



**La Conservazione delle Policromie nell'Architettura del XX Secolo**  
**Conservation of Colour in 20th Century Architecture**

Edited by Giacinta Jean  
 Publisher: SUPSI | Nardini Editore  
 ISBN: 978-88-404-4225-9  
 Language: Italian, English, German  
 Year: 2013

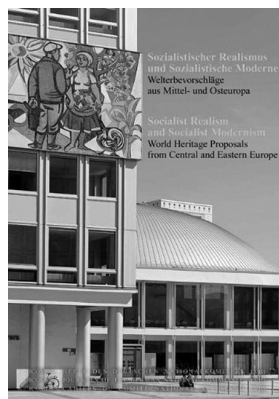
The book, carefully edited by Giacinta Jean, is another precious and helpful step in the research on the preservation of modern architecture, developed within the project *Enciclopedia Critica per il Restauro e il Riuso dell'Architettura del XX Secolo* (carried out in collaboration with the Academy of Architecture of the Università della Svizzera Italiana, the EPFL, the ETH Zurich, and the SUPSI in Lugano). The book contains the proceedings of a seminar organized at the SUPSI in February 2012 (texts in Italian, English and German, with resumes in English).

The issue of polychromy is presented through the eyes of architectural historians in the first two chapters of the book (“Color as Part of the Design”, “Color in Urban Spaces”), but it is within the following chapters (“Color Technology”, “Architectural Paint Research and Conservation Strategy”) that we can figure out a real interesting interdisciplinary approach. The understanding of the cultural significance of color, together with the understanding of techniques and materials, is presented never forgetting that these informations find their goal in creating the conservation project decision-making. In order to correctly conserve architectural polychromy indeed — as pointed out by Giacinta Jean — we need to know it both from a material and from a cultural point of view.

Today in the landscape of conservation of modern architecture is no longer a surprise to anyone to discover that the MOMO has

never been white. The big misunderstanding promoted by black and white photographic reproduction is now permanently dropped. But we need to step forward and the contribution that this book is offering to the research, however, is much more than a simple collection of state of the art: it opens up, maybe for the first time, a deep reflection on the meaning of conservation and restoration of polychrome surfaces. It is finally put aside the idea that it is enough to do some thorough survey, scrape a little with a scalpel by a skilled restorer, to get all the answers you need and then choose which color is the “original”. Here some scholars in their contributions and the editor in her keen and clear introduction present the issue of the conservation of the entire statigraphy of surfaces as the enrichment that the building got from history, that — finally! — acquires a dignity that requires a deliberate choice and not the trivial and uncertain return to any supposed original state, which for years has depleted many of the modern masterpieces at the very moment of their restoration.

Andrea Canziani  
**docomomo** Italia Secretary General



**Sozialistischer Realismus und Sozialistische Moderne: Welterbeproschläge aus Mittel- und Osteuropa**  
**Socialist Realism and Socialist Modernism: World Heritage Proposals from Central and Eastern Europe**

By ICOMOS German Committee  
 Publisher: Hendrik Baessler Verlag, Berlin  
 ISBN: 978-3930388905  
 Language: Deutsch, English  
 Year: 2013

The campaign for the “patrimonialisation” of the controversial architectural and urban legacy of 20<sup>th</sup> century state communism, as a heritage equal in status to the “canonical Modernism” of capitalist countries, is now well-established across Europe. Following initial historical research and documentation efforts (including incidentally our own **docomomo** ISC/U+L “Socialist Mass Housing” conference of 2011: <https://sites.eca.ed.ac.uk/docomomoiscul/publications/e-proceedings-4/>), attention is now increasingly moving to the more challenging task of active preservation and heritage management. Here a leading role has been played, since 2010, by a remarkable trans-national initiative led by ICOMOS’s Polish and German working-parties and the ICOMOS ISC on Twentieth Century Heritage (ISC20C) — an initiative that has generated over half a dozen scholarly conferences and workshops in Poland and Eastern Germany, and from which *Sozialistischer Realismus und Sozialistische Moderne* is, to date, the most ambitious published output.

