

Vladimír Deděček, Slovak National Gallery, Bratislava, Slovakia, 1967-1979. Façade detail of the administrative block. © Peter Kuzmin, 2014.

Metallic brutalism and its present embellishment. The addition to the Slovak National Gallery in Bratislava

BY PETER SZALAY

This paper summarizes the creation and formulation of the modern addition to the Slovak National Gallery, an iconic architectural work of post-war Modernism in Czechoslovakia which instigated a major discussion between specialists and the general public already from its construction time. In the second part of the text, related to the reconstruction currently underway, I attempt to interpret the actual process of this building's reconstruction and remodeling, which could be viewed as a physical dimension of the discussion on the polarizing effects of Modern Movement architectonic concepts as well as the impoverishment of the authentic heritage value of this unique instance of Slovak modernity.

In the Czechoslovak pavilion at the 2016 *Biennale of Architecture*, a project was presented by theorists Marian Zervan, Monika Mitášová and several instructors from the Department of Architectural Design at the Academy of Fine Arts in Bratislava¹ focusing on a single work: the modern addition to the Slovak National Gallery (SNG). This exceptional work of post-war Modernism, occupying a major site in the Slovak capital Bratislava, was designed in a process starting at the outset of the 1960s, yet its construction ended nearly two decades later, and only as a fragment of the much greater concept. Drawing upon the passionate, even unbalanced discussions among experts and the general public on the value of this challenging modernist statement placed in close juxtaposition with the city's historic core, the authors attempted to indicate paths towards overcoming this clash of opinions. Through layering the many contradictory perspectives published about this building from the 1980s onward between the “conservatives and progressives” and using a variety of new text and graphic analyses, they sought a way to spur a sense of care for this architectural work, to achieve the “reemergence of *Gaia architectura* [joyful of architecture]”². Essentially a literal “linguistic turn” in reversing the philosophical standpoints of this situation, what the authors attempted at the exhibition in Venice also took place at the same time in physical form in the structure itself. Seventeen years after the gallery addition was closed for structural problems, its reconstruction was launched.

The goal of the present text is to summarize the creation and formulation of the modern addition to the Slovak National Gallery, a unique architectural work of post-war Modernism that could equally serve as a characteristic instance of the construction of large public buildings for

cultural use in post-war Czechoslovakia and, by extension, the entire Eastern Bloc. In the second part of the text, related to the reconstruction currently underway, I attempt to interpret the actual process of this building's reconstruction and remodeling, which could be viewed as a physical dimension of the discussion on the polarizing effects of Modern Movement architectonic concepts as well as the impoverishment of the authentic heritage value of this iconic instance of Slovak modernity.

Updating of a modernist concept

“I would say that they have brought me towards a more interesting conception in which the idea of the massing is in most sections similar”, reads the technical report on the alternative response to the introductory project for the addition to the Slovak National Gallery in Bratislava, prepared by architect Vladimír Dedeček following the recommendation of the expert committee from the Working Group for Culture and Information in 1967³.

After 1945, Slovakia underwent a significant wave of modernization, culminating in the formation of an institutional framework for cultural activities. Among the first cultural institutions formed in post-war Slovakia was in fact the National Gallery. However, its location — in a Baroque former military barrack on a prominent position on the Danube embankment — was even then regarded as insufficient, and plans were made for its enlargement⁴. The “Water Barracks” originally formed a structure of four wings, though the riverside wing was demolished during WWII for a planned expansion of the embankment walkway; it had been adapted for office use and could only function fully as a display space after the completion of renovations in 1955. Karol Vaculík, the gallery director, commissioned an



01 Vladimír Dedeček, Slovak National Gallery, Bratislava, Slovakia, 1967-1979. View to the gallery exhibition block. © Archive of Department of Architecture HÚ SAV.

evaluation of the potential for expansion in the early 1960s from the young architect Vladimír Dedeček. One of the most promising talents of the era, Vladimír Dedeček had already realized the extensive complex of the Agricultural University in Nitra, now regarded as one of the greatest achievements of post-war Modern Movement in Czechoslovakia at the age of 35 when he completed his first sketches for the gallery addition in 1962⁵. And he confirmed his architectural talents a year later in the official invited study competition of 1963, when his design won against strong competition from highly respected architectural professionals⁶.

