

EUGEN HABERMANN (1884–1944) AND HERBERT JOHANSON (1884–1964) – FROM STUDIES AT RIGA POLYTECHNIC INSTITUTE TO THE TOP OF ESTONIAN ARCHITECTURE

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Summary. Graduates of Riga Polytechnic Institute Eugen Habermann (1884–1944) and Herbert Johanson (1884–1964) became the most active architects in Estonia in the 1920s and 1930s. E. Habermann was the City Planning Architect of Tallinn (1914–1923), at the same time, he headed the Construction Board of the Ministry of the Interior (1919–1923). H. Johanson led the project bureau of the City Architect of Tallinn (1924–1944). From 1935, he also ran the Tallinn Municipal Architecture Office. Both architects were the founders of the Estonian Association of Architects (1921) and its chairmen, E. Habermann – from 1921 to 1936 and H. Johanson – in the 1930s.

The extensive list of projects of E. Habermann and H. Johanson consists of around 200 projects, including buildings of nearly all types. The article aims to characterize E. Habermann and H. Johanson as personalities based on the memories of their fellows, it also reflects on the main features and stylistic development of their architecture.

Keywords: RPI, Estonian architects, the 1920s and 1930s, Eugen Habermann, Herbert Johanson.

Introduction

Riga Polytechnicum (RP) / Riga Polytechnic Institute (RPI) or, as it was titled in a publication by the member of the academic staff of his *Alma Mater* Otto Conrad Ernst Hoffmann (1866–1919) – the Baltic Institute [1], had an immense influence on the Estonian architecture. Between 1862

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and 1915, more than 1250 students from the territory of contemporary Estonia studied there, about 460 of them were of Estonian nationality, the others being Baltic-Germans or Russians [2; p. 453]. Among the architecture students there were E. Habermann, H. Johanson, Erich Jacoby (1885–1941), Anton Soans (1885–1966), Ernst Gustav Kühnert (1885–1961), Waldemar Lemm (1881–1965), Artur Perna (1881–1940), Anton Uesson (1879–1942), Franz de Vries (1890–1938), Edgar Johan Kuusik (1888–1974), Hanno Kompus (1890–1974) and many others [3]. Alfred Ernst Rosenberg (1893–1946), the later Head of the Third Reich Ministry for the Occupied Eastern Territories (1941–1945) from Tallinn also studied architecture at RPI.

E. J. Kuusik had written an entire chapter in his diary about his student years at RPI, characterizing Wilhelm von Stryk (1864–1928), Eduard Kupffer (1873–1919), *Eižens Laube* (1880–1967), and other professors [4; pp. 318–330]. Eduard Kupffer (1873–1919) was an Adjunct-Professor at RPI. He graduated from RPI in 1901, then worked in Vienna and became a Lecturer at RPI in 1904, becoming an Adjunct Professor in 1907. In 1914, E. Kupffer published the book «Guidelines for the Design and Construction of Modern Housing» (*Купффер, Э. Жилой дом: Руководство для проектирования и возведения современных жилищ. СПб., Москва: изд. М. О. Вольф, 1914. 345 стр.*). *E. Laube* was a well-known master of Latvian *Art Nouveau* architecture, Associate Professor of RPI, one of the founders and the first Chairman of the Latvian Association of Architects from 1924 to 1926. In 1944, he emigrated to Germany and in 1950 – to the USA [5; p. 452].

A young architecture student H. Kompus also evaluated RPI teachers in his private letter in 1909 – «I like Kupffer, Meder, Laube and Rosen most of all» [6; p. 14]. Alfred Meder (1873–1944) was a Docent of Mathematics at RPI (1897–1918) [4; p. 717]. Gerhard Rosen (1856–1927) from Wesenberg (Rakvere), Estonia, was a teacher of drawing at RPI. From 1911 he was an Adjunct-Professor [4; p. 717].

It was common for the graduates of RPI to become members of the Riga Architects' Association (*Architektenverein zu Riga*, founded in 1889). Jacques Rosenbaum (1878–1944), Arved Eichhorn (1878–1922), Alfred Jung (1875–1945) and H. Johanson were the members of the Association from Estonia [7].

