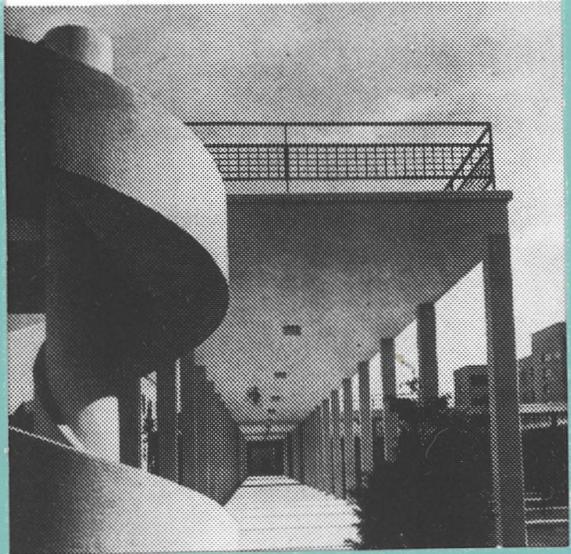


international working-party for  
**documentation and conservation**  
of buildings, sites and neighbourhoods of the  
**modern movement**

# *Newsletter*

**5**

*June 1991*



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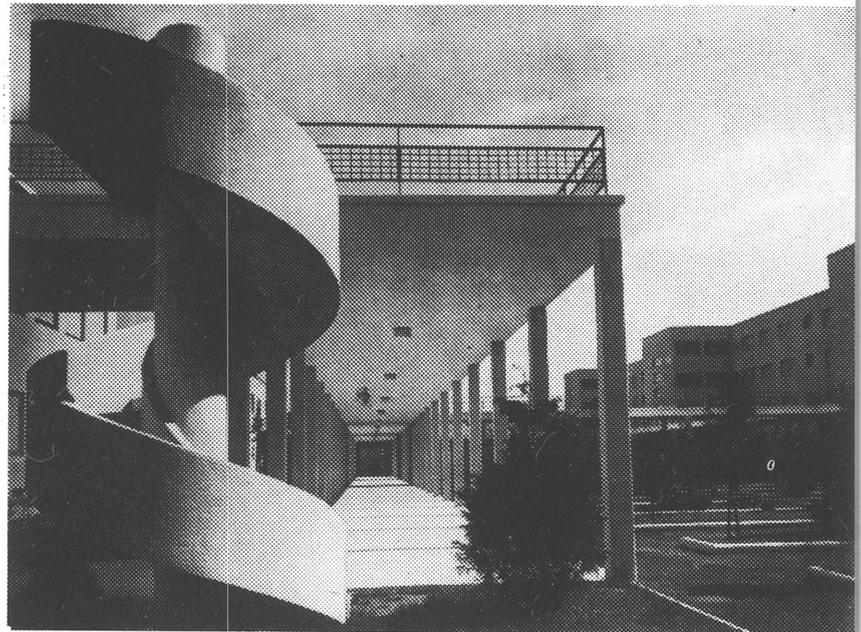
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# do\_co\_mo\_mo

*Newsletter*

**5**

*June 1991*



The Marina di Massa Holiday  
Colony, designed by Sotsass and  
Guitoli in 1938. See essay on  
pages 43 - 51.

The First DOCOMOMO Conference enjoys patronage from

Netherlands Unesco Commission  
Hungarian Unesco Commission



The First DOCOMOMO Conference is organized under the auspices of

Catherine Lalumière,  
Secretary General of the Council of Europe



The First DOCOMOMO Conference is sponsored by

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Netherlands Ministry of Foreign Affairs

Ministerie van Buitenlandse Zaken

Netherlands Department for Conservation

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Eindhoven University of Technology



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In the 1920's and 30's the Modern Movement was an important international architectural development, especially in Europe. The cultural, economic and technical results of this movement are still noticeable today. Characteristic of this movement is among others that buildings were designed with a relatively short functional as well as technical life expectancy in mind. Therefore most of these buildings are in a bad condition at present, or they have been altered, sometimes beyond recognition. Due to their social and cultural value it is important to safeguard some of these for the future, in one or another way.

**The International Working-party for the Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement**  
DOCOMOMO was initiated in 1988 by the University of Technology in Eindhoven, The Netherlands, further to a research project on how the preservation of these buildings can be obtained in a coherent and effective way. The foundation of the Working-party is meant to advance an effective inventory, documentation and preservation of the most important functionalist and constructivist buildings of that period. The aim of the Working-party is to come to a network for exchange of experience and know-how and to draw the attention of the general public to the significance of this part of the cultural heritage.

The initiative is directed to:

- those who are involved in policy-making (legislation, financing, management),
- those who are professionally interested in the protection of early modern buildings, sites and neighbourhoods (architects, urban designers, art-historians, critics) and
- those who are responsible for their actual restoration (researchers, technical specialists, consultants).

## FROM THE EDITOR

The International Secretariat proudly presents an issue of the DOCOMOMO Newsletter, that could be compiled largely from material that has been sent in by participants in the DOCOMOMO network. Many national groups composed a national report for their country and a number of interesting essays has been recieved.

Just before closing this edition, DOCOMOMO International recieved message from Crittall Windows Ltd., main sponsor of the First International DOCOMOMO Conference, that support of international activities will be continued.

Together with the earlier subsidy of the Netherlands Department for Conservation RDMZ, these generous grants will enable us to maintain the International Secretariat and to prepare further issues of the Newsletter until after the Dessau Conference in 1992. On behalf of all participants, the DOCOMOMO Executive Committee expresses its gratitude to Crittall Windows Ltd.

The organisation of the Second International DOCOMOMO Conference, scheduled for Dessau in September 1992, is making progress. After some informal meetings of Executive Committee members, there has been agreed upon conference themes and arrangements for its organisation, as indicated on pages 14, 15 and 16.

Activities of DOCOMOMO on national level are still developing. We especially welcome the establishment of the Irish working party, that became the sixteenth national group of the network.

Many working parties are in process of executing the DOCOMOMO Actionplan 1991 - '92, in particular with respect to the composition of national registers of Modern Movement architecture.

Also, a number of national meetings are being prepared by various groups, among others Great Britain, Italy, Denmark and the Netherlands (see elsewhere for more information).

Further to last issue's essay on the registration campaign of recent architecture in the Netherlands, this edition includes an article on the situation in Finland with respect to this (see page 37).

We hope to continue composing the DOCOMOMO Newsletters on the basis of your contributions.

We are looking forward to recieve your reports of national working parties, essays on MoMo architecture and other information of interest, including illustrations, before 1st October, 1991, to be published in the next Newsletter.

# Oscar Nitzchke 1900-1991

One of the great architects of the international Modern Movement recently died at the age of 91 in Paris. German-born Nitzchke worked in France and in the USA, before returning to Paris. French DOCOMOMO president Gérard Monnier reflects on the life and works of this main representative of modern architecture of the 1930's in France.

*by Gérard Monnier*

Born in Germany, Oscar Nitzchke spent his childhood in Switzerland. At the age of seventeen he worked as a draftsman for an architect in Geneva, just before applying as a student at the Ecole des Beaux Arts in Paris in 1920. Student in the atelier of Laloux-Lemaresquier, but also a designer fascinated by Le Corbusier, he formed a dissident group with Bourdet, Guibert, Luickx and Sardnal, that rejected the indifferent climate in the Lemaresquier workshop. In 1923 they decided to continue their study under Auguste Perret. In that same year, they originated the "atelier du Palais de Bois".

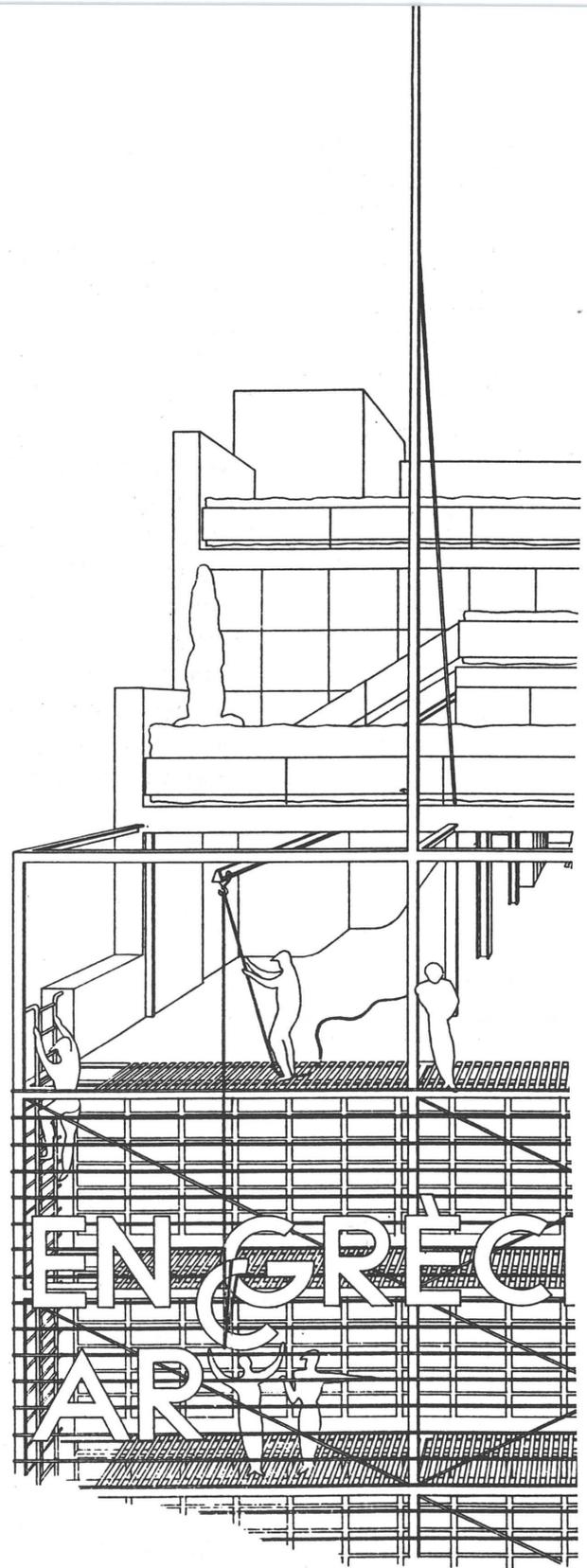
Admirer of the Melnikov Pavilion and the Russian constructivists, he was involved in contemporary artistic developments and, together with Honegger, he contributed professionally to the project of Van Doesburg, Jean Arp and Sophie Tauber for the realisation of the Café l'Aubette in Strasbourg in 1927.

In 1929 he participated in the design of a prefabricated metal house, of which 520 have been constructed in the Forges de Strasbourg.

In 1934, on request of a Parisian publisher, Oscar Nitzchke prepared a project for a House of Advertising (Maison de la Publicité). Although the project was never executed, Nitzchke continued working on the plans, producing the striking set of drawings and composite pictures, published in *Les Cahiers d'Art* by Christian Zervos in 1936, now kept in the Museum of Modern Art in New York.

After collaborating with Paul Nelson and Frantz Jourdain for the Palace of Discoverage, Oskar Nitzchke left France in 1938 for the USA. There he continued his career as an architect, notably working for the Harrison firm. He adopted the American nationality in 1952. Nitzchke returned to Paris to spend his last years there, before his death on 11 February 1991.

Together with Paul Nelson and Pierre Chareau, Nitzchke is among the principal representatives of an uncompromisingly constructivist movement in the 1930's in France, that again and again pursued



The advertising facade of the House of Advertising, at the Champs Elysées in Paris, designed by Nitzchke in 1935; and detail of the same facade. Although the project has never become reality, Nitschke worked on these drawings for a length of time. Original drawings are now kept in the Museum of Modern Art in New York.

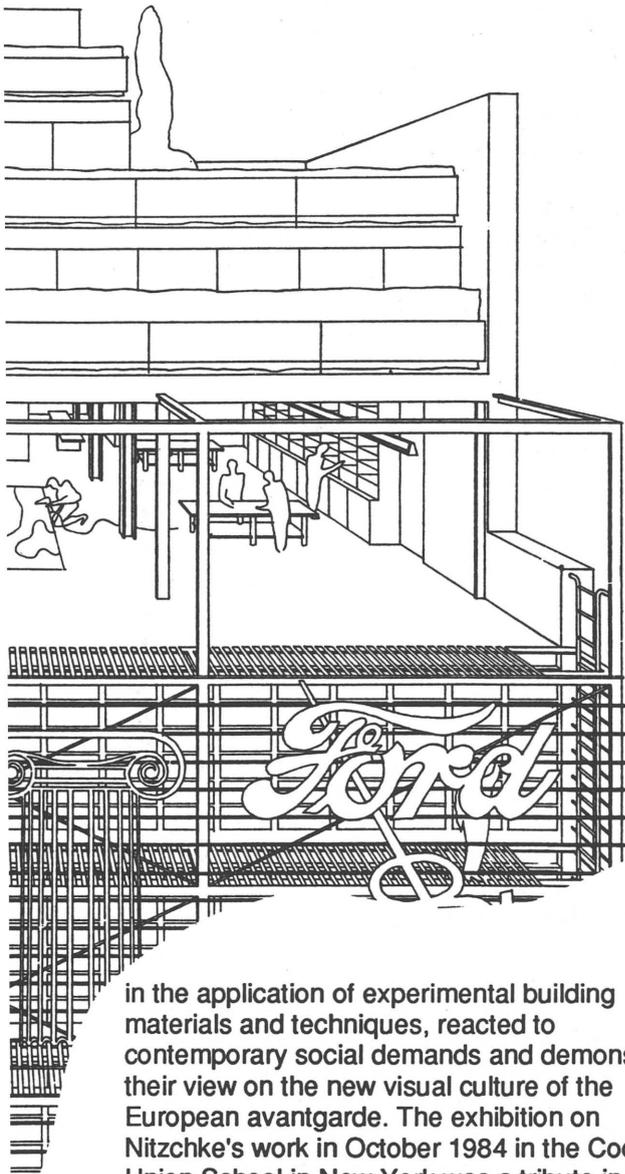
## NEXT NEWSLETTER

**Do you want 600 colleagues and experts on MoMo architecture in Europe and the America's to know about your research or case? Are there new developments in conservation policy in your country? Do you need international support to save your favorite MoMo building? Send in your texts with pictures before October 1, 1991.**

At the DOCOMOMO Council meeting in Eindhoven delegates expressed their appreciation of the Newsletters. Main aims of the publication should be to inform members about eachothers activities and to publish requests for support for actions that are being undertaken in other countries. In doing so, the Newsletter should form a "bridge" between the international conferences, that are to be organized every two years.

This general concept for the Newsletters requires activities from DOCOMOMO members. News and matters of present interest should be sent to the International Secretariat. These could be information on national policy concerning MoMo architecture, interesting cases, essays on recent research, technical developments etc., including pictures (will be returned). Also should be sent in reports on activities of your national DOCOMOMO working party and acts of meetings. On the basis of this information, we can compose a national DOCOMOMO report on your country as well.

**Newsletter 6 is planned for November. Deadline for that issue is October 1, 1991, for texts and illustrations.**



in the application of experimental building materials and techniques, reacted to contemporary social demands and demonstrated their view on the new visual culture of the European avantgarde. The exhibition on Nitzchke's work in October 1984 in the Cooper Union School in New York was a tribute in that sense. It showed that his design for the House of Advertising was pioneering in an architecture of "new realism", with respect to both technology and urban development, that -as later illustrated by Robert Venturi- should be seen as predecessor of Pop Art and the architecture of the modern vernacular.

*litt: "Oscar Nitzchke"; Joseph Abraham;  
Architecture Monument Continuité no. 6*

# Those Buildings condemned to Eternity

## Seminar on Modern Movement Monuments, Rome, January 21-22, 1991.

*by Giuseppe Strappa\**

Despite the absence of several of the most esteemed speakers, the interest of the 'Seminar on Concepts and Preservation of Modern Movement Monuments', organized by the University of Rome 'La Sapienza' on 21-22 January this year, should be noticed.

From the vast area covered by the theme, it seems important to mention the 'fruitful conflict' implied by the combination of these two notions 'modern' and 'monument'. In reality, the pioneers of the Modern Movement, living in the optimism of the first industrial era, sought to destruct this quality of 'durability' attached to works of art and the 'aura' lended to irrepeatable products, that make up the proper essence of a monument.

Among them the architects, enchanted by the world of technology, designed constructions destined to be consumed rapidly, buildings condemned right from their origins, like cars, to become out of date and to be replaced. However, all over Europe many of these constructions, against the prospects and desires of their designers, are being transformed into witnesses to be kept, to be defended and to be transmitted. Buildings, that are being returned to history with a new impact, being traces of memory that need careful protection: monuments, in fact. A monument is not only an edifice that celebrates its establishers in solid and durable forms: a large tobacco factory still in full activity like the Van Nelle in Rotterdam, today is a national monument and as such should be considered a fragile slide like the one, extraordinary and recently restored with great love, constructed by Lubetkin in 1934 for the joy of children visiting the Pinguin Pool in Regent's Park Zoo in London.

It is clear that they are complicated, these problems concerning Modern Movement monuments, on which such a variety of opinions delineated at the seminar, that obviously it is not possible to reflect on every detail of them. We have identified only one of those aspects: like Carlo Aymonino indicated, the conscienceness is needed to initiate such a debate, to open up this pit. One should think, just to give an idea, of the problem related to the patrimony of traditional architecture, certainly less conspicuous than the products of the avantgarde masters, yet with no less quality, that are only now and after great pains

are being recognized as 'modern'. Consider the still unsolved question of our modern buildings of this Roman architecture of the fascist' era (often still, as Francesco Perego of the Committee for Modern Monuments reminded us, obstinately haunted), that found one of its pinnacles in the construction of the Città Universitaria, where some of the main works of the city, designed by such architects as Aschieri, Capponi, Micheluci and Pagano, are kept in the miserable conditions that were shown by Mario Dolci, Dean of the Faculty of Architecture of Rome.

It has been said, that this pit of Modern Movement monuments, so large both in quantity and complexity of its contents, contains problems of managing the built patrimony that are indissolubly connected with the diversity of objects (both public and private) and with the necessity that all concerned institutions agree upon common aims when it comes to preservation, as was pointed out by Roman elderman Gianfranco Redavid.

But the fragility of an intervention philosophy that has been experienced in practice only to a limited extend yet, is probably the most uncertain factor. An original contribution aiming in that direction came from Franco Purini, Roman architect and university teacher, who explained that the element distinguishing modern architecture and that of the antique is the presence of a design. The gothic builder drew the geometry of the construction on the ground where a cathedral was to be erected and on that basis, the elements of vaults, arches and columns were modelled. In the modern epoch, drawings indicate accurately all operations to be executed at the construction site, like a score for an orchestra. The fascinating hypothesis arises from this, that the design of a piece of modern architecture -and not the building itself- could well be the very work to preserve: the construction itself is simply a repeatable product, an organism in which could be accepted mutations, transformations and finally even partial destruction.

But even when these changes are being accepted, what limitations should be imposed upon these innovations? Carlo Olmo, teacher at the Turin Polytechnic, warned of the danger brought about by the absence of a tradition in reusing Modern Movement monuments. He cautioned against the probability of an extant picture being covered by a synthetic and apparant image of that original, at its best showing the most remarkable aspects instead of the integral original work. This is the case with the conversion of the Fiat Lingotto factory in Turin, unwitting masterpiece of engineer Matté Trucco, where the famous test track for cars on the roof shaped the vision of cars, traffic, velocity as symbols of modern concepts, that Le Corbusier dreamed of so long.

According to us, the example of the transformation



The Hotel Hospits Betel, that Erik Bryggman designed for Turku in 1929. Photo Museum of Finnish Architecture

of Lingotto might sum up the confines of one of the most alarming problems: the alteration of a monument comprising its testimonial value into commerce, intended to fool the rush visitor. In the destruction of Trucco's masterpiece, executed by Renzo Piano, architect of Centre Beaubourg in Paris, the complete image of the entirety has been dropped to preserve only the test track, isolated in its excessive and false plasticity. This illustrates the great risk that threatens Modern Movement monuments. Often, when it is not possible to simply restore the building and have it surviving with compatible new functions, one is vigorously forced to take new requirements into account.

*\* Article previously published in 'La Repubblica' on 25 January 1991. The International Secretariat holds responsibility for translation.*

## Exhibition on architect Erik Bryggman (1891 - 1955)

Erik Bryggman's deeply personal architecture is characterized by uncompromising artistic quality and subtle attention to every aspect of each design, whether a town plan or the least interior detail. He was unsurpassed in his skill to adapt the building to landscape and history.

Bryggman gained fame in the atmosphere of the Nordic Classicism of the 1920's. His large apartment blocks in Turku are remarkable samples of the optimistic urbanism of the early times of the independent Finland. By the end of the decade he was one of the pioneers of Finnish modernism together with his friend Alvar Aalto. The 1929 Turku Fair and the Finnish Pavilion in the Antwerp World Fair in 1930 were his functionalist' manifestoes.

Throughout his career Bryggman took actively and successfully part in architectural competitions. His work is especially notable in the field of ecclesiastical architecture. His built chapels and those that were not built for being considered too modern, form a consistent thematic sequence since 1919, the architect developing a purely modern building into a deeply impressive spatial experience. The climax of this development is the Resurrection Chapel completed in Turku in 1941.

The Resurrection Chapel also marks a shift from strict functionalism to a softer kind of architecture. The austerity of early modernism was replaced by vivid alterations of material and texture. In post-War reconstruction, Bryggman's housing architecture laid down lines for prefabricated houses as well as apartment blocks.

