



Editorial

**Art and Architecture,
a Synthesis**

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THE argument of this **docomomo** Journal is the relation between Art and Architecture. Following the Synthesis of Art concept, this theme is the result of a challenge which is related to the Mexican University City (UNAM) public spaces created by the link between the buildings, the works of art and the space within. This year of 2010, when **docomomo** major Conference is hosted at the UNAM, the impressive stimulus of this *campus* settlement is the starting point that justifies going deeper in this relation that connects esthetics and ethics.

The question of the Image of Modernity has been discussed in **docomomo** Journal 14, exploring the aesthetic dimension and the poetic side of Modern Architecture production. The meaning of avant-garde aesthetics was understood beyond an image as a true aspiration for the emergence of a new culture focusing the strong conceptions of the Modern Movement rather than a modernist imagery.

Starting this new cycle of our Journal when we settled the **docomomo** Headquarters in Barcelona at the Mies van der Rohe Foundation last January, we wish to come to this important issue introducing the post Second World War dimension related to the New World accomplishments. The late CIAM discussions, namely the ones that took part in the scope of the Bergamo Conference in 1947, brought social and intensive public aspirations. Between North and South, the new world retook the European avant-garde issues implementing the most collective values for a better future to come. Giedion's *Architecture You and Me* or the struggle for a *New Monumentality*, were the placed questions that received an extraordinary eco from American Architecture which emerged with a creative energy. Therefore, in our days, the aim is to deepen understand the process and to find the paths for the future. A future that we may create with such awareness that may, generously, give us the tools for increase nowadays architecture and city planning.

Carlos Lazlo and Mario Panni, among others, performed a teamwork devoted to a collective and social architectural mission. This proposed new monumentality understood, not only as a progress symbol, but above all, as a motor for the future was based on technology and overall in an experimental creativity without banners. By pushing CIAM discussions towards aesthetics issues, they understood the importance of the civic center envisaged as the 5th function, looking for the possibility that "the man in the street" might be able to appreciate the synthesis between art and technique, between art and architecture.

I wish to thank Horacio Torrent who, from the first moment, accepted to be guest editor of this new **docomomo** Journal. Due to his commitment and energy, and to the skill of a wide range of **docomomo** members and researchers that have contributed with their knowledge and dedicated work, it is with great pleasure that we present this Journal.

A variety of disciplines and points of view represented by professionals and scholars, show the vitality of **docomomo** people's network. An image of heterogeneity within the cultural universality reflecting on modern heritage preservation, is a collective effort that must improve the role that **docomomo** plays in the Documentation and Preservation of Modern Movement Architecture: From Brazil to Caracas University and the Mexican muralists, from Calder to Max Bill, from Burle Marx to Josef Albers, from the corporate American design to the MoMA role, who surprisingly brakes the classic museum concept by bringing architecture to people's lives in a all new perspective, we are proud to accomplish this first colored Journal as a tribute to this creativity.

Today we live a time that requires, as Hubert-Jan Henket said, an "integrated effort of sciences, technology, arts and ethics", in order to fulfill a better future "based on social, technological and cultural responsibility and innovation."

To quote Wessel De Jonge, the "reassessment of the image of Modernity might therefore help us to re-evaluate our interpretation of the Modern Movement as a whole", for the debate of the Modern Movement challenge might be an inspiration for the future.

Ana Tostões, *Chair of docomomo* International



1. The people to the university, the university to the people.

David Alfaro Siqueiros
Rectoría, 1952-1956



2. Mexico's history dates or the right to culture.

David Alfaro Siqueiros
Rectoría, 1952-1956



3. Historic representation of culture.

Juan O'Gorman
Central Library, 1952



4. Untitled.

José Lazcarro Toquero
Central Library, 1964



5. University, family and sport in Mexico.

Diego Rivera
University Olympic Stadium, 1952



6. Human creation and economy.

Benito Messeguer
Economic's Faculty, 1963



7. The conquest of energy.

José Chávez Morado
Unidad de Posgrado, 1952-1953



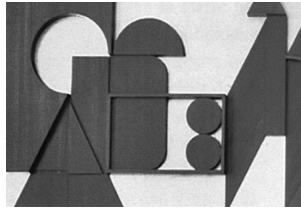
8. Quetzalcóatl's return.

José Chávez Morado
Unidad de Posgrado, 1952



9. Monte Albán ruins.

José Luis Benlliure Albán
Architecture Faculty, 1961



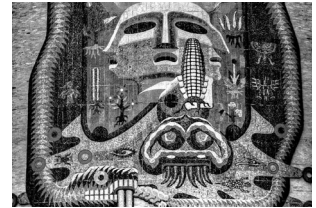
10. The centre of forms.

Manuel Felguérez
Torre II de Humanidades, 1978



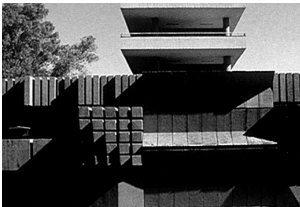
11. Man's self-improvement through culture.