Vladimír Dedeček's concept of forming a full city block drew upon the era's accepted approaches in the composition of vertical and horizontal slabs of built masses, which simultaneously matched the functional separation of the building's operation (exhibition block, public-events block with library and auditorium, administrative block), along with the employment of the characteristic "modern" principle of opening the parterre through raising the building atop pillars. In the end, his creation of a space allowing a view from the street into the barracks courtyard provided the impulse for the transformation of the entire project. As noted in the introductory quotation, three years after the success of Vladimír Dedeček's and the subsequent expansion of the project up to the advanced pre-realization phase, the expert commission was called again to discuss the project. Since the year was 1967 and the reform impulses of the Prague Spring were already reaching full force, the experts decided to make the courageous decision to reject, almost in its entirety, Vladimír Dedeček's nearly completed project as already outdated, while offering a wide range of concrete suggestions for how he should update it⁷. And the most far-reaching suggestion was, in fact, to create an even greater view into the courtyard of the building's historic section. The

task of opening up the courtyard stimulated the architect to raise the exhibition wing to a height of 7.5 m, creating almost a kind of bridge linking the wings of the historic object and framing the view from the riverside walkway.

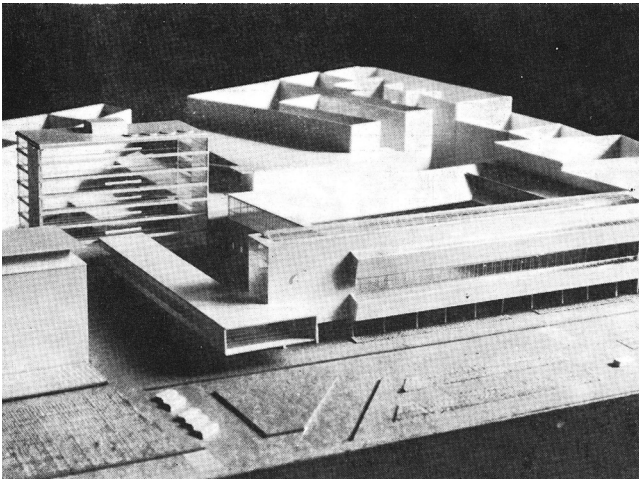
Natural light as the creator of new form

For Vladimír Dedeček, light was the medium that stimulated his creative and experimental search from his very earliest years. Starting with his first designs for standardized school plans, he and his colleague Rudolf Miňovský strove to find the most effective form of lighting the classrooms with natural sunlight. His greatest successes here came through lighting the classrooms through the ceiling, thanks to the shifting of the masses of various floors backward and forward, a method used in one of his secondary schools in Bratislava and planned for application in the exhibition wing of the National Gallery. However, the task of raising this wing would, in the event of application of the same formal solution, have meant casting a shadow across the entire courtyard, and practically eliminating the hoped-for visual effect of accentuating the Baroque arcades of the original barracks⁸. Hence Vladimír Dedeček decided for a stepped gradation of the wing's mass in the direction of the river bank, thus allowing direct access of sunlight into the courtyard. Simultaneously, the effect of natural lighting was transmitted as well from the main gallery spaces. The slanting surface of the roof of the bridging section, turned to face the inner courtyard like the roofs of the barracks themselves, was covered with glass to allow ample illumination of the gallery interiors. With exceptional ventilation and sunlight, the grandiose space of the bridging with its two retreating stepped terraces of exhibition areas ranked among the most striking interior concepts ever to be built in Slovakia in the 20th century.

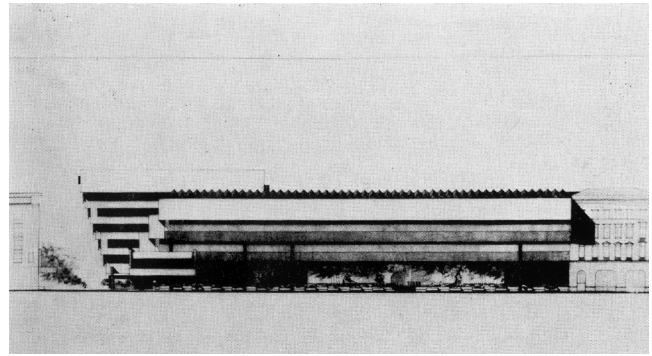
Natural light, which Vladimír Dedeček tested in his technical and layout designs, was also used by the architect in the aesthetic formulation of his works. His sensitive perception of lit and shadowed surfaces inspired him to strongly plastic forms, directed not towards organic figuration but instead ruled by the abstract logic of stereometrics,



02 Vladimír Dedeček, Slovak National Gallery, Bratislava, Slovakia, 1967-1979. View to the gallery exhibition block. © Peter Kuzmin, 2014.



