MoMove:
The docomomo Virtual Exhibition

docomomo International has launched the **docomomo** Virtual Exhibition (MoMove) on the 23rd November 2015 in Tecnico-University of Lisbon. The original concept was developed by Ana Tostões and Yoshiyuki Yamana in September 2013 as an online exhibition to disseminate and to foster buildings, sites and neighbourhoods of the Modern Movement throughout the (online) world, under the scope of **docomomo**. The website **exhibition.docomomo.com** is a great achievement in the pursuit of the **docomomo** mission that could not be set up without the generous support of the Lisbon Municipality and Tecnico-University of Lisbon. MoMove was launched with the work of the research of 482 contributors[1], from 36 Working Parties through the upload of information on 3247 buildings and sites.

Converting the Registers into a web-based platform

In recent years, the development of databases of digitized contents opened new fields of research concerning the future of web-based documentation. A number of online databases of buildings and sites were released worldwide such as the *Phaidon Atlas*[2] or *SAH Archipedia*[3]. **docomomo** has been researching new documentation strategies linked to the current digital tools. The 13th **docomomo** Council Meeting (Seoul, 2014) decided that **docomomo** International would work together with the International Scientific Committee on Registers (ISC/R) in order to build a **docomomo** web-based database. The first step, prior to the Council Meeting, was to ask the Working Parties to make a selection of 100 modern buildings. Each item on the list had to be illustrated by a picture and include the basic information (name of the architects, building name, site or neighborhood, city/place and years of the design and construction completion). As it is well known, documentation has been a central concern to **docomomo** owing to the fragility of the 20th century architecture, as it is possible to see by the number of buildings threatened or already demolished. The standard method to index buildings to the **docomomo** archives is to fill in a "register fiche" with detailed information, together with a collection of photographs and drawings. The fiches, in its two versions, — minimum and maximum fiche — synthesize data that take quite an effort to collect. However, with the 100 buildings list simple method — it would be possible to enlarge the selection promptly and then gradually research every building over time according to the Working Party availability. To sum up, the challenge faced by the MoMove curatorial team and production team[4] was to convert all these registers composed of fiches, pictures and lists into a user-friendly website, including also some new information, such as the current condition of the buildings and precise geo-location by means of address and of GPS coordinates.

Technical aspects

Exported from a basic Excel table the program used in the creation of the **docomomo** Virtual Exhibition was based on Omeka[5] with the support of a professional web-developer[6].

From the user's view, while browsing in MoMove it is possible to search buildings in three different ways: by dragging the map, inserting a name on the browse field or by clicking on the pictures and tags in the homepage. Furthermore, MoMove is provided with a tagging system that filters the buildings by: architect, city, country, type and decade. Multiple filters can be selected, refining the list of results. Each entry has the basic information regarding the name, dates, address, use, state of protection, type of building, visitor information and GPS coordinates.

From the contributor's view, all the Working Parties have a private account to enter the MoMove back office. In the back office it is possible to edit, update and expand its contributions. The *MoMove Guidelines* is a manual produced by **docomomo** International to help the Working Parties to work within the back office.

Selection criteria

In order to make cross references to the more detailed information about a building, it is possible to link a building to the local **docomomo** Working Parties websites and to upload any kind of information in order to complement the information about a building and to open new fields of research.

The **docomomo** Virtual Exhibition is intended to be a global database, not exhaustive, as is an inventory, but selective, dedicated to all the people interested in modern architecture. Its selective character will contribute to add significance to the selected examples. The selection is inexorably

The International House of Japan

Junzo Sakakura (1901-1969), Kunio MAEKAWA (1905-1986), Junzo YOSHIMURA
(1908-1997)
Tokyo - Japan

type Education
date of completion 1955
listing/protection Registered Tangible
Cultural Property

current use Hotel convention
current condition Restored (anti-seismic
system), 2008 anti-seismic
visitor information limited access
address 5-11-16 Roppongi Minato-ku 106-
0031 Tokyo
gps 35° 39' 30.6" N/139° 44' 0.24" E

