

## The First Annual Review of Recent World Architecture

The title is self-explanatory. Starting with this issue each year at this time we intend to present the best work we can find in other nations. It is a companion to the mid-May issue in which we look at new work in our own corner of the world.

In a first effort of this kind we cannot claim that the buildings shown are the very best around the globe, nor even that they are fully representative of each nation: They are simply the best that we have been able to find.

Our standard in searching has been architectural quality. We have sought a geographical spread but not complete balance. This year a few countries dominate, next year we expect that others will.

We have conducted the search through assembling award winners from those nations that have awards programs; through the scanning of other nations' magazines; and through the help of a brace of correspondents and contributors whose bylines appear in the issue. We are enormously grateful to these people, and to Peter Blake for his help in identifying several of them.

Editor in charge of assembling the issue was Andrea Oppenheimer Dean. In our opinion she has put together an intriguing and exciting collection. But turn the page and judge for yourself. *D. C.*

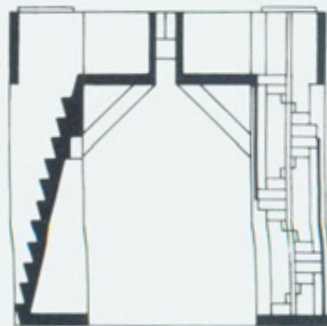
# Yugoslavia



## *Complex Gateway to a Peaceful Memorial to WWII Atrocity Victims*

The Danica memorial area is on the outskirts of Koprivnica, 60 miles north-east of Zagreb. Originally a chemical factory, Danica was transformed in 1941 by the Yugoslav Nazi puppet regime into a deportation camp. In 1943, the regime bombed Danica to destroy evidence of atrocities. The camp complex then lay mostly in ruins until the 1970s when its 25 acres came under government protection as a memorial.

Initiative to create the memorial area was generated locally, and almost all funding came from the community. A committee was formed to direct the project, "but the members had no clear idea except not to use a conventional approach with a piece of sculpture," says Lenko Plestina of the University of Zagreb, who was retained as architect. Plestina worked out some preliminary sketches in 1978 whose main idea was to memorialize the victims by a celebration of life. The



conception called not for a heroic monument but a series of spaces for adult and children's sports and recreation.

The first of the project's three phases was completed last year. A three acre area, it encompasses most of what remained of the camp, a house for deportees, water tower, and camp wall, which were renovated. The architect says he attempted to create a dialogue between visitor and history by giving reasoned, precise information, on the one hand, and communicating emotionally through use of suggestive spatial modulation, symbols, and images, on the other.

The deportees' house has been transformed into a museum where the history of the factory, the prewar labor movement, and the camp period are shown. The building's original, plain exterior was not substantially altered. Inside, stairs

were added as well as a basement display room, and a loft space was opened up to create a spacious central gallery.

Parallel to the original camp wall a new one has been added, called the Names Wall, where names of deportees will be engraved. The two walls now form a memorial path. Although the water tower is still the most prominent emblem of the complex, the architect also felt the need for a contemporary symbol. Hence the memorial gate. It marks the former camp entrance and is now the main entryway to the area. It attempts to convey respect for the victims much as in the past triumphal arches commemorated the victor, says Plestina. Its design was meant to evoke the image of a gallows, but among its sources were a nearby park pavilion, Russian constructivist designs, and a monument to the Third International. A.O.D.