All drawings left by Erik Bryggman have been donated to the Museum of Finnish Architecture which, together with the Turku Provincial Museum, prepares an exhibition in honour of the 100th anniversary of the architect's birth. The material consists mainly of original drawings and models, which are supplemented by photographs. A book on Erik Bryggman, including a large number of illustrations as well as several articles in three languages will be published in connection with the exhibition.

The exhibition will be designed by Hannele Grönlund, who is also in charge of the graphic design of the book. Riitta Nikula is in charge of the research for the project and will be the editor of the book.

# Colloquoy on Russian Avantgarde

May 6,7, 1991, Stuttgart, Germany

In a tradition of highly interesting and well-organized international colloquios at the Institute for Lightweightstructures in Stuttgart, a mainly Soviet-German meeting under the subtitle 'Origins, Developments until the mid-1920's, Connections with the international Modern Movement' took place on 6 and 7 May 1991. Also papers from distinguished experts from France, Czechoslovakia, Hungary and the Netherlands contributed to the fruitful atmosphere of international exchange concerning a theme, that is of main interest for DOCOMOMO members, of which a number was present.

*by Wessel de Jonge*

The colloquoy was organized by the German Institute for Foreign Affairs, in cooperation with the Institute for Architectural History and the Institute for Lightweightstructures, both Stuttgart University, in connection with the exhibition on architecture of the Russian avantgarde 1900-'23 in Tübingen (see 'Exhibitions').

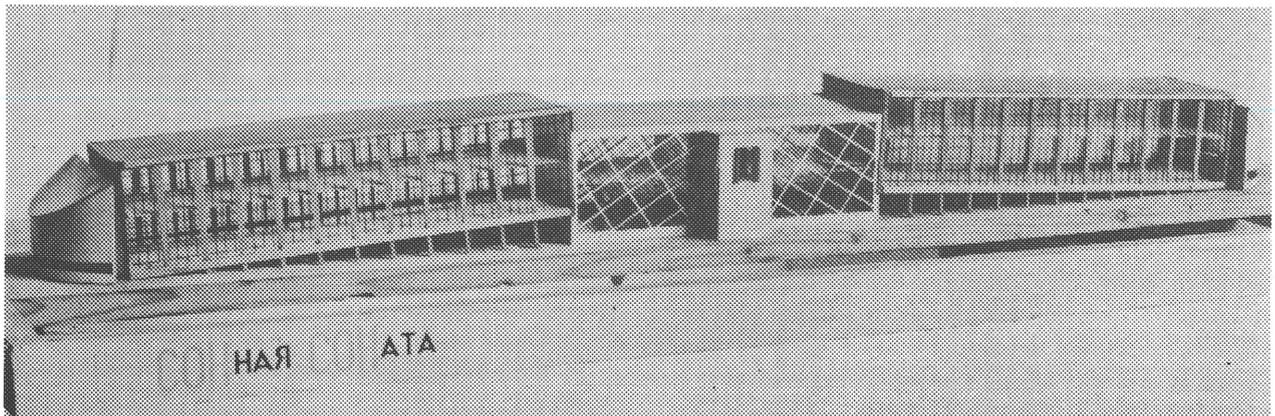
A Soviet-German working party is carrying out a survey on the architectural history of the Soviet-Russian avangarde movement. The study on the abovementioned period has been concluded recently, the results of which have been

published in a remarkable catalogue along with the exhibition, that is a coproduction of the Shushev Museum of Architecture in Moscow and the Institute for Foreign Affairs in Germany. The colloquoy was organized to study the theme in more depth. The working party will continue its work with respect to the period after 1923.

## Origins

The participants were welcomed by Rainer Gräfe and Erika Richter, representing the organizing institutions. Honored by his presence, the audience was introduced to the concepts of constructivism by Boris Afans'ev, one of the last protagonists of this school of architecture alive. Professor Anatole Senkevitch, College of Architecture and Urban Planning, Michigan USA, reflected on continuity and discontinuity in the development of the avantgarde and on the origins of modern life in Russia from the 19th Century. The theme of space and time as well as the connection between rationality and the arts as structuring elements of modern life were explained upon, illustrated with El Lissitzky's work. These themes were also the main ingredients of the lecture by Nina Smurova, who brought up some remarkable examples of 19th Century science-fiction on interstellar spaceships and giant zeppelins. She identified an important source of modern thinking in the person of Fedorov, who formed the central issue of Evgenija Kiricenko's contribution on turn-of-the-century Gesamtkunst, mainly illustrated with church interiors and decorations. Barbara Kreis discussed upon avantgarde and architectural theatre in connection with the concept of Gesamtkunstwerk. She

Melnikov's design for the 'Sleeping Sonata' of 1929. Floors were inclined to save costs for pillows, while vibrating beds and fully conditioned air were expected to create a perfect atmosphere for absolute relax.



reported on projects concerning the reconstruction by students of models of Russian avantgarde theater scenery and constructions for other purposes, a.o. the well-known Tatlin tower.

### **Uncompromising battle**

Yuri Vol'choc and Christian Schädlich focused on constructivist' literature. The latter, architectural historian from Weimar, identified constructivism as an all-including conception of art and architecture, where methodology played a greater part than aesthetic considerations, on the basis of Alexej Gan's slogan 'we fight an uncompromising battle against the arts'. His colleague from Moscow took the theme in more depth with his comparison of the intellectual attitudes of Fedorov, Nicolaev, Malevitch and Bagdanov.

The cooperation between artists and architects from Germany and the Soviet Union was the topic of Irina Kokkinaki's contribution. Rodchenko and other Russian artists working in Berlin and elsewhere in Germany, advanced the exchange of 'Neue Kunst' between the two capitals.

Igor Kazuss took effort to identify the startingpoint of the avantgarde by explaining on the various architectural competitions in the Soviet Union of those days. Although a lot of statistical information on their amount and character was shown, the contribution was somewhat lacking in analytic survey. However, the concept of Kazuss' research bears interesting opportunities for the future. From the experiments in the Grünwald colony in Berlin, Sergei Fedorov led the audience to the constructivist' massive of Zil. His interesting lecture centered on the construction of a large slab building, projected for New Petersburg, and went into detail on the history of its development, explaining on the various stages of the townplanning process.

Neoclassicism in St.Petersburg was put forward by Boris Kirikov. While art nouveau and avantgarde were viewed upon by contemporary critics as alien to Russian culture, he pictured neoclassicism as a school that found its origins in the Russian cities themselves as a reaction to these unfamiliar styles.

### **Melnikov**

Vittorio Lampugnani transmitted his affection for Melnikov's work to the audience. Particularly his design for the 'Sleeping Sonata' of 1929 painted a clear picture of the conditioning circumstances that needed to be created by the avantgarde to come up to the requirements of the early Marxist' state. This design for a lodginghouse consists in two wings with a central facilities building. Floors were inclined to save costs for pillows, while vibrating beds and fully conditioned air were expected to create a perfect atmosphere for absolute relax. The architects of Radio City Hall in New York are said to have been inspired by Melnikov's dream.

## **EVENTS**

The International Secretariat has been informed about the following events.

### **Fifth Alvar Aalto Seminar: Functionalism - Utopia or the way forward?**

Jyväskylä, Finland.

16 - 18 August, 1991.

inquiries: Alvar Aalto Museum  
PO Box 461  
SF - 40101 Jyväskylä  
Finland  
Phone: 358 41 624809  
Fax: 358 41 619004

### **International Seminar on Architecture of the first half of the 20th Century.**

Bratislava, Czechoslovakia.

Sept. - Oct. 1991.

inquiries: Stefan Slachta, president  
Slovak Architects Society SAS  
Nalepkova ul. 15  
811 01 Bratislava  
Czechoslovakia  
Phone: 333-876

### **First DOCOMOMO-UK Symposium**

Architects Association, Great Britain.

October, 1991.

inquiries: DOCOMOMO-UK  
Shoredith Studio  
44 - 46 Scrutton Street  
London EC 2 A 4HH  
Great Britain  
Phone: 71 3772777  
Fax: 71 3775439

### **Colloquoy on conservation of Modern Movement architecture.**

Il Università di Roma, Tor Vergata, Italy.

15 November 1991.

inquiries: Maristella Casciato  
Il Università di Roma, Tor Vergata  
via Emmanuele Carnevale  
00173 Roma - Italy  
Phone: 06 79794577  
Fax: 06 79794586

### **Second International DOCOMOMO Conference**

Bauhaus Dessau, Germany

16 - 19 September, 1992.

inquiries: DOCOMOMO Conference  
Secretariat  
see pp. 14 - 15 - 16 for more  
information.

### **Constructivism and social experiment**

The social experiments of the Russian avantgarde were analyzed by Selim Chan-Magomedov in a highly interesting contribution, that brought up several new points of view. Magomedov identified the typical nihilist' movement and the pre-reformatory concepts in religion (that disconnected spiritual structures from everyday life as well as profane architecture) as main conditions in Russian traditions for the Marxist' social experiments. Although a rational system itself, Marxism could in a way replace religion, satisfying the typical need for mysticism of the Russian people by giving it a prophetic impact and by superseding its concrete consequences for everyday life. It combined the general aversion for the bourgeoisie with the ideals of the proletariat. The social experiments were aimed at the creation of a new man, working only for joy of labour and not interested in familylife nor material reward. This implied a totally new concept of social structure and architecture, as might be illustrated by Melnikov's Sleeping Sonata. In the 1920's, the utopian philosophy, fostered from Plato, via Thomas Moore and others, ultimately led to the creation of communes, where workers and students lived a complete collective life. Commune participants were expected to share not only their possessions but their thoughts as well. Most remarkable is, that this ideology was voluntarily adapted, including the absolute control over each individual, that was part of the Marxist' philosophy. Magomedov concluded by pointing out, that although architects contributed largely to the establishment of this system by creating the material infrastructure for it, this 'timebomb' under the Soviet society was the product of Marxist' ideologists ultimately.

### **International connections**

That in other countries the concept of the Modern Movement was based on a different approach was clearly illustrated in the lectures of Vladimír Slapeta and Edit Sipos. The latter gave an overview of Hungarian avantgarde architecture and centered on the question of its delay. Czechoslovakian DOCOMOMO president Slapeta introduced the participants to the Baba-quarter in Prague and concluded his contribution with a film of Le Corbusiers visit to Zlín, a modern town built on the initiative of the shoe-manufacturer Jan Bata. Both lectures indicated that in these cases, 'modern' related to individual freedom, self-realization and free enterprise. Le Corbusier's international connections were further disclosed by Jean Louis Cohen in a contribution on his projects for Moscow. After been defeated for the Palais des Nations competition, Corbu explored the possibilities to execute grand projects in the capital of the Soviet Union. Apart

from several designs that were never executed, the Centrosoyuz of 1928 is his best known realized work in this country. Cohen took Le Corbusier's desire to have his concepts for a modern society executed, as point of departure to explain on his 'flirts' with totalitarian regimes in Italy and the Soviet Union. Also, the Russian avantgarde was put forward as a source of inspiration, most prominently connecting Ginzburg's Narkomfin of 1929 with Corbu's Habitation for Marseille of 1945-52.

After a brief contribution on the restoration of Jan Duiker's Gooiland Hotel in Hilversum, the Netherlands, I had the honour to introduce the participants to the principles and activities of DOCOMOMO. Apart from the DOCOMOMO statement and actionplan, also the outline of the Second International DOCOMOMO Conference in 1992 was presented (see elsewhere in this issue).

All sessions were easily but adequately chaired by Dietrich Schmidt and Rainer Gräfe. The contributions to this informative meeting are hoped to be published by the Institute for Leightweightstructures next year.

*Wessel de Jonge is an architect and researcher at the Eindhoven University of Technology, the Netherlands.*

## School of Architecture Breslau Modern Movement

23 - 26 April, 1991, Wroclaw, Poland

Since the Eindhoven Conference, developments with respect to the documentation and conservation of Modern Movement architecture in Poland resulted in the recent establishment of the Polish DOCOMOMO Working party.

In the light of these developments, this year's Wroclaw School of Architecture, an annual event organized by the Polish Academy NAUK, was entirely dedicated to Modern Movement architecture, with a strong emphasis on the modern heritage in Wroclaw itself. The Polish working party took advantage of the occasion to organize its second meeting.

Attended by a number of distinguished experts on the subject, both Polish and from abroad, NAUK presented an outstanding program of excursions and lectures. An impression of the morning programs can be obtained from reading the short introduction to Poelzig's House dr. Kriebel.

Further to our last issues' essay by Jadwiga Urbanik on one of the main Modern Movement monuments in Europe today, the WUWA estate in Wroclaw, Czechoslovakian DOCOMOMO secretary Jan Sedlák reports on the colloquy.

*by Jan Sedlák*

On April 23rd through 26th, 1991, the Wroclaw branch of the Polish Academy of Sciences and the Museum of Architecture in that city organized a conference on modern architecture in Wroclaw in the first third of the 20th Century, when the city still was German and referred to as Breslau. The period in question is roughly from the establishment of the prestigious Academy of Arts and Crafts, upto its closing.

The conference was sponsored by Budexpol, an export firm engaged in building and technical service activities in Wroclaw. The prime movers of this conference were professor Olgierd Czerner, director of the Museum of Architecture and vice-president of ICOMOS, and Dr. Stanislaw Lose, who moderated the discussions, both of whom are outstanding representatives of the Polish national group of DOCOMOMO, which has considerable initiative drive.

Among those taking part was the secretary of DOCOMOMO International Wessel de Jonge from Eindhoven, who brought information about the principal aims and projects of this international organization and about the renovation of Modern Movement architecture in Holland. He was also present at a committee meeting of the Polish section of DOCOMOMO, where some program and staffing problems were discussed.

## EXHIBITIONS

The International Secretariat has been informed about the following exhibitions:

### **Architecture of the Russian Avantgarde 1900 - 1923**

Kunsthalle Tübingen, Germany  
3 May - 30 June 1991  
Interesting catalogue DM 48,-

### **Erik Bryggmann 1891 - 1955, architect**

Museum of Finnish Architecture Helsinki  
12 June - 27 October 1991  
Turku Provincial Museum, Turku  
22 November 1991 - 31 March 1992

### **Het Nieuwe Bouwen in Nederland 1924 - 1936**

Delft University of Technology  
Delft, the Netherlands  
2 - 27 September, 1991.

The participants were informed on the Max Berg endowment, which is to support a wide range of research, renovation and publicity on the range of Breslau modernist architecture.

### **Excursions and lectures**

The morning programs of the School were dedicated to excursions, leaving the afternoons to lectures on subjects mostly linked with the morning programs. About twenty speakers dealt with these issues both in a wider developed context and with respect to the leading personalities in architecture or individual works.

E. Niemezyk surveyed the different historical stages of Breslau modernism. He placed its beginning with the arrival of art nouveau, whose forms reflected the new aspects of life. Another dividing line presents itself in 1907, which saw the last of historicism and ornamentation, and witnessed a modern transformation of traditional forms. The last reform was initiated by the functionalist generation about 1925. All the initiators of these transformations were in some connection with the Breslau Academy of Arts and Crafts (Poelzig, Engell, Rading, Scharoun). The activities of Hans Poelzig as director of this teaching institution from 1903 to 1916 were discussed by J. Dobeoz and then by P.

Lukasiewicz, who evaluated the achievements of the Breslau Academy in applied art. It was no other than Poelzig that added a crafts department to the institute, stressing that the graduates should have sound knowledge of the crafts, and leaving the pupils free to express themselves and experiment. Gradually, an institute developed whose effort formed an equivalent parallel to the prestigious Bauhaus, having some teachers in common.

#### **Break with tradition**

A number of interesting ideas arising from the contemporary view on modernism was presented by J. Slawinska. She tried to find an answer to the question of what is specifically local in Breslau modernist architecture. It is evident that the work of local architects was less radical and innovating than that of the personalities whose connection with the city was only temporary. She confirmed what we today know for a fact, that the functionalists broke the tradition, comprehending man only biologically, not spiritually, and introducing a certain monotony.

Caring for modernist buildings as objects of art brings about numerous problems. The users, as if pushing aside the architects, reshape these buildings to their taste and need, respecting the art-historical point of view only if one succeeds in convincing them of the art-historical value.

#### **Poelzig and Berg**

In Breslau, Modernism began primarily with Poelzig and Max Berg, civil engineering expert in the City Council since 1909. On the occasion of the 100th anniversary of the Battle of Leipzig in 1813, the two worked out a project of a set of buildings to house the exhibition celebrating the Anniversary, with Berg's Centenary Hall (Jahrhunderthalle) as its dominant. The dome of this Hall, with a span of 65 m between supports, was the first ferroconcrete structure of such size in the world. Structurally the dome refers to Gothic, in style it refers to classicism as a reminder of the Napoleonic wars. The circumference of the dome is three times as big as that of St. Peter's cathedral in Rome, but it has only half its weight. After World War I, Berg and Poelzig added further buildings to the exhibition area. These unique monuments were discussed in detail by J. Ilkosz. Bold ferroconcrete vaults appeared as early as in 1909 near the city market-hall, furthered by the architects R. Plüddeman and F.A. Künstler. H. Klamecki characterized the Olympic area, constructed in two phases in the late 1920's and 1930's according to projects made by Richard Konwiarz.

#### **New towns and the housing shortage**

In the period following World War I, Breslau

modernism was an essential contribution in the field of city planning, in close connection with the solution of a pressing social problem -the need of housing. A number of new towns sprang up on the city periphery, e.g. Oltarzyn, Sepolno (Zimpel), Biskupin (Bischofswalde), designed by the architects May, Heim, and Wahlich. These were dealt with by W. Kononowicz. The problems of modern housing were at that time most pointedly presented in a model housing estate built by the Silesian Werkband in the Grüneiche suburb under the name Dwelling and Workplace (Wohnung und Werkraum; WUWA), which represented, in chronological order, the third exhibition of modern housing in Europe.

As dominant element, the estate contained a block of flats for couples and singles, organically incorporated in it by Hans Scharoun, the most outstanding architect in Breslau between the two World Wars. Its appearance has remained virtually intact, since the building continues to serve essentially the original purpose. For this reason it was Scharoun, besides Berg, on whom the programme of the conference concentrated. Professor J.F. Geist of the Berlin Academy of Plastic Arts reported on reconstruction and exhibition activities relating to the work of Scharoun commemorating the centenary of his birth in 1993. The Museum of Architecture presented an exhibition of Scharoun's Breslau works that had been composed in Berlin. Much attention was also paid to Adolf Rading, Scharoun's colleague at the Breslau Academy and director of the Academy since 1919. His work was monographically dealt with by B. Szymanski from Munich.

In connection with the exhibitions of modern housing at the turn of the 1920's, J. Sedlák from Czechoslovakia acquainted the participants of the conference with the Novy Dum housing estate in Brno, dating from 1928. This project of the Brno branch of the Werkbund is connected with the example of the Weißenhofsiedlung in Stuttgart of 1927, thus second in the sequence of these projects in Europe.

V. Slapeta of Prague being absent, the conference did not have the privilege of hearing his comparative report on Prague's suburban residential area of Baba, built in 1932.

The organizers of the conference plan to publish the proceedings in three editions in various languages, richly illustrated, which will in effect be the first comprehensive publication on this subject. The Wrocław School of Architecture 1991 thus sets an example for other countries represented in DOCOMOMO.

*Jan Sedlák is secretary of the Czechoslovakian Federal Group of DODOMOMO.*

# Villa Docter Kriebel in Wroclaw (Adolf Rading, 1927)

One of the fine examples of MoMo architecture that was visited by participants in the Wroclaw School of Architecture 1991, was the house that Adolf Rading designed for Docter Kriebel. As an illustration of the interesting examples of modern architecture that were shown during the morning-excursions of the School, the house is briefly explained upon.

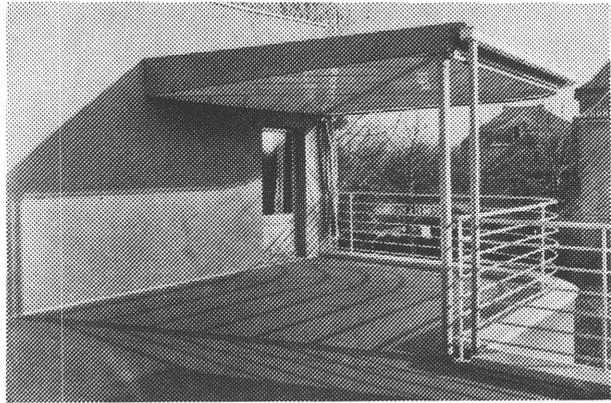
by *Wanda Kononowicz*

The villa for Docter Kriebel in the Zalesie-quarter (Leerbeutel), a prestigious residential area of Wroclaw, is an outstanding example of a late radical architectural style.

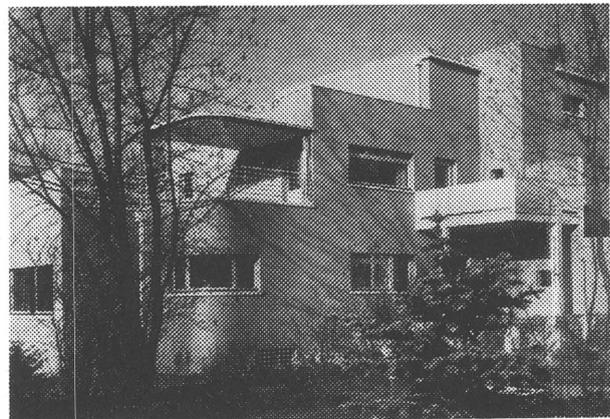
Since 1919 Rading was a teacher of an architectural workshop at the Staatliche Akademie für Kunst und Kunstgewerbe in Breslau (later renamed as Wroclaw). After 1923, he achieves a next step in his creative maturity as a professor.