The book shows evidence of two major shifts of emphasis that have taken place during the life of the initiative. Firstly, reflecting the universal conservation impulse of ever-expanding scope (and echoing **docomomo**’s expansion from canonical interwar European modernism to embrace the vast global output of post-war modernism), the project has been extended from a tightly defined but restrictive focus on Stalinist Socialist Realism to a broader concern with pre-1989 “socialist modernism” across the entire socialist bloc. Secondly, it has increasingly focused on the specific policy agenda of securing designations of World Heritage Sites, either individually or as trans-regional/national “serial nominations” of thematically grouped subjects. This approach sets out to exploit the unique media and political appeal of the WHS “brand”, and the reliance of the UNESCO-ICOMOS heritage apparatus on layers of official experts and administrative bureaucracies, as a way of sidestepping the often controversial image of the socialist heritage at a national level: this is not, after all, a subject ideally suited to conservation advocacy via civic activism and mobilisation of volunteer enthusiasts.

Reflecting this deliberate positioning within the “expert” strand of conservation, the book pursues two parallel agendas: administrative and scholarly. Administratively, it serves as a dossier of World Heritage nomination material for submission to the 2014 ICOMOS General Assembly in Florence, and thus is logically arranged in two parts, each of which is also of intrinsic academic interest.

The first part, largely authored by ICOMOS Germany and Poland members, explores in detail the administrative aspects of serial World Heritage nomination, and the issues and problems attending socialist heritage in general: the leading role played by Poland here is highly appropriate given that the reconstructed Warsaw Old Town is currently the only WHS whose nomination focused, even partly, on the architecture of Socialist Realism.

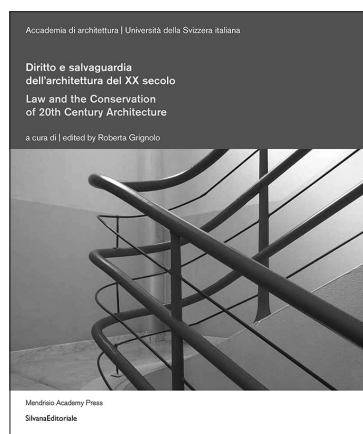
The second part of the book contains a series of 12 case-studies of potential World Heritage nominations, drawn from a range of former-socialist-bloc countries, and falling into two broad groups: large-scale urban ensembles and “representative” selections of key individual sites spanning the history of socialist rule in the country concerned. Some of the latter, such as the Armenian, Bulgarian and Slovenian chapters, are rather miscellaneous in character, whereas the Croatian contribution focuses thematically on representational sculptural monuments. The “urban ensemble” chapters are of greater interest, especially the multiple contributions from Germany and Poland. Most obviously appealing is the city-backed proposal for a twin WHS in Berlin that would contrast the Karl Marx Allee in the East and the Interbau 1957 (Hansaviertel) in the West, but the chapters on Krakow’s Nowa Huta and Warsaw’s MDM areas are also very fully developed (the latter including the bizarre post-socialist quirk of a Stalinist boulevard now named “Winnie the Pooh Street”), while Joerg Kirchner’s piece on the Lange Strasse in Rostock intriguingly explores the semi-submerged discourse of *Heimat* in the early GDR years. The book’s final three chapters explore the specific potential for nomination proposals, reviewing the existing tentative national lists (including complexes from Cuba, Belarus and Czech Republic) and elaborating the Berlin twin-site proposal into a fully-documented form suitable for inclusion in the German tentative list.

What of the future? To be sure, it will be fascinating to see how this ambitious initiative develops following the vast expansion of its scope from the highly-defined theme of Socialist Realism to encompass the entire socialist “universe” — something that could potentially conflict with the extreme selectivity of WHS designation. That expansion, of course, has geographical as well as chronological implications, and (reflecting not least the increasing World Heritage drive against Eurocentric designation policy) would presuppose at least an aspiration to evaluate the potential heritage-value of (and threats to) non-European set pieces of socialist architecture and urbanism in cities from Tashkent and Bratsk to Beijing. But that expansion would bring in its train a host

of new cultural-political controversies. For example: if only one city in the world could be designated as a World Heritage site to represent the “outstanding universal values” of totalitarian socialist urbanism, then by far the most outstanding candidate must surely be Pyongyang, in the Democratic People’s Republic of Korea — but the likelihood of support from the relevant “state party” is by no means clear! Closer to “home”, though, controversy is not far away, as one of the proposed Ukrainian sites is located in territory now annexed by Russia. Perhaps the declared aim of the WHS system to “improve understanding between peoples and countries” may prove to be an unexpected benefit of this project, as a way of keeping open professional links at a time when revived “cold war politics” are already redrawing boundaries once again!