03 Vladimír Dedeček, Slovak National Gallery, Bratislava, Slovakia, 1967-1979. Model of the first project of the SNG addition, 1965. © Collection Vladimír Dedeček, SNG Bratislava.



04 Vladimír Dedeček, Slovak National Gallery, Bratislava, Slovakia, 1967-1979. Sketch of the updated project of SNG addition 1967. © Archive of Department of Architecture HÚ SAV.

rhythmic repetition and gradation. This approach is revealed most aptly in the administrative wing, which encloses the complex in the direction of the historic town center and rises in steps outward from the urban block. Originally, the protruding composition of the administrative block was planned to have its contraposition in the form of the terraced descent of the mass at the corner of the urban block, though this only remained in the planning phase, since the two apartment blocks from the 1930s and 1940s on the intended site were never demolished⁹. As a result, the present composition of volumes lacks its major counterpoint, and no less significantly, the entire complex has been deprived of its main entrance.

The difficulties of socialist construction

In the publication *Eastmodern*¹⁰, the first scholarly work to provide an extensive discussion of post-war modern architecture in Slovakia within its international context, the German theorist Oliver Elser wrote that the architecture of the socialist block is marked by a striking division, thanks to the poor economic conditions, between the cheap and mediocre production of mass housing and the imposing public structures intended to give an impression of success. “Residential buildings form a diffident grey mass that highlights architectural masterpieces even more”¹¹.

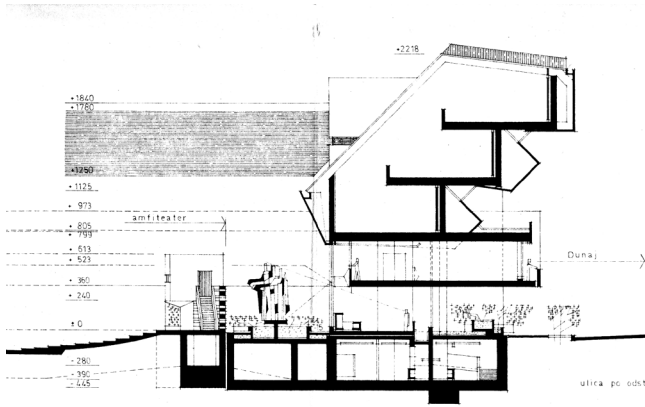
Around the year 1960, Czechoslovakia genuinely achieved first place worldwide in the share of prefabricated housing construction in contrast to traditional building directly on-site¹². The massive development of housing estates assembled from industrially manufactured concrete panels deeply marked the urban landscape of Czechoslovakia through the following three decades of communist rule. Yet the uniformity of standardized architecture was not merely an economic necessity, but in fact harmonized very well with the efforts of the communists to build an egalitarian, class-free society and a collective spirit¹³. No less in the spirit of reinforcing collective identity, display of individual

character or architectural exceptionalism was demanded above all in the projects for social or public buildings: palaces not for individuals but for every member of society.

The result of orienting the construction industry towards prefabrication and industrial production of architecture was a worsening in the craftsmanship of the building trades and a degradation of the overall quality of built results. More complicated “wet” building processes that required more complex tasks on the construction site were, as a result, often reduced as much as possible by the architects: even in atypical building projects, the entire range of work from the basic structure to the final treatment was often entirely rendered in the “dry” process, as Vladimír Dedeček himself recalls¹⁴.

In his early work, the architect showed a liking for the use of glass mosaics as façade treatment, a material that fully matched his interest in the interplay of light as well as allowing for a possibility of involving color. The façades of the National Gallery addition should have had the same surface treatment, yet the coral-red and white glass tiling was not applied directly to the façade: instead, the construction enterprise chose the technique of using pre-prepared façade panels with glass-mosaic surfaces, which were then simply assembled on the site. Poor-quality work as well as construction during unfavorable winter-time conditions led to parts of the tiling falling away at the joints, even in the course of construction. And the political aim of opening the bridging section to commemorate the 25th anniversary of “Victorious February” (the communist seizure of power in Czechoslovakia in 1948) meant that the façade design had to be changed abruptly into a suspended metal curtain-wall of light aluminum slats¹⁵.