According to his first ideas on tenement dwellings, these had traditional forms with pitched roofs. Although the private villa for Adolf Rading himself has a pitched roof, the overall conception of the house is certainly not conventional. It has a free, asymmetrical facade with small windows, ogival front door and large eaves. The row-buildings in the Oranienstraße in the Wandy District of the city represent another, more firm cubist ornamental style. The clear revulsion of Rading towards an antihistorical, light architecture took place in the years 1926-27. In these years he realized the rebuilding of the house that is named the 'Farmacy at the Negro' and also a detached house for the Werkbundexhibition at the Weißenhofsiedlung in Stuttgart.

In 1927 he was commissioned by Docter Kriebel to design a villa in Wroclaw. This villa was designed in the same style as the houses that were designed for the Weißenhofsiedlung. In his design for Kriebel's house, Rading paints a clear picture with all the elements of uncompromising functionalism: free composition of cubic volumes, interesting arrangement of planes and volumes, roofs and terraces, large surfaces of glass in contrast with closed facades. Thanks to the large glazed surfaces, daylight is free to enter and the green garden merges with the living areas of the house.

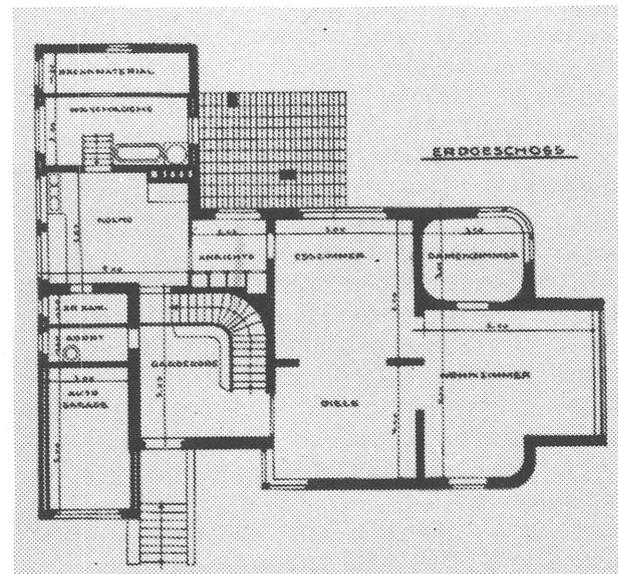


The terrace, connected with the master bedroom on the first floor with an interesting pergola of light steel sections.



The garden facade of the Kriebel House.

Groundfloorplan of the Kriebel House



# do\_co\_mo\_mo\_

## Second International DOCOMOMO Conference Bauhaus Dessau, Germany, 16-18 September 1992

### *First Announcement*

According to the resolution of the DOCOMOMO Council, that has been agreed upon at the First International DOCOMOMO Conference in Eindhoven in 1990, the next international conference is being prepared by the German working party.

The German DOCOMOMO Group is pleased to invite you to participate in the Second International DOCOMOMO Conference on September 16-18, 1992 at the Bauhaus in Dessau, Germany. A Post Conference Tour is scheduled for Saturday September 19, 1991

Since the first conference in the Netherlands many national working parties have been established, stimulated by the DOCOMOMO Statement and the general impulses of the UNESCO World Decade for Cultural Development. These national groups are composed of historians, researchers, consultants, conservation officials, critics, financial and technical experts, architects and urban designers, and operate in their countries to advance documentation and conservation of buildings, sites and neighbourhoods of the Modern Movement.

DOCOMOMO keeps up contacts with experts all over Europe, as well as in the USA, Canada and various other countries.

Until now, national DOCOMOMO working parties have been officially established in sixteen countries, being Argentina, Belgium, Czechoslovakia, Denmark, Finland, France, Germany, Great Britain, Greece, Hungary, Ireland, Italy, The Netherlands, Poland, Sweden and the Soviet Union.

The Second International DOCOMOMO Conference again will be an international forum for history, theory and practice with respect to the architectural heritage of the Modern Movement and its preservation. Being interdisciplinary in character, the conference facilitates the effective exchange of experience and know how by exemplary projects of Modern Movement architecture and urban design.

The conference serves the identification of the common aims and identity of the national groups and the promotion of international efficiency of the DOCOMOMO network.

### **Themes**

Contrary to the first international meeting, at the occasion of which the whole field of DOCOMOMO's concern had to be presented and discussed, this conference will concentrate on a few specific themes of actual importance. The selected themes represent issues that have appeared to be of main and actual concern to most national working parties over the last years. Based on the general and fundamental information of the first conference with respect to the themes conservation and technology, policy/economy and architectural history, the central issues of the second conference will be

- neighbourhood and functional concept,
- buildings and the contribution of experimental building to aspects of construction, function and building physics,
- documentation and publication of Modern Movement architecture as well as its roots and influence as part of architectural development.

These issues will be represented by main reports in the plenary session, by short contributions to the working sessions and in following round table discussions.

The various national groups will be invited to present at the conference the results of the 1991-'92 DOCOMOMO Plan of Action that have been achieved in their country, in particular with respect to the national register of Modern Movement architecture. It is thought of prime importance to give the national groups an opportunity to present their work of the last two years with respect to their experiences and working results, particularly concerning the national registers, the information of the general public and activities aimed at the preservation and safeguarding of the Modern Movement heritage in the participating countries. National representatives will be called upon to show general views, problems and solutions.



The German group will host a small national conference in the Autumn of 1991 to discuss the various themes as a preparation for the Final Program for the Second International DOCOMOMO Conference.

#### **Call for Papers**

An official call for papers will be published in Newsletter 6, November 1991. On that occasion, more details will be given on conference themes and conditions for submitting abstracts and participation in the conference as a speaker.

#### **Conference proceedings**

The Conference Proceedings will contain full English texts of all contributions that have been presented at the conference. The proceedings will be published after the conference. The proceedings are included in the Conference Fee.

#### **Languages**

The conference's official language will be English, with simultaneous translation in German and French.

#### **Post Conference Tour**

The Post Conference Tour is planned for Saturday September 19, 1992. The tour will include visits of

the Bauhaus buildings in Dessau ( Meisterhäuser by Gropius, Arbeitsamt by Gropius, Kornhaus by Baetke and Fieger, the Steel House by Mücke, the Törten Siedlung and the 'Konsum' building by Gropius' studio, the galleryflats by Hannes Meyer), as well as the famous Wörlitz park and the Modern Movement neighbourhoods in Magdeburg. The Post Conference Tour Fee is not included in the Conference Fee and is for account of the participants.

#### **Exhibitions**

The permanent exhibition on the history of the Bauhaus can be visited. For the conference as special exhibition has been planned "the Modern Movement in the Netherlands 1924-1936", composed by Dr. Jan Molema of the Delft University of Technology. The Bauhaus will try to extend this exhibition-program and offers are awaited with special interest.

#### **Accommodation**

The participants will be accommodated in the hostels of the Bauhaus and in hotels in Dessau and direct environs. Costs for travelling, boarding and lodging are for account of the participants.

Due to the restricted capacity of the Bauhaus the amount of participants will be limited to 200-250.

# Conference Proceedings

First International DOCOMOMO Conference  
September 12 - 15, 1990; Eindhoven, the  
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## Registration

Registration for the conference will be possible  
after the mailing of the Final Program and  
registration forms for conference and lodging in  
April 1992.

## Conference Fees

The Conference Fee for participants is DM 700,- .  
Conference Fee for participants includes:

- Final Conference Program and Book of  
Abstracts;
- Luncheon and dinner on September 16, 1992;
- Luncheon on September 17, 1992;
- Luncheon and dinner on September 18, 1992;
- Cultural Program;
- Refreshments during the breaks;
- Conference Proceedings, to be mailed after the  
conference.

The Post Conference Tour is not included.

Guests of honour, invited officials in charge and  
representatives of the press are without fees.  
Special Fees for students and others will be set at  
a later date.

## Time schedule and publicity plan

Further announcements and information will be  
published in the DOCOMOMO Newsletters  
according to the following schedule:

- Newsletter 5 (June 1991): First Announcement  
on dates, venue and conference themes.
- Newsletter 6 (November 1991): Official  
Announcement and Call for Papers.
- Final Program, including registrationforms for  
conference and lodging, mailed April 1992.
- Newsletter 7 (June 1992): repeat Final Program  
and registrationforms.

## Dates

- Second International DOCOMOMO  
Conference:  
Wednesday Sept. 16 - Friday Sept. 18, 1992
- Second DOCOMOMO Council Meeting:  
Friday September 18, 1992
- Post Conference Tour:  
Saturday September 19, 1992.

## Information

Information can be obtained from:

DOCOMOMO Conference Office  
Karl-Heinz Burmeister, Conference Director  
Rowena Lanfermann, Conference Secretary  
Bauhaus Dessau  
Gropiusallee 38  
Postfach 160  
O 4500 Dessau, Germany  
Tel. 37-47-5308  
Fax. 37-47-5222  
Telex: 488330

# National Reports

Based on received information from the various countries the following national reports have been composed by the International Secretariat. We will be glad to receive any information on documentation and conservation of buildings, sites and neighbourhoods of the Modern Movement, as well as news on your national DOCOMOMO working party **before 1st October 1991**. A selection of sent in information will be published in Newsletter 6, due for November 1991.

## Belgium

Belgian coordinator Luc Verpoest reports:

Several members of the Belgian DOCOMOMO Working party have been involved recently in discussions concerning the preservation of MoMo monuments in Belgium, and with unexpectedly favourable results. Inventories published by the Government Administration for Monuments and Sites ("Bouwen door de eeuwen heen: inventaris van het cultuurbezit in België/Le patrimoine monumental de la Belgique") of which 38 volumes have been issued till now, systematically include MoMo architecture. Listing a building or site in these inventories can be seen as a warning against unthought destruction but does not automatically guarantee legal protection as a historic monument. As not all regions of the country are as yet covered by these inventories, major problems occur regarding non-protected MoMo architecture in the still unlisted parts of the country. A meeting of the Belgian DOCOMOMO Working party, scheduled for June 1991, will therefore further discuss the necessity of a priority list of MoMo buildings yet to be listed as historic monuments and prepare the elaboration of an overall urgency inventory of MoMo architecture in Belgium. In 1979 an urgency inventory, including MoMo architecture, for Brussels was published by the St. Lucas Archives of the St. Lucas Institute for Architecture ("Bouwen door de eeuwen heen: urgentie-inventaris van het bouwkundig erfgoed van de Brusselse agglomeratie", Gent, 1979).

Belgian DOCOMOMO members for the moment still mainly have to act as a MoMo vigilance committee - as MoMo watchdogs - punctually responding to individual cases of MoMo buildings in instant danger. Thanks to their interventions, and more particularly through constant pressure on political authorities and the enhancement of public discussion in e.g. newspapers, the Flemish

Minister of Planning and Housing Louis Walt Niel finally signed decrees on the protection of three MoMo buildings, two of which were till then seriously threatened by demolition.

A ministerial decree of December 14, 1990 states the protection as a historic monument and urban landscape of the Technical School in Leuven, built between 1936 and 1942 by the architect Henry Van de Velde. The building is listed in the excellent catalogue of works established by Pierre Puttemans and Leon Ploegaerts in their recent monograph on "L'oeuvre architecturale de Henry Van de Velde" (Bruxelles, Québec, 1987). The building is comparable with the Belgian pavilions Henry Van de Velde designed for the World Fair in Paris in 1937 (in collaboration with Jean-Jules Eggericx and Raphaël Verwilghen) and New York in 1939 (with Léon Stynen and Victor Bourgeois). The New York building has been reconstructed in 1941 at Union University in Richmond (Virginia) and is under restoration at this moment. Since 1988, the local Henry Van de Velde Committee Leuven, an initiative of Luc Verpoest with helpful assistance of the Government Administration of Monuments and Sites, defended the preservation

Technical School in Leuven designed by Henry Van de Velde in 1936, now officially listed.



of the Technical School against the apparent intentions of the municipal authorities to pull it down. Discussions are still continuing on the future function of the building: the reuse as municipal library and archives, which seems to be perfectly consistent with the actual building, has a good chance to be accepted at last. Different projects have been made last year by students of the Department of Architecture of the Catholic University of Leuven, under the direction of prof. Paul Van Aerschoot. Another project is being prepared at the postgraduate Centre for the Conservation of Historic Towns and Buildings at the same department by the Spanish architect Carmen Espegel. A restoration project by Carmen Espegel, Gabriëla Lee and Peter Verhaeghe for the newspaper plant *Dagblad Vooruit* in Gent of 1931 by architect Fernand Brunfaut was presented at the 1990 Eindhoven DOCOMOMO Conference (see "Conference Proceedings 1990", pp. 187-189). The Henry Van de Velde Committee Leuven emphasized the importance of a careful selection of architects for the renovation of the Henry Van de Velde Technical School/Municipal Library and Archives, eventually through the organization of an international competition. Advices and further support from DOCOMOMO members and working parties are still very welcome.

A very long and painful discussion finally ended positively in a ministerial decree of April 17, 1991 on the protection as a historic monument of one of the major early MoMo buildings in Belgium, the Dr. De Beir House in Knokke, built in 1924 by the architect Huib Hoste. This contemporary of Gerrit Rietveld's Schröder House in Utrecht - Hoste stayed as an exile in Holland during the First World War and was one of the first members of the De Stijl movement - was almost condemned: the pressure of private developers in a North Sea resort like Knokke is extremely high. Marc Dubois of the St. Lucas Institute for Architecture and the SAM (Stichting Architectuur Museum) in Gent relentlessly fought in favour of preservation of the house. On February 20, 1990 the St. Lucas Archives of the St. Lucas Institute for Architecture in Brussels published a pamphlet against this, at that time still very imminent, but now finally discarded "Attack on Modernism". An article on the Hoste house in Knokke by Luc Verpoest has been published in MSL ("Monumenten en Landschappen", X, 1991, nr. 2, March-April, pp. 44-48).

There is no precise information on a third case, the house built by architect Marcel Leborgne in 1934 in Sint-Genesius-Rode, near Brussels. For the moment the house seems not to be threatened as such, but a recognition as historic monument

seems to be advisable. Unconfirmed sources say the minister already signed a decree on the protection of the Leborgne House about one year ago but for unidentified reasons this decision has not been made public till now.

No news at all, on the contrary, on the Sanatorium La Prévoyance Sociale built in 1933-1937 by Maxime Brunfaut in Tombeek-Overijse (south of Brussels). An article on this building was published in MSL ("Monumenten en Landschappen", VI, 1987, November-December, pp. 28-31) by Greet Paesmans of the Government Administration of Monuments and Sites.

The Belgian DOCOMOMO Working Party further wants to draw the attention of DOCOMOMO to some other recent activities in Belgium regarding MoMo architecture.

- In the Kunstencentrum de Singel in Antwerp an exhibition was presented (December 20, 1990 - February 3, 1991) on the work of architect Léon Stynen (1899-1990). The catalogue "Léon Stynen, een architect Antwerpen, 1899-1990" (Antwerp, 1990) was written by Geert Bekaert (concept: Ronny De Meyer). The exhibition was designed by the Belgian architect Stéphane Beel.
- At the Centre for the Conservation of Historic Towns and Buildings of the Catholic University of Leuven research is in progress on several MoMo buildings in Belgium. The study of Carmen Espegel on the Henry Van de Velde Technical School in Leuven was already mentioned before. Other studies concern the Old England Warehouse in Brussels of 1899 by Paul Saintenoy (research by Beatrix Kuhl), the St. Augustine Church in Brussels of 1930, a reinforced concrete building by the architects Guianotte and Watteyne (Paula Cordeiro) and the "Maison de verre" in Brussels of 1935 by Paul-Amaury Michel (José Maria Rubio).
- Some recent publications:
  - A. Demey, M. Dubois, N. Poulain, "Interbellum Architectuur in Oost-Vlaanderen", Dienst Kunstpatrimonium van het Provinciebestuur van Oost-Vlaanderen, Gent, 1990;
  - "De beschikbare ruimte", Lannoo, Tielt, 1990 (articles by a.o. M. Dubois and L. Verpoest); H. Stynen (ed.);
  - "Geschiedenis op zoek naar een waardig vervolg: Studie van de mijnnederzettingen in Waterschei, Winterslag en Eisden". (Monumenten Dossier, 3) Koning Boudewijnstichting, Brussel, 1991 (research by the Vakgroep Theorie en Geschiedenis van Architectuur en Stedebouw, Catholic University Leuven; scientific coordination by A. Loeckx and M. Smets; editor in chief H. Heynen).

## Czechoslovakia

On 25 April 1991 the "Association Villa Tugendhat" has been established in Brno, in the presence of a.o. national DOCOMOMO president Vladimír Slapeta and vice president Stefan Slachta. The aims of the association are the complete restoration of the villa, including interiors, the opening of the house to the public and all activities that will help to preserve the cultural heritage of the Modern Movement in Czechoslovakia. The Association Villa Tugendhat will take efforts to achieve these aims, in close cooperation with the Czechoslovakian DOCOMOMO Working party.

On behalf of all DOCOMOMO members, we like to congratulate mr. Vladimír Slapeta with his election as Dean of the Faculty of Architecture of the University of Prague last January.

## Finland

The members of the Finnish group developed activities during the past six months in order to prepare the execution of the DOCOMOMO Actionplan 1991-'92.

Elsewhere in this issue Maija Kairamo gives an overview of the actual situation with respect to the protection of several important works of Alvar Aalto, of which the preservation is considered essential by members of the Finnish group.

The Finnish Ministry of the Environment is now conducting a national campaign to coordinate local and regional registration programs and to survey the qualities of these inventories. Special problems are, that not every municipality or regional authority has made such register yet and that most registers that have been made do not include post-War architecture. Also, the ministry has send an inquiry to national authorities in several countries for information on the programs executed with respect to 20th Century architecture and the criteria used for listing. Laura Tuominen reflects on the actual situation in Finland elsewhere in this newsletter.

The City Museum of Espoo is preparing a guidebook and an exhibition on the history of Tapiola. Next year shall mark the 40th anniversary of this garden city near Helsinki, one of the first new towns developed after the War. Many of the most well-known Finnish architects of the post-War period contributed to Tapiola, including Alvar Aalto, Aulis Blomstedt, Aarne Ervi and Viljo Revell. The Museum is now arranging an exhibition and publication to commemorate the event. We hope to offer more news on the subject in Newsletter 6.

## France

Since its recent establishment, announced in a press release on 20 February 1991, the French section of DOCOMOMO developed several activities.

On the occasion of a seminar on the history of contemporary architecture on February 25, organized by the University Panthéon-Sorbonne in Paris, Cécile Briolle and Jacques Repiquet reported on the recent restoration of the Villa Noailles. This well known design of Rob Mallet-Stevens for a holiday home in Hyères, commissioned in 1923, has been restored by and on the initiative of these young architects in cooperation with Claude Marro as an "international centre for meetings and creation".

The reutilisation project includes the restoration of the central buildings to their original condition and a global restructuring of the service spaces, adding some new volumes. Many of the original detailings and materials have been restored or replaced, including those in Guévrékian's cubist garden. We hope to report on this most interesting case on short term.

On March 12 the French DOCOMOMO Section proposed by letter to Jacques Chirac, Mayor of Paris, to reconstruct the Pavilion Esprit Nouveau. The French group introduced Chirac to the idea of replacing the recently burnt Palais du Bardo (1896) in the Parc Montsouris by Le Corbusier's design for the Exposition Internationale des Arts Décoratifs of 1925 in Paris. The Mayor answered by letter on 5 April that the proposal will be seriously studied.

Also in March, the French working party started the composition of a scientific program concerning

- the registration of MoMo architecture in France,
- the systematic registration of buildings already listed in France, as well as the nature of their protection,
- the registration of already available documentation concerning restoration.

At a meeting with the representative of the Ministry of Culture (Directeur du Patrimoine) on 18 April 1991, the scientific program has been presented, to obtain support from the government.

## Germany

The German working party dedicated most of its activities to the preparation of the Second International DOCOMOMO Conference. Elsewhere in this newsletter the general concepts of that event are being outlined, as well as specific information is being presented.

Further to the action for the Weißenhofsiedlung, Karin Kirsch informed us that a meeting took place of fifteen high-ranked officials of several institutions that are concerned with the Weißenhofsiedlung. Mrs. Kirsch indicated that this meeting would never have been arranged, if several letters of protest by DOCOMOMO members would not have been received. Provisional result of the action so far seems to be, that a discussion has been initiated on the future of the estate. Karin Kirsch therefore request to continue our support: all national working parties are being invited to send letters of protest (see Newsletter 4, pp. 29-31 for more information and addresses to send letters to; please note incorrect spelling of the familyname of Hans Martin "Bondeman", that should read **Bruckmann**).

With respect to the same case, the chairman of the Deutsche Werkbund Baden-Württemberg announced that an international competition will be organized for the site of the former Döckerhouse. We hope to report on this in our next issue.

On 6-7 May 1991, an interesting international colloquium on Soviet-Russian avantgarde architecture had been organized in Stuttgart by the Institute for Foreign Affairs and the University of Stuttgart. A number of well-known experts presented recent research-results at that occasion, on which a detailed report can be found elsewhere in this issue.