Miles Glendinning

**docomomo** ISC/Urbanism+Landscape Chair



**Diritto e Salvaguardia  
dell'Architettura del XX Secolo  
Law and the Conservation of  
20th Century Architecture**

Edited by Roberta Grignolo

Publisher: Mendrisio Academy Press /  
Silvana Editoriale

ISBN: 978-88-3662722-6

Language: Italian, English, Germany, French

Year: 2014

If a reciprocal relationship exists between words and objects, between concepts and definitions, the actual title of the volume of collected contributions edited by Roberta Grignolo, already addresses a crucial and complex issue, that of the associations between law and conservation. Both these terms have multiple implications, especially when applied to 20<sup>th</sup> century architecture and to the specific elements which differentiate

the latter within the more general domain of built heritage.

Law is the body of legislation and rules aimed to protect citizens. In the case in point this is achieved by assuring better conditions of use, safety, health and comfort; by protecting the environment by reducing the consumption of energy and resources; by safeguarding architectural works from the recent past. Hence, it is on the materiality of 20<sup>th</sup> century buildings that the game concerning “the rights of monuments”, as well as the limits to and methods for their conservation, must be played out, juggling between regulatory enactment and the aims of laws.

By comparing the legal systems and requirements of several European countries and regions, by assessing the outcome of their contemporary application to 20<sup>th</sup> century built heritage, by assembling a series of case studies of virtuous examples and points of reference, the collection of contributions presents key-elements that demonstrate what can already be done to prevent partial or total destruction of such heritage.

While underscoring how the goal of a common regulatory framework is a key part of the rationale for the research project *Critical Encyclopaedia for the Reuse and Restoration of 20<sup>th</sup> Century Architecture*, developed by the Swiss architecture schools over the past few years, Roberta Grignolo, in the introductory essay, lays out the elements and open issues of this multifaceted and frequently inconsistent scenario: a variety of provisions and guidelines for the protection of architecture, enmeshed with disparate seismic, fire-safety, energy-saving, accessibility regulations, which, if applied indiscriminately, can modify the layout, structure, finishes and even the meaning of architecture from the recent past.

As underscored by Ana Tostões and Terje Nypan, one of the many challenges raised by its continuous presence, is the difficulty of comprehending that recent architecture belongs to a temporal context that has definitely come to a close. It is no coincidence that the word “duration”— e.g. the duration or time period set to assure protection or to maintain it, the duration of the type of use linked to the original building layouts, the duration or life span of buildings, components and materials, and related conservation issues and costs — recurs frequently in the arguments raised by legal experts and restoration architects from several European countries called upon to debate practice and competencies.

The solutions they suggest — observant and insightful interpretations of written and built texts (i.e. architectural works), informed and technically cognisant interventions — provide a map upon which common work

can progress, as advocated by Bruno Reichlin, to review legal systems at a European level and establish training programs for technical specialists in the field of regulatory compliance. The above solutions might also be considered pieces of an ideal mosaic of preserved 20<sup>th</sup> century architecture.

Carolina Di Biase  
**docomomo** Italy



**La Cité de l'Étoile à Bobigny.  
Candilis, Josic, Woods**

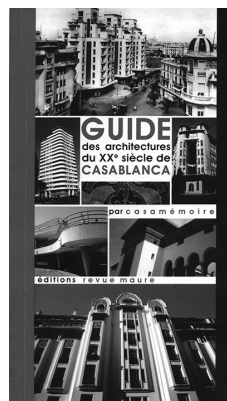
Edited by Richard Klein  
Publisher: CREAPHIS EDITIONS, Paris  
ISBN: 978-2354280826  
Language: French  
Year: 2014

Happy children playing on a cement block wall, against the backdrop of a dynamic architecture, a play of white squares in the spaces of a reinforced concrete frame, producing an impression of movement. This is the photo chosen by Richard Klein for the cover of his book on the *Cité de l'Étoile*, at Bobigny, built by architects Candilis, Josic and Woods (1954–63): youth, hope and vitality the defining image of this 727-home project, product of a national competition (Opération Million), a grand ensemble commissioned by Emmaüs to address the housing crisis affecting the most vulnerable.

The book is superbly assembled, providing a detailed documentary of the operation so as to understand and expose its architectural and urbanistic qualities. It tells the story of its life, its neglect and its hardships, and of its planned demolition avoided at the last minute through a “rediscovery” and recognition of its intrinsic value. The final chapter deals with the refurbishment now underway with the aim of bringing new purpose to the *Cité*. At a time when some of the most important social housing schemes in Europe struggle to avoid demolition — Robin Hoods Gardens,

London and *Toulouse-Le-Mirail* to name but two — the publication of this work is of the utmost importance: it reminds us, if we need be reminded, of the cultural richness, intelligence and social generosity of post-war housing schemes of this type; it delivers proof that the conservation project at the *Cité* takes the qualities of the existing fabric as its starting point instead of destroying them. The most important architectural projects in the 21st century, quantitatively and qualitatively, are those to existing buildings like the *Cité*. Here we are made to see again what ought to be blindingly obvious: what sense is there in abandoning existing resources, cultural or economic?