Submitted by H. Matsukuma,
K. Watanabe, Y. Yamana in 2015, docomomo Japan

Papapanagiotou Vacation House

Aris Konstandinidis (1913-1993)
Anavyssos - Greece

type Housing
date of commission 1961
date of completion 1962

current condition Neglected, Abandoned
address 48th km on the Athens-Sounion
Avenue, 190 13 Anavyssos
gps 37° 43' 28.56" N/23° 54' 26.28" E

Submitted by Panayotis Tournikiotis in 2006, docomomo Greece

Salk Institute for Biological Research

Louis I. Kahn
La Jolla CA - United States of America

type Education
date of commission 15 March 1960
date of completion 1967

current use Neuroscience Research,
Molecular and Cellular Biology Research
visitor information Daily individual and group
tours available Monday through Friday
address 10010 N Torrey Pines Road
gps 32° 53' 14.609" N/117° 14' 43.234" W

Submitted by Liz wayfkus in 17 August 2012, docomomo USA

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Sydney Opera House

Jorn Utzon (1917-2008), Hall, Todd & Littlemore
Sydney - Australia

type Recreation
date of commission 1957
date of completion 1973

address Bennelong Point Sydney NSW
gps 33° 51' 25.643" S/151° 12' 53.927" E

Submitted by Scott Robertson, Louise Cox, et. al. in 2014, docomomo Australia

Learn More +

Sydney Opera House on vimeo

docomomo_Australia > http://www.docomomoaustralia.com.au

News

a subjective decision taken by the **docomomo** Working Parties, it is not a matter of importance but to an interpretation of the significance, meaning and influence of certain buildings in a geographical context.

MoMove was the result of the work of 482 **docomomo** members around the world. It is important to mention that **docomomo** International has an open understanding of the Modern Movement, which admits very different architectural expressions in accordance to local interpretation.

docomomo is responsible for curating the exhibition, verifying all the new entries and making them public, as well as uploading information that can complete the entries. **docomomo** International checks the information inserted in the back-office by the **docomomo** experts, before becoming public, in terms of form and not in terms of content. In order to guarantee that trustworthy information is provided and authorship is respected, every contribution needs to have the signature of a rapporteur. The individual contributors and their Working Parties are responsible for the content they submit.

An open platform in constant evolution

Predictably, MoMove will grow with the help of **docomomo** members who can upload short films, sound tracks and images and provide links to other web resources. **docomomo** Working Parties are free to

create their own collections, to feature short texts and to update data. MoMove also works as a linking platform between all the Working Parties **docomomo** websites and museums, houses, monuments and institutions websites worldwide. As the name suggests, MoMove is an invitation to travel and visit a selection of buildings and sites, also through the recommended tours. This web-based platform and database tool serves as a mapping resource for Modern Movement architecture around the globe.

Users can interact with the exhibition by making comments, sending material to **docomomo** International or sharing buildings on the social networks such as Twitter or Facebook. In this way, users provide constant feedback, improving the exhibition.

As a consequence, the innovative character of MoMove lays on the fact it is a living platform, being in constant evolution as the database can be constantly updated and expanded by the worldwide **docomomo** community.

Conclusions

The MoMove is an effective step to accomplish the **docomomo** mission, as it was defined in the Eindhoven-Seoul Statement (2014)[6] which updated the Eindhoven Statement (1989). **docomomo** endeavors to increase public awareness of the Modern Movement, to preserve and promote the study, interpretation and protection of its buildings, sites and neighbourhoods.

docomomo has been a leading global organization in the field of documentation and conservation, devoted to the safeguard and reuse of the Modern Movement architectural heritage. For the first time in the history of **docomomo**, all the work developed by the **docomomo** groups is being gathered in one single virtual interactive space. This web-based platform represents a major breakthrough in architectural research by applying the latest technologies to the documentation and registers of the Modern Movement heritage. As a powerful tool, user-friendly, that allows the universal use, not only by experts but also by a wide audience, MoMove is always interested in hearing feedback from all the users. Your help will be what keeps MoMove growing and evolving. ∎

