MODERNIZMA, OKO 1930. – 1970.

During an islandwide survey, ship motifs have been spotted especially in the architecture of the bigger cities Nicosia, Famagusta, Kyrenia,

²³ KÄHLER, 1981: 85, 145-162, esp. 150, 155-156, 160; FRAMPTON, 1992: 160, 179 (relation between Le Corbusier and Constructivism concerning the project for the League of Nations and the OSA housing prototypes of 1927 influencing Le Corbusier's "'cross-over' duplex section in 1932 that developed into the "prototypical section of his Unité d'Habitation"); CURTIS, 1987: 138-139 (the Narkomfin building by M. Ginzburg displaying formal vocabulary of Le Corbusier, incl. street-decks, and roof-deck; the lay-out of different volumes of Russian student hostels maybe having influenced the Pavillion Suisse and the Cité Universitaire at Paris)

²⁴ VOGT, 1974 after KÄHLER, 1981: 160, 146

²⁵ KÄHLER, 1981: 165-167. KÄHLER, 1981: 120-123 (Unité d'habitation of Le Corbusier is a late example with the original connotation)

²⁶ KÄHLER, 1981: 200-202

²⁷ See examples: KIESSEL ET AL., 2010: 271, note 8. The street-decks in the brutalist projects of Alison and Peter Smithson can be mentioned as well, see CURTIS, 1987: 288-290

²⁸ KÄHLER, 1981: 90 (Scharoun), 175-176 (public perception of the motif of the passenger steamer)

²⁹ WITTMANN-ENGLERT, 2006: 84-110

³⁰ FEREOS ET AL. 2006: 15. See also: Panayioti, P., Phokaides, P., *Architecture and Modernity in Cyprus*, <http://>

Larnaca and Limassol, but rarely in villages. This study concentrates on sixteen out of 36 buildings of the *Moderne*, the architects of which mostly are currently unknown to the authors. In this chapter they are classified according to their function and motifs and analyzed by means of formal comparison with local and international examples. In such cases where precise construction dates could not be obtained, the following methods of dating were used: a) formal comparison with Cypriot buildings that are documented by dated contemporary photographs; b) formal comparison with dated and published Cypriot buildings; c) formal comparison with dated international examples of architecture; d) consideration of published data of the development of Cypriot construction methods. The formal and metaphorical meanings of the ship motifs are interpreted in chapter 3.

The buildings of this study belong to the period before 1974. Design elements of the International Style and of the New Building occurred on the island about 1930.³⁰ The situation resembles the one in England, Greece and Turkey, where the architectural *Moderne* began later than in Central Europe.³¹ British architects who worked for the Colonial Government contributed to the (architectural) modernization of Cyprus. Furthermore, the returning of the first internationally educated Cypriot architects has influenced the local development since the 1930s.³²

The Cypriot *Moderne* contains traces of an aesthetics of the machine that – to the knowledge of the authors – in Cyprus never occurs in its pure form. Common is a regional variation of the *Moderne*, a "lithic", "hybrid modernity", combining modern design with the construction material ashlar, a feature that is



also visible in the former British Colony of Jordan.³³ An important example of the early Cypriot *Moderne* is one building at the Liberty Square in Nicosia, a picture of which has been taken in 1935 by the photographer Giragos Zartarian rather by accident. The two-storey building was a modern version of a colonial-style porticoed dwelling house.³⁴ While in that early period a transitional construction technique had been applied, combining traditional material and concrete layers, between the postwar period and approximately 1960, concrete skeletons were established.³⁵ From 1960 to 1974 finally, concrete dominates as an aesthetical means and as construction material: cantilevered constructions, pilotis and brise-soleil become part of a partially regional Cypriot *Moderne*.³⁶

DETACHED ONE-FAMILY HOUSES

SLOBODNOSTOJEĆE OBITELJSKE KUĆE

Seven representants of this building type have been catalogued. A three-storey, L-shaped, smoothly plastered building – which is in very bad shape – is located in the center of Kyrenia's new town (Fig. 2). Its two wings end up in a rounded "bow". Apart from the portico which points to the street, that belongs to the local building tradition, the building exhibits a modern architectural language, which will be called "Mendelsohnian" in this study, although that means a slight generalisation: It is based on the rounded ending of the two wings and the decorative-expressive horizontal, band-like character which is emphasized by the window frames and the roof terrace. Rounded and curvilinear corners are typical for Mendelsohn's design language which he uses very rarely and unintrusively on private buildings, but abundantly on buildings with a commercial function. How much it belongs generally to his vocabulary is evident in a comment he made about an apartment building with the same curvilinear corners and balconies in Tel Aviv, designed by Ben Ami



FIG. 4 DETACHED ONE-FAMILY HOUSE, c. 1930s to 1940s, LARNACA, CITY CENTRE, CLOSE TO HARBOUR, GEORGIUO SEFERI STREET

SL. 4. SLOBODNOSTOJEĆA JEDNOOBITELJSKA KUĆA, OD 1930-IH DO 1940-IH GOD., LARNACA, CENTAR GRADA, U BLIZINI LUKE, ULICA GEORGIUO SEFERI

FIG. 5 BLOCK-EDGE RESIDENTIAL BUILDING WITH PREMISES, c. 1940s to early 1950s, NICOSIA (LEFKOŠA), OLD TOWN (WALLED CITY), LEFKONOS STREET