Franz Graf  
**docomomo** Switzerland Chair



**Guide des Architectures  
du XX siècle de Casablanca**

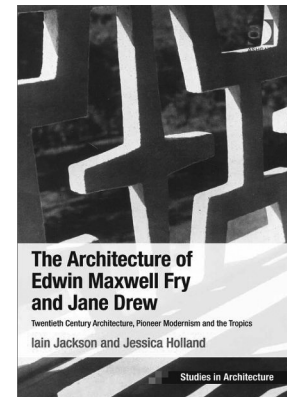
Edited by Casamémoire  
(Association de Sauvegarde du Patrimoine Architectural du XX siècle au Maroc) in the framework of the project *Mutual Heritage*  
Publisher: Revue Maure & Graphely  
ISBN: 978-9954-501-87-0  
Language: French  
Year: 2011

*Casablanca* is an “open book of the architecture of the first half of the twentieth century” as already has been so well written. Indeed, the African metropole was a veritable laboratory of 1910s international architectural movements in the 1960s.

The Art-Deco, the Neo-Moroccan, the Bauhaus, the functionalist and other brutalist styles may have been developed with a boldness and an undeniably exceptional scale in the world, as evidenced by all specialists. This first guide, digestible and practical, with over a hundred representative buildings, is aimed for both students and researchers and for the general public lover

or simply curious about this quote in the peculiar physiognomy.

From the Publisher



**The Architecture of Edwin  
Maxwell Fry and Jane Drew  
Twentieth Century Architecture, Pioneer  
Modernism and the Tropics**

Edited by Jackson Iain and Jessica Holland  
Publisher: Ashgate Studies in Architecture  
ISBN: 978-1-4094-5198-3  
Language: English  
Year: 2014

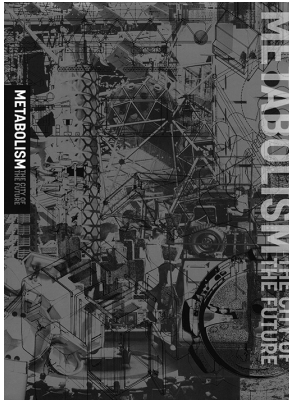
This book, highly documented with archival records, deeply examines and illustrates the lives and the architectural legacy of the British couple of architects Maxwell Fry (1899–1987) and Jane Drew (1911–1996).

Standing between a biography, a geographical index and also a socio-political history, this monographic book shows how their partnership was pioneer in the development of the modern architecture in Britain — contributing for the enrichment of the 20<sup>th</sup> century British history —, as they had played a key role in the development of the issue of designing with climate, through the brand of “tropical architecture”, in West Africa and India.

Through the positioning of Fry and Drew architecture, writing and educational legacy within wider frameworks, Jackson Iain and Jessica Holland give us a deeper knowledge about the transnational practices and the new forms of modern architecture developed in post-colonial territories.

Last but not least, this book has the particularity of revealing the life of one of the first woman to have a significant career in the field of architecture.

Zara Ferreira  
International Director of **docomomo**



**Metabolism, the City of the Future.  
Dreams and Visions of Reconstruction in  
Postwar and Present-Day Japan**

Edited by Hirose Mami, Sasaki Hitomi,  
Maeda Naotake, Tagomori Miho, Tamayama  
Ami, Yoshida Yuri, Yoshida Ayako  
Publisher: Mori Art Museum,  
Shinkenchiku-sha Co., Ltd, Tokyo  
ISBN: 978-4-904700-25-9  
Language: English  
Year: 2011

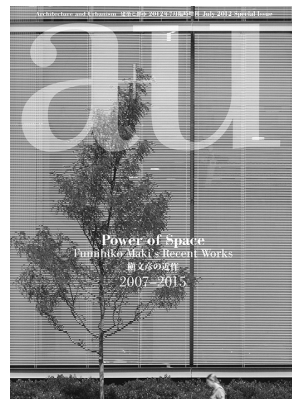
This catalogue, published following the exhibition *Metabolism, the City of the Future. Dreams and Visions of Reconstruction in Postwar and Present-Day Japan*, organized by the Mori Art Museum, that took place in Tokyo, Japan, between 17<sup>th</sup> September 2011 and 15<sup>th</sup> January 2012, is the English-language edition of the original published in Japanese. This richly illustrated Catalogue explores through 16 essays the meaning of Metabolism, from a current perspective and with an interdisciplinary breadth, and how its' legacy continues to be value today.