Ana Tostões
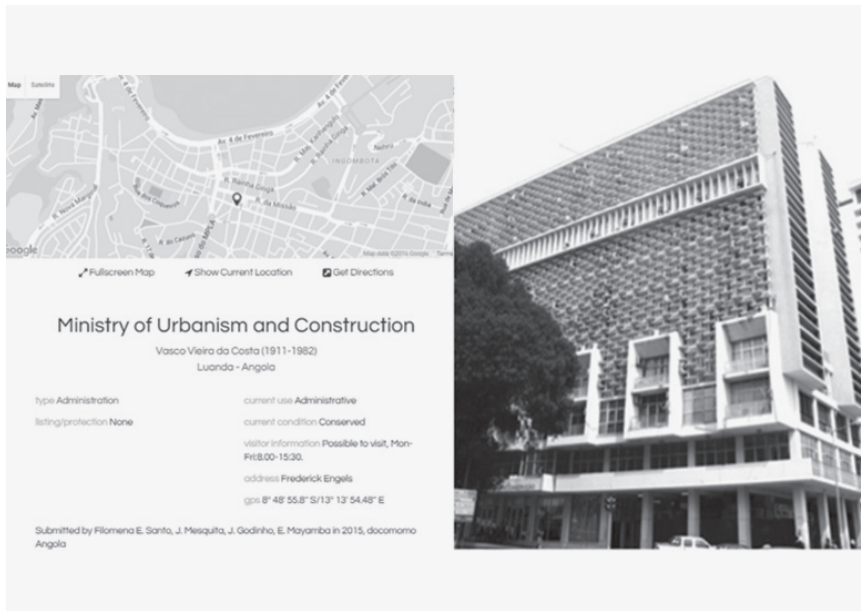Chair of **docomomo** International
Zara Ferreira
Secretary-General of **docomomo** International
Joana Gouveia Alves
Coordinator of the MoMove Production Team

Notes

1   More information about the contributors at http://exhibition.docomomo.com/credits.
2   Phaidon Atlas: http://phaidonatlas.com.
3   Society of Architectural Historians Archipedia: http://sah-archipedia.org.
4   Curatorial Team: Original Concept — Ana Tostões, Yoshiyuki Yamana; Curators — Ana Tostões, Joana Gouveia Alves, Zara Ferreira; Assistant curator — José Pedro Cardoso. Production Team: Coordination - Joana Gouveia Alves, José Pedro Cardoso; Web developer — Sérgio Almeida; Production — Zara Ferreira, Catarina Teles, Cristina Alonso, Leandro Arez, Beatriz Olmos; Logotype — Luís Moreira (TVM); Website background design — Beatriz Olmos.
5   Omeka: http://omeka.org. "Omeka is a free, flexible, and open source web-publishing platform for the display of library, museum, archives, and scholarly collections and exhibitions." The use of the open source platform permitted to reduce costs in comparison to developing a database from scratch. As a result of volunteer work, the use of the platform is non-commercial, free of advertisements and free of any charge. All open source software that was used is available to the public with the same license of use.
6   Sérgio Almeida.
7   Eindhoven-Seoul Statement: http://www. docomomo.com/Eindhoven.

Ministry of Urbanism and Construction

Vasco Vieira da Costa (1911-1982)
Luanda - Angola

type Administration   current use Administrative
listing/protection None   current condition Conserved
                             visitor information Possible to visit, Mon-Fri 8.00-15.30.
                             address Frederick Engels
                             gps 8° 48' 55.8" S/13° 13' 54.48" E

Submitted by Filomena E. Santo, J. Mesquita, J. Godinho, E. Mayamba in 2015, docomomo Angola

The Early Years of Schokbeton
Exhibition. December 2015–24 April 2016
Zwijndrecht, The Netherlands

Schokbeton is an architectural concrete precasting system, which was developed in the early 30s in the Netherlands. The shock system was invented by two concrete workers who converted a washing machine into a "shock table" on which concrete during the casting process was "shocked" for a few minutes to consolidate the material. The founders obtained an international patent for this technology in 1935. Over the almost 50 years that the "shock" process was used by the company, it was exported from the Netherlands to 30 countries around the world, from Japan to USA.