Steel, as one of the primary export articles of socialist Czechoslovakia, became one of the nation’s most widespread construction materials for important public buildings during the 1970s. Indeed, the smoothed concrete that characterized the International Style of post-1945 Modernism was replaced by many Slovak architects with



05 Vladimír Dedeček, Slovak National Gallery, Bratislava, Slovakia, 1967-1979. Cross section of the gallery exhibition block. © Archive of Department of Architecture HÚ SAV.



06 Vladimír Dedeček, Slovak National Gallery, Bratislava, Slovakia, 1967-1979. View from the courtyard to the glass roof of the exhibition block. © Archive of Department of Architecture HÚ SAV.

different types of assembled façade systems, with a significant role played by cladding using aluminum components. The notably dynamic structure of metal slats became not only a common component of interior ceiling treatments, but even, thanks to their endurance and possibilities for color and surface treatment, were used extensively on the façades of public buildings, becoming one of the emblematic surfaces and materials for the 1970s throughout Slovakia. And just as the rawness of exposed concrete in post-war New Brutalism remained controversial among the general public, the same response held for the metal claddings and structures of similar buildings. The robustness and the radical abstraction of form revealed in the protruding bridge-section of the gallery as well as its administrative wing were given a sense of ambiguity and metallic “truthfulness” with the metal façade components, yet they also appeared a disturbingly foreign element in the complex layers of the historic structure of the embankment.

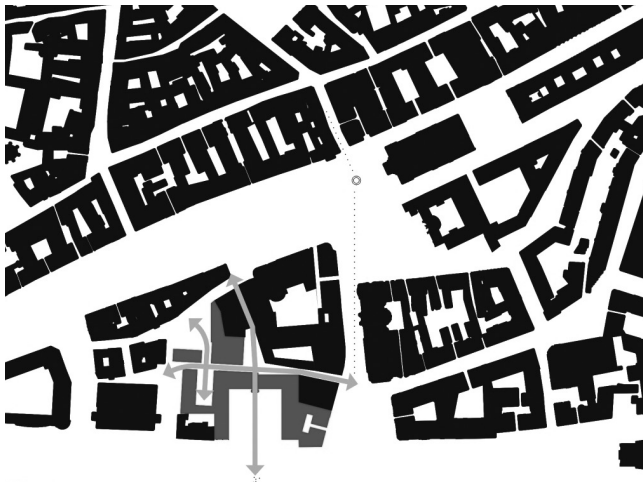
**The new project:
recontextualizing the SNG in the urban fabric**

“Vladimír Dedeček never behaved, even towards those buildings that he did not plan to demolish, with the intention of developing their exterior similarity or historical vocabulary. Indeed, he sought the opposite: he built to create his own individual, characteristic internal context of the entire complex”¹⁶ noted theorists Marian Zervana and Monika Mitašová in their interpretation of Vladimír Dedeček’s addition to the National Gallery. In the architectonic concept of the gallery, we definitely find a combination of several traditional architectural and urban forms, such as the agora, atrium or arena, which give a truly urban character to Vladimír Dedeček’s conception of this new block on Bratislava’s Danube embankment. And yet it was for its “lack of urban form” and “absence of context” that Vladimír Dedeček’s SNG was later most often denounced.

The efforts to reform the Czechoslovak regime into “socialism with a human face” were destroyed in August

1968 with the invasion of Warsaw Pact military forces, leading to a reinforcement of conservative tendencies and a return to the political-economic models of a strictly centralized and controlled Party-State system. In architecture, as in all other branches of cultural life, for nearly two decades it was impossible to voice publicly any major critique of the official modernist paradigm, at least until the final years of the 1980s as the regime gradually weakened in its repressive force. Symptomatically, one of the first documents that started open criticism of the communist regime in Slovakia was a scientific analysis of the state of the natural environment, new construction and historic preservation in the capitol city, *Bratislava Nablas* [Bratislava out loud]. This *samizdat*¹⁷ publication presented a strong critique not only of mass housing construction but even more directly of large public projects in the city center and the overall state of architectural practice. “Until now, the work of architects usually followed the exclusive position of their architecture, which is a manifestation of anti-social thought, and the costs are borne by the entire structure”¹⁸: such was the evaluation in the spirit of the revolutionary period soon to emerge. Mentioned as the first such objects of anti-social architecture, in fact, was the modern addition to the Slovak National Gallery.