Francisco Eppens Helguera
Odontology Faculty, 1952



12. Life, death, miscegenation and the four elements.

Francisco Eppens Helguera
Medicine Faculty, 1953-1954



13. A mathematical space story.

Federico Silva
Engineering Faculty, 1980-1982



14. Mexican architecture formal roots.

Álvaro Yáñez Vélez
Architecture Faculty, 1990



15. Integrated abstraction.

Carlos Mérida
University Cultural Centre, 1967



16. Inventing the future.

Arnold Belkin
Engineering Institute, 1990



17. Computer history.

Patricia Figueroa, Facundo Pérez, Vicente Díaz, Ángel Reyes, Daniel Morales
DGSCA, 1988

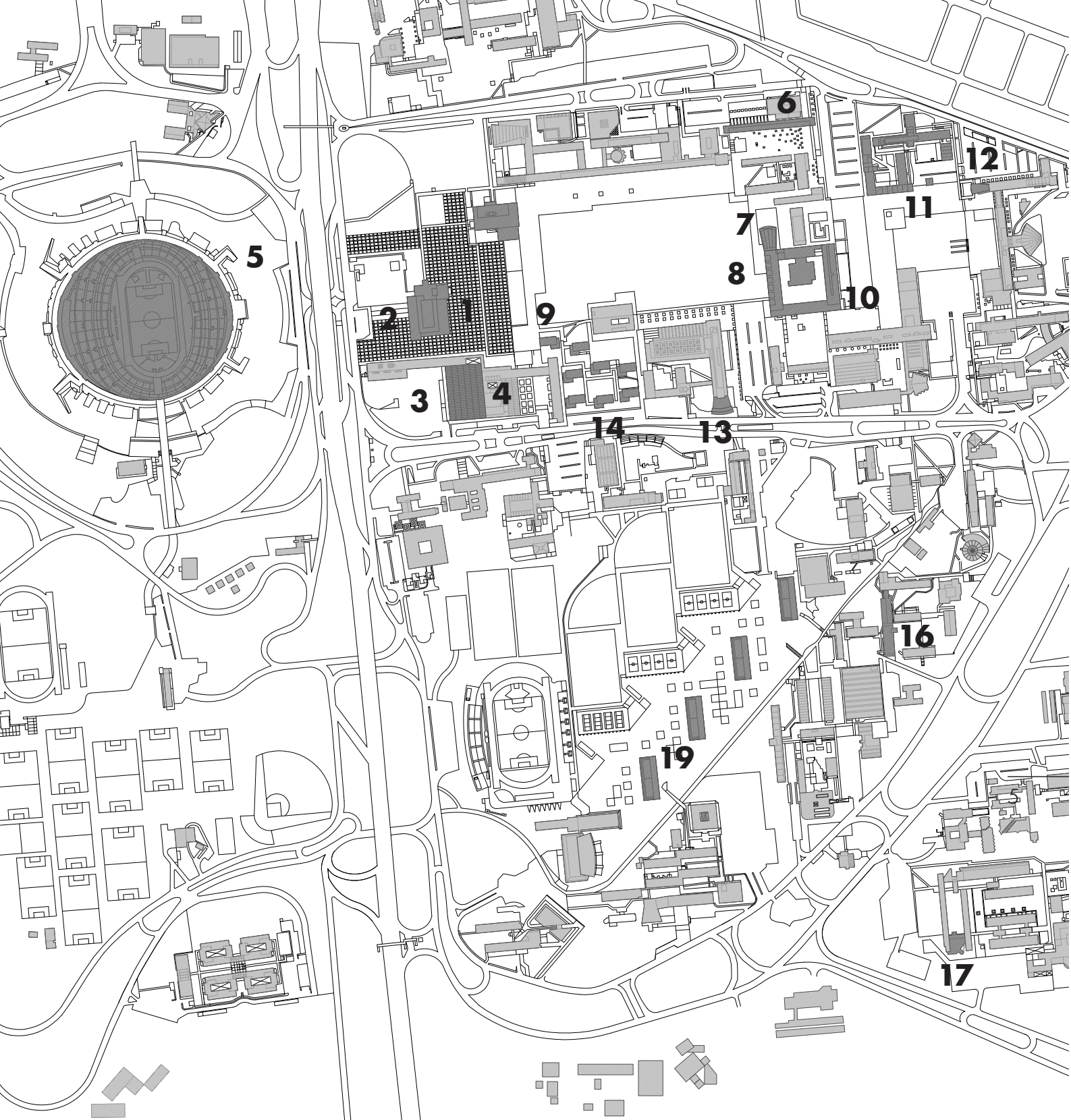


18. Sculpture space.



19. Fronton courts.

This map has been drawn with the help of the book *Guía de Murales de la Ciudad Universitaria*, published by the Universidad Nacional Autónoma de México, Instituto de Investigaciones Estéticas, Dirección General del Patrimonio Universitario. A book review of this publication can be found on page 129 of this Journal.



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