It is worth mentioning that the stairs of the building of RPI (1866–1869) at 19 *Raiņa* Boulevard (by Gustav Ferdinand Alexander Hilbig (1822–1887)) were made of the Estonian Vasalemma «marble» (specific kind of limestone), the same material was also widely used in constructing several Riga monuments. The decorative reliefs in the Aula of the building repeated those in the main hall of the palace at 6 *Kohtu* Street in Tallinn (1865, now the Academy of Sciences of Estonia), which was designed by a German architect Martin Gropius (1824–1880).



Figure 1. H. Johanson (early 20th century).



Figure 2. E. Habermann (early 20th century).

Eugen Habermann (1884–1944) and Herbert Johanson (1884–1964) – from Studies at Riga Polytechnic Institute to the Top of Estonian Architecture

Graduates of RPI H. Johanson (see Figure 1) and E. Habermann (see Figure 2) became the most active architects in the 1920s and 1930s in Estonia. It would be difficult to find anybody equal to them in terms of creative productivity in architecture and urban planning.

E. Habermann was the City Planning Architect of Tallinn (1914–1923), at the same time, he headed the Construction Board of the Ministry of the Interior (1919–1923). H. Johanson led the Project Office of the City Architect of Tallinn (1924–1944), and from 1935 he also run the Tallinn Municipal Architecture Department. E. Habermann and H. Johanson both were the founders of the Estonian Association of Architects (established in 1921) and its chairmen, E. Habermann – from 1921 to 1936 and H. Johanson – in the 1930s. They drafted the regulation concerning architects' fees, represented the Association in numerous committees and organizations, and participated as members in the juries of numerous architecture competitions, thus influencing the quality of competition results.

Similar Curricula

Eugen Reinhold Habermann and Herbert Voldemar Johanson were born in the same year – 1884. E. Habermann was born on 19 October 1884 in the family of a locksmith working at the Luther Factory in Tallinn. H. Johanson was born on 10 September 1884 in Haljala, Virumaa, in the family of a pastor. Both studied at Peter's School of Science in Tallinn (*Revaler Petri-Realschule*, now Tallinn Secondary School of

Science), which E. Habermann finished in 1902 and H. Johanson – in 1904. A. Soans, E. Jacoby, and Karl Tarvas (then Treumann; 1885–1975) also graduated from this school in 1904, all of them also later became architects [8, 9].

E. Habermann started studying at RPI at the Department of Mechanics (1902–1905) and then he moved to the Department of Architecture (1905–1906). H. Johanson studied architecture at RPI from 1904 to 1905 and from 1908 to 1910. Commencing his studies in 1902, E. Habermann immediately joined the Estonian corporation «Vironia», which had been operating in Riga since 1900, but for some reason already in 1903 he left «Vironia». H. Johanson essentially was not a «corporation person», he rather preferred to be a member of the professional union – Riga Architects' Association.

After RPI, E. Habermann continued his studies at *Königlich Sächsische Technische Hochschule* in Dresden, Germany (1906–1912). At the same time, H. Johanson studied at *Technische Hochschule zu Darmstadt* in Germany (1905–1907). H. Johanson continued his studies in Riga and graduated in 1910 with *cum laude* (see Figure 3).



Figure 3. Copy of H. Johanson's RPI diploma (1910).

During his studies in 1909, E. Habermann started working in the office of a well-known German architect, Professor Fritz Schumacher (1869–1947), and participated in the planning of the Hamburg City Park (1909–1921). In the winter of 1909/1910, he worked with the Dresden branch of «*Dyckerhoff & Widmann*», a German concrete construction company. From 1910 to 1911, E. Habermann worked in the office of Paul Carl August Demme (1857–1919) in *Liepāja* and then in Riga,

assisting *E. Laube* and later Wilhelm Rössler (Roessler; 1878–1949). P. C. A. Demme came from Friedrichstadt (currently *Jaunjelgava*, a city in *Aizkraukle* Municipality in Latvia). He studied architecture at RPI from 1874 to 1883. From 1884 to 1885, he worked as a freelance architect; from 1885 to 1889, he worked at the bureau of architect Heinrich Karl Scheel (1829–1909) in Riga and from 1889 – at the bureau of Robert Julius Klein (1858–1924) in Moscow. From 1896, he was a freelance architect in Libau (*Liepāja*) [4; p. 573]. W. Rössler came from Riga. He studied architecture at RPI from 1898 to 1904. From 1904 to 1906, he worked at the bureau of an RP graduate (1882), a Latvian architect *Augusts Reinbergs* (1860–1908). From 1907, he maintained his own practice [4; p. 432].