The German DOCOMOMO Group intends to organize a national meeting in the Autumn of 1991. The themes for the next international conference will then be discussed in more detail in order to arrive at a possible general consensus for Germany on the problems put forward in the conference program (see elsewhere for details).

## Great Britain

DOCOMOMO coordinator Christopher Dean reports:

Progress is being made to organize DOCOMOMO-UK as a voluntary Society with charitable status. Membership will be invited in mid summer for which there will be corporate,

standard, student and subscriber classes. Much help has been received from our sister organisations which include the Society of Architectural Historians of Great Britain, The Thirties Society, ICOMOS-UK and the Royal Institute of British Architects.

The scope of our future activities will be guided by the requirements of our membership, but the following events are definitely programmed for the next year. The first UK Bi-annual Symposium will be held in February 1992 at the Architectural Association to coincide with the exhibition to be held at The Building Centre concerning conservation of Modern Movement buildings. This will be one of a series of events to celebrate the 60th Anniversary of The Building Centre.

The compilation of a draft register is proceeding and in order to take as balanced a view as possible, all members of the working party have been asked to contribute their personal lists of the 50 most distinguished Modern Movement buildings in the periods 1925-'50 and 1951-'75. A general consensus of these lists is now being taken, which will then be supplemented by parallel lists of 50 of the next most important buildings. We propose to write up fully a small selection from these lists -which will include drawings, photographs and technical description- as a suggested prototype for an eventual publication. We feel that the register must be of use to both historians and practical conservation architects, which means that the technical component is of vital importance. Much detailed research is required to make the register a positive contribution to the conservation of Modern Movement buildings. Funding is urgently-needed for this and many possibilities are being explored.

Regarding the case study work, much publicity has been given to the campaign to save Ernö Goldfinger's Alexander Flemming House and this has obviously helped to secure a listing by the Department of the Environment of another distinguished Goldfinger building, 45-46 Albermarle Street, London.

Progress is being made slowly on the question of the purchase of Wells Coates' Isoken Flats in Hampstead. A meeting is to be held shortly between the prospective purchasers, a Housing Association, the owners, the tenants and the amenity groups, to define a policy for conservation and to discuss methods of practical implementation.

## Greece

Coordinator Andreas Giacomacatos reports:

The Greek DOCOMOMO Working party has been founded in Spring 1990. To this initiative some well-known architects, as well as professors of history, architectural composition and technology at the schools of architecture of Athens and Salonika have joined (prof. N. Avramidou teaches architectural technology and techniques of conservation at the Faculty of Architecture in Florence). The Greek DOCOMOMO members demonstrated a great interest in and satisfaction for this initiative and, in the ambit of their competence, expressed the availability of their university departments for a wider promotion of the question concerning conservation of 20th Century buildings in Greece and of DOCOMOMO initiatives. In particular prof. Kalogeràs, head professor of the National Technical University of Athens showed his interest.

Dr. Doumanis, publisher and editor of "Architecture in Greece" and "Design + Art in Greece", the most important Greek architectural reviews, expressed his full availability as regards DOCOMOMO activities and confirmed that the reviews could become their privileged resonance box in Greece. The national coordinator, within his effort concerning information and sensitisation of experts and public opinion, has already published some extensive articles in Greek newspapers and the architectural press. Prof. Philippides is participating in a research program, at the National Technical University, concerning the safeguarding of blocks of flats from the 1930's in Athens. Other initiatives regard safeguarding of buildings that run the risk of demolition or of radical transformations, as the elementary school of D. Pikiniònis in Athens (1931-32), the house at Anàvyssos of A. Konstantinidis (1961-62), or some works of T. Zenètos, one of the most important architects of the post-War Greek architecture, who died in 1977. The question of conservation of 20th Century architecture is not yet contemplated enough in Greece, since our country is still having a lot with problems with the conservation of its enormous classical and byzantine patrimony, of popular architecture and of its more recent neoclassical one. Therefore an important informative effort is necessary, as well as a series of initiatives able to point out the problem and suggest solution perspectives and concrete methods of intervention for the safeguarding of MoMo architecture.

For information only it must be said that two working groups had been constituted at the Technical Chamber of Greece between 1984 and 1985 (in which participated also the DOCOMOMO coordinator). Those groups had the task to settle

the general lines for the creation of an archive of modern architecture, of a national record of 20th Century architecture and of the future creation of a museum of Greek architecture of 19th and 20th Centuries. Nevertheless, after an important work of theoretical formulation and of the registration of a complete bibliography of Greek architecture (documented in two volumes), the organization of an archive and the work of drawing up of a national record did not take place. At the moment, those constitute really aims of most urgent achievement.

Actually the coordinator, in collaboration with prof. Làvas and prof. Fatoùros, of the University of Salonika, propose to organize a conference concerning "Greek architecture of the 20th Century: history and conservation" in Autumn 1992. In this conference, which would constitute the natural prosecution of another one that has already taken place at the same university (entitled "Neoclassical city and architecture"), would be discussed, among other things, the principal theoretical problems concerning safeguarding and conservation of buildings of the 20th Century and particularly of MoMo architecture, the laws actually in force in Greece that probably would have to be reviewed, bearing also in mind the European reality on this point, as well as the composition of a national record of 20th Century architecture. Nevertheless the realization of this conference depends mostly on adequate funds not yet definitively assured.

In conclusion, the Greek working party would be disposed -and this is also an invitation for the other national working parties- to give hospitality, either at the occasion of the above-mentioned conference or independently, to an exhibition on Modern Movement architecture of a European country or on its conservation, among those programmed in Europe for 1991-92. This exhibition could constitute a very good occasion for wider knowledge, probing and exchange of experience between the Greek public and experts and their European colleagues.

## Hungary

The latest issue of *Müemlék Védelem* was almost entirely dedicated to the question of conservation of MoMo architecture. This periodical for the profession published a special issue on the topic, as a result of the international DOCOMOMO conference last year. The magazine includes a report on the conference by Nora Pamer, the DOCOMOMO statement and several articles on the subject, varying from a critical essay on the Venice Charter to texts on Hungarian Modern Movement and case studies of restored buildings.

## Ireland

Irish coordinator Shane O'Toole reports:

The Irish DOCOMOMO Working party was launched in Dublin on 12 April 1991 during the visit to Ireland of the UNESCO Standing Committee of the Special Group on Jugendstil. The first working party meeting took place on 25 April. The secretariat is at the headquarters of the Royal Institute of the Architects of Ireland (RIAI). Mr. Shane O'Toole will act as coordinator of the group. Our administrative structure will be 'light', with the small operating costs absorbed by working party members. The working party includes architects, historians, engineers, educators, critics and other experts.

The Irish Working party plans to compile an inventory of some 20-25 key works in Ireland by the end of 1991 and tentatively hopes to be able to initiate a series of small, pamphlet-style publications during 1992. Funding for publication will be sought on a project-by-project basis.

Other news is, that the publication of Sean Rothery's book, 'Ireland and the New Architecture, 1900-1940', scheduled for September 1991, is eagerly awaited. A pioneering work and the fruit of seven years' research, it promises to open up as never before the subject area in Ireland.

### Rectification of Italian report

The Italian National Secretariat has informed us, that some of the items mentioned in the national report on Italy in our last issue, were incomplete or premature.

The information on the research program on conservation and restoration of MoMo architecture mentioned, has been incomplete in not enumerating the individual participants at the various cooperating institutions. Also, the summarizing description of the project, as being composed by the International Secretariat, is not fully in accordance with the official program's contents. The Italian group hopes to report on the program and to explain on the aims of the project in the future.

The information on Terragni's Casa del Fascio, that was reported 'likely to be restored', has been premature. Although some efforts are being made to set things going, nothing is certain yet. The anticipation on the choice for a restoration architect has therefore been misplaced.

We like to apologize to the persons concerned.

## Italy

The Italian DOCOMOMO Working party published a booklet in Italian, that explains on the aims and actions of DOCOMOMO International as well as summarizes the results of the Eindhoven Conference. The text has been composed by Fabrizio Aggarbati. Carla Saggioro and Maristella Casciato, who together take care of the national secretariat and coordination of actions in Italy, complemented the publication with a leaflet on national activities.

Both folders have been distributed among experts on documentation and conservation of Modern Movement architecture. Aims of this mailing are to inform the profession in Italy on DOCOMOMO as well as to attract specialists from all over the country to join the network in exchanging information on and experience with the subject. Results are hoped to be diffused through a national bulletin.

At the University of Rome 'La Sapienza' an interesting colloquy took place on 21 and 22 January 1991 on the theme 'Concept and protection of the Modern Monument'. A number of outstanding specialists took part in this meeting, that is reported upon elsewhere in this newsletter.

## The Netherlands

The Netherlands DOCOMOMO secretariat reports:

Since the last Newsletter of March 1991, the Netherlands DOCOMOMO Working party continued its program during their meetings every six weeks.

Main concern of the group over the last months has been to complete a concept for a strategy to execute the DOCOMOMO actionplan 1991-'92. Therefore, the discussion on the exact definition of MoMo, the limits in time and the criteria for the register are being discussed thoroughly, not in the least because that discussion in itself is most interesting and stimulating. In the next issue we intend to inform you in more detail on the way we are implementing the actionplan. By then, we will have started the actual inventory of MoMo architecture in our country.

Further to the announcement in Newsletter 4 concerning the board of the national group in the Netherlands, mr. Rob Docter of the National Department for Conservation RDMZ has been elected secretary in succession to mr. Wessel de Jonge. From now on, all work for the national working party will be taken care of by RDMZ. Please note new adress and telephone number in

the appendix. Wessel de Jonge will devote his activities to the International Secretariat as secretary of DOCOMOMO International.

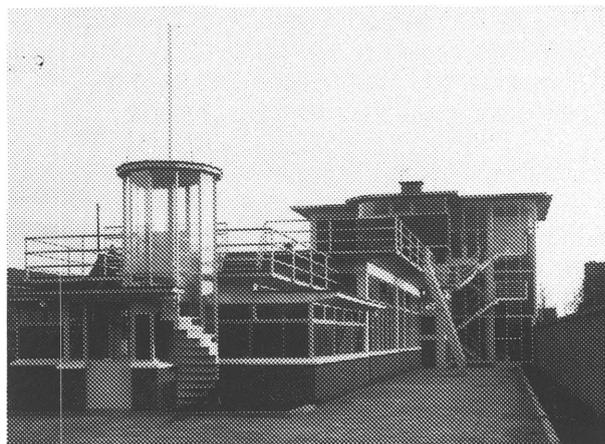
With great interest the Netherlands working party learned about the themes for the next international conference, as proposed by the German group. The topic of the neighbourhoods and their functional concept is considered as one of the most interesting, yet at the same time one of the most complicated issues of DOCOMOMO's concern. We intend to organize a national DOCOMOMO meeting to study this theme in connection with the specific circumstances in the Netherlands in the Autumn. Netherlands' members will be informed by special mailing.

In addition, the editor reports:

The Netherlands group is in close watch of several examples of MoMo architecture that are subject to change or are threatened to be (partially) demolished. Further to the recent developments concerning the early modern, reinforced concrete industrial complex of the Céramique plant in Maastricht (on which was reported in issue 4 pp. 21-22) the national working party decided to take action.

Main objection of the group against the plans is, that the part of the building that will be maintained is certainly not representational for this extendable structure. A far more interesting part is the crossingpoint of several halls in different heights. However, safeguarding of those sections is made impossible by Jo Coenen's masterplan for the whole area, that doesn't respect the historic particularities of the complex by projecting a main road through the area where the various wings of the building meet. Although procedures for execution of the plans are being continued by the authorities, the Netherlands DOCOMOMO Working party expressed its concern by letter to the Province of Limburg and the Elderman of Maastricht. WIAM, a local working party for historic industrial buildings and sites, already took action in an earlier stage by nominating the Céramique for official listing. All procedures related to demolition and change of the complex will thereby be suspended until after a decision has been made by the Department for Conservation with respect to listing.

Another 'watchdog-action' of the Netherlands group concerns the well-known ULO School that Wiebenga designed for Aalsmeer in 1932 (see photo). Developments with respect to this building, that has been refurbished and extended earlier, will be watched closely.



ULO school in Aalsmeer, the Netherlands, designed by Wiebenga in 1930.

## Poland

The Polish DOCOMOMO Secretariat reports:

The Polish DOCOMOMO Working party has been established on 23 November 1990 in Wrocław on the initiative of prof. Olgierd Czerner, director of the Wrocław Museum of Architecture. At that occasion it has been decided, that a national secretariat should be formed, as a center for communication and coordination between the various regional groups. As location for the national secretariat, the Institute for History of Architecture and Conservation of Monuments of the University of Kraków has been chosen.

Polish architects, conservation experts, historians and others with a special interest in MoMo architecture who would like to join or cooperate with DOCOMOMO are invited to contact the Polish secretariat (see appendix for full address).

The first session on 14 December in Kraków was largely devoted to general problems connected with future activities of DOCOMOMO-PL. As main concern was mentioned the necessity to register and collect all already existing researches on Polish MoMo architecture, whether published or not. In several cities, like Gdansk, Kraków, Katowice, Lodz and Warszawa, local registers of historic buildings have already been composed. It was agreed, that widespread information on MoMo architecture would benefit various aims of the group. In the first place, it could make the general public aware of and interested in the preservation of this part of the national heritage. Secondly, it could be helpful when attracting funds for conservation of MoMo architecture. The meeting was concluded with a brief overview of Krakovian MoMo architecture, of which the remarkable and specific identity is largely determined by local aspects.

During the Architecture School 1991 in Wrocław, international secretary Wessel de Jonge discussed the organisation of the Polish DOCOMOMO Working party with the members present.

In addition, the editor reports:

At the second session of the Polish Working party in the end of April, the group elected Andrzej K. Olszewski as president, Andrzej Kaluczka as vice-president, Krystyna Styrna-Bartkiewicz and Maria Zychowska as secretaries and Andrzej Bialkiewicz as treasurer.

The 1991 School of Architecture in Wrocław took place from April 23-26. Attended by an international audience of historians and other experts, dr. Stanislaw Lose of the organising Polish Academy NAUK presented a highly interesting programme. The experts present were introduced to the principles and activities of DOCOMOMO by the international secretary and Polish chairman Andrzej Olszewski. See elsewhere in this issue for a detailed report.

### Soviet Union

The Shushev Museum for Architecture in Moscow confirmed that the Soviet DOCOMOMO Working party will be hosted by that institute. National DOCOMOMO activities will be coordinated by Vladimir Rezvin, director of the museum.

The composition of the USSR DOCOMOMO Working party has been slightly changed. As new members we like to welcome Yuri P. Vol'chok, director of the USSR Research Institute for Architectural and Urban Theory VNIITAG and distinguished scholar in the field of Soviet pre- and post-War modernism, and Selim O. Chan Magomedov of that same institute, outstanding expert on Russian Constructivism and author of the basic work "Pioniere der Sovjetischen Avantgarde".

We like to congratulate Boris Kirikov with his appointment as vice director of the Research Department of the State Museum of History of Leningrad.

Both the Shushev Museum in Moscow and the State Museum of History of Leningrad made arrangements to present the exhibition "Architecture in the Netherlands 1920-1930's", composed by dr. Molema from the TU Delft, the Netherlands.

In preparation of the 100th birthday of Moshe J. Ginzberg a new project has been started to collect technical documentation, to make new detailed measurements and to register actual technical conditions of some of his main works. Activities are financed by the Shushev Museum. The project has already been started for the famous Narkomfin

Corridor of Ginzberg's Narkomfin apartment building of 1929 in its present state of decay. Photo Oebele Hoekstra.



flats at Novinsij Boulevard, designed by Ginzberg and Milinis in 1929, and the Workers Club of the Vatnoi (Cotton) Factory at Jaroslavskom Road. Although so far it has been very difficult to execute actual restoration of Modern Movement architecture in the Soviet Union, as illustrated by the interruption of the restoration project for Melnikov's house at Krivo-arbatskaja in Moscow, the Soviet DOCOMOMO members hope to achieve positive results with respect to Narkomfin flats. The recent restoration of Le Corbusier's Centrosoyuz building in Moscow is a hopeful sign in this respect.

## Sweden

Swedish DOCOMOMO coordinator Eva Rudberg reports:

Since its recent establishment, the Swedish DOCOMOMO Working party slowly increased activities. So far, five meetings took place. Activities are mainly dedicated to the discussion how to investigate the architecture of interest of the 1930's in Sweden, which is the period we think is in most danger concerning MoMo architecture.

The group got in touch with experts in charge at museums and the like all around the country, to obtain information on the modern heritage, but much is still missing. Knowledge and concern about these buildings appears to be quite little. However, many of our colleagues showed their interest and supported the idea to advance interest in MoMo architecture. The Swedish DOCOMOMO members will center activities on the inventory of already available expertise.

Various members are professionally involved in the preservation of jeopardized objects, sometimes successful, sometimes not.

At the moment a school building from 1936 in Stockholm is of main concern to the Swedish group. The procedures with respect to this building, for which the city submitted refurbishment permits to a construction company, are closely watched.

## Switzerland

The City Council of Zürich decided on February 6 of this year for official listing of the exhibition dwellings at Wasserwerkstraße. The row of houses, designed by Max Ernst Haefeli in 1927, are among the very few examples of MoMo architecture in the city.

Sandwiched between the Wasserwerk canal and an elevated motorway, the modern dwellings suffer in distressed circumstances. Yet, the block of three is among the rarest historic buildings in Zürich. Ruggero Tropeano explained on the building in more detail in the Conference Proceedings pp. 273.

The erection of the building resulted from an architectural competition, that was supported by the city. Max Ernst Haefeli, who cooperated later with Moser and Steiger for the design of the Conference Hall and the Kanton hospital, saw his second design executed here in 1927.

After continuous efforts of our colleagues in Zürich, the City Council now decided to list the building for integral official protection by law. This means that facades and original flat roof, terraces etc. are protected, as well as it will be prohibited to extend the volume with new additions. The original detailing of the facades, with aluminium and steel framed windows and doors and including all details such as postboxes, sun screen system and flagpoles are all included in the listing. All remaining original parts and details of the interior are mentioned in the document, including sinks, door handles, mirrors, bathtubs up to the visible service systems such as light switches. Indeed a great success for our members in Switzerland.

## Yugoslavia

At the yearly assembly of the Professional Association of Conservators in Belgrade, Svetlana Bakic informed her colleagues about DOCOMOMO by reading a report on the Eindhoven Conference. Taking the large amount of the positive reactions into account, Mrs. Bakic hopes to organize a founding meeting of a Yugoslavian DOCOMOMO Working party in June 1991.

Yugoslavian experts who are interested in joining the initiative are kindly invited to contact Mrs. Bakic at the Provincial Institute for the Protection of Cultural Monuments in the Autonomous Province of Vojvodina, Novi-Sad.

The execution of Belgrade's General Urban Plan is feared to imply the demolition of some valuable 20th Century housing blocks around Slavia Square in that city. Recently, some of our colleagues in Yugoslavia have taken action to prevent this. See essay elsewhere.

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More information on members of the national working parties and associated members can be obtained from the International Secretariat of DOCOMOMO

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# Destruction of old urban quarters of Belgrade

The intended demolition of about sixteen 20th Century buildings in the center of Belgrade has been reason for the Serbian Institute for Protection of the Cultural Heritage to appeal to the Assembly of the Republic of Serbia and to the Municipal Assembly of Belgrade against these plans.

Most buildings in this residential area are in good condition. However, since they occupy valuable downtown property, replacement of these housing blocks by new commercial buildings seems more profitable. These decisions have been based on Belgrade's General Urban Plan of the 1970's, which is, according to concerned specialists, already long out of date.

Although the buildings in question are not quite to be identified as Modern Movement architecture, we like to give Svetlana Bakic the opportunity to present the issue in our newsletter by way of exception, since our Yugoslavian colleagues are looking for support in this matter.

Letters of concern can be send to Svetlana Bakic at the Provincial Institute for the Protection of Cultural Monuments in the Autonomous Province of Vojvodina, Strossmayerova 22, Novi-Sad, Yugoslavia. The DOCOMOMO International Secretariat would appreciate to receive a copy.

*by Svetlana Bakic*

The destruction of old quarters in the city of Belgrade is going on and spreading. The architectural and urban heritage has already been decimated, old environments are disappearing, 'spiritus loci' is vanishing.

'The city within the moat' is the oldest core of Belgrade. It spreads between the Belgrade fortress on the Sava-Danube confluence on one side and 'Stambol-Kapija' (Istanbul Gate) next to the National Theater on the other. It encompasses

Knez Mihailova Street on the ridge and, on either side of it, down the slopes towards the Sava and the Danube rivers (the quarters Stari Grad and Dorćol). It lies on a multilayered archeological site, with remains of Roman Singidunum at a depth of 3 to 4 metres.

The oldest buildings in this area are not older than the 19th Century, except a few, and the majority was built in the first decades of this century. This





Far left: Slavia Square as it looked in 1901.  
Top and right: The houses in Marsala Tolbuhina Street no.'s 11 and 13, that are to be replaced by new commercial buildings on short term.



heart of the city is surrounded by several concentric semi-circles, the quarters of Savski Venac and Palilula intersected by Marsala Tita Street, at the end of which is Slavia Square. This part of Belgrade came into being about one hundred years ago, at the time of a true renaissance of the town. Liberated from the Turks, after the hand-over of the town in 1867, Belgrade extended by crossing the moat, until then unbridgeable for thousands of years, and started spreading very fast. New houses were built all over the place, in European more than Balcanic styles, designed by architects who graduated in Vienna, Prague, Budapest, Paris.... It was a glaring epoch of Belgrade, Serbian again after four centuries of Turkish occupation, until the First World War in 1914. This blooming period of Belgrade ended with the epoch of 'moderna' between the two World Wars, from 1918 to 1941.