SL. 5. STAMBENA ZGRADA U BLOKU S LOKALIMA, OD 1940-IH DO POČETKA 1950-IH GOD., NICOSIA (LEFKOŠA), STARI GRAD (UTVRDA), ULICA LEFKONOS

www.eahn.org/site/en/virtualtour209twentiethcenturycyprus.php

³¹ See GIACUMATOS, 1999: 27-40; CURTIS, 1987: 223-229

³² British contribution: SCHAAR ET AL., 1995, especially: 68, 70 Fig. 58 (Konak of Morphou by William Caruana); TOZAN, 2008: 176. Returning Cypriot architects: FEREOs ET AL., 2006: 15, 18 (Polys Michaelides from France after a term in the office of Le Corbusier early in the period 1930-1970; return in later years of that period: Dimitris Thymopoulos from Paris; the Cypriot Stavros Economou is said to have been influenced by Le Corbusier who affected Greek architects alike, especially in the period after WWII, see: PETRIDOU, 1999: 111); SCHAAR, 1995: 102

³³ ABU-DAYYEH ET AL., 2006: 87-88 (lithic modernity)

³⁴ LAZARIDES, 2007: 55, middle; KESHISHIAN, 1990: 210, bottom (building at Liberty Square, Nicosia in 1935). LAZARIDES, 2007: 55 right; SCHAAR ET AL., 1995: 53-60 (colonial domestic architecture)

³⁵ FEREOs ET AL., 2006: 15-16. HAFIZOĞLU, 2000 (use of local stone in Cyprus). TOZAN, 2008: 91-92 (use of concrete and reinforced concrete since the 1920s). RUSTEM, 1960: 4 with ill. (our Fig. 6) (building with concrete skeleton and ashlar.); KESHISHIAN, 1990: 279 with ill. (without ashlar)

³⁶ FEREOs ET AL., 2006: 16 fig. 3-5, 19 fig. 10; *** 1966: 54-88 with ill.; KESHISHIAN, 1990: 206, 208 with ill.; our Fig. 14



FIG. 6 BLOCK-EDGE RESIDENTIAL BUILDING WITH PREMISES, c. FROM 1940S AND BEFORE 1960, NICOSIA (LEFKOŠA), OLD TOWN (WALLED CITY), ISTAMBOUL CAĐDESİ
SL. 6. STAMBENA ZGRADA U BLOKU S LOKALIMA, OKO 1940-IH I PRIJE 1960. GOD., NICOSIA (LEFKOŠA), STARI GRAD (UTVRDA), ULICA ISTAMBOUL

FIG. 7 BLOCK-EDGE RESIDENTIAL BUILDING WITH PREMISES, c. 1940S TO EARLY 1950S, NICOSIA (LEFKOŠA), OLD TOWN (WALLED CITY), ATTALIAS STREET
SL. 7. STAMBENA ZGRADA U BLOKU S LOKALIMA, OD 1940-IH DO POČETKA 1950-IH GOD., NICOSIA (LEFKOŠA), STARI GRAD (UTVRDA), ULICA ATTALIAS

FIG. 8 BLOCK-EDGE RESIDENTIAL BUILDING WITH PREMISES, c. 1940S TO EARLY 1950S, NICOSIA (LEFKOŠA), OLD TOWN (WALLED CITY), OUZOUNIAN STREET
SL. 8. STAMBENA ZGRADA U BLOKU S LOKALIMA, OD 1940-IH DO POČETKA 1950-IH GOD., NICOSIA (LEFKOŠA), STARI GRAD (UTVRDA), ULICA OUZOUNIAN



Shoulman: "Corbusier and I."³⁷ The nautical vocabulary of the Kyrenia building stems from its street facade: the "bow" on the left, the slightly offset arrangement of the deck-like balconies, a "sun deck", and finally a vertical row of "portholes".³⁸

In contrast to the above mentioned building, a two-storey plastered building in Larnaca is free of the elements of local tradition, maybe apart from the sequence of standing rectangular windows (Fig. 4). Despite being less decorative or being more "objective" its design is comparable with the above mentioned building and, therefore, it can be given a similar date. "Nautical" in this building is the "bow", floating on pilotis towards the sea, which is surrounded by a cantilevered balcony, the offset, on top of each other arranged alignment of the balcony and the "sun deck", the obviously original iron "railing" and the row of "portholes" above the horizontally protruding sun screen. The last mentioned detail can also be found on a building in Famagusta (Fig. 3). Candidates for stylistic comparison with the first two buildings are the Dome Hotel in Kyrenia, the Forest Park Hotel Platres and the Konak-Project in Morphou (Güzelyurt), all from the 1930s.³⁹ The intensified use of concrete resp. the visibility of the concrete skeleton allows a later age determination of the house in Fig. 3.

BLOCK-EDGE RESIDENTIAL BUILDINGS WITH PREMISES

STAMBENE ZGRADE U BLOKU S LOKALIMA

A common urban Cypriot building type combines premises on the ground floor with living space in the upper storeys.

A two-storey corner building in Nicosia's southern old town is surrounded on two sides by streets and possesses a concrete skeleton in the groundfloor at least, a technique, that became common after World War 2 (Fig. 5).⁴⁰ Local ashlar cladding is mixed with "Mendelsohnian" and Art Déco-characteristics such as the two vertical unfluted "pilaster strips" emphasizing the corner entrance.⁴¹ The bow-form of the corner of the building, a "sundeck", the horizontal row of "portholes" and the alignment of the protruding balconies to the corner, all count as ship motifs.

An elongated four-storey corner building in Nicosia's northern old town – its age determined before 1960 by a photograph – is surrounded by streets on three sides (Fig. 6). The concrete skeleton has been made visible and is creatively and decoratively combined with ashlar. The strongly nautical effect stems from the length, the orientation and the "bow" of the building and is supported by its promenade-deck-like balconies and its "sundeck".

The buildings in fig. 7 and 8 display a similar combination of the local ashlar tradition and Mendelsohnian elements, partially enhanced

³⁷ HEINZE-GREENBERG, 1999: 206 with ill. HEINZE-GREENBERG, 2009: 95; STEPHAN, 1999b: 72-109 (on "Mendelsohnian" characteristics). LAZARIDES, 2007: 62 right, dating before 1950; PITTAS, 2006: 159, 162-163, dating to the 1960s (examples of "Mendelsohnian" characteristics). PITTAS, 2006: is a non-scholarly publication with a political tendency, but it is a useful source for the architecture of the district of Morphou (Güzelyurt)

³⁸ Very similar to the building in Kyrenia (Girne) is the mass of the residence "Römer" in Othmarschen by Karl Schneider (1927/28), see: MÜLLER-WULCKOW, 1975: 51

³⁹ LAZARIDES, 2007: 134, 216 Nr. 99 (Platres and Kyrenia, 1935). RUSTEM, 1960: 26 with ill. (Kyrenia) SCHAAR ET AL., 1995: 70 (Morphou, 1938)



by Art Déco-details such as the pilaster-like decoration between the windows of the building in Fig. 8. All these have rounded corners, often emphasized by the position of protruding balconies. The concrete skeletons of the buildings in fig. 5 and 7 are more accentuated, compared with a residential building of the following chapter (Fig. 10). This may lead to the determination of their age as being a little bit later. The strongly accentuated skeleton of the building in Fig. 6 can be determined as dating to before 1960 and therefore, it belongs definitely at the end of that row.

A detached corner building in Koma Yialou (Kumyali; Fig. 9) is a late example of this building type. It is surrounded by streets on two sides and has been erected using a concrete skeleton. The horizontal row of "port-holes" is the only obvious ship-motif. Its advanced construction technique puts the building probably in the 1960s. Comparable in structure, material and form are the building in Fig. 1 and the former and present municipality building of Morphou (Güzelyurt).⁴²

RESIDENTIAL BUILDINGS WITHOUT PREMISES

STAMBENE ZGRADE BEZ LOKALA

A three-storey block-edge corner building in Nicosia's new town is surrounded by streets on three sides (Fig. 10). The ashlar cladding and the colonade-like roof structure links it with the local building tradition. The discreet Art Déco-Classicism of the rounded rear corner of the building (not depicted) and the molded window frames are comparable with

the modern (reduced) Classicism of the pre-1935 built Nicosia Palace Hotel.⁴³ The *Moderne* is shown in the rounded corners and the flat roof terraces. In spite of the fact, that the building consists of trapezoid structures of different lengths and widths, it is visually unified by continuous horizontal elements like the protruding balconies and the eaves of the roof terraces. The emphasis of the horizontal, the acute angled pointed shape of the structure, the cascaded balconies and the "sun-deck" evoke the picture of a ship.

A residential building in Nicosia with two separate entrances exhibits – like some of the already afore mentioned examples – a decorative mixture of *Moderne*, Art Déco and tradition in a formal as well as in a constructional respect (Fig. 11). The afore mentioned building, however, goes a more modern way, because of its combination of the ashlar cladding and balconies resp. roof terraces with an iron railing (Fig. 10). Two bow-like rounded staircase towers resemble the same kind of towers of the Maison Lipchitz in Boulogne-sur-Seine by Le Corbusier from the years 1923-25 and of the Parisian firefighter barracks by Robert Mallet-Stevens from 1935/36.⁴⁴ The "Mendelsohnian", rounded building shapes, the submarine-like Art Déco staircase towers and their portholes connote the "ship".

A three-storey residential block in Nicosia with several entrances is surrounded by streets on three sides (Fig. 1). The decorative concrete sun protection elements place the building in the late 1950s or early 1960s. The two frontal corners are rounded as they are on the residential / premises building type described before. On closer look, relations to the topic "steamer" are visible in the main facade: the horizontality emphasized partially by coloured bands, which is not supported by window sills on the other hand; the indented gangway in the ground and first floor, concluded by columns, which gives the impression of the promenade deck of a passenger steamer;⁴⁵ the protruding balcony with an iron railing on the second floor which is led deck-like around the whole building; and fi-

FIG. 9 RESIDENTIAL BUILDING WITH PREMISES, c. 1960-1974, KOMA YIALOU (KUMYALI), KARPASIA (KARPAZ) PENINSULA, GELINCİK SOKAK

SL. 9. STAMBENA ZGRADA S LOKALIMA, OKO 1960.-1974. KOMA YIALOU (KUMYALI), POLUOTOK KARPASIA (KARPAZ), ULICA GELINCİK

FIG. 10 RESIDENTIAL BUILDING WITHOUT PREMISES, c. 1930s TO 1940s, NICOSIA (LEFKOŞA), NEW TOWN OF THE CITY CENTRE, SOPHOULI STREET

SL. 10. STAMBENA ZGRADA BEZ LOKALA, OD 1930-IH DO 1940-IH, NICOSIA (LEFKOŞA), NOVI DIO CENTRA GRADA, ULICA SOPHOULI

FIG. 11 RESIDENTIAL BUILDING WITHOUT PREMISES, c. 1930s TO 1940s, NICOSIA (LEFKOŞA), NEW TOWN OF THE CITY CENTRE, MEMDUH ASAF STREET

SL. 11. STAMBENA ZGRADA BEZ LOKALA, OD 1930-IH DO 1940-IH, NICOSIA (LEFKOŞA), NOVI DIO CENTRA GRADA, ULICA MEMDUH ASAF

⁴⁰ FEREOs ET AL., 2006: 16 (construction technique)

⁴¹ See for example Mendelsohn's Rudolf-Mosse building at Berlin: MÜLLER-WULCKOW, 1975: 93

⁴² PITTAS, 2006: 159 (Morphou/Güzelyurt)

⁴³ LAZARIDES, 2007: 52 (dated photo of Nicosia Palace Hotel). See also the classicist Severion library, Nicosia: KESHISHIAN, 1990: 146. STERN, 1990: 25-48 (reduced Classicism)

⁴⁴ Illustration in: CURTIS, 1997: 74, fig. 71; KÄHLER, 1981: 167, fig. 65

⁴⁵ See the illustration of a steamer in: LE CORBUSIER, 1952: 93



FIG. 12 NEOPTOLEMOS MICHAELIDES, GRECIAN HOTEL, EARLY 1960S, FAMAGUSTA-VAROSHA (MARAS), JOHN F. KENNEDY BOULEVARD

SL. 12. NEOPTOLEMOS MICHAELIDES: GRČKI HOTEL, POČETKOM 1960-IH, FAMAGUSTA-VAROSHA (MARAS), BULEVAR JOHN F. KENNEDY

nally, the high chimneys positioned close to the flat roof balustrade and therefore clearly visible.

HOTELS

HOTELI

The former Grecian Hotel of architect Neoptolemos Michaelides at the beach of Famagusta-Varosha is nowadays located in a restricted military area.⁴⁶ The conical shape of the chimney/ventilation shaft and the section of the slab-like building, which emphasizes the protruding upper storeys with the hotel "cabins", resemble the Unité d'habitation in Marseille (Fig. 12).⁴⁷ The protruding upper "cabin" storeys – the protruding upper storeys appearing on Mendelssohn's metal worker union building in Berlin and on the townhall in Famagusta discussed below – create the impression of gliding, and therefore – in addition to the shape of the chimney/ventilation shaft – the connotation "ship".⁴⁸ Remarkably, the narrow sides of the building – like on another hotel building of the 1950s in Kyrenia-Vasilia (Girne-Karşıyaka) – point to the sea resp. inland, thus creating the impression of "movement".

The well-known Constantia Hotel in Famagusta (nowadays Palm Beach Hotel) had been erected between 1950 and 1960 directly at the beach in the "Cypriot *Moderne*" style, comparable with the less decorative design of the buildings in fig. 4 and 13. It exhibits ship-motifs such as vertically arranged "portholes" on the right narrow side, viewed from inland,⁴⁹ a low, protruding wing on the sea-side with a rounded front decorated with "portholes".

TOWNHALL/PUBLIC ADMINISTRATION

VIJEĆNICA/JAVNA UPRAVA

The four-storey townhall in Famagusta by Dionysis Toumazis shows the typical Cypriot concrete aesthetics of the 1960s.⁵⁰ The conical floor plan stretches on a tapered plot of land and is surrounded by streets on three sides (Fig. 14). The mass of the building with different elevations is completely carried by partially V-shaped pilotis. A rectangular tower forms the center of the concave wall that builds up on top of the "bow", and it overtops the whole building. On the roof top sits a glazed, flat-roofed structure directly behind the tower. The details of the front resemble those of a ship's bow, above which is a bridge with a control cabin and observation tower. In addition, the raised building mass seems to float above the ground.

As a formal comparison, Mendelsohn's conical building for Berlin's metal worker union

from 1930 can be taken.⁵¹ At its concave front the storeys protruded head-like over the building and gave the whole building a certain direction this way. The ground floor was narrower than the upper storeys, which gave the impression that the building would float above the ground. The parallels with the townhall in Famagusta are significant, with the exception of the missing "bow". The conical – towards the Lake Geneva oriented – main building of Le Corbusiers Palace of the League of Nations may be taken as comparison as well.⁵² The main building, sitting on pilotis, and the lower pavilion also resemble the bridge of a floating steamer. At the V-shaped pilotis of the townhall the influence of Oscar Niemeyer is clearly visible.⁵³

PUBLIC HOSPITAL

JAVNA BOLNICA

The equally designed old hospital-complexes of Famagusta (nowadays deserted) and Limassol which consist of several buildings of two to four storeys go back to the 1940s to early 1950s. Their modern design corresponds to the more decorative one of the house in Fig. 2 and of the Dome Hotel, both at Kyrenia: smoothly plastered surface, separate standing windows, which are sometimes framed by two horizontal bands, thus referring in a more expressive-decorative manner to the "fenetre a longueur". Some facades are equipped with "portholes" like the ones of the main buildings where they are combined with deck-like open galleries, comparable to the facade of Scharoun's hostel for the Werkbund-exhibition at Breslau.⁵⁴

PUBLIC SCHOOL

DRŽAVNA ŠKOLA

The facade-design of a public school in Nicosia resembles an elementary school at Athens by Kyriakos Panayotakos from 1932-33 (Fig. 13).⁵⁵ The obvious usage of a concrete skeleton, however, makes a construction date

⁴⁶ KESHISHIAN, 1985: 68-69, E 16. History: <http://www.grecianbay.com/site.71.articles.en.html>

⁴⁷ *** 1966: 68-69 (section of Grecian Hotel). KÄHLER, 1981: 121-122, Abb. 38-39; CURTIS 1997: 172 fig. 176 (elevation/section of Unité d'habitation)

⁴⁸ STEPHAN, 1999c: 125; fig. 24 (Metal Workers' Union building)

⁴⁹ KESHISHIAN, 1985: 68-69, J-K/9-10. The building is recently under restoration which might eliminate the ship motifs)

⁵⁰ KESHISHIAN, 1985: 78 (ill. on top). *** 1966: 83 fig. 6-8 (plans); KIESSEL ET AL., 2010: 266 (plans), *** 1966: 54-88 (design of the 1960s in Cyprus)

⁵¹ STEPHAN, 1999c: 125



around 1950 probable. The facade displays only a few decorative details, like the horizontal, protruding sun screens above the windows and the vertical storey-spanning window-frames of the staircase towers. Its more "objective" design, therefore, is comparable with the house at Larnaca in Fig. 4. The vertical rows of "portholes" on the sides of the staircase towers connote the "ship" as do the "portholes" of the school building by K. Panayotakos.

INDUSTRIAL BUILDINGS

INDUSTRIJSKE GRAĐEVINE

The character of a two-storey building near Famagusta is caused by the protruding frame of the horizontal window bands and by the "portholes" (Fig. 15-16). The design characteristics and the dominating construction material concrete occur similarly on buildings beginning approximately 1955, e.g. an elementary school by Dimitris Thymopoulos (1955-57).⁵⁶ The nautical motifs are mainly the "porthole"-rows and the motifs of the "flying bridge" and the "control cabin" which are not as clearly visible (Fig. 15). The picture is completed by the emphasis of the horizontal, which again creates the impression of movement.

52 CURTIS, 1997: 86-87 fig. 86

53 Compare: hospital Sul América, Rio de Janeiro: www.flickr.com/photos/frenetico/3442524126/, housing block, Hansa-district, Berlin, dating to the 1950s: http://www.e-architect.co.uk/berlin/jpgs/hansaviertel_building_awo50909_25.jpg

54 SYRING ET AL., 2004: 32 (hostel)

55 CONDURATOS ET AL., 1999: 138

56 KESHISHIAN, 1990: 109, 206, 208 (illustrations); FERREOS ET AL., 2006: 19 fig. 9

57 With eventual exception of Scharoun's Haus Schminke, see: SYRING ET AL., 2004: 45-49

58 KÄHLER, 1981: 119-120

59 KÄHLER, 1981: 93-98 ("ship" in the architecture of Mendelsohn)

ANALYSIS: THE MEANING OF SHIP MOTIFS IN MODERN CYPRIOT ARCHITECTURE

ANALIZA: ZNAČENJE MOTIVA BRODA U CIPARSKOJ MODERNOJ ARHITEKTURI

The examination of relevant buildings shows, that ship motifs are a continuous phenomenon of the *Moderne* in Cyprus between approximately 1930 and 1970, which corresponds with the international development, generally speaking. The climax of these motifs lies between the 1930s and the early 1950s, in the context of a hybrid *Moderne*, shaped by rounded "Mendelsohnian" forms. The motifs are mainly connected with the building function "dwelling".

For an analysis it will be necessary to distinguish in which cases the ship motifs indicate just the (modern) ship, as a (moving) machine in a formal-aesthetical way, and in which cases these motifs connote the passenger steamer specifically, thus transporting a more profound metaphorical meaning, in the sense of Gert Kähler's *Dampfermotiv*.

The detached one-family houses did not communicate the Central-European utopian society of the 1920s (Fig. 2-4). Neither did the villas of Le Corbusier and other avant-garde-architects, as this type of building did not represent the new form of communal living, for which the passenger steamer was the metaphor. It is a revealing fact, that neither Gropius, Scharoun nor May used ship motifs ostentatiously on detached houses.⁵⁷ For Le Corbusier villas served as a laboratory and experimental field for a new urban design. Therefore, the formal-aesthetical connections of the villas with the topic "ship" would have had a certain societal value, too.⁵⁸ The early examples of the Cypriot *Moderne*, however, relate in a rather general, "Mendelsohnian" way to the ship as the moving machine.⁵⁹ The ship motifs of the - towards the sea oriented - building in Larnaca mean obviously just a "house at the seaside", as it was



FIG. 13 PUBLIC SCHOOL (NOW LEFKOŞA ATATÜRK İLKOKULU), C. 1940S TO EARLY 1950S, NICOSIA (LEFKOŞA), OLD TOWN (WALLED CITY), FUZULI STREET

SL. 13. DRŽAVNA ŠKOLA (DANAS LEFKOŞA ATATÜRK İLKOKULU), OD 1940-IH DO POČETKA 1950-IH, NICOSIA (LEFKOŞA), STARI GRAD (UTVRDA), ULICA FUZULI

FIG. 14 DIONYSIS TOUMAZIS, TOWNHALL, 1962, FAMAGUSTA-VAROSHA (MARAŞ), INDEPENDENCE AVENUE (NOW POLATPAŞA BOULEVARD)

SL. 14. DIONYSIS TOUMAZIS, VIJEĆNICA, 1962., FAMAGUSTA-VAROSHA (MARAŞ), AVENIJA NEOVISNOSTI (DANAS BULEVAR POLATPAŞA)



FIG. 15 INDUSTRIAL BUILDING, c. 1960-1974, FAMAGUSTA, INDUSTRIAL AREA IN MESAORIA PLAIN, DAŪ BAĖLANTI YOLU SL. 15. INDUSTRIJSKA GRAĐEVINA, OKO 1960. -1974. GOD., FAMAGUSTA, INDUSTRIJSKA ZONA U MESAORIJSKOJ NIZINI, DAŪ BAĖLANTI YOLU

FIG. 16 INDUSTRIAL BUILDING, c. 1960-1974, FAMAGUSTA, INDUSTRIAL AREA IN MESAORIA PLAIN, DAŪ BAĖLANTI YOLU SL. 16. INDUSTRIJSKA GRAĐEVINA, OKO 1960. - 1974. GOD., FAMAGUSTA, INDUSTRIJSKA ZONA U MESAORIJSKOJ NIZINI, DAŪ BAĖLANTI YOLU



proposed by Le Corbusier as early as 1916 and again 1921 (Fig. 4).⁶⁰

The urban block-edge residential buildings with premises, that date back to the 1930s and 1950s, are surrounded by streets on two sides, and they show at least one rounded corner that corresponds with the course of the street (Fig. 5-9). In this context, they are formally comparable e.g. with the buildings of May's settlement of Frankfurt-Römerstadt.⁶¹ But whereas May related the form with the utopian society, in case of the Cypriot examples the reason for their "nautical" motifs is rather the position of the buildings in relation to the course of the streets. Erich Mendelsohn, Ernst May, Hans and Wassili Luckhardt created the impression of a dynamic movement using rounded corners and continuing horizontal facade profiles, thus reflecting the traffic flow. This futuristic element in Mendelsohn's architecture becomes apparent in his opening speech for the department store Schocken in Nuremberg: "(...) Here lie the stairs, here the entrance, here the bands of windows above the shelves. Stairs, entrance, windows pass into the rhythm of speeding cars in the booming traffic...(...)"⁶² Even if formally weaker in detail, a similar approach can be assumed for the urban Cypriot buildings, which are sometimes enriched by expressionistic resp. Art Déco-elements. As with the detached one-family houses already, they did not connote the passenger steamer but the "ship" in general, and again, without exhibiting an explicit aesthetics of the machine. This goes for most residential buildings without premises as well (Fig. 10-11). A younger residential building with premises at Koma Yialou (Kumyalı) probably goes back to the architecture of the older type with its rounded corner (Fig. 9).

A residential building without premises in Nicosia, however, differs from the afore mentioned buildings (Fig. 1). Obviously, its ship motifs connote the passenger steamer as a metaphor for the new form of dwelling created in the 1920s: the concept of communal living is emphasized by the protruding balcony of the third floor, which leads without separa-

tions deck-like around the whole building and in this way encourages the contact between the different parties. Regarding the content, but not formally comparable are the "street-decks" in the mass housing blocks by Alison and Peter Smithson.⁶³

The hotel buildings like the one at Famagusta are formally a part of a modern tradition (Fig. 12), that had started with buildings like Hans Scharoun's hostel for the Werkbund-Exhibition in Breslau and progressed with e.g. the Gyopár Hotel by Jozséf Fischer in Budapest (1941) and the Hotel d'Anfa by Marius Boyer in Casablanca (c. 1950).⁶⁴ On the level of meaning, however, the two last mentioned are different from Scharoun's hostel, which was designed for a community of the "free and equals".⁶⁵ Their architecture is rather destined to present the buildings as luxurious "hotel ships", and the individuality of the "passenger" is rather addressed, not the aspect of "community". The same goes for the Cypriot examples.

International examples of public (administration) buildings, that exhibit ship motifs like the townhall of Famagusta, are rare (Fig. 14). One of those is the Ministry for Education and Health in Rio de Janeiro by Lúcio Costa (1937-42), a high-rise slab, "gliding" on pilotis and crowned by oval structures. First of all, however, Le Corbusier's Palace of the League of Nations must be mentioned here.⁶⁶ In an essay from 1929 Le Corbusier connected the "nauti-

⁶⁰ KÄHLER, 1981: 114-115 fig. 31; LE CORBUSIER, 1952: 226

⁶¹ KÄHLER, 1981: 85 fig. 17 (May)

⁶² KÄHLER, 1981: 93-98 (Mendelsohn). Precursor is Poelzig's office building at Breslau from 1910, see: MÜLLER-WULCKOW, 1975: 92. Citation of Mendelsohn after STEPHAN, 1999b: 80

⁶³ CURTIS, 1987: 288-289 (street-decks)

⁶⁴ COHEN ET AL., 2002: 258 bottom (Boyer); CRUICKSHANK, 1996: 1414-1415 (Fischer); SYRING ET AL., 2004: 32-37 (Scharoun)

⁶⁵ KÄHLER, 1981: 89

⁶⁶ CRUICKSHANK, 1996: 1534-1536 (Costa's Ministry of Education); CURTIS, 1997: 86-87 Abb. 86 (Le Corbusier's League of Nations)

⁶⁷ KÄHLER, 1981: 139

⁶⁸ CURTIS, 1997: 87

⁶⁹ KÄHLER, 1981: 162

cal" imagery of his project explicitly with the aspect "navigation". Curtis describes the Palace of the League of Nations this way:⁶⁷ "The curved flanges of the Pavillion also resembled the bridge of a ship, as if the League were a vessel of state being steered towards a peaceful future of progressive liberalism." "(...) Into his League of Nations scheme Le Corbusier poured all his idealism, his noble vision of a man triumphant, his hope that the new world order might come about in which human laws would harmonize with the rules of nature."⁶⁸ The Palace of the League of Nations is an "architecture of hope".⁶⁹ A similar meaning was probably intended to be expressed in the architecture of the townhall in Famagusta. This masterpiece à la Le Corbusier/Niemeyer represents most surely the urban community Famagustas' in the metaphorical shape of a passenger steamer, which gets safely steered through unsecure waters. The design, that was created 1960, shortly after the independence of Cyprus from Great Britain, was hardly a coincidence, but unfortunately, the time of the hopeful decampment stayed short: already in 1963 the conflicts between Greek and Turkish Cypriots broke out.

The old public hospitals of Famagusta and Limassol are formally and metaphorically part of a modern tradition that had started with buildings for the salvation army by Le Corbusier (Asile Flottant and Cité de Refuge, Paris), and with buildings of hospitals/sanatoria by Otto R. Salvisberg and by Bernard Bijvoet/Johannes Duiker („Elfenau", Bern; Zonnestraal Sanatorium, Hilversum). They, by using forms of the modern ship, evoked the connotation of the (passenger) steamer as metaphor for "ark", "rescue" and "healing" for/of a "community" of desperates.⁷⁰ So did most probably the architect(s) of these two hospitals in Cyprus.

Public schools with ship motifs seemingly do not appear prior to the 1930s and can be traced at least to the 1970s. Like the building types that were discussed in relation to the Russian *Moderne*, schools can be perceived as "social condensers", i.e. buildings where

the society is (trans-)formed by means of communal education.⁷¹ Therefore, the ship motifs of modern school buildings in Cyprus (Fig. 13) and elsewhere may connote the passenger steamer as a metaphor for the education of the "community of the society".

Ship motifs have occurred in several examples of industrial architecture since the 1920s until nowadays, stylistically ranging from Constructivism to Art Déco. Apart from some projects and completed constructions in Russia, the "Constructivist" Van Nelle tobacco factory in Rotterdam (1927-29) is an outstanding early example.⁷² On a first level, the ship motifs of the industrial architecture are related to the (moving) "machine", which was during the machine age of the 1920s generally to be understood as a metaphor for "labour". On a second level, however, industrial buildings are seen as "social condensers".⁷³ Therefore, the ship motifs in industrial architecture connote probably not only in the case of the Russian *Moderne* very often the (passenger) steamer, which can be interpreted as a metaphor for a special way of communal life and labour.⁷⁴ The Cypriot example of an industrial building in Famagusta can be mentioned here (Fig. 15-16).

CONCLUSION

ZAKLJUČAK

Whereas most of the modern buildings in Cyprus between 1930 and 1970 display ship motifs just in a decorative manner or futuristic context, only a few specifically connote the passenger steamer, evoking two metaphors: "community" and "rescue/healing". These buildings do not communicate the specific social utopia of a "community of the free and equals" as in the Central Europe of the 1920s. As Kähler did concerning the European *Moderne*, it can be doubted if the Cypriot public, beyond recognizing the "ship", understood the intended metaphorical meaning of these ship motifs.

[Proofread by: RALF KLEIN]

⁷⁰ KÄHLER, 1981: 90-93, 125-130, 142-144; CURTIS, 1987: 176 (ill. of Zonnestraal Sanatorium); CURTIS, 1997: 102; WITTMANN-ENGLERT, 2006: 92-93

⁷¹ JENCKS, 1990: 68-69 (J. Stirling, Olivetti Training School, Haslemere 1969-73); KOSELI, 2009: 23, 27 (H. Scharoun, Geschwister-Scholl-school, Lünen 1956-62; J. O'Gorman, Primary School Carlos A. Carillo, Mexico City 1932); KÄHLER, 1981: 99-101, 145-146 (buildings as social condenser)

⁷² KÄHLER, 1981: 146-149 fig. 54 (high-voltage laboratory by Movshan, Moscow 1927); CURTIS, 1987: 176-177 with ill. (Van Nelle factory); ALTIN, 2004: 26 (Coca-Cola factory by R.V. Derrah in Art Déco style, Los Angeles 1936-37); ALTIN, 2003b: 25 (transformer building by E. Kastner/F. Waage, Vienna 1928)

⁷³ KÄHLER, 1981: 99-101, 145-146.

⁷⁴ As to this interpretation and the case of Russia see: KÄHLER, 1981: 159-160, 145-146, 156.

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ILLUSTRATION SOURCES

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SUMMARY

SAŽETAK

PUTNIČKI PAROBROD I CIPARSKI MODERNIZAM, 1930.-1970.

U ovom se članku na primjeru šesnaest reprezentativnih građevina po prvi puta sveobuhvatno analiziraju formalni i metaforički aspekti motiva broda u ciparskoj modernoj arhitekturi, slabo obradenoj u literaturi, te se metodom komparacije analizira situacija na Cipru s tezama koje je Gert Kähler postavio u svojoj knjizi „Architektur als Symbolverfall. Das Dampfervotiv in der Baukunst“ objavljenoj 1981. godine. Motivi broda u srednjoeuropskoj modernoj arhitekturi dvadesetih godina 20. stoljeća uglavnom su konotirale putnički parobrod u smislu metafore utopijske vizije društva kao „zajednice slobodnih i ravnopravnih“, kako ju u knjizi naziva Gert Kähler. Kähler dokazuje kako se motivi broda pojavljuju u arhitekturi dvadesetih godina 20. stoljeća posebice u objektima koji imaju funkciju stanovanja. Tako su motivi koje su u europskim i ruskim stambenim projektima primijenili Ginzburg, Gropius, Le Corbusier, May i Scharoun prvotno označavali metaforu novog oblika kolektivnog stanovanja/života, a tek onda prethodno spomenutu utopijsku sliku novog društva koja se nije mogla potpuno primijeniti na novonastali Sovjetski Savez gdje je utopija navodno bila preobražena u stvarnost. Motivi broda primijenjeni na bolnice i sanatorije, koji su jedan oblik funkcije stanovanja, bili su interpretirani kao asocijacija na putničke parobrode u smislu metafore arke, spasa i izlječenja. Tipovi građevina koji su služili intelektualnoj i fizičkoj djelatnosti bili su oblikovani s nautičkim motivima posebno u Rusiji gdje je brod kao stroj mogao biti metafora za rad, ili je mogao prenositi slična metaforična značenja kao u Srednjoj Europi i naglašavati zajedništvo novog društva. Iznimku čine Mendelsohnovi projekti koji ne predstavljaju objekte (masovnog) stanovanja te prika-

zuju nautičke motive u urbanom kontekstu na futuristički (dekorativan) način.

Širenje motiva broda u međunarodnim razmjerima, koje se često povezuje s art décoom, od razdoblja tridesetih godina dovodi do nestajanja izvornih metaforičnih značenja motiva te do njihove aplikacije na različite vrste građevina. Kähler uočava da se od šezdesetih godina 20. st. u kontekstu motiva broda u arhitekturi događa razvoj „osobne ikonologije“ i općih (dekorativnih) referenci na strojnu estetiku prve moderne. Nakon što je Kähler objavio svoj rad oslanjajući se na starija istraživanja motiva broda koja su proveli Peter Serenyij, Adolf Max Vogt i Stanislaus von Moos, tema kao da je nestala iz fokusa. Tijekom opsežnih istraživanja moderne arhitekture na Cipru često su opažene i zabilježene građevine s nautičkim motivima u velikim gradovima poput Nikozije, (Lefkoşa), Famaguste, Kyrenie (Girne), Larnaca i Limassola, no u selima su one vrlo rijetka pojava. Ovaj rad se fokusira na šesnaest od trideset i šest zgrada, od kojih su veliki broj njih projektirali arhitekti do sada nepoznati autorima ovog rada. Zgrade su klasificirane prema tipu građevine i njihovim motivima, te su analizirane pomoću formalno-stilske komparativne analize s (datiranim) lokalnim i međunarodnim primjerima. Takvom komparativnom metodom moguće je predložiti okvirni datum za građevine kojima točno vrijeme nastanka nije utvrđeno.

Motivi broda su aktualna pojava u modernoj ciparskoj arhitekturi od vremena njezina početka tridesetih godina 20. stoljeća. Vrhunac upotrebe nautičkih motiva dogodio se u razdoblju između 1930-ih i 1950-ih godina. Kao i u Europskom kontekstu, motivi se pojavljuju uglavnom na građevinama s funkcijom stanovanja, no i na onima koji služe za rekrea-

ciju (hoteli), obrazovanje, javnu upravu (vijećnica), javno zdravstvo (bolnica) i industriju. Sakralna arhitektura je očigledna iznimka u usporedbi s Europom. Motivi nikada ne predstavljaju detalje koji eksplicitno upućuju na strojnu estetiku.

Analizom formalnih i metaforičnih značenja motiva broda svake građevine (tipa) utvrđeno je u kojim slučajevima motivi broda formalno i estetski upućuju samo na (moderni) brod kao (plovci) stroj, te u kojim slučajevima oni konotiraju putnički parobrod koji nosi dublja metaforična značenja u smislu Kählerovog Dampfervotiva.

U ciparskoj arhitekturi motivi broda nisu komunicirali poruke o viziji društva kao „zajednice slobodnih i ravnopravnih“ kao što se to prema riječima Kählera događalo u Srednjoj Europi i Sovjetskom Savezu dvadesetih godina 20. stoljeća. U urbanom kontekstu 1930-tih i 1950-ih godina oni odražavaju futuristički pojam dinamike ulica koja je formalno i estetski utemeljena na „mendelsohnovom vokabularu“. To znači da se oni odnose na brod na općenit, dekorativan način, a ne na sam putnički parobrod. Arhitektura pojedinih hotela na kojima su uočljivi motivi broda prije svega komuniciraju značenja kuće na obali ili luksuznog hotela-broda.

Prema dosadašnjem saznanju autora, istraživanja motiva brodova u modernoj arhitekturi drugih mediteranskih zemalja nazalost ne postoje. Osim nekoliko kratkih osvrti na regije poput Palestine, Grčke i Maroka danih u ovom radu, autori poznaju nekoliko turskih građevina s nautičkim motivima iz razdoblja modernizma. Međutim, radi stjecanja boljeg razumijevanja rasprostranjenosti, broja i značenja ovih motiva, u njihovom odnosu na određene stilske trendove, poput strojne estetike ili ekspresionističkog art décoa, potrebno je provesti daljnja istraživanja.

MARKO KIESSSEL
ASU TOZAN

BIOGRAPHIES

BIOGRAFIJE

MARKO KIESSSEL, Ph.D., Studied Classical Archaeology, Art History and History at the universities of Trier, Köln and Bologna. His interdisciplinary research has resulted in published and forthcoming studies, e.g. on parts of the late Roman imperial palace of Trier, on early Byzantine architecture in Cyprus, on the architecture and decoration of Cypriot church buildings during the 19th and 20th centuries and on postmodern hotel-casino complexes in Northern Cyprus.

ASU TOZAN, B. Arch., M. Arch., Ph.D., studied at Eastern Mediterranean University and Istanbul Technical University. Her Ph.D.-thesis deals with the urbanization and architecture in Cyprus of the British colonial period (1878-1960). Her research has resulted in published and forthcoming studies on the heritage of modern architecture and modern mass housing in Cyprus. Recently she has begun a university project on public school buildings of the British colonial period in Cyprus.

Dr. Sc. **MARKO KIESSSEL**, studirao je klasičnu arheologiju, povijest umjetnosti i povijest na sveučilištima u Trieru, Kölnu i Bologni. Interdisciplinarni pristup vidljiv je u objavljenim ili predstojećim radovima koji obuhvaćaju istraživanja kasnoantičke carske palače u Trieru, rano bizantske arhitekture u Cipru, arhitekture i dekoracije ciparske sakralne arhitekture u 19. i 20. stoljeću, te post-modernog kompleksa hotela i kasina u sjevernom dijelu Cipra.

Dr. Sc. **ASU TOZAN**, studirala je na Sveučilištu Istočnog Mediterana i Tehničkom Sveučilištu u Istanbulu. U doktorskoj disertaciji istražuje urbanizaciju i arhitekturu Cipra tijekom britanskog kolonijalnog razdoblja (1878.-1960.). U objavljenim i predstojećim publikacijama istražuje baštinu moderne arhitekture i modernog masovnog stanovanja na Cipru. Nedavno je započela sveučilišni projekt u kojem istražuje zgrade državnih škola na Cipru u vrijeme britanske kolonizacije.