H. Johanson also lived in Latvia at that time: he underwent military service in *Liepāja* in 1910–1911, then worked in P. C. A. Demme's office. Together with P. C. A. Demme, H. Johanson participated in the competition for the construction of two kiosks in Wöhrmann park in 1911. The project was published in *«Jahrbuch der bildenden Kunst in den Ostseeprovinzen»* (Eastern Provinces Yearbook of Fine Arts) [10; p. 91]. Later he worked at *E. Laube's* bureau and in 1911–1913 – at W. Rössler's bureau. Led by W. Rössler and together with Eugen Zörrer (1884 – after 1926), H. Johanson won the first place in the competition for the building of the Valga Loan Bank in 1912 (tender project *«Plejaden»*) [11; p. 138], the bank was built in Valga, at 12 *Kesk* Street) and a city quarter of Riga *«Vorburg»* [9; pp. 86–89] built in 1912–1914 between *Vašingtona* Square, *Ausekļa*, *Sakaru*, and *Eksporta* Streets. The villa of Robert Vegesack in *Cēsis* (1912, 11 *Palasta* Street, at present – Art School) was designed by W. Rössler, H. Johanson also contributed to the project [9; p. 140]. While working at W. Rössler's bureau in 1913, H. Johanson also participated in the tender for the construction of Riga-Dünasche Loan Bank & Apartment House at the corner of *Kaļķu* and *Valņu* Street by Edgar Hartmann (1869–1925) and Viktor Unverhau (1874–1936), (I and III prizes) and in designing the project for the villa of Robert Broederich in *Labrags* (at present – *Ventspils* Municipality, *Kurzeme*, Latvia) [12; pp. 128, 131].

E. Habermann received his diploma in architecture in Dresden in 1912. He presented two research works to the Examination Committee – *«Planning of Ancient Towns»* (*«Die Grundrissgestaltung der Antiken Stadt»*) and *«Problems of Traffic in the Modern City»* (*«Die Verkehrsanstalten in ihren Beziehungen zu den Aufgaben des modernen Städtebaues»*). In 1910–1912, he was commissioned by the Royal Archives of Dresden (*Denkmalsarchiv*) to design the reconstruction of the Pirita Monastery in Tallinn. When he returned to Tallinn in 1913, E. Habermann worked as a building manager on the construction of the Estonia Theatre and Concert Hall. After that, he was hired by a newly

Eugen Habermann (1884–1944) and Herbert Johanson (1884–1964) – from Studies at Riga Polytechnic Institute to the Top of Estonian Architecture

established office of the City Planning Architect of Tallinn Municipality, and started to implement Eliel Saarinen's (1873–1950) plan of «Greater-Tallinn» (1913).

H. Johanson married Latvian-born Pauline Klare (Clare-Carola) Fridrichs (1888–?) in Riga in 1913. Their first child, Lorenz Herbert Johanson (1914–1984) was born in Riga, later he also became an architect. E. Habermann married in 1923 in Tallinn to Jenny Margarethe Fernanda von Ruckteschell (1895–?).

In his memories, E. J. Kuusik wrote about E. Habermann, «One fine day, a light-blonde man with an imposing figure and a friendly attitude sat at the table, his regular face expressed self-awareness and perhaps also irony. He was wearing some kind of black party suit at the time. A fine golden chain hung on his chest, which was said to have a lorgnette on it, alas Johan never saw it. The cigarettes were taken from a pocket somewhere deep inside the suit, the movements being light, fast and elegant. The face was dominated by a forehead and a beautifully shaped nose. As Johan had learned to distinguish certain nuances of social interaction, he soon noticed what a skilful conversation partner he was. [4; pp. 525–526]»

«There are few people in Tallinn who do not know this imposing person, already in the early spring and late autumn, without a hat, wearing only a jacket, rushing through the narrow streets of Tallinn. Only during heavy rain, or in the very cold, he carries an old-fashioned umbrella or wears a light coat. The man who takes so little care of himself and his body is the caretaker of Tallinn and the people of Tallinn. The most important buildings of Tallinn in recent times, starting with the *Riigikogu* Building, have been built either under Haberman's leadership or with his help,» – so the newspaper «*Vaba Maa*» wrote in 1934 on the occasion of E. Habermann's 50th anniversary [13].