Metabolism is a Japanese architecture movement launched at the *World Design Conference 1960* in Tokyo.

Its name is taken from the biological phenomenon. Architecture critic Noboru Kawazoe, architects Masato Otaka, Fumihiko Maki, Kiyonori Kikutake, and Kisho Kurokawa, graphic designer Kiyoshi Awazu, and industrial designer Kenji Ekuon formed the Metabolism Group under the influence of architect Kenzo Tange. The movement also included other architects of the same generation, such as Arata Isozaki and Sachio Otani, and Metabolism became known worldwide as an architecture movement originating in Japan. At a time when Japan was recovering from war, and had rapid economic growth and a population explosion, the Metabolists contended that architecture and cities should be designed to continually grow and change in the same way as organic life. Keenly ambitious to give shape to a new future for Japan, the movement produced a large number of works.

*Metabolism, the City of the Future* is the first exhibition in the world to provide a comprehensive overview of this movement. It covers the period from 1930 during World War II, which can be seen as the eve of metabolism, to the 1960s when Metabolism took form, 1970 with Expo '70 Osaka, which was perhaps the greatest achievement of Metabolism, followed by the subsequent international development of the movement, and the legacy of Metabolism that continues to be of value today. The exhibition is presented in four main sections, entitled "Birth of Metabolism", "Era of Metabolism", "From space to environment" and Global Metabolism". The 500 or more exhibits from about 80 projects include models, drawings, sketches, photographs, archive film footage, and computer graphic, all on display. New CG images produced especially for this depict six future city plans including A Plan for Tokyo, 1969 — the revolutionary design of new Tokyo on Tokyo Bar by Kenzo Tange — demonstrating how the dynamic ideas of this architect still move audiences.

From the Foreword



**Power of Space: Fumihiko Maki's  
Recent Works 2007–2015**

Edited by Nobuyuki Yoshida  
Publisher: A+U Publishing Co., Ltd.  
ISBN: 978-4-900211-71-1  
Language: English and Japanese  
Year: 2012

This highly documented publication demonstrates the worldwide work of the architect Fumihiko Maki (b. 1928, Tokyo), from 2007 to 2015. Important essays such as "Fumihiko Maki's Social Condenser for M.I.T." (by Edward Lifson, from USA), "Japanese Thoughts" (by Francesco Buzzzi, from Switzerland) and "Passages in the Landscapes of Time" (by David Leatherbarrow from the University of Pennsylvania, former contributor for

**docomomo** Journal 49) present and explore Fumihiko Maki's work and vision.

Ana Catarina Antunes  
**docomomo** International member



**Insidemomo, het Moderne Interieur:  
Hoe Lang Gaat het Mee?**

Edited by Wido Quist, Janneke Bierman,  
Sander Nelissen, Frank Foole, Bianca  
Eikhoudt and Harriën van Dijk  
Publisher: Delft Digital Press  
ISBN: 978-90-5269-416-0  
Language: Dutch  
Year: 2014

After *Ecomomo*, *Recomomo* and *Tempmomo*, a fourth annual thematic publication was put together and edited by **docomomo** Netherlands under the title of *Insidemomo, the Modern Interior: How Long Will it Last?* Several authors were asked to give their academic or professional opinion on questions regarding the ever changing use of residential and working environments on one hand, and preservation of the qualities of the Modern interior on the other hand. What are the main features and values of the 20<sup>th</sup> century interiors, especially the interiors of the post-war reconstruction period until the early 1970s? Besides describing and valuating the historical qualities, the challenges of conservation of modern interiors mainly lie in the intervention. How can changing taste, 21<sup>st</sup> century comfort, everyday wear and the wish for functional changes be combined with the values and opportunities of the modern interior?

With this publication, **docomomo** Netherlands focuses on the field of tension between the meticulously designed interiors and subsequent demands and wishes that can be perceived in modern heritage.

Does the demand for possible preservation of modern interiors restrict on renovation and adaptation, or is it a challenge to search for inventive and coherent proposals for the future?

From the Publisher