Until recently this part of Belgrade was saved from major building projects. Only individual buildings were pulled down and replaced by new ones, that looked and behaved like alien bodies in the old tissue of the city. Large scale construction was still limited to Novi Beograd (New Belgrade) on the left bank of the Sava and other locations further from the centre. Only recently the situation has changed and little by little New Belgrade has been transplanted into the old city. The first to bear the brunt was Dorćol on the Danube slope, a part of the city within the moat. More recent developments are aimed at Vracar, with Slavia Square in its centre. Three large banks have planned their new headquarters here on a site where about a hundred old buildings are situated now, so that Slavia Square would be transformed into a

banking centre.

A number of houses in two blocks on the northwest side of the square have already been destroyed. These were multistoreyed buildings, erected between the two Wars and a number of one and two storeyed houses from the end of the 19th and the beginning of the 20th Centuries. The destruction of two other blocks on the eastern side is now about to start. More than fifty houses are doomed to perish this time: two of the only four remaining original houses of Slavia Square and a few more in the background, dating from the same period. But plans include also the demolition of sixteen multistoreyed buildings that are fairly characteristic of the inter-War period, with beautiful facades being examples of the various international architectural styles of that time: secession, eclecticism and 'moderna'.

The building of the Beobanka which is planned to be erected here -too high and too big as it is- would spoil the silhouette of the old town and ruin its old tissue. Its construction would not only disregard the present parcelling but also close the existing Prote Mateje Street, thereby disturbing the ecological balance of the square: the passage of northeast winds and currents through the square will be blocked, thus producing the so-called 'effect of the kettle'.

The Beobanka-project would drastically change the nature and spirit of Slavia, which is now the noisiest and most turbulent square in Belgrade - although, unfortunately, the most neglected one, too - and impose what London and some other capitals of Europe would gladly get rid off: an inhumane businesscentre, deserted and awe-inspiring after working hours.

Is it possible to tell what Slavia would and could be without seriously taking into consideration its entity -organical, historical, functional, what it is and what it used to be- and discover its spirit and true nature lost in the meantime?

Slavia was as a star-like square, modern at that time, with radial streets running from its horseshoe-shaped centre and sheltered by one and two storeyed buildings in neo-classicist style on three sides. Today, only four of these buildings are left, two on each side of the square, symmetrically displayed in equilibrium.

Pre-War Slavia was a cheerful, lively square, noisy with people and not yet with cars, the traffic being scarce and tolerable. There were a lot of shops with beautifully decorated windows, café's, confectioner's, flowershops, two cinemas etc. Then the War came and the city was ruined by both the Germans and the Allies, neither of which spared Slavia. Afterwards, it was left behind devastated and has not recovered ever since.

After the War the buildings in the area were utterly neglected and fell more and more into disrepair. Perhaps this acquits, in appearance, the idea of erasure of this formerly beautiful square. The traffic has become hectic and unbearable, the people are in constant haste and flee this dreary and unpleasant place, that is packed with all kinds of shabby stalls like a fleamarket. Today Slavia is not a square in the true sense of the word, not even a traffic circus but rather a traffic jam. However, Belgrade's position on the ridge between the rivers offers a solution to this problem, that has been the dream of our first urban designer Emilijan Josimovic already in the last century. This location allows the traffic being directed through tunnels, that will have to be constructed through the ridge on which the city is built.



I would like to plea to give Slavia a chance, to do away with what degrades it and to arrange it again according to the needs of the citizens, to improve its appearance, to revitalize its cheerful and boisterous life by again providing shops, café's and cinemas, anything that can appeal to those who want spend some time here instead of running through -in one word, to improve the quality of life in this part of Belgrade.

Until the possibility is examined to interpolate new buildings that would adequately link old and new, one should stick to the methods for treating old cores that have proven their validity and to which the authorities are obliged by international Acts, as they are purification by removing what is insignificant, revitalisation, sanitation and restoration of what will remain.

Some more examples of splendid architecture of the 19th (left) and 20th (right) Centuries, that are doomed to perish.



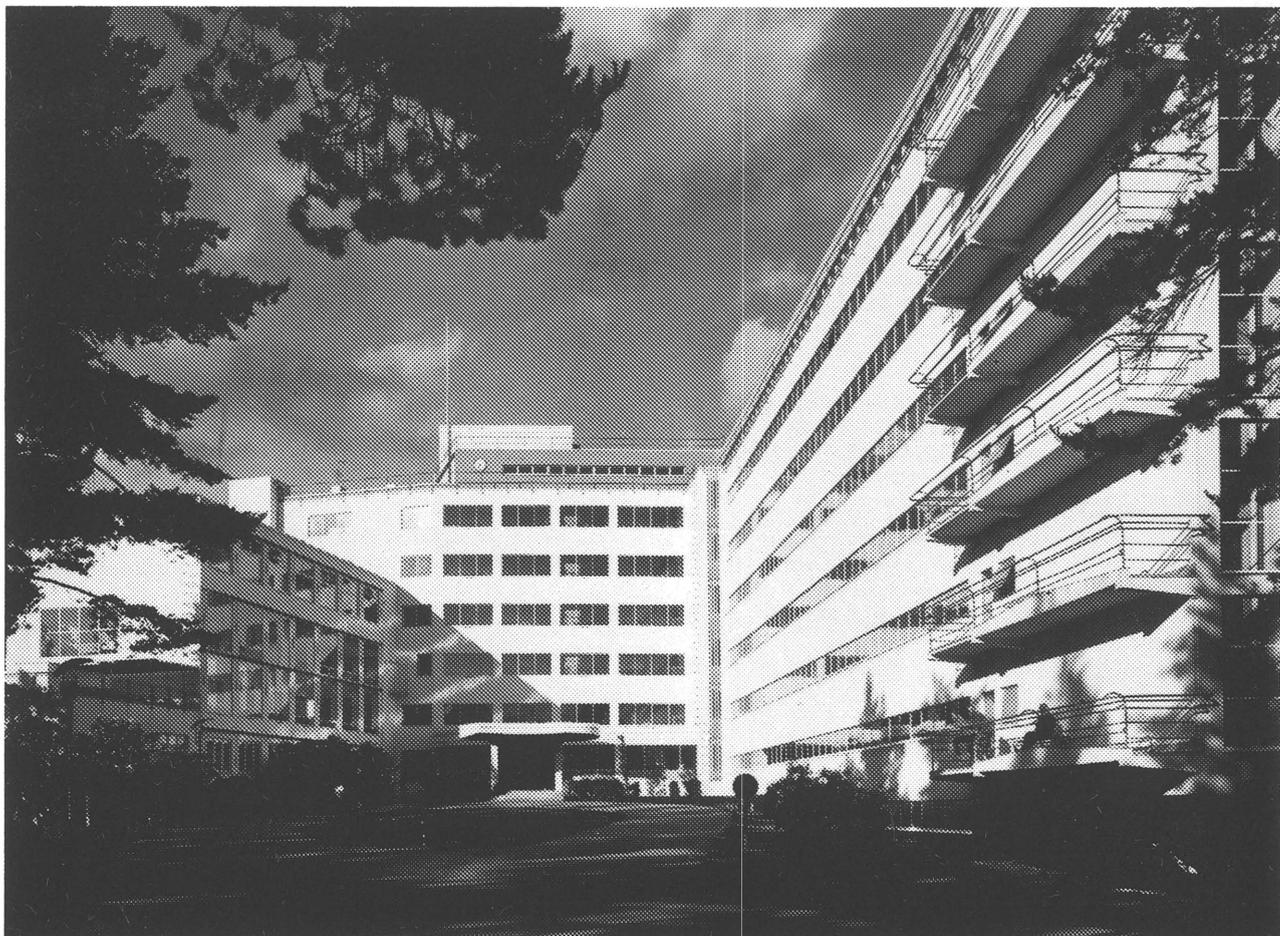
# Protection, Conservation and Rehabilitation of Alvar Aalto's works in Finland

Among the European countries Finland is relatively young as a state and a nation. The country became independent in connection with the Russian revolution. Confrontations between the working class and the bourgeoisie led to a civil war, which was won by the bourgeoisie in the Spring of 1918. To reconstruct the culturally and materially splintered country there was a great need for architects. A modern industrial state had to be built. There was need for industrial complexes, schools, hospitals, libraries, apartments, office buildings etc. The functionalism developed in the 1920's and 1930's had as an object to reform society through art and architecture. The functionalists were given extensive commissions.

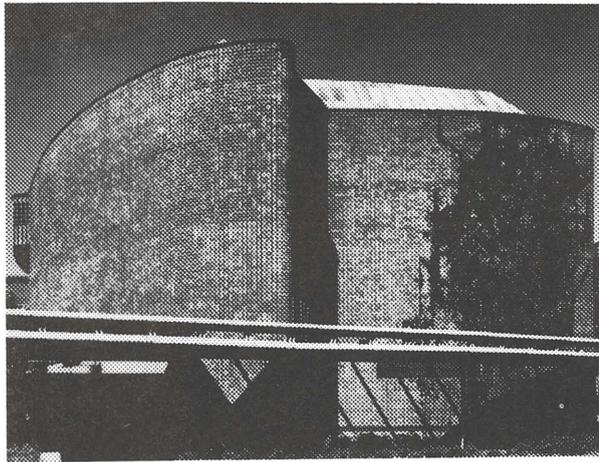
Hence the architectural creations of this century and specially the buildings designed by Alvar Aalto are considered worth preserving in Finland.

*by Maija Kairamo*

The Paimio Sanatorium in its original splendour (1929-33).  
Photo Museum of Finnish Architecture

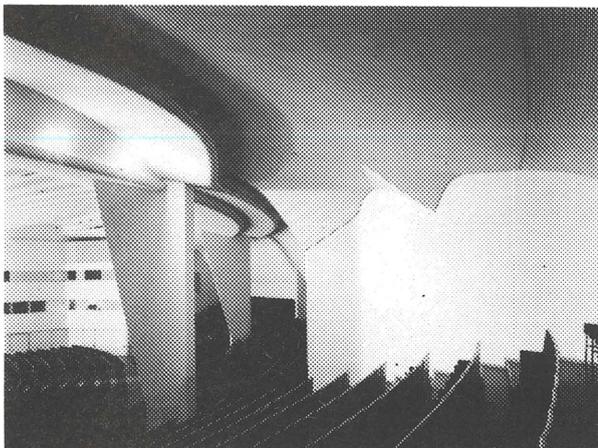


The so-called 'State Building' in the centre of Jyväskylä was built in 1927-'29, commissioned by the Civil Guard. Not long after completion it became state-owned. This building, part of a larger otherwise unexecuted plan, belongs to the phase in which functionalism was beginning to break down the classical tradition of designing in Aalto's mind. The free form associated with the new way of thinking is present in some of the details even if bound by strict classicism. Later, construction works penetrating deep into bedrock have been carried out on the site and their vicinity caused cracks in the building. Accusing the building of poor condition the National Board of Building intended to demolish it outright, but growing pressure from public opinion and the standpoint of the National Board of Antiquities demanding preservation had such an effect that the National Board of Building is now considering preservation. The building will be protected by law (Protection of Buildings Act) and the plans to restore it are being made.



Exterior of the House of Culture in Helsinki (1955-58).  
Photo Museum of Finnish Architecture

Interior of the House of Culture in Helsinki (1955-58).  
Photo Museum of Finnish Architecture



### Sanatorium In Paimio

The Tuberculosis Sanatorium at Paimio, built in 1929-33, is the work which made Alvar Aalto world famous and widely established functionalist architecture in Finnish building. In 1964-'66, Aalto himself designed alterations and extensions which represent his later artistic vision characterized as baroque. The transformation of the open terraces into interior spaces has obscured the boldness of the original complex. After tuberculosis disappeared from the country the sanatorium was to be transformed into a common hospital with a mass of technical equipment and drastic alterations especially in the patients' rooms. Public discussions, brought up by these changes, persuaded the owner, a federation of communities, to reconsider the plans. Extension projects, which would have spoiled the clearcut outdoor area limited by the wings of the building and the stout elevations straight from ground, have been put aside. The building is now cared and maintained as an architectural monument. Last year a restoration of the central staircase was completed, but unfortunately the original steel windows, together with some other details, were changed to new ones.

### The Industrial Community of Sunila

The Cellulose Factory with Dwelling Quarters at Sunila was designed and built in 1935-'39 and later extended in 1951-'54. In Finland whole industrial estates were erected in the early decades of independence. The enterprises commissioned architects who wanted to reform society through modern architecture. One of the most famous of these modern industrial communities is Sunila. The residential area with social services is protected by a conservation plan for the town. During the last decades, however, some alterations have been made. Original windows have been modernized in most of the houses. Last year one of the housing companies asked advice on how to manage with their original windows and doors. These were in bad condition due to lack of regular maintenance, but they were the last originals in the dwelling area. With help of some architectural students it was possible to make a technical inventory and a renovation plan for these original details. Part of the renovation plan will be realised.

But in consequence of technological advances, the industrial buildings became subject to transformations. Architectural features are inevitably submitted when the process of production of the factory is enlarged or even multiplied. The relation of construction to the process of production itself is different in the case of industrial buildings than in the case of, for example, dwellings, offices and spaces for cultural activities. The preservation of industrial

architecture still in service is confronted with a new set of problems. At Sunila some aspects of key importance have been preserved, although for example the upkeeping of a former warehouse, completely useless in the present process of production, is no more sensible from the factory's point of view.

### **Säynätsalo Town Hall**

The Town Hall in Säynätsalo, built in 1950-'52, is one of the renown works manifesting Aalto's regenerated artistic views. Almost castle-like in appearance it reflects beautifully the importance of self-government in a small commune in central Finland. The functions of the communal administration have greatly increased since the time of construction, but the community library is still situated - even with enlarged accommodations - in the building as a unit of cultural activity. Communal authorities intend to preserve the character of the building even if certain alterations have been inevitable already. Advice and instructions offered by the National Board of Antiquities have been followed. Perhaps the most difficult and delicate task has been the designing of a railing to those entrance steps, which are illustrated almost in every publication on Aalto's architecture.

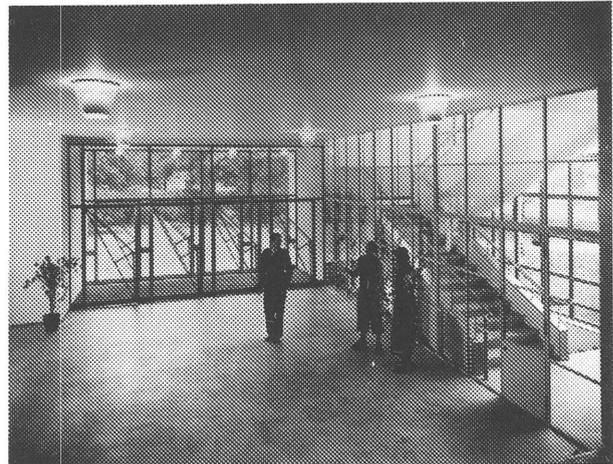
### **Monument for the working class**

The House of Culture, built in 1955-58, was commissioned by the Finnish Communist Party. Its auditorium is one of the best concert halls in Helsinki. Voluntary work amounting to thousands of hours helped to construct the building, which with good reason can be considered the most remarkable architectural monument of the Finnish working class. However, today the working class ideology is not popular. The building is kept up with piety as to its architecture and repairs have been granted quite considerable state allowances. In 1989 the decision was made to protect the House of Culture by law and the ongoing restoration is carried out under the control of the National Board of Antiquities. The management of the building is taken care of by a foundation.

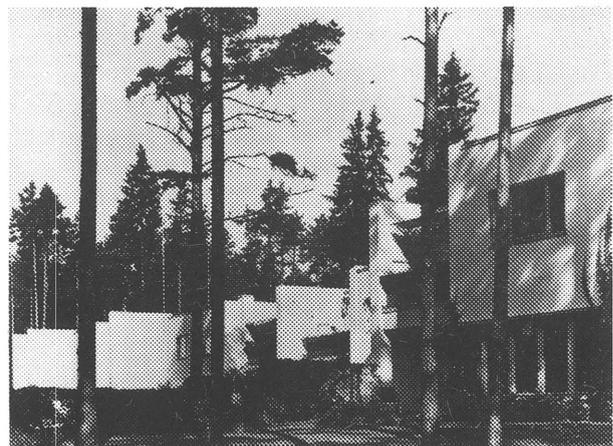
### **Baroque period**

Vuoksenniska Church in Imatra, dating from the year 1958, was the beginning of Aalto's baroque period. It is the most beautiful of his churches. Every detail of the exterior and the interior plays an organic role in the architectural composition. The building is designated as protected in the town plan. The pneumatic mechanism of the freely designed organ was totally corroded in the industrial climate of Imatra. For thirteen years, efforts were made to design a new mechanical organ, the designing of which is limited by the mechanism. With help from Elissa Aalto, Alvar

Interior of the Municipal Library in Viipuri (1935) with, from left to right, Aarne Cervi, Alvar Aalto and Aino Marsio-Aalto. Photo Museum of Finnish Architecture



Residential Houses in Sunila, Kotka (1937). Photo Museum of Finnish Architecture



Aalto's widow and an architect herself, and advice from the National Board of Antiquities a solution was finally found; which is close to the original forms and rhythm of Aalto's design and fulfills the musical and instrumental demands of the organ techniques. The new organs were put into use in 1990.

### **Successful preservation**

The preservation of Aalto's architectural heritage has been most successful in the case of his own house at Riihitie in Helsinki, built in 1935-36. The building - still the home of Elissa Aalto - is protected by law. Aalto's heirs have consented to the measures, and the house has become the first building by Aalto protected by law. Another superbly well kept and fondly cherished building by Aalto is Villa Mairea built in 1937-39. It was owned by Maire Gullichsen, a friend of Aalto's, prominent patroness of the arts and a maecenas rare in our times. She started a foundation to care for the building and the art collections in it.

### **Italian marble in a Nordic climate**

A very acute preservation problem is the Finlandia Hall, designed in 1962, built in 1967-'71, extended in 1973. This concert and convention hall of white marble owned by the City of Helsinki and situated in the city centre, belongs to Aalto's late creative period, which perhaps could be considered mannerist. Finlandia Hall was the scene of the Conference on the European Security and Cooperation and other important political meetings. Therefore it is part of the world's most important historical and cultural heritage. On the other hand it is part of the sunset of Aalto's artistic life. The white marble of the facades endures poorly our severe northern climate, sulphur dioxide and other pollutants of the heavy traffic passing by on the main street next to it. The authorities first decided to replace the Carrara marble plates by a white inland granite, although this Finnish stone unfortunately is not as white as the marble. The situation changed in the Autumn of 1990 when the Society for Architecture, the Finnish Association of Architects and the Museum of Finnish Architecture appealed to the City for a white Finlandia Hall. A public debate is going on about the question. In January 1991 the Society for Architecture took initiative for the protection of the facades and the interior of the building. The Provincial Government has not yet taken any decisions, but recently the City of Helsinki decided to defer the repairs for several years.

### **Viipuri Library**

Lastly I will mention the Library of Viipuri. This building is on the territory of the Soviet Union. Due to the complete lack of maintenance it is in a very bad condition at present, although local Soviet

authorities want to protect and restore it. The difficulty is the contemporary economical situation in the Soviet Union. The building is protected as a local monument but official state protection is essential to get the necessary funds for proper restoration. At the moment negotiations are taking place for founding a joint venture to carry out the work. The restoration plan will be assisted by the Finnish Association of Architects.

### **Preserving Aalto's artistic heritage**

Architecture is usually and above all conceived as visual forms, as surfaces limiting space, but equally fundamental with space and vision is its entirety, the material realization, on which architecture is based. Technical inventions and bold experiments with materials, typical to Modern Movement architecture, have proven difficult to take care of. Materials and structures used in these buildings may not be available any more. The works of all those architects who participated in developing modern building, are to the last detail products of an experimental architectural ambition. Therefore, restoration of the buildings they left behind is often even more demanding and - as a problem of restoration- in a way also more dogmatic than the repair of a medieval church for example. The latter has been softened by the past centuries, building elements have been changed and the monument handed down to us is a product of the collective work of many generations, which today's restorer treats with due respect but also with full authority. The works of the architects of this century naturally are, as all buildings, products of a wide cooperation, the common effort of designer, structural engineer, building foremen and construction workers. But these buildings are marked with an exceptionally powerful individual designer's skill. This makes it very difficult to reuse them without changing the original entirety. Time will assimilate the individual artist to the main stream of history. After centuries only a few architects of our time will be considered worth mentioning, but the development of Modern Movement architecture in the first half of this century will undoubtedly secure its place in the history of architecture as a liberator from the bonds of eclecticism. In Finland there is a strong national emotion bound to this development. For this reason we consider the preservation of the architectural monuments of our century essential.

*Maija Kairamo is an architect and member of the National Board of Antiquities in Finland.*

# The 20th Century Architectural Heritage in Finland

## The present situation and the specific assessment of problems

In several countries activities have started or are about to start, to come to a national register of 20th Century architecture. Many national DOCOMOMO working parties are being confronted with the question of criteria for such a register concerning MoMo architecture. In our last issue, Marieke Kuipers presented the working methods applied in the Netherlands and the preliminary results of their national inventory campaign. Now, Laura Tuominen reflects on the approach in Finland.