E. Habermann died on 22 September 1944: the ship «*Moero*», which he embarked trying to emigrate to Germany, sank in the Gulf of Gdansk. His archive has not survived.



Figure 4. From the left: E. Habermann, unknown person and H. Johanson (1930s).

While E. Habermann was a «light-blonde man with an imposing figure and a nice attitude», H. Johanson, as a contrast, was «short, stocky and fatty, with not very impressive face except high forehead, and not too eloquent,» as described by E. J. Kuusik [4; p. 527] (see Figure 4, p. 40). «His clothes were original, worn with a certain care, and he moved slowly bearing his body with dignity. However, he looked constantly amused and his smile was somewhat ironic, and that made people keep distance from him. He was a family man who loved comfort, eating and drinking well, smoking a pipe, and doing nothing [4; p. 527].» Having admitted this, E. J. Kuusik rated architect H. Johanson as one of the most remarkable architects in Estonia and admired the agility of his creative thinking.

Collaboration of Two Creative Architects

Designs by E. Habermann and H. Johanson have been well researched and reflected in the publications in Estonian [14–23]. A concise Habermann-Johanson exhibition was displayed in the Museum of Estonian Architecture in 2010, and a booklet was published [19]. Based on these previous research works, the author will further provide an overview of the most important projects implemented on the path of stylistic development of both architects.

The first breakthrough work by E. Habermann and H. Johanson was the building of the Parliament (*Riigikogu*) (1922) [24, 25] (see Figure 5). Built on the site of the former convent building in the courtyard of Toompea Castle, it was the most important building in Estonia, a national symbol of power. It has been frequently wondered how so young architects were entrusted to design the *Riigikogu* Building, however, it should be remembered that for E. Habermann as the Head of the Ministry of the Interior's Construction Board, it was a direct working task. The main designer here was H. Johanson.



Figure 5. The building of the Estonian Parliament in Tallinn (*Riigikogu*, 1922).

The design of the *Riigikogu* Building was developed in the period when German post-World War I architecture experienced a brief influence of Expressionism. Expressionism was inspired by spirituality, it ascribed symbolic meanings to architecture. In the *Riigikogu* Building, the interiors with an unexpected colour scheme and a special ceiling of the auditorium demonstrate the influence of Expressionism. The elements of Expressionism on the façade include dark window frames and a cornice.

The post-war apartment crisis required quick and cheap housing solutions. In the 1920s, both E. Habermann and H. Johanson were involved in the building of social houses. Together they designed the houses of the construction company «*Oma Kolle*» at 3–25 and 6–32 *Kolde* Blvd. (see Figure 6). Standards used for the houses in *Pelgulinn* can be found in Germany, but at that time it did not really bother anyone. Quite direct use of the German examples seemed just normal, as the architects had studied in Germany. In 1924–1925, E. Habermann designed two residential blocks at 45 and 47 *Veerenni* Street and 1, 2, 4 *Õilme* Street, and a larger block of houses at *Vaikne* Street. They were single-storey wooden houses with high roofs and consisted of small apartments. The masters of Luther's Furniture Factory got their houses on *Vana-Lõuna* Street (all designed in 1923–1924). A big apartment house with expressionistic dark facade decor was built for teachers at 4 *Raua* Street.



Figure 6. Houses of «*Oma Kolle*» building company (1922–1925) on *Kolde* Boulevard in Tallinn.

In the 1920s, both architects were also involved in the reconstruction of the buildings in the Old Town. Jointly E. Habermann and H. Johanson designed houses at 11 *Harju* Street (1920, destroyed), 4 *Lühike Jalg*

Street (1921), 4 *Suur-Karja* Street (1923), 3 *Väike-Karja* Street (1925), and many others. At the beginning of the 1920s, the Old Town was not yet considered a valuable object of architectural heritage by Estonians, historically it was a Baltic-German living milieu. In addition, E. Habermann and H. Johanson added several storeys to the houses in the Old Town. As many as three storeys were added to the house at 4 *Suur-Karja* Street, which nowadays would be completely unacceptable from a heritage protection perspective. It may be argued that bold interference across the Old Town in Tallinn plan by E. Habermann (1921) revealed his low esteem of the Old Town heritage, but eventually, this plan was not realized. The mentality started to change after 1925 with the adoption of the Ancient Heritage Protection Act in Estonia. The rebuilding of the houses at 38 *Lai* Street designed by E. Habermann and Ernst Gustav Kühnert (1885–1961) (1928), and of Kopf's House at 27 *Pikk* / 2 *Hobusepea* Street by E. Habermann (1928) already reflect a sense of piety towards the medieval Old Tallinn.