The political and social changes after 1989 significantly affected the SNG complex, not only through the sweeping, even iconoclastic critiques from experts and the lay public, but even more through the actual treatment and maintenance of the complex¹⁹, eventual leading in 2001 to the previously mentioned closure of the bridge-section primarily because of water leaks into the gallery spaces. Wide-ranging discussions on the future of the SNG²⁰ had their outcome in the decision by gallery management to reconstruct the complex, in part because of their acknowledgement of the quality of Vladimír Dedeček’s addition. The path to be taken by the restoration process was formulated through two architectural competitions, in which the winning team was the atelier BKPŠ headed by architects



07 Martin Kusý, Pavol Paňák, Reconstruction of the Slovak National Gallery, Bratislava, Slovakia, 2005-now. New expanded plan of the movement in the SNG. © Courtesy of studio BKPŠ.

Martin Kusý and Pavol Paňák, which is currently superseding the present reconstruction²¹.

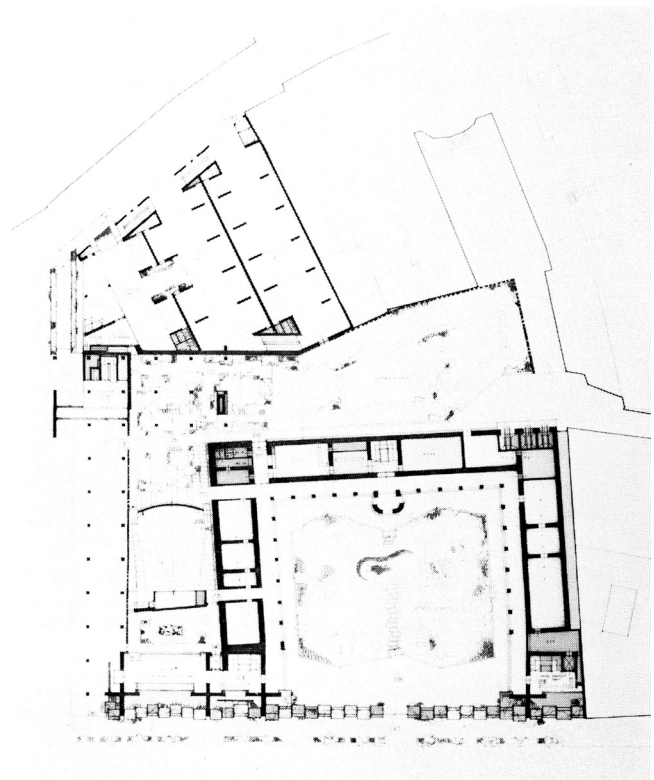
Starting from the late 1970s, Kusý and Paňák themselves assisted in the designs for large cultural or state objects similarly to Vladimír Dedeček²², yet they already belonged to the younger generation of architects open to the post-modernist critique of the modernist concept, and their work reveals a renewed search for the context of urban structures using the traditional formal vocabulary of the street and the block. Though they did not play as active a role in the Velvet Revolution as some of their colleagues²³, their sensitivity towards the theme and ability to understand both sides of the conflict led them to a reconstruction method that softened the sharply individual edges of Vladimír Dedeček's architecture. We could define their approach through two concepts: the recontextualization of the complex in the urban fabric and the humanization of form.

The new project of the gallery's reconstruction provided a major impulse for the more organic connection of the modernist complex with the surrounding urban structure, primarily through changing the orientation of the gallery entrance from the embankment to the inner courtyard, thus facing the historic city core, and opening new access routes to it. The architects expanded Vladimír Dedeček's original layout concept and the succession of spaces, as well as movement through the complex. In the reconstruction, the aim was to maximize the concept of accessibility in the complex, planning to open the entire gallery parterre as a free-access zone while also creating a richer ensemble of more or less enclosed new gallery or public spaces with differing atmospheres and characters. Inside the former outdoor cinema, they created a large exhibition hall and close by, inside the former library, there are small exhibition spaces or "black boxes" for temporary exhibits. As for the library, it is relocated in the former depository below the bridge section, while the depository has received its own entirely new wing, which is also planned to contain the entire original interior of the lecture hall and cinema hall