### *Summary by Laura Tuominen*

The growing awareness of the vulnerability of the contemporary built environment has fostered concern for the most recent part of our heritage and brought about some international cooperation. In DoCoMoMo Newsletter number 4, the editor reviewed the colloquy of 20th Century Architectural Heritage arranged by Council of Europe.

Last year in Finland a program for registers and research on recent architectural heritage was announced a major priority by the Research Division of the Advisory Board for Building Conservation, appointed by the Finnish Government in 1989.

As a preliminary task the Finnish Ministry of the Environment is now conducting a survey on the present situation concerning registering and the special problems in setting criteria for evaluation and means of protection of 20th Century architecture and built environment. The aim of the project is to acquire basic information for organizing a program for promoting the registers and protection of 20th Century architecture in the country. The survey consists of two different parts;

- A survey of domestic registers. In Finland most registers made by regional planning offices and municipal authorities are still dominated by the traditional cut-off date 1940. This is a questionable situation, especially in a country whose architectural identity is strongly related to the modern heritage. The Finnish building stock is one of the youngest in Europe - about 90% has been built after 1920. Altogether about one fourth of the regionally registered buildings and sites seems to include 20th Century architecture, either as individual monuments (ca. 75%) or as part of an older entirety (ca. 25%). Approximately 44% of that amount has been built after 1920 and about 9% after 1940. The most recent registers naturally seem to contain the greatest number of recent buildings. No specific criteria have been used for the period. About 50 Finnish municipalities out of 460 have

made their own registers. Next step will be to review the inclusion of 20th Century architecture in them.

- An inquiry, for which letters have been sent to national authorities in several countries. Information has been asked about the criteria used and the registers or programs made on 20th Century built environment. Up to this date answers have been received from 12 countries, and together with the national reports represented in the Specialist Committee appointed by the Council of Europe they are giving an illustration of the present practices. It seems that the majority prefers to include recent heritage in general registers and to use the general criteria - in a stricter way - for selecting. When a specific register is preferred the selection criteria seems to be more detailed and set up especially for the period.

In Finland the increased responsibility of local authorities according to the present legislation (the Town and Country Planning and Building Act) obviously makes it very important to promote wider awareness of the younger heritage. The Protection of Buildings Act can be applied to younger heritage, but it is meant to be used mainly for rural areas.

The questions of time margins and the concepts of value adapted to the heritage of our recent past, are essential if consistent and effective arguments for the protection policy are to be achieved.

The final results of the survey and the suggestions on how to improve the situation in Finland are planned to be published as a report late 1991.

At the moment it seems that the European Conference of Ministers responsible for the architectural heritage will take up the questions of 20th Century in 1993 at the earliest.

*Laura Tuominen is consultant researcher at the Finnish Ministry of the Environment.*

# Restoration of the House Van der Leeuw (Van der Vlugt, 1928-1930)

'One more winter would have been fatal'

Leendert Cornelis van der Vlugt, one of the most important architects of the Modern Movement in the Netherlands, is best known for the design of the Van Nelle factories, the Feyenoord Stadium (both with Brinkman), the house for C.H. van der Leeuw and several other outstanding works in and around Rotterdam. Like the works of Duiker, Van der Vlugt's architecture is being characterized by a desire to create a clearly comprehended structure both in terms of construction and functional/spatial organisations. Yet, the House Van der Leeuw, designed for and with one of the directors of the Van Nelle company, the firm for which Van der Vlugt designed a new plant in 1926-1929 on the outskirts of Rotterdam, is to be seen as an even more versatile experiment. Recently the house has been restored by Meindert Booy and Govert Slob of Van den Broek en Bakema Architects, heirs of the architects' practice of Van der Vlugt and his associates.

*by Wessel de Jonge*

Van der Leeuw had his house built on the edge of Kralingen, a part of the city quite 'en vogue' for well to do Rotterdammers. The site is confined by a lane in the east, other properties in the south and the west and a main road in the north, at the other side of which is the Kralingse Bos, a large English style park with a lake. To obtain a nice view over the lake, the livingroom on the second floor has a ribbon window over the full length of the north facade. A small garden is located on the southside, giving access to a tennis-court next to it. Although the house seems to be designed as a free standing villa, the limitations of the site necessitated to connect the volume with the row of brick houses on the eastside, an arrangement that reminds of Rietvelds' Schröder House in Utrecht.

## Experiment

The experimental character of the house can be seen in the program, in the application of new materials, construction techniques and service-systems, as well as in the unusual composition.

The exterior of the villa shows a clear esthetic order. In the north facade a connection can be seen between the various dimensions of windows, planes and construction lines, that's even more apparant in the south facing curtain wall, where the columns are clearly visible. By means of contrast between volume and space, planes and openings, an architectural entirety in the exterior has been created. By some contemporary critics, Van der Vlugts' work was viewed upon as a new development in modern conceptions. 'At last, it is being recognized, that with the seamless surface an aesthetic effect is being sought after wittingly; that we can take that point of view again, without being called backward, and that most modern expressions of architecture and industrial arts are put on the shoulders of their predecessors', wrote Albert Otten in *Bouwkundig Weekblad*

*Architectura*, 26 July 1930.

At first sight, the lay-out of the house seems a rather direct translation of the programme, with aesthetic considerations being less determining. Yet, the design is certainly less clear in its functionalist' approach as most other designs of Van der Vlugt, showing even somewhat chaotic plans.

## A Bachelors' machine for living in

The interior arrangements of the house show the experimental character of the Van der Vlugts' design as well. One should keep in mind that this remarkable house was designed for a bachelor, who is said to have lived as a celibate, and who required rooms that were modest in dimensions yet coming up to the highest standards of hygiene. A sleepingroom with bathroom and dressingroom was located on the third floor, connected with the gym on the upperfloor by a separate staircase. Apart from these private rooms, accomodations for guests were situated on the same level, each with their own bathroom. A room for mr. Van der Leeuws' passion, the organ, completed the plan of the third storey.

The main floor of the house however, was the second one, including the areas for living and dining as well as a study in a 'plan libre' setting, hardly separated from eachother by sliding walls. From the study, the extraordinary lay-out of the house could be enjoyed best, giving an impressive view over the lake in the north through the large ribbon window, as well as an open connection with the winter garden downstairs, where one could relax in a 'chaise longue', a design of Le Corbusier.

The winter garden could be reached by descending the remarkable spiral staircase, that formes a steel backbone of the total arrangement of the villa. To climb these stairs from the winter garden again, enjoying the view over the garden

through the high curtain-wall, continuing through the third floor and ultimately giving access to the roof terrace, offers an experience of the very best of Modern Movement architecture.

### 'Modern' construction

The superstructure of the villa consists of a frame of steel columns, girders and beams, in an absolute regular pattern. This is most clearly visible in the larger rooms on the first floor as well as in the garden facade. The systematic pattern has been carried through consequently, which brings about the placing of columns right in some rooms, covered by frosted glass.

Most facades were constructed in brick, finished with a slightly rough plaster and provided with steel framed windows, while the several storeys high south elevation consists entirely of steel and glass. Originally, the house was very well equipped with all kind of facilities, that were an indissoluble part of the concept of modern living that was shaped in its design. The gas fired boiler of the central heating system was controlled from the living room on the first floor. Apart from hot water, also chilled water, fresh air and even ozone could be mechanically distributed over the various rooms, that each were in disposition of a display of the electric clocksystem with individual alarm control for every room. All doors could be closed and locked with an electric system. A cinematograph and, in a way, also the organ completed the range of devices that enabled the inhabitant, being a bachelor, to keep the house without servants, except for the kitchenservices.

### A heritage restored by the heirs?

Van den Broek en Bakema Architects, as heirs of Van der Vlugt, Brinkman, Bakema and Van den Broek, still feel very close to the work of their predecessors and its preservation. In the early 1980's J. Boot, at that time director of the firm, felt concern for the poor condition of the Van der Leeuw House. The villa, unoccupied for a length of time before the club 'Eendragt maakt magt' put it to use again, was delapidated.

Thanks to Boot's efforts it was listed in 1984 and could at last be restored in 1990. The costs for restoration of the exterior (dfl. 1.200.000,-) have been partly covered by subsidies from the national Department for Conservation RDMZ. Though, the architects got commissioned only for restoration of the exterior of the house, since for the interior no funding was available. With financial support of its members, the club itself took care of the interior, however with questionable results.

### Scrappy facades

Over the years, the steel structure, particularly where it had been exposed to the outdoor climate, like in the back facade, was severely affected by corrosion, as were the steel framed windows.

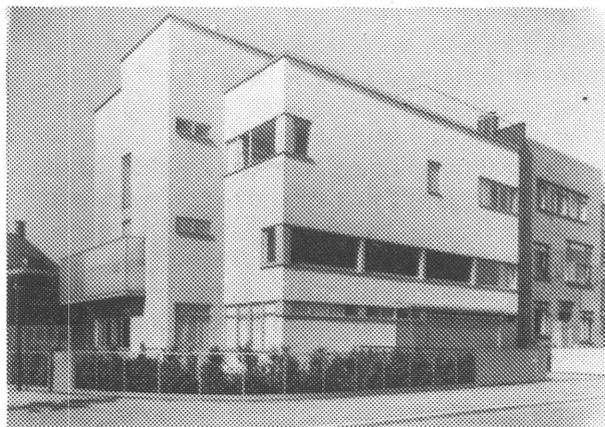
Serious damage also originated in improper maintenance, applying a type of paint on the plastered surfaces that locked in vapour, thus causing corrosion also in those parts of the superstructure that were not directly exposed to the outside. The restoration included the replacement of all affected parts of the steel frame.

The original plaster covering the brick surfaces had been finished with a greyish-white paint, meant to match better with the dark buildings next door than white would have. To remove old layers of paint, including the unsuitable one that had been applied later, these facades have been blasted. During the works, the construction of the facade appeared to be so scrappy, that some parts of the brickwork were entirely blasted away. After repair of the external walls, the facades have been painted with breathing paint in the original very light shade of grey.

### Windows and glazing

The original steel framed windows have been repaired. To remove rust and old finishes the windows have been gritblasted, after which they were spray-galvanised by a local firm. Protected

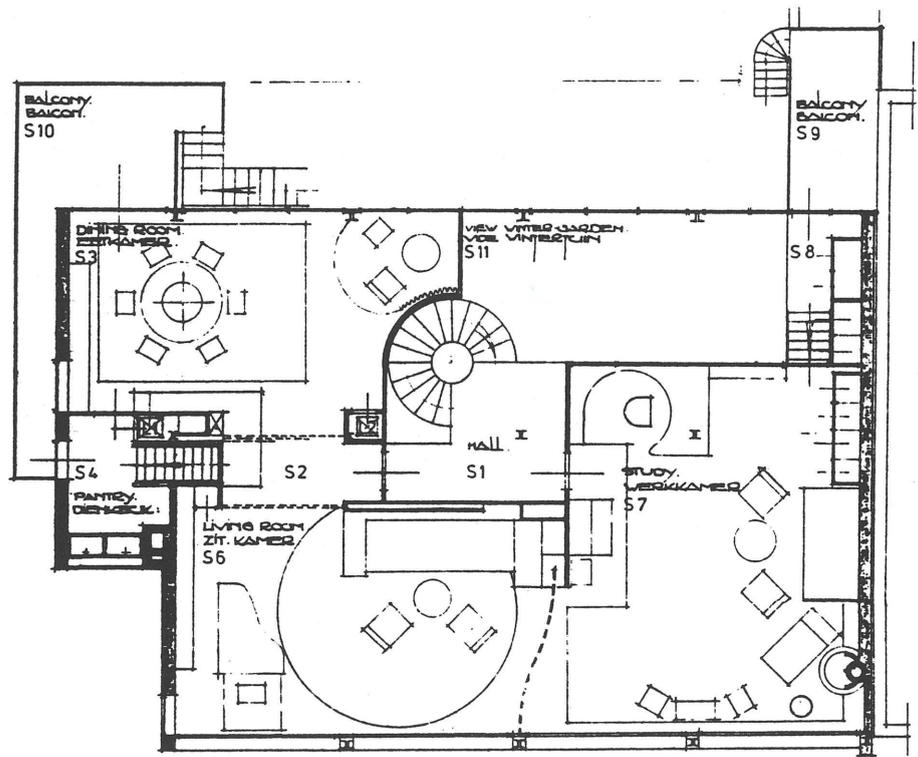
The House Van der Leeuw around 1930: exterior showing the cubic composition, interior of the winter garden.



Top: Second floor plan (indicated as 'first') with the spatial arrangement of living and dining areas and the study, that overviews both the lake in the North, through the ribbon window, as well as the winter garden void.

Middle: The balcony at the back in its state of decay, shortly before restoration.

Bottom: The lower part of the curtain wall, delapidated as it was before restauration.



**FIRST FLOOR.  
1. VERDIEPING.**

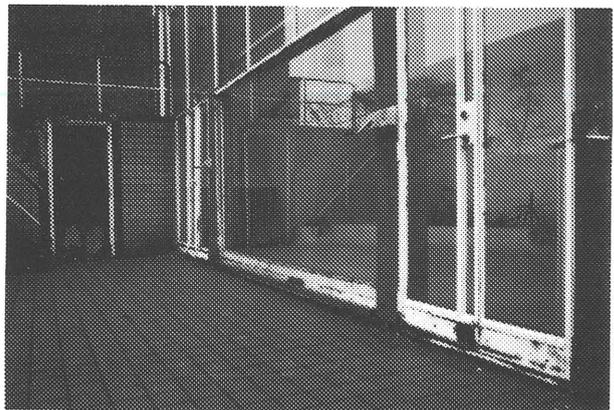
by a zinc-based primer, the windows were remounted on the spot. No double glazing has been applied to avoid condensation problems in other parts of the building's skin. In order to get rid of condensation, that will inevitably appear on the glass during the winter, a supply has been added to lead the water outside. After the glazing had been put in, the windows have been painted in their original aluminum colour.

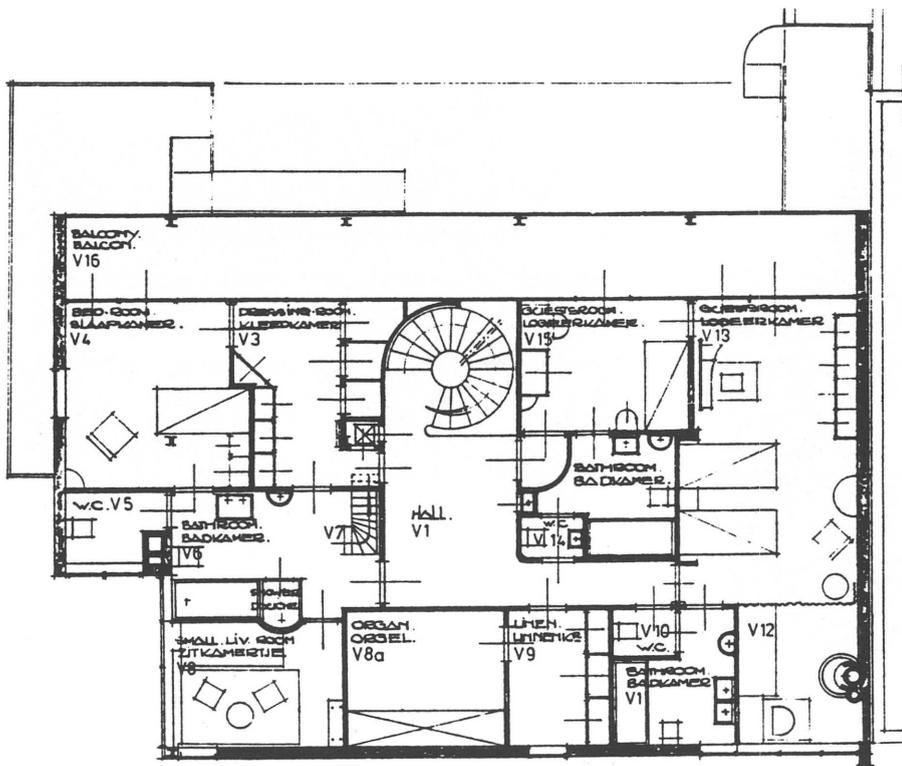
An interesting comparison of pro's and con's was made with respect to the large ribbon window in the north facade. This steel window had been replaced earlier by a wooden one, just like some at the back. 'Since the condition of this window was still satisfying and the use of another material was hardly perceptible, we did not thought it necessary to replace it for a steel one again', the architects say. 'Yes, this is restoration, but, according to us, putting every single detail back in its original state again is going too far.' Though, a wooden window at the back has been replaced, as this was perceived as being disturbing.

#### **A roof with a view**

The flat roof offers a breathtaking view over the Kralingse Plas, a lake for recreation, that forms the main component of the opposite park. Here, on the roof terrace, one feels very distant of the rushy city centre. The small adjacent room originally was fitted up as a well-equipped gym, an indispensable facility in this modern concept of hygiene. The roof of the gym could be opened for sunbathing in the summer.

The roofings have been entirely renewed. The

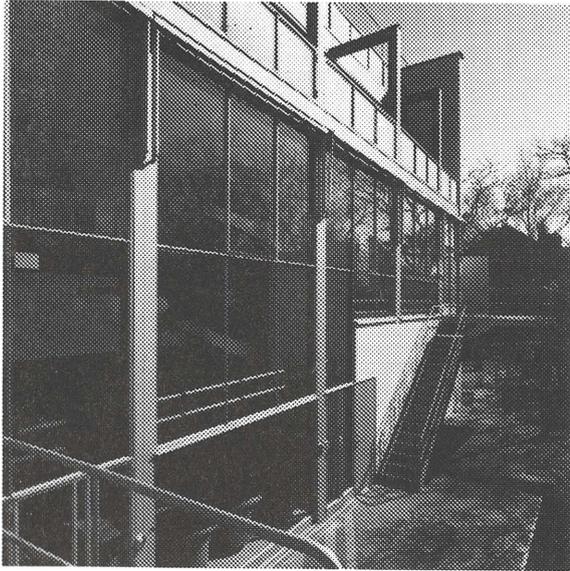




2<sup>ND</sup> FLOOR.  
2<sup>°</sup> VERDIEPING.

Top: Third floor plan (indicated as 'second') shows the opposite approach in arrangement of the layout, making separate rooms for the various functions.  
Bottom: The curtain wall facing the garden after recent restoration. Right, the Balcony again, left, the two-storey high windows of the wintergarden.





The facades of the House Van der Leeuw after restoration in 1990 by Van den Broek en Bakema Architects.

magnificent terrace next to the gym has been fitted with new coverings, using a type of tiles that is as close to the original black ones as possible. Unfortunately the new user of the building does not expect to enjoy this outstanding supply.

#### **Colourful interior**

As has been proven also at the occasion of the recent restoration by architect Joris Molenaar of House De Bruyn, designed for Schiedam in 1929-'31, Van der Vlugt was well aware of the effect of colour in interiors. The floors in the villa for Van der Leeuw had been covered with rubber, black and grey used in most rooms, but vermilion red for the stairs and bright yellow for the winter garden and the staircase landings. The blue bannisters with the chrome-plated handrail along the stairs contrasted with the red covered steps. With respect to the interior renovation, functional requirements prevailed over strict preservation of original elements. The club occasionally lets the former living area, now their main recreation facility, for parties and receptions. Therefore, a second recreationroom was to be included in the new lay-out, that has been found in connecting the winter garden with the former garage. To this end the separation between these rooms had to be removed and with it the plants, that formed an integral part of the winter garden. Here, Meindert Booy admits the subjectiveness in deciding in favour of this rather radical alteration. Together with Joris Molenaar, an expert on the works of Van der Vlugt, Govert Slob analyzed the original colourscheme of the building. Unfortunately, the new user of the villa, being responsible for the interior renovation himself,

neglected the results of their extensive survey. While the exterior has been restored with all the original colours, in the interior new colours have been selected for various reasons but historical ones. Apart from the heavy classic furniture that now replaces the original steel tube pieces, particularly the red walls in the former living area are destructing the spatial development of the first floor.

A cold comfort however might be, that the original detailing and authentic colours of the whole building have been documented extensively. If another owner will appear with not only good intentions but a sound sense for lucid and elegant architecture, the interior could still be restored in a way that is in harmony with Van der Vlugts' conceptions. For the time being, we have to be satisfied with splendour of the restored exterior appearance of the House Van der Leeuw.