In 1923, E. Habermann quite suddenly decided to leave both employments – ministerial and municipal – and became a freelance architect. He designed several industrial buildings (factory «*Rauaniit*» at 7 *Põhja* Blvd. in 1928 (now reconstructed for the needs of Estonian Art Academy) and a power turbine plant, switch building and boiler house at 27 *Põhja* Blvd., which also were clearly influenced by German architecture of the time, easily accessible due to availability of German architecture magazines «*Moderne Bauformen*» (Modern Building Forms), «*The Bauwelt*» (Construction World), and others.

In the second half of the 1920s, the largest apartment buildings of housing associations came from H. Johanson's desk: 2–4 *R. Faehlmanni* / 17–19 *Fr. R. Kreutzwaldi* Street (1925, 1932, see Figure 7) and 3–9 *Ed. Viiralti* Street (1924, 1930).



Figure 7. Apartment building at 2–4 *R. Faehlmanni* / 17–19 *Fr. R. Kreutzwaldi* Street in Tallinn (built – 1925).

Until the end of the 1920s, German traditionalism dominated in H. Johanson's architecture of private houses, including his own house at 9 *Wismari Street* (1924), villas in 47 *J. Poska Street* (1925) and 18 *Väike-Ameerika Street* (1929). At the end of the 1920s, H. Johanson completed the first school building in *Pelgulinna Primary School* (1929, see Figure 8), and kindergartens at 104 *Kopli Street* (1928) and 2 *J. Pärna Street* (1930). Later he designed all major school buildings in Tallinn.



Figure 8. *Pelgulinna Primary School* in Tallinn (built – 1929).

The 1930s, Advent of Functionalism

H. Johanson's flat-roofed small house at 6 *Toompuiestee Blvd.* (1929, see Figure 9) is considered a breakthrough in functionalism in Estonia. Its completion caused controversy in the Estonian press over the flat roof typical of Germany [26; pp. 134–138]. H. Kompus, an architect and architecture critic, introduced new functionalist architecture in his article «With or without a roof» depicting the villa by H. Johanson.



Figure 9. H. Johanson's own house at 6 *Toompuiestee Boulevard* in Tallinn (built – 1929).

Although the building of *Lasnamäe* School by H. Johanson at 2 *Majaka* Street (1934) already revealed laconism of forms characteristic of functionalism, the first entirely functionalist school was Elfriede Lender's Gymnasium at 25 *Fr. R. Kreutzwaldi* Street (1935, see Figure 10). It has an effective glass tower with a spiral staircase, which actually accommodates only a staircase of an emergency exit. Such a modernist element referring to machine aesthetics is unique for Estonian schools. Features of functionalism can also be noticed in the window rows separated by dark-painted parts, which had to imitate a ribbon window.



Figure 10. Elfriede Lender's Gymnasium at 25 *Fr. R. Kreutzwaldi* Street in Tallinn (built – 1935).

H. Johanson's building of the French Lyceum at 3 *Hariduse* Street (1937) also reveals functionalist features, such as the semi-circular bay, and not much decor – only small balls on the triangular consoles above the big windows of the hall.

E. Habermann's projects remained more influenced by German traditionalist architecture, which yielded good results in the reconstruction of the houses in the Old Town. But gradually the features of functionalism also appeared in his projects. It was manifested in his design of the legendary cinema *BiBaBo* built on the site of the last medieval merchant house on *Viru* Street in the Old Town of Tallinn (project 1931, completed in 1932, not preserved, see Figure 11, p. 46). The rectangular vertical of the symmetrical façade was articulated by three rows of striped windows with contrasting dark frames. The curved display case windows were located on either side of the main entrance to the cinema. The cinema rooms were furnished with modern tubular furniture and the lobby had an eye-catching glass ceiling.



Figure 11. Cinema *BiBaBo* at 11 Viru Street in Tallinn (1932).