The initial goal of founders, G. Lieve and M. Leeuwrik, was to make low-cost, custom-made artificial stone elements intended to replace natural stone in buildings. In the artificially acquired land that constitutes the majority of the Netherlands, natural stone was rarely available, and was, therefore, very expensive to import in the interwar years. The idea of "shocked" concrete was derived from the knowledge that vibration was necessary to reduce the water content of the concrete mixture while achieving good compaction and high strength with less cement. Cement was also a product that was less available in the Low Lands and difficult to obtain from neighboring countries.

The first products made on "shock tables" were sills, thresholds, window frames and lamp posts. Noted Dutch architects Van der Steur and Van Ravensteijn were the first to use the Schokbeton process to produce architectural precast concrete elements for facade architecture in Rotterdam. Van Ravensteijn was the architect of several animal enclosures and the watchtower of Blijdorp Zoo in Rotterdam (1938–1941). It's the first project where Schokbeton was applied at a large architectural scale (Figure 02).

Due to the ability to consistently produce a desired uniform finish and the durability of the material, architectural precast concrete, and the Schokbeton process that produced it, became popular for the post-war generation of modern architects. Because of the large building task, especially in the bombed city center of Rotterdam, the Schokbeton company grew to have three branches in the Netherlands and produced complete façades for very large projects such as more than 1000 farm barns in the Noordoostpolder (1947–1953) area reclaimed from the sea and the immense Trade Center in Rotterdam by architect Maaskant (1953, Figure 03). In the early 60s half of the European countries had Schokbeton precasting plants producing standard products and customized building elements. Schokbeton was the favorite building material of architect Marcel Breuer, who, like the architect John M. Johansen for the US embassy in Dublin (1964, Figure 01), preferred the unique qualities of concrete at the center of a new architectural language.

Due to economic and technical developments after the 1980s, the economic competitiveness of the "shock" system was diminished by the advent of admixtures such as plasticizers. The Schokbeton Company however, continued to produce concrete façade elements until 2005 and the name is still used in some international locations, which are still using the name to symbolize the quality architectural concrete.

The original Schokbeton plant in Zwijndrecht, constructed in the 1930s, was, until 2015, in use by the Loveld concrete company. It was in this plant the first "shock" machines were invented and the casting process perfected.

From December 2015 to March 2016 *De Vergulden Swaen*, the city museum of Zwijndrecht told the history of the firm Schokbeton, exhibiting the first "wooden shock machine", models of buildings made with the patented "shocking" process, and drawings and photographs of international iconic projects from the 20th century. ∎

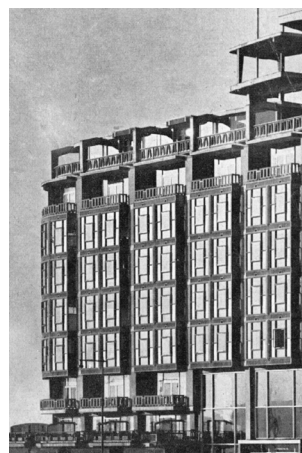Lucas van Zuijlen
docomomo Netherlands

More information: www.schokbeton.info; www.swaen.org

01 John M. Johansen, US Embassy, Dublin, Ireland, 1964. © **docomomo** US.

02 Van der Steur and Van Ravesteyn, Blijdorp zoo, Rotterdam, Netherlands, 1938–1941. © Archives Royal Zoo Rotterdam.

03 Maaskant, Trade Center, Rotterdam, Netherlands, 1953. © City Archive of Rotterdam.