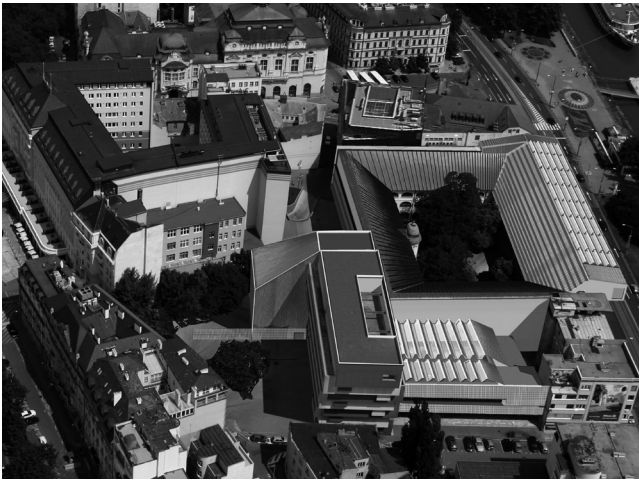
from the administrative wing. With a post-modern touch, the architects have preserved historic layers of stucco or directly exposed the brick masonry of the old barracks; additionally, they have uncovered the Baroque windows that Vladimír Dedeček had ordered walled up and created new panoramic views through the modernist bridge. Indeed, the Modern Movement separation of functions along with the heritage layering are mixed together in the new project in almost a spirit of pastiche, where authenticity is subordinated to the spectacular effect of experiencing the architecture of the immediate complex and the city outside.

The humanization of metallic brutalism

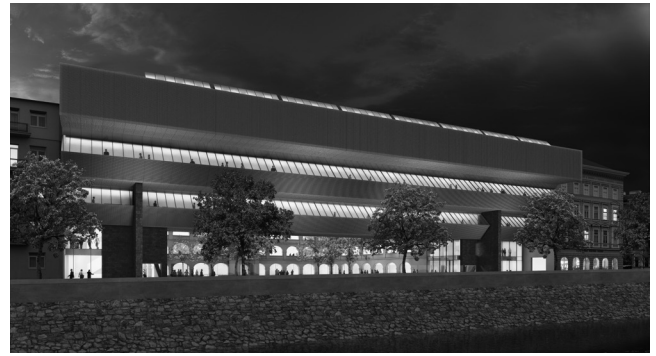
The term "humanization" was frequently deployed in Czechoslovak architectural discourse during the 1980s and 1990s, though primarily linked to the widely discussed question of the humanization of large-scale mass housing estates²⁴. At the time, the idea of fixing "inhuman" modern housing focused to a predominant extent on reducing the monotony of standardized architecture, introducing new elements and solutions that would bring individuality into the repetitive visual environment of the estates. Essentially, though, the plans focused on the effort to reduce or camouflage the prefabricated construction appearance of this architecture. Like the construction grid of panel joints on apartment façades, the dynamic raster of aluminum cladding is connected in the historical memory of many people with the products of the socialist regime and the abstract,



08 Vladimír Dedeček, Slovak National Gallery, Bratislava, Slovakia, 1967-1979. Ground plan of the SNG addition. © Archive of Department of Architecture HÚ SAV.



09 Martin Kusý, Pavol Paňák, Reconstruction of the Slovak National Gallery, Bratislava, Slovakia, 2005-now. Aerial view, visualization of the project in the cityscape. © Courtesy of studio BKPŠ.



10 Martin Kusý, Pavol Paňák, Reconstruction of the Slovak National Gallery, Bratislava, Slovakia, 2005-now, visualization of the reconstructed exhibition block at the river side. © Courtesy of studio BKPŠ.

elitist aesthetic of modernist architects. The controversial reception of the bridging-structure of the National Gallery by the public lies to a great extent in its metal cladding and what memories or associations it awakens in the viewers. Kusý and Paňák attempted to resolve this question in the spirit of the “humanization” concepts, leaving the original cladding system on the administrative block and in certain sections even using its original components. Yet for the most visibly exposed section of the building, they decided to use an entirely new exterior envelope, perhaps in the aim of weakening the historic associations of this façade. The architects designed and extensively tested a new system for a metal façade to be composed of two parts: the actual metal cladding, which will consist of larger lengthwise-placed sheet-metal elements, and an upper level of an aluminum grill. In addition to breaking up the massiveness of the volume, this second element will also function as a kind of sun-break to reduce the chance of the façade overheating.