BiBaBo was followed by Jaan Urla's house belonging to the top buildings of Estonian Functionalism at 6 *Pärnu* Road (1933, see Figure 12). E. Habermann gave interviews about the project already before construction began. The press proudly declared the 7-storey building a skyscraper. In terms of its two-level courtyard and new construction technology, it was similar to E. Saarinen's Quarter at 10 *Pärnu* Road (1912), which also has a multi-level courtyard and business premises around it.



Figure 12. Jaan Urla's apartment house at 6 *Pärnu* Road in Tallinn (1933).

The last building that was jointly planned by E. Habermann and H. Johanson (further they continued to design separately) was the building of *Eesti Pank* at 11 Estonia Blvd. (with the participation of an engineer, RPI graduate (1918) Ferdinand Adoff (1890–1938, see Figure 13)). The tender took place in 1933, the building was completed in 1935. It still had a flat roof, but during the construction, it got a decorative main entrance and vertically stressed windows. A large operating hall sized 20 x 33 x 7 m extends through two floors. The new bank building was advertised as the largest and most rationally arranged bank building in the Baltics [29, 30]. However, when the bank was opened in 1935, the new head of the state Konstantin Päts (1874–1956) considered its architecture too modern. Functionalist architecture did not fit well with K. Päts' new architecture politics.



Figure 13.
The building of *Eesti Pank* at 11 Estonia Blvd. in Tallinn (1934).

Estonia's State Politics in Architecture of the Second Half of the 1930s

In 1934, there had been an overturn in both Estonian state politics and its architecture. K. Päts, who had taken authoritarian power, set out to rebuild Tallinn into a representative capital. He became passionate about architecture and began to control it personally, as did Adolf Hitler (1889–1945) in Germany or Benito Mussolini (1883–1945) in Italy. «Building a facade» for the state became a frequent expression in K. Päts' rhetoric [30].

In 1935, K. Päts issued a decree providing for the government's right to start organizing the architectural appearance of central Tallinn (instead of the previous municipal power). Based on this decree, projects for the spatial influence of Tallinn streets and squares were commissioned. They determined the construction lines, the heights, the number of storeys in the houses, the type of construction, and the outer appearance of the facades. K. Päts began to confirm facade drawings personally.

The concept of spatial influence was taken over from Germany where in 1928, the German planner Gustav Langen (1878–1959) introduced the term *Raumplanung*. The same year the term «spatial effect» appeared in the context of Estonian planning, in the documents of the tender for the design of the Freedom Square. In 1935–1939, about 40 spatial projects were designed for many streets in the centre of Tallinn. They were developed by the city's Construction Department headed by H. Johanson. Almost all spatial projects were signed by H. Johanson [30].

The aim of the spatial projects was to design architecturally uniform streets. The curve of *Pärnu Road* was the most evenly built streetscape, among others E. Habermann's apartment house at 32 *Pärnu Road* (1937, see Figure 14).



Figure 14. Apartment house at 32 *Pärnu Road* in Tallinn (on the left; 1937).

In the second half of the 1930s, E. Habermann designed several larger apartment buildings: at 8 *Kopli Street* (1935), 11 *Hariduse Street* (1937), 13 *Koidula Street* (1937), 8 *Roosikrantsi Street* (1939) and others, that

remained functionalist in volumes but were covered with solid dark terracotta plaster.

Representative Public Buildings by H. Johanson

Eugen Habermann (1884–1944) and Herbert Johanson (1884–1964) – from Studies at Riga Polytechnic Institute to the Top of Estonian Architecture

The Estonian State had a lot to build, and private companies were also active in building. «Tallinn in the fever of construction», «Extraordinary rise in construction activity», «Houses are rising through the night» and similar headlines were abundant in the Estonian press of the second half of the 1930s. Significant public buildings, schools, medical institutions etc. were built at that time. Conservatism prevailed both in politics and architecture.