#### *Text based upon:*

- *Information from M. Booy, Van den Broek en Bakema Architects, Rotterdam.*
- *'Van der Vlugt, architect 1894-1936', J. Molenaar and J. Geurst, Delft 1983.*
- *'Theoreticus of practicus, ethicus of idealist...', J. Molenaar, Archis, September 1990 (9), 24-36.*
- *'Restauratie woonhuis Van der Leeuw', H. Damen, De Architect, Maart 1991, 30.*

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# Italian Holiday Colonies

## Witnesses of an Era

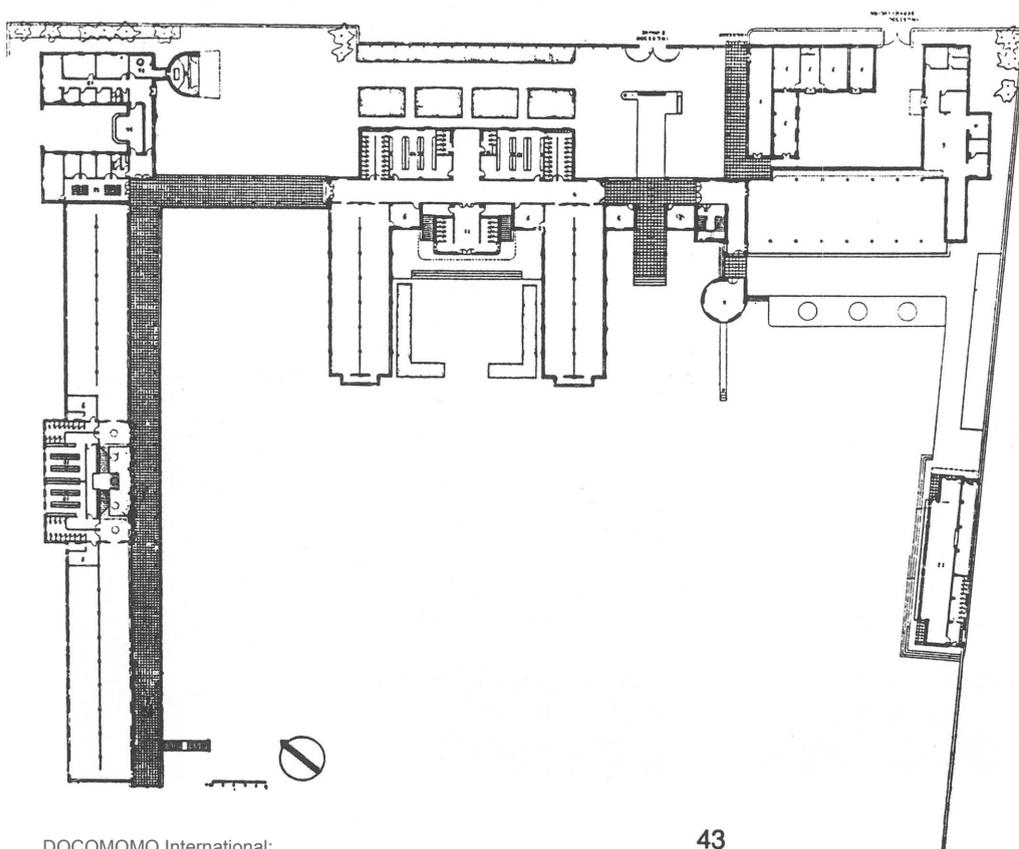
In the 1930's, thousands of 'Colonie Marine' were erected, mostly along the coasts of Northern Italy. On the initiative of the regime, these camps were planned to educate children in accordance with the ideology of the fascist party. At the same time, the colonies reflect a desire for experiment in functional organisation, construction, detailing and building physics. Largely due to this experimental use of materials and construction, many of the camps are now either delapidated or even already partly demolished. However, the obvious connections of the 'Colonie Marine' with the fascist ideology leaves the general public with strong negative sentiments regarding this important heritage of Italian 'razionalismo'. These circumstances seem to deprive most of these camps from their chances of being preserved in a proper way. On the basis of recent extensive research, the author gives her view on the history and future of the seaside colonies.

*by Maria Caterina Redini*

In the context of the broader theme of the conservation and appropriate reuse of the architectural heritage of the period between the two Wars, one of the most unusual and important topics of 'Modern' architecture is that of the 'Colonie Marine', the seaside holiday camps. The camps were an original and unique phenomenon in a limited period in the history of Italian architecture: the decade from 1930-1940. In 1936 alone, 3600 seaside camps were opened, and in

1937 a large exhibition on youth camps was held in Rome.<sup>1</sup>

Planned for propaganda purposes and in line with the policy for public works, these buildings were conceived as 'model' edifices for the training of body and mind, and were a part of an overall social objective of greater efficiency and improvements to the race. The colonies were characterized by the length of stay, the place and the physical cures that were effected in them. They



Plan of the groundfloor of the 'Colonia Femminile di Terrinia', designed by Mario Paniconi and Giulio Pediconi

had to comply with the uniform directives expressed in contemporary publications and in competitions open to architects and manufacturers of construction materials. The theme was seen as a combination of technical and poetic elements, as an invitation to experiment but at the same time to be functional, technological and allegorical. The camps reflected a twofold ideology: a new approach to educating children and a new way of building. The specialist press of the time claimed: 'Seaside camps are the most challenging themes for architects; they are genuine Hellenic palaestras ... lines, volumes ... the width and type of window and door frames, from the plaster to the floors, colours and materials ... all combine to give a visual image which children will always remember and identify with'.<sup>2</sup> 'The whiteness of the construction takes on a symbolic value, structural simplicity becomes a moral ideal'.<sup>3</sup>

### Fascist ideology

Today the image of the camps built by the fascists still generate unpleasant sensations and the persistence of their message is compounded by their present state of neglect and decay. Buildings of considerable architectural interest are on the verge of ruin and their place will gradually be taken by speculative tourist constructions. This distressing transformation is particularly true of the building heritage of the seaside camps, where abandoned buildings and surrounding areas are under various forms of pressure and are urgently in need of work.

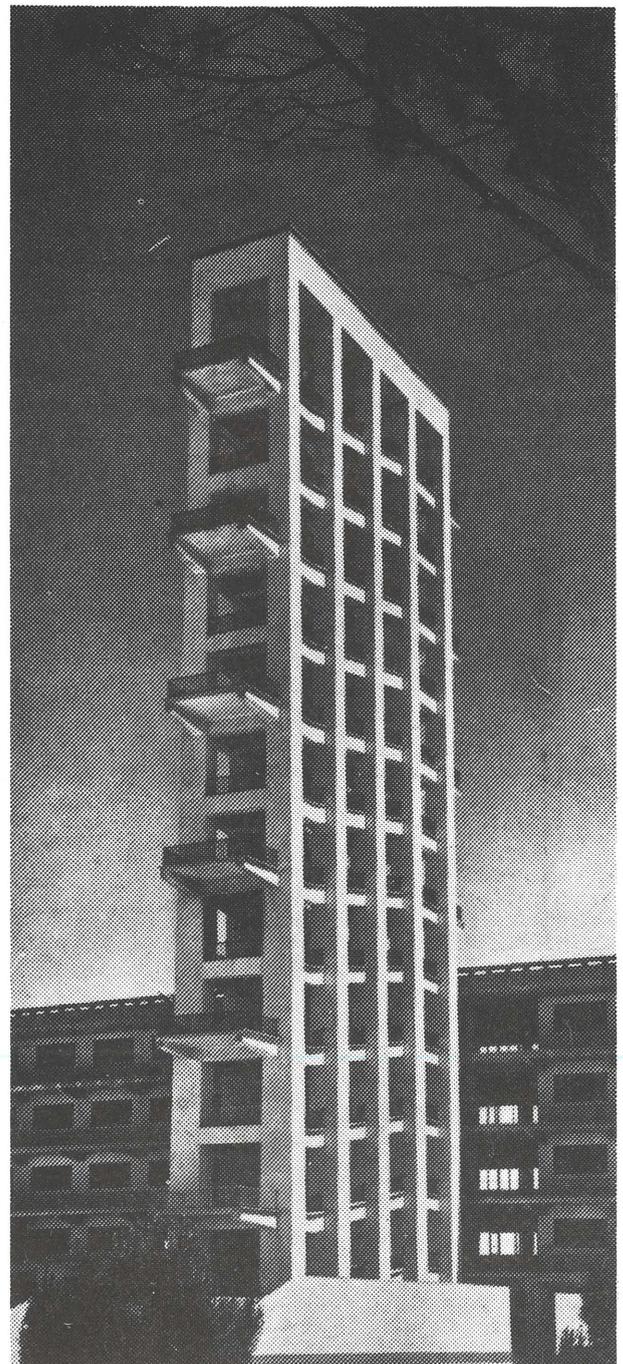
Yet the seaside camps belong to the collective memory and are an important part of the history of Italian resorts. They are key elements in establishing the 'identity of place' for completely characterless built-up areas on the coasts. Today many of the camps are the only recognizable formal elements in the recent building fabric on the Italian coasts. Although often in a serious state of decay, a number of important examples are still

Seaside camp for the Post and Telegraph Service and the Railroad Company, designed for Calambrone near Pisa by Angiolo Mazzoni.



intact. The reason for this is that, unlike much similar contemporary rationalist European building, they were not conceived as 'Batiment' or bathing establishments but as eternal testimonies to the works of the regime.

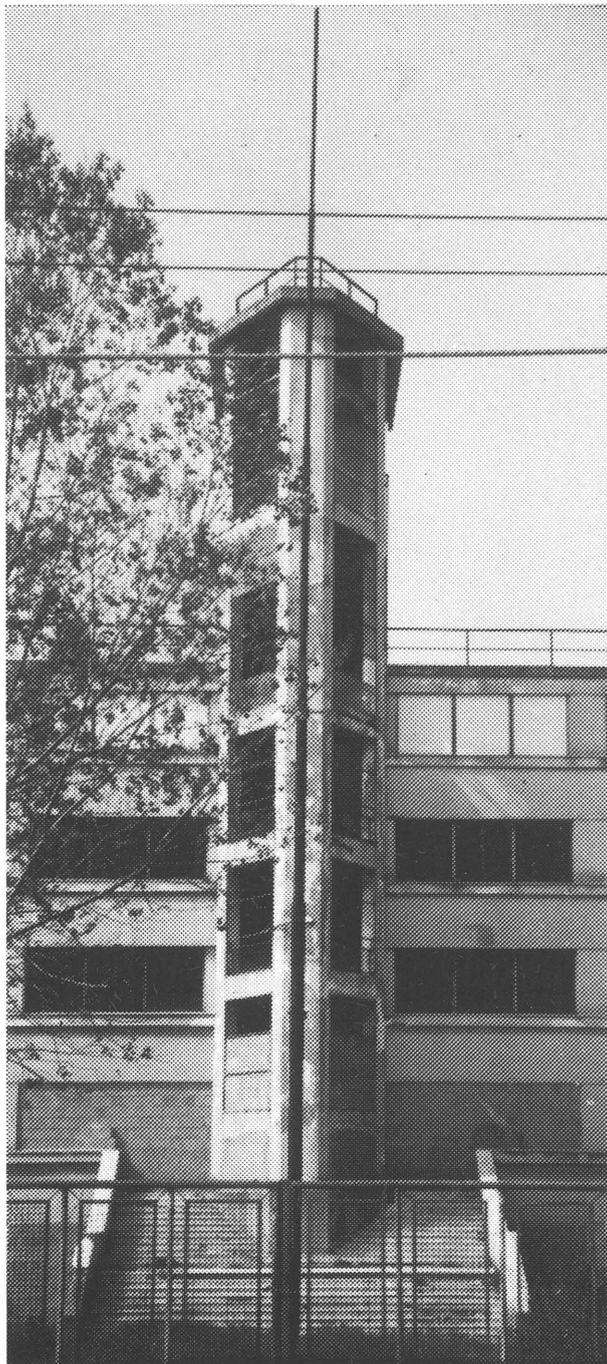
The buildings were to be a paragon of technical skill based on high-standard materials and plans, despite tight construction schedules. The fascist colonies were to be examples of social innovation combined with novel building techniques and materials. In contemporary reviews and exhibitions the presented designs highlighted, through the working plans and descriptions, the care taken in execution and the ingenious technico-functional



solutions. Thus their present state of decay is not so much due to the fragility of materials and the ravages of time, as to the destruction and tampering that took place on ideological grounds after the War and the irresponsible carelessness in recent restoration work. Many of the camps have been demolished despite being considered by architectural critics of the time as 'responding to the rules of an arcane counterpoint that one day will have its own expert scholars'.<sup>4</sup>

### Schizophrenic evidence

Given their socio-political importance, even the position of the seaside camps complied with



precise strategies connected with leading personalities in the National Fascist Party (PNF) on given occasions. For questions concerning the prophylactic needs and physical cures that were to be carried out in buildings meant for the entertainment and education of children, expert advice was sought from educationalists and physicians.

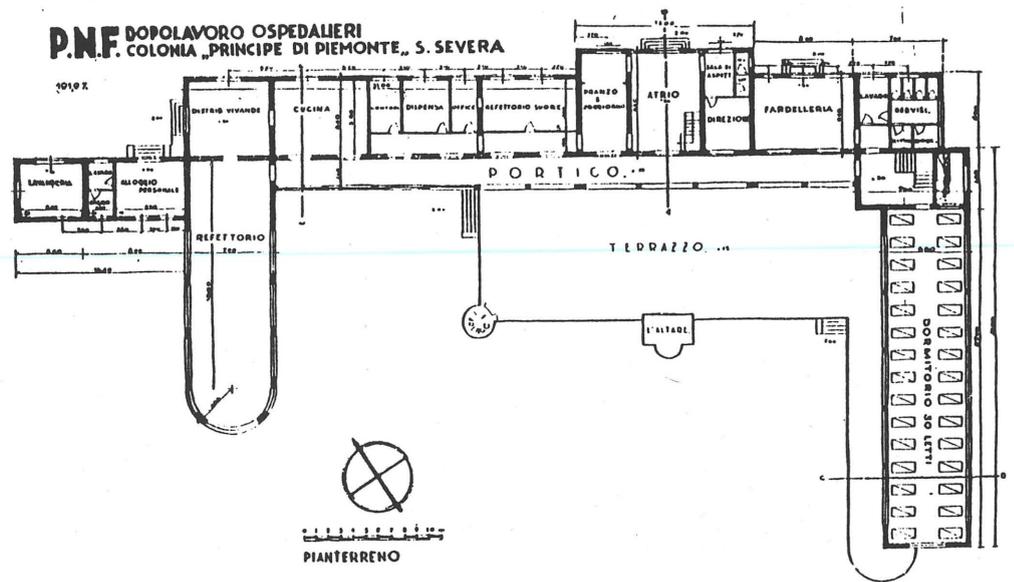
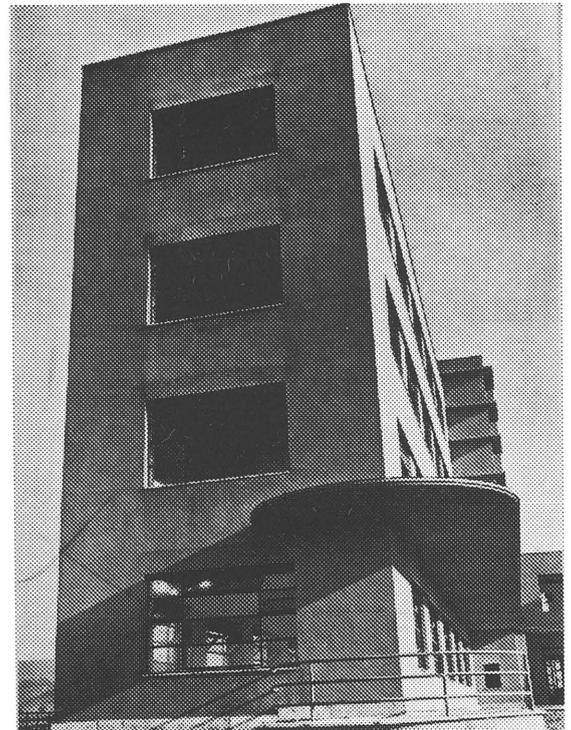
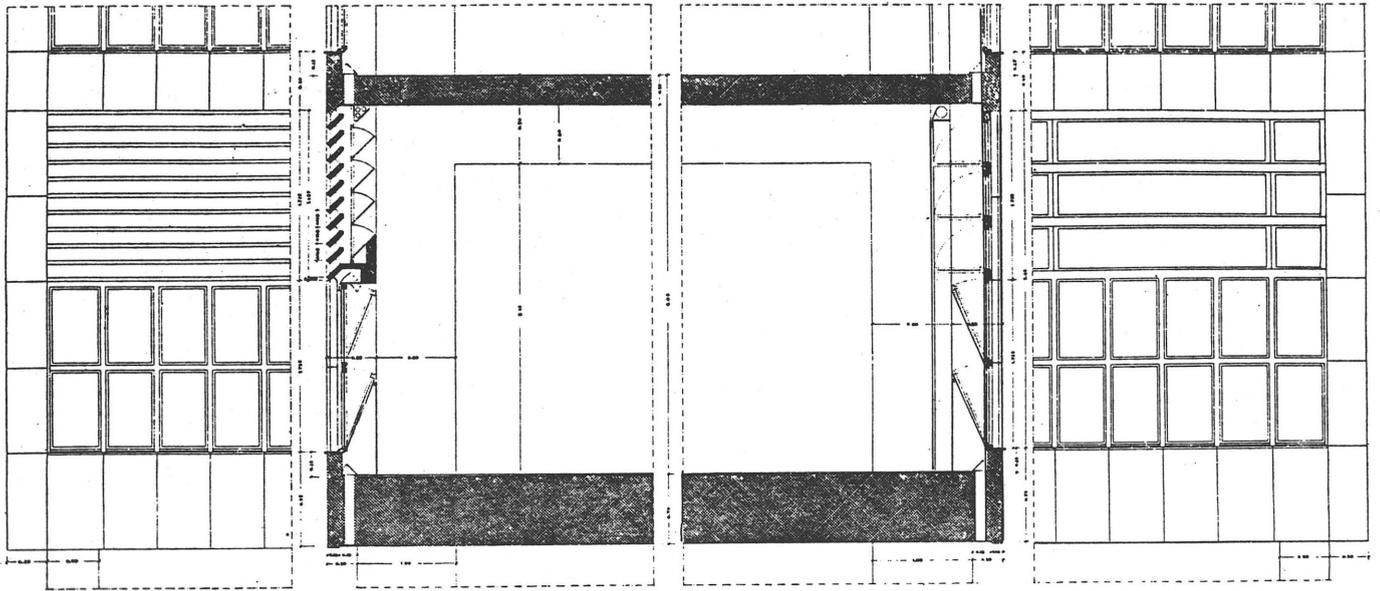
Although spread out along all Italian coasts, especially the Central and Northern ones, the seaside camps are concentrated in two significant blocks where the majority of surviving buildings are to be found: the first was built in the Tirrenia area at the same time and connected with the 'new cinema city' founded in 1937, and the second on the coastal belt between Cervia and Cattolica, considered the Duce's Adriatic beach.

The morphological constant in most of these buildings is the emphasized relationship with the line of the coast which constitutes the main reference axis. In the promenade were the areas in which the dramatic 'epics' of the arrivals and departures of the youth campers unfolded, along with athletic games and the ritual inspections by party leaders. It was also the place for the flagpole, the propylaeums and the symbolic definitions of the main facade testifying to the ideological calibre of the regime. These architectural elements situated at the head of the entrance avenues have mostly been removed and the large surrounding areas, now stripped of their original role, vacantly wait a new use.

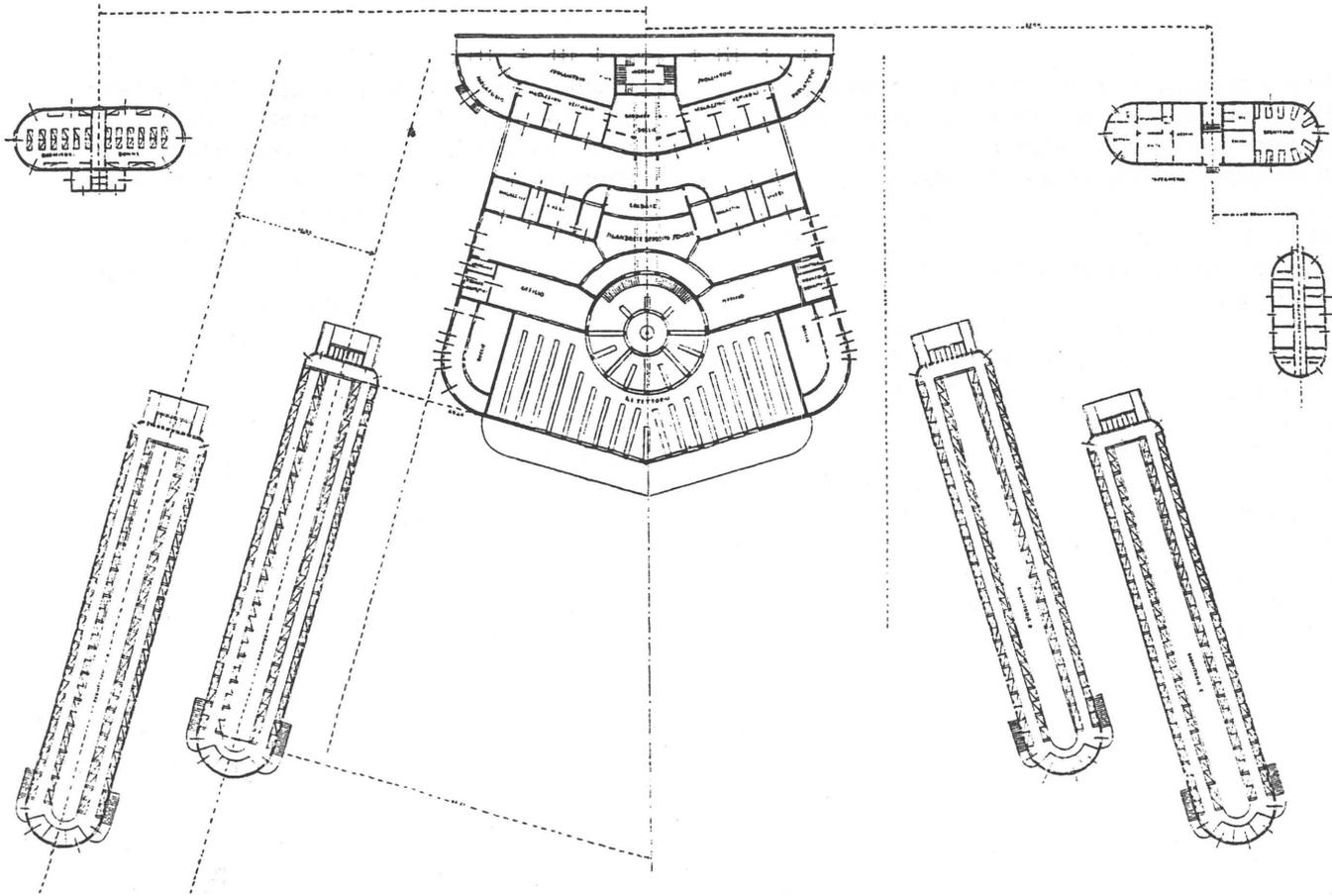
By contrast the lack of a formal facade facing the beach or the pine wood has paradoxically preserved the forms and in some cases the original materials. In the Calambrone area (Pisa), these crumbling structures worn away by salty sea air and wind, attacked by the vegetation and surrounded by dunes, are now romantic phantoms of what were once some of the most famous constructions. 'Genuinely magnificent works of art', praised for 'the value of their ingeniously

Far left: The original tower of the Montecatini di Cervia seaside camp in 1938 - 39, that has been rebuilt in the 1960's to only two-thirds of its original height.