The new façade system, as a result, significantly changed the lapidary massing and expression of the original cladding of the bridge section, reducing its somewhat monotonous character and bringing into play a dynamic element in which the outward-positioned three-dimensional gridwork will create a moiré effect for a moving viewer, similar to the effects created on windowless commercial buildings from the 1960s onward. This humanization approach, in a way, softens the controversial aspect of the bridging section, giving it a kind of elevation or even luxury that Vladimír Dedeček would have rejected for his own Brutalist “truthfulness”.

“The Brutalism of today is nothing more than the same brutalism brought into architectural discussion by Reyner Banham and the Smithsons”²⁵, writes Oliver Elser in the introduction to the publication *SOS Brutalismus*, which defines a new and broader framework for using this concept in the global history of Modernism for an architecture of lapidary abstract forms and complex conceptualizations. The compilers of this publication, which forms the culmination of an international on-line campaign for the protection

of these built “monstrosities”, openly follows the wave of the “concrete-hype” now prevalent, to draw attention to this unusual stage in the development of architecture in the later 20th century. And a hyping of post-war Modernism is visible now even in Slovakia, where the “socialist monsters” are becoming icons with their reproductions filling design magazines, books or clothing²⁶ and their objects emerging as tourist attractions.

Yet the specific and salient trait of this architect is less the “unaesthetic” quality of its materials than the presentation of architecture in its physical truthfulness. In this wider view, Brutalism conjoins a humanistic and social ethos in which the structural formal or social experimentation and engineering of the Modern Movement managed to generate, to a significant extent, the culmination of the post-1945 reconstruction of buildings and societies on both sides of the Iron Curtain²⁷.

The façade replacement on the National Gallery in Bratislava thus represents a shift in the symbolic as much as the physical existence of the modern gallery addition, as a new architectonic layer reflecting the “spectacle” of late capitalism. In the wealth of new spaces, elements and contexts, the architects breathe new life into Vladimír Dedeček’s provocative modernist unambiguity, and through sophisticated additions imprint a new form on the most visible element of the complex. In settling the decades-long discussions and disputes over the National Gallery and its wider section of Bratislava’s river-front panorama, the resolution has “only” implied a suppression of part of the authentic heritage of this layer of architectural history. Even in this respect, though, the restoration is an instance of the gradual search for a path towards the acceptance of “metallic Brutalism” in post-war modern architecture in Slovakia²⁸.

Acknowledgement

The text was made possible also through the financial support of the Slovak scientific agency (project no. VEGA-2/0074/17) and the Slovak Research and Development Agency (project no. APVV-16-0584).