In 1938, the competition for construction of the Estonian Embassy in Riga was held. Estonian Ambassador Hans Rebane (1882–1961) chose a plot of land in the representative district of Riga on the corner of *Pumpura* and *Antonijas* Streets. The program of the competition foresaw representation rooms, including a spacious lobby, a 100 m² hall and an 80 m² dining hall for 36 people. The city of Riga did not set strong restrictions regarding the exterior design, except that natural stone was recommended for the facades, the height was limited, and the volume of the building could not exceed 6500m³. 27 projects from Estonia, Latvia, Finland, and Germany participated in the tender. The first prize was awarded to E. Jacoby and Herman Berg (1894–1943?). H. Johanson and his son L. H. Johanson (later Haljak) won the second prize. The third prize went to Elmar Lohk (1901–1963). All projects, including H. Johanson's one, proposed a dignified design, inclined to monumentalism and classics. The member of the jury Konstantin Bölau (1899–1959) said that the projects showed an energetic turn from all kinds of modernist «-isms» and revealed a transition towards the so-called «pathetic architecture» [31; p. 13]. The Embassy went unbuilt because of the complicated financial situation [32].

In the second half of the 1930s, H. Johanson began to use local limestone, first in construction of *Lasnamäe* School (1935), then in the chapels at the *Liiva* Cemetery (1935, see Figure 15, p. 50) and the Forest Cemetery (1936). The same material appeared on the facades of the school at 12/14 *Tõnismägi* Street (1936–1937). This group of H. Johanson's buildings have been labelled «limestone-functionalism», a definition that should, however, be treated with great caution [33; pp. 83–84].



Figure 15. *Liiva Cemetery Chapel* in Tallinn (1935).

The most powerful example of H. Johanson's limestone architecture is an impressive Fire Depot on Raua Street (the project of 1936, completed in 1939, see Figure 16). The monumentality of the Fire Depot, the symmetry in the facades of lower wings, the upright windows with heavy frames, and the extensive use of hand-carved stones – all these features are far from the principles of functionalism. Rather, a direct influence of German monumental architecture is observed here. As it is widely known, A. Hitler favoured stone buildings of the monumental natural and used cheap prisoners' labour in the concentration camps for carving stones [34; p. 20]. In 1937, the prison was established in *Vasalemma Quarry* also in Estonia. The facade stones of the Fire Depot were also wrought by prisoners.



Figure 16. The building of the Fire Depot at 2 *Raua Street* in Tallinn (1939).

The representative architecture of the second half of the 1930s turned its back on functionalism, architectural forms became massive, horizontality was replaced by verticality and solid materials appeared on the facades. Representativeness became a programmatic requirement, national ornaments, cornices, and framed frames started to appear in architecture.

The last H. Johanson's building in Estonia – City Hospital at 18/20 Ravi Street – was the biggest public undertaking in Estonia of the late 1930s. It started with the architecture competition in 1937, which was won by Ernst Kesa (1910–1994), but the final project was developed by H. Johanson. Vertical windows, accentuated cornices, a limestone plinth, and individual decorative details point at the turn toward representativity. The central building was completed in 1939, the whole hospital complex was finished after World War II in 1947.

After the *coup d'état* in June 1940, H. Johanson continued working in the Tallinn Municipality, even during the German occupation. In 1944, he emigrated to Sweden. His emigration passport stated Swedish citizenship. In Sweden, H. Johanson worked at the bureau of Gustaf Birch-Lindgren (1892–1969) in Gothenburg, which was headed by E. Lohk. In 1951, E. Lohk won the third prize in the competition for the projects of Gothenburg University of Medicine. H. Johanson was also mentioned as his collaborator [35]. In 1954, the bureau was successful in the design competition of Sahlgrenska Hospital. Next came the 15-storey Uddevalla Hospital in West Sweden. In 1964, H. Johanson visited Estonia and decided to return to his homeland. He started to prepare the documents, however, he died on 24 November of that year in Gothenburg.

Conclusions

When E. Habermann and H. Johanson celebrated their 50th anniversary together in the fall of 1934, a fellow architect Roman Koolmar (1904–1971) wrote, «One of them makes building regulations while the other ignores them; one repels space and the other embraces it; one provides the servants with a wide space, while the other forces the servants to sleep standing. One is constantly demolishing, while the other is constantly building [5; p. 529].»

R. Koolmar referred to E. Habermann as a demolisher, for he had been involved in planning, while H. Johanson, who had built a number of large houses, was the «constant builder».

E. Habermann and H. Johanson were both incredibly productive: there are over two hundred projects on the list of their projects, excluding smaller reconstruction works. All these projects were born in

just 20 years. They designed buildings of almost all possible typology – administrative buildings, schools, hospitals, apartment houses and private dwellings, fire depot, industrial buildings, etc.

