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ART DÉCO ARCHITECTURE IN CYPRUS
FROM THE 1930S TO THE 1950S

SUBJECT REVIEW
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ART DÉCO ARHITEKTURA NA CIPRU
IZMEĐU 1930-IH I 1950-IH

PREGLEDNI ZNANSTVENI ČLANAK
UDK 72.038.1(564.3)"19"

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FIG. 1. TOWN HALL, 1930s-1940s, LIMASSOL, ARCHBISHOP KYPRIANOS STREET
SL. 1. GRADSKA VIJEĆNICA, IZMEĐU 30-IH I 40-IH GODINA 20. ST., LIMASSOL, ULICA NADBISKUPA KYPRIANOSA

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ART DÉCO ARCHITECTURE IN CYPRUS FROM THE 1930S TO THE 1950S

ART DÉCO ARHITEKTURA NA CIPRU IZMEĐU 1930-IH I 1950-IH

ART DÉCO
CYPRUS
MODERNISM

ART DÉCO
CIPAR
MODERNIZAM

This paper classifies the Cypriot Art Déco and addresses it, for the first time, as the dominating modernist variant of the 1930s-1940s in Cyprus. We argue that, out of several Art Déco trends, the Mendelsohnian *streamline moderne* is by far the prevalent and is characterized by a common, rounded architectural morphology. Main sources of this “Mediterranean Art Déco”, more or less immediate, are primarily France, England, Athens, and a now partially anonymous local architectural elite.

Ovaj rad bavi se analizom Art Déco stila kao dominantne modernističke varijante između 30-ih i 40-ih godina 20. stoljeća na Cipru. U radu se nastoji dokazati da je između nekoliko Art Déco pravaca najčešći Mendelsohnski *modernizam fluidnih linija* s karakteristično zaobljenim arhitektonskim formama. Ovaj „Mediteranski Art Déco” potječe, manje ili više izravno, primarno iz Francuske, Engleske, Atene te od danas djelomično anonimnih lokalnih autora.

INTRODUCTION: THE DEVELOPMENT OF ART DÉCO AND INFLUENCES ON THE CYPRIOT ART DÉCO

UVOD: RAZVOJ ART DÉCOA I UTJECAJI NA CIPARSKI ART DÉCO

The term Art Déco had not been generally introduced before 1966, when a retrospective of the famous Parisian exhibition "Exposition Internationale des Arts Décoratifs et Industriels Modernes" of 1925 was put on display in the Musée des Arts Décoratifs in Paris.¹ Although proto-types of the style already existed before the First World War, it spread internationally only after 1925.² The style and its main characteristics are based on a variety of sources: from ancient civilizations, Arts and Crafts, Art Nouveau, especially the Glasgow and Viennese "schools", to the futurist machine aesthetics. Due to economical reasons, the style's flamboyant character became more austere after 1930.³ While Eva Weber and Alastair Duncan do not mention the influence of Expressionism, this vein of influences on Art Déco is emphasized by other scholars. However, Kenneth Frampton stresses that: "[...] no one source can ever be credited for this highly synthetic style. [...]"⁴

Art Déco in Cyprus is a common architectural idiom between circa 1930 and the beginning of the 1950s, yet the term has not been in use until recently. Instead, "early modernism" and "pre-mature modernism" are used as definitions of the local architectural modernity.⁵ The appearance of Art Déco in the British colony coincides with the architectural modernization of the island, which commenced around 1930.⁶ Regarding the creation of a modern architectural style the importance of

Greek-Cypriot architects had been already emphasized. Academically educated Cypriot architects returned to the island from abroad starting from the 1920s. Among the early modern architects, it is important to mention Theodoros Fotiades, who had been trained in Athens, and designed in Neo-Classical/Neo-Greek or historicist style.⁷ Or else, Polis Michaelides, who returned from France after a short term in the office of Le Corbusier and who designed the "early-modern" Nicosia Orphanage of 1934/35.⁸ However, the architects of other, similar modern buildings of the years 1930-1950 remain unknown, partially because of the lack of accessibility to the personal archives of Cypriot architects.⁹ Furthermore, the British influence can be traced in projects delivered by the Colonial Public Works Department. A lightly decorative design is applied to the public building project, the Konak of Morphou (Güzelyurt), prepared for the PWD in 1938 by William Caruana. Another possible influence might be the single case of Benzion Ginsburg, a German-Jewish architect, whose work is recorded in Limassol in 1930.¹⁰ Eventually, more Jewish architects worked in Cyprus, coming from the British colony of Palestine and its booming Tel Aviv. Another strong influence on the development of Art Déco in Cyprus might have come from a group of members of a widely travelled and well-educated upper class, of whom some were trained in British institutions. We presume that this, nowadays anonymous elite, had absorbed the modern trends abroad and eventually promoted them in Cyprus, just as a similar group fostered the

¹ SIKORA, 2008: 18; RAMANI, 2007: 37

² SIKORA, 2008: 17-18; WEBER, 2005: 7, 19

³ FRAMPTON, 2007: 220; WEBER, 2005: 6-7, 19; SIKORA, 2008: 18; COHEN et al., 2002: 171-172

⁴ FRAMPTON, 2007: 220; DUNCAN, 1988; BAYER, 1992: 18; CURTIS, 1987: 151; SIKORA, 2008: 18

⁵ Art Déco: TOZAN, 2008.a: 101; KIESSEL et al., 2010; 2011. Early modernism: FEREOs et al., 2009: 81, 87, 115, 118, 134

⁶ Modernization: FEREOs et al., 2006: 15; TOZAN, 2008.a: 101, 115-117; KIESSEL et al., 2011: 219; SCHAAR et al., 1995: 68 (Konak of Morphou)

⁷ FEREOs et al., 2006: 15. Neo-Greek classicism: GIVEN, 2005: 408-409

⁸ FEREOs et al., 2006: 15, Fig. 2; FEREOs et al., 2009: 81

⁹ Information from P. Phokaides in 2011. Further difficulties arise due to the political situation of the island which is divided into a Greek- and Turkish-Cypriot region since 1974.

¹⁰ PWD/Caruana: SCHAAR et al., 1995: 68, 70 fig. 58. Ginsburg: FEREOs et al., 2009: 127, 134

¹¹ Tel Aviv: ***, 2009: 35-99. GOLDMAN, 2006 on contacts between Cyprus and Palestine. India: RAMANI, 2007: 37, 40

¹² The Dutch "schools" are variously related to Arts and Crafts: DAVEY, 2010: 219-231, and Expressionism: PEHNT,

development of a highly decorative Art Déco architecture in another British colony in the 1930s: in India.¹¹

Although being an international trend in the 1920s and 1930s, Art Déco has been, according to my knowledge, categorized more specifically in the United States. The stylistic categories established for the American Art Déco, are therefore the basis of this study, which analyzes the style in Cyprus in comparison to other relevant regions and belonging trends: England which is very probably one source of the Art Déco style in Cyprus; the Dutch-German *expressionist modernism*, being a general source of the style; the architecture of Athens, that had itself, especially in the period between 1910 and 1920, been under influence of the French Beaux-Arts and which is a probable source of the architectural inspiration of Greek-Cypriot architects; and finally, another city under French influence: Casablanca in Morocco.¹²

The buildings discussed in this paper are selected from a collection that resulted from a research on the bigger Cypriot cities such as Famagusta, Kyrenia (Girne), Larnaca, Lefke, Limassol, Morphou (Güzelyurt), the capital Nicosia (Lefkosia, Lefkoşa), Paphos, Trikomo (Iskele) and many villages. The chronological and personal data are obtained from Fereos et al., 2006, and from the valuable pictorial architecture guidebook Fereos et al., 2009, to Kiessel et al., 2010: 254-256, and Kiessel et al., 2011. The last two titles are based on Fereos et al., 2006, but add more data on based on stylistic analysis and comparison with local and international examples.