Left: The tower of the Colony Novarese as it looks now. The building, designed by Peverelli in 1934, is now in need of repair.



Top and left: Vaccaro's AGIP Colony (1938) at Cesenatico is still in fairly good condition. The ingenious ventilation supply is shown in the section drawing on top.  
 Bottom and right: Colonia Santa Severa, designed by Lenzi in 1934. Today the cantilevering awning has disappeared and facades have been altered dramatically.



successful chromatic schemes and painted finishings'<sup>5</sup> and their 'striking colour'.<sup>6</sup> On the Adriatic Riviera between Cervia and Cattolica, the special relationship between the camps and the coastal promenade can still be experienced. The main facades still have noble elements in the conserved parts, while the sides facing the natural surroundings have only a secondary role. This hierarchy still holds. Present-day work is often only carried out on the main fronts where superficial replacement materials corrupt their nature and upset the colour schemes, while the other sides, though in bad need of repair, are left unaltered.

The overall image of the building as a kind of two-faced Janus is a schizophrenic evidence of an irresponsible way of working. Other buildings have been tampered with irretrievably. An example is the seaside camp at Montecatini di Cervia, where the water tower, a symbolic element much celebrated at the time, was 'faithfully' rebuilt in the 1960's, but only to two-thirds of its original height!<sup>7</sup> Other modifications, though more expert, have radically changed the image of camp architecture, as in the Colonia di Santa Severa by Lenzi.<sup>8</sup>

#### Great variety

Most camp buildings and areas are still public property. But given that they no longer have a social reason for existing, they are not used. Decisions concerning their future are very complex indeed. On the one hand these buildings no longer



The very well known Colony XXVIII October in Cattolica, designed by Clemente Busiri Vici in 1932. The layout of the camp is thought to have suffered from the literary concept of the metaphor of a fleet of battle ships, protected by torpedos. The picture shows its condition in 1991.

have a purpose and, on the other, having been built over fifty years ago, they now come under the protection of the Sovrintendenze ai Beni Architettonici e Ambientali, the national conservation body. Any proposal to reuse or reconvert them provokes controversy prompted by the increasing pressure to transform them for tourist purposes.

At present the bodies concerned have granted 'special laws for conservation' for the most interesting cases in terms of the historico-artistic heritage, aimed at saving them from indiscriminate demolition or transformations either in layout or morphology.

As regards the morphological classification of the examples, in this short introduction to the subject we can only refer to the manuals of the time.<sup>9</sup>

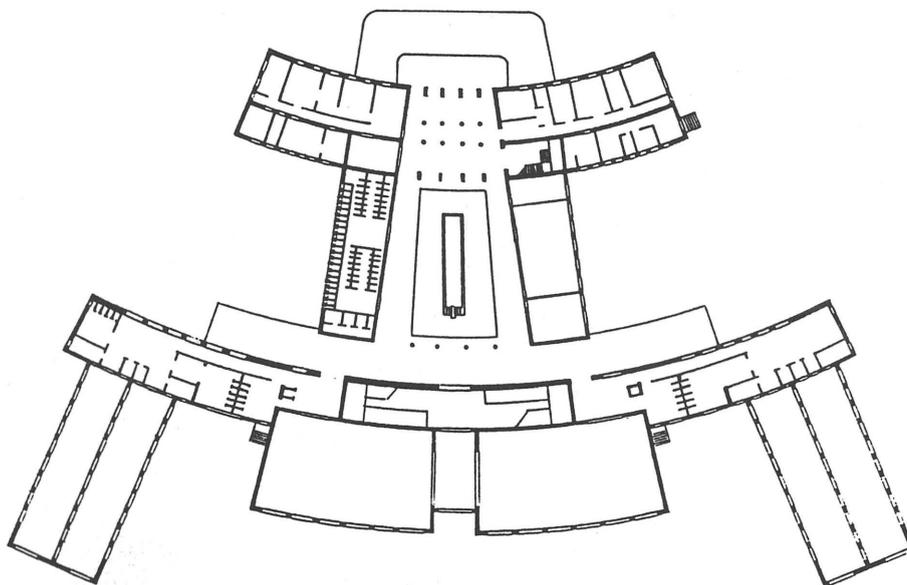
Although not based on any real typological research, they did give indications to functional

elements and standards to be adopted. The lack of research explains the great variety of layouts. The camps have been classified according to planimetry and subdivided in various types: single block, tower, open plan and village.<sup>10</sup>

Problems related to the theme of the orientation and of the different treatment of the facades often shaped the designs, which were based on thorough studies of the ventilation systems and resolved in the texture of the skin. In the Agip camp at Cesenatico there is a very sophisticated and still functional protection from sunlight, devised by G. Vaccaro. It is one of the best examples of a camp built according to PNF regulations which has conserved its original morphology and function.<sup>11</sup>

### Narrative and metaphor

Any comparison of the various examples of camps to find common and constant features reveals that



The Varese Colony at Cervia, designed by Mario Loretì in 1937 - 39. A single building, the colony is formed by a two-storey block (offices and systems), a five storey-block (dormitories and access-ramp, rebuilt after the War but never finished) and another two-storey block (dining and recreation).

Right: Pevelli's Novarese Colony, designed in 1934, has been altered. The splendid staircase tower is now in poor condition (compare picture on page 45).



the care taken over connecting ramps, arcades and the areas of the large dormitories often become occasions for poetic and monumental spatial solutions. The technological elements are either emphasized or concealed, while the large areas for activities, including sleeping, always allude to collective images and become design themes, rendering narrative and metaphors. One needs only to consider two examples: the famous XXVIII Ottobre camp at Cattolica and the camp of the same name at Marina di Massa.

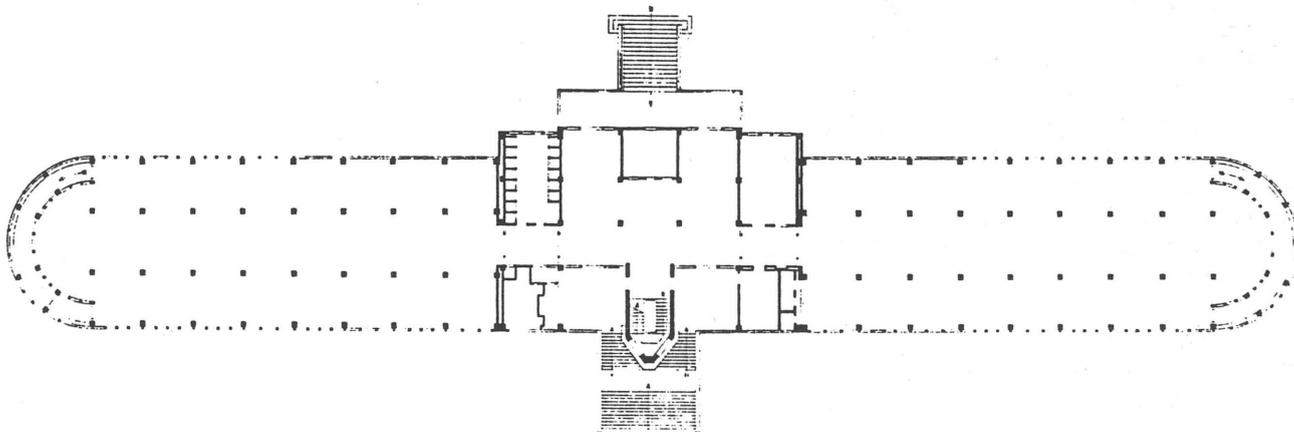
At Cattolica the layout based on 'ships' was criticised by Labo as being a 'literary idea that had meant sacrifices were made in the layout'.<sup>12</sup> The designer A. Busiri Vici saw the project as 'a fleet of battleships protected by the torpedo presence of the dormitories'. Despite partial demolition and a drastically transformed surrounding context, the architectural metaphor still comes across thanks to

the form of the buildings taken from naval technology, the flexible use of cement giving rise to the narrative both in the interior alluding to life on board and in the forms, materials and colours of the flotilla of dormitories outside. These buildings are still in use and are now to become an international youth centre.

In the Marina di Massa camp designed by Sotsass and Guaitoli, now abandoned, the narrative of spaces can still be read. Here is a completely different reference point: the relationship between the horizontal building of the dormitories counterpoints with the arcades and areas behind, thus creating a kind of separation between two situations - the outside world and the world of camp life (see frontispiece).<sup>13</sup>

#### Public and private

There is no systematic comprehensive

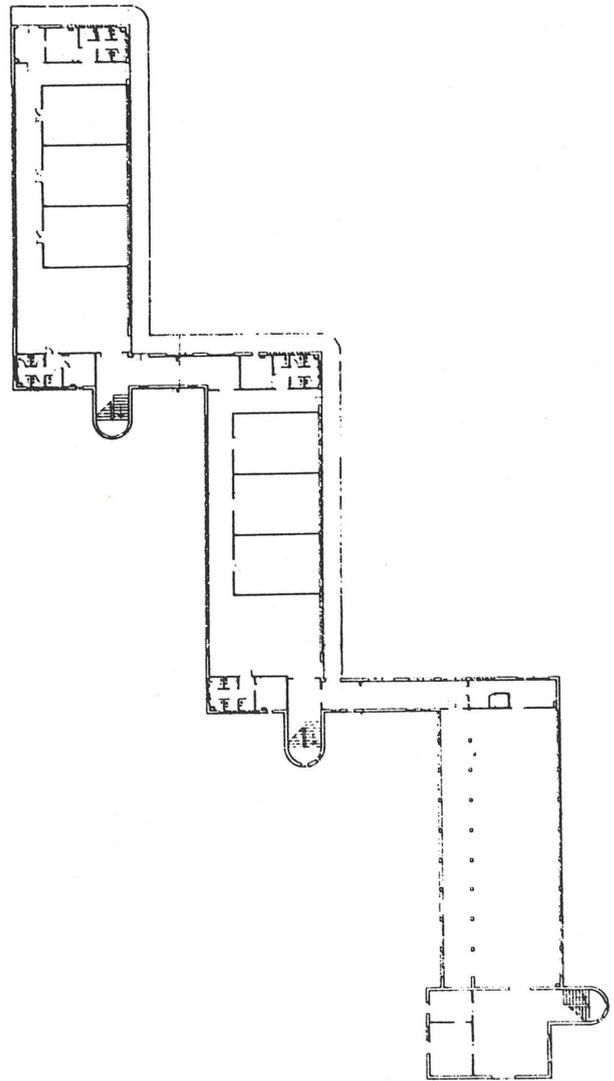


classification of the condition of these 'testimony buildings', although a number of interesting studies have been made by various organizations.<sup>14</sup> On the whole it may be said that buildings belonging to private bodies are still in good condition and used for something like their original purpose: continuous use and maintenance have not altered the initial design by much. But in vast areas with buildings belonging to the public domain there has been a deterioration and legal delays and inactivity due to the conflict between various sectorial interests of the different operators involved. It is here that action must be taken. It is not simply a question of reconverting and conserving. There is a broader issue of the protection and redevelopment of the surrounding natural environment. One such case is the 'Varese' camp at Cervia built by M. Loreti from 1937-39. There exists another kind of situation, which is relatively easier to work with: isolated publicly-owned seaside camps which until recently were used for their original purpose and now present problems and are in need of redevelopment. Among structures requiring urgent work are the camps of the Principe di Piemonte near Venice (designed by D. Clabi) the Ferrarese, Novarese and Reggiana) at Rimini and Riccioni and the Chiavari camp at Santa Severa on the Tyrrhenian coast.<sup>15</sup>

### Redevelopment

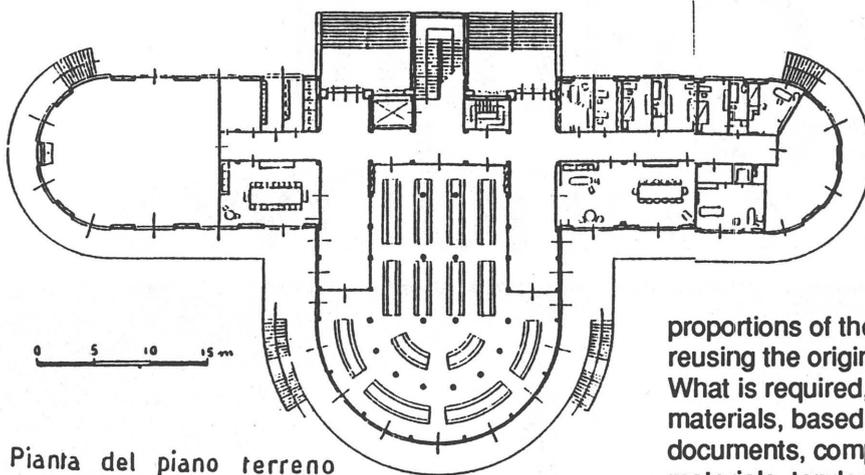
Proposed transformations must be carefully analyzed to assess the type of work to be carried out in detailed redevelopment projects. Such projects must take into account the issue of the quality of areas and the fate of the technological structures and mechanical devices that in many cases bear witness to innovation and the symbolic value of the building. If the aim of the project is to transmit a culture, it must be governed by criteria based on a thorough-going historical study of architectural form, there being careful documentation available in the reviews of that time. Through a comparison of the various techniques adopted and further design modifications in a number of sample buildings, the potential for reconversion must be highlighted along with a range of solutions compatible with the original idea.

Thus in those cases requiring conservation or surface repair, a new approach is needed. This means abandoning the usual practice of working without consulting original sources, upsetting the meaning of the materials, refusing to take into account the nature of the skin textures, the original colour schemes, and replacing the transparent glass in windows and doors with - for example - reflecting glass when it would be more appropriate to pay careful attention to the morphology of the door and window frames and the relations and

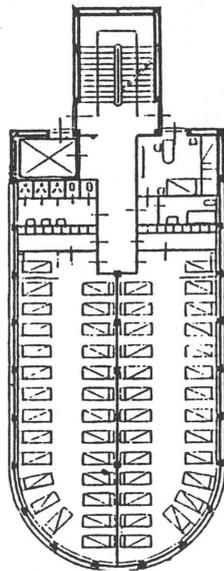


Architect Constantini designed the Colonia Reggiana in 1934 in a saw-tooth layout containing dormitories and recreation-rooms in the main volumes, connected with corridors, staircases and sanitary units at their intersection. The colony is still in use.





Pianta del piano terreno



Piano tipo



The Marina di Chiavari Colony near Genova consists of a highrise containing dormitories and sanitary units, on a low part with dining and recreation areas and services. The building was designed in 1935 by the engineer Camillo Nardi Greco.

proportions of the components without necessarily reusing the original technologies.

What is required, then, is a specialist study on the materials, based on a knowledge of the original documents, competition folios for the buildings and materials, tenders and costing. When brought together with written sources, drawings and other scientific material concerning the physical structure, this information will lead to the identification of compatible material to be used in restoration with their own functional features and capacity to change over time.

The production side must be informed so that it can provide building and technological material in line with the requirements of a 'reuse' that allows costs to be kept down and leaves unaltered the historic nature of these 'monuments to the Modern'.

#### Notes:

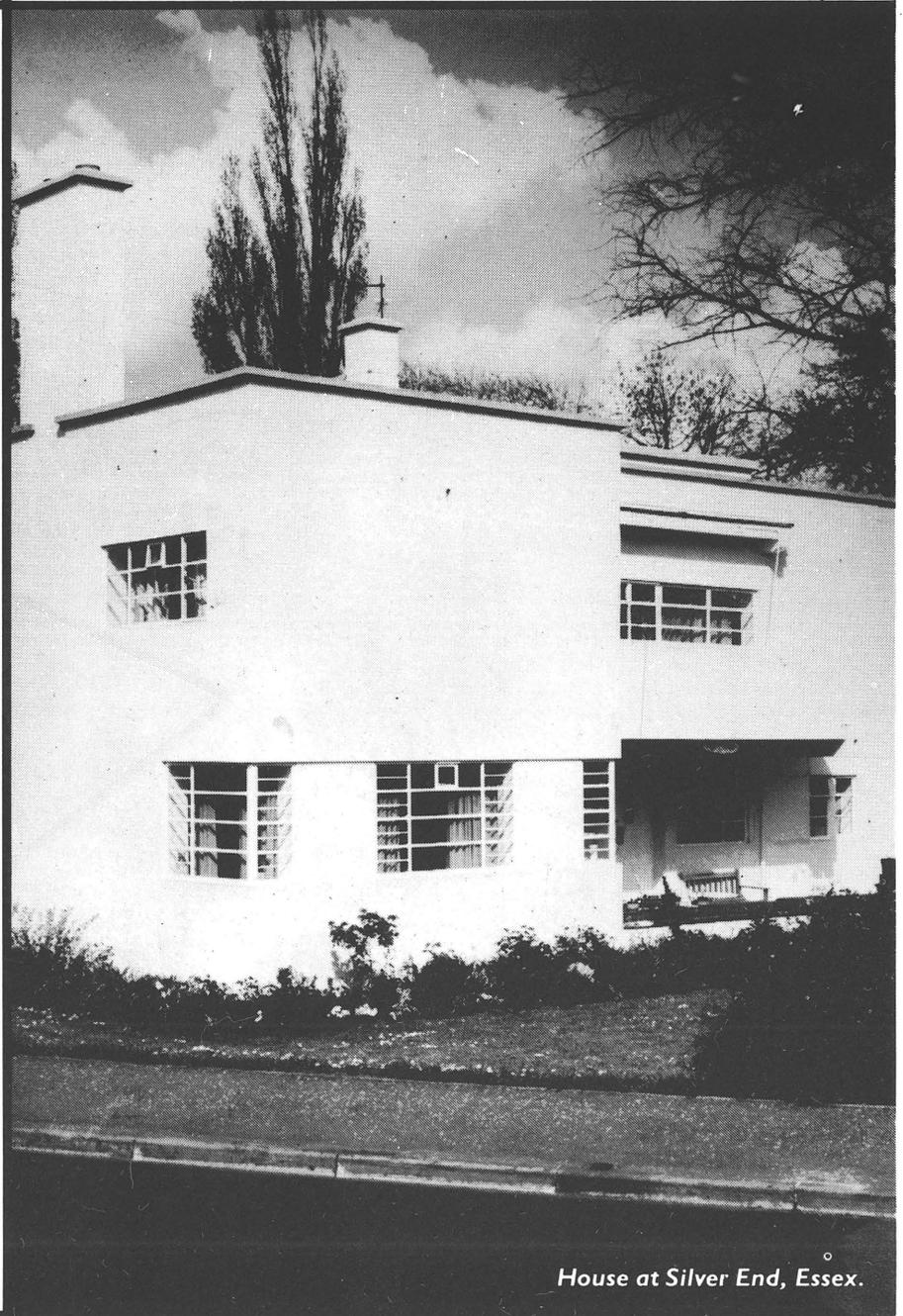
1. G. Pagano, 'La mostra delle colonie e dell'assistenza all'infanzia', Casabella, no. 116, 1937.
2. M. Labò and A. Podestà, 'Colonie marine e montane', Casabella costruzioni, no. 167, 1940.
3. G. Pagano, 'La mostra'.
4. Labò and Podestà, 'Colonie marine'.
5. 'Colonia Femminile dei Fasci all'Estero a Tirrenia', Arch. M. Paniconi and G. Pediconi, editorial in *L'Architettura* XIV, 1935.
6. See 'Colonia Rosa Molteni Mussolini a Tirrenia' in Angiolo Mezzoni, exhibition catalogue, 1984.
7. Casabella no. 150, 1940.
8. *L'Architettura* XIII, 1934.
9. A. Melis, 'Caratteri degli edifici', Turin 1947.
10. Labò and Podestà, 'Colonie Marine', and A. Pica 'Architettura moderna in Italia', Milan 1941.
11. *L'Architettura* XVIII, 1939.
12. *L'Architettura* XXII, 1934.
13. G. Busiri Vici, *Rassegna d'Architettura*, 1935.
14. See *Domus* no. 659, March 1985; F. Franchini, 'Le colonie marine un patrimonio da salvare', *Peasaggio Urbano*, July-Aug 1990; and Regione Emilia Romagna, 'Le Colonie Marine', 1986.
15. Labò and Podestà, 'Le Colonie Marine'.

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