Their architecture reflects the style preferences of that time from the traditionalism of the 1920s to the functionalism of the early 1930s and finally, the representative architecture of the second half of the 1930s. Studies at Riga Polytechnic Institute that were continued in Germany to a large extent determined the general orientation of the architectural style of both architects – the German influences dominated in both decades, perhaps even more than one might like to admit.

While E. Habermann as an architect and planner was more active in the 1920s, H. Johanson's heyday fell into the 1930s. It was then that he designed representative public buildings and made spatial projects for the streets and squares of Tallinn. The pace of Estonian construction in the second half of the 1930s was unprecedented, H. Johanson's load was heavy and one can only wonder how he managed it all. Still, it should be noted that he had assistants and that the projects were not as detailed as they are today.

A bolder turn to functionalism and then an idiosyncratic limestone architecture speak of H. Johanson as a more dynamic and radical, in comparison to E. Habermann. Not underestimating the contribution of Edgar Johan Kuusik (1888–1974), Elmar Lohk (1901–1963), Erich Jacoby (1885–1941), Eugen Sacharias (1906–2002), Olev Siinmaa (1881–1948) and other Estonian architects of that time, it can be said with certainty that it was E. Habermann and H. Johanson who were the most influential architects as well as moderators of the Estonian architectural culture in the 1920s and 1930s, both creatively and administratively.

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Eugen Habermann (1884–1944) and Herbert Johanson (1884–1964) – from Studies at Riga Polytechnic Institute to the Top of Estonian Architecture

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SOURCES OF ILLUSTRATIONS

Figure 1. Estonian Museum of Architecture.

Figure 2. Estonian Museum of Architecture, photo donated by Merike Komendant Phillips and G. Jüri Komendant.

Figure 3. Estonian Museum of Architecture.

Figure 4. Estonian Museum of Architecture.

Figure 5. Estonian Museum of Architecture, photographer Martin Siplane.

Figure 6. Period photo, Estonian Museum of Architecture.

Figure 7. Estonian Museum of Architecture, photographer Martin Siplane.

Figure 8. Estonian Museum of Architecture, photographer Martin Siplane.

Figure 9. Estonian Museum of Architecture, photographer Martin Siplane.

Figure 10. Estonian Museum of Architecture, photographer Martin Siplane.

Figure 11. Period photo, Estonian Museum of Architecture.

Figure 12. Period photo, author's collection.

Figure 13. Period photo, author's collection.

Figure 14. Period photo, author's collection.

Figure 15. Estonian Museum of Architecture, photographer Martin Siplane.

Figure 16. Estonian Museum of Architecture, photographer Martin Siplane.



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Karin Hallas-Murula

Eižens Habermanis (1884–1944) un Herberts Johansons (1884–1964) – no studijām Rīgas Politehniskajā institūtā līdz Igaunijas arhitektūras virsohnēm

Rīgas Politehniskā institūta absolventi Eižens Habermanis (*Eugen Habermann*; 1884–1944) un Herberts Johansons (*Herbert Johanson*; 1884–1964) kļuva par 20. gadsimta 20. un 30. gadu Igaunijas redzamākajiem arhitektiem. E. Habermanis bija Tallinas pilsētplānošanas arhitekts (1914–1923) un Iekšlietu ministrijas Būvvaldes vadītājs (1919–1923). H. Johansons vadīja Tallinas pilsētas arhitekta projektu biroju (1924–1944), savukārt jau no 1935. gada – pašvaldības arhitektūras biroju. Abi arhitekti bija Igaunijas Arhitektu savienības dibinātāji (1921) un tās priekšsēdētāji – E. Habermanis no 1921. līdz 1936. gadam, H. Johansons – 20. gadsimta 30. gados.

E. Habermaņa un H. Johansona darbu sarakstā ir ap 200 projektu, kas aptver gandrīz visas ēku tipoloģijas. Rakstā, izmantojot laikabiedru atmiņas, raksturotas E. Habermaņa un H. Johansona personības un izceltas viņu veidotās arhitektūras galvenās iezīmes un stilistiskā attīstība.

Atslēgas vārdi: RPI, igauņu arhitekti, 20. gadsimta 20. un 30. gadi, Eižens Habermanis, Herberts Johansons.