Notes

- 1 Exhibition name: *Care for Architecture: Asking the Arché of Architecture to Dance*. Commissioners: Monika Mitášová, Monika Palčová. Curators and Participants: Petr Hájek, Benjamín Bradňanský, Vít Halada, Ján Studený, Marián Zervan. Organiser: The Slovak National Gallery and the National Gallery in Prague.
- 2 Marian Zervan (ed.), *Care (sorge) for architecture*, Praha, Česká technika – nakladatelství ČVUT, 2016, 146.
- 3 Vladimír Dedeček, “Technická správa k alternativnému riešeniu ÚP SNG”, 11.6.1967, Archive of the Department of Architecture, HÚ SAV Bratislava.
- 4 For more on the history of the construction of the National Gallery complex Monika Mitášová (ed.), *Vladimír Dedeček - Interpretations of his Architecture*, Basel, Birkhäuser, 2018, 89-103.
- 5 For more information see Monika Mitášová, “Forma a jej recepcia v architekture. Na príklade areálu Vysokiej školy poľnohospodárskej v Nitre”, *Architektúra & Urbanizmus*, 49, 2015, n. 1-2, 120-143, or Peter Szalay, “Vysoká škola poľnohospodárska v Nitre. Technologický a objemový experiment v štýle neskorého moderizmu”, *Architektúra & Urbanizmus*, 41, 2007, n. 3-4, 31-45.
- 6 Participants in the competition included the leading pre-war architect and professor at the Prague Academy of Fine Arts Jaroslav Frágnér, or Eugen Kramár, an experienced architect who had begun his career even during the war years, and the partnership of Martin Beňuška and Štefánia Rosincová from the Office of the Chief Architect of Bratislava. See Monika Mitášová (ed.), *Vladimír Dedeček - Interpretations of his Architecture*, Basel, Birkhäuser, 2018, 92-93.
- 7 The chair of the expert group, as well as the committee for judging the study projects, was the architect Štefan Svetko, who at this time was revising his own major project, the Slovak Radio building, into its well-known expressive form of an inverted pyramid.
- 8 The architect personally explained this principle in his video interview for the exhibition: “Vladimír Dedeček: Work”, accessible online at <http://magdamag.sk/2017/12/04/vladimir-dedecek-praca/?lang=en>.
- 9 According to Vladimír Dedeček, the decision not to demolish these two buildings was the result of clientelism in the local administration as well as national politics, since a leading city functionary lived in one of the flats. Personal conversation, 25.06.2012.
- 10 Herta Hurnaus, Benjamin Konrad, Maik Novotny, *Eastmodern, Architecture and Design of the 1960s and 1970s in Slovakia*, Wien/New York, Springer, 2007, 238.
- 11 Oliver Elser, “Back to the Future”, in Herta Hurnaus, Benjamin Konrad, Maik Novotny, *op. cit.*, 8.
- 12 Tibor Zalčík, Matúš Dulla, *Slovenská architektúra 1976 – 1980*, Bratislava, Veda, 1982, 19.
- 13 For more on the context of mass housing construction in Czechoslovakia see Henrieta Moravčíková *et al.* *Bratislava Atlas of Mass Housing*, Bratislava, Slovart, 2011, or Lucie Skřivánková, Rostislav Švácha, Irena Lehkoživová (ed.), *The Paneláks*, Prague, UPM, 2017.
- 14 The architect recalled that he abandoned his plans to realise a more complex reinforced-concrete structure following his experience with the tri-axial ceremonial auditorium of the Agricultural University in Nitra. Personal conversation, 10.09.2011.
- 15 This Slovak-produced façade system, under the designation “Alpo”, was manufactured in Žiar nad Hronom and offered various surfaces using coloured enamel.
- 16 Monika Mitášová (ed.), *op. cit.*, 293.
- 17 Samizdat is a dissident or underground literature secretly written, copied and circulated to prevent the official government censorship. The word comes from Russian language and mean self-publishing.
- 18 Ján Budaj (ed.), *Bratislava Nablas*, Bratislava, ZSOPK, n. 6 and 13, 1987, 30.
- 19 At the start of the 1990s, the glass roof of the bridging section was replaced, with the flat panes exchanged for convex Plexiglas elements, which significantly increased the rain leakage into the gallery spaces.
- 20 For more on these discussions see Marian Zervan (ed.), *op. cit.*, 941127.
- 21 The competitions were held in 2003 and 2005, and the winning team

- completed the realisation project in 2013. For more on the project see Pavol Paňák, “Reconstruction and Addition of the Slovak National Gallery Complex”, *Architektúra & Urbanizmus*, 47, 2013, n. 314, 2661279.
- 22 These architects realised the new National Theatre in Bratislava, and after 1989 the central office of the Slovak National Bank.
- 23 Peter Bauer, one of the authors of the new National Theatre and a collaborator with the atelier BKPŠ, was one of the authors for the critical samizdat publication *Bratislava Nablas*.
- 24 Currently, this theme is being discussed e.g. by Maroš Krivý, “Postmodernism or socialist realism? The architecture of housing estates in late socialist Czechoslovakia”, *Journal of the Society of Architectural Historians*, 75, 2016, n. 1, 741101.
- 25 Oliver Elser, “Just what is it that makes Brutalism today so appealing? Eine neue Definition aus internationaler Perspektive”, in Oliver Elser, Philip kurz, Peter Cachola Schmal (ed.), *SOS Brutalismus. Eine internationale Bestandsaufnahme*, Zürich, Park Books, 2017, 15.
- 26 For example, the project www.localicon.sk, www.ciernediery.sk, or the recent popularising guidebooks. For more on the situation of post-war architectural monuments see Henrieta Moravčíková, “Monumentality in Slovak architecture of the 1960s and 1970s: authoritarian, national, great and abstract”, *The Journal of Architecture*, 14, 2009, n. 1, 52.
- 27 Ákos Moravánszky, Judith Hopfengärtner (ed.), *Re-Humanizing Architecture, New forms of community*, Basel, Birkhäuser, 2017.
- 28 Attesting to the gradual acceptance of this historic layer is the fact that within the past two years, two other instances of Bratislava’s most controversial post-war Modernist works have been declared to be national cultural heritage: the Slovak Radio building and the Slovak National Uprising Bridge (Most SNP).

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