1973: 181-193; FRAMPTON, 2007: 120; BAYER, 1992: 19. Athens: BIRIS, 1999: 18

13 WEBER, 2005: 8, 10, 19; FRAMPTON, 2007: 220

14 US example: CERWINSKE, 1981: 18, Fig. 8. FRAMPTON, 2007: 219-220 does not directly relate the stripped classicism (=classical moderne) to Art Déco or *modernistic style*. WEBER, 2005: 13. VANDENBREEDEN et al., 1996: 48-50 without a specific categorization. Origins: WEBER, 2005: 6-7; SIKORA, 2008: 18. BAYER, 1992: 18-19; VANDENBREEDEN et al., 1996: 107-108

15 Ashlar: Walthamstow town hall (1938-41), BBC broadcasting house (1931-32), Pyrene fire extinguisher headquarter at Brentford (1929-30): SCHWARTZMANN, 2007: 106, 15, 142. Arbitrary building with premises at Stroud, Gloucestershire (1931): <http://www.flickr.com/photos/allywyncooper/5089956191/>. Brick: Hornsey Town Hall (1934-35): SCHWARTZMANN, 2007: 108; Gillette factory, London (1936): BAYER, 1992: 118-19

16 MÜLLER-WULCKOW, 1975.a: 87, 94

17 BIRIS, 1999: 21

18 Public buildings, French influence: BIRIS, 1999, 23-24; GIACUMATOS, 1999: 30; CONDURATOS et al., 1999: 147, 128-129; FESSAS-EMMANOUIL et al., 2005: 209. Apartments: e.g. Lykiardopoulos building (1929): FESSAS-EMMANOUIL et al., 2005: 50, 54-55. Type: GIACUMATOS, 1999: 36

19 Ill.: COHEN et al., 2002: 103, 145. French trends in Morocco: COHEN et al., 2002: 159-160

INTERNATIONAL ART DÉCO TRENDS AND THE CASE OF CYPRUS

MEĐUNARODNI ART DÉCO PRAVCI I SLUČAJ CIPRA

THE ART DÉCO CLASSICAL MODERNE IN THE UNITED STATES, EUROPE, NORTH AFRICA, THE MEDITERRANEAN AND CYPRUS

ART DÉCO KLASIČNI MODERNIZAM U SJEDINJENIM DRŽAVAMA, EUROPI, SJEVERNOJ AFRICI, MEDITERANU I CIPRU

In the United States where Art Déco began later than in Europe, three main variants have been observed.¹³ The first is a modernized classicism of a more or less austere appearance. This *classical moderne* is related to "wherever power wished to represent itself in a positive and progressive light" in the United States, i.e. to public buildings which had been built increasingly after the 1929 market crash and the following New Deal until the end of the 1930s.¹⁴

Similarly, in England a *classical moderne* did apparently not emerge before the end of the 1920s and is not only related to public buildings, but to office and industrial buildings as well. These display a more or less austere classicism, commonly with ashlar or plastered surfaces and at times with brick.¹⁵ In Germany, its characteristics can be traced back to the time before the First World War, as the examples of commercial architecture in Berlin and Frankfurt show.¹⁶ Art Déco appeared in Athens in the later 1920s.¹⁷ A The *classical moderne*, usually of an austere appearance, is widely applied to public buildings such as in the case of the General State Accounting Service building (1928-34) and the Army Share Fund building (1928-38), both inspired by a French modern classicism with Art Déco detailing. The *classical moderne* is also related to multi-storey apartment blocks, a type that began to develop in Athens after 1929.¹⁸ Also, in the French colony of Morocco, a French-influenced *classical moderne* existed during the 1920s, evident in the public buildings like the theater of Casablanca (1922) and in urban multi-storey apartment blocks.¹⁹

In Cyprus, the first public, commercial, and residential buildings of this style date back to the very beginning of the 1930s, according to the dates certified by archive documents as in the case of the Rialto Cinematic Theatre by B. Ginsburg in the centre of Limassol, and according to dates inscribed, for example, into iron lattices on top of several gates, as in the case of the gate to the municipal market of Nicosia (Fig. 2). The latest examples date back to the very end of the 1940s like, the Se-

FIG. 2. MUNICIPAL MARKET, 1930s, NICOSIA, OLD TOWN (WALLED CITY), URAY STREET
SL. 2. GRADSKA TRŽNICA, 1930-IH, NICOSIA, STARI GRAD, ULICA URAY





FIG. 3. FORMER WINE FACTORY, 1930S-1940S, LIMASSOL, OLD PORT, KISPROULOZATE STREET
 SL. 3. BIVŠE POSTROJENJE ZA PRERADU VINA, 30-E I 40-E GODINE 20.ST., LIMASSOL, STARA LUKA, ULICA KISPROULOZATE

FIG. 4. RESIDENTIAL BUILDING WITH PREMISES, 1930S, NICOSIA, OLD TOWN (WALLED CITY), TRIKOUPIIS STREET
 SL. 4. STAMBENA ZGRADA, 30-E GODINE 20.ST., NIKOZIJA, STARI GRAD SA ZIDINAMA, ULICA TRIKOUPIIS



vereios Library in the old town of Nicosia (1947-49) designed by P. Michaelides.²⁰ Its dominating (vertical) classicism and specific regional character is characterized, as in many other cases, by the use of the local ashlar. Compared to the tripartite facade of the Rialto Theatre and the gate to the municipal market, with its stepped, horizontally banded pediment, the library's decorative character is visibly reduced. The horizontal bands below the rows of windows and the rounded flanks of the central, set-back entrance are in Art Déco style, the latter being a detail that occurs often in Cyprus and that can be traced back to Gropius' model factory of 1914 in Köln.²¹

Buildings of the later Cypriot *classical moderne* generally carry few ostentatiously decorative details and correspond more exactly to the term *stripped classicism*. Instead, in these cases, shape and material create the decorative effect. However, the trend of a minimal decoration occurred already early in the 1930s, as demonstrated by the Nicosia Palace Hotel, located in the old town.²² In addition to the ashlar facade, its protruding balconies are another local feature, not only of the local *classical* but also of the local *streamline moderne*. Accordingly, the decorative tripartite facade of the Limassol Town Hall with its central tower had been built rather early in between 1930 and 1950 (Fig. 1), whereas the design of the ashlar-cladded Telecommunications Building of Nicosia seems rather late due to its general resemblance with the Severeios Library.²³

A typical Cypriot, flat-roofed urban building type combines commercial function on the ground floor with residential space in the upper floor(s). The *classical moderne* of this type can be frequently seen in and around Nicosia's Ledra Street in the old town, the former main commercial area.²⁴ An example shown in Fig. 4, with ashlar-cladded symmetrical front dates surely back to the 1930s. The central part of the building derives from the local "serial house type" that developed around 1900. The building displays an abstract pediment and two oriels of which the latter possibly refer to the traditional Turkish house (Fig. 4).²⁵ An authentic *classical moderne* does not exist in purely residential architecture which is characterized by a rather eclectic design, and often includes vernacular elements.

The examples of the Cypriot *classical moderne* were mainly concentrated in the cities' old cores; the majority of the preserved buildings are located in Nicosia. If such buildings ever existed in greater numbers in the old towns of Famagusta, Larnaca, Limassol and Paphos, then they must have been replaced by successive modernizations of the 1950s to 1970s.

THE ART DÉCO SKYSCRAPER STYLE IN THE UNITED STATES AND ITS VARIANTS IN EUROPE AND CYPRUS

ART DÉCO STIL NEBODERA U SJEDINJENIM DRŽAVAMA I NJEGOVE VARIJANTE U EUROPI I NA CIPRU

The *skyscraper style* appeared in the United States and lasted approximately from 1923 to 1931, when it came to an end following the 1929 market crash. Its ostentatious vertical character is mainly related to skyscrapers, displaying repetitive stylized angular zig-zag ornaments, thus sometimes also called *zig-zag-moderne*.²⁶

In England, there are also several examples of the *skyscraper style*, but in a smaller scale. These public, office or commercial buildings are equipped with one or more towers or tower-like elements.²⁷ The character of the facades of the towers varies from a classical to a Mesopotamian monumentality, by two or more vertical ribs/piers that are applied either onto a closed wall surface, or that alternate with vertical stripes of glass. The vertical design of the buildings, that include sometimes zig-zag ornaments, stands in contrast to the two- or multi-storey flanking parts with streamlined profile.²⁸ Another small-scale version of the *skyscraper style* is represented by the vertical design of the facades of several cinemas such as the New Victoria Cinema

²⁰ Data on Rialto (1930/32): FEREOIS et al., 2009: 127. Art Déco/cinemas: BAYER, 1992: 144-157. Data on library: FEREOIS et al., 2009: 66

²¹ Köln: GÖSSEL et al., 2001: 102

²² Ill. Nicosia Palace hotel: RUSTEM, 1960.a: 7th image page, top; LAZARIDES, 2007: 65 with image of 1935

²³ Ill. Telecommunications building: KESHISHIAN, 1990: 288.

²⁴ Not to be confused with a Greek revival style resulting from a Greek-Cypriot nationalism, see: GIVEN, 2005: 408-409. Mostly non-classical examples: KIESEL et al., 2010: fig. 9; 2011: fig. 5-8; Fig. 6, 10. Ledra street: DEMI, 1997: 69

²⁵ Serial house type (one- or two-storey detached or row house with two rooms and a central entrance facing the street on ground floor): DEMI, 1997: 65-66. Turkish house: KÜÇÜKERMEN, 2007. More modernized oriels: KIESEL et al., 2011: fig. 5, 7-8

²⁶ WEBER, 2005: 8, 19; DUNCAN, 1988: 180, 184, 195. Compare: FRAMPTON, 2007: 219

²⁷ E.g.: Victoria Coach Station, 1932: http://en.wikipedia.org/wiki/File:Victoria_Coach_Station.JPG. Pyrene fire extinguisher headqu.: Schwartzmann, 2007: 142. Former Daily Echo newspaper building, Bournemouth 1932: <http://www.flickr.com/photos/olovecharlieo/2852161016/in/pool-28516954@Noo/>

²⁸ Early example of the *skyscraper style*: Palace of Fine Arts (1919-28): VANDENBREDEN et al., 1996: 103

²⁹ London: SCHWARTZMANN, 2007: 76. Athens: CONDURATOS et al., 1999: 155; FESSAS-EMMANOUIL et al., 2005: 216-217

³⁰ Expressionist high-rise buildings: MÜLLER-WULCKOW, 1975.a: 90-91, 106-108, 110-111; 1975.c: 9, 14-15, 72-73, 80. PEHNT, 1973: 159-162; PEHNT, 1994: 57-58; CRAMER, 2011:

in London (1928-30) or the Mesopotamian-inspired Rex Cinema in Athens (1935-37).²⁹ It can be questioned, however, if the small scale skyscrapers derive immediately from the American skyscraper tradition or rather, through a filter of the Dutch-German expressionists who designed public, commercial and industrial high-rise buildings with towers or tower-like elements, mostly of Mesopotamian spirit, both before and after 1920.³⁰

Similarly to England, in Cyprus there are also buildings with one or more towers, usually flanked by two-storey wings with flat roofs, in a streamlined *tropical déco* style. *Tropical déco* style is a variant of the *streamline moderne* characterized by strongly protruding parasols.³¹ In the case of a former wine factory in Limassol, an asymmetrical tripartite facade is complemented by a more decorative *classical moderne* tower. Its four portholes probably refer to the sea close-by (Fig. 3). However, the tower of the asymmetrical tripartite front of the Lanitis Bros. Coca-Cola Plant in Nicosia-Engomi (1952) displays a more rational classicism. The same tower type exists in the polypartite facade of a school building in the walled city of Nicosia. In this case, the decorativeness stems from the "portholes" on the towers, the protruding parasols in a *tropical déco* and from one entrance rendered in the *classical moderne* style.³² A British influence on the design of these buildings should be considered.

60-62 Fig. 5-6. See also the tower of the Limassol town hall in Fig 2.

31 Tropical deco in Miami, Bombay: CERWINSKE, 1981: 25 fig. 16, 51 fig. 53; WEBER, 2005: 10, 26-28; RAMANI, 2007: 84, 177, 179

32 Plant: <http://en.coca-colahellenic.com.cy/Aboutus/History/>; <http://www.panoramio.com/photo/40855891>. Art Déco/industrial buildings: BAYER, 1992: 116-127. School, ship motifs: KIESEL et al., 2011: 223 fig. 13. More rational school design: FESSAS-EMMANOUIL et al., 2005: 254-55

33 WEBER, 2005: 8, 19. Compare: DUNCAN, 1988: 198 fig. 189; Coca-Cola-Plant, Los Angeles (1936)

34 WEBER, 2005: 19; FRAMPTON, 2007: 220-221 (modernistic style); BAYER, 1992: 57

35 Mansion: BIRIS, 1999: 17-18. Hotel: BIRIS, 1999: 25. Club: CONDURATOS et al., 1999: 126-127

36 Paris, arbitrary early-20th century apartment building: http://www.flickr.com/photos/giulia_/2418641637/sizes/l/in/photostream/. England, arbitrary late-19th century apartment building at Stroud, Gloucestershire (Walkers bakery): http://farm5.static.flickr.com/4043/4550064921_52493a897b_b.jpg

37 Besides, a Greek revival style that resulted from a developing Greek-Cypriot nationalism had been applied on schools in the early 1920s, affecting afterwards also town houses until the 1930s: GIVEN, 2005: 408-409

38 BIRIS, 1999: 17-18. Two further buildings with rounded corner: neo-classical at Atatürk square: KESHISHIAN, 1990: 218, bottom; neo-Baroque in Piraeus: BIRIS et al., 2001: 268, Fig. 454. Several neo-Baroque examples can be found in the centre of Limassol

39 French influence in Morocco: COHEN et al., 2002: 159-160. Tel Aviv: ARONIS, 2009: 161-164, Fig. 4

THE ART DÉCO *STREAMLINE MODERNE* AND ITS FIRST PRECURSOR: A THE *STREAMLINED HISTORICISM* IN EUROPE, NORTH AFRICA, THE MEDITERRANEAN AND CYPRUS

PRVI PRETHODNIK ART DÉCO
MODERNIZMA FLUIDNIH LINIJA:
HISTORICIZAM FLUIDNIH LINIJA
U EUROPI, SJEVERNOJ AFRICI,
MEDITERANU I CIPRU

The third trend that developed in the United States after the market crash of 1929 is characterized by "rounded corners and horizontal parallel bands known as speed stripes", and often includes porthole windows and flat roofs.³³ This *streamline moderne* is related to urban functions and road-side buildings such as gas stations, whereas the suburban residences usually retain a more traditional form.³⁴ The morphological characteristics of the *streamline moderne*, the horizontally banded profile with rounded corners, can be traced back to four precursors of which the first two have not been emphasized before.

The first precursor occurs in Athens and could be called *streamlined historicism*, characterized by vertical elements between horizontal bands, which are at times interrupted. This is encountered on the two-storey Livieratos Mansion by Alexandros Nikoloudis (1909), a building with a rounded corner of the Beaux-Arts tradition, that displays the "fluid forms of the French Neo-Baroque". Later examples include the multi-storey corner buildings of the Neo-Baroque Acropole Palace Hotel, and the Neo-Classical Athens University Students Club (both from 1926).³⁵ The streamline character is often stressed by several separate or continuous protruding balconies, especially at the rounded corners, a feature that can be equally found in the French (Parisian) historicism and Art Nouveau. The *streamlined historicism* in England occurs seemingly without such balconies.³⁶

In the urban centers of Cyprus, the *streamlined historicism* can be encountered in the early 20th century as well, as shown by an eclectic building with Neo-Baroque features at the Atatürk Square in the old town of Nicosia, dating approximately from the 1910s-1920s (Fig. 5).³⁷ When compared to A. Nikoloudis' Livieratos Mansion, a relation to the French Beaux-Arts tradition, virulent at the beginning of the 20th century in Athens, becomes evident.³⁸ Similar to Paris, Casablanca, Athens and Tel Aviv, the specific feature of the Cypriot *streamlined historicism* during the 1910s to 1930s are the rows of separate or continuous protruding balconies. This feature is also encountered on buildings of the Cypriot Art Déco and of the more rational Cypriot modernism of the 1930s-1940s.³⁹

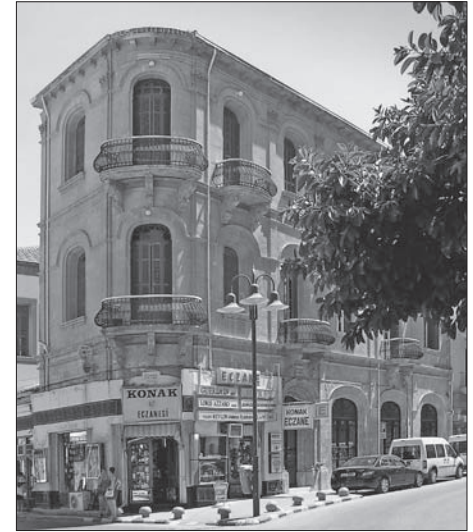


FIG. 5. BLOCK-EDGE RESIDENTIAL BUILDING WITH PREMISES, C. 1910S-1920S, NICOSIA, OLD TOWN (WALLED CITY), CLOSE TO ATATÜRK SQUARE

SL. 5. RUBNA BLOKOVSKA STAMBENA ZGRADA, 1910-1920, NIKOZIJA, STARI GRAD SA ZIDINAMA, BLIZU TRGA ATATÜRK

FIG. 6. BLOCK-EDGE RESIDENTIAL BUILDING WITH PREMISES, 1930S, NICOSIA, OLD TOWN (WALLED CITY), LEDRA STREET

SL. 6. RUBNA BLOKOVSKA STAMBENA ZGRADA, 1930-E, NIKOZIJA, STARI GRAD SA ZIDINAMA, ULICA LEDRA





FIG. 7. MUNICIPAL MARKET, 1930S TO EARLY 1950S, TRIKOMO (ISKELE), HALUKGARAN CADDESI
SL. 7. GRADSKA TRZNICA, IZMEĐU 30-IH I RANIJIH 50-IH GODINA 20. ST. TRIKOMO (ISKELE), HALUKGARAN CADDESI

THE SECOND PRECURSOR OF THE ART DÉCO
STREAMLINE MODERNE: A THE *STREAMLINED HISTORICISM* WITH ART NOUVEAU/ART DÉCO
DETAILING IN EUROPE, NORTH AFRICA,
THE MEDITERRANEAN AND CYPRUS

DRUGI PRETHODNIK ART DÉCO
MODERNIZMA FLUIDNIH LINIJA:
HISTORICIZAM FLUIDNIH LINIJA
S ART NOUVEAU / ART DÉCO DETALJIMA
U EUROPI, SJEVERNOJ AFRICI,
MEDITERANU I CIPRU

The second precursor is a the *streamlined historicism* with Art Nouveau or Art Déco detailing, ranging from historicist variants to *modern classicism*. It is present in London in the manner of the *classical moderne* with obvious Art Déco detailing, often evident in the design of office buildings.⁴⁰ Similarly, a streamlined *classical moderne* with Art Nouveau or Art Déco detailing is evident on multi-storey apartment complexes and some office buildings in Athens.⁴¹ Similarly to Athens, a *streamlined historicism* of the apartment complexes in Casablanca of the 1920s is sometimes decorated with ship motifs and vertical, modernized Neo-Classical motifs.⁴² Like in Cyprus, these buildings are usually equipped with premises on the ground floor. The dynamic character of these buildings, as of those from the previous category, stems from their horizontal profile and rounded corners. In Athens and in Casablanca, like in Paris, separate or continuous protruding balconies that emphasize the streamline character are evident as a typical feature.⁴³

In Cyprus, *modern classicism* might have already existed in the late 1920s, with rather feeble decorative characteristics such as corner pediments and iron lattice-work of the protruding balconies. It is often related to the typical urban building type that combines commercial and residential space on the ground and upper floors, e.g. the flat-roofed

“Achilleion” Building in Phokionos Street in the old town of Nicosia. However, an authentic Art Déco detailing, as displayed by a 1932 flat-roofed building of this type, is not encountered before the 1930s (Fig. 6). These two examples with protruding balconies form the link between the historicist building at the Atatürk Square (Fig. 5) and the successive example of the authentic *streamline moderne* that is evident in the building shown in Fig. 10. The corners of both buildings are stressed by a pediment.⁴⁴

THE THIRD AND FOURTH PRECURSORS
OF THE ART DÉCO *STREAMLINE MODERNE*:
THE *INTERNATIONAL STYLE*
AND THE *EXPRESSIONIST MODERNISM*
IN EUROPE AND CYPRUS

TREĆI I ČETVRTI PRETHODNICI ART DÉCO
MODERNIZMA FLUIDNIH LINIJA:
INTERNACIONALNI STIL
I EKSPRESIONISTIČKI MODERNIZAM

The third and fourth precursors of the *streamline moderne* are the *International Style* and the streamline of the *expressionist modernism*, which has so far been mentioned only rarely and indirectly. The various expressionist trends have already been comprehensively analyzed by Wolfgang Pehnt.⁴⁵ The following characteristics appear already in expressionist designs prior to the dissemination of Art Déco from 1925 onwards: the rounded corner and the horizontal profile, achieved by (moulded) protruding or indented continu-

FIG. 8. PALLAS CINEMA, 1930S-1940S, NICOSIA, OLD TOWN (WALLED CITY), G. DROSINI STREET
SL. 8. KINO PALLAS, IZMEĐU 30-IH I 40-IH GODINA 20. ST., NIKOZIJA, STARI GRAD SA ZIDINAMA, ULICA G. DROSSINI



⁴⁰ Former headquarter of Northern Electric, the Carliol House (1927): <http://www.flickr.com/photos/23459969@No6/2861890351/in/pool-art-deco-britain>. See the similar Gresham Life Assurance House, Bombay (1938-40): RAMANI, 2007: 169. Arbitrary example in New Chesterton, Cambridge: <http://www.flickr.com/photos/lodeka/5468880273/in/pool-28516954@Noo/>

⁴¹ Voulgaris building (1938), Tetenes building (1932), building at 14 Nikitara street (1925) and the Commercial Credit Bank (1931): FESSAS-EMMANOUIL et al., 2005: 218-219, 221, 89, 91, 64-65, 71, 73

⁴² IMCAMA building, Lévy-Bendayan building (1928), Escot building, Compagnie Générale Transatlantique building (1929). Ill.: COHEN et al., 2002: 134, 136, 141, 165, 166

⁴³ See: H. Guimard, immeuble Jassedé, rue Lancret, Paris: http://farm6.static.flickr.com/5293/5464082745_b3432bf558_b.jpg

⁴⁴ See also: KIESSSEL et al., 2010: 261 fig. 9

⁴⁵ PEHNT, 1973

⁴⁶ MÜLLER-WULCKOW, 1975.a: 92 who describes Poelzig's design in 1929 as: "earliest example of consequent horizontal layers of storeys and fluent corner solution [...]" (translation: author). Expressionist or Déco are the "capitals" of the piers between the storeys

⁴⁷ Amsterdam: PEHNT, 1973: 190 Fig. 466; TAFURI et al., 1977: 169 Fig. 260-262. The caption of the illustrations DAVEY, 2010: 230 and PEHNT, 1985: 102 Fig. 95 name it as third block of Spaarndammerplantsoen, 1917-21. Garkau: FRAMPTON, 2007: 122. Compare PEHNT, 1973: 200-201, fig. 492. Ill.: MÜLLER-WULCKOW, 1975.a: 49

ous bands of ashlar, concrete or brick which accentuate rows of windows and mark the division between the storeys. It is additionally achieved by horizontal brick layers which express the structural quality of the wall on the surface proper.

Already very early Hans Poelzig's proto-Art Déco, streamlined office building in Breslau (1910) displays the combination of both the rounded corner, and the horizontal profile.⁴⁶ A later example is a dynamic rounded building of Michel de Klerk's housing complex Eigen Haard in Amsterdam (1913-18). The rounded corners have been emphasized by Kenneth Frampton as a characteristic of the "organic" design of Hugo Häring's farm buildings in Garkau (1924).⁴⁷ Following Poelzig's dynamic streamline in Breslau, it was Eric Mendelsohn who had quite early applied a horizontally banded profile on urban commercial, office, and suburban residential buildings.⁴⁸ It is the horizontal character of his design, combined with rounded shapes, that can be related to Futurism.⁴⁹ Several other architects of the early 1920s also combined brick and plaster with Mendelsohn's dynamic modeling.⁵⁰

The rounded forms of modern machines of transport, especially of steamers, in the work of Le Corbusier and other architects of the purist *International Style*, are usually considered as an influential factor in the formation of the Art Déco.⁵¹ These forms are clearly visible in early buildings with rounded corners such as the housing complex in Hoek van Holland (1924) by Johannes J. P. Oud or Le

Corbusier's *Maison Lipchitz* in Boulogne-sur-Seine (1923-25).⁵²

The existence of the European *expressionist modernism* in Cyprus, just as of its derivative, the *streamline moderne*, is clearly evident (see chapter 2.7). The first example of an authentic International Style might be a residential building by Neoptolemos Michaelides (1949-52).⁵³ Further examples include the former Evkaf Hotel in the old town of Nicosia by Demirtaş Kamçıl (1958-62), and the Police flats in Nicosia-Ormophita by Costas Christofides (1958), all of which do not display streamline characteristics.⁵⁴ However, traces of the *International Style* can be found in the Cypriot *streamline moderne*.

THE ART DÉCO STREAMLINE MODERNE AND ITS VARIANTS IN EUROPE, NORTH AFRICA AND THE MEDITERRANEAN

ART DÉCO MODERNIZAM FLUIDNIH LINIJA I NJEGOVE VARIJANTE U EUROPI, SJEVERNOJ AFRICI I MEDITERANU

The authentic *streamline moderne* that spreads (bez s) internationally at the end of the 1920s, (bez zarezā) is characterized by horizontally banded modeling and rounded shapes, both characteristics of the Dutch and German *expressionist modernism*, and by a specific "Mendelsohnian" dynamic-futurist character.

The *streamline moderne* in England is characterized by brick or ashlar wall surfaces in



FIG. 9. INDUSTRIAL BUILDING, 1930S-1940S, FAMAGUSTA-VAROSHA (MARAŞ), ILKER KARTER CADDESİ
SL. 9. INDUSTRIJSKA ZGRADA, IZMEĐU 30-IH I 40-IH GODINA 20. ST., FAMAGUSTA-VAROSHA (MARAŞ), ILKER KARTER CADDESİ

FIG. 10. BLOCK-EDGE RESIDENTIAL BUILDING WITH PREMISES, 1930S TO 1940S, KYRENIA (GIRNE), CITY CENTRE, ZIYA RIZKI CADDESİ

SL. 10. RUBNA BLOKOVSKA STAMBENA ZGRADA, IZMEĐU 30-IH I 40-IH GODINA 20. ST., KYRENIA (GIRNE), CENTAR GRADA, ZIYA RIZKI CADDESİ

⁴⁸ Already FRAMPTON, 2007: 119 mentions that the building anticipates the formal language of Mendelsohn. On Mendelsohn's modeling and its "political" background: PEHNT 1973: 119-120; FRAMPTON 2007: 120. Projects, 1918-22: PEHNT, 1985: 68 Fig. 59; PEHNT, 1973: 86 Fig. 190. Buildings, 1921-23: MÜLLER-WULCKOW, 1975.a: 93; 1975.b: 53, 61

⁴⁹ HEINZE-GREENBERG, 2009: 95; TAFURI et al., 1977: 163-164. BAYER, 1992: 19 mentions the importance of the Dutch-German Expressionism for Art Déco but does not relate it to the *streamline moderne*, whereas GÖSSEL et al., 2001: 205-206 stress at least Mendelsohn's importance for the streamline

⁵⁰ Mendelsohn's dynamic expression: PEHNT, 1973: 116; HEINZE-GREENBERG, 2009: 95. Other architects: MÜLLER-WULCKOW, 1975.a: 37, 54; 1975.b: 41, 46; 1975.c: 38, 45

⁵¹ Compare: WEBER, 2005: 6-7; GÖSSEL et al., 2001: 205-206

⁵² Transport vehicles/Art Déco design: WEBER, 2005: 6-7; KÄHLER, 1981; KIESEL et al., 2011. Oud: TAFURI et al., 1977: 200 Fig. 319; KHAN, 1998, 80 with ill.. Le Corbusier: CURTIS, 2010: 74 Fig. 71

⁵³ FEREOS et al., 2006: 17 fig. 6 mention it as the first house with purely modern characteristics. A formerly introduced building at Nicosia's Liberty square, built before 1935, demonstrates a design close to the International Style, however, reflecting classical colonial-style architecture: LAZARIDES, 2007: 55 (middle); KIESEL et al., 2010: 255-256, KIESEL et al., 2011: 219

⁵⁴ Hotel: YÜCEL-BESİM et al., 2010: 104-105 Fig. 2; RUSTEM, 1960.b: 90. Flats: SCHAAR et al., 1995: 105 Fig. 110; TOZAN, 2008.b: 65-67 Fig. 7-10



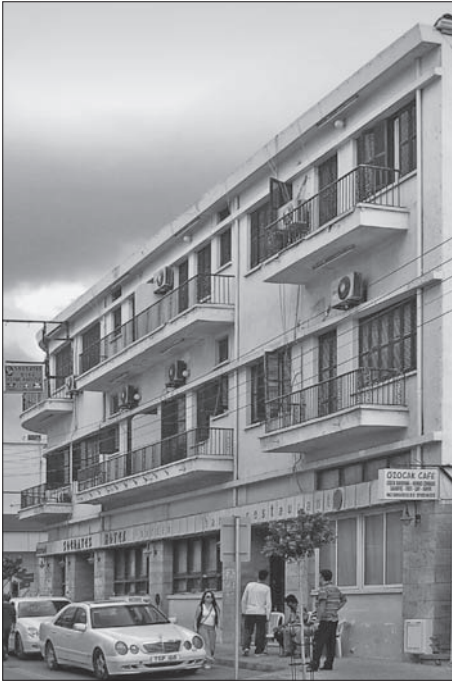


FIG. 11. SOKRATES HOTEL, 1940S TO EARLY 1950S, KYRENIA (GIRNE), CITY CENTRE, ZIYA RIZKI CADDESI
SL. 11. HOTEL SOKRAT, IZMEĐU 40-IH I RANIŠ 50-IH GODINA 20. ST., KYRENIA (GIRNE), CENTAR GRADA, ZIYA RIZKI CADDESI

public, office, industrial and residential buildings in England.⁵⁵ Other buildings use plastered surfaces instead of brick or ashlar walls between the horizontal bands, as shown in the Midland Hotel in Morecambe by Oliver Hill (1933).

The third variant varies a lot, as can be seen in the example of the former office building of the Daily Express (1930-32), glazed and covered in Vitrolite. In England, even traces of *tropical déco* exist, as proven by the row houses on Chichester Drive East in Saltdean (1934).⁵⁶

It is difficult if at all possible, to make a scholarly distinction between Art Déco and Expressionism in Germany. For instance, Peht and Lampugnani/Schneider ignore the term Art Déco entirely.⁵⁷ This is due to the influential role of the Dutch-German Expressionism on Art Déco. Thus, the buildings such as Mendelsohn's early Schocken Store in Stuttgart (1926-28) and a gas station in Frankfurt by Carl August Bembé (1938) are rather associated with Expressionism than with the term *streamline moderne*.⁵⁸

The design of the German streamline facades demonstrates the same combinations of materials – brick, ashlar and plaster – as was the case with English examples. Apparently, this design did not occur before 1930 either in England or in France.⁵⁹ No traces of *tropical déco* in Germany are known to me.

The decorative *streamline moderne* without rounded corners is evident, for example, on a telephone centre in Athens by Ioannis A. Antoniadis (1937). An apartment building in Piraeus (1935) represents its variant with a rounded corner and protruding balconies.⁶⁰ Several multi-storey apartment buildings in Athens from the 1930s represent a more rational modernism, except from their slightly decorative rounded corners and rounded protruding balconies. A hotel of the 1930s-1940s in Crete is even characterized by a continuous balcony streamline.⁶¹

The facades of these buildings do not consist of horizontal layers of brick with ashlar, as many of the Art Déco buildings in London or in Germany do. However, again the streamline effect of the protruding balconies is a specific characteristic of Greek architecture after 1930. No traces of *tropical déco* in Greece are known to me.

In Casablanca, Art Déco becomes less decorative and more compatible with the international *streamline moderne* after 1930.⁶² This development coincides with the fade-out of the aforementioned historicist variant of the Moroccan Art Déco that had been employed in residential and public buildings.⁶³

THE ART DÉCO *STREAMLINE MODERNE* IN CYPRUS

ART DÉCO *MODERNIZAM FLUIDNIH LINIJA* NA CIPRU

The first Cypriot buildings of a *streamline moderne*, according to the data presented in the introduction, date back to the early 1930s, whereas the latest examples date back to the beginning of the 1950s, as proven by the aforementioned Coca-Cola Plant in Nicosia (1952). This last case demonstrates the streamline in two variants: one without rounded corners, and the second in the *tropical déco* style with continuous horizontal parasols above the windows. The streamline character affects nearly all building types. The variants of the European *streamline moderne*, of the "Mendelsohnian" profile, are found in Cyprus in a modified form, where the local ashlar is the common material instead of brick, except from the cases showing plastered facades.⁶⁴

Amongst the public buildings, the rounded, flat-roofed municipal markets stand out: the ashlar-cladded, one-storey building in Morphou displays a morphological similarity with the brick-walled fish market in Northampton. The building in Larnaca, designed by Polis Michaelides in the 1930s, has modernist surfaces of concrete and glass, whereas the portholes around the entrance and the "cornices" belong to the Art Déco style.⁶⁵ The longer side of the market in Trikomo, built in *tropical déco* style, turns into a pentapartite symmetrical front with individually rounded segments, which resembles a stepped Gothic gable (Fig. 7). The already mentioned two-storey Nicosia Orphanage by P. Michaelides, with its strip-like windows, flat-roof and ashlar-cladding, represents the imagery of a ship

FIG. 12. DETACHED RESIDENCE, 1930S-1940S, MORPHOU (GÜZELYURT), CENGİZ RATIP STREET
SL. 12. SAMOSTOJECA REZIDENCIJA, IZMEĐU 30-IH I 40-IH GODINA 20. ST., MORPHOU (GÜZELYURT), ULICA CENGİZ RATIP



55 Tube station Boston Manor (1934): BAYER, 1992: 173 (top). Florin Court Charterhouse Square apartments (1936): SCHWARTZMAN, 2007: 128; <http://www.flickr.com/photos/mermaid99/512154233/in/set-72157600225771869>. lbex office house, 1937: SCHWARTZMAN, 2007: 38-39. Factory in Orsman Road: <http://www.flickr.com/photos/mermaid99/4804892423/>;

56 Hotel: http://www.flickr.com/photos/seant_25/2821212715/. Daily Express: SCHWARTZMAN, 2007: 32-33. Saltdean: <http://www.flickr.com/photos/moxette/3918984313/in/photostream/>

57 Peht, 1973; LAMPUGNANI et al., 1994.

58 Ill.: LAMPUGNANI et al., 1994: 61, 125, 282, 299

59 Ill.: SIKORA, 2008: 28-29, 62-67, 108-109. France: LOUPIAC et al., 1997: 181-182 fig. 70 (with reference to the Dutch expressionism), 200-201 fig. 77; See group "Art Déco et Modernisme a Paris" on flickr.com

60 Athens: http://farm5.static.flickr.com/4112/4998192037_2fa1cdac3f_b.jpg.

Piraeus: http://farm2.static.flickr.com/1302/4690167589_1d283f39c5_b.jpg

61 Athens: Fessas-Emmanouil et al., 2005: 70-73. Crete (Neapolis Hotel): http://farm4.static.flickr.com/3153/2697578361_f3c98152bo_b.jpg

despite the nonexistence of portholes and rounded corners. It achieves this effect with its elongated volume, its windows, its small flat-roofed loggia with the mast on top of the building, that connotes a steering cabin.⁶⁶ I would argue that, considering the function of the building—the communal housing of “stranded” children—the ship motifs are not simply of a decorative character as in most cases of Cypriot buildings with ship motifs. Instead, they connote the “ark”, a common metaphor in the architecture of modern hospitals and sanatoria since the 1920s. Michaelides might have been immediately inspired by the work of Le Corbusier, the office of whom he had attended for a short while.⁶⁷

The *streamline moderne* style buildings of the commercial sector are represented by the recently renovated building of the Pallas Cinematic Theatre in Nicosia (Fig. 8). The building is dominated by the streamline character, whereas its rounded narrow side displays vertical elements of classical spirit. The rounded entrance may indirectly be inspired by Mendelsohn’s influential *Universum Cinema* in Berlin (1926-28), but more directly by cinemas such as the former Embassy Theatre in Peterborough (1937) that has a rounded narrow side dominated by vertical ribs.⁶⁸ The street-oriented long side of the Pallas Theatre in Nicosia exhibits similar characteristics to the one of the Embassy Theatre in Peterborough: a protruding body above the ground floor emphasized by a horizontal band. The result is the impression of a strong movement forward.

Several industrial complexes in Cyprus also relate to the streamline style, with the most ostentatious element being the entrance to a one-storey office building at Famagusta-Varosha (Fig. 9).

⁶² Bendahan apartment building (1935), Socifrance office building (1934/35), villa Dar es-Saada at Anfa (1935): COHEN et al., 2002: 187, 189, 211. See also ill. on p. 258, 265

⁶³ COHEN et al., 2002: 171-172

⁶⁴ A lithic modernity occurs in the former British colony Jordan as well: Abu-Dayyeh et al., 2006

⁶⁵ Morphou (ill.): PITTAS, 2006: 161, 170-171. Northampton: <http://www.flickr.com/photos/olovecharlieo/2347918506/>. Larnaca: FEREOs et al., 2009: 115 (data)

⁶⁶ Basic data: FEREOs et al., 2006: 15 fig. 2; FEREOs et al., 2009: 81

⁶⁷ This building has to be added to the few in Cyprus presented by KIESSEL et al. 2011 which transport a metaphorical meaning by their ship motifs. Ship motifs in modern architecture: KÄHLER, 1981

⁶⁸ *Universum*: JAMES, 1999. Embassy: <http://www.arthurloyd.co.uk/Peterborough.htm>

⁶⁹ Further examples: KIESSEL et al., 2010: Fig. 9; 2011: Fig. 5-6, 8

⁷⁰ Data on bank at Limassol: FEREOs et al., 2009: 123. Bank in Morphou (ill.): PITTAS, 2006: 162

⁷¹ KIESSEL et al., 2011: 219 Fig. 2



FIG. 13. KYRENIA (GIRNE), CITY CENTRE, ART DÉCO MORPHOLOGY OF THE 1930S TO 1950S.

1: VENETIAN CASTLE, 2: OLD (WALLED) TOWN, 3: MEDIEVAL TOWER, 4: HARBOUR, 5: DOME HOTEL, 6: ZIYA RIZKI CADDESI

SL. 13. KYRENIA (GIRNE), CENTAR GRADA, ART DÉCO MORFOLOGIJA IZMEĐU 30-IH I 50-IH GODINA 20. ST. 1. VENECIJANSKI KASTEL, 2. STARI GRAD SA ZIDINAMA, 3. SREDNJOVJEKOVNI TORANJ, 4. LUKA, 5. HOTEL DOME, 6. ZIYA RIZKI CADDESI

The typical Cypriot urban building type that combines commercial function on the ground floor with residential space on the upper floor(s) often exhibits streamline characteristics, especially if located at street corners. It usually has protruding balconies expressing the horizontal profile. A flat-roofed building of the 1930s in Kyrenia exemplifies the widespread type and demonstrates the succession of the style depicted in Fig. 5-6 (Fig. 10).⁶⁹ Another corner building is the Bank of Cyprus in Limassol by the Michaelides brothers (1947). It shows a stronger classical spirit achieved by the two-storey piers of its main body that rests on a little base. Above the main body of the building, a one-storey apartment with a streamlined protruding balcony is formed. Almost the same design had been applied to the former Bank of Cyprus building in Morphou, probably contemporaneously designed by the Michaelides office. The three-storey flat-roofed Sokrates Hotel in Kyrenia displays how the same morphology can easily be applied to a different function (Fig. 11).⁷⁰

Many residential suburban and rural buildings also carry *streamline moderne* characteristics. The detached flat-roofed type is represented by a one-storey residence in Morphou (Fig. 12), and by a two-storey residence in Kyrenia with a vernacular arcaded portico.⁷¹ The type of a flat-roofed row-house is represented by a two-storey building on Istanbul Street in Nicosia’s old town. In suburban and rural buildings, the streamline is also combined with the pitched roof, as visible in a detached one-storey building in Morphou. It is equipped with a projecting, glazed veranda that is directed towards the street corner, and that ends in a

FIG. 14. DETACHED RESIDENCE, 1930S-1940S, MORPHOU (GÜZELYURT), ECEVIT CADDESI

SL. 14. SAMOSTOJECA REZIDENCIJA, IZMEĐU 30-IH I 40-IH GODINA 20. ST., MORPHOU (GÜZELYURT), ECEVIT CADDESI





FIG. 15. "POST OFFICE, LAND DEPARTMENT AND COURTS" (PITTAS 2006: 284), 1958?, MORPHOU (GÜZELYURT), BINATLI STREET
SL. 15. „POSTA, KATASTAR I SUD" (PITTAS 2006:284), 1958?, MORPHOU (GÜZELYURT), ULICA BINATH

rounded bow (Fig. 14). The two-storey version is represented by the Hatzikyriakou Residence in Nicosia by Odysseas Tsangarides, which is additionally equipped with an ashlar-cladded surface and a vernacular arcaded portico.⁷² Its design goes back to the 1930s and, except from its roof and cladding, it is very similar to the aforementioned suburban residence in Kyrenia.

THE STREAMLINE MORPHOLOGY AND THE ELEMENT OF BALCONY IN CYPRUS AND RELATED REGIONS

MORFOLOGIJA FLUIDNIH LINIJA I ELEMENT BALKONA NA CIPRU I U OKOLNIM REGIJAMA

The rounded Art Déco morphology with protruding balconies is present in all Cypriot towns and many villages, and proves a significant modernization, urban renewal and expansion during the 1930s-1950s.⁷³ This morphology is well preserved today in the old town of Nicosia, in the western and southern extension of the old town of Kyrenia (Fig. 13), in the center of Famagusta's old town and in its more recent southern nucleus Varosha, in the centre of Morphou, and in the old towns of Paphos and Limassol.

However, as outlined above, the rounded morphology emerged before the Art Déco style. In Cyprus, as well as in Tel Aviv, a historicist/Neo-Classical two or multi-storey urban building type with protruding balconies and rounded corners appeared already in the 1910s-1920s.⁷⁴ Similar architectural concepts and regulations in British colonies must have contributed to the proximity of these types. A historicist rounded morphology, with or without Art Déco detailing, appears also in Paris, Casablanca, Athens and Beirut.⁷⁵ In all these locations, protruding balconies can be discerned as a common feature, both before and after 1930. A French architectural influence is evident in Casablanca, Athens and Beirut.⁷⁶ Therefore, I would like to suggest an indirect

French influence on Cypriot architecture in the second and third decades of the 20th century, through Athens as a mediator. Architects like Theodoros Fotiades may have played an important role in this process.

In Cyprus, balconies appeared between 1880-1920, at the time when the aforementioned "serial house type" also emerged. In contrast to the previous Ottoman courtyard house type, the facade now opens to the street and displays often a historicist or classical vocabulary.⁷⁷ Gradually, the balcony pushed back the traditional Turkish oriel which had been a prominent feature of the "serial house type" as well. The oriel gave the opportunity to women to overview the street in front of their houses without being seen. Whereas the oriel represents privacy, the balcony reflects the enhanced possibilities of women to participate in the social life in front of their houses.⁷⁸

"ECLECTIC" ART DÉCO MODERNE IN CYPRUS

„EKLEKTIČKI" ART DÉCO MODERNIZAM NA CIPRU

Apart from the general eclectic nature of Art Déco, many buildings in Cyprus demonstrate various combinations of several Art Déco trends, the *International Style* and, at times, the vernacular elements.

First there is the House of Representatives (former Public Information Centre) in Nicosia, built by the colonial PWD under the supervision of Costas Christofides in 1955 in a "purely modern style".⁷⁹ A precise analysis, however, shows that the flat-roofed building displays a mixture of various characteristics: the combination of vertical *classical moderne* and porthole-machine aesthetic at the central part of the front facade, a *classical moderne* on the left side of the building, and elements of the horizontal *streamline moderne* on the right part of the front facade. The clas-

FIG. 16. DETACHED RESIDENCE, 1930s, NICOSIA, OLD TOWN (WALLED CITY), ELEFTH. VENIZELOS SQUARE

SL. 16. SAMOSTOJEĆA REZIDENCIJA, 30-E GODINE 20.ST., NIKOZIJA, STARI GRAD UNUTAR ZIDINA, ELEFTH. TRG VENIZELOS



⁷² Morphou: PITTAS, 2006: 107. Data on building in Nicosia: FEREOs et al., 2009: 83

⁷³ Maps of urban expansion of Nicosia, Famagusta outside of the old towns, from 1930-60: KESHISHIAN, 1990:26; KESHISHIAN, 1985: 66

⁷⁴ Cyprus: KESHISHIAN, 1990: 218, bottom, compare the multi-storey example in Fig. 5. Tel Aviv: ARONIS, 2009: 163-165 Fig. 4: built in an "eclectic style"

⁷⁵ Regulations in Cyprus: TOZAN, 2008.a: 83-90; DORATLI et al., 2003: 446. Beirut: MCPHERSON, 2006: 79

⁷⁶ Beirut: Tabet, 1998: 84-85

⁷⁷ Balconies: FASLI et al., 2001: 3. Nicosia, British period, serial house type: DEMI, 1997: 65-66, 69, 73, ill. on p. 74. Famagusta, British period: DORATLI et al., 2003: 446; DORATLI et al., 2007: 73

⁷⁸ Oriel, serial house: DEMI, 1997: 73-74. "Modern" oriel: Fig. 3; KIESSLER et al., 2011: Fig. 5, 7. Balconies and privacy in Tel Aviv: ARONIS, 2009: 167-68. Use of balconies in Cyprus: FASLI et al., 2001: 3

⁷⁹ FEREOs et al., 2009: 55

sical concept of the entrance with its flanking vertical rows of portholes reminds of the upper part of the *classical moderne* facade of the Hotel Ducharme by Pierre Patout in Paris (1925).⁸⁰ An approach to *expressionist modernism* without the common rounded architectural morphology can be seen on the building that today functions as the post office of Morphou (Fig. 15). The fully brick-clad, flat-roofed building exhibits a certain classical character, underlined by the frieze of brick-triglyphs below the cornice.⁸¹ The public hospitals of Famagusta and Limassol – the former being demolished in August 2011 – despite displaying porthole windows as a metaphor for a rescuing “ark”, both belong to the Art Déco due to their subdued detailing: decorative horizontal bands, vertically fluted pilaster-like surfaces, and a purely decorative porthole.⁸²

The *tropical déco* of the two flanking sides of the tripartite Nicolaou Press building in the old town of Nicosia by Odysseas Tsangarides (1938) is combined with the modernized classicism of the central entrance which has no central tower, in contrast to the representatives of the Art Déco small-scale *skyscraper style*.⁸³ Refined Art Déco detailing, such as portholes and horizontally accentuated rows of separate windows are also applied to hotels that belong to a more rational modernism: such as the Constantia Hotel in Famagusta (today the Palm Beach Hotel) built between 1950 and 1960, and the Dome Hotel in Kyrenia, built before 1935.⁸⁴

Many residential buildings of the era show eclectic characteristics; a two-storey ashlar-clad building with a pitched roof and the protruding eave of a Turkish house is the most decorated one I came across in Cyprus (Fig. 16). Despite its asymmetry, zig-zag ornament, streamline detailing and protruding parasols in the style of *tropical déco*, it displays an overall spirit of the *classical moderne*.

⁸⁰ Ill. House of Repr.: SCHAAR et al., 1995: 108 fig. 112; RUSTEM, 1960.b: 4th page. Hotel: <http://www.flickr.com/photos/ruamps/4136373294/sizes/z/in/pool-604227@N25/>

⁸¹ The caption of PITTAS, 2006: 284, ill. at bottom: “Post office, land department and courts”, means the function of the building prior to 1974. The Konak project for Morphou of 1938, mentioned by SCHAAR et al., 1995: 68 (see introduction), was supposed to include post office, court, land registry and medical facilities. Its realization, after several changes, was postponed until 1958. If the building in Fig. 15 happened to be that Konak, then it would most probably be the latest example of Art Déco design in Cyprus. Compare the brick-detailing of the town hall of Magdeburg (1927): MÜLLER-WULCKOW, 1975.c: 54-55

⁸² Metaphorical meaning: KIESSEL et al., 2011: 222, 225

⁸³ Data: FEREOs et al., 2009: 63

⁸⁴ Constantia: KIESSEL et al., 2011: 222. Dome: Rustem, 1960.a: 26th image-page, top; KIESSEL et al., 2010: 255

⁸⁵ Data: FEREOs et al., 2009: 134. Further example: 118: Chacholiades-residence by B. Ginsburg, Larnaca 1937

The formerly suburban Pavlides Residence on Limassol shoreline, built by B. Ginsburg approximately around 1938 has a rounded tower decorated with “Mesopotamian” ribs.⁸⁵ Apart from the tower, the building demonstrates a rational modern character with a few portholes that refer to the sea.

CONCLUSION

ZAKLJUČAK

This paper shows that architectural modernism in Cyprus in the 1930s and 1940s, usually called “early modernism” or “pre-mature modernism”, is dominated by the Art Déco style in nearly all building types. The *International Style* and its machine aesthetic are very rarely found until the end of the 1940s. The Cypriot Art Déco is less decorative than in places where the style was contemporaneously present, for example in Bombay. The *streamline moderne* and its variant, the *tropical déco*, are the most dominant Art Déco styles apart from an eclectic Art Déco which displays various combinations of the three main Déco styles, the *classical moderne*, the *skyscraper style* and the *streamline moderne*. Almost all variations of the Cypriot Art Déco are characterized by vernacular elements such as: the arcaded portico, the hipped roof, the oriel, the row of balconies, and the ashlar cladding.

It is most likely that the immediate stylistic influences of this “Mediterranean Art Déco” derive from England and Athens, to which either close political, economical or cultural connections existed. Especially in England, the *streamline moderne* with its rounded, horizontal, originally Dutch-German expressionist “Mendelsohnian” profile, was very common. This paper also suggests that an elite group of Cypriot architects and clients who are partially anonymous today, had absorbed modern trends abroad and promoted them on the island.

The frequency of the Art Déco *streamline moderne* and the rounded architectural morphology in Cyprus can be explained by the previously existing rounded forms of a *streamlined historicism*, evident in Cyprus and similarly in England, Paris, Athens and Casablanca in the beginning of the 20th century. This rounded architectural morphology is decisively emphasized by horizontal rows of balconies, a characteristic that is prominent in the architecture of Cyprus just as in the architecture of Paris and Athens and in the architecture of several cities within French and British colonies: Casablanca, Beirut and Tel Aviv. Therefore, the morphology of this *streamlined historicism* very likely derives, in the case of Cyprus, from Paris through Athens as mediator.

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SUMMARY

SAŽETAK

ART DÉCO ARHITEKTURA NA CIPRU IZMEĐU 1930-IH I 1950-IH

Pojava Art Déco stila u Britanskoj koloniji podudara se s arhitektonskom modernizacijom otoka koja je započela oko 1930. No, sam naziv usao je u upotrebu tek nedavno. Ciparskim arhitektima koji su se vraćali iz inozemstva od dvadesetih godina 20. stoljeća povjerena je važna uloga u modernizaciji. Ipak, imena autora mnogih zgrada sagrađenih između 30-ih i 50-ih godina 20.st. ostala su nepoznata. Britanski utjecaj može se pratiti preko projekata Kolonijalnog odsjeka za javne radove. Snažan utjecaj imali su danas anonimni arhitekti koji su preuzeli moderne trendove iz inozemstva i dalje ih razvijali na Cipru.

Stilske varijacije američkog Art Decoa kao što su klasični modernizam, stil nebodera / zig-zag modernizam, modernizam fluidnih linija i njegova inačica, tzv. *tropski déco* predstavljaju tematski sadržaj ove analize izvršene na temelju usporedbi sa stilovima u ostalim relevantnim regijama kao što su: Engleska koja vrlo vjerojatno predstavlja važan stilski uzor za ciparski Art Deco; nizozemsko-njemački stil pod nazivom ekspresionistički modernizam kao opći stilski utjecaj; arhitektura grada Atene koja je bila osobito između 1910. i 1920. godine pod utjecajem francuskog pravca Beaux-Arts i na kraju, Casablanca, grad pod francuskim utjecajem. Zgrade opisane u ovome radu izabrane su iz skupine zgrada koje su bile predmet znanstvenog istraživanja većih ciparskih gradova i manjih sela. Kronološki podaci dobiveni su iz publicirane literature i datacije na samim zgradama.

Stil pod nazivom klasični modernizam, tj. modernizirani klasicizam odlikuje jednostavnost i odsutnost suvišne dekoracije. Primijenjen je uglavnom na javnim zgradama ali i na drugim tipovima urbanih zgrada. Na Cipru, prve zgrade izgrađene u tom stilu potječu s početka 30-ih godina 20. stoljeća, dok one posljednje potječu s kraja 40-ih godina 20. stoljeća. Kasnije zgrade uglavnom imaju nekoliko upadljivih dekoracija. Istaknuti balkoni i fasade od kamenih klesanaca specifično su lokalno obilježje klasičnog modernizma, ali i onog pod nazivom modernizam fluidnih linija. Karakterističan tip urbane

zgrade u stilu klasičnog modernizma s prostorom trgovine u prizemlju i stambenim dijelom na gornjim katovima može se ponajviše naći u bivšoj trgovačkoj četvrti glavnog grada Nikozije. Ovaj tip zgrade ponekad ima erkere koji podsjećaju na tradicionalne turske kuće. Autentičan klasični modernizam ne postoji u isključivo stambenoj arhitekturi koja često koristi i vernakularne elemente. Ovaj stil se uglavnom nalazi u starim jezgrama gradova, a najveći dio sačuvanih zgrada je u Nikoziji. Tridesetih godina 20. stoljeća američki stil nebodera iz 20-ih godina 20. stoljeća pojavljuje se u Engleskoj i na Cipru na manjem obimu i to uglavnom na javnim, komercijalnim i industrijskim objektima s jednim ili dva tornja klasičnog ili mezopotamskog karaktera. Tornjevi su u opreci prema bočnim stranama višekratnica sa fluidnim profilima. Vjerojatno je ipak da su europski manji neboderi potekli iz američke tradicije preko nizozemsko-njemačkih ekspresionista koji su projektirali nebodere s tornjevima prije i poslije 1920.

Modernizam fluidnih linija koji se proširio u mnogim zemljama krajem 20-ih godina 20. stoljeća odlikuju tipično zaobljeni uglovi i horizontalni profil. Dinamičan Mendelsohnski stil izvršio je utjecaj na sve tipove zgrada. Morfološke karakteristike modernizma fluidnih linija potječu od njegova četiri prethodnika od kojih pravci historicizam fluidnih linija i historicizam fluidnih linija s Art Nouveau ili Art Déco detaljima nisu prije toliko dobivali na važnosti. Aerodinamična estetika koja odlikuje ekspresionistički modernizam rijetko se spominjala za razliku od utjecaja Internacionalnog stila. Historicizam fluidnih linija ranog 20. stoljeća u Ateni i na Cipru pokazuje tragove tradicije francuskog Beaux-Artsa. Česta karakteristika su istaknuti balkoni slično historicizmu u Parizu, Casablanci i Tel Avivu. Historicizam fluidnih linija s Art Nouveau i Art Déco detaljima pojavljuje se između 20-ih i 30-ih godina 20. stoljeća u varijantama koje se kreću od historicizma do modernog klasicizma. Za razliku od Londona, istaknuti balkoni predstavljaju tipično obilježje Atene i Casablance jednako kao i

na Cipru gdje je moderni klasicizam već vjerojatno postojao krajem dvadesetih godina 20. stoljeća. Ipak, autentični Art Déco detalji ne susreću se prije 1930. Art Déco modernizam fluidnih linija u ovome je radu okarakteriziran kao derivat Mendelsohnske fluidne estetike pod nazivom ekspresionistički modernizam. Ciparski modernizam fluidnih linija traje od ranih 30-ih do ranih 50-ih godina 20. stoljeća. Pojavljuje se na gotovo svim tipovima urbanih zgrada često s istaknutim balkonima, ali i na mnogim rezidencijama u predgradima koje imaju fasadu od lokalnih kamenih klesanaca i koje pokatkad imaju i vernakularne elemente.

Zaobljena morfologija Art Déco stila s istaknutim balkonima prisutna je u svim ciparskim gradovima i brojnim selima i time se dokazuje da je između tridesetih i pedesetih godina 20. stoljeća došlo do značajne modernizacije, urbane obnove i širenja. Njezina učestalost može se objasniti prethodnim zaobljenim formama historicizma fluidnih linija na Cipru, ali i u Engleskoj, Parizu, Ateni i Casablanci početkom 20. stoljeća. Ova arhitektonska morfologija naglasena je horizontalnim nizovima balkona, tipičnim obilježjem ciparske arhitekture kao i pariške i atenske arhitekture te nekih gradova francuskih i britanskih kolonija: Casablance, Bejruta i Tel Aviva. Pretpostavlja se da je morfologija ciparskog historicizma fluidnih linija potekla iz Pariza preko Atene kao posrednika.

Ciparski modernizam iz 30-ih i 40-ih godina 20. stoljeća dominantno je obilježen stilom Art Déco što se vidi na gotovo svim tipovima zgrada. Art Déco na Cipru manje je dekorativan nego ondje gdje je stil bio izvorno prisutan. Modernizam fluidnih linija i njegova inačica, tzv. *tropski déco* dominiraju i često su obogaćeni vernakularnim elementima. Neposredni utjecaji na ciparski Art Déco dolaze najvjerojatnije iz Engleske i Atene.

Korisna bi bila daljnja istraživanja o međusobnim povezanostima Mediteranskog Art Décoa, Beaux-Artsa, arhitekture francuskih kolonija, zaobljene arhitektonske morfologije i motiva istaknutog balkona.

MARKO KIESEL

BIOGRAPHY

BIOGRAFIJA

MARKO KIESEL, 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 ship motifs in Cypriot architecture, on the architecture and decoration of Cypriot church buildings during the 19th and 20th centuries and on postmodern hotel-casino complexes in Northern Cyprus.

Dr.sc. **MARKO KIESEL**, studirao je klasičnu arheologiju, povijest umjetnosti i povijest na sveučilištima u Trieru, Kölnu i Bologni. Rezultati njegovih interdisciplinarnih istraživanja nalaze se u već objavljenim, ali i izdanjima u tisku, s temama kao što su: dijelovi starorimske carske palače u Trieru, motivi broda u ciparskoj arhitekturi, arhitektura i dekoracija ciparskih sakralnih građevina tijekom 19. i 20. stoljeća te postmodernistički kompleksi hotela i casina sjevernog